A

HISTORY

OF THE

WIND BAND

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The Medieval Wind Band

Then I saw standing behind them, far away and all by themselves, many scores of thousands, who made loud minstrelsy with bagpipes and shawms and many other kinds of pipes, and skillfully played both them of clear and them of reedy sound, such as be played at feasts with the roast-meat,--and many a flute and lilting-horn and pipes make of green stalks, such as these little shepherd-lads have who watch over beasts in the broom. -- *House of Fame* by Geoffrey Chaucer

The information on the wind band in the medieval period of Western Europe is sketchy at best. Written examples of music from this time are at a premium, and even less is written of instrumental music. But from humble beginnings comes an interesting story of how wind music fit into the society of the time.

The middle Ages in Europe had very little to recommend. It was a time of poverty, famine, and feudal servitude for the mass population - and if these weren't enough, at various times war and plague ravaged the land. But it was also a time of new beginning as the populace struggled to emerge from what has been referred to as the Dark Ages. The concept of individual rights and limited monarchy saw light in documents such as the Magna Charta. And while one might question the political motives behind the Catholic Church sending "Crusaders" from across Europe to rescue Palestine from Islam, the consequence was the exposure of Western Europe to a part of the world from which it had long been isolated. This was the era of Romanesque and Gothic architecture best exemplified in the great Cathedrals of Europe. It was also a period of great literature including Chaucer's *Canterbury Tales*, Boccaccio's *The Decameron*, Dante's *Comedy*, and the writings of Hildegard of Bingen. Furthermore, the increasing popularity of Scholastic philosophy had no greater representative than Thomas Aquinas.

Monastic schools, long considered the principal centers of learning, were first replaced by cathedral schools, and later, universities. But from the monastic schools to the universities with their more divergent curriculum, most literate people still had ties to the Church. Roger Bacon, for example, in addition to being the chief forunner of the scientific method of observation and experiment was a Franciscan monk, and Thomas á Becket was an archdeacon prior to his appointment as Chancellor of England. So many references of society, music, literature, etc., came from the pen of the clergy. This explains why Medieval Latin treatises such as the *Musica enchiriadis*, dating from the 9th century (or earlier), ignore secular music, because their primary interest was music of the Church. Reference to secular music including instrumental music would not appear until after 1150, requiring contemporary scholars to speculate as to the type of music to which the common folk danced and sang.[2]

THE BEGINNING OF THE MEDIEVAL WIND BAND

Through available writings it has become apparent that traveling poets and musicians known as jongleurs or minstrels were a key element in medieval instrumental music. The jongleurs (the literal meaning is French for jugglers) were vagabonds whose somewhat unsavory lifestyles and music were often looked down upon by society as a whole.[3] As a rule, today's classically trained musicians are specialists on one instrument, but musicians during this time were required to be adept at a variety of skills, not all of them musical, in order to be as marketable as possible:

I can play the lute, vielle, pipe, bagpipe, panpipes, harp, fiddle, guittern, symphoy, psaltery, orginistrum, organ, tabor and the rote. I can sing a song well, and make tales to please young ladies, and can play the gallant for them if necessary. I can throw knives into the air and catch them

without cutting my fingers. I can jump rope most extraordinary and amusing. I can balance chairs, and make tables dance. I can somersault, and walk doing a handstand.4

Since most of these entertainers were neither poets nor composers, they were always looking for a chance to learn new material. One opening was during the season of Lent each year when employment opportunities dwindled. During this period of "time off" musicians added to their repertoire by attending so-called "schools" of minstrelsy where the musicians could gather and hone their skills by playing together and learning new songs.5 Perhaps it was while visiting such a school that the above quote from Chaucer was inspired. Most likely these gatherings of musicians led to ensemble performances, and large ones at that.6

As mentioned, it is impossible to provide a complete picture of performance practice during this time due to a lack of references that describe both how instruments were played and how they sounded. However, it does seem evident that medieval audiences preferred to use a variety of instruments with various tonal colors. The celebrated composer Guillaume de Machaut describes a fourteenth century concert in which 31 different instruments were used in an ensemble by a total of over fifty performers.7 The enormous color possibilities of such an ensemble must have been intriguing, but one can only imagine what kind of intonation problems arose!

In time the Jongleur gave way to the minstrel who claimed fewer but more refined skills. The minstrel, however, still suffered from the prejudice and stigma associated with the life of an itinerant. They had no civic status to speak of, unless they were associated with some particular court, and their civil rights were minimal. This prompted the minstrels performing in cities to form guilds similar to those found in other trades. Not unlike today's labor unions, the guild provided a level of social acceptance, legal protection, and integration into the urban society not enjoyed before. The guild also provided aid for sick and retired members, and worked to guarantee that all local performances would be limited to its own members, while excluding itinerant performers. The traveling musicians, with their colorful lifestyle, in time faded into history, replaced by the court and town musicians whose responsibilities furthered the establishment of the wind band.8

SLOW ACCEPTANCE OF WIND INSTRUMENTS INTO THE CHURCH

Generally, the church discouraged the use of instruments in worship--a practice dating back to the first century. While there are several references of instrumental music used in worship found in the Old Testament books of Jewish history (II Chronicles 7:6, 29:25-28) and the Psalms (81:2-3, 98:4-6, 150), New Testament references are found only in the apocalyptic writings of heaven in the book of Revelation (11:5, 15:3). As a result, for centuries instruments were forbidden in the church as a matter of precedence since early writings indicate that first century church music was sung a cappella. Other reasons for exclusion may have included (1) the question of safety since loud instruments could potentially divulge the secret worship place of Christians facing persecution, and (2) guilt by association due to prevalent use of instruments in idol worship.

Centuries later, the stigma against using instruments in worship remained since instruments were still associated with the more amoral elements of society. So the information concerning instrumental music during the middle ages is quite sketchy. Eventually information became increasingly available due to (1) the increased demand for instrumental music in the courts and cities, (2) the regular use of instruments in churches such as St. Mark's in Venice, and (3) the advent of a more literate society spurred by the Renaissance and the invention of the printing press.

Instruments found a place in the church as early as the seventh or eighth century, especially the organ. Its acceptance increased as mechanical improvements made it more functional. But even in the twelfth century other instruments were still forbidden. Despite their general absence in the

worship service, the clergy found plenty of other opportunities to hire instrumentalists. For example, as early as the appointment of Gregory IX, in 1227, wind instruments are used to enhance the festive atmosphere of the Pope's coronation. During the fourteenth century, many German bishops provided for their own private minstrels. Also, at large gatherings the more exalted clergy customarily brought wind players to provide additional "pomp and circumstance" to the occasion. If none were on staff, then an ensemble was hired, as was the case when the Pope made his entrance with trumpets, drums, and shawms [predecessor of the oboe] at the Councel of Florence in 1438.9

Instrumental ensembles were used frequently in church sponsored parades and festivals, and they also found their way inside the church building with the advent of the medieval drama (plays which used Bible stories, or dramatic representations of biblical subjects such as the life of Jesus, or the creation). In time instrumental ensembles performed at aristocratic marriages and baptisms as well as masses on certain festival days. Instruments used on these occasions included shawms, trombones, horns, trumpets, a variety of percussion (drums, tambourine, and nakers [small Turkish kettledrum]), and strings.10

MEDIEVAL CIVIC BANDS

The Trumpeter of Cracow

A particularly romantic story centers around the trumpeter for the city of Cracow in 1241 who blew a warning that the Tartar hordes were approaching the city. In the middle of the fanfare an arrow pierced his neck, abruptly ending the call for alarm. As a tribute to the early trumpeter, custom to this day dictates that the trumpeters perform this fanfare in his honor. Cracow still maintains six tower trumpeters. Conditions are more congenial for today's watchmen as the tower is provided with a television set, a heater, and a hot plate to cook soup.1

Wind players increasingly found their services needed in a variety of divers settings. For example, it was customary for cities of the middle Ages to be surrounded by walls for security. Watchmen were employed in towers along the walls in order to keep an eye out for human predators, or fire, which could quickly destroy an entire town. Initially bells were placed in towers to communicate signals, while trumpets were added late in the twelfth century. The trumpeter was more valuable as an alarm because, through specific signals, the citizens could be alerted to a specific quadrant of the town where a fire or other emergency was occurring.

Eventually the musicians took on other functions such as announcing the time of day (especially important at night when the town clock was not visible) and the time of dawn as a warning to lovers that it was time to escape to a more acceptable abode.

The Bandwagon

Across Europe there were common practices regarding the growth of the wind band, as well as elements unique to a particular country, region or even a city proper. One such development was the medieval band wagon in Italy. The picture of a band wagon usually connotes thoughts of a late nineteenth century horse drawn vehicle heralding the arrival of the circus to town. In fact, references date its use as far back as 1037, when Aribert, Archbishop of Milan, sought to organize the resistance of the people against the occupation of the Franconian King Conrad II. A large wagon called a carroccio was built to hold an altar, the civic flag, and eight trumpeters who played a fanfare to assemble the people. The wagon also carried priests into the battle where they gave last rites for those killed in the resistance, after which the trumpeters played a fanfare signaling the battle to continue. In peace the wagon was used at various civic functions. A number of other cities provided for such wagons, including Florence and Venice.2

Still later the duties of the Watchmen expanded to such events as playing for announcements of important news, and parades of prisoners or prostitutes being taken to floggings. By the end of the thirteenth century, civic musicians also provided music at civic entertainment functions, such as banquets for dignitaries, fairs and dances. The musicians became more adept in their music capabilities as the old buisine [old style of trumpet, straight pipe with a flare at the end] was replaced by an improved trumpet, the slide trumpet was developed, and improvements were made on the shawm. Very gradually, the responsibility of players evolved from sounding alarm calls of danger to the inception of the concert performance.

By the thirteenth century some Italian cities began to have regularly paid civic bands. The city of Florence required both summer and winter uniforms for the musicians, so as to serve the city more honorably, and by the end of the fourteenth century it maintained three different ensembles. The responsibilities for civic bands grew to include daily performances, public celebrations of patron saints, feast days and regional celebrations inaugurated by the local aristocracy. Venice was particularly known for its elaborate parades around the plaza of St. Mark's in celebration of trade or treaty agreements made with other cities or states.

Great Britain

In England, the tower musician was referred to as the "watch" or "wait". The musicians were originally hired on for singular duty, but increasing responsibilities eventually led to the creation of civic bands. Fourteenth century records indicate civic bands present not only in London, but also Leicester, Exeter, and York. As in Italy, many of the earliest references mention events such as the annual mayor's procession in London known as the Lord Mayor's Day. Even some of the more prosperous guilds had their own bands in either limited or regular employment for such occasions as the annual parade on Guild's Day in London. By the fifteenth century, not only did the number of cities employing bands grow, but bands became known for their uniform dress or "hoods" representing their particular city. The competition between cities no doubt became keen as different municipalities vied for the most splendid regalia. Eventually the function of "Wait Bands" focused less on night protection and more on public performance, although in 1457 the night shift for the eight town waits in Dublin still demanded them:

...to perambulate the city nightly from curfew to five in the morning... for which they would receive... four pence of every hall and three pence of every shop within the city bounds.

In London a similar order required the waits to make nightly walks not only to prevent robberies, but also to entertain the people.[11]

The transition from tower to civic bands was similar in the Low Countries, with the addition of banquet concerts given after the meal for the guests. Instead of dinner music, these events were an actual concert of sorts, most of the repertoire consisting of transcribed vocal polyphony. The instructions concerning obligations and repertoire required of the 15th century town band of Bruges in Burgundy were quite specific:

...each of them are obligated to play at the front of the old hall at the customary place on all Sundays and Holy Days at 11:00 before noon and at 6:00 in the evening from Easter to Baefmess [Feast of St. Bava, held on October 1st], and from Baefmess to Easter at 3:00 in the afternoon; they are to play two chansons [liedekens] or motets [moteten] at each performance; each performer is to appear in livery and sign the work book.[12]

France

The information concerning civic bands in France suggests much the same progression of activities as already noted. Of particular interest are some of the requirements dictated in the minstrel by-laws of Paris dating from the year 1321. These included:

> 1. A musician was required to remain at an engagement until its conclusion rather than leaving to take on a new engagement.
>
> 2. A musician could not contract a substitute unless he was sick or in prison.
>
> 3. A musician hired to play for a wedding could not subcontract out to be the head cook or to supply food, as this would deprive a third person of their commission.
>
> 4. One could not walk the streets advertising his availability. Rather, potential employers were to be directed to the guild headquarters.13

German Countries

The German provinces also provided for musicians to perform many of the same duties mentioned above. These included playing for tower watch, weddings (as early as the 12th century), civic ceremonies, and festivals. The musicians also formed guilds in the more established cities. While references to actual concerts are fewer, eventually it became tradition to play chorales from civic towers at specific times during the day. These pieces were possibly performed by a quartet made up of three shawms and a sackbut [early trombone] or slide trumpet.14

COURT WIND BANDS

Eventually the wind band was provided with a more secure place in the social fabric of civic society.

The early use of trumpets and drums in the West was for heralding the ceremonious movements and occasions of royalty and high nobility. The particular instrument of heralds was the high-pitched clarion [short trumpet, old English round trumpet], while the long trumpet (buysine) seems to have been played at such court events as tournaments and banquets. With the increasing use of the imperious sound of clarions to punctuate events of high social ritual, players of these instruments became indispensable to the entourage of persons of high rank. They and the trumpeters were the most highly regarded and the best paid of the growing new class of "minstrels"--properly so called because they were paid members of the retinue (ministerium) of great personages. Playing individually or in groups -- in contrast to the earlier competitive individualism of jongleur and harper -- the ministralli, a term that included heralds, trompours, nakertters, harpers, pipers, tabourers, etc., formed themselves into guilds., They thus became the organized keepers and transmitters of an unwritten repertory and the art and craft of playing it.15

Medieval ensembles were divided into two types -- "loud" and "soft". The loud ensembles were the pure wind bands and selected their numbers from the trumpet, trombone, shawm, horn, bagpipe, and percussion families. They typically played for outside and large room events, while the soft ensemble, made up of flutes, recorders, lute and keyboards, performed in smaller chambers.16

Since trumpets were considered the exclusive domain of the nobility, they were used to herald the occasion of the visit of ruling dignitaries both far and near, as well as providing the correct "pomp and circumstance" for the ceremonies which went with such occasions. They also provided a "call

to dinner" for larger banquets as well as music for such courtly events as masquerades and the mummer's play (activities involving the wearing of masks or disguises). Tournaments or jousts enjoyed the timbre of both trumpets and drums to accent the occasion, while horns were expected to call the hunt. Wind bands also followed aristocrats into battle.

Dancing provided the medieval court with much pleasure. One of the most prominent dances of the late medieval period was the basse-dance (a solemn dance with gliding steps) which likely was complemented by shawms and a bagpipe (later replaced by a slide trumpet).17

History records musicians complementing a variety of other activities. Edward I (1272-1307) brought in minstrels from all over Europe for the knighting of Edward II, while 426 minstrels were employed for the marriage of his daughter. Weddings and coronations provided a splendid opportunity for wind bands to turn out in mass. Eyewitnesses of the wedding of Henry V (1413-1422) to Catherine, daughter of Charles VI of France, and her subsequent coronation a year later suggest the appearance of large numbers of minstrels for both events.

INFLUENCE FROM THE EAST

The European aristocracy was exposed to a variety of styles of music due, in part, to travel throughout Europe, but also due to exposure to exotic regions such as those experienced during the crusades. Spices, gunpowder, and mathematics were only part of the influence the near and far east had on Western European. The Europeans encountered the Saracens of the Ottoman Empire from the time of the crusades to the declining years of the nineteenth century. And from this exposure Europeans acquired a fascination for the instruments and exotic sounds of the Saracen bands. Through the Seracens Europeans first encountered shawms, cymbals, triangles, drums such as nakers, and eastern forms of trumpets (an alternative to the French word for buicine was "sarrazinois" or Saracen horn). Europeans were captivated by these exotic sounds and held particular interest for the percussion instruments (cymbals, triangle, crescent, bass drum, timpani)--an interest that remained high through the late eighteenth and early nineteenth century, as heard in Mozart's *Die Entführung aus dem Serail* (Abduction from the Seraglio), Beethoven's Symphony No. 9, and Spohr's *Notturno*.

Pseudo-Turpin, in his chronicles of the crusade of Charlemagne said that the sounds of the Saracen's nakers were so intimidating to the Christians that they were compelled to cover the eyes and ears of their horses. The Sultan Baibar (d.1277) reportedly had a military band consisting of 20 trumpets, 40 timpani, four shawms, and four drums for a total of 68 players. Not only were the bandsmen required to give signals for battle, but the sheer enormity of the sound they generated was in itself a strategy to provoke terror in their enemy.18

Earlier, during what was known as the Third Crusade (1189-1192), Geoffrey de Vinsauf in chronicling the exploits of Richard the Lion-Hearted described an encounter with the enemy from the east:

They came on with irresistible charge, on horses swifter than eagles, and urged on like lightening to attack our men; and as they advanced, they raised a cloud of dust, so that the sky was darkened. In front came certain of their admirals, as it was their duty, with clarions and trumpets; some had horns, others had pipes and timbrels, gongs, cymbals, and other instruments, producing a horrible noise and clamour. The earth vibrated from the loud and discordant sounds, so that the crash of thunder could not be heard amidst the tumultuous noise of horns and trumpets. They did this to excite their spirit and courage, for the more violent the clamour became, the more bold were they for the fray19.

Süleyman's Mehter Band

At its zenith during the reign of Süleyman the Ottoman Empire stretched from Persia across Arabia and northern Africa up to within striking distance of Venice and Vienna. Marching up the Danube across the Hungarian steppe, his army laid siege to Vienna in 1529. Perhaps it was on this campaign that one survivor described the *mehter* or military band of Süleyman at its most harrowing: *When they pass all playing at the same time, the noise of them presses men's brains out of their mouths*.3

Richard, who was a trouvere [12th-13th century poet-musician], allowed for certain tales to be told about his endeavors by other musicians. On this crusade he had both the tuba and the buccina with him. Not only were trumpets used for battle signals, but his fleet, arranged in a large pyramid fashion, was carefully spaced so as to also respond to signals.20

While Europeans held a certain fascination for exotic instruments of the Ottoman Empire, the Turks were not necessarily allowed to reciprocate. In his *Syntagma Musicum*, Praetorius relates how Francis I King of France sent a large and costly instrument (along with several musicians to play it) to Sülayman (Soloman) the Magnificent as a gift during his first year of rule in 1520. In time as the people became somewhat enamored with the western sounds, the Turkish king had the instrument smashed and burned, lest the populace become too soft and effeminate, as he alleged.21

In the realm of medieval war, the mehter were held in high regard, both as a distractor of the enemy, and as an encouragement to excite the soldiers to battle. Indeed they enjoyed a close place to the colors or insignia of the sultan or amir, as well being allotted special places in camp or barracks. It was considered an especially grievous loss to lose the instruments to the enemy, while capturing the enemy's instruments was a special prize to be displayed quickly for all to see.22

CONCLUSION

Instrumental music of the middle Ages served a variety of purposes, from municipal and court entertainment to use in the thick of battle. From this most disparate background came an increasing use of a variety of instruments in society, for personal as well as public entertainment. Music written solely for instrumental purposes would be published and performed in a variety of venues during the upcoming Renaissance.

1John S. Tatlock and Percy MacKaye, translators to modern English, *The Complete Poetical Works of Geoffrey Chaucer* (New York: The MacMillan Company, 1960), 533.

2Arthur Jacobs, *A Short History of Western Music* (Harmondsworth, Middlesex, England: Penguin Books, 1972) p. 17-19.

3David Whitwell, *The History and Literature of the Wind Band and Wind Ensemble*, Vol.1, *The Wind Band and Wind Ensemble before 1500* (Northridge, California, WINDS, 1982), 53.

4Howard D. McKinney and W. R. Anderson, *Music in History* (Boston, 1940), 170.

5Gustave Reese, *Music in the Middle Ages* (New York: W. W. Norton and Company, 1940), 203.

6Whitwell, 62.

7Albert Seay, *Music in the Medieval World History of Music Series*, H. Wiley Hitchcock, editor (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), 74.

8Whitwell, 64-69.

9*Ibid.*, 74-80.

10*Ibid.*, 84-91.

11*Ibid.*, 108-112.

12*Ibid.*, 118-119.

13*Ibid.*, 124.

14*Ibid.*, 126-130.

15Frank L. Harrison, "Tradition and Innovation in Instrumental Usage 1100-1450," in *Aspects of Medieval and Renaissance Music* (New York, 1966), 325.

16Whitwell, 136.

17*Ibid.*, 143-144.

18*Ibid.*, 152.

19*Ibid.*, 155.

20*Ibid.*, 154.

21Michael Praetorius, *Syntagma Musicum*, trans. and ed. David Z. Crookes (Oxford: Clarendon Press, 1986), p. 6.

22Henry George Farmer, "Crusading Martial Music," *Music and Letters* Vol. 30, No.3 (July, 1949), 248.

The Renaissance Wind Band

The Renaissance was an exciting age in Western Europe. As the word "renaissance" suggests, the idea of "rebirth" came from revival of interest in the art and literature of ancient Greece and Rome. During the 15th and 16th centuries scholarship was broadened to include areas of secular thought which had been neglected in earlier centuries when the church held more sway over learning. A balance arose between the secular and the sacred as new knowledge was used for the benefit of man in this world as well as for his salvation in the next.2 With the advent of the printing press in the middle of the 15th century not only were books more readily available and affordable, but printing music became a viable industry. And as art now took on a three-dimensional perspective with a true sense of depth perspective, music began to embrace the harmonic or "horizontal" aspect of composition as well as the homophonic and polyphonic texture.

As the middle class of Europe became increasingly literate, interest in the arts grew also. Unlike today's culture where the majority of the world is awash in the sounds of music, this was an age where enjoying music often meant actually performing it "yourself". Referring to the above quote, the music historian Curt Sachs recognized one of the most important elements of the Renaissance period--that instrumental music had become a "force to be reckoned with". Instruments were no longer limited to simply providing accompaniment for vocal music for the elite. Evidence of the popularity of instrumental music is seen both in the interest fostered in learning to play instruments as well as the variety of instruments that were now available. To put in perspective the wealth of tone color available during this period, understand that while the oboe and bassoon families are the only representatives of double reeds in contemporary Western culture, in the Renaissance there were no fewer than ten different families of double reeds in use.

RENAISSANCE WIND INSTRUMENTS

In today's contemporary society a number of the instruments used during the Renaissance seem both exotic and obscure, as many of them have fallen into disuse or have been transformed into more contemporary forms. Below is a brief description of some of the wind instruments available during the 16th century listed by generic type.

Flute

- Recorder -- The most important type of end blown, "whistle" flute, whose soft tone quality is attained by a wide, tapering conical bore. The recorder enjoyed great popularity.
- Transverse flute -- The predecessor of the modern flute which was held to the side with the sound generated by a hole located near the closed end of the tube. Also known as the German flute, it was primarily a military instrument, until about 1650 when it was given a conical bore which provided for a smoother tone quality.
- Fife -- Small transverse flute generally used with military bands.

Cupped-Mouthpiece Instruments

- Cornetto -- Straight or slightly bent piece of wood that is hollowed out and played with a cup mouthpiece similar to those used with brass instruments.
- Trumpet -- Natural brass horn with a cylindrical bore and a flared, conical bell. The Renaissance trumpet was played without the advantage of holes, crooks, or valves, which limited the notes to those available from the overtone series.

- Sackbut -- Predecessor to the modern trombone, similar in design and function, but made with a small bore size and a narrow bell.

Double Reeds

The double reed instruments were divided into two classes. The first consisted of instruments with exposed reeds where the lips had direct contact with the reeds, such as the modern oboe and bassoon. The second class comprised instruments that were provided with a pierced cap to cover the double reed so the player could not come in direct contact with the reed itself. The cap served as a wind chamber causing the reed to vibrate similar to the reed pipes of an organ. Since the lips did not come contact with the reed, these instruments were incapable of dynamic contrast, and were limited in their pitch range due to the inability to "over-blow" the octave.

Exposed reed:

- Shawm -- European predecessor to the oboe. The shawm came in a variety of sizes and was characterized by a loud and raucous quality.
- Racket -- Short, thick cylinder of wood, similar in size and shape to a vegetable can, in which ten channels have been bored out lengthwise so as to form a continuous tube.
- Sordun -- bassoon-like instrument in which the air channel ran down and up the length of the column of wood two or three times. It had a very soft tone quality.
- Dulcian -- Early form of bassoon.

Capped reeds:

- Crumhorn -- instrument with a nearly cylindrical tube formed with an upward curve in the shape of a J.
- Schryrari -- tapered bore instrument with a loud, shrill tone quality. It had seven finger holes on the front and two thumb holes on the back.
- Rauschpfief -- German predecessor to the oboe designed with a long narrow bore.

CONSORTS

As an alternative to a cappella singing, consorts [from 1400 to 1600 musical instruments were made in families known as consorts, e.g. a set of recorders in various sizes from bass to sopranino] of up to eight different sized instruments from the same family provided musicians with instruments of similar timbre to perform multi-voiced selections. These consorts of like instruments were especially popular in the early 16th century and often used three different sizes of instruments to play four different parts -- for example, the soprano line might be played by a recorder in G while the alto and tenor lines could be covered by a tenor recorder in C, leaving the bass line for a bass recorder in F.3 It was most advantageous to have a set of horns built to exact specification by the same maker because of the enhanced intonation benefits realized.

As more low-pitched instruments were introduced, the shrill, bright sound of the Medieval period was gradually replaced by a darkening of the overall ensemble sound. Due to inherent weaknesses in some sizes of instruments, substitutions were common. For instance, the smaller cornetto was often deemed more satisfactory than the alto trombone (sackbutt) as a soprano voice because the demands of the upper tessitura of the alto trombone made it less practical to play than the tenor trombone. Conversely, the trombone was more satisfactory as a bass voice because the greater distance between tone holes on larger cornettos made for increasingly difficult hand positions. The pairing of these two instruments became quite popular. Another substitution was to have a

trombone or viol provide the bass line for three recorders because of the lack of projection of the bass recorder.

The custom of combining instruments from different families into one ensemble was referred to as mixed or "broken" consorts -- a practice that became increasingly common. In some situations a chordal instrument such as a lute or keyboard, was used to lend support in polyphonic passages.4

Eventually, the broken consort was little more than an attempt to include alternation between winds and strings. The strings were especially popular among the wealthy and the nobility, providing yet another opportunity to separate themselves from the ordinary class of people. Between the late 16th century and the advent of the great instrument makers such as Stradivarius the string instruments began to eclipse the winds in popularity.

Consort Music

Even as instrumental music became increasingly independent as an art form, vocal music still supplied much of the earliest repertoire for instrumentalists. Perhaps this was because playing wind instruments during the Renaissance was considered the closest sound to singing that was possible:

...a consequence of the aesthetic ideal of the Italian Renaissance, which attribute the role of voice-imitation to instruments. This ideal was so well-rooted that, as Pietro Ponzio informs us, even the instrumentalists were called "cantori". It is not to be denied that Renaissance wind instruments, not so much for their tone color as the way in which the performer breathed and produced the sound, could imitate the human voice better than could string instruments.5

The root of instrumental music was a basic, functional art form. So it is not surprising that much of the repertoire for the Renaissance wind ensemble came from dance music. This functional music eventually led to other literature that, while retaining the basic form and rhythms of the original dance, evolved into music designed exclusively for listening purposes.

THE HOUSE OF TUDOR

Henry VIII

The focal point of English history in the first half of the 16th century is Henry the VIII and the House of Tudor. His political, theological, and marital exploits are legendary. History provides us with a number of descriptions of ceremonies either held by him or in his honor. Parades, pageantry, games, and banquets all surrounded special occasions such as coronations, weddings, and visits of foreign dignitaries. For example, Henry VIII's coronation in 1509 lasted for three days, and while details of the music performances are sketchy, evidence points to three bands performing--one comprised of shalmes, one of sackbutts and shawms, and a third of trumpets. Even the celebrated Cardinal Wolsey maintained his own minstrels who played wind instruments as entertainment for events such as visiting French ambassadors and a banquet in honor of King Henry.6

Elizabeth I

Henry VIII's daughter, Elizabeth I, also had considerable wind players at her disposal, though numbers declined somewhat towards the end of her reign. While it is difficult to obtain a precise count, records indicate that she averaged seventeen trumpets during her reign, as well as an initial consort of six trombones that later fell to three or four. She also had a consort of six flutes that declined to two full time players, and eight treble string players. Although shawms were not officially listed, they apparently were still in demand, as evidenced by the appearance of eleven

players participating at Henry VIII's inauguration in 1509 and a band of six "Hoboies and Sagbuttes" playing at the funeral of Elizabeth in 1603.

Records indicate that over half of Elizabeth's household musicians appear to have been foreigners. When Henry VIII created the Church of England, the inevitable closing of the Catholic monasteries also meant the elimination of a major source of music education.7

Elizabeth's inauguration was a festive occasion which included a number of pageants as well as other performances including the civic wait band of London performing in front of St. Peter's church. The coronation itself used all the court musicians led by eighteen trumpeters "blowinge at every proclamacon."8

The Field of Cloth of Gold

A compelling scene is described in Hall's Chronicles of a summit between Henry VIII and Francis I of France arranged by Wolsey and designed to promote peace between the two nations. Their initial encounter is described thus:

*Thus vp blewe the Trumpettes, Sagbuttes, Clarions, and all oather Minstrelles on bothe sides, and the kynges descended doune towarde the bottome of the valey of Andaern, in sight of bothe the nacions and on horsebacke met and embrased the twoo kynges - each other...*1

This summit, known as the Field of Cloth of Gold, came together with such pomp and circumstance that some contemporaries referred to it as the eighth wonder of the world. Despite all efforts, it accomplished very little politically.

As in medieval times, musicians were an integral part of daily court life. Among their duties, they were to play for dinners and state occasions, with special responsibility for trumpeters to blow a signal as a call to dinner. Wind players played for picnics, jousts, and tournaments--events that enjoyed somewhat elaborate pageants as part of the entertainment. Masks become a fashionable court entertainment, as Elizabeth retained a penchant for dancing, even at an advanced age.9 Masks were stage productions that combined poetry, vocal and instrumental music, dancing, and acting in a lavish display of mythological and allegorical subjects.

During this time trumpet playing was generally considered the exclusive domain of the monarchy. But they were also common in the military, used in such events as sounding the arrival of the queen at the celebration of the defeat of the Spanish Armada, and the arrival of the Earl of Leicester, Governor General of Her Majesty's forces in the low countries. The hierarchy of instruments went down from there. The fife and drum provided music for the regular foot company and also appeared at special ceremonies such as the funeral of Sir Philip Sidney in 1586 where three fifes and six drums covered in black cloth played very softly. This was the common instrumentation for military music in Western Europe until the Baroque period.10

Elizabeth's Progresses

Elizabeth, ever desirous to keep her lords in hand, made periodic travels throughout the kingdom--both as a political move and to serve as a fact-finding mission. So not only were the lords being observed and evaluated, each bore the brunt of the expense of these trips as host to the queen. And these visits were quite costly, as there was the required housing for the enormous entourage with which she traveled as well as the extravagant entertainment the host was obliged to provide. One of these events or *progresses*, as they were called, to the Earl of Leicester at Kenilworth Castle has been recorded in vivid detail. Elisabeth enjoyed a number of days of tournaments and pageants, but

perhaps the most compelling entertainment of her stay took place on Monday of the second week of her sojourn. David Whitwell describes it thus:

The queen, returning from a hunt, encountered on the lake a mechanical mermaid, eighteen feet long, swimming along with Triton and his trumpet (Neptune's Balster) on its back. Following this came a mechanical dolphin, large enough to contain a complete consort hidden in its belly. Sitting on top of this twenty-four foot long dolphin was a god, Arion by most accounts, but Protheus according to Gascoigne.11

Eyewitnesses do not confirm the instruments played, since they were hidden inside the dolphin. However it is reasonable to surmise that they were wind players since the noise, muffled from its location inside the belly of the dolphin, would by necessity need to project in the best way possible.

THE ELIZABETHAN THEATER

Music was a most important element of English theater during the Elizabethan period. Music provided color to enhance the story line, as well as entertainment between acts. Without the help of recordings it is difficult to know in great detail just how instruments were used. But with the writings of specific theater directives, some of the performance practice can be surmised with confidence. In his research into 16th century theater music, John Manifold finds no direction for an entire theater band to play all at once. Rather, such directives as *music* (strings, perhaps), *loud music* (cornetts or oboes), or *hautboys*, or *horns within* are common, or else the command for a combination of instruments might be indicated. Manifold further suggests that as few as eight to twelve players could fill out the required music: three to four viols (one doubling on lute), three to four interchangeable players for cornetts, hautboys, and recorders, and two to four for brass and drums.

While directions for specific instruments were common, no indication requiring any specific piece to be played seems to exist. As a result it is uncertain to what extent original music was used, or how much original music is still available to us today, since much of it was lost. It is evident, however, that many existing tunes were used as well -- some of which may have been written initially for a specific production, only to find life in other productions as well. Among the sources of music compiled by authorities are the lists of ballads and popular songs used by Shakespeare. There was a good deal of printed music available to playwrights, vocal music especially.12

Following are some of the indications for specific instruments as found in the theater directives:

Trumpet, Horn, Cornett

The only brass indicated in the theater band were trumpets and horns. Since trombones (or sackbuts) were not indicated, the brass family lacked a bass voice. This, and the obvious lack of valves, set the brass apart from the other wind instruments used. In fact, trumpets were generally set apart from anything which would suggest "music," as the 1616 edition of *Faustus* suggests in the phrase "Trumpets cease, and Musick sounds." Horns suggest the huntsmen, couriers, and sow-gelders.13 The trumpet was the instrument used most often in the plays, taking a cue as the instrument of royalty. The military reference was secondary, referring to the ruler's title of commander-in-chief. Also entitled to this use were the field commander, admiral at sea, as well as the king's personal cavalry and household troops. Infantry music consisted of drum, fife, bagpipe, and later, the bugle. Trumpets were used in numerous plays to indicate the approach or any particular act of royalty, to announce an ambassador, herald, or envoy from a person of "trumpet rank," or to sound at tournaments or single combats.

The references in plays when trumpets and horns are used take on various names: a *peal* is a horn call, and a *tuckett* is a trumpet signal. Marches were played on drums, or drum and fife, while cornetts replace fifes in the play *Sophinisba*, and trumpets can be found in one march in *The Spanish Tragedy* where the Kings of Spain and Portugal are involved. *Flourishes* are played at various times on trumpets, cornetts, or oboes while trumpets typically play *sennets* (a signal for ceremonial entrances or exits).

Since trumpets were incapable of sustaining musical interest for long periods of time, their use in such activities as processionals was limited to being heard at the beginning and end of the event, with cornetts, oboes, and/or choral singing filling in the middle.14 Cornetts were used, in some instances, to imitate the presence of trumpets alluding to royalty or even to announce royalty of a more inferior rank than king. The cornett enjoyed much success during this period, being used to support church choirs, to accompany royal processions and public ceremonies, and even as an instrument for dance music.15 In incidental music, it might be coupled with organ or voices, alone, or used in dance music.16

Double reeds

The oboe, according to Manifold, along with the tenor oboe (English horn) and bassoon (curtal), was used more extensively and less intensively than the cornetts. The oboe was kin to the shawm or *wait*, and played by outdoor municipal musicians who were, as discussed earlier, also known as *Waits*. In a similar vein, trumpeters were called *trumpets* and musicians called *music*.

Shawms are mentioned as Waits in Peele's *David and Bethsabe* and Jonson's *The Silent Woman*, and oboes in the reference "the Waits play" in various scenes of *Sir Thomas Moore* though they are not mentioned as a requirement in the stage directions. Oboes are specified as entertainment in *Hamlet*, *Macbeth*, *Titus Andronicus*, and *Henry VIII*, to name several. Whether this use was familiar the general populace as an every day occurrence is speculation:

That hautboys were employed on special festive occasions, royal marriages, celebrations of great events and so on, is not doubted; but it is not certain whether the audiences themselves were in the habit of hiring the municipal waits when their relatives came to dinner. Still, examples given are enough to suggest that in the minds of the audience there was a strong association between the sound of hautboys and the ideas of hospitality, festivity and entertainment.

Flute, Fife and Drum

The fife (Almain whistle), the taborer's pipe, the transverse flute (German flute), and the recorder (English flute) all found a place in the theater. Fifes were used mostly in a military context, although the fife and drum were found a carnival procession as evidenced in Shylock's warning against:

The pipe and tabor were used in morris dances and jigs. Flutes are specified in Gorboduc, and referred to elsewhere as *still-flutes* or *still-pipes*. Recorders seem to be used in moments involving the spiritual world. Manifold cites the following recorder "references":

1. Temple or church scenes (5)

2. Mourning scenes (7)

3. Gods, prayed to, or in person (6)

4. Miracles and portents (4)

5. Coffins and hearses (5)[17]

The music directives *Loud Music* and *Soft Music* were also common. One must surmise from the customs of the playwright and directives in and out of the text as to what instruments were mandated. Most likely, cornetts and oboes were the distinguishing instruments of *loud music*, along with the occasional addition of trumpets, despite trumpets not being customarily referred to as *music*. *Soft music* most typically was played by strings, specifically viols, or viols and lute. In between these two the consort of recorders must be fitted.[18]

FRANCE

Henry VIII's contemporary, Francis I, was also a colorful figure. The 16th century was the Renaissance in France, and Francis welcomed artists to the French court. Although he was at times at war with England and Henry VIII, his greatest enemy was Charles V, King of Spain and the Holy Roman Emperor. France was almost surrounded by Charles' domain, so in order to expand French territory Francis invaded Italy. In time he not only lost his gains in Italy but also had to surrender the French province of Burgundy. Nevertheless, the sojourn in Italy had its effect on the French Renaissance both artistically and musically. Apparently Francis was ready and willing to display his artistic acquisitions, preferably with much pomp and circumstance. One account describes Francis opening curtains amidst trumpet fanfare to reveal to an audience the newly acquired paintings of the artist Raphael.

Francis had musicians divided between Chambre and Écurie, the Chambre musicians being the virtuosi while the musicians of the Écurie were required to provide functional music for ceremonies, festivals, tournaments, and dance. The Chambre, as the name suggests, provided indoor entertainment, while the Écurie were notable for outdoor events. The Écurie, or *school*, as it translates, was the king's riding school, or stable. But within this most important element of the monarchy was control of outside events and the music that accompanied it. Among the ensembles of the Écurie was a wind band of sackbuts and shawms. The *Joueurs d'instrumens de haulxbois et sacqueboutes*, which in 1529 consisted of eight Italians, suggests the possibility that Francis bought an entire band on one of his trips to Italy. Thus began the foundation of wind playing which would sustain itself through the glory years of Louis XIV's *Grand Hautbois*.[19]

Charles V

Another concentration of winds was found at the court of Charles V, the last of the kings to follow the medieval ideal of a united Europe under Catholicism. By the age of twenty, he was King of Spain and all of its vast holdings, ruler of Germany, and Emperor-elect to the Holy Roman Empire. The enormous amount of territory for which he was responsible required extensive travel as he endeavored to hold together territory across Europe. By his own recollection he made nine trips to Germany, six to Spain, seven to Italy, four to France, and two each to England and Africa. These visits required much pomp and circumstance along with whatever entertainment was deemed necessary. A number of accounts record the use of wind bands to provide music and ceremony for such occasions. One such event took place upon his arrival to accept the title of "Charles I of Spain" in 1516. It was during these festivities that the following was described:

First were twenty timpani (of the princes and great men of Castille), mounted on mules, making a great noise. Afterward came twenty-eight Spanish trumpets, followed by the twelve trumpets of Charles, all dressed in sleeveless violet tunics covered with little silver and gold letter C's sown on. Later came twelve more timpani and twelve trumpets....(When Charles presented himself in the

field), first came thirty tambors on horse and two large tambors. Next came sixty more drums on foot as well as forty trumpets from Castile, Naples, and Aragon, making so much noise you could not have heard the thunder of God. Next came the twelve trumpets of Charles playing in "bon art et mode". Finally came ten German tambors on foot, and six fife players of German flutes.[20]

On the occasion when Pope Leo X crowned him, Charles took ten Spanish minstrels with him for the ceremony. Years later, his arrival in Barcelona in 1533 was celebrated on an enormous scale. One eyewitness reported seeing players of both loud and soft instruments including shawms, sackbuts, dulcians, trumpets, and timpani, among others. In 1540 an eyewitness reported seeing 19 or 20 trumpets as Charles entered Valenciennes.[21]

MUSIC AND THE MILITARY

Unintended Consequences

Sometimes military calls did not have the desired effect on all those who encountered them.

The last French king of the sixteenth century was the colorful Henry IV, formerly King of Navarre, who was fond of "the rolling of the drums and shrilling fifes."[2] Early one morning, within approach of the city of Paris, the first detachment of his army played *réveil* with drums, trumpets, clarions, and hautbois, causing quite a stir:

This caused a terrible panic; the people rose from their beds in great haste, fancying that the Huguenots had taken the city by surprise.[3]

It was during the Renaissance that governments began retaining standing armies, and it was in this situation that the wind band took an increasingly important role in military organization. While the military had for centuries depended on signals from winds and percussion, the demands become ever more intricate in the centuries to follow. Machiavelli, in *The Art of War*, recommended placing the trumpets near the general captain, with the flutes and drums carrying the sound to the further extremes where the actual battle was being fought. Through this coordinated effort he suggested the troops will be instructed to stand still, go forward, turn backward, shoot the artillery, etc. Early military signals were Italian in origin, and many of the names and signals in other languages are corruptions of the original Italian. For example, the English signal "Boot and Saddle", meaning to put on the saddle, is derived from the Italian "Butte Sella".[22] Perhaps this was the call referred to by the British army's *Rules and Ordynaunces for the Warre*, published for the French campaign of 1544:

After the watch shal be set, unto the tyme it be discharged in the mornynge, no maner of man make any shouting or blowing of hornes or whisteling or great noyse, but if it be trumpettes by a special commaundement. Euery horseman at the fyrst blaste of the trumpette shall sadle or cause to be sadled his horse, at the seconde to brydell, at the thirde to leape on his horse backe, towait on the kyng, or his lorde or capitayne.[23]

Apparently these calls were familiar to the general populace.

THE BATTLE

It was during the 16th century that a new type of music descriptive of military battles emerged. Most likely Italian in origin, some of the compositional devices employed included rapid vocal interjection, imitation of fanfares with their repetition of tonic chords, and insistent rallying cries. The most famous *battaglia* is the four-part chanson *La Guerre* by Clément Janequin. The second

section of this piece portrays the heat of battle using onomatopoeia to depict trumpet and drum sounds, coupled with static or repetitive harmony and energetic rhythms in a most engaging manner.[24] This is the earliest example in which military calls survive in notation. In this movement, one hears not only *Le boute-selle* but also *A l'étendart*. *La Guerre* went through several reprints, including one by Tilman Susato in 1545, and was the subject for several parody masses [a parody mass incorporated large portions of another work, usually a motet, into the composition of a mass], one by Janequin himself.

Battle music was not limited to France. The Dutch Tielman Susato wrote a *Battle Pavane*, which contained elements of the fanfares found in Janequin's music. Other examples to follow were *La bataglea taliana* by Matthias Hermann Wereccore in 1544 and the efforts of Italians Annibale Padovano and Andrea Gabrieli who each published an *Aria della battaglia* in eight parts for wind instruments in 1590 and 1592 respectively. The influence of Janequin and Wereccore is evident in both these works. William Byrd's *The Battell*, found in *My Ladye Nevells Book* for keyboard, in 1591, implies trumpet fanfares most likely heard in the British military of the late 16th century.[25]

ST. MARK'S AND THE GLORY OF VENICE

Venice was a unique and remarkable city in the late Renaissance. For a significant period it enjoyed fabulous wealth as a self-governing city-state. As a port city, it had served as the entrance to western Europe for much of the trade that came from the east. Wealth from this trade made possible the construction of huge, ornate government buildings. One grouping constructed on the Adriatic Sea included the palace for the doge (ruler or magistrate), the Cathedral of St. Mark, the thirty-three story bell tower or "Campanilla", and the Plaza of St. Mark's stretching beyond the bell tower.

At the end of the 16th century the political and monetary glory of Venice had begun to fade, but the impact of its music was at its height. Perhaps the most memorable music had its home at the Byzantine basilica St. Mark's, which was a prototype of the Church of the Holy Apostles in Constantinople. The church is in the shape of a Greek cross, with arms of equal length. This church is somewhat unique in Western Europe because of the two choir lofts that face each other in the apses of the Choir, each loft having its own organ.[26]

In Venice it was customary for the merchants commanding the greatest wealth and power to be formally greeted by the Doge and his senate. A great procession would enter and march around the Plaza, with a party of musicians playing shawms and trumpets marching with the Doge. Afterward they entered the cathedral where thanks were offered to God for safe travel and the business to be transacted. It was this cultural and financial foundation that supplied the support for music at St. Mark's.[27]

The musicians of St. Mark's were expected to fulfill a variety of obligations both civic and religious. This, and the autonomous nature of Venice as a city-state, created a most unique climate for music performance. Whereas in Rome Palestrina answered the concerns of the Council of Trent by providing some of the most compelling a cappella music ever composed, the composers associated with St. Mark's created an equally compelling style of music using either a combination of voices and instruments or simply instruments alone. This was because St. Mark's, the private chapel of the Doge, enjoyed a larger amount of secular influence than most other churches in Italy. It was the Procurators (politicians), rather than church officials who appointed the musicians as well as some of the clerics, so it was their personal taste that determined the choices of organist, maestri, and the size of the choir and orchestra. In Venice, the grand scope of music at St. Mark's was unrivaled by any other church.[28] This "golden age" of Venice's Renaissance began in 1527 with the employment of Adrian Willaert, a Franco-Flemish composer as maestro di cappella of the Cathedral and singing school at St. Mark's. Willaert was trained in the Flemish polyphonic style - a style that

set the standard of composition throughout most of Western Europe. In return he took advantage of the physical uniqueness of St. Mark's and pursued the concept of double choir or "cori spezzati," which reflected the Byzantine influence on the culture of Venice.29 Willaert explored the antiphonal possibilities at his disposal by contrasting alternating choirs with full unison, as well as having one choir sing *forte* while the other sings *piano*. He also added instruments to support the choral lines -- a practice that influenced later composers at St. Mark's.

Through Willaert's efforts the organist positions at St. Mark's became positions of great prestige. Two of the organists hired to fill these positions were Andrea Gabrieli (hired as second organist in 1566, moving to first organist in 1584) and his nephew Giovanni Gabrieli (hired as second organist in 1585, becoming first organist after his uncle's death in 1586). Both organists were also esteemed as composers and enjoyed connections outside of Italy, both having studied in Munich with the celebrated composer Orlando di Lasso.

Andrea Gabrieli directed the focus on instrumental music at St. Mark's even further than Willaert. Through his efforts, musical timbre became a factor in composition, progressing from the practice of using two similar choirs, to the new practice of using combinations of instruments and voices, with parts written for each instrument rather than just doubling the choral line.30 Gabrieli expanded this idea by contrasting instrumental groups to the choral groups. He used instruments to cover extreme ranges, with choral groupings filling in the middle pitch range. The "coro grave" or lower range was played by instruments such as trombones, bassoons, and the lower string instruments. The upper string instruments or cornetti represented the "coro superiore" or upper voices. It was also customary for one voice to sing with the instrumental groups to retain the continuity of the text.31

Giovanni Gabrieli carried the innovations of his uncle even further. Wind instruments became a designated part of his works, especially in his later style. Specified instrumentation became more frequently required. He gained public notice when he published a volume entitled *Concerto di Andrea et di Giovanni Gabrieli* in 1587. In 1597 the first volume of the *Sacrae Symphoniae* (42 motets, twelve instrumental canzoni, three sonatas, and a Mass) was issued, followed posthumously by the second volume in 1615 (52 motets, three Magnificats, and a Mass.)

INSTRUMENTAL FORMS

Composing in the late Renaissance, Giovanni Gabrieli expanded the concept of *cori spezzati* to even greater lengths. He wrote for choirs of four or five instruments each (mostly trombones and cornetti) alternately playing off each other and then combining into one unit. Through this format, instruments of light tone color and high pitch could be contrasted with those of dark color and low pitch, a practice initiated by his uncle.

To develop unity of form he employed means such as a da capo format, recapping a section one or more times, and/or repeating the final section. His canzonas contain a mixture of common practice while also anticipating elements associated with Baroque practice. Some elements in a typical canzona format included:

1. Having the theme start by reiterating the same pitch as it is introduced in each voice in succession (*Canzona à 12*, *Canzon primi toni*),

2. An opening contrapuntal section in a slow to moderate four, contrasted with an uptempo triple meter section written in a more homophonic style (*Canzon per sonare no.28*, *Canzon primi toni*),

3. A conclusion with a return to the original material, somewhat in a da capo fashion (*Canzon per sonare no. 2*),

4. Interplay between duple and triple providing the listener with contrast not unlike a work cast in a rondo form such as ABABA (*Canzon primi toni*),

5. Motivic elements of the thematic material including battle rhythms that were so popular in the late Renaissance (*Canzon septimi toni no. 2*).

In addition to the homophonic sections, other components of Gabrieli's style--the altered notes and cadences implying key changes (*Canzon septimi toni no. 2*), and his penchant for sudden dynamic contrast--are key elements of Baroque common practice to come. Indeed, the use of echo effects between loud and soft were most effective in Gabrieli's double choir format--a format which still remains the primary factor for this body of music being among the most compelling ever written.

Gabrieli's sonatas are generally more homophonic than the canzonas and lack the canzona-type theme that mark Gabrieli's other works. They still make effective use of dynamic contrast replete with echo effects, as heard in the *Sonata octavi toni* and the more famous *Sonata pian' e forte*, which has long been considered the first composition of record to require specific instrumentation.

CONCLUSION

The music of the Gabrielis was quickly forgotten with the advent of the Baroque style initiated by the Florentine Camerata and copied by Monteverdi. Just as the music of Vivaldi has enjoyed a resurgence of popularity in the 20th century, eventually finding its rightful place out of the shadow of Bach and Handel, this repertoire of the twilight of the Renaissance now provides the contemporary listener the opportunity to experience one of the finest achievements of the Renaissance.

ENDNOTES

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The Baroque Wind Band

During the Baroque, the wind band increased its visibility in a variety of venues--from municipal bands in Central Europe to the court of Louis the XIV of France. The oboe was held in high esteem and the trumpet reached a level of virtuosity not previously heard. Military music became increasingly important as rulers from England to the Ottoman Empire maintained standing armies. And at the twilight of the age the greatest wind band piece to date caused quite a stir in London.

The Baroque was a period of startling transition for instrumental music, beginning with the synthesis of music and drama that became known as *opera*. In the twilight of the Renaissance a group of intellectuals known as the Florentine Camerata worked to re-establish the format for drama as practiced in Greek antiquity, with the inclusion of music in the manner they perceived it might have been performed. The problem they encountered was that polyphony, with its multi-voiced texture, was unsuitable for drama, so the concept of monody (single melodic line) and homophony (single melodic line with accompaniment) came into practice. This greatly facilitated the dramatic flow as the text now took precedent over the music. The instrumental accompaniment for this new art form continued to foster the concept of specified instrumentation, which, in turn, foreshadowed the development of the symphonic orchestra.

By the late Baroque, symphonic form began to evolve, securing a viable ensemble medium for winds and strings outside of the opera pit. Symphonic form was an outgrowth of the Neapolitan Overture designed by Allesandro Scarlatti. This single movement form was divided into three sections of contrasting tempo (fast, slow, fast) which eventually developed into the first, second, and fourth movements of the Classical symphony as developed and refined by the composers Haydn, Mozart, and Beethoven.

MONTEVERDI'S *ORFEO*

No composer represents the transition from the Renaissance to the Baroque better than Claudio Monteverdi does. A survey of his madrigals shows a most abrupt transition from polyphony to homophony, and his opera *Orfeo*, first performed in 1607, stands as the first masterpiece of the early Baroque. *Orfeo* combined elements of the old style as well as the new. On the one hand it was written in the new homophonic style, as established by the Camerata. But on the other hand, the instrumentation, while showing certain innovations, still hearkened back to earlier customs.

The size and instrumentation of the orchestra for *Orfeo* was unprecedented. The strings were a combination of the viol and violin families, while the winds consisted of a small flute, two cornetti, four trombones and one trumpet with three muted trumpets. To round out the instrumentation were two bass lutes, a small harp, a portative organ, two organs with wooden pipes, and a harpsichord and spinet. However, despite the large personnel and diversity of color, the instruments were mostly used in smaller groups or consorts with varied keyboard accompaniment rather than in large tutti sections. Nevertheless, the orchestra of *Orfeo*, at least in size, foretold the orchestra to come.

CHANGE AND DEVELOPMENT OF WIND AND STRING INSTRUMENTS

Trombones

For centuries the trombone was the only brass instrument that could play chromatically. The trumpet and horn were limited to the notes produced naturally through the overtone series until the

invention of the valve early in the 19th century. So it is ironic that during the Baroque period, when the trumpet and horn enjoyed increasing favor, the trombone, despite its flexibility, endured a period of limited use. It enjoyed some prestige from the "tower music" played in various German municipalities as well as being a component of some church music. It also saw limited use in the opera pit. But it would not find its way into the symphonic repertoire until the dawn of the Romantic period and Beethoven's Symphony No. 5.

During the Baroque certain instruments fell into disuse while others rose in popularity. For example, mainstays such as the recorder and cornetto families declined while the oboe and bassoon became arguably the most popular woodwind instruments of the era. The horn also enjoyed popularity, while the trumpet entered into a somewhat "golden age" of performance. More significantly, by the late 17th century the violin family enjoyed such acceptance as to be regarded as the foundation for the Classical and Romantic orchestra, while the viol family, with the exception of the string bass, passed into obscurity.

Oboe and Bassoon

The oboe is the ultimate refinement of the medieval shawm. As mentioned in the last chapter, the shawm was a raucous-sounding instrument that was usually made of one piece of wood, conical in shape, with a trumpet-like bell at the lower end. It had six finger holes, and ranged from just over one foot to nine or ten feet in length. The double reed that produced the sound was held in place by a device called a pirouette. The player's mouth would press against the crescent -shaped rim of the pirouette so as to create an airtight wind chamber. The subsequent blowing into the pirouette created a most raucous sound since the reed vibrated without the aid of any lip pressure against the side of the reed.1

Early in the 17th century Mersenne in his *Harmonie Universelle* described two types of shawms--the *Hautbois de Poitou* which corresponds to the shawm described above, and the treble *hautbois* which appears to be a precursor to the modern oboe. This instrument used no pirouette, and had eight finger holes in addition to what appear to be two tuning holes. Not long after this (c. 1660-1670) the oboe emerged as the jointed, more cylindrical, keyed instrument which formed the nucleus of the woodwind section for the second half of the seventeenth century.2

The earliest evidence of the bassoon is found in the middle of the 16th century in Italy and Germany. Undoubtedly formed to create a bass voice for the oboe or shawm, the early bassoon was made of one piece of wood with two bored out passages connected at one end. This allowed the player to handle a less unwieldy instrument, albeit one which required awkward fingerings, to say the least.

It appears that the predecessor to the modern oboe originated in France and spread to England and Germany shortly thereafter. One practice that suggests this is the combination of French and German in the term *Hautboisten* common in Germany. The popularity the oboe enjoyed during the Baroque is best indicated in the twelve-member oboe and bassoon band of Louis XIV known as *Les Grande Hautbois*. Many customs of the court of Louis XIV were imitated throughout Europe, and by the turn of the eighteenth century the Hautboisten band was imitated by a number of the great residences of Germany.3 A typical instrumentation for such a band consisted of two soprano oboes, a tenor oboe known as a *taille*, and bassoon.

Horn

By the end of the 17th century fundamental changes in the makeup of the horn led to its increasing popularity and adaptability. First, the length of the horn grew to as much as twelve feet, allowing

the player access to the consecutive scale steps of the fourth octave of the harmonic series. Also, the shape was altered from the close-wrapped multi-coil style to one of an open hooped shape with a noticeably larger bell. Early in the eighteenth century a series of crooks were provided which allowed the player to change the length of the horn, thus affording the opportunity to change key centers. Collectively, these adaptations made the horn a more pleasant sounding, flexible instrument.4 The horn eventually became the accepted brass instrument to complement woodwinds. By the early eighteenth century horns were common in German bands such as the Bavarian military (6 oboes, 2 horns in 1722), and the Sächsische Variante (2 oboes, 2 horns, 2 bassoons, c. 1730). In a performance for the Nuremberg Carpenter's Guild in 1731 there were three separate bands each consisting of 3 oboes, 2 horns, and 1 bassoon.5 These ensembles undoubtedly were precursors to the *Harmoniemusik* style of the Classical period (see chapter 4)

Baroque Trumpet

For centuries, the trumpet was considered an instrument exclusive to the court, specifically the property of the ruler of highest rank who was usually the king. During the Baroque era the art of trumpet playing evolved to a high level of technical virtuosity achieved by a select group of players who maintained their exclusivity through guild membership. As early as 1623 an Imperial Guild of Court and Field Trumpeters and Court and Army Kettledrummers was formed in the Holy Roman Empire for the purpose of regulating instruction. This limited the number of performers, as well as placing restrictions on locations of performance and on who was allowed to perform. The Elector of Saxony was named as patron of the guild. While other countries outside the empire did not necessarily maintain comparable guilds as such, trumpet playing enjoyed similar status throughout Europe.6

Use of Mutes

Trumpet players are accustomed to playing with a variety of mutes as designated in their music, whether it be symphonic, jazz, or solo literature. But perhaps the earliest designation for muted playing comes from a 17th-century military order. The signal la sourdine was an order to march "with little noise". The directive for such practice was explained thus:

...the mute is used when there is a risk of being discovered by the enemy or when it is wished to surprise them, as also when it is desired to decamp or secretly withdraw... 1

To enforce the privileges for the newly formed guild, Holy Roman Emperor Ferdinand II decreed in the same year:

No honourable trumpeter or timpanist shall allow himself to be employed with his instrument in any way other than for religious services, Emperors, Kings, electors and Princes, Counts, Lords and Knights and nobility, or other persons of high quality: It shall also be forbidden altogether to use a trumpet or a timpani at despicable occasions; likewise the excessive nocturnal improper carousing in the streets and alleys, in wine and beer houses. He who transgresses in this way shall be punished.7

No less was to be expected from a class of musicians who not only wore the feather of nobility in their caps, but were also provided with horses and personal servants. Trumpeters were expected to travel with their lords so as to provide fanfares whenever the lord entered a town or castle. They also relayed messages in times of war and political crisis as well as participating in political intrigues.8 In Germany as well as France trumpeters were required in the military, especially in the mounted cavalry. Trumpets led the way in military parades, but during battle they were positioned at the rear of the battle alongside the commander, ready to communicate the various orders of

movement such as the standard calls *to the saddle* and *the charge*, which were required to maintain order and timing.

Trumpet masters, jealous to keep their high standing, maintained a veil of secrecy over their guild by playing from memory and by teaching new guild members by rote. They were especially secretive about techniques such as flutter tonguing, double and triple tonguing, trilling, and high tessitura playing, as well as instrument construction such as mouthpiece design and tubing for pitch changes.9

Trumpets were also active in other forms of music that did not necessarily involve the nobility directly. During the Baroque several forms of entertainment emerged in which war imitated art, and vice versa. One example is the concept of "battle choreography" as described in Möller's *Trilekunst zu fuss* (*Infantry Drill*) published in 1672. Here the author provides minute instructions for placing foot soldiers in a pattern representing the arms of the imperial city of Lübeck. Another example was the tournament, where competition was staged with music and the proceedings took on a sense of theater with allegorical tones. Rifles had now become the common elements of war, rendering the weaponry and conflict that the tournament represented obsolete. Nevertheless, tournaments remained a popular activity--and the trumpet, being the musical signature of the nobility, was an integral part of this pastime.

Equestrian Ballets

In time, tournaments gave way to military or equestrian ballets. In Italy, early examples even incorporated elements of opera. Ferdinand III introduced the practice in Austria where the Spanish school of riding can still be enjoyed today in the performances of the Lippizaner stallions. In France, Louis XIV was also fond of these horse ballets, known as *Caroussels*. Since most trumpet music was improvised, few examples survive from these engagements.

On occasion, composers also wrote less programmatic music for the trumpet. Some specific examples include Praetorius's setting in 1618 of *In dulci jubilo* (*Polyhymnia panegyrica et caduceatrix* no. 34) using a six-part ensemble in a chorale style. Franz Biber wrote two sonatas for six- and eight-part trumpet ensembles with kettledrums and continuo. Also worthy of mention is Michel Corrette's Divertissement Op. 7 for two trumpets.

As technical prowess improved, composers wrote music incorporating high tessitura or *clarino* playing in their trumpet parts. The design of Baroque mouthpieces facilitated this style of playing with a rim that was flatter and wider, allowing for greater endurance. It also had a pronounced edge between the cup and the throat that allowed for (1) bending the pitch on out-of-tune notes, as well as (2) lending a certain brilliance to the tone. Earlier in the Baroque, players were reaching the 16th partial with regularity, eventually reaching into the fourth or fifth octave late in the Classical period, as heard in the concertos of Michael Haydn, Reutter, F. X. Richter, and Joseph Riepel. Bach featured the skill of the celebrated player Gottfreid Reiche (senior *Stadtpfeifer* in Leipzig until his death in 1734) in many of his works, though the second Brandenburg Concerto preceded their acquaintance, and the Christmas Oratorio was performed by his successor.10

As the Baroque era declined, musical taste dictated a style different from the brilliant virtuosity demanded from trumpet players. Also, royal wealth and status declined, thanks in part to the French Revolution, making the financial status of the trumpet guild increasingly shaky. The guild was dissolved in Berlin by 1810, and the guild in Saxony, after some 200 years of existence, followed suit in 1831.

STADTPFEIFER AND MUSIC IN LEIPZIG

Municipal wind bands played a significant role in the cultural life of German cities during the Baroque. Most of these town musicians came under the jurisdiction of the town council and were known as *Ratsmusik--Rat* being the German word for *council*. The *Stadtpfeifer* were the paid musicians whose primary duty was to play concerts from the town hall tower at various times of day (thus the name "tower music"). They also participated in religious and civic ceremonies, played for dances, and alerted the town to the approach of an enemy or an outbreak of fire.

The reasons for this particular German practice were at least twofold. First, the public held wind music in high esteem, deeming it a particularly noble sound. Second, Germany was still a fragmented country with many smaller kingdoms and city-states, each responsible for the social, cultural, and physical life of its people. So the Ratsmusik provided a public relations opportunity to enhance the cultural life of the community.

Winds vs. Strings

Into the middle Baroque, wind playing was still held in the highest regard. The music of brass instruments reminded the Baroque citizen of royal splendor, processions, and promotions, while string music was indicative of the dance floor or the private home.2

The city of Leipzig retained records of various practices of the Ratsmusiker that provide insight into the music practice of the time. By 1650, the devastating toll of the Thirty Years' War was at an end, and Germany was finally able to return to the cultivation of commerce and artistic pursuits. Leipzig was about to enjoy the greatest century of its music history. Initially four Stadtpfeifer were employed as Ratsmusiker, serving primarily as wind players.

In time three more musicians, referred to as Kunstgeiger, were hired to play the violin. Surviving records reveal much squabbling between the two groups, mostly due to the perceived inconsistencies felt by the Kunstgeiger who were subordinate to the Stadtpfeifer. The Kunstgeiger were considered apprentices to the Stadtpfeifer and were often exploited for the sake of money, having to endure an income below that of their superiors. Jealousy was the common denominator as the Stadtpfeifer, being the privileged group, received first choice for engagements outside their required duties. On occasion these two groups would band together to fight the competition presented by the Bierfiedler (fiddle players employed by beer halls). During this time string players were often considered second class citizens when compared to wind players. By 1700, another class of musician, the NeuKirchenmusiker (new church musicians) made the situation even more complicated for the city council.11

Since the Stadpfiefer and Kunstgeiger were trained simply as craftsmen, the Ratsmusik lacked the respect that organists and cantors enjoyed due to their liberal arts education. Kuhnau wrote that among one hundred Kunstgeiger, there could hardly be one who could write ten words without making a mistake, and Mattheson also had little regard for them, noting their perceived conceit and lack of education.12

In Leipzig the four Stadtpfeifers' most important regular function was to play daily from the tower at city hall at 10:00 a.m. and at various times during the evening. This function was known as *Abblasen* or *Turmblasen*. Johann Pezel, perhaps the most famous of these Stadtpfeifer, noted in the dedication of his *Hora Decima* that this custom was of Turkish or Persian origin, then hastily confirmed that it had now become a Christian tradition. Gottfried Reiche noted that this tower music was a symbol of joy and peace--no doubt a reference to the peace enjoyed due to the end of the Thirty Years' War.13 Since the brass instruments were provided for this function by the city,

both the instruments and the music were stored in the tower. For outside employment, musicians had to provide their own instruments.

In addition to the provision of music and instruments, the Ratsmusiker enjoyed other privileges, including weekly salaries, occasional extra money, and clothing. Also, until 1717, the Stadtpfeifer paid no taxes and were given free living quarters in the Stadtpfeifergäszlein (little city musician street) where they and their families all lived together in one house. While the rank of Stadtpfeifer was a lifetime position, the downside was that upon the player's death, the surviving family could be left without means of support. Also, income was precarious during times of mourning or pestilence, as music for celebrations such as weddings was curtailed for a prescribed period of time.14

On occasion, if not regularly, the Stadtpfeifer joined with the Kunstgeiger under the direction of the Cantor for church performances. Because of their versatility in playing both wind and string instruments, the combination of the two groups of musicians, coupled with student players, allowed the Cantor a respectable orchestra with which to work.15

When a musician applied for a position as a Stadtpfeifer, a complete knowledge of the Stadtpfeifer instruments was usually required. These could include trumpet, cornett, trombone, French horn (in time), bombart [German for shawm], dulcian [early bassoon], flute, oboe, plus strings. Little is available today as to textbooks or written instructions concerning the craft of the Stadtpfeifer due to the secrecy surrounding the guild. Indeed, it was most difficult to reach a high level of maturity, unless fellow musicians provided the training. Not until the Ratsmusiker tradition began to die did the first known text appear, written by Johann Ernst Altenburg.16

The eventual decline of the Ratsmusiker movement can be attributed to a couple of factors:

> 1. The steady influx of free and independent musicians gradually took its toll. These "strolling musicians", as represented by the *Bierfiedler* (violinists playing in beer halls and taverns, *Dorfmusikunsten* (village musicians), *Schallmeyer* (shawm players), and *Hümpler und Stümpler* ("bunglers and blunderers", a reference from their guild-slang), played at weddings, parties, and christening feasts. They were not subject to the limitations of the municipal prohibitions and could earn a salary throughout the whole year.
>
> 2. There was an influx of concerts and opera performances into the city. At first, the Ratsmusiker would supplement the ranks of musicians in local concerts and the nucleus of the traveling opera company. However, in the local concerts, their honored position was gradually lost as they associated professionally with the very people whom they formerly had ignored. Also, in the opera, it became awkward to expect to augment the traveling orchestra, which had already perfected the playing of increasingly demanding scores. In time only the tower playing carried on.17

Examples of repertoire performed in Leipzig no doubt included Pezel's *Hora decima musicorum Lipsiensium* (1670) written for five-part cornett and trombone ensemble, and Reiche's *Vier und zwantzig neue Quatricinia* (1696), written for four-part cornett and trombones. There was certainly a wealth of other literature written during the time as evidenced by the inventory lists from 1747 which included five chorale books and 122 wind pieces written by Gottfried Reiche which are now lost.18

COMPOSERS AND MUSIC OF CENTRAL AND EASTERN EUROPE

Several composers from Central Europe, Eastern Europe, and northern Italy are worthy of notice either for their innovative wind scoring, or simply for having written music exclusively for winds.

Johann Pezel

Johann Christoph Pezel spent his enitre career as a German town bandsman and composer. As a *Ratsmusiker*, he played both wind and string instruments, but is first mentioned as a string player. In 1664, when the town of Leipzig voted to increase the size of the town band from seven to eight players, Pezel was appointed fourth *Kunstgeiger*. In 1670 he achieved the rank of *Stadtpfeifer*, a lifetime appointment, and wrote his *Hora decima musicorum*. This literature is certainly not "cutting edge" for its time, but what makes Pezel's music so engaging was the imaginative use of textures in alternating imitative and homophonic sections.19 Pezel's *Sarabande* (from another set) captures the listener's interest with simple yet effective use of descending and ascending scale lines.

Tiburtio Massaino

The *canzona*, as an instrumental form, continued to have life during the early years of the Baroque era. One impressive example is the *Canzona for Eight Trombones and Continuo* written by Tiburtio Massaino. Massaino (or Massaini) was a somewhat shady character who, despite his connection from youth to the Augustine Order and work as a chaplain, was thrown out of Salzburg for "crimes against nature". This particular canzona appeared in the collection of *canzoni per sonare* that the Venetian publisher Alessandro Raverii issued in 1608. Although the music indicates two choirs, suggesting the style of St. Mark's, the music functions as one entity from beginning to end. This canzona is also significant for its specified instrumentation, a practice that had become increasingly commonplace thanks to the influence of Andrea and Giovanni Gabrieli.

Johann Friedrich Fasch

The music of Fasch, a contemporary of Johann Sebastian Bach, represents a transition from the fugal writing of the Baroque to the thematic writing of Haydn and Mozart. Fasch was well known during his time, and enjoyed favorable performance of his compositions beyond his home in Saxony, including numerous courts and churches from Hamburg, where his friend Telemann lived, to as far away as Prague and Vienna. Like Bach, he enjoyed having a son who was a court musician of Frederick the Great, as C. F. C. Fasch was the court harpsichordist. Although previously neglected by music historians, studies now indicate Fasch was an innovative composer whose style anticipated the vocabulary of the classical period.

His treatment of wind instruments is also noteworthy. His orchestral scoring, as observed in his large body of cantatas, not only includes a large wind section, but features winds both in thematic development and expressive melodic writing. His concertos are written in a three-movement form similar to Vivaldi's style. During the ritornello sections he often interrupts the thematic statement with contrasting sections for wind instruments. He also used the winds (flutes, oboes, bassoons, horns, and trumpets) in pairs as solo instruments, sometimes with a solo violin. In other instances he used "wind exclamations" between phrases, and used winds for echoing repeated or consequent phrases. His orchestral suites consist of French overtures followed by a succession of dances. In the overtures the fugal sections are often interrupted by homophonic sections for wind instruments, while the airs or other movements interspersed between dance movements provide lyrical or rhythmic alternation between winds and strings.20

Johann David Heinichen

Dresden, before its destruction by Allied bombing during WWII, was known as Florence on the Elbe. Indeed it enjoyed a most significant cultural life dating back to the time when Saxony exerted a fair amount of political clout, just prior to Frederick the Great's military and political rise in Prussia. Dresden was especially noted for its cultural wealth during the reign of Augustus II and his son, a time when Saxony and Poland were under one ruler. The same foresight which led these rulers to collect paintings of the old masters such as Raphael and Titian also led them to create an orchestra which had no virtuosic rival north of the Alps. Composers such as Albinoni, Fasch, and Telemann wrote for this celebrated ensemble.

Among the numerous musicians in the employment of the court at Dresden was a composer and theorist, Johann David Heinichen, who accepted the duties of Kapellmeister in 1717. His compositional style is somewhat more pre-classical than the heavily contrapuntal style common in northern Germany. Heinichen's concertos, reflecting Dresden's departure from the Italian concerto, develop the "concerto per molti strumenti". The number of movements in this type of concerto ranges from three to five, making it somewhat of a cross between a suite and a concerto. These chamber concerti or enlarged suites call for five to ten soloists (concertino), plus ripieno (full orchestra).

Some of Heinichen's concerto-suites specify different soloists in each movement. For instance, his Concerto in F Major, Seibel 235, designates the following soloists by movement:

1. oboe, violin
2. flute I/II
3. horn I/II
4.flute I/II
5. horn I/II

accompanied by 2 oboes, 2 recorders, 2 flutes, strings and bass continuo. Of curious note is the second movement of the Concerto in C Major, Seibel 211, titled *Pastorell*, in which the strings and winds imitate bagpipes in a most unique manner. Undoubtedly the title justifies its eccentric quality.

Antonio Vivaldi

Another piece worthy of mention came from the pen of Antonio Vivaldi, who wrote in excess of 450 concertos in his lifetime. A healthy number of these works feature wind instruments, but his Concerto for 2 oboes & 2 clarinets in C major, RV 559 is unique not just because of the use of four wind soloists, but also in that the middle movement is written exclusively for the four soloists sans string accompaniment.

George Philip Telemann

Telemann wrote suites for one or more solo instruments with orchestration. His practice of combining elements of the solo concerto and suite into one form had a strong influence on the serenades and divertimenti that were a staple of chamber music during Mozart's early years.

THE FRENCH COURT OF THE LATE 17th CENTURY

The infatuation that Western Europe held for all that was French during the late 17th century was not lost on Jean-Baptiste Lully, the music director for Louis XIV. Lully capitalized on the plentiful musical forces and decades of tradition that the French court put at his disposal. One such entity

was the *Écurie*, a department under the Master of the Horse, which dated back to the time of Francois I, early in the 16th century.

The Grand Écurie

The musicians of the Écurie were grouped into categories to serve in whatever capacity the court felt necessary. As early as the 1540's the musicians were grouped into three categories: twelve sackbuts and instrumentalists, five fifes and drums, and seven trumpets. By 1571 the number of musicians of the Écurie had grown to include twelve trumpets, eight fifes and drums, fifteen sackbuts, oboes, and cornetts, and one musette. Later, in 1689 the administrative units of the Grand Écurie were divided into five categories: twelve trumpeters; twelve players of violins, oboes, sackbuts and cornetts; six oboists and players of the Poitevin bagpipes; eight players of the fife and drum; and six players of crumhorns and trumpets marine [a curious single stringed instrument which played a harmonic scale like that of the natural harmonics of the trumpet]. The category titles, maintained from earlier years, were somewhat misleading, as sackbuts were no longer used during the reign of Louis XIV, cornetts were used primarily to double the sopranos of the Royal Chapel, and crumhorns were used only sparingly, if not abandoned altogether.21

The Grand Écurie (or *Great Stable*) included the war horses, riding school horses, and the staff looking after them. It also oversaw the administration of the Musique de l'Écurie which was associated with military and outdoor pageantry and was comprised of some of Louis XIV's best musicians. Thus, some 40 instrumentalists, mostly playing wind instruments, were available for a variety of situations. Some played the loud instruments: either trumpets and kettle drums with the musicians mounted on horseback, or oboes and bassoons (krumhorns were soon abandoned). Occasionally soft instruments such as recorders, or string instruments were designated. Technically fifes and drums could also be called upon, but they were considered more appropriate for the army.

The musicians of the Grand Écurie performed for a variety of events such as proclamations of peace, color parades, receptions of foreign dignitaries, processions for royal baptisms, weddings, funerals, tournaments and carousels (equestrian ballets), fetes on the water, visits to the town hall, or the opening of the hunt. Their livery was lavish, featuring rich fabric laced with gold and silver, large hats, buff leather belts, and trumpet slings. The musicians of the Écurie were not limited to the specific duties described. They could augment the performances of other court ensembles as the need arose, such as using an oboist or trumpeter with the 24 strings.22

As befit their lofty status, the musicians of the Écurie also enjoyed specific privileges. They were meal companions of the king, and they were exempt from monetary obligations such as the *taille* and *franc-fief* taxes, obligations to mayors or church wardens, and tolls on food products. In addition to having their food and clothing paid for, they also enjoyed substantial stipends for playing special ceremonies such as processions on religious holidays, transporting enemy flags to Notre Dame after a military victory, or performing the king's entrance at a *lit de justice*.23

A most famous ensemble from the Écurie was *Les Grand Hautbois* or *Douze grands hautbois du roi*. Unlike the string bands who customarily played in five parts, the French oboe bands played in four parts, using eight to twelve players. The term *hautbois* was used as a generic term to refer to the entire ensemble, but there were actually instruments of various sizes in use--three sizes of oboe (dessus pitched in C, haute-contre pitched in A, and the taille pitched in F) plus bassoon (basse de hautbois). Drums were often added for military music.

Jean Babtiste Lully began his career at the French court writing ballets for the king. One early example is *Les Nopces de Village* (1663). He also collaborated with Molière in writing a number of comedy ballets in which dance is integrated into the play--*Le Bourgeois Gentilhomme* being a most

famous example. After Lully gained control of the Paris Opéra, he wrote on the average one opera (or *tragédie en musique*, as he called it) each year from 1673 until his death.

Lully had a monopoly on the Paris Opera that allowed him to dictate the style of music performed. But his untimely death in 1687 opened the door for other composers and styles of music. André Danican Philidor's *Le Mariage de la Gross Cathos* ("Fat Kate's Wedding"), a comic masquerade for an all-male cast written in 1688, is a prime example. Many of these stage events, including Lully's, used oboe bands in pastoral settings. The players were often on stage with the singers and dancers as the story required them to depict a village band. Typical dances found in such works include the pavane, air, passepied, and menuet.[24]

Louis XIV and the Écurie

The music of the Écurie began a long decline after 1690, but even at the end of Louis XIV's reign he took comfort from their music, as they are reputed to have played under his window just days before his impending death.[3]

Ceremony and pageantry reached an apex during the reign of Louis XIV, when the king used such events to dazzle and keep the general populace in awe. Several composers, including Lully, Henri Desmarets, and Michel de Lalande, wrote martial music for oboes and fifes, trumpet fanfares, etc., for such events. These pieces were seldom composed with only one particular occasion in mind, but were designed for multiple use in various events of this nature, which were somewhat frequent since France was at war during much of Louis' reign.[25] The music was direct and not overly complicated for obvious reasons. For example, in Lully's *Prelude, Menuet, et Gigue* written for trumpets, drums, and "oboe" (a term which included bassoons), the melody in the trumpet is no match for the dexterity that a cornetto could have provided. Nevertheless, what the listener loses in melodic interest is gained through the power and status that the trumpet renders as a representation of the nobility. This work foreshadowed Handel's *Music for Royal Fireworks*, which would come some time later.

The style and mode of performance of the music of the Écurie were a significant contribution to French Baroque music. The Écurie provided a steady performance environment that not only solidified performance techniques but also encouraged reforms in the construction of instruments themselves, to the extent that early in the 18th century French oboes and flutes were the most admired in Europe.[26]

THE ENGLISH WIND BAND

The 17th Century was a tumultuous period in English history. Charles I was overthrown by the Commonwealth, and subsequently beheaded in 1649. But after only eleven years of Commonwealth rule, the monarchy was restored, and Charles II, following his exile in France, was crowned on May 29, 1660. Under these circumstances his coronation was a most significant occasion--one which enjoyed one of the largest gatherings of wind players in the 17th century. Narratives of the event describe the triumphal procession passing through various arches that were either filled or surrounded by wind players. One eyewitness reported that at the first of the arches in Leaden-Hall Street near Lime Street End, there were thirty trumpets and eighteen drums. In addition to the wait bands from London and the surrounding countryside, commercial companies of London also employed wind bands as personal representatives, a practice that was customary at all great civic occasions.[27]

At least two wind pieces written during this time are worthy of note. First, was Matthew Locke's newly composed *Music for his Majesties Sagbutts and Cornetts* performed during the coronation of

Charles II. It includes an Air and Courante in five parts, a Pavan-Almand in six parts, and a Saraband in four parts. Also worthy of mention is Henry Purcell's funeral march for *flat mournful trumpets* written at the death of Queen Mary. For whatever reason Purcell referred to the trumpets as mournful and flat, apparently they were simply slide trumpets.28

Military Music

Throughout most of the 17th century, the key components of British military music were the trumpet and fife and drum. The precise use of each was specified in the *Lawes and Ordinances of Warre* (1639) which stated:

Every souldier shall diligently observe and learne the distinct and different sound of Drums, Fifes, and Trumpets, that he may know to answer and obey each of them in time of service.

It was most important that soldiers identify all signals used regardless of the instrument employed.

As to which instrument was to be deemed most prominent, the country of origin and chronological time were definitely factors. Machiaveli in his *Libro della arte della guerra* (1521) maintained that in battle the trumpet should be heard above everything else, followed by the drum, then zufoli (flutes). Nearly a century later, Francis Markham in his *Five Decades of Epistles of Warre* (1622) also maintained the dominance of the drum over fife:

It is the voice of the Drum the Souldier should wholy attend, and not the air of the whistle.

Markham clearly delineated signals between the drums and trumpets. The drum signals were as follows:

First in the morning the discharge or breaking up of the Watch, then a preparation or Summons to make them repaire to their colours; then a beating away before they begin to march; after that a March according to the nature and custom of the country (for diuers countries have diuers Marches), then a Charge, then a Retrait, then a Troupe, and lastly a Battalion or a Battery, besides other sounds which depending on the phantasttikenes of forain nations are not so useful.

The trumpet signals specified:

... the Trumpet is the same which the Drum and Phiph is, onely differing in the tearmes and sounds of the Instrument: for the first point of Warre is Butte sella, clap on your saddles; Mounte Cauallo, mont on horseback; Tacquet, march; Carga, carga, an Alarme to charge: A la Standardo, a retrait, or retire to yuur colours; Auquet, to the Watch, or a discharge for the watch, besides diuers other points, as Proclamations, Calls, Summons all which are most necessary for every Souldier both to know and obey.29

The use of Italian and French terms for the trumpet signals suggest that the British borrowed heavily from performance practice of the continent.

To the drums came the responsibility for clear and consistent signals as were needed to send precise information to the troops. No creative embellishment was allowed. Because of the level of responsibility required of a drummer he was by nature "rather a man of peace rather than of the sword, and it is most dishonourable in any man wittingly and out of knowledge to strike him or wound him."30 The drum-major, a term dating back to 1590 in British military treatises, had the responsibility to provide discipline and correction when needed, and, in addition to being the most proficient drummer, was to be fluent in several languages.31

The trumpeter was equally a position of esteem and carefully chosen, holding responsibilities somewhat similar to the drummer, as mentioned earlier. Timpani were also part of the British tradition during the 17th century. Upon the restoration of the monarchy in 1660, they were coupled with the trumpet in the Royal Life Guard--four trumpets and one timpani per troop. Fifes fell into disuse towards the end of the 17th century but were restored in Flanders in 1745-7. Bagpipes, formally popular among the aristocracy in the medieval period, gradually lost their prominence by this time, though a pay warrant from 1674 provides for teaching one person per company how to play the bagpipe.

A turning point in the evolution of the British bands came late in the 17th century with the inclusion of double reeds. In 1678 six oboes (four oboes and two bassoons) were attached to the Horse Grenadiers, while a few years later the British Dragoons were allowed one oboe and two side drums to each company. In 1684-85 the Foot Guards adopted the use of oboe bands.32 The British had now succumbed to the practice that had spread from France across much of the continent.

Music for the Royal Fireworks

It was in the twilight of the Baroque that the most notable wind band concert of the 18th century took place in London in April of 1749. The War of the Austrian Succession had concluded the previous October with the signing of the Treaty of Aix-la-Chapelle. As part of the celebration of peace, workmen were directed to construct a monument with a triumphal arch and colonnades including statues of Greek gods and a bas-relief of the king to serve as the centerpiece for an enormous fireworks display. It was the task of the celebrated composer George Frederick Handel to supply music for the occasion. From the beginning there was some furor as to what type of music and instrumentation would be most appropriate. Surviving letters indicate that Handel preferred a combination of horns, trumpets, and strings, while the king was intent on having (if any music was to be had at all) a *martial* style of music, which excluded strings. On March 28, 1749 the Duke of Montague wrote:

I think Hendel now proposes to have but 12 trumpets and 12 French horns; at first there was to have been sixteen of each, and I remember I told the King so, who, at that time, objected to their being any musick; but, when I told him the quantity and nomber of martial musick there was to be, he was better satisfied, and said he hoped there would be no fidles. Now Hendel proposes to lessen the nomber of trumpets, etc. and to have violeens. I dont at all doubt but when the King hears it he will be very much displeased. If the thing war to be in such a manner as certainly to please the King, it ought to consist of no kind of instrument but martial instruments. Any other I am sure will put him out of humour, therefore I am shure it behoves Hendel to have as many trumpets, and other martial instruments, as possible, tho he dont retrench the violins, which I think he shoud, tho I beleeve he will never be persuaded to do it. I mention this as I have very lately been told, from very good authority, that the King has, within this fortnight, expressed himself to this purpose.33

The autograph score indicates the eventual instrumentation was 9 trumpets, 9 horns, 24 oboes, 12 bassoons, and 3 pairs of kettledrums (plus contra-bassoon and bass serpent, later deleted). Handel later noted that strings should double oboe and bassoon parts, which suggests either a compromise was reached between the composer and the king, or simply stubbornness on the composer's part.

The rehearsal on April 21 was a great success. The band of 100 played to an audience of 12,000 at the Vauxhall gardens, creating such interest that "So great a resort occasioned such a stoppage on London Bridge, that no carriage could pass for 3 hours."34

The celebration itself was another matter. Walpole described the event as follows:

The rockets, and whatever was thrown up into the air, succeeded might well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of coloured fires and shapes: the illumination was mean, and lighted so slowly that scarce any body had patience to wait the finishing; and then, what contributed to the awkwardness of the whole, was the right pavilion catching fire, and being burnt down in the middle of the show.

No mention is made regarding the music, which may explain why Handel quickly scheduled another concert within a month. The *Music for the Royal Fireworks* was, without a doubt, the most famous composition and performance of wind music to date, due to the size of the ensemble required as well as the large audience that received it.

MEHTER BANDS OF THE OTTOMAN EMPIRE

The Ottoman Empire had a profound effect on Western Europe for a number of centuries, especially east of the Danube where Moslem vied with Christian for control the area. Despite the clash over religion, there undoubtedly has a certain fascination that Western Europeans had for this exotic culture that stretched from Eastern Europe to the Near East.

Turkish Influences on Viennese Classicism

On a number of occasions the Janissaries (also the term for Turkish soldiers) of the sultans marched to the gates of Vienna with conquest on their minds. Yet it was elements of their military music that succeeded in making inroads into Europe where their conquering armies were unsuccessful. Mozart's *The Abduction from the Seraglio* placed an opera libretto in a harem, and Beethoven inserted a curious but effective "alla turca" march in his monumental Ninth Symphony. Other works included Haydn's "Military" Symphony No. 100, Gluck's *The Unexpected Meeting*, Beethoven's *The Ruins of Athens*, as well as Louis Spohr's *Notturno in C Major for Wind Instruments and Turkish Band*.

The Europeans were particularly fascinated by the visual and aural impact of the Mehter Bands. These ensembles were held in high regard, similar to the pomp and circumstance tied to military band performances today. Indeed the mehter bands, or "janissary" as the European courts referred to them, were the forerunner of many contemporary practices such as the use of the bell tree, cymbals, bass drum, timpani, and oboes. Even the Shakos worn on the heads of marching band members or the baton or mace held proudly aloft by the drum major can trace their roots to these ensembles. As mentioned earlier, the Turkish band was first encountered by Westerners during the crusades to the Near East.

Whereas in early years the use of instruments was a strategy of battle (see Chapter 1) performances of the Mehter Band were also used to set the tone for battle as well as to demoralize the enemy. Their purpose was to incite the warriors with visions of victory during war, and provide concert music during times of peace for the Sultan at his Topkapi palace.

Nor did interest in this exotic ensemble escape the rulers and military leaders of Europe. In the second decade of the 18th century Augustus II of Poland received a full Turkish military band as a gift from the sultan. Not to be outdone, Empress Anne of Russia sent to Constantinople for a similar band composed of treble and tenor shawms, a fife, a pair of kettledrums, a bass drum, ordinary and large cymbals, and a triangle. In 1741 Ritter von der Trenck marched into Vienna preceded by Turkish music, and in the War of the Austrian Succession Marshal de Sax had Turkish music in his Uhlands. Even Prussia succumbed to the trend, but after a Turkish ambassador ridiculed a performance given by the European musicians, Turkish performers replaced them.

Turkish music also spread to the British Isles. By the end of the century the British Royal Artillery Band had a bass drum, cymbals, and tambourine, later adding the Turkish crescent. In 1785 the band of the Coldstream Guards included two tambourines and a Turkish crescent [pole or baton with a crescent shape on the top to which bell are attached. Also known as a "jingling johnny"]. The British bands never engaged Turkish players, but enlisted blacks to play instead. With their elaborate dress (coats and turbans), coupled with flashy performance antics, these performers provided an exotic element to the band's performance.35

The numbers of the Mehter Bands were designated according to degrees: a Mehter Band of the Seventh Degree consisted of seven bass drums, seven oboes, seven trumpets, seven cymbals, and seven pairs of nakkares (small, shallow timpani). Mehter Bands were as small as the Third Degree, or as large as the Twelfth Degree.36 In battles even larger numbers were assembled. Suleiman the Magnificent (1520-1566) reportedly employed over two hundred players during his quest for Vienna.37 The larger bands employed the *Cevgen* or Turkish Crescent. The players move the crescent up and down in time to the music while singing of the ancient glories of the empire. The performance setup required the players of each instrument type to be grouped together, with the whole ensemble standing in a semi or full circle, depending on the number of players.

In 1836, the Sultan Mahmut II abolished the Mehter Band as well as the elite Corps of Janissaries and hired the brother of Gaetano Donizetti to establish a military band more on the order of those in Western Europe. The Turks revived it in 1911, only to see the quick demise of the Second Mehter Band with the fall of the Sultanate in World War I. In time the Third Mehter Band was formed after the Chief of the Turkish General Staff visited London in 1952 and heard the Scottish Bagpipers on parade--an event which inspired him to recreate the glories in sound enjoyed long ago by a once powerful empire.38

THE COURT OF PETER THE GREAT

Peter the Great who reigned in Russia from 1682-1725 (he assumed control of the government in 1689) had a special penchant for regimental bands: the elite Preobrazhensky guard had some 40 drummers and 32 flute players, while lesser bands contained some 10-12 members. In the decisive battle at Pltava in 1709, where Peter defeated King Charles XII of Sweden, the Russians captured some 120 musicians, including trumpeters, oboists, flutists, drummers and cymbal players, and needed 54 carts to transport the instruments they seized.39

CONCLUSION

The components of Baroque wind music--tower music, clarino trumpet playing, and the oboe bands of the French court--eventually deferred to the development of the wind octet, and the development of symphonic form with its balance of winds and strings with limited use of percussion. A new instrument, the clarinet, caught the imagination of composers of the Classical period as it challenged the oboe for dominance.

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Harmoniemusik and the Classical Wind Band

Study of the instrumentation and performance practice of 18th century instrumental music reveals the beginning of the modern symphonic orchestra as well as symphonic form. The string section had already evolved to its modern configuration during the middle to late Baroque. Except for the string bass, the violin family permanently replaced the viol family as the instrument of choice. Violin-making reached its zenith with the work of Stradivarius, and the concave bow replaced the convex allowing performers greater facility on the instrument.

Even as string instruments entered a period of relative stability, the wind instruments were about to experience a period of development and experimentation. One only has to peruse the 100+ symphonies of Haydn to see how composers experimented to find the most advantageous and pragmatic combination of instrumental color. The oboe and the bassoon were already accepted as primary soprano and bass instruments of the wind family, while a new upstart named the clarinet became all the rage, first in France and England, then in Vienna. The English horn occasionally had its moments of popularity, as did the flute, contrabassoon, and bassetthorn [an early alto clarinet equipped with an extended lower range]. Except for the French horn, brass and percussion instruments were used sparingly in symphonic form, normally being relegated to the military or the opera.

ROOTS OF *HARMONIEMUSIK*

As composers experimented to determine the best combination of instruments, common practice eventually dictated using winds in pairs. Since the string section was emerging as the dominant section of the orchestra, composers used winds to provide harmonic support and color contrast to the string timbre. This led to the demise of the keyboard as harmonic support in the orchestra. Thus the term *Harmoniemusik*, presumably depicting this practice, became the accepted name for an ensemble of wind instruments. While ensembles of this nature were of varying sizes, the most common consisted of eight players.

In a not unrelated development, two common types of military bands also developed during this time. One type consisted of paring down a small band to an octet to perform Harmoniemusik, while the other included the basic octet plus Turkish instruments: heavy brass, percussion, and high clarinets and piccolos. However, while the word *Harmonie* became a pervasive term describing wind music in general, in the Classical period it is too simplistic to interpret Harmoniemusik to mean both wind band and military band. Harmoniemusik was a cultural phenomenon separate from the military band. In its most specific sense, it refers to a particular body of music written from c.1760-1837 whose primary function was to provide social entertainment.

Harmoniemusik Instrumentation

Early Harmoniemusik was scored for six instruments, even as few as four on some occasions, as indicated by the clarinet and horn bands of England and France. The clarinet was the preferred treble instrument in the west, while the Germans and Austrians generally preferred oboes. By the early 1780's the most common instrumentation, known as the Vienna tradition, consisted of 2 oboes, 2 clarinets, 2 horns, and 2 bassoons, or more concisely, 2222.[2] According to tradition, in 1763 Frederick the Great was first to standardize his military bands into the octet, from which Harmonie developed. However, there seems to be no reference to prove such a claim. In fact, Roger Hellyer, a leading authority on Harmoniemusik, found no mention of clarinets in Berlin before the

1791 wedding of the Duke of York to Princess Friederike, for which Rosetti was commissioned to write two partitas for 2222.[3] While eight players became the norm, there were notable exceptions. Instrumentation in the 19th century required up to twelve players, perhaps due to the increased harmonic demands of music of the Romantic period. On the occasion of the coronation of Kaiser Joseph II at Pressburg, the *Harmonien* of Prince Grassalkowitz and Prince Esterhazy combined to perform a piece for 21 wind instruments written by Georg Druschetsky.[4]

Contrabass--The Ninth Player

Frequently a contrabass line was added which brought the octet to nine players. The part was not designed as a solo line, but rather enhanced the sonority of the ensemble. Notation of contrabass lines was somewhat inconsistent, making performance practice subject to considerable confusion. For example, the second bassoon part and the contrabass line are found in the following possibilities:

1. Both written on the same part
    a. Sometimes on one staff with single set of notes
    b. Sometimes on one staff with two sets of notes
2. Written with two staves and two sets of notes
3. Written with two staves, the lower staff blank

The performer has to decide when to play and when not to play and what register is correct. For instance, does the contra always play an octave below the second bassoon, or if the contra line is written down an octave, does this mean the contra is expected to play two octaves down?

Often the exact contra instrument to be used was not specified, so the instrument of choice varied in different countries or cities. This suggested the trombone in Paris, or the serpent in London. The contrabassoon was used in Vienna, while Rosetti played the violone at Öttingen Wallerstein. In the 19th century at Sondershausen both the trombone and basshorn were used. The title page of the Vienna edition of Krommer's *Harmonien* calls for "grosse Fagott" while the French edition asks for "Trombone ou contrebasse". One would presume composers accounted for some flexibility in this matter. Even Mozart, in scoring for contrabass in his B-flat Serenade, despite his clear markings of pizzicato and col arco markings, wrote the doublebass line down to a great C, clearly below its range. Perhaps Mozart was not unwilling to use contrabassoon as a replacement.[5]

PERFORMANCE VENUES

By the 19th century music concert series would become a pervasive practice. With the exception of opera, though, this was not the norm in the 18th century, so harmonie made its mark instead as popular social entertainment. As Harmonie provided "dinner" and "after dinner" music for the emperor in Vienna, it was also popular among the lower aristocracy and wealthy middle class who clamored to have their own "in house" Harmonie. No better example exists than the scene in the second act of Mozart's opera *Don Giovanni* where the Don's private Harmonie entertains him with popular melodies during supper. Not to be left out, the working class began hiring Harmonie for special events such as weddings.

Centuries of town musicians, tower musicians, guildmasters, etc., served as a grand precedent for this style of indoor/outdoor entertainment. Harmoniemusik was heard in such diverse conditions as

dinner music for the emperor or outdoor entertainment in the Vauxhall Gardens of London, as well as musicians wandering the streets of Vienna or setting the ambiance in the local taverns. Mozart himself was pleasantly surprised to hear his own E-flat Serenade late one night from the street courtyard below his chamber window as he was about to undress, as the quote at the head of the chapter alludes.

A vivid impression of these types of performances is found in a quotation from the Vienna *Theatre Almanac* for 1794:

During the summer months, if the weather is fine, one can encounter a serenade in the street any day and at any time of day, possibly at one o'clock in the morning or even later. These serenades, however, do not consist merely of a vocalist accompanied by a guitar, mandora or similar instrument, as is the practice in Italy or Spain; here serenades are not performed in order to express one's sighs or declare one's love, for which there are a thousand more comfortable opportunities; these serenades consist rather of quartets, quintets or sextets performed by wind instruments, sometimes by a whole orchestra . . . These performances at night show clearly how widely and intensely music is loved; no matter how late at night it may be, even at an hour at which everyone is hurrying home, people may soon be observed at their windows, and in a few minutes the musicians are surrounded by a crowd of listeners, who applaud, frequently demanding that a piece be repeated, as though they were in the theatre, rarely departing until the serenade is concluded and often accompanying the band in large numbers to another part of the town.6

HARMONIE LITERATURE

Opera Arrangements

In an age before copyright laws opera arrangements posed quite a dilemma for composers intent on reaping all possible financial gain from their compositions. Indeed, on the heels of the success of his opera *Die Entführung aus dem Serail*, Mozart scurried to beat his rivals to the punch:

*Well, I am up to the eyes in work, for by Sunday week I have to arrange my opera for wind-instruments. If I don't, someone will anticipate me and secure the profits.*1

On some occasions Harmonie arrangements were written and performed before the opera premiere!2

Original compositions for Harmonie consisted of multi-movement forms such as partitas, divertimenti, or serenades the style of which was an outgrowth of the Baroque suite. The sonata principle or sonata-allegro form [single movement form in three parts (exposition, development, and recapitulation) which typically involve two major themes featured in contrasting keys in the exposition] stressing the interplay between the tonic and dominant was also common. With the absence of valves, the French horn compensated for the change in tonal centers through the use of various lengths of crooks which changed the length of the horn to compensate for a variety of key relationships. Major composers who wrote original harmoniemusik included Haydn, Mozart, Beethoven, and Schubert, while quality works also came from lesser-known composers such as J. C. Bach, W. F. E. Bach, Hummel, Rosetti, Druschetzky, Krommer, Dittersdorf, and Hoffmeister. In addition to original works, an even greater amount of music was arranged for Harmonie. Operas were the heavy favorite and became quite a sought-after employment. Wind instruments could copy vocal styles in various registers, and having eight players allowed enough voices to provide accompaniment to the melody. The addition of a contrabass provided increased sonority.7

The French preceded the Viennese in adapting opera for Harmonie, but with a decidedly different twist. The Viennese customarily transcribed an opera in sequence, while abbreviating or cutting out certain sections, so that the bulk of the music was chronologically intact. These could contain as many as 24 movements. The French preceded this practice by arranging only the best-loved sequences into a suite. Sometimes a suite would contain movements from several works, not just one. Some suites included movements from a variety of composers, while others compiled selections from just one.8

In Vienna, which rapidly became the center of Harmonie, Johann Wendt was the most famous arranger, having transcribed numerous operas, including works of Salieri and Mozart. Wendt's success no doubt influenced his employer, the emperor, as the court library holds few original compositions from this period, even lacking Mozart's Serenades.9

PROMINENT ENSEMBLES

The common practice during this time was for every noble household to provide its own music. For those financially unable to sustain a full orchestra, one could at least retain a small band of competent wind players. In many cases these musicians were little more than serfs, making them part of the ruler's possessions. Not all fared as well as Haydn, who was eventually granted travel privileges to England. The concept of economic and artistic freedom that pervaded Beethoven's career was still as yet virtually unknown. The following account describes the court musician's situation of servitude as less than amiable:

Stich, known as Punto, was born near Tetschen in Bohemia about 1755. He was a serf of Count Thun, who sent him to Dresden to study the horn with a good fellow named Hampel, and then took him back into his service again in Prague. This service, however, became a double penance to Stich, who was both ambitious and merry: not only did his master adamantly refuse to let him wear a sword, but, whenever the young man let his sense of humour get the better of him he even threatened to make him wear livery. This indignity would have been too much for one of his nature and talents. He therefore seized an opportunity and crossed the Bohemian border into the Holy Roman Empire in the company of four other musicians, the leading horn player, two clarinetists and a bassoonist, hoping to obtain their liberty and perhaps make their fortunes as well. As soon as Count Thun heard of their escape he ordered that they should be pursued and that Stich in particular should be apprehended, and that if he could not be captured outright he should at least have his front teeth knocked in so that he should be unable to play the horn. For that reason Stich translated his name into Italian and from then on called himself Punto.10

Nevertheless, the wind players of Bohemia were renowned for their expertise, and such success would suggest that the experience of Stich was somewhat outside the norm.

Of the numerous ensembles established throughout east central Europe, several deserve special note. These include ensembles formed by the Kaiser, Maximilian Franz, Prince Liechtenstein, Prince Kraft Ernst at Wallerstein, Prince Schwarzenberg, Elector Maximilian Fanz, and Prince Karl Egon von Fürstenberg . Much of their repertoire consisted of opera transcriptions.

The Emperor's Harmonie

On April 1, 1782 Emperor Joseph II formed his own Harmonie, thus ensuring Harmonie a healthy existence, albeit for a relatively short period. The selected musicians were wind players from the Burgtheater opera orchestra. The following description of this ensemble is preserved from Cramer's *Magazin der Musik* and even lists the performers:

Among all kinds of musical news which has been related to me, one piece that was to me especially remarkable concerned a group of musicians organized by the Kaiser, the sound of whose wind instruments has achieved a new high level of perfection. It is known in Vienna as the kaiserlich-königlich Harmonie. This group consists of eight persons, it performs by itself as a complete and full ensemble. In it they even perform pieces which are in fact intended only for voices, such as choruses, duos, trios and even arias from the best operas; the places of the vocal parts are taken by the oboe and clarinet. One of this Harmonie, the virtuoso and composer Wehend, has arranged them. The names of the musicians were given to me: - Trimsee, ob 1, Wehend;, ob 2, Stadler, cl 1, Stadtler (brother), cl 2, Kautzner, bs 1, Druben, bn 2 (they say he even better than the first), Rupp, hn 1, Eisen, hn 2, (Reputed to be better than Mr. Rupp). C.F.C.11

This quote emphasizes three important facts: first, the players were the best to be found in Vienna at that time, Wendt (Wehend) was chief arranger, and the repertoire emphasizing opera transcriptions appeared to be new. Wendt, who joined the Burgtheater orchestra on January 1, 1777, remained as director of the Harmonie until his death, possibly in 1801. Although Wendt wrote some original works for the Kaiser's Harmonie, it is through his transcriptions that he is best known. These included works of Salieri, as well as Mozart's *Le Nozze di Figaro*, *Cosi fan tutte*, and *Die Entführung aus dem Serail* (apparently he beat out Mozart himself in arranging this opera), all scored for 2222. Salieri's *Il Ricco d'un giorno* was scored substituting bassett horns for clarinets, no doubt to showcase the Stadtler brothers' acquisition of new instruments.12 As might be expected, the library holdings of the Kaiser were extensive, totaling 169 individual selections, representing many transcriptions of works written well into the 19th century, including Weber, Rossini, Meyerbeer, Bellini, and Donizetti. A number of these later transcriptions were written for 12 players, which fulfilled the increased demands of the later operas. No entries exist after 1837. By then, Kaiser Franz II had been dead for two years, and his successor, Ferdinand I, had little need for what had become an archaic ensemble form.13

Prince Aloys von Liechtenstein

One first encounters the efforts of Prince Aloys von Liechtenstein to form a Harmonie through Mozart's desire to secure employment writing for the planned ensemble. Mozart's hopes never came to fruition. For whatever reason, the prince did not hastily form his ensemble. Eventually, some twelve years later, the prince formed what would become a long-standing Harmonie, as is evident by the presence of Joseph Triebensee, a prolific transcriber, composer, and publisher who headed the prince's Harmoniemusik until its demise in 1809. Triebensee was a solo oboist in Vienna, who upon being accepted as the director for the prince's Harmonie proceeded to play an active role as director, first oboe, and transcriber of a vast number of operas and ballets, in addition to composing a number of original works. Indeed, there is circumstantial evidence that he even produced a collection of Harmoniemusik for the Kaiser. Triebensee made a particular effort at selling his work by means of an advertisement in the *Allgemeine Muskalische Zeitung* for 1804. This was the music journal with perhaps the most widely held circulation. The advertisement listed a collection of the newest and best operas, ballets, as well as original partitas for 2222. Upon release from the prince, Triebensee did a second publication, also in installments, presumably between 1809-1812. It is not known who exactly bought these arrangements, since the Kaiser's Harmoniemusik was rapidly becoming the last surviving Harmonie. Apparently as an art form, Harmonie was still much in demand, perhaps by amateur players or the military.14

Of special interest were the echo partitas written by Triebensee with the echo part covered by the second instrument of each pair--with an added contrabassoon part for a total of nine players. Other versions of echo partitas included 12, even 16 players.15

Triebensee's successor as Kapellmeister at the court of Prince Liechtenstein was Wenzel Sedlak, a clarinet virtuoso who died in 1851. Little is known about him, but he is noted here because of his transcription of Beethoven's *Fidelio* for Harmonie. Of all the authorized transcriptions for publishing, the transcription for harmonie was the fourth completed, appearing in the *Wiener Zeitung* on January 27, 1815. Beethoven supervised the earlier piano arrangements quite thoroughly, so it is possible that Sedlak also had his blessings on the cuts used in the Harmonie transcription, although the cuts do not coincide with those of the earlier arrangements. Notably most cuts occur during the last third of the opera, when the music is most dramatic. This is possibly due to the perceived unsuitability of certain passages for wind instruments. Some transcribers were in the habit of transcribing everything, down to the recitative, which often lent itself to a less-than-musical rendering for Harmonie, where the original dramatic action could never be fully appreciated.16

Prince Kraft Ernst at Wallerstein

The largest known Harmonie was maintained by Prince Kraft Ernst at Wallerstein, consisting of 12 players--2(fl)2223, and one violone which was played by Kapellmeister Antonio Rosetti himself. Some scores require a fourth horn. The earliest known reference to Harmonie is from 1764, recalling a performance requested by the Prince, then known as Philipp Carl, for Emperor Franz I. The selections were played by clarinets and horns. Flutes were added in 1783, bringing the ensemble to full strength. Also worthy of note is the almost complete absence of transcriptions in the Wallerstein library--six in all. Contained in the library at Schloss Marburg, the Ottingen Wallerstein library includes, in addition to efforts of less known composers, works spanning a period from as early as Hoffmeister and Mozart to Rossini's *L'Italiana in Algeri* and *Tancredi*, both dated 1813.17

Prince Schwarzenberg

Prince Schwarzenberg's Harmonie used English horns instead of clarinets--an unusual practice in Vienna. This was due to the presence of the brothers Teimer--Johann, Franz, and Phillip--who were all virtuosi on the oboe and English horn. In fact a considerable part of the repertoire used by the Schwarzenberg Harmonie was written with these players in mind, including no fewer than fourteen trios for two oboes and English horn.

Elector Maximilian Franz

German Harmonie was not as well established as that of the Viennese, with the exception of that of Maximilian Franz who went to Bonn as Elector of Cologne in 1784 (the last to hold the office because of the Napoleonic wars in 1794). This Harmonie was somewhat an exception because it originated in Vienna, prior to Maximilian Franz's appointment, and played opera transcriptions--a practice not as prevalent in Bonn as in Vienna.18

Prince Karl Egon von Fürstenberg

The other German court most closely allied with the Viennese tradition was that of Prince Karl Egon von Fürstenberg at Donaueschingen. Here lies the largest existing library outside Eastern Europe and Vienna, containing both original works and transcriptions. The prince frequently spent the season in Vienna, so there was most likely a strong connection to the Harmonie tradition there. Evidence from the library implies this was a long and healthy Harmonie, perhaps predating the octet format of the Viennese ensembles. It contains manuscripts of three octets by Myslivecek, who died in 1781, one year before the beginning of full Harmonie in Vienna. This is suggested, despite any definite records that Myslivecek was residing at Donaueschingen at the time. Also, the

instrumentation was varied, sometimes substituting English horn, and even using flute on a limited basis.19

COMPOSERS OF HARMONIEMUSIK

Franz Josef Haydn

Much of Franz Josef Haydn's work in this medium was not known to exist until the late 1950s when archives of Moravia and Bohemia were opened. One can only speculate how much more literature is lost forever, since a considerable amount of this music was never published during Haydn's lifetime.

The year 1759 was a turning point in Haydn's career due to his appointment he received as Kapellmeister to Count Maximilian von Morzin of Bohemia. This appointment not only rescued Haydn from eking out an existence as a music teacher--an existence which assuredly left little time for composition--but the very requirements of the appointment provided time and encouragement to write. Bohemia was known for its excellent wind players, so it was not only a natural outcome but also probably a requirement from the prince that Haydn should write in this medium. The court spent winters in Vienna and summers at the Count's castle at Lukavec near Pilsen. The count's band consisted of fifteen members, occasionally augmented by members of the household. With this group, Haydn performed music at mealtime, as well as serenades after supper in the evening. This was the first opportunity for Haydn to include clarinets in his scoring. Accurate dating is hard for this literature, as some is dated as late as 1761 when Haydn had moved to Esterházy. It is unclear as to whether Haydn simply brought music from his previous employment, or actually composed new works for this venture. Adding to the confusion is the inclusion of clarinets in this music. H. C. Robbins Landon suggests that clarinets were normally not available at this early date at the Esterházy court. So possibly works such as the Divertimento in C major for two clarinets and two horns were written for the visit of the dilettante player, Count Nichael Casimir Oginski, who was a guest of the Esterházy palace in Vienna in 1761.20 Dieter Klöcker claims that internal and external evidence also suggests the possibility that octet writing may have occurred much later than 1761, since Haydn had at his disposal the complete wind section of the band of the Prince of Wales during his visits to England.21

So, a fair amount of Haydn's literature in this genre has slowly come to us in the form of Partitas and Divertimenti scored for pairs of oboes, horns, and bassoons, or clarinets, horns, and bassoons, or clarinets, oboes, horns, and bassoons--all reinforced by the contrabassoon, ad libitum. Light in style as most music of this genre tends to be, they also represent the early Classical style in its quintessential form. For example, compare the Divertimento in F major with the Divertimento in E-flat Major. The former contains little development, has thematic material fitting into predictable yet lyrical four-measure phrases, and lacks an introduction, while the latter contains melodies more highly developed in movements which are more weighty in length. All selections nevertheless call for a higher level of musicianship and technique than was sometimes required in other forms of music, especially the developing symphonic form in which the strings carried precedence over the winds. Haydn's contributions to this genre were, like his quartets and symphonies, early examples for later composers to emulate.

Wolfgang Amadeus Mozart

The "flagship" of Harmoniemusik is the three serenades of W. A. Mozart. These were written during the years from 1781-1782 when he was emerging as a mature composer, and eager to establish himself in Vienna. Indeed, these works seem to have been written to foster recognition among aristocratic circles so as to gain employment.

The earliest example, the Serenade in E-flat (referred to above) was written in 1781 originally as a sextet (2 cl, 2 hn, 2 bsn). Mozart composed this music for Therese von Hickl whose brother was court painter to the emperor. Mozart also knew that Johann Kilian Strack, the emperor's *valet-de-chambre*, frequented the lady's house, thus allowing his music direct exposure to personages of the emperor's court. After the emperor formed his octet in April of 1782, Mozart rearranged the serenade to include a pair of oboes, no doubt to enhance the opportunity for a hearing with the court ensemble. All five movements of the serenade are in E-flat, possibly to facilitate the use of valve-less horns. The two outer allegro movements contrast the minuets and adagio of the second, third, and fourth movements.

The pathos found in the opening strains of the C minor Serenade, K.388, is in blunt contrast to its cheerful predecessor. Written in July of 1782, one can only speculate as to the motivation for this work. The four movements with their more serious ambience suggest a work of symphonic intent as opposed to that of a serenade. One suggestion is that it was written for Prince Alois Liechtenstein, whom he hoped to serve as court composer. In fact, Mozart, in a letter to his father dated January 23, 1782, alluded to his hope for steady income from the prince:

Well, I want to give you my opinion as to my prospects of a small permanent income. I have my eye here on three sources.... The first is young Prince Liechtenstein, who would like to collect a wind-instrument band (although he does not yet want it to be known), for which I should write the music. This would not bring in very much, it is true, but it would be a least something certain, and I should not sign the contract unless it were to be for life.22

Mozart was passed over for the appointment.

The Serenade in B-flat, K.361 subtitled "Gran Partita" is certainly grand--not only in quality but also in length and scope. This seven-movement work requires thirteen players, with six pairs of winds: oboes, clarinets, and basset horns for melody and upper harmony, bassoons, and French horns in F and in B-flat, plus the addition of one string bass. The depth of harmonic and timbre possibilities make for a stupendous work--two sets of horns make key changes more accessible, and the contrabass provides additional sonority to the bass line. This frees the 1st bassoon to engage in the tenor line, or to complement the 2nd bassoon in octaves, thirds, or unison. There is an expansive feel to this work--an introduction to the opening allegro, two minuets with second trios, plus two extra movements sandwiched between the second minuet and the finale.

The Serenade in B-flat is often referred to as the "Gran Partita" from words written on the first page of the autograph (actually penned 'Gran Partitta'). However the handwriting is not Mozart's, and the text's red color matches nothing else in the manuscript, so the subtitle appears to have been added at a later time by someone else.

Early opinions erroneously suggest that the B-flat Serenade was begun in Munich, but watermarks on the paper suggest it was written in the early Viennese period, c.1782. Roger Hellyer, a scholar of Mozart and Harmonie, suggests that possibly the B-flat Serenade was a wedding present for Constanze in 1782.

Evidence of the first known performance of this work points to the spring of 1784, with four of the seven movements performed. It is not clear as to whether the other three movements existed at that time or were written later. Anton Stadtler, who was one of two clarinetists with the emperor's Harmonie, included this work on a concert during the Lenten season. This was the time of year that musicians of the nobility were given vacation, so Stadler had the pick of the best musicians for his efforts. In the Wienerblättchen advertisement Stadler suggests that he commissioned Mozart to write a "great wind piece of a very special kind." One can speculate whether indeed Mozart wrote a

new piece or instead dusted off an earlier manuscript that had not previously been performed in public or otherwise. The performance at the Burgtheater on March 23, 1784 received the following response from one critic, one J. F. Schink:

A master sat at every instrument-and oh, what an effect!-magnificent and grand...Mozart. There's life here, like the land of the blessed, the land of music...

At some point in time the autograph score was returned to Mozart, because upon his death it became the property of Constanze, who disposed of it in 1799 as part of a sale of all remaining autograph materials. It passed through numerous hands over a period of 140 years, before being sold to the Library of Congress in Washington, D.C. in 1941, where it now resides.

Franz Krommer

A prolific and successful composer of Harmonie, Franz Krommer's works are found in libraries in England, America, and across the European continent. Thirteen of his works were published in two separate editions, first in Vienna at the turn of the century, then in Paris in the 1820's. Twelve of these were in the Kaiser's library. The only library now known to have a full set is the Royal College of Music in London. His works were written for 2222 plus a contrabassoon in the printed works, with an occasional trumpet included. He stood with Mozart as a complete master of the octet writing for Harmonie. Hellyer maintains that Krommer's music was so indigenous to the form that it might very well sound nonsensical if transcribed into another medium.23

Ludwig van Beethoven

Ludwig van Beethoven wrote a number of wind pieces early in his career. Two of them, the Octet, Op. 103, and Rondino, WoO 25, date from the same period, c.1792, and require the same instrumentation, 2222. The octet was written for the forces in the employment of Elector Maximilian Franz in Bonn shortly before Beethoven's departure to Vienna. Upon arrival in Vienna, it was Beethoven's goal to study with Haydn, and rather than write new pieces to submit to the master, he decided to revise some earlier works. One such work was the Octet. He wrote the Rondino as a finale to the Octet before quickly changing his mind and submitting the present final movement, which may have been the original finale. The Rondino was originally titled Rondo, the name being changed in 1830 when the work was finally published. This brief work should stand out if only because of its frequent use of the French horn as a melodic instrument. The Sextet in E-flat, Op. 71 was first performed in April, 1805, though possibly written earlier. Beethoven waited until 1809 to submit it to Breitkopf and Hartel (who published it a year later) with the following note:

The sextet is one of my earlier things and, moreover, was written in a single night - nothing can really be said of it beyond that it was written by an author who at least has produced a few better works; yet for many people such works are the best.24

Whether written as an apology for an ensemble medium he now felt beneath his efforts, or simply false modesty, Beethoven surely did not compose such a work in the rapid manner suggested, since fairly extensive sketches of the third and fourth movements have come to light. The work's premiere was given a glowing report from the often critical *Allgemeine Musikalische Zeitung*. It said that of all the works performed at the concert "the most especially pleasing was the beautiful Sextet in E-flat of Beethoven, a composition distinguished by fine melodies, a natural harmonic flow and a wealth of new and surprising ideas." Whether or not they reach the level of Mozart's efforts, these wind pieces are still worthy ventures and very listenable, much in the classical Harmonie style, punctuated with beautiful lyricism, yet contrasting gaiety and contemplative moments. Yet one hears a foreshadowing of things to come, for instance, in the tempo of the minuet

in the Octet, which is more like the scherzo tempo he would later come to prefer. They also stand as early examples of his scoring for winds--efforts that directly influenced his nine symphonies. In fact one reviewer of the premier of his First Symphony complained that "the wind instruments were employed excessively, so that it was more military band than orchestral music."25

Franz Schubert

Brief mention must be made of the two surviving works of Franz Schubert. They consist of an octet written in 1813, of which only the Minuet, Finale, and a fragment of the first movement are survive, and the very short *Eine Kleine Trauermusik* scored for 2cl, 2bsn, Cbsn, 2hn, 2tbn.

HARMONIE IN AMERICA

As a religious body, the Moravians have roots that date back to the protestant leader John Huss whose protest against the Catholic Church preceded that of Martin Luther. Long known for a rich heritage of sacred music, the Moravians continued that tradition upon arrival in America. Their anthems, consisting of chorus with instrumental accompaniment, were written in a style similar to J. S. Bach or G. F. Handel. While their music had little impact on mainstream musical practices in the American colonies, its admirers included George Washington, Benjamin Franklin, and John Adams.26 In time their interest turned increasingly to secular instrumental music as a vital art form. At the beginning of the 19th century, as Harmonie was entering the twilight years of its popularity in Europe, it took on new life in the Moravian colonies of the then young United States. The steady arrival of music, instruments, and personnel allowed for an ever-increasing focus on woodwind chamber music. Evidence that this Harmoniemusik took on an increasing role in the activities of the Brethren's *Collegia musica* is noted in the Moravian archives located in their colonies at Bethlehem, Pennsylvania and Winston-Salem, North Carolina. Some of the better-known composers whose works found a place in these libraries were Hoffmeister, Rosetti, and Pleyel. Their most popular instrumentation was an ensemble of clarinets, horns, and bassoons.27

Included in the *Collegia musica* libraries are works of special interest written by the Moravian David Moritz Michael (1751-1827). Michael, who was born and educated in Germany, was a musician of exceptional ability. While at Bethlehem, Pennsylvania he reorganized the *Collegia musica* and in 1811 directed the *Collegium musicum* in the first American performance of Haydn's *Creation*. During this stay at Bethlehem, he wrote what is considered to be the earliest woodwind music (Harmonie) composed in this country. He came by this interest naturally, having been an oboist and French horn player in German pit orchestras and military bands prior to his arrival in America. Among his various choral and instrumental works written while in America are some fourteen partitas and two well-publicized "water music" suites. A number of these popular "Pennsylvania" works found their way south into the library of the *Collegium musicum* in Salem, North Carolina about 1810.28

While this Harmoniemusik probably began as indoor concert music, in time this delightful, gay offering soon found its way to the outdoors. Bethlehem's residents gathered for concerts in the evening outside the Single Brethren's House while in nearby Nazareth the Black Rock Spring, a favorite picnic area, provided the logical setting. One of the more auspicious occasions centered on the annual observance of Whitmonday in Bethlehem. A festive mood prevailed as the townsfolk gathered for strolls along the banks of the Lehigh River. In 1808, to add to the occasion, a barge floated down the river with an ensemble of clarinets, horns, and bassoons assembled on the barge to play a variety of marches, minuets, and similar selections appropriate for the occasion. David Moritz, in addition to performing with the group, also supplied most of the music for this event. Of special interest were his "water music" suites: *Bey einer Quelle zu Blasen* ("To be played by a spring", 1808) and *Bestimmt zu einer Wasserfahrt auf der Lecha* ("Intended for a boat excursion on

the Lehigh", 1809). The first of these is essentially a "suite of suites" containing three short four-movement suites, while the second is a work of fifteen movements. Moritz's work straddles the Classical and Romantic periods, so in addition to graceful melodies, these works also contain moments of programmatic impressions, as might be expected on an excursion down a picturesque river.29

This early wind music extended the life of the dying art of harmoniemusik of Europe. At the same time, this form, coupled with the use of the trombone choir in Moravian sacred music, provided the foundation for a great band tradition to come in the middle 19th century, such as the popular brass bands located at the colony of Salem, North Carolina. This was a vital link in the growth and heritage of the band movement in the United States.

RUSSIAN HORN BANDS

While Harmoniemusik was developing in Western Europe, in Russia a unique and bizarre custom of wind playing developed. Sometimes truth is stranger than fiction, and this would certainly seem to be so in this case. Prince Kirilovich Narishkin, the Master of the Hunt to the Empress Elizabeth, had become frustrated with the sound coming from the horns used to signal the progress of the hunt. The coppersmith on Narishkin's estate made the horns in question, and apparently no attempt towards consistency of pitch had been made. So in 1751 the prince had sixteen new instruments made which were tuned to play a D major chord. The technique of overblowing was not taught on these simple instruments, so standard practice called for a single note to be played on each horn.

The result was so pleasing and consonant that Narishkin asked a chamber musician, J. A. Maresch, to combine these horns with more refined brass in order to provide a concert performance. Maresch was a Bohemian who had to come to Russia to seek his fortune, and in time came to the court of Elizabeth as a French horn player. The events that unfolded would make him famous throughout Europe--at least for a time. Maresch had to train the serfs who played the hunting horns to count the beats of a measure and to read a rudimentary form of rhythmic notation which he designed for the occasion. The music selection performed is not known, but the instrumentation was twelve French horns, two trumpets, and two posthorns, supported by the hunting horns. Using six French horns in D, two in A, two in G, one in C-sharp and one in E, a complete scale in D was available combined with the D chord played by the hunting horns. Obviously the hunting horns were limited to little more than fanfare-type passages.30

Narishkin was pleased with the performance, so he directed Maresch to continue the practice, with one alteration. Narishkin was frustrated that Maresch had to employ French horn players from surrounding estates, so he directed the musician to teach twelve serfs to play French horn and gave him only one year's time to accomplish the feat. Maresch realized that the directive was impossible to carry out, so he devised a plan of his own. In secret he taught the serfs some simple three-voiced compositions on the single-toned instruments, each serf responsible for only one note. The rehearsed ensemble was presented in concert in sufficient time and met with the approval of the Prince. As a result, Narishkin suggested that they forgo the use of French horns altogether, so it became necessary to build additional horns of various sizes to produce the pitches required by more advanced selections of music. Since each player played only one note, the size of the ensemble was determined by the total number of pitches required in each piece. Maresch's band had enough players for three complete octaves, assembled in four rows somewhat like the rows of a pipe organ. Indeed, a pipe organ seemed to become the sound that many alluded to when describing the sound of this type of ensemble.31

A concert in 1757 for the Empress Elizabeth was the catalyst that encouraged the duplication of this type of ensemble across Russia. While many qualities were pervasive to all ensembles, some bands

developed stylistic traits more suitable to their tastes. Some bands, for instance, allowed the horns to overblow so as to play higher overtones, thus increasing the range upward. Other bands used an additional key so as to allow each instrument to play a half step higher when needed, while still others expected some players to be responsible for playing more than one horn.[32]

Despite the obvious technical limitations, in time the Horn Band played with a considerable amount of proficiency. Upon hearing the Russian Imperial Horn Band in 1803, Louis Spohr commented:

The hornists executed an overture by Gluck with a rapidity and exactness which would have been difficult for stringed instruments; how much the more so, then, for hornists, each of whom blew only one tone! It is hardly to be believed that they performed the most rapid passages with the greatest precision, and I could not have conceived it possible had I not heard it with my own ears.[33]

Joseph II and the Horn Band

Perhaps the most telling response to the adaptability of the horn band was attributed to Austrian Emperor Joseph II who visited the Tsar's residence, Peterhof, near St. Petersburg. He was fascinated upon hearing the Russian horns for the first time and requested an audience with Maresch. After hearing an explanation of the mechanism of the music he commented:

Bravo! that's fine! Only you require forty men of this work which I can accomplish with one man, playing the organ. But then you have here numbers of men, enough to form easily a couple of companies![3]

Not all reviews were so flattering. It appears that there was no general consensus as to what to think of these ensembles. A review in the Harmonicon of a London concert in December 1831 suggested that the audience heard a first-rate band of Russian horns, but a second-rate band of wind instruments, citing a lack of expression and a shrill and out of tune upper register.[34] The volume of this type of ensemble must have been immense. J. C. Hinrichs, upon describing the Horn Band in 1796, said that on a quiet night a horn band could be heard up to a "German mile", which was the equivalent of five English miles. As a result several methods were employed in an effort to provide more dynamic contrast. One was to build leather-covered wooden horns. Maresch's effort entailed having the players stand in a circle around a hollow box. To play more softly, the horn was inserted through a hole in the side of the box so as to muffle the sound.[35]

Ironically, in the end it was not musical limitations but social changes that eventually caused the demise of the Horn Band. First, the number of bands declined rapidly in the early 19th century during the Napoleonic wars, when the serf musicians were drafted into battle. Also, in time, the performers who were bought and sold with the instruments they played were given their freedom.[36] In a time of heightened social awareness even the very idea of the Russian Horn Band drew criticism for the exploitation many people perceived it to foster. Referring back to the account of the London concert of 1831, the *Harmonicon* wrote:

Of all the ingenious devices for reducing man to the level of a machine,...this is, perhaps, the most curious; a number of persons are trained to hit with unerring precision, to the infinitesimal part of a second, the very instant when each is to produce a sound from a tune, the sounding of which, in exact time, is the whole business of his musical existence. The bare idea of devoting so many fellow-creatures to the drilling necessary to the acquirement of this clockwork regularity could have been conceived only by one who had but to will and be obeyed; and the dis-heartening drudgery of learning the art would have been submitted to only by those who were habituated to consider the commands of their superiors the sole law of their actions. Accordingly, it is in Russia that we find

this instrument invented, and that at a period when the ancient hereditary tyranny of its princes and nobles was as yet unsoftened...37

No doubt the use of serfs who were tied monetarily to the whims of their master was as much an impetus for this harsh criticism as the perceived monotony which the Horn Band activity engendered. However, one has to wonder if life in the horn band was any worse than any other task that a serf might have been required to undertake. One only has to be reminded of the large numbers of volunteers that gladly participate today in hand bell choirs in innumerable churches and schools to acknowledge that there must have been some artistic enjoyment gained by the ensemble members.

CONCLUSION

Harmoniemusick continued into the early 19th century, but would soon die out as the radical political reforms in France transformed the wind band into an entity that would become the prototype of the contemporary concert band.

ENDNOTES

1Emily Anderson, ed., *The Letters of Mozart and His Family*, Vol. II (New York: MacMillan, 1966) p. 776.

2Throughout this discussion the numerical reference will allude to the use of instruments in the following order: 2222 represents 2 oboes, 2 clarinets, 2 horns, 2 bassoons. Exceptions will be noted thus 2222(1) would suggest the same instrumentation with the addition of contrabassoon, or 22(2bhn)22(Db) would suggest the octet with the addition of two bassett horns and one Doublebass.

3Roger Hellyer, *Harmoniemusik: music for small wind band in the late eighteenth and early nineteenth centuries* (Thesis: University of Oxford, 1973), p.47-48.

4*Ibid.*, p. 265-266.

5*Ibid.*, p.181-183.

6Dieter Klöcher, Program Notes for the album *Divertimenti für Bläser Vol. I* (Hamburg: Teldec "Telefunken-Decca", No. 6.35473, 1980), p. 10.

7Hellyer, p.26.

8*Ibid.*,p.91-92.

9*Ibid.*, 122-125.

10Klöcker, 10.

11Hellyer, p.121 Footnote to an article on the horn-playing brothers Bock in Cramer's *Magazin der Musik* on December 21, 1783.

12*Ibid.*, p. 124-125.

13*Ibid.*, p. 130-143.

14*Ibid.*, p. 146-161.

15*Ibid.*, p. 161-163.

16*Ibid.*, p. 168-172.

17*Ibid.*, p. 215-222.

18*Ibid.*, p. 193-196.

19*Ibid.*, p. 202-214.

20H. C. Robbins Landon and David Wyn Jones, *Haydn - His Life and Music* (Bloomington: Indiana University Press, 1988), 76.

21Klöcher, p. 9.

22*Ibid.*, p. 794.

23Hellyer, p. 277-284.

24Letter 224.

25Joseph Schmidt-Görg, "The Symphonies," *Ludwig van Beethoven*, edited by Joseph Schmidt-Görg and Hans Schmidt (New York: Praeger Publishers, 1969), p. 25.

26Michael Leavitt, Program notes for *America Sings Vol. 1 The Founding Years (1620-1800)* The Gregg Smith Singers. Recording on Vox Label.

27Harry Hobart Hall, *The Moravian Wind Ensemble: Distinctive Chapter in America's Music* (Ph.D. diss., George Peabody College for Teachers, 1967) p. 183-185.

28*Ibid.*, 187-188.

29*Ibid.*, 201-203.

30Robert Ricks, "Russian Horn Bands", *The Musical Quarterly* vol. LV, No. 3 (July, 1969) p.364-365.

31*Ibid.*, 365-366.

32*Ibid.*, 367.

33Louis Spohr, *Autobiography*, trans. anon. (London, 1878), I, 46.

34Ricks, 367-368.

35*Ibid.*, 369.

36*Loc. cit.*

37"Russian Horn Music", *The Harmonicon* (December, 1831), 12, as cited in *The Musical Quarterly*, Vol. LV, No. 3, (July, 1969), 370.

Revolution and Nineteenth-Century Europe

When the peasants stormed the Bastille on July 14, 1789, the course of French history was unalterably changed. In time the monarchy and aristocracy were destroyed, the church lost its political status, and the hope of liberty knocked at the door of the common man throughout Europe until the time of Napoleon's coronation. Led by Robespierre, the most militant segment of the revolution searched for an emotional catalyst to rally the commoners known as the "third estate" into a feeling of nationalistic pride. Music has often been a catalyst for stirring the emotions and arousing sentiment during times of revolution, and France was certainly not the exception. The ruling bourgeoisie needed something to affect the common people who congregated in outdoor mass assemblies. The wind band became vital to the effort, and as a result, went through a metamorphosis that proved to be the dawn of the modern concert band.

BAND MUSIC OF THE FRENCH REVOLUTION

The Paris Conservatory

It was during this period of French history that the famous Paris Conservatory was established. Sarrette's limited funds could not sustain the *Corps de Music de la Garde Nationale* indefinitely. So to provide instruction on the various instruments and help the band to perpetuate itself, he secured the establishment of a free municipal school, the *Ecole gratuite de Musique de la Gard Nationale Parisienne*, founded on June 9, 1792 and funded by the city of Paris. One hundred twenty students, sons of Guard members of age ten to twenty, received free music instruction on wind instruments by members of Sarratte's Guard band. The school was sanctioned by the Constitutional Assembly, and became officially known as the *Conservatoire de musique* (or Paris Conservatory), in 1795 although classes did not begin until a year later.[1]

In September 1789 Bernard Sarrette, a captain in the National Guard, formed a band of forty-five players for the purpose of performing at civic festivals and demonstrations. A band was the logical choice for outside occasions, due to the sheer volume of sound required and the intonation problems string players might encounter. Sarrette was not a musician, so his contribution to this endeavor was mainly administrative. Francois-Joseph Gossec, a leading French symphonic composer, assisted by his seventeen-year-old student, Charles Simon Catel, undertook the musical directorship of the Corps De Musique de la Garde Nationale. It was their responsibility to direct the band and compose music deemed appropriate for special occasions. The sheer size of the band was revolutionary in itself, being over five times the size of the wind octet which was still the standard size in the military establishments and courts throughout the rest of Europe. By the end of 1789 the 45-member band grew to 78 members, only to be reduced to 54 in 1792.

To understand the nature of these festivals one must understand that they "were born of a curious mixture of exalted idealism and political necessity, of public education and propagandist showmanship."[1] Times were very uncertain with the annihilation of the ruling elite on the inside, and the threat of war and invasion from without, so the revolutionaries needed a variety of motivations that would unify and encourage the populace to thoughts of nationalism. The festivals were designed both to educate the populace in the ways of the new Republic and to boost morale. The leaders hoped that the emotional power of music could further their political goals. Gone was the music of the *ancien regime*, and the sheltered surroundings of the salon, court, and chapels which the musicians had once enjoyed. They were now required to provide inspiration to a broad section of the populace--educated and otherwise. The result was a body of literature or

Gebrauchsmusik [utility or educational music], so to speak, which was often a simplified version of customary musical forms, often lacking in inspiration. In 1795, the Constitutional Convention established seven festivals to be observed throughout France. While the bulk of the music selections were vocal--hymns, odes, and chants for solo voice as well as choirs--composers also prepared special band music such as marches, overtures, and symphonies. Despite many efforts the festivals did not take permanent root.

While most of the music of this time is not readily available for contemporary performance, a few works are available in original instrumentation or have been edited to fit the modern concert band. Due to the efforts of musicians such as Richard Franco Goldman, worthy pieces including Gossec's *Military Symphony in F* (1793-94) and *Classic Overture in C* (1794-95), Overture in F (1795) by Méhul, and the Overture in C (1795) by Catel are available for performance. Written in traditional classical style, these pieces, although quite listenable, are not innovative except in their instrumentation. For example, the Méhul Overture calls for an expanded instrumentation above the normal octet. Notice the absence of oboes and, of course, saxhorns, saxophones, and tubas, which had not yet been invented.

One work of special note is the *Commemoration Symphony* written by Anton Reicha in c.1808, some years after the revolution. Reicha was a flutist and composer who moved from Vienna to Paris after the invasion of Napoleon. There he established a reputation as a theorist and teacher of composition, boasting among his students the likes of Berlioz, Liszt, and Gounod. The surviving autograph score for the work is entitled *Music Commemorating Grand Men and Grand Events* and is located in the Bibliotheque Nationale in Paris. Because of stipulations concerning the size of military bands during the Napoleonic era, Reicha circumvented the rules by writing the Commemoration Symphony for three bands playing concurrently. So he wrote the music for a total of 46 players divided into three bands. Even with the combination of three bands, the number of players is still slightly smaller than those used in ceremonial activities earlier in the revolutionary period. Reicha, somewhat a mathematician, gave explicit instructions for the placement of the drums in proximity to the band, the band in proximity to the audience, and the players in proximity to each other, no doubt establishing the best aural impact.[2]

HECTOR BERLIOZ' SYMPHONY FOR BAND

The culmination of French patriotic band music is the *Symphonie Funèbre et Triomphale* by Hector Berlioz. Although written almost 50 years after the first revolution, it fit the intent of the earlier endeavors by Gossec et al., but on a more grandiose scale. Already an established composer, not only was Berlioz comfortable in writing for large ensembles in extended forms, but he was foremost an innovator in orchestration and instrumentation. His treatise on orchestration was a standard reference for many years.

The symphony was a commission from the Minister of the Interior, Charles de Rémusat, to be performed at the inauguration of the Bastille column during the celebrations of the tenth anniversary of the July Revolution of 1830. On July 28 the ceremony commenced with a commemoration service followed by a funeral march from the church of Saint-Germain-l'Auxerrois to the Place de la Concorde, then the Place de la Bastille.

The Symphony is in three programmatic movements. The *Marche Funèbre* (Funeral March) is written in symphonic form. It relies on the alternation of quiet, lyrical phrases with imposing, powerful ones designed to create a noble yet emotional sentiment. The *Oraison Funèbre* (Funeral Oration) is a recitative and prayer featuring a solo trombone as orator. This is a rare example of a trombone solo written by one of the great masters. It was designed to augment the clergy's blessing as the bodies were lowered into their resting place at the newly erected column in the Place de la

Bastille. The third movement, *Apothéose*, was a hymn to honor in retrospect the 1830 revolution. From its opening martial fanfare to the closing strains from the chorus (added at a later date), the movement creates an anthem designed to stir great nationalistic pride among the French, not unlike the *Marseillaise*.

Berlioz describes the Funeral March as follows:

I positioned the trumpets and side-drums at the front in such a way as to be able to give them the tempo, whilst I myself walked backwards. As I had envisaged when composing the music, the opening bars, being exposed, were clearly heard over a great distance by the rest of the band. The result was that not only the "Marche Funèbre" but also the "Apothéose" were played six times during the course of the procession with truly extraordinary ensemble and effect.

Berlioz headed the uniformed ranks of musicians, conducting with a baton, not with a sword as is commonly thought.

Upon arrival at the Place de la Bastille, the Oraison Funèbre accompanied the clergy's blessing. A final hearing of the Apothéose was intended to close out the ceremony, but was unfortunately drowned out by maneuvers of the National Guard, who were anxious to dismiss.

Wisely anticipating problems in the outdoor performance, Berlioz had invited an audience of friends, critics, and notables to a rehearsal in the Salle Vivienne two days before the ceremony.

The enthusiasm from this event sparked the promoters of the Concerts Vivienne to arrange two repeat performances. These performances prompted accolades from no less than the leading French conductor François Antoine Habaneck and the composer Richard Wagner. Wagner, not yet a household name and struggling to provide an income, was a correspondent for the *Dresden Abend-Zeitung*. Concerning the performance, he wrote:

I am inclined to rank this composition above all Berlioz' other ones; it is great from the first note to the last. It sustains a noble patriotic emotion which rises from lament to the topmost height of apotheosis. When I further take into account the service rendered by Berlioz in his altogether noble treatment of the military wind band...I must say with delight that I am convinced this "Symphonie" will last and exalt the hearts of men as long as there lives a nation called France.[4]

According to the *Revue et Gazette Musicale* of August 6, 1840, there were a total of 207 participants at the first performance. The symphony was again performed at the Opera on November 1, 1840 with 450 musicians. Optional string parts were added for a February 1842 performance, with choral parts added to the last movement soon afterwards. The final version was heard in Brussels on September 26 of the same year with a choral text written by Antony Deschamps and the melody to the *Apotheosis* adapted for voices. Throughout Berlioz' lifetime the number of performers used varied widely, from 130 instrumentalists in the Conservatoire on November 19, 1843 to a chorus and orchestra of 1800 in the Hippodrome in Paris on July 24, 1846. Despite the diversity of performance areas and personnel, he held very decided opinions of the optimum performance atmosphere. Concerning open-air performances, he was not overly enthusiastic: Berlioz said, "Open-air music is a chimera; 150 musicians in a closed building produce more effect than 1800 in the Hippodrome scattering their harmonies to the winds."[5]

The instrumentation changed as the music was altered through the years, so a variety of suggested instrumentations exist. The instrumentation as provided here is from the autograph score.[6] Earlier French examples of band music pale in comparison. In later years, Berlioz abandoned the outdoor performances and promoted the second and third movements. He referred to the third as his

"indestructable war horse", and eventually arranged it for chorus, vocal solo, and piano accompaniment. Even when not performed strictly as a band piece, the winds remained the dominant color, as evidenced by the additional wind players requested whenever strings were added.7

This symphony is among Berlioz' least known works, probably due, in part, to the fact that it is originally a band piece. Although some critics have panned it as inferior to Berlioz's other works, it also has its defenders. Jacues Barzun, author of *Berlioz and the Romantic Century*, writes "he fully achieved his goal of blending grandeur with nobility and simplicity with elevation..."8 Virgil Thomson, writing for the *New York Herald Tribune*, wrote the following on the occasion of the symphony's American premiere by the Goldman Band:

The sound of the thing is Berlioz at his best. No other composer has ever made a band sound so dark, so rich, so nobly somber. That sound is not only a beautiful and wondrous thing in itself; it is also part of the work's expressivity. It is everything that could possibly be meant by the adjectives funereal and triumphal. The tunes are noble, too; not one is lacking in sobriety. The whole composition is at once simple, serious and utterly sumptuous. It is as impersonal as a public building and at the same time deeply touching. The touching quality does not come from any private emotional assertion of the composer and still less from any calculated attempt on his part to provoke our tears. It comes, believe it or not, from the perfect taste of his stylistic conception...the military combined with a memorial subject call forth a richness of utterance and an impeccability of tone that make his "Grand Symphonie Funèbre et Triomphale" one of the great ceremonial pieces of all time.9

FELIX MENDELSSOHN

Another significant work of the early 19th century came from the pen of Felix Mendelssohn during his fifteenth year. In the summer of 1824, on holiday in northern Germany at the spa of Bad Doberan, Mendelssohn enjoyed the music of a small resident ensemble. He quickly seized the opportunity to write *Notturno*, which eventually became known as the *Overture for Wind Band*, Op. 24. The original music was written in Harmoniemusik style of 2 oboes, 2 clarinets, 2 bassoons, and 2 horns, with the addition of one flute, one trumpet, and the "English basshorn", which combines elements of the serpent and ophicleide. In 1838 he rewrote the score for large ensemble, which is the instrumentation found in his complete works, the *Felix Mendelssohn-Bartholdy: Werke*. While not demanding the virtuosity of Mendelssohn's more famous works, it is still an engaging piece that has surfaced in a variety of editions throughout the years, migrating from the European continent to the United States in the 19th century to the Gilmore Band Library (No.145) and Carl Fischer's U.S. Military Band Journal (No. 179).10

Also found in the *Werke* is Mendelssohn's *Trauer-Marsch* for band, composed May 8, 1836 and dedicated to Norbert Burgmüller who had died the previous day. Burgmüller was a young composer of exceptional promise who died at the age of twenty-six. David Whitwell speculates that the piece was indeed begun much earlier, perhaps as the result of the death of Mendelssohn's father, and that the Burgmüller service was simply the first opportunity to perform the work.11

WILHELM WIEPRECHT

Berlioz in Germany

Berlioz' trip to Germany was a rewarding opportunity for him, as he was not always treated in France with the respect that was probably due him. Perhaps his greatest enthusiasm on the tour was reserved for a semi-private performance the Crown Prince of Prussia had scheduled for him to hear

and study the musical troops. Upon arrival at the matinee performance, Berlioz was astonished to see no musicians present, when presently he recognized the opening strains of his *Francs-Juges Overture* emanating from behind the curtain of the largest room in the palace. There, much to his pleasure, were three hundred twenty military bandsmen performing with "marvelous exactness" and "furious fire". He praised the facility of the clarinets and expressed his fascination and enthusiasm for the bass tuba, an instrument he found to be far superior to the opheclide.2

Arguably the most influential person behind the evolution of European military bands in the 19th century was Wilhelm Wieprecht. Born in 1802, Wieprecht's musical heritage included a father, grandfather, and four uncles who were all professional musicians. He began his studies on clarinet and violin. Later he studied trombone on his own, and, despite being self taught, reached a level of proficiency that rivaled the leading trombonist in Liepzig. He apprenticed to the music guild at the age of fourteen, receiving his Journeyman's Certificate from the guild in 1820. Although his father expected Wieprecht to take his place in the civic wind band of Aschersleben, in Thuringen, he instead spent nine months at the court in Dresden, followed by a two-year stint in Leipzig, before settling in Berlin as a chamber musician of the court.

Prussian Military Bands

While in Berlin, events occurred which determined the direction of his career for the remainder of his life. Upon a chance hearing, Wieprecht was enthralled with an infantry band's rendition of the overture to Mozart's *The Marriage of Figaro*. From that moment he resolved to devote himself to military music.12 Since the age of the great repertory orchestras was just beginning, the infantry band's performance very likely rivaled that of the opera house orchestras most people were accustomed to hearing.

Berlioz spoke highly of their ability during his German tour of 1842-43. In a letter to Monsieur Desmarest, a cellist at the Paris Conservatoire, he spoke of the prolific appearances of military bands at all times of day throughout the city of Berlin. Berlioz was impressed that Wieprecht had at his disposal upwards of six hundred musicians. He explained that the musicians were:

all good readers, all well up in the mechanism of their instruments, playing in tune, and favoured by nature with indefatigable lungs and lips of leather. Hence the extreme facility with which the trumpets, horns, and cornets give those high notes unattainable by our artists. They are regiments of musicians, rather than musicians of regiments.

Toward Consistent Instrumentation

Wieprecht lived at a most opportune time. First, money was being earmarked for the upgrade of military bands. Second, this was period of innovation for a number of instruments, from the invention of the valve for brass instruments to the refinement of mechanisms for various woodwind instruments. However, with all this unsettling change there was no unified system of instrumentation. Wieprecht was a man of vision and energy, and creating such a system became his greatest legacy.

Wieprecht initiated this new direction by composing six regimental marches for the Guard Dragoon Regiment, under a Major von Barner. This was a group absent of woodwind players, in contrast to the old Harmoniemusik system still popular in other military outlays. Because of the severe melodic limitations imposed by the group's instrumentation (natural trumpets in G, F, and C, and trombones) he persuaded the Major to buy valved instruments, which, up until this time, were not used in Berlin cavalry units. By adding seven more players to the original thirteen of the band, Wieprecht realized a group that could not be hindered melodically or harmonically.

The success of this endeavor soon brought an order from King Friedrich Wilhelm III for Wieprecht to re-instrument the Guard Regiment in Potsdam. Soon the king engaged him to instruct the trumpets of the regiment, so four days out of each month, Wieprecht went to Potsdam to work with the entire music corps of Berlin and Charlittenburg. In 1833 he replaced the high trumpets, keyed trumpets, and alto trumpets with suitable cornets, which provided a more lyrical sound with less edginess.13

Massed Concerts and Additional Reforms

In 1838, upon the retirement of Abraham Schneider, Wieprecht became the overall director of the Guard music in Berlin. Presently, the King charged him with organizing a great Festmusik for the state visit of Nicholaus of Russia. This and other mass concerts would make Wieprecht a well-known person in Berlin. The concert was held in an open square before the Berliner Schloss with sixteen cavalry and sixteen infantry bands totaling more than 1000 winds and 200 percussionists performing. The program consisted of the following:

- Overture to *Rienzi* by Wagner, played by the full ensemble.
- "Chorus" and "March" from *Conradin* by Hillear, performed by the bands of the foot troops.
- "Hallelujah" from *Messiah* by Handel, performed by the infantry bands.
- *March* by Möllendorf, performed by the cavalry bands.
- "Coronation March" from *The Prophet* by Meyerbeer, performed by the full ensemble.
- The *Dessauer*, *Hohenfriedberger*, and *Coburger* marches, performed by the full ensemble.

In 1843 an event occurred which brought home the need for standard instrumentation in a most awkward way. Wieprecht had been given the opportunity to organize another massive concert, this time in Lüneburg. More than thirteen hundred non-Prussian musicians representing military bands quartered in Hannover, Holstein, Läuenburg, Oldenburg, Mecklenburg-Schwerin, Braunschweig, Humburg, Lübeck, and Bremen gathered to rehearse and perform. Due to their instrumental diversity, he had to write out seventeen different versions of the infantry parts and nine different versions of the cavalry parts!14

TIn 1845 Wieprecht decided to tackle the problem directly by writing a series of articles to generate support for standardization of instrumentation. He called for bands of twenty-one parts, with doubling as needed for optimum balance and texture. These he grouped into three registers, further balanced into an "acoustic pyramid". Below are the instrumentations for both guard and line infantry bands.

His concept was similar to the pyramid approach advocated by Frances McBeth in his *Band Performance Guide* where the highest pitched voices do not play as loud as the low voices, thus creating a more acceptable, balanced sound.

In time his ideas took hold, and by mid-century large concert bands of fifty to sixty musicians became common in Prussia. For instance, in 1848 a Prussian infantry band consisted of the following:

8 to 10 clarinets given the melody, including 2 small clarinets
8 to 10 clarinets serving as accompaniment
2 first oboes
2 second oboes
2 basset horns
2 flutes or piccolo
2 first bassoons

2 second bassoons
4 horns
4 trumpets, 2 "ordinaires", 2 with valves
4 trombones (ATBB)
serpent
contrabassoon (often two)
tuba, bombardon, or bass horn
1 or 2 small drums
cymbals
triangle[16]

Later, Wieprecht further refined the instrumentation by replacing keyed bugles (Kenthorns) with valved cornets. In 1860 he was given the responsibility of creating bands for thirty-four new infantry and ten new cavalry regiments. This afforded a great opportunity to revise his instrumentation concepts into one plan for all the bands--cavalry, Jäger, artillery, or infantry. His idea was for publishers to score music in accordance with his plan so that the same piece could be purchased and used by any of the types of bands.

Wieprecht's stellar career reached its apex in 1867 at the World Competition in Paris. Here his Prussian Imperial Guard Band took first place honors in competition representing bands from nine countries. Wieprecht was also known for composing a number of works for military band, as well as penning numerous arrangements of other composer's music.

RICHARD WAGNER

Even as Wieprecht used the innovations of instrument development and design to transform the Prussian military bands into a more or less modern form, the same benefits were also realized in the orchestra. The instigation for reform and innovation came first through Berlioz, followed closely by Richard Wagner. Not only was he a revolutionary in music drama, but in orchestration as well. One fundamental change was the doubling of size of the wind section in the orchestra, including the invention of the Wagner tuba that was designed to fill in the harmonic gap between the French horn and the tuba. Another change was in the color of sound that he achieved from the orchestra. His composition technique often created a homogeneous sound in which the harmonic structure was found complete in all three sections--strings, woodwinds, and brass. This explains the relative ease in transcribing his music for wind band--much of the task is already done.

Early Works

Wagner wrote two works for winds early in his career that are somewhat obscure. *Weihegruss* was written for orchestral brass (4,3,3,1) and male chorus, and performed as ceremonial music for the unveiling of the Statue of King Friedrich August I, on June 7, 1843. The second was the *Greeting to Friedrich August II of Saxony*, first performed on August 12, 1844, upon the return of the King from a visit to England. The original manuscript for this work, written for military band and male chorus, is in the Houghton Library at Harvard University, Cambridge, Massachusetts. Wagner perhaps had more than a passing interest in the royalty he so honored, since his mother was the illegitimate daughter of Prince Friedrich Ferdinand Constantin, brother of Grand Duke Karl August of Weimar, making Richard a somewhat distant blood relation.

Trauersinfonie

The more familiar *Trauersinfonie*, based on themes from Weber's *Euryanthe*, was first performed on December 14, 1844. This music was written to aid the torchlight procession that carried the

ashes of Carl Maria von Weber from the Dresden train station to their final resting place, some eighteen years after his death in London. Wagner's surname until the age of fourteen was Geyer, and Weber had visited the Geyer household many times, as well as joining them on family picnics. Wagner had conducted Weber's music a number of times prior to 1844 and no doubt considered himself the heir to the German opera tradition to which Weber contributed so richly. This is solemn, yet contemplative music of which Frederick Fennell says "no apology need be made for this music." Indeed the entire mood of the music provides contemporary audiences a stylistic contrast to band music as a whole.

Huldingungsmarsch

Wagner wrote the *Huldigungsmarsch* in 1864. The third written score has the inscription "For the Nineteenth Birthday of His Majesty King Ludwig II by Richard Wagner". Wagner was deeply indebted to Ludwig, who pulled Wagner out of a crippling debt and financed the first production of the *Ring of the Nibelungen*. This was the same Ludwig who was declared insane in 1886 and removed from the throne before he completely depleted the state's coffers on extravagant projects such as the picturesque Neuschwanstein castle, located in the Bavarian Alps.

Kaisermarsch

There are some that speculate that the *Kaisermarsch* of 1871 was originally scored for band. However, the only score from Wagner's hand is for orchestra. Some claim that Wieprecht, who was the Kaiser's bandmaster scored the work, but Cosima Wagner tells us that Richard withheld his approval when Wieprecht requested permission to transcribe the work. So, caution suggests that this was not an original band work.

Twenty years separate the *Trauersinfonie* and the *Huldigungsmarsch*, and with that comes the maturation and evolution of the technique of the composer. *Trauersinfonie* paralleled the appearance of *Rienzi* (1842), *The Flying Dutchman* (1843) and *Tannhäuser* (1845), while the march came at a time when a more mature Wagner had completed *Das Rheingold*, *Die Walküre*, and much of *Seigfried*, *Die Meistersinger*, and *Tristan und Isolde*.

EDVARD GRIEG

Rikard Nordraak wrote the Norwegian national anthem and had devoted his life to developing a true Norwegian style of composition before his untimely death in 1866 at the age of 24. He claimed an advocate and close friend in Edvard Grieg who wrote the *Funeral March in Memory of Rikard Nordraak* in tribute. Initially written for piano solo, Grieg eventually wrote versions for brass band and military band. It is not clear when the military band version was scored--it could have been as early as 1867, but no later than 1891. C. F. Peters published a military band version in 1899. This piece is in B-flat minor, and not in G minor, as some titles have indicated. The *Funeral March* was a personal favorite of Grieg, who carried it with him on concert tours and also conducted it personally on occasion. Grieg was fortunate to receive a hearing of his music with the celebrated composer Franz Liszt, at which time the march, the G Major Violin Sonata, and the volume including "Cradle Song," were among the pieces presented.[18] Indeed, his burial request included the following:

I wish to be buried in my native town, and I desire that at the interment my Nordraak funeral march--which I always carry with me when I travel--be played as beautifully as possible.

Although mostly neglected, this is nevertheless a quality piece, noble and contemplative, and championed by no less than Richard Franco Goldman and released by Frederick Fennell on

compact disc. It demonstrates Grieg's style as a mature melodist and harmonist. Goldman endorses the *Trauermarsch* enthusiastically as "one of the grandest works for band", containing "great intensity, marvelous color, and immense pathos.[19] It is ironic that a work so highly esteemed by the composer himself has suffered neglect, especially in light of the need for more literature from this period of wind band history.

RICHARD STRAUSS

As 19th century Romanticism reached its twilight years two composers provided the greatest influence on the German School--Gustav Mahler and Richard Strauss. While Mahler would die at the height of his career in 1911, Strauss lived well in to the middle of the 20th century. He composed actively up until his death, but had long since outlived any reputation for innovative thinking, finishing in a style similar to that with which he began.

Serenade in E-flat

Strauss' first composition of notoriety was written when he was approximately eighteen. The *Serenade for Wind Instruments*, Op. 7 showed maturity in technique and style that, in turn, brought him a measure of respect from the music world that would endure for the next sixty-five years. The instrumentation is 2fl., 2ob., 2cl., 2bsn., and 4 horns with a contrabassoon for added bass support. Writing for winds should have been no problem for Strauss as his father was a professional horn player in the Munich Court Orchestra and professor at the Royal School of Music. The Serenade represented a major step towards more successful works such as the famous tone poems to follow, though in 1909 Strauss himself would give it no more credit than simply a "respectable work of a music student." The premiere was given on November 27, 1882 under the baton of Franz Wüllner who later would conduct first performances of *Till Eulenspiegel* and *Don Quixote*.[20]

Suite in B-flat

During the following year the Serenade received several performances, but it was not until it came to the attention of Hans von Bülow that Strauss began to receive significant notoriety. Von Bülow not only placed it in his regular repertoire but also suggested that Strauss compose another work for the same combination. Strauss gladly set to work and already had the opening Allegretto and a Romanze finished, only to find out that von Bülow had in mind a form befitting a Suite. So Strauss met the demand by finishing with a Gavotte and an Introduction and Fugue as the final two movements. Some time later von Bülow provided Strauss the opportunity to conduct the Suite in B-flat, Op. 4 at an afternoon concert. The Meiningen Orchestra was on tour, so Bülow refused Strauss any rehearsal time. Though he had never picked up a baton, the somewhat terrified Strauss elected to not pass on the opportunity, commenting: "I conducted my piece in a state of slight coma; I can only remember today that I made no blunders." Thus launched a second career as a conductor since von Bülow made him assistant conductor within the month. It is confusing that the Suite is listed as op. 4 while the earlier Serenade is op.7, but this is due to the fact that the Suite was not published until 1911 and was given an opus number originally intended for an overture that was never published.[21] Many years later he would return to the winds as a composition medium.

Fanfare der Stadt Wien

In 1942 Europe was in the throes of war, and Strauss and his wife Pauline were frustrated with sickness and health problems connected with advancing age. Accolades continued to come his way as a celebrated composer, as he received the Beethoven Prize from the city of Vienna. As a return gesture he penned a stirring *Festmusik* for the Vienna Trompeterchor supported by trombones, tubas, and timpani. Strauss conducted the work himself in April of 1943, and being personally

pleased with its success, he honored a request by the Trompeterchor to shorten the somewhat formidable piece of fifteen minutes' length to something that could more easily be put into their regular repertoire.22 The resulting *Fanfare der Stadt Wien* is one of the most effective pieces in the brass wind repertoire.

The Invalid and *Cheerful Workshops*

A wealth of memories embraced Strauss as he fondly recalled the earlier wind works that served as a catalyst in launching his career as both composer and conductor. He had for a long time felt that he had miscalculated the balance between horn and woodwinds in the earlier attempts and wanted to explore the concept again--this while acknowledging that he clearly had nothing new of importance to say. By February 21 he had finished the Romanze and Minuet, in which he used only two horns but added a basset horn and bass clarinet. He then tackled the outer movements in which he restored the 3rd and 4th horns and added a fifth clarinet in C. The clarinet in C was to help reinforce the upper register without the shrill qualities of the E-flat clarinet, a technique that he had used in his later operas. He affectionately referred to this new endeavor as: *I Sonatine für Blasinstrumente Aus der Werkstatt eines Invaliden* ("from the workshop of an invalid"). He arranged for the first performance to be given by the Tonkünstlerverein du Dresden, where his Serenade, op. 7 originally premiered. The performance did not take place until June 18, 1944.

The *Symphonie für Bläser* was completed by the end of June 1945, soon after the European armistice. More in the style of the Sonatina, it nevertheless received the title of symphony at publication, no doubt because of its nearly 40 minutes of length. It was subtitled *Frölich Werkstatt* or "Cheerful Workshop" and dedicated to "the spirit of the immortal Mozart at the end of a life of thankfulness"--all this despite the desperate circumstances in which Strauss and his family found themselves. His assets were frozen and he was under scrutiny for supposed collaboration with the Third Reich, so under the encouragement of friends, he and his family took refuge in Switzerland for the next four years.23

ANTONÍN DVORÁK

When Dvorák penned his Serenade, Op.44 in 1878, he was enjoying a time of great success. Scored for 0222,cbsn/3000 with added cello and doublebass, it hearkens back to the qualities of Classical chamber music with the added touch of his melodic genious. This is cheerful music, with genuine qualities that make it very easy to listen to. No less than Johannes Brahms admired this work and recommended it to his publisher Simrock and to his friends Joseph Joachim and Theodore Billroth. In writing to his old friend Billroth he said:

I very much recommend to you a Serenade of Dvorák for wind instruments which also has appeared for four-hand piano playing and is one of the best that has been composed by himself. It ought to give you great pleasure.24

Dvorák was indebted to Brahms for championing his cause on numerous occasions.

Charles Gounod

A complement to the Dvorák Serenade is the *Petite Symphonie in B-flat* by Charles Gounod, written during his 69th year. Gounod was a most successful composer of opera in the mid-nineteenth century, and his gift of melody is not lost in this engaging work for winds. The *Petite Symphonie* is scored for 1222/2000. It was written for the *Société de Musique de chambre pour instruments à vent*, whose leader was the flautist and conductor Paul Taffenel.

Other Works

There were other works for winds written in Europe during the nineteenth century that may be of interest to the reader. The *Notturno in C*, op.34 by Spohr (1815) is a piece in six movements and incorporates Turkish influences in the percussion. Marches by Gaetano Donizetti (1835) and by Gioacchino Rossini (1851) are the result of commissions by Donizetti's brother, Giuseppe, who was in charge of Turkish military bands under the Sultan Abdul Medjid beginning in 1832. The *Overture in C* by Louis Jadin and the *Overture in F* by Hyacinth Jadin were written during the years of the French Revolution, while the *Three Grand Military Marches* by Hummel date from c.1820. Other marches include the *Apollo March* and *March in E-flat* by Anton Bruckner, *March Orient et Occident* by Camille Saint Saëns, and *Marche Militaire* by Peter Tchaikowsky.

ENDNOTES

1Boris Schwarz, *French Instrumental Music Between the Revolutions (1789-1830)* (New York: Da Capo Press, 1987), 10-12.

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The Nineteenth-Century American Wind Band

Bands in the 19th century had an enormous impact on the cultural and social lives of the populace of the United States. It was a time when brass bands impacted the war effort perhaps more than any time since the Saracen bands of the Ottoman empire. The golden age of professional bands was ushered in with the music of Patrick Gilmore, John Philip Sousa, and the Italian Giuseppe Creatore, to name a few. Plus, many civic bands were formed to provide performance outlets for the populace in general. It was a rich and colorful time in America's music history.

Bands in the United States in the early 19th century were a reflection of European tradition. The instrumentation of the United States Marine Band of 1800 -- 2 oboes, 2 clarinets, bassoon, two horns, and a drum -- was influenced by Harmoniemusik and European military practice. Imitation continued to be a factor, especially as European musicians migrated to America. Later, the French Revolution impacted the accepted number of players in bands as well as the type of instruments used. The popularity of Janissary percussion created the need for more wind instruments, especially brass, to balance the ensemble.

THE BRASS BAND MOVEMENT

Keyed Brass

At the same time that band instrumentation was going through a dramatic change, the makeup of brass instruments was also undergoing a dramatic evolution. Joseph Haliday of Dublin, Ireland invented and patented the keyed bugle [also known as the Royal Kent bugle] in 1810. Despite the obvious unwieldiness and suspect tone quality, the keyed bugle was a notable step forward in the process of creating brass instruments, which were not limited to the notes available on the overtone series. And with the arrival of the keyed bugle in America about 1815, there began a gradual evolution of American bands to brass bands only. In 1817 the Parisian instrument maker Halary built an entire family of keyed brass instruments that he named ophicleides. Keyed bugles (soprano voices) and ophicleides [large keyed bugle used as a baritone or bass voice, doubled up in the shape of a Russian basshorn] (middle and lower voices) became increasingly popular with American bandsmen in the 1820s-30s. However, the newly invented valved brass gradually made these instruments obsolete, beginning with the ophicleides (1840s), followed by the keyed bugles (1850s). The inevitable decline of the keyed bugle was postponed due to the popularity of soloists such as Ned Kendall.1 Kendall's popularity had its complement in Europe with renowned virtuosos such as Paganini and Liszt and paved the way for the popularity of the great cornetists who followed, beginning with no less than Patrick Gilmore.

Valved Brass

Inventors began experimenting with keyed and valved brass late in the eighteenth century, but the invention of the first successful valve for brass instruments is attributed to Heinrich Stoelzel and Freiderich Bluhmel, two Berlin musicians who patented their design in 1818. Other patents followed in the 1830s: Uhlmann's Vienna twin-piston valve (1830), the *Rad-Maschine* rotary valve patented by Joseph Riedl in 1832, the *Berliner-Pumpen* valve patented by Wieprecht and Moritz in Prussia in 1835, and Pèrinet's improved piston valve introduced in 1839.2

Around 1825 in France, an instrument maker (possibly Halary) experimented with adding valves to a small conical and circular coiled instrument known as the *cornet simple* or *cornet de poste*. The

result became known as the *cornet à pistons*. The mellow tone quality created by the conical design, coupled with the enhanced technical facility provided by the valves, guaranteed the new cornet popularity as a melodic and solo instrument, which has lasted until today.[3]

The Saxhorn

By 1835, brass bands began to supplant other forms of wind bands in the United States. A conglomeration of brass instruments--including keyed bugles, ophicleides, natural French horns, trumpets, post horns, and trombones--comprised the instrumentation of many of these bands, and quality undoubtedly suffered from lack of intonation, balance, and blend produced by the wide variety of horn lengths and timbre. The curious mixture, while inevitable during this time, was no doubt frustrating to any serious bandmaster trying to lead a band of high quality.

In an effort to address this problem, during the 1840s a number of instrument makers in Europe began making sets of chromatic valved bugles designed for all possible voices from bass to soprano. One of these makers, Adolph Sax, had the promotional and business savvy to make his newly manufactured *saxhorn* the instrument of choice for brass bands. The saxhorn (the universal name for this class of instrument) had much to offer: more consistent tone quality in all registers, better intonation, greater technical facility, and the ability to create a homogeneous sound from the bass to soprano register. The conical design, like that of the cornet, created a warm, mellow sound especially pleasing to the listener.

Banding for Good Health

Between the manufacture of the saxhorn family and his new invention, the *saxophone*, Adolph Sax had every reason to promote the playing of wind instruments. One example of Sax's self-serving, yet amusing promotional ventures was printed in *La France Musicale* before eventually finding its way to Boston and *Dwight's Journal of Music* in 1862:

Persons who practice wind instruments, are, in general, distinguished--and anybody can verify the statement--by a broad chest and shoulders, an unequivocal sign of vigor. In the travelling bands that pass through our cities, who has not seen women playing the horn, the cornet, the trumpet, and even the trombone and ophicleide, and noticed that they all enjoyed perfect health, and exhibited a considerable development of the thorax? In an orchestra a curious circumstance can be noticed; and that is the corpulence, the strength which the players of wind instruments exhibit, and the spare frames of the disciples of Paganini. The same may be said, with more reason, of pianists.[1]

The popularity of the saxhorn was aided by a quintet of English musicians, the Distin family (father and four sons), who performed successful concerts throughout Europe and America. In 1846 Distin & Sons became the official British agent for selling saxhorns. Although the keyed bugle and ophicleide were still used for some time, the cornet and saxhorn became the core instruments for what was rapidly becoming a significant musical movement. Similar to the movement in Great Britain, by the middle of the nineteenth century brass bands were forming in towns throughout the United States.

Eventually brass players in America no longer relied on European manufacturers for their instruments. Prior to the Civil War, a number of manufacturers were building quality instruments that rivaled the imports. Boston was the main center of instrument manufacturing, followed by New York, Philadelphia, and several smaller New England towns. No less than Alan Dodworth of the famous Dodworth Band wrote in *Dodworth's Brass Band School*: "It is conceded by nearly all, that the finest quality of instruments are now made here, by our American manufacturers."[4]

The music performed by the American brass bands was a mixture of fashionable pieces such as polkas, galops, quadrilles, and waltzes composed by both European and American composers. Patriotic selections and marches by American composers were thrown in for good measure. The most substantial repertoire consisted of light classics such as overtures by Verdi or Rossini.

BRASS BANDS AND THE CIVIL WAR

By the time war was declared between the states in 1861, brass bands were abundant across America. Bands not only played concerts but also participated in political rallies, parades, picnics and dances. Many bands were also attached to local militias. They participated in musters and ceremonies and customarily wore the uniform of their units. So it was inevitable that brass bands would become an integral part of the Civil War. Bands both in the North and the South were used at rallies to encourage men to enlist. In the Federal army were hundreds of bands representing as many regiments, since in 1861 almost anyone who could raise a regiment was given the rank of colonel and command of the outfit. A band was strong inducement to enlist.

At the beginning of the war bands were plentiful throughout the armies. By late 1861, however, the realities of the cost of what now appeared to be a lengthy war prompted a reduction in the number of active bands in the war effort. Dictates from the War Department terminated the establishment of new regimental bands and the replenishment of vacancies in existing bands. Benjamin F. Larned, Paymaster-General of the Army, estimated that the Federal Government could save $5 million annually by abolishing all regimental bands, so in July of 1862 the War Department gave a directive that all regimental bands be mustered out within 30 days. Those bandsmen recruited from the infantry were transferred back to their units, while bandsmen mustered in as musicians could either be discharged, or, by their own consent, be transferred to brigade bands. The directive allowed for smaller bands -- 16 musicians maximum plus a bandleader per brigade (a brigade consisted of three or more regiments). A number of bandleaders who went home reorganized their musical units and then re-enlisted to form brigade bands.

Confederate Bands, while fewer in number and smaller in size, were still a popular entity. For example, North Carolina provided a good number of bands, including two from the Moravian communities flourishing around Salem. These bands, whose duties had been limited to playing for religious and community functions, became the 21st and 26th Regimental Bands of North Carolina. A group from Bethania (mostly Moravians) became the nucleus of the 33rd North Carolina Band.

Responsibilities of Bandsmen

Military bandsmen on both sides of the conflict soon found their responsibilities more demanding than their initial job of playing at rallies, musters, and various social events. In addition to their assignments of leading the troops in the march and playing during battle (sometimes in the thick of it), they also had non-musical responsibilities. They served as stretcher bearers, assisted surgeons in amputations and other operations, and helped bury the dead. Julias A. Leinbach was a band member of the 26th North Carolina Band who kept a war diary. On the first day of the Battle of Gettysburg, July 1, 1863, nearly three- fourths of the men of the 26th were killed in battle. Leinbach described the events, which followed:

It was therefore with heavy hearts that we went about our duties caring for the wounded. We worked until 11 o'clock at night....At 3 o'clock [the next morning] I was up again and at work. The second day our regiment was not engaged [because casualties were so high], but we were busily occupied all day in our sad tasks [of caring for the wounded]. While thus engaged, in the afternoon, we were sent...to play for the men [who were not injured], thus perhaps, [to] cheer them somewhat.... We accordingly went to the regiment and found the men much more cheerful than we

were ourselves. We played for some time, the 11th N.C. Band playing with us, and the men cheered us lustily. Heavy cannonading was going on at the time, though not in our immediate front. We learned afterwards, from Northern papers, that our playing had been heard across the lines and caused wonder that we should play while fighting was going on around us. Some little while after we left, a bomb struck and exploded very close to the place where we had been standing, no doubt having been intended for us. We got back to camp after dark and found many men in need of [medical] attention. Some of those whom we had tried to care for during the day had died during our absence.... We continued our administrations until late at night and early the next morning.6

Interaction between Union and Confederate Bands

The bands were important to the morale of the troops -- so much so that, on occasion, they were required to play in the very thick of battle. During the battle of Dinwiddie Court House, General Sheridan (never known for his humanitarianism) rounded up all the bands under his command and placed them on the firing line with his infantry. They were then ordered to play their gayest tunes and to "never mind if a bullet goes through a trombone or even a trombonist, now and then." Not to be outdone, a Confederate band was also ordered to the front. The commander of the 1st Maine Cavalry observed:

Our band came up from the rear and cheered and animated our hearts by its rich music; ere long a rebel band replied by giving us southern airs; with cheers from each side in encouragement of its own band, a cross-fire of the "Star Spangled Banner", "Yankee Doodle", and "John Brown", mingled with "Dixie" and the "Bonnie Blue Flag".7

When the battle was not raging, the bandsmen had the more pleasant task of entertaining the soldiers in evening concerts, thus providing an opportunity for the bands to perform more challenging selections which displayed their playing skills. If the armies were in close proximity to each other, Union and Confederate bands traded selections back and forth. Lieutenant Thompson of the 13th New Hampshire describes such an incident occurring just after the Battle of Cold Harbor, June 8, 1864:

This evening the Band of the Thirteenth goes into the trenches at the front, and indulges in a "competition concert" with a band that is playing over across in the enemy's trenches. The enemy's Band renders Dixie, Bonnie Blue Flag, My Maryland, and other airs dear to the Southerner's heart. Our Band replies with America, Star Spangled Banner, Old John Brown, etc, After a little time, the enemy's band introduces another class of music; only to be joined almost instantly by our Band with the same tune. All at once the band over there stops and a rebel battery opens with grape. Very few of our men are exposed, so the enemy wastes his ammunition; while our band continues its playing, all the more earnestly until all their shelling is over.8

Over-the-Shoulder Saxhorns

Civil War valved brass instruments are classified into four major categories: bell front, upright, circular, and over the shoulder. Subcategories include those instruments using string linkage rotary valves (similar to those found on French horns of today), and the Berliner piston valve. The over the shoulder saxhorn is the style most often associated with Civil War bands. The "over-the-shoulder" design of these instruments allowed the sound to carry to the troops marching behind the band. It is speculated that this design was first introduced by the Dodworth Brass Band of New York City in the 1830s. In an article titled "Band Music: Then and Now" appearing in the *American Art Journal*, July 17, 1880, Harvey Dodworth said:

Speaking of instruments, bugles used to be the principal, with trumpets, trombones, serpents and ophicleides. Then my father, Thomas Dodworth, and my elder brother, Allen invented a very powerful and effective instrument, to which they gave the name ebor corno, and it was identically the same subsequently brought out in France by Saxe [sic], and there christened the saxe-horn. But my father and brother got it up, and we used it in the old National Band, years before the Frenchmen knew anything about it. Our band changed from the bugle to the cornet principle, valves instead of keys in all its instruments, and those made for us to our order were on the principle of the Saxe instruments all the way through, except that the bells of ours were over our shoulders, and threw the sound back, instead of turned upward. Many of those olde instruments are in use yet, and hold their own even among the most modern.9

Balance of sound was undoubtedly a factor, as pictures indicate many Civil War bands using a variety of horns with bells of different horns pointing forward, backward, and upward. Allen Dodworth recommended bands whose performance was strictly military to use over the shoulder instruments and upright instruments for all other bands not strictly involved with the military. G. F. Patton (author of *Practical Guide to the Arrangement of Band Music*) suggested that the instruments playing accompaniment needed to point in the same direction so as to enhance the harmonic blend, while the direction of the cornets did not matter since the higher melodic line carries above the accompaniment anyway.10

PROFESSIONAL BANDS

Numerous musicians played important roles in fostering a band movement that would capture the imagination and hearts of Americans well into the 20th century. One reason for the incredible growth in music interest was due to the large number of accomplished musicians who migrated from Europe to live in America. As teachers, performers, and conductors, these musicians impacted the general populace most profoundly.

The Dodworth Family

The Independent Band of New York was founded in 1825. Among the musicians in this ensemble were Thomas and Allen Dodworth, both recent arrivals to America from the British Isles. Thomas Dodworth, Sr. played trombone, while his son Allen was a gifted piccolo player who often soloed with the band. During the 1830s, as brass bands gradually replaced ensembles of mixed instrumentation, the Independent Band dissolved. However, instead of disbanding completely, about half the members stayed together to form the National Brass Band under Allen Dodworth's direction. In 1836 it became known simply as the Dodworth Band, quickly establishing an excellent reputation for high standards of performance. Harvey Dodworth, Allen's younger brother, took over the band in the late 1830s and maintained it until 1890 when he relinquished the leadership to his son Olean. On occasion two other brothers, Charles and Thomas, also played with the band.

As was the custom of the day, the Dodworth band was often under contract with a military regiment. The Dodworth Band's longest attachment was with the 71st Regiment Band of New York, in which both Harvey and his younger brother Thomas served during the Civil War including the engagement at Bull Run (First Manassas). Following the war, Harvey led the band in the first concerts to be held in Central Park. Also, the band's instrumentation grew with the addition of a saxophone, bass clarinet, and two helicons. With the addition of more instruments, and thus a more flexible instrumentation, the Dodworths were able to offer the band's services for a variety of events--it functioned as a cornet band, a reed/brass band, or as an orchestra. For a time the Dodworth Band was without peer in New York City. Not until the 1870s, faced with the popularity of Patrick Gilmore's Band, did the influence of this great organization begin to decline. Nevertheless its legacy had cast a large shadow. No less than Gilmore himself wrote:

brass instruments were never played with greater delicacy or refinement than by the Dodworth organization ...to be a member of this organization or to be graduated from it was to be looked upon as a star in the profession.11

In addition to running the band, the Dodworths were collectively and singly involved in other ventures: a music store, a publishing company, and a school for bandsmen that reportedly trained 50 bandmasters and 500 bandsmen for service in the Civil War.12 In time Allen retired from the band's leadership to start his own dance academy. The Dodworths' flexible and innovative thinking allowed them to bridge the trends of the professional band before, during, and after the Civil War when the instrumentation of bands went from woodwinds and brass, to strictly brass, then gradually back to woodwinds and brass.

Great Entertainers

People have always enjoyed entertainment, often paying exorbitant amounts to attend events. As a result, contemporary society has made multimillionaires of any number of entertainers and athletes. When one attends a professional sports event or a rock concert, even though multiple thousands may be in attendance, ticket prices are exorbitant--the justification being that you won't see anything quite like "this" anywhere else. So it was in America during the 19th century. People were always looking for something bigger or more spectacular to capture their imaginations. Ole Bull, the virtuoso violinist, performed in two hundred concerts between 1843-1845 and grossed four hundred thousand dollars before returning to Norway. He literally "played to the audience" with his lavish rendition of "Yankee Doodle" and tugged at the patriotic heartstrings when he played the *Grand March to the Memory of George Washington*. Or consider the spectacle of pianist Henri Hertz who arrived in American at the end of Bull's sojourn and remained for six years. His spectacular trills, runs, and arpeggios dazzled the audience as much as the advertised one thousand candles used to light the performance hall. Liberace had nothing on Hertz. The visual and sound spectacle added something of a P.T. Barnum quality to the performance, and indeed Barnum himself was the agent for the soprano Jenny Lind when she toured America. For her efforts she pocketed one hundred thirty thousand dollars in profits after two years of concerts.

All of the above suggests that America was ripe for a flamboyant conductor heading a world class ensemble. The first was a Frenchmen named Jullien, who conducted an orchestra in a series of extraordinarily popular concerts in America. Upon his return to Europe an Irish immigrant named Patrick S. Gilmore traveled in the United States and other parts of the world with a concert band the likes of which no one in America and perhaps even in Europe had previously heard. The year he died a young upstart named Sousa formed a professional band which would thrill audiences (albeit with more music and less hype) for decades. During the time of Gilmore's and Sousa's success there were thousands of concerts played by innumerable professional and community bands across the country. From the end of the Civil War until the Great Depression these bands were the heart and soul of music-making in the U.S.

Monsieur Antoine Jullien

Jullien's Showmanship

Despite his acknowledged high level of musicianship, Antione Jullien was not above plenty of hype when he was performing before an audience. For example, whenever Beethoven was about to be played Jullien would precede the performance with a ritual in which he turned back the cuffs of his coat and the white lacy wristbands of his shirtsleeves. At this signal someone would bring out a silver tray upon which lay a jeweled baton and white kid gloves. With great care the gloves were

put on and the baton picked up, with the assistant departing after a low bow. After a pause as if to pay homage, the music would finally begin.2

Antoine Jullien was trained at the Paris Conservatory before embarking on a career as a composer and conductor, first in Paris at the Jardin Turc. In 1838 he went to London where he was successful as a conductor of promenade concerts, balls, and festivals. Fifteen years later the lure of success and money in America set up six months of concertizing. He took a group of 27 instrumentalists whom he augmented with over 60 local musicians in New York and began promoting a series of "Monster Concerts for the Masses" which began at Castle Garden on August 29, 1853. After a six-month tour of the country he returned to New York in May 1854 where he gave a series of farewell concerts which culminated at the Crystal Palace with a "Grand Musical Congress" managed by P.T. Barnum, involving 1500 performers.

The repertoire consisted of serious works of European composers as well as efforts of Americans, such as the symphonies of William Henry Fry. Lighter repertoire consisted of polkas, quadrilles, waltzes, and novelty pieces. Among the players, Theodore Thomas was chosen as a first violin. In time Jullien triumphantly returned to Europe, but eventually met with financial disaster, and died in an insane asylum near Paris in 1860.

PATRICK S. GILMORE

Born in County Galway, Ireland on Christmas day in 1829, Patrick Gilmore joined a military band stationed in Canada at age 18. After one year he left military service and moved to Boston, establishing a reputation as a cornetist. When he was 23 he accepted the leadership of the Boston Brass Band--the first leader of the ensemble to play cornet, as the other three, Ned Kendall, Joseph Green, and Eben Flagg, were all virtuosos on the keyed bugle. After three years Gilmore was approached with an offer to lead the Salem Brass Band with the promise of "one thousand a year and all the money he can make." He accepted. The Salem band's fame led to many engagements, including leading the Guards Militia Company of Charleston down Pennsylvania Avenue in Washington during the inaugural parade for James Buchanan--much to the frustration of the other Boston bands who felt the honor should have gone to them. It was just prior to this event that the great playoff between Gilmore and Kendall occurred.

Gilmore vs. Kendall

Ned Kendall was revered in New England as the greatest keyed bugle player of his time. His prowess was such that music deemed technically too difficult for the instrument, was mastered by this celebrated musician. Kendall, upon visiting England, was pleased to find that his reputation had preceded him across the Atlantic. In December 1856 Gilmore announced a concert in which Kendall would be guest soloist with the Salem Brass Band, with Gilmore conducting. Kendall was scheduled to play a variety of solos, followed by a contest between Kendall on the keyed bugle and Gilmore on the cornet. For the contest Kendall was to play each section followed immediately by Gilmore's repeat of the famous bugle feature *Woodup Quickstep*. The first half of the concert was a triumph for Kendall who endeared himself to an audience who had assembled to hear one of America's most celebrated musicians. However when the contest began, the deck was clearly stacked in Gilmore's favor. The cornet was a far superior instrument to the now outdated bugle, which could not keep up with the rapid facility that the cornet provided for Gilmore. Gilmore simply played faster and cleaner on a piece which, while very difficult on keyed bugle, provided no insurmountable problems when played on the cornet. Gilmore, ever the gentleman, at the end of the contest quietly asked Kendall to take the podium and conduct while Gilmore sat in the ensemble as a section player--perhaps his only time to play under the legendary musician. This meeting could only hasten the demise of the bugle and provide more opportunity for valved instruments, such as

the saxhorn, to become the instrument of preference.13 It also didn't hurt Gilmore's growing popularity as a soloist and bandleader.

Civil War Engagement

After five successful years at Salem, Gilmore was lured back to Boston where he took over the Boston Brigade Band. He changed the name to the Gilmore Band and took complete control of the operations of the ensemble, including expenses such as uniforms, rehearsal hall, and music, as well as collecting all the profits.14 This ensemble was similar to the Dodworth Band in that it had a large flexible instrumentation capable of providing music for a variety of venues.15 During the Civil War Gilmore and his band enlisted as a unit in October, 1861 and served with the 24th Massachusetts Volunteer Regiment until the dissolution and mustering of all volunteer bands in August 1862. At first no one dreamed the war would last as long as it did, so after 10 months of service, with no immediate end in sight, most volunteer bands went by the wayside in a cost-cutting procedure. Back in Boston, Gilmore conducted a number of concerts to keep the morale up during the time of war. Music selections were diverse, with light selections including *Oh! Susanna* and *Nelly was a Lady* intermixed with hymns such as *Nearer My God to Thee* and patriotic numbers including *Battle Hymn of the Republic*.

Meanwhile the Governor of Massachusetts asked him to reorganize the military bands in the state. Gilmore sent out a number of new bands and even accompanied one to New Orleans, where General Banks requested that he be in charge of all music under his command. It was during this time that Gilmore had the opportunity to create the first of many band extravaganzas that would make him a celebrity.16

The First of Several Oversized Concerts

On March 4, 1864, at the request of General Banks, Gilmore oversaw the music celebrating the inauguration of Governor Michael Hahn. For the event Gilmore created a Grand National Band consisting of 500 Army bandsmen plus addition drum and bugle players. He also organized a chorus of 5000 children. In addition to many other patriotic tunes, during the last number, *Hail Columbia*, Gilmore shot off thirty-six cannon by electric buttons from the podium. As the cannon fired methodically in time with the beat, the bells from churches and cathedrals throughout the city chimed to create a most spectacular effect. It was a sensational event, on the order of something Jullien would have conceived, and undoubtedly whetted Gilmore's appetite for similar events in the future.17 Afterwards, Gilmore, sensing the end of the conflict, wrote the music and words to *When Johnny Comes Marching Home* under the pen name Louis Lambert, which became a popular song selling copies by the tens of thousands.18

National Peace Jubilee

The "Anvil Chorus"

The high point of the opening concert of the National Peace Jubilee undoubtedly was the "Anvil Chorus" from *Il Trovatore* during which Gilmore, six-foot baton in hand, directed the thousands of musicians present with the aid of fifty firemen pounding anvils, as well as multiple cannon fired in synchronization, augmented by church and cathedral bells.3

After the war Gilmore returned to Boston and provided audiences with music as he had done in the past. At the same time he dabbled in and out of the instrument manufacturing business. However, Gilmore grew restless, so in 1867 he embarked on his next great venture. As Gilmore later wrote:

A vast structure rose before me, filled with the loyal of the land, through whose arches a chorus of ten thousand voices and the harmony of a thousand instruments rolled their sea of sound, accompanied by the chiming of bells and the booming of cannon, all pouring forth their praises and gratification in loud hosannas with all the majesty and grandeur of which music seemed capable.

The ensuing National Peace Jubilee of 1869 was an enormous undertaking. Gilmore had to rely on all the methods of persuasion at his disposal to pull off such a monumental project. The logistical nightmare included building a hall that would seat up to 50,000 and finding over 1000 instrumentalists and 10,000 singers from various cities. He then had to arrange for all the musicians to arrive at Boston at the same time, coordinate their arrival at the hall, arrange for the rehearsal, and work with the school system to create a large children's chorus. Gilmore also secured the services of E. & G. G. Hook to build an enormous pipe organ for the occasion. Eventually he secured the support of enough musicians, educators, and businessmen to bring the colossal event to fruition. It was a resounding success. Performances were given over a five-day period in which Gilmore put the massive forces at his disposal to good use. Ole Bull served as concertmaster, while Oliver Wendell Holmes wrote the words for a *Hymn of Peace*. President Grant and the entire cabinet were in attendance.19

The celebration continued for five days. After the opening concert came a symphony and oratorio concert followed by a "People's Day". The fourth concert was more classically oriented (Beethoven's Fifth Symphony) while the final concert featured the huge children's chorus.

With part of the profit that Gilmore realized, he and his wife Ellen took an extended trip to Europe. Perhaps it was here that he got the idea for his next big adventure--a monster concert with double the forces of the National Jubilee. So in 1872, the World Peace Jubilee was held. Gilmore developed a band and orchestra of two thousand performers and a chorus of twenty thousand to perform in a coliseum with a capacity of one hundred thousand. In addition to these forces he added a number of ensembles from Europe: the Band of the Grenadier Guards under Daniel Godfrey, the Emperor William's Household Cornet Quartette, the orchestra of Johann Strauss, with Strauss conducting, the Kaiser Franz Grenadier Regiment Band under Heinrich Saro, the National Band of Dublin under Edwin Clements, and the Garde Républicaine Band under Paulus. Among the American bands present were the United States Marine Band under Herman Fries and the New York 9th Regiment Band under D. L. Downing. Outside the event itself, Americans benefited from the opportunity to hear some of the best ensembles of Europe. The superiority of the Europeans' musicianship provided the Americans a standard for which to strive during the next decades.20 For the most part, the siren song for creating gargantuan concerts had now left Gilmore. This allowed him to devote his time and energy to developing a first class touring ensemble--an effort which was perhaps his greatest legacy.

Gilmore's Contemporaries

After the Civil War, with the exception of Gilmore's Boston band, New York City was home to the best bands in America. The premiere band undoubtedly was the Dodworth Band. Allen Dodworth and his younger brother Harvey not only maintained high standards of musicianship, but, as already mentioned, were also innovators in instrumentation, Harvey having introduced the saxophone, bass clarinet, and tuba to American bands. Harvey had assumed leadership of the 13th Regiment Band in 1839 at the age of seventeen. In 1860 Allen retired from band directing to pursue teaching and coach dancing. Harvey, at his brother's urging, accepted leadership of the Dodworth band, but popular demand forced him to continue with the 13th Regiment. So, Harvey found himself in the position of simultaneously directing two of the best bands in New York. Although, the 13th Regiment Band was considered the fourth best band in the city, in 1867 it became the "official"

Central Park Band and enjoyed the patronage of thousands of New Yorkers who attended the summer concerts.21

The 7th Regiment Band under the leadership of C. S. Grafulla was the chief rival of the Dodworth band. Grafulla, a prolific arranger for band music, compiled one of the best band libraries and directed his ensemble in outstanding performances.

The competition was fierce between regiments of the New York National Guard, and the notoriety showered on the bands of the 13th and 7th was apparently too much for Colonel James Fisk, Jr. of the 9th Regiment. In 1870 he called in D. L. Downing, who had a reputation as a bandmaster, composer, and arranger, to build a band second to none. In three years Downing built an extensive library and hired some of the best musicians available, creating what was considered the third best group in the city by establishing a standard of performance that was widely praised.

Gilmore's Band

Not to be outdone by the other bands in the city, the 22nd Regiment pursued the only other bandleader in the United States whose band was comparable in quality to these New York ensembles. In 1873 Gilmore accepted the leadership of the 22nd Regiment Band of New York, stipulating the same conditions he negotiated with the Boston Brigade Band fourteen years earlier. This ensemble, universally known as Gilmore's Band, became an oustanding ensemble, enjoying an international reputation. Soloists included Matthew Arbuckle and Jules Levy on cornet and Frederick Innes on trombone.

Building a band in New York when there were several fine ensembles already established made it no easy task to find steady engagements. The problem was exacerbated by the financial panic of 1873--a time when many banks across the nation failed. Gilmore realized it was in his best interests to travel to other cities where outstanding bands were not so entrenched. The band toured the United States and Canada several times, including Europe in 1878, extending Gilmore's reputation farther than ever before. Orchestras in America were, at best, still struggling, so it was through the efforts of the professional bands such as Gilmore's that the general populace was first introduced to the music of the great masters. By now professional bands had long since evolved past the brass band of Civil War times and the instrumentation of Gilmore's band reflected instrumentation similar to contemporary practice.

Eventually, Gilmore's band was considered without peer in America, if not the world, and engagements were plentiful. By 1880 a typical year's engagements consisted of a summer concert series at Manhattan Beach, winter concerts at Madison Square Garden (formerly Gilmore Garden), and tours during the fall and spring under the management of David Blakely. Through his nationwide tours--and he was essentially the only touring band of the time--the general populace not only enjoyed the popular music of the day but were exposed to the music of the European masters. Where else would they hear the music of Wagner, Liszt, Mendelssohn, Berlioz, Rossini, Verdi, etc.? Gilmore's library had amassed ten thousand pieces, and he employed two or three men to write new arrangements for the band. It was said that the players were so accomplished that they could read many of the most difficult arrangements at sight without the need for rehearsal.23

The end came unexpectedly during a tour in the fall of 1892. Gilmore had planned what he referred to as the Columbian Tour in which he enlisted the participation of one hundred players. He was to open the tour at the St. Louis Annual Exposition and arrive back in New York at Christmas. The band made the trip to St. Louis and had begun their engagement of concerts. Gilmore conducted his last concert on September 23, and died in great pain the next evening in his room at the Linden Hotel. Charles W. Freudenvoll, the assistant conductor, had visited Gilmore that afternoon and was

conducting the concert in Gilmore's absence when word arrived of his death in the middle of the program. The concert ended with word of Gilmore's death announced by Frank Gaiennie, general manager of the exposition. The next morning the band marched at the head of a cortege to the train station where Gilmore's body would be transported back to New York for burial. They played Gilmore's own composition *Death at the Door* and Handel's "Death March" from *Saul*.24

Efforts were made to keep the band together. D. W. Reeves tried unsuccessfully to tour with the group, as did Victor Herbert who did a credible job for a few years. Herbert's other musical interests were too time-consuming, and he resigned in 1897. It could be said that no one else had the ability to sustain an organization of this caliber other than Gilmore. Yet it must also be acknowledged that Reeves and Herbert were operating at something of a disadvantage. Within a year a number of players had "deserted" the Gilmore band to perform under the baton of a much younger director who had just started his own professional band--John Philip Sousa.

CONCERT SOLOISTS

Today a highlight of many band concerts, especially summer park concerts or the marvelous concerts performed by professional service bands, is the featured soloist playing with the entire ensemble as accompaniment. While audiences marvel at the technique displayed by these principal chair players, and while a fair number of these musicians have established name recognition, interest today in this type of playing pales in comparison with that of the golden era of the professional band. Players on various instruments were featured from time to time, as well as vocalists singing the popular songs and arias of the day.

However, no group of soloists seemed to capture the imagination of the populace as the cornet soloists. The cornet was the logical replacement for the keyed bugle that had been the solo instrument of choice some years earlier. No doubt Patrick Gilmore himself, having been a soloist of notoriety before taking the podium permanently, had a preference for this agile instrument. The list of cornetists who became household names was formidable. Gilmore at one time or other had under his baton Matthew Arbuckle, Jules Levy, Alessandro Liberati, Ben Bent, and Herbert L. Clarke.

In addition to the personal confidence, discipline, and outstanding musicianship that drove these men to perform in front of the public night after night, most of them enjoyed an equal dose of ego to sustain them. Some egos were more famous than others. Charles Seymour, who became a respected soloist and bandmaster in the St. Louis area, relates a personal observation upon attending a Gilmore concert in his younger years. Seymour went to the concert to hear Ben Bent, whom he admired. Much to his surprise, Bent did not play one note during the concert. Upon inquiry he discovered that Bent was engaged to play only when Arbuckle lay out to rest. As the story goes, Arbuckle was so incensed at having the younger player as an understudy for his position that Bent played nary a note the entire season. Arbuckle's frustration was just beginning because the next year Gilmore employed Jules Levy as cornet soloist.

His Own Greatest Fan

Jules Levy's prodigious ego was easily observed in his attire. He refused to wear the uniform of the 22nd Regiment, preferring to wear a dress suit adorned with his medals and a monocle stuck in his eye. The battle of the soloists went well for Gilmore and the press for some time until one night the battle turned into a brawl. Gilmore intervened, but not before tearing Levy's coat and messing up Levy's medals.

A furious Levy immediately challenged Gilmore to a duel to the death with pistols. Cooler heads prevailed upon Levy to agree to pistols at a shooting gallery, with the winner picking up the tab for

dinner for the whole crowd at Delmonico's. Six shots were allowed apiece, with Gilmore eventually winning what some observers acknowledge was a contest fixed in Gilmore's favor. Upon reading of the setup in the next morning's paper, Levy was filled with anger and shame. He left Gilmore's organization and led a checkered career to the end of his life.

Another example of his egotism occurred when he was making an appearance in 1890 with the City Guard Band of San Diego. Arriving after the band had started playing, Levy heard the applause that was being acknowledged by R. E. Trognitz, who had just completed a solo on the alto saxophone. Levy cried, "That's for me." He then shoved Trognitz aside and took the bows himself.4

It was paramount in publicity to use whatever inflated or colorful description one could get away with when describing a performer, as this would whet the appetites of the public to come to the concert. So it is no surprise that the "Phineas T. Barnum" in Gilmore led him to use descriptions such as "the greatest living cornet player" and "the great favorite American cornet player" when billing Levy and Arbuckle, making each feel that perhaps they had received top billing.25

There was at least one incident in which Gilmore's sense of promotion probably got the better of him. The rivalry between Arbuckle and Levy was anything but a secret, so Gilmore, realizing that each had their own following of admirers, decided to make the most of this battle of egos and boost ticket sales in the process. Gilmore let little hints drop with the press, who in turn devoted columns to the bitter rivalry between the two superstars. Then the public got involved, siding with their favorite player:

When Arbuckle played his solo, his fans applauded and whistled, while the Levy crowd sat on their hands and booed. When Levy played, his cohorts made the garden resound with their bravos, while the Arbuckle clique hissed.26

To the audience's credit there was a difference between the two players. Levy was a great technician who loved to take a simple song and embellish it with intricate variations, while Arbuckle, who also was blessed with technique, preferred to inspire the audience with his beautiful tone and musical turn of phrase.

Hi Henry, a cornetist himself and leader of Hi Henry's Minstrels, was in attendance for some of these programs and wrote:

A just comparison of these two great artists is no disparagement to either. They were not at all comparable. Levy may be said to play that which no other living man can as brilliantly repeat. Arbuckle, while playing nothing others could not render, delivered it in such finished style that none could simulate it.

Other soloists enjoyed fame with various bands, including Frederick Innes and Arthur Pryor on trombone, Simone Mantia on euphonium, and Bohumyr Kryl and Herman Bellstedt on cornet. A number of these eventually formed their own bands, notably Innes, Pryor, and Kryl.

JOHN PHILIP SOUSA

Renowned to this day as the March King, perhaps no bandmaster has enjoyed as much notoriety as John Philip Sousa has. Sousa was born on November 6, 1854 in Washington D. C. where his father had taken a position as a trombonist in the U.S. Marine Corps Band. He learned to play the trombone, baritone, E-flat alto horns, and cornet, but his principal instrument was the violin. In June of 1868 Sousa enlisted as an apprentice for the Marine Band where he served for almost seven years. For the next five years he played in or conducted a variety of theater orchestras, including the

orchestra directed by Offenbach at the Centennial Exposition in Philadelphia in 1876. During this sojourn in Philadelphia, Sousa heard Gilmore's band for the first time. In 1879 he conducted Arthur Sullivan's *H.M.S. Pinafore* with a touring company, and in 1880 he composed and compiled music for a variety show, *Our Flirtations*, then took it on tour. While on tour in St. Louis he received a telegram inviting him to become the fourteenth director of the Marine Band, a position he eventually accepted.

The Marine Band

The Marine Band Sousa inherited had little semblance to the Marine Band of today. The literature selection was archaic and a high level of performance standards was lacking. Sousa straightway ordered music from European composers so the band's literature would reflect the contemporary composers of the day. He then proceeded with more rigid rehearsals than the men were accustomed to and set in motion procedures that would allow disgruntled bandsmen to seek a quick discharge. The membership shrank to thirty-three, providing Sousa the opportunity to recruit younger replacements, which soon brought the band back to original strength. Sousa reorganized and reshaped the Marine Band into a first-rate performance ensemble. These improvements elevated concert attendance in the thousands. The Marine Band was also considered an outstanding marching unit--something for which his professional band would never be noted.[27]

The March King

Sousa was a rather prolific composer who especially enjoyed writing art songs and operettas that were somewhat in the style of Jacques Offenbach and Sir Arthur Sullivan. His compositions in these genres have been relegated to obscurity, but Sousa will always be known for his marches, the art form in which he was most successful. From his first march, *The Review* (1873), to *The Northern Pines* and *Kansas Wildcats* (1931), Sousa wrote at least 136 marches, giving him the title of the "March King". *The Gladiator* and *The Rifle Regiment* (both 1886) brought Sousa his first popular success, while the addition of other notables such as *Semper Fidelis* (1888), *The Washington Post* (1889), and *The High School Cadets* (1890) increasingly made Sousa a household name. Dealers ordered piano arrangements of these marches in lots of 20,000. *The Washington Post* enjoyed international success because of a new dance craze, the two-step. In Europe the two-step was often referred to as a "Washington Post". His popularity continued with such favorites as *The Liberty Bell* and *Manhattan Beach* (1893), *King Cotton* (1895), *Hands across the Sea* (1899), *The Stars and Stripes Forever!* (1896), *The Fairest of the Fair* (1908), and *The Gallant Seventh* (1922), to name a few.

Sousa Forms His Own Band

In 1892 Sousa made two decisions which would make him a wealthy man. First, he negotiated royalty contracts for the publication of his music in lieu of flat fee payments, and second, he resigned from the Marine Band and formed his own professional band.[28]

While on tour with the Marine Band in 1892, Sousa was approached by David Blakely who had managed several tours in the past for Gilmore. Blakely, speaking on behalf of a syndicate of businessmen, offered him four times his military salary of $1500, plus twenty percent of the profits, to form and direct a professional band. Sousa accepted. Sousa's band soon established itself as the foremost professional band in America if not the world. As fate would allow, Sousa formed his band right at the time of Gilmore's sudden death. Its first concert was presented at Plainfield, New Jersey, on September 26, 1892, two days after Gilmore's death.

After a somewhat rocky first year, Sousa prepared for another season in 1893 by rehearsing the band for an extended engagement at the Chicago Exposition. He had added nineteen players from Gilmore's band, including soloist Herbert L. Clarke, and was undoubtedly anticipating having a better quality group than he had the previous year. This was an opportunity for Sousa to establish his name and ensure the success of the band for years to come. H. W. Schwartz described the first rehearsal in New York during April:

For two and one-half hours in this first rehearsal he drilled the different sections of the band on how to play sixteen bars of an overture! He started with the clarinet section. If this section had been a bunch of dubs, the long time he spent with them would not have been so remarkable, but these men were the cream of clarinet players, the best in the land, each chair occupied by a finished artist, personally selected by Sousa for the job.

First Sousa asked the solo clarinet to play a few bars of the music alone. This he did, and to other members of the band his playing was above criticism. Then Sousa asked him to play it again, this time using a little different breath control and somewhat different phrasing and tone quality. The solo clarinet began to sweat, and he became a bit irritated when Sousa asked him to play it again and again, like a beginner. Finally he grasped what Sousa was striving for, and when he had played it to Sousa's satisfaction, he was a little surprised at how much more musical it sounded.

Then Sousa turned to the assistant solo clarinet and asked him to play it exactly the same way. After a few trials the assistant solo clarinet protested that it was asking too much to expect his playing to sound the same as that of his partner. He had his own style of playing, he said, and he had his own individual quality of tone. Patiently Sousa persisted and asked him to try it. Eventually the second man played the passage so it was indistinguishable from that of the first. Then Sousa proceeded to the next stand of first clarinets, and in time this man was playing the passage so it had the same sound produced by the first two men. Eventually Sousa had all six first clarinetists playing the passage with the same breath control, same phrasing, and same quality of tone, and when they played together, they played as one man.

The same procedure was followed with each section in each family of instruments. Each part in those sixteen bars was played again and again, until every man in the band was breathing and phrasing and interpreting the music so that the whole ensemble blended perfectly and performed smoothly as a unit. At no time did Sousa show impatience, but neither did he compromise with a single man or a single note. The skepticism and even rebellion of the men were turned to admiration and wholehearted co-operation . . .

Sousa dismissed the band with this parting shot: "Now, gentlemen, you know what I want in the future. You reed players will discard your coarse military reeds and adopt the narrow, light symphonic reeds. And you cup mouthpiece players will look to your mouthpieces and play with a delicate embouchure. Forget how you may have played in other bands. I want this band to play great music with the precision and polish of the finest symphony orchestra."[30]

Sousa worked very hard to please the audience wherever he went. His success is noted in the fact that even when all other touring professional bands were defunct, the Sousa band continued to play to enthusiastic audiences. A typical program consisted of nine selections, which by appearance would seem like a fairly short concert. Sousa, however, was not one for milking applause from the audience, so between numbers he inserted up to two encores, always before the applause had an opportunity to die down. The encores might be light classics or a popular tune, or, as one might expect, a march from his own pen. Sousa felt the encores kept the audience from becoming restless from too much time in between selections, and also added an element of surprise and anticipation from both audience and performer alike. Sousa would announce an encore to the players within

earshot during the applause, and word would then spread rapidly through the ranks. With little or no time to find the written music, it was up to the veterans of the band to play from memory until the less experienced bandsmen could locate the selection and eventually join in.

Soloists were always an important part of the concert repertoire, and Sousa usually featured one of his best players second on the program after the opening selection and two encores. Soloists included Arthur Pryor on trombone, Herbert L. Clarke, Frank Simon and Bohumir Kryl on cornet, and J. J. Perfetto and Simone Mantia on euphonium. To add a touch of elegance to the concerts Sousa also included female soloists in his concerts, including singers, violinists, and harpists. The coloratura soprano Estelle Liebling estimated that she sang over 1600 concerts with the band.31

Sousa and his Band toured the United States yearly, made four tours of Europe between 1900-05, and took one world tour (1910-11). During WWI the band was inactive while Sousa served in the U.S. Navy. He organized band units and toured with the Jackie Band--an ensemble of more than 300 sailors formed to aid the war effort. After the war the Sousa Band actively toured again until the Depression and Sousa's declining health brought the band's demise in 1931.

CREATORE AND THE ITALIAN INVASION

At the turn of the century, word came to Italy that opportunities were abundant for musicians in America. The result was over a dozen Italian bands storming America's shores seeking their fortune. At first they enjoyed the promised success, but over time the sheer numbers of bands advertising the Italian mystique proved to be too much. All this came from the popularity of one man--Giuseppe Creatore. Creatore was a trombone player in Ellery's Royal Italian Band, which arrived in New York City from Naples in 1899. This fifty-five-member ensemble became known simply as the Italian Band. The Italian Band was not an especially polished ensemble, but being from Europe surely didn't hurt their prospects for employment either. It was during an engagement at Willow Grove in Philadelphia that Creatore went from trombonist to conductor in one of those storybook situations in which the conductor becomes ill and a member of the ensemble takes the podium at the last second. Creatore conducted with such authority, flamboyance, and energy that he was an immediate success. Successive performances allowed him to solidify his superiority over the regular conductor to the extent that at the end of the tour a number of the musicians cast their lot with Creatore, who formed a new band.

It was in the fall of 1901 when Creatore returned to Naples to recruit musicians that he boasted about the concerts, touring, favorable reviews, and contracts that he enjoyed in America. Indeed he was a sensation. He returned to New York in 1902 with his band of sixty hand-picked men. His engagement at Hammerstein's Roof Garden eventually played to standing room only, and the headlines exclaimed: "A SVENGALI TO HIS BAND" and "WOMEN ON TABLES IN HYPNOTIC FRENZY". He was reported to have created a hypnotic spell over the musicians--one that exacted the most inspired performance. Stories claimed he also had a spell over the audience, especially the women who reportedly jumped on the top of tables and writhed and emoted as if in a frenzy. For a time, Creatore was paid top dollar and was booked months in advance, enjoying widespread acclaim. It was as if America finally had another Jullien to embrace. While Creatore was on tour in Kansas City, the music critic for the Journal explained the phenomena thus:

Creatore starts the band in a mild, entreating way. A simple uplifting of the arms. Then suddenly, with a wild shake of his shaggy head, he springs across the stage with the ferocity of a wounded lion. Crash! Bang! And a grand volume of sound chokes the hall from pit to dome.

Then he doubles up like a question mark and, with glaring eyes and gritting teeth, with oustretched prompting finger, creeps stealthily around, the very picture of hate and malice personified.

Suddenly a wild leap into the air, and with his long hair standing straight up, he lands like a bucking bronco.

Now he leans over the row of music stands, he smiles the smile of a lover--pleading, supplicating, entreating, caressing--with out-stretched hand, piercing the air with his baton, like a fencing master. Almost on his knees, he begs, he demands, he whirls around with waving arms. He laughs, he cries, he sings, he hisses through his clenched teeth.

He feels the music with every fibre. Now it is the rushing winds; now the mad plunging of galloping hours; now the booming of the surf on bleak rocks; and now the birds singing in the treetops, the sound of angel's wings.

He throws up his hands like an Aztec in prayer, there is a wild burst of melody and it is over. He bows and smiles, then goes behind the scenes and combs his hair.34

Creatore had his share of critics who felt his conducting was excessive, flagrant, and overly sentimental. The excess of Italian bands fighting for engagements, coupled with the waning market for emotional Italian conductors, eventually brought an end to Creatore's meteoric rise to stardom.

PATRICK CONWAY

Patrick Conway spent most of his life in central New York State. Born on July 4, 1865, he began playing cornet on his doctor's suggestion that it might strengthen his lungs (his father, two sisters and a brother all died from tuberculosis). In time he studied music at Cornell and the Ithaca Conservatory. In 1895 Conway was engaged to teach music at Cornell University where he organized the Cornell Cadet Band and directed it for thirteen years. It was during this time that the City of Ithaca requested him to organize a city band. This ensemble grew in prestige and at the turn of the century took its first tour. This led to engagements at Willow Park in 1903, and beginning in 1906 at Young's Pier in Atlantic City, which would last for many years to come. During this time Conway became friends with Sousa, as their bands frequently played engagements at the same locations.35 For example, in 1915 Conway's and Sousa's bands were engaged at the Panama Pacific Exposition in San Francisco, as well as Charles H. Cassassa, whose band was the official band of the exposition. On several occasions the bands combined forces, with each conductor sharing the podium in front of some 170 musicians.36 In 1908 Conway moved to Syracuse, N.Y. to organize and conduct the Syracuse Symphony as well as to direct the leading theater orchestra of the city. However, each summer he continued to tour with "Patrick Conway and his Band"--an ensemble of fifty to sixty select musicians, as well as a dozen soloists. He also became a recording artist for the Victor Talking Machine Company of Camden, N.J., where he turned out dozens of recordings.37

In 1916 Conway accepted a captain's commission to organize an official band and head up a music program for the Air Service--an effort which is considered the predecessor of the U.S. Air Force Band. His experiences teaching in Ithaca, coupled with his experience in the military, prompted Conway to establish the Conway Military Band School in 1922 as an affiliate of the Ithaca Conservatory of Music. Conway's motivation to establish the school was at least twofold. First, he realized that the era of professional bands was in decline and they would not maintain the level of popularity enjoyed over previous decades. Second, he correctly observed that school band programs would become a dominant influence in maintaining the band heritage. During this time most band directors in the education field lacked formal training, while conversely, performers in professional bands had limited teaching experience. Conway's Military Band School allowed the professionals to pass on their expertise to students in a structured educational environment. The school attracted serious students from all over the country who learned to be competent performers and conductors.38

Conway was a cornet soloist but did not solo with his band. He never toured extensively, nor did he use gimmicks to advertise his band. He could not provide his musicians permanent employment but was able to employ the finest musicians for brief engagements. Unlike many other conductors his baton technique was most conservative. What made an impression on the listening public were high quality performances of musical excellence. What made an impression on the musicians under his baton was not only his musicianship and skill in molding together a first-class ensemble but also his demeanor as a gentleman.

FREDERICK INNES

Frederick Innes deserted the band of the First Life Guards in England to come to America. He served in Gilmore's band and the Boston Brigade Band where he developed a reputation as a trombone soloist--a reputation which allowed him to return to Europe and appear in that capacity in Hamburg, Berlin, Vienna, and Paris, as well as his home in England. He returned to the U.S.A. in 1880 at Gilmore's behest to compete with Jules Levy. His habit of playing cornet solos on the trombone both infuriated Levy and impressed the audiences.

In 1887 Innes formed his own band and began touring the country. For some years he directed the 13th Regiment Band of Brooklyn, N.Y. before accepting the same position with the Denver Municipal Band in 1914. Two years later he resigned that position to form the Innes School of Music. In 1923 he became president of the Conn National School of Music in Chicago.

As a performer, Innes was considered by Sousa and Clarke to be the best of his time. As a conductor he was noted for adding chimes, double bass, and harp to the band instrumentation. Innes' repertoire tastes included conducting entire concerts of the music of Wagner and playing transcriptions of entire symphonies. He conducted all his concerts by memory.[39]

ARTHUR PRYOR

Having played about 10,000 solos in his career, Arthur Pryor was known as the "Paganini of the trombone". His playing expressed a lyricism coupled with dazzling technique that was perhaps unequaled for his time. Pryor came to the Sousa Band as trombone soloist in 1892, leaving a position as conductor of the Stanley Opera Company. He became the star attraction of Sousa's band, also serving as assistant conductor from 1895 to 1902.[40]

"Paganini of the Trombone"

At a performance in Leipzig before an audience estimated at twenty-five thousand, Pryor received a tremendous ovation. At the intermission members of the Gewandhous Symphony Orchestra came to the stage to disassemble his trombone and inspect it, questioning how anyone could achieve technique on the trombone such as Pryor's without the benefit of some mechanical aid. The only aberration from the norm was that Pryor's horn had a small bore (.458 of an inch) and a small bell (six and one-quarter inch diameter).[5]

In 1903, the last year he played with Sousa before resigning to form his own band, Pryor was a part of the Sousa Band's European tour. His solo performances were most favorably received. In England the *Birmingham Post* said:

A trombone solo Love Thoughts contributed by Mr. Arthur Pryor was an achievement quite unique. The player realized a tone quality which no other soloist on that instrument has ever produced, and yet in the way of rapid scale passages, his performance was especially astonishing.

The *Dublin Mail* wrote:

His execution . . . savors of the marvelous. It was almost too much to believe that such a pure and exquisitely beautiful tone could be produced on an instrument, whose usual characteristics are aggressive.

As director of his own band, he made six nationwide tours between 1903 and 1909 before settling in to less stringent engagements at Asbury Park, New Jersey, Willow Park Grove, New Jersey, and Royal Palm Park, Miami, Florida. He retired in 1933. Pryor made some 1000 recordings with his band before 1930. He also directed the Sousa Band in several recordings, even after he had left the group.41

ENDNOTES

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41Burke, p. 635.

The British Brass Band

The brass band movement of the British Isles is a musical and cultural phenomenon somewhat unique in the history of bands. From its formative years in the early 19th century through its continual evolution, it remains an active entity today. The movement began as an effort to provide the working class, primarily in the northern industrial provinces of England, a social and cultural outlet. From humble beginnings today's ensembles boast highly skilled musicians of professional caliber. Through successive generations brass bands have promoted art music to the underclass of the British Isles with greater pervasiveness than perhaps any effort to date. However, despite the acceptance brass bands have enjoyed in certain social circles, they have not enjoyed the respect other music mediums take for granted. For example, in the first *Grove's Dictionary of Music and Musicians*, J. A. Kappey, an army bandmaster who had made no small profit from brass bands, wrote in the entry on Brass Bands that many "bands had reached a high state of excellence, but of course, looked upon as high art culture, brass bands are of no account."1 Considering the stature of *Grove's* in the music world this kind of statement could do nothing but drive a rift between elements in the music culture, as might indirectly be noted in the 1980 issue of *Grove's*. Trevor Herbert observed that the entry on the history of the triangle receives almost as much notice as the entry on brass band. And, while *Grove's* acknowledges the work of Johann Petzmayer, a 19th century zither player, Harry Mortimer, a most influential figure in 20th century brass bands, receives no entry at all--this coming from a British music publication no less.2 So the battle continues for both recognition and respect--a situation not all that uncommon in the band world.

THE FORMATIVE YEARS

The brass bands of the middle of the 19th century had their roots in three types of bands: military, church, and village.

Military Bands

Most military bands, originating in the late 18th century, were funded by direct patronage of the officers and were restricted to ten players. Militia bands, while considered less professional, were more flexible with six to twelve players involved. Besides drums, the most common instruments were trumpets, clarinets, fifes and flutes on treble parts, with horns, bassoons, serpents, and trombones on the lower parts. The repertoire consisted of a mixture of national and patriotic music as well as arrangements of popular art music. By the middle of the 19th century musicians from the military bands would influence the brass bands through the efforts of men such as composer Dan Godfrey. Godfrey had musical roots that dated back to the Band of the Coldstream Guards during the 18th century.

Church Bands

Church bands of rural Britain were at their strongest between the years 1780-1830 and provided yet another tradition of amateur music performance. They were especially noteworthy for promoting music literacy. The most common instruments in church bands, however, were strings and woodwinds.

Village Bands

Village bands performed at various social functions early in the 19th century. This type of ensemble provided an important base for the eventual establishment of the brass band. They appeared in the 1830's about the time the waits [see Ch. 1], who for centuries had been employed in cities throughout Britain, were formally disbanded. Even though waits traditionally were wind players, the timing of their dissolution appears to have had little or no direct influence upon the coming surge in popularity of the brass band.

ADOLPH SAX AND THE DISTIN FAMILY

Professor of Ophicleide

Prior to the invention of the saxhorn, bands relied on quickly outdated instruments such as the slide trumpet, keyed bugle, and the ophicleide. Although the tone quality and facility of these instruments, especially that of the keyed bugle, were inferior to those instruments soon to follow, occasionally their use was unnecessarily prolonged. For example, Sam Hughes was appointed professor as a specialist on the ophecleide at Kneller Hall in 1859 and at the Guildhall School of Music in 1880. His appointment at Kneller Hall corresponded with that of Alfred Phasey who was appointed professor of euphonium, the instrument that replaced the ophecleide in brass bands.1

Among the circumstances which encouraged the popularity of brass playing were the vast improvements in instruments brought about by the invention of the valve by Stossell and Blumel and the patent of the saxhorn by Adolph Sax. Adding a valve mechanism to a horn provided brass players with instruments other than the trombone that could play chromatically. Also, the saxhorn afforded a family of brass instruments of like timbre suitable for playing in all registers, similar to a full complement of saxophones from soprano to bass.

The growing popularity of brass instruments was aided by the endorsements of influential musicians such as the Distin family. This group of traveling musicians provided Adolph Sax with a ringing endorsement for his family of saxhorns. Prior to their 1844 encounter with Sax, the Distins made their reputation playing on slide trumpets, French Horns, keyed bugles and trombones. The Distins--John and his four sons--helped foster a new market for manufactured brass instruments and published music, primarily among the new and more affluent working class communities. In 1846 they became the British agent for Saxhorns--a short-term venture, as they began manufacturing their own instruments in 1850 after John's son Henry took over the family firm in 1849.

There is speculation as to why the brass band became popular so quickly, to the neglect of military bands or orchestras. Several reasons are possible. One is that valved instruments were suitable for mass production at a relatively cheap price--something not possible on woodwinds and keyed brasses that relied on the traditional craft skills. Also, a three-valved instrument tends to be somewhat more "user friendly" as opposed to the initial intimidation that a keyed instrument can evoke. Plus, the ease with which it fits into one's hands makes it initially easier to hold, as opposed to a violin or flute for example.3

MANUFACTURE AND SALES OF INSTRUMENTS

With the rapid growth of the brass band, manufacturing and retailing of brass instruments increased dramatically, representing both foreign and domestic sales. Firms such as Joseph Higham of Manchester, formed in 1842, advertised itself as "Makers to the Army". Under terms of the 1843 Design Act, numerous patents and registered improvements were filed through the course of the century. Much of this interest intensified with the 1851 Great Exhibition at which Sax won a

"Council Medal". Henry Distin received 13 patents in design and manufacture, and a prize at the World Exhibition in Paris in 1867, before selling the firm to Boosey and Co. He eventually moved to the United States where he continued to manufacture brass instruments until his death in 1889.

From the late 1850s the price of instruments continued to fall due to the removal of import tariffs, increased trade volume, and competition between manufacturers. By 1895 Besson employed 131 men in their London factory making 100 horns a week, producing 52,000 instruments between the years 1862 and 1895. Joseph Hingman employed 90 men who produced 60,000 instruments between 1842 and 1893.4 All this activity ran concurrent with considerable growth of music in general throughout Britain. It is estimated that from 1841 to 1891 the number of professional musicians and music teachers grew from 6,600 to 38,600. Concert attendance was increasingly broad-based, and listening to "serious" music was becoming a staple for more than the upper and middle class.5

One of the earliest brass bands was the Cyfarthfa Band founded in Merthyr Tydfil, South Wales, in 1838, by the industrialist Robert Thompson Crawshay. Merthyr was one of the world's largest centers for iron smelting, and in the 1830s was the recipient of large- scale immigration. Crawshay hired professionals for key positions in the band, then filled out the remaining positions with local talent. In addition to active employment in Crawshay's iron works the members probably received some compensation for their performance engagements. Other private bands were the Duke of Lancaster's Own Yeoman Cavalry Band with which Thomas Lee was associated (Lee was one of the earliest conductors of Besses o' th' Barn Band) and W. L. Marriner's band at Keighley in Yorkshire. Both the Cyfarthfa and Marriner bands participated in early contests. In 1837 Queen Victoria established a band of seventeen brass and woodwind players. These were key prototypes of the meritocracy industrial bands founded a decade later.6

SOCIAL ATTITUDES TOWARDS BAND PERFORMANCE

One prevailing Victorian opinion held that participation in music was a socially acceptable activity. Music as an art form was considered a force for moral and positive good in society, and, somewhat as the classical Greeks had espoused when describing the effects of music played in certain modes, some believed different types of melodies could induce virtue. Such was the attitude of George Hogarth, who wrote in *The Musical Herald* in 1846:

The tendency of music is to soften and purify the mind...the cultivation of a musical taste furnishes for the rich a refined and intellectual pursuit... a relaxation from toil more attractive than the haunts of intemperance [and in] densely populated manufacturing districts of Yorkshire, Lancashire and Derbyshire, music is cultivated among the working classes to an extent unparalleled in any other part of the kingdom...7

The acquisition of music skills was a source of pride for the working class, which had become increasingly self-conscious of its low social status. It also increased respect for the lower class in a society that had a high regard for artistic music and competent performance.8

THREE TYPES OF BANDS EMERGE

Brass bands enjoyed considerable growth during the 1850s, and while there was no set standard as to how bands were formed and sustained, three types can be identified.

Patronage Bands

First were the bands linked to a specific workplace or patron that was the significant benevolent source. Perhaps the most famous of the industrial patronage bands to be formed in the 1850s was one formed in the village of Queensbury in the West Riding of Yorkshire. John Foster, an amateur French horn player in the early part of the century, established a cotton mill on a stretch of land known as "Black Dyke". He established a brass band with what little was left of a village band, and provided instruments, a practice room, and uniforms, stipulating that it ever be known as the Black Dyke Mills Band. This was only one of several projects Foster undertook to expand the cultural base in the community around his mill--projects which included a school, a library, and a modestly ornate "Victoria Hall". Little is known about any continuous musical activity in the village band that preceded the formation of the brass band, but soon after the advent of this famous ensemble they were playing transcriptions of Italian opera at major contests. Foster could never have imagined that one day his band would be more famous than the textiles manufactured in his mill.9

Subscription Bands

Second were the subscription bands whose support was engendered by a wider community such as mechanics' institutes or temperance societies. Interest in such ensembles often was the result of efforts as simple as posting a notice announcing a public meeting to encourage the formation of a saxhorn band. The line of separation between these two types was often blurred in some instances since a band, sometimes identified with the name of a mill or factory, did not necessarily owe its origins to the owner. In fact, direct owner patronage was a factor in only a small percentage of bands, while a higher percentage of bands depended upon wealthy middle-class subscribers.

Volunteer Bands

The third type were those bands formed by the 1859 volunteer movement. Some volunteer bands received subscription money while others were funded by middle-class patronage.10 The volunteer movement was the result of international tension. During the 19th century Franco-British relations were seldom at ease. In 1859, fearing the threat of invasion, Secretary of War Jonathan Peel sent a circular letter to the Lords-Lieutenant of all counties instructing them to form a force of volunteers to be drilled and instructed in case of invasive war. These volunteers, though exempted from the militia ballot nevertheless were required to attend twenty-four drills per year. From the outset, bands were considered to be of practical use at drills as well as for adding a touch of ceremony during annual reviews. The band also served as a liaison between the volunteer corps and local communities. While no government money was set aside to fund bands specifically, money was frequently secreted from the funds to keep such an entity afloat. As the practice became more expensive, this poorly kept secret drew heavy criticism as an inappropriate use of funds, suggesting the bands continue through efforts of private subscription by requiring an annual fee of all officers and/or by playing fundraising concerts. A number of volunteer bands also were merely established civilian bands in disguise, so to speak. The W. L. Marriner band also served as the Band of the 35th Rifle Volunteer Corps. The 1st West Yorkshire Volunteer Fire Brigade Guards was known a year earlier as the Flush Mills Band from Keckmondwike.11

STARTING A BAND

Even with more affordable instruments it still was no small matter to outfit an entire band from scratch, especially if the band had no patron. In addition to the cost of instruments there was also the expense of heating and lighting a rehearsal room, and of providing uniforms, a salary for the leader, and music. Bands raised money through personal subscription of their members and through playing concerts and athletic events. The best bands could also rely on using the winnings from the

various contests they entered. During the first thirty years of its existence Besses o' th' Barn won prizes totaling 3,359 pounds and 17 shillings. While smaller contests paid between 5 and 7 pounds, larger contests such as Belle Vue paid substantially more. For example, in 1887 the Kingston Mills Band received a cash prize of 30 pounds, a euphonium valued at 30 pounds, and gold medals for each member collectively totaling 78 pounds and 15 shillings.12

As bands came under contract to pay off debts for expenses, it was paramount that they maintain a high level of discipline so as to be successful. Written agreements between a band and its players became necessary to ensure proper use of all money acquired, as well as to establish rules of conduct to handle disciplinary action, whether it be provoked by misconduct or by not playing up to the standards of the ensemble. While the democratic process was implemented to safeguard major abuse, most conductors were given musical authority over each band.

THE SALVATION ARMY BAND

As mentioned earlier, the brass band was considered a socially advantageous activity. This was so, if for no other reason but that it gave the working class less time to spend in public houses and other activities of corruption. Abstinence groups became influential in promoting bands, and several bands can trace their beginning to such efforts. The Bramley Band, with a pledge to total abstinence in 1836, may have been the first temperance band. It was in the Salvation Army, however, that the bands became so prominent as to affect the very nature of the organization for which they were founded. A builder and Wesleyan named Charles Fry formed the first Salvation Army band in 1878. The ensemble was a quartet made up of Fry and his three sons. The idea quickly spread so that by 1883 the *Salvation War* claimed:

the formation of hundreds of brass or other bands with over 5,000 instruments during this year is an event which must needs leave its influence on the future musical history of the country. The playing of these bands has been made a great ground of complaint against us everywhere but so far from there being any sign of them being objectionable, this is one of the surest evidences of their virtues.13

General William Booth was not unaware of the dangers of allowing open membership into these bands, a situation which would potentially cause the various bands to be Salvationist in name only, as had already happened to many of the temperance bands which were not true to their original calling. He set directives in motion early in 1881, which separated the Salvationist bands from those of the contest movement for more than a hundred years. Among these was the directive requiring all members of the bands to be active members of the Salvation Army. In 1883 Booth set up the Salvation Army Music Department, followed a year later with the first issue of *The Salvation Army Brass Band Journal*. In 1885, Bramwell Booth, the Chief of Staff, issued directives allowing no other music than that found in the *Salvation Army General Band Book*, and in 1889 directives also included the manufacture, sale and repair of musical instruments.14

While steps to keep Salvationist brass bands separate from the brass band movement were remarkably successful, nevertheless, some players participated in contest bands on their own. On the other hand, the Salvationist movement provided an opportunity rarely afforded in the other bands--the encouragement and active recruitment of women to play in their ensembles.

19th-CENTURY BRASS BAND MUSIC

Much of the music employed by the 19th century bands came through the printing of brass band journals by various publishers beginning in the 1840's. Journals varied in price from 1 to 2 shillings per month. Most likely Wessel & Co published the first regular subscription journal. These journals

were sheet music publications with no text. Bands would receive up to twelve publications a year. The works were flexible in nature with alternate parts provided to facilitate a diversity of instrumentation. The earlier music consisted of both light selections and art music, turning mostly to opera arrangements by the 1860's. The suggested instrumentation of the *Distin Journal*, published by Boosey from 1869, was:

FOR A BAND OF TEN. - 1st Cornet in B flat; 2nd ditto; 1st Cornet in E flat; 1st and 2nd Tenors in E flat; Euphonium; Bombardon; Side and Bass Drums. The Euphonium and Bombardon parts may be had in either the Treble or Bass Clef. Subscription: Ten shillings and Sixpence per Annum for Ten Performers (Postage Free in the United Kingdom), payable in advance. Price to Non-Subscribers: One Shilling each Number. This Journal is arranged to suit a Band of any size, and extra Parts may be had for the following Instruments: repiano Cornet in B flat; Cornets, 3rd and 4th, in B flat; Solo Tenor in E flat; 2nd Baritone in B flat; 1st and 2nd Trombones in B flat (either in the Treble or Bass clef); Bass Trombone; and Contra-Bass in B flat. Price of extra or duplicate Parts Twopence each, or to Subscribers Three Halfpence.15

There was also considerable trade in solo and ensemble music for brass players, primarily in the form of arrangements of opera arias or other such as *Distin's Selection of the most Favourite Swedish melodies as sung by Md. Jenny Lind* for cornet-á-pistons, saxhorn or tuba with pianoforte accompaniment.16

Some of the best sources of information concerning the activities of individual bands are the manuscript part books written for a particular ensemble. Whereas the journals published music in a pervasive manner for all to use, manuscript books not only indicate the specific repertoire of a band, but also provide insight as to the technical ability of its players. After all, a good bandmaster would write music to fit the abilities of his own personnel. As to the type of pieces performed, the surviving copies of the Black Dyke Mills Band suggest a repertoire of dances (quadrilles, polkas and waltzes) and Italian opera transcriptions, while the repertoire of the Goose Eye Band emphasized light music--dances, song arrangements with a few arias, and chorus arrangements of art music.17 The largest surviving collection is by the Cyfarthfa Band of South Wales with six sets totaling 105 part books. The music books date back to the 1850s and contain the largest sample of surviving Victorian brass band music. The music falls into three groups--dance music (quadrilles, polkas and waltzes are the most popular), transcriptions of art music (the most popular source was Italian opera), and miscellaneous religious and secular pieces that were of local interest (Welsh airs, etc.)18

By the end of the 19th century, while bands of various sizes still existed, the instrumentation of brass bands increasingly reflected that of contemporary concert bands. With the arrival of contests, bands not only had the opportunity to hear other ensembles, but contest rules and the music performed demanded an increasing stability in instrumentation. This certainly became a requirement with the performance of the test piece. Publishers observed the instrumentation of the more successful Northern bands, and adopted their format when publishing their music.

THE CALL FOR ORIGINAL MUSIC

During the Victorian age the brass band movement never inspired original music of any lasting merit. Conversely, the brass band had provided tens of thousands of working class people exposure to "classical" music, by performing transcriptions of the original music. This in itself was no small achievement. Audiences had heard selections from the great operas, and transcriptions of complete Haydn, Mozart, and Beethoven symphonies--performances requiring considerable stamina on the part of the players. Virtuoso performers from these bands were of the same social class as the audiences. From this familiarity many of these performers became musical heroes in their own right

as they represented the best in working class achievement and potential. Not only did they receive press in brass band publications, some acquired principal positions in the leading professional orchestras of Britain.

On the other hand, contesting, which in so many ways was the heart and soul of the brass band, hindered the further development of the movement. On the plus side, contests had raised the standards of bands pursuing musical and technical excellence. But this inevitably led to the creation of a musical stereotype as to playing style, virtuosity, and orthodoxy--musical and social--possibly causing some composers to approach brass bands with reluctance. Trevor Herbert notes that "the notion of contesting as a raison d'être for brass bands, implying as it does a set of criteria that can be weighed up, measured and scored, is an anathema to basic principles of high art."[19] Contest scores and the ensuing friction between rival bands did little to perpetuate the "lofty" ideals of banding, or to put brass bands in comparable light with orchestras which were traditionally above that sort of thing.

The twentieth century renaissance of English music, coupled with the efforts of a few enlightened patrons, changed all the aforementioned. Beginning in the 1920s and 1930s the elite of the English composers were commissioned to write test pieces for contests. As in earlier years these works were designed to fit certain contest criteria, and would be performed by all entering bands. Most early test pieces were arrangements, initially emphasizing Italian opera, but selections from musical comedy such as Gilbert and Sullivan were also popular. It was in 1913 that J. H. Iles used Percy Fletcher's *Labour and Love* as the test piece for the Nationals. Whether Fletcher could be considered the first serious composer to write for the brass band is debatable, as he was known more as a theater conductor and composer of popular music. But from then on the test piece more often than not would be an original composition instead of a transcription or an arrangement.

It is fitting that Gustav Holst wrote the early standard for original repertoire. *Moorside Suite* (1928) became for the brass band movement what the First Suite in E-flat was for the military band. Written in three movements, the suite explores the extremes of mood, dynamics, flexibility, and colors of which the brass band is capable. The third movement, March, is often performed separately. Other commissioned works from this period include *Downland Suite* (1932) and *"Comedy" Overture* (1933) by John Ireland, *The Severn Suite*, Op. 87 (1930) by Sir Edward Elgar, and *Kenilworth* (1936) by Sir Arthur Bliss. Test pieces and other compositions have offered new and varied literature, much of which takes the brass band to the extremes of tonality and technique. A small sample of the literature of more recent years includes:

Festival Music	Eric Ball
Variations for Brass Band	Ralph Vaughan Williams
Salute to Youth	Gilbert Vinter
Little Suite for Brass	Malcolm Arnold
Prelude for an Occasion	Edward Gregson
Contest Music	Wilfred Heaton
Connotations for Brass Band	Edward Gregson
Blitz, Op. 65	Derek Bourgeois
Cloudcatcher Fells	John McCabe
Year of the Dragon	Philip Sparke
The Plantagenets	Edward Gregson

The popularity of these pieces is evident by the number of works transcribed for military band such as the *Little Suite, Prelude for an Occasion, Moorside Suite,* and *Year of the Dragon*.

While works composed by first-rate composers such as Elgar and Holst were certainly a boost to the movement, most composers of notoriety were not inclined to submit more than one effort to the repertoire. This has changed somewhat in more recent years as composers such as Philip Sparke and Edward Gregson, and even composers outside Britain such as James Curnow, have written several selections for the medium. This younger generation of composers has endeavored to compose in a style more suited to the compositional techniques and timbres of other 20th century media. One factor that has aided the trend has been the introduction of percussion. For many years percussion was forbidden in contests so as not to cover up weak playing. By 1976 bands in all sections of the Nationals were allowed to appear with percussion, paving the way for such pieces as Gregson's *Connotations* and Bourgeois' s *Blitz*.

THE 20th-CENTURY BRASS BAND MOVEMENT

Number of Bands

Determining the number of bands in existence at any one time, especially in the 19th century, is a difficult task. The band music publishers Wright and Round estimated the number between 30,000 and 40,000 in 1889, while estimates in 1913 in the British Bandsman, with some other calculations, suggested a figure closer to a minimum of 2,600 for England, Wales, and Scotland. Somewhere in between lies the truth. While acknowledging that the early figure was highly inflated, it was obvious that the number of bands began to fall off after having reached a peak towards the end of the 19th century.

The number declined during World War I, but remained somewhat steady during the inter-war period, suffering only slight decline. From 1937 rapid decline set in until the beginning of the Second World War. Decline reappeared during the 1950s and 1960s, until the number of bands reached less than half the number recorded in 1913.20 In addition to the upheaval that wartime exacted on the movement, another reason for the decline in numbers of bands was the changes in demographics. As various mining and industrial centers declined over time, declines in population and income had obvious catastrophic results on the success of bands in those communities. For example, the number of miners employed in Durham in 1923 was listed at 170,000. This number had decreased to 34,000 by 1970, with 75 mining pits closing in the 1960s.21 Another factor was the onslaught of the electronic age. Much as the cinema was a factor in the abrupt termination of most American professional bands, it was also a factor in the entertainment tastes of Britain. The radio and gramophone made it possible for the public to hear art music or the "classics" in original rather than adapted form, thus eliminating the 19th century analogy of the brass band as the working man's window to the classics. Also, football leagues and activities such as Scouts competed for the time of young men who otherwise might have been training for band membership.

Public Perception of Bands

Bands fought an uphill battle to gain respect in the public at large. Ignorance on the part of the media and cultural elite sometimes resulted in ill-informed and inaccurate statements. Perhaps the most infamous was made by Sir Thomas Beecham when he referred to the brass band as "that superannuated, obsolete, beastly, disgusting, horrid method of making music." Furious attacks on Beecham filled band press for weeks. Through greater press coverage, recordings and broadcasts, by the 1940s the media could no longer claim such ignorance. Even Beecham guest conducted a mass band concert at Belle Vue, February 1947.22

Once elite bands from the heartland stepped out of their area, they also were subject to some cultural ignorance of the specialized music they played. This led to special interest stories that did not always put the bands in the best public light. Cliches such as pictures of a young player playing

the largest horn or conducting the group were common, as were humorist anecdotes concerning the judges' box and the long periods of time in which the judge stayed in said box. One outgrowth of this was a TV play in 1963 which portrayed a double-B-flat bass player named Ernie Briggs who preferred his band activities to married life. With the media increasingly concerned with international events, the brass band was deemed by some as decidedly parochial.23

Occasionally the press could be complimentary of bands. A *Daily Herald* item of 1947 noted that during a chronic fuel shortage the musicians of the miners' bands worked a double shift before leaving to play at the Nationals so as to avoid a drop of production in their absence.24 Also, anyone aware of the movement would acknowledge the great strides in performance ability that have occurred over time. Contemporary recordings of the top-flight bands display a remarkable level of musicianship.

Acceptance of Women

The 1930s saw the integration of women into the bands as regular members, and with the loss of men to the war effort, even more women were encouraged to fill the ranks, although they were never seen in great numbers. This came at a time when bands were having recruitment problems, so, in a sense, their acceptance paralleled a time when bands were not enjoying the popularity of earlier years. Women's admittance into the elite contesting bands met with resistance, since there was an abundance of male personnel eager to take a seat in these organizations.25

Social Change and Band Literature

Brass Bands enjoyed a great sense of loyalty and connectedness within their ranks. Whether it was the common bond of music making, or community spirit, a sense of "family" was prevalent. The inevitable feeling of tradition in the movement was in time both a blessing and a curse. Traditions always foster a certain loyalty. In this case it resisted the opportunity for reform in areas such as instrumentation and repertoire, reducing the place brass bands had enjoyed in the popular music culture. From the 1920s new styles, particularly American music, demanded a greater portion of the public's interest. Beginning with dance bands, the public eventually embraced jazz, rock and roll, and whatever new forms an increasingly shrinking world adopted.

Some bands willingly embraced audiences in new venues. Black Dyke made recordings as early as 1903, and other leading bands also became regular recording artists. There were also recording opportunities for cornet soloists such as Harry Mortimer, Jack Mackintosh, and Owen Bottomley. Broadcasts of concerts on the BBC are a staple for audiences even to today, though the highest profile came during Harry Mortimer's sojourn as the Corporation's brass and military band supervisor from 1942 to 1964.26

THE DEVELOPMENT OF CONTESTS AND FESTIVALS

Like anything else, contests in the brass band movement did not just appear out of a social vacuum. Contests for bell-ringers had been held for a hundred years prior to the establishment of brass contests. It would seem natural for bellringers who were also brass players to want to try their skills in a similar venue. While travel was held to a minimum for those involved in bell-ringing contests, with the rapid development of the rail system in the 1840s travel for brass bands became more far-reaching.

Contests also served to raise the standards of band performance. Competitions allowed bands to compare their efforts to other competing bands, much to the humiliation of some, especially those entering a contest for the first time.

Early Years

The Burton Constable Contest

The idea for the band competition at Burton Constable actually came from friends of the Constables who helped plan the charitable event. the "Ladies Chichester" had witnessed similar competitions in the south of France during their travels, and thought it would be a high point of all the various activities carrying on that day. The Wold Band conducted by James Walker of York won the much-anticipated event. Their rendition of the "Hallelujah Chorus" from Handel's *Messiah* was reputed by an observing musician to be the finest performance they had ever heard of their deeply loved chorus. First prize was twelve pounds.2

The first such event fully chronicled was in 1845 and held eight miles from Hull in the Burton Constable. Sir Clifford and Lady Constable sponsored several rustic celebrations followed by an afternoon of rivalry between bands organized the event. Bands were limited to twelve players. Other requirements in later years were (1) the judge was hidden from sight of the bands, (2) bands drew for playing position, and (3) no percussion was allowed (a rule enforced for the next 130 years). How many contests were held prior to this event is not known.27

The first brass band contest was held in 1853 at Belle Vue, a zoological garden and entertainment complex located in the Manchester suburb of Gordon. The eight participants were required to play two selections of their choice, and the winner was the Mossley Temperance Band led by William Taylor. There were reported to be 16,000 people in attendance, which would suggest a substantial profit not only for the organizers but also for the rail companies persuaded to run special trains to transport large numbers of spectators to and from major contests such as this. In 1854 there were 20,000 spectators, and the following year a test piece was required.28

In time, new rules defined the contest format even more narrowly. By 1871 Belle Vue required the name and address of each participant submitted one month early so as to eliminate players participating with more than one band. By 1889 other stipulations included banning professional players, and prohibiting the performance of the test piece in public the day before a contest. Conductors, who were sometimes professional, could direct more than one group but were not permitted to play. In 1873, due to Phineas Bower of Black Dyke winning both the euphonium and trombone instrumental prize on valved instruments, a new rule stipulated the use of only slide trombones.29

Banding was at its peak from the twilight of the 19th century up until the First World War. Contest activity among the best bands was intense as a number of bands entered contests quite frequently. The Leeds City Band won the most contests for the 1896-7 season with ten firsts, seven seconds, one fourth and one fifth. Also, some bands would divide into smaller units and competed against themselves, and, until the end of the century, brass bands and military bands competed in the same class at many contests.30

The National Brass Band Championship

Sullivan and the Brass Bands

Without the support of Sir Arthur Sullivan, the National Brass Band Championship might never have happened. As director of the Crystal Palace Company his influence paved the way for the venue to be held at the Crystal Palace. He also provided the championship trophy from a most elaborate and expensive trophy that had been in storage at the Crystal Palace for some number of years. Because of his support of the first contest Henry Iles insisted that the test piece be arranged

from selections of Sullivan's music. Not only was Sullivan pleased with this gracious offer, he also agreed to conduct the mass band during the concert held at the conclusion of the contest. Being able to advertise Sullivan's participation certainly didn't hurt ticket sales, either.3

In 1900 John Henry Iles promoted the first National Brass Band Championship at the Crystal Palace in Sydenham. Iles was a recent convert to brass bands, who two years earlier had bought both *The British Bandsman* and the publishing company R. Smith & Co. Ltd. With the support of Sir Arthur Sullivan, the attempt to make this the national base for contests proved successful. At the first event twenty-nine bands competed in three sections. The contest piece for the championship section was *Gems from Sullivan's Operas No. 1* arranged by J. Ord Hume and the winner from the championship section was the Denton Original Band, conducted by Alexander Owen.31

To this day, the importance of contests has remained paramount to the movement. As the number of bands has declined the movement has taken refuge in the importance of these events. The major contests were opportunities to introduce new repertoire that potentially could raise the standards and respect in which the movement was viewed in the music culture. The contest was important financially not only for the players who won such events but also for tradesman selling wares both musical and non-musical. J. H. Iles, who controlled the National, took charge of the Open (Belle Vue) in 1925. These two events were vehicles to publicize his other financial ventures, Richard Smith Co. and the *British Bandsman*. For the players, contesting allowed for an exciting cultural event, travel, and for the younger players, a chance to broaden their social, cultural, and musical world. At the National, the main competitions were always followed by a concert, and the battle for seats was intense. Winning at the main contests has traditionally been a source of civic pride. Into the early 1950s it was still customary to have crowds of welcome at the train station followed by speeches and celebratory dinners to welcome the winners.32

In 1945, due to Iles's financial situation, the newspaper *Daily Herald* took over sponsorship of the National Brass Band Festival, with Edwin Vaughan Morris in charge. By 1946 a series of regional qualifying events were necessary to narrow the field of participants at the National. The British Isles were divided into eight regions in which bands were divided into four sections for competition. The top two finishing in each section then competed in the National finals. Vaughan Morris retained his position even as sponsorship transferred to another paper, *The People*, and eventually gained full control until retirement in 1971. In 1969, after observing an increase in the number of continental brass bands, Vaughan Morris established a world championship. This was still only a regional event, since only one Dutch band was asked to join the Nationals. The next year a Danish band joined the mix. Given the interest of bands in New Zealand and Australia, it is surprising that the concept of world championships had not been adopted earlier, especially since the Newcastle Steel Works Band from Australia came in third at Crystal Palace and first at Belle Vue in 1924, and the Open National Championship of 1953 was won by the National Band of New Zealand. Instead of having the world championship, the European Brass Band Championship was established in 1978, and has continued to be successful, admitting bands from several countries.33

While the total number of bands has decreased in recent years, the number of contests has remained high, with *The Rakeway Brass Band Yearbook* of 1987 listing 232 contests in the year to August 1986. This amounts to 8.62 bands per contest, far higher than a century earlier. The movement has evolved from a general entertainment for the public at large to somewhat of a cult following for those particularly knowledgeable of the repertoire and the style of music brass bands play--not unlike the following drum and bugle corps enjoy in the United States. Radio stations have instituted regional contests and the BBC initiated a contest called BBC Radio Band of the Year, which is decided on tapes of the year's *Bandstand* programs. This allows the criteria to incorporate aspects of musicianship, programming, and entertainment in the judging process. Other promoters have been

from disparate backgrounds such as holiday camps, local authorities, festival committees, and the National Union of Mineworkers, to name a few.34

CONCLUSION

The British brass band is still a popular and identifiable component of the music scene in England. The style of playing and music performed has created interest in brass band performance in other parts of the world as well, including North America.

ENDNOTES

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2*Bands*, p. 3.

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4J. L. Scott, *The Evolution of the Brass Band and its Repertoire in Northern England*, Ph.D. thesis, University of Sheffield, 1970, p. 441, as cited in *Bands*, p. 30-31.

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19*Bands*, p. 51.

20*Ibid.*, p. 58-59.

21*Ibid.*, p. 80.

22*Ibid.*, p. 88-89.

23*Ibid.*, p. 91-92.

24*Loc. cit.*

25*Ibid.*, p. 65-66.

26*Ibid.*, p. 74.

27*Ibid.*, p. 103-104.

28*Ibid.*, p. 105.

29*Ibid.*, p. 107.

30*Ibid.*, p. 108.

31*Ibid.*, p. 109.

32*Ibid.*, p. 72-73.

33*Ibid.*, p. 110-111.

34*Ibid.*, p. 111-112.

English Composers and the Military Band

For almost two hundred years England was devoid of any native-born composer who held international respect. Indeed, from the death of Henry Purcell until the rise of Sir Edward Elgar the music scene in England represented little more than a copy of styles found on the European continent. Finally at the beginning of the 20th century, a renaissance of composition developed that would have a profound impact on English music. While some English composers (notably Elgar) continued to write in the German Romantic style, two introspective elements led to a new composition practice.

First, there was a fascination for the rich musical heritage present in England during the Elizabethan era--an era whose composers wrote in a compelling blend of polyphony and modality. Emphasizing both vocal and keyboard compositions, these composers included Thomas Tallis, William Byrd, Thomas Wilkes, Giles Farnaby, and Orlando Gibbons.

The second element was a keen interest in the study of English folk song. The craft of folk singers was preserved not only on paper, but also on wax cylinders, a practice that for the first time preserved performances for repeated listening. This interest in folk songs could not have come at a better time, as folk singers and their craft were rapidly disappearing. Just as research in this area was going on in Scandinavia with Edvard Grieg, and in Hungary with Bela Bartok and Zoltan Kodaly, so also in England people scoured the countryside, eagerly pursuing the roots of English music. Among these were Cecil Sharpe, Gustav Holst, Ralph Vaughan Williams, and a transplanted Australian named Percy Grainger. This stimulus provided the necessary focus for a British sound--a style of composition whose quality was in sharp contrast to the schools of influence led by Schoenberg and Stravinsky. Throughout the 20th century, music with a tonal center has not been far from the hearts of British composers.

GUSTAV HOLST

Gustav von Holst (the "von" was dropped during World War I) had eclectic musical tastes which early on were influenced by Wagner's music, but later led him not only to explore folk song, but even to write several pieces inspired by the Hindu culture. As a young man Holst had to give up keyboard performance because of neuritis in his right hand, so he earned his livelihood playing trombone in opera orchestras such as the Scottish Orchestra, and at engagements at summer resorts. Holst abandoned the trombone by 1903 and began to make his living as both a teacher and composer.

First Suite in E-flat

It was during this time that efforts were begun to encourage England's best composers to write new, serious literature for the military band. Holst, who was no stranger at Knellar Hall (the military band school), was among those approached. So in 1909 Holst relied on his expertise as a wind player and wrote the first of two suites for band. His daughter Imogen Holst explains:

The lessons he had learnt in writing for children and amateurs proved helpful in his works for military band. Here his players were highly skilled experts as far as their instruments were concerned, but the music they played had to be simple and economical. The First Suite in E-flat was an experiment in form, each movement being founded on a fragment of the opening Chaconne . . . The whole suite is superbly written for military band, especially the scherzando variation in the

Intermezzo which exactly suites the brittle texture of the woodwind. It must have been a startling change from the usual operatic selections, and there are bandsmen who still remember the excitement of the first rehearsal in 1909. In spite of its original approach, the Suite never breaks away from the essential traditions of the band, and the March is the sort of music that is beloved of bombardons and euphoniums. It was not for nothing that Holst had played trombone on the pier in his student days: when he opens out into an inevitable meno mosso, it is with the assurance if an experienced bandsman who knows exactly what the other players are going to enjoy.2

The First Suite in E-flat became the cornerstone for twentieth century band music. The simple, straightforward craft of Holst blended elements of traditional form (Chaconne, Intermezzo) with elements familiar to the British band heritage (March) to create one of the most frequently played concert pieces ever written for band. The first four notes provide the motive for all the subsequent melodic material, providing a cohesiveness and stylistic maturity seldom found in previous band literature.

Here was a piece that provided an alternative to the operatic transcriptions, simple marches, and period pieces that had provided the bulk of the band literature to date. While the original scoring was typical of the British military band, publishers expanded the instrumentation to fit American bands as observed in the first full score printed in 1948.

Premiere of the 1st Suite in E-flat

Curiously, approximately eleven years elapsed between writing the Suite in E-flat and its first known concert performance. The same is true of the Suite in F. There is only speculation surrounding the date and circumstances of the first performance of the Suite in E-flat. Imogen Holst suggests that it could have been written for a special occasion such as the Festival of the People's Palace, in Mile End, London, in May of 1909.

The first documented concert performance of the Suite in E-flat took place at Kneller Hall on June 23, 1920. During the subsequent playing season the suite had numerous performances, receiving somewhat remarkable coverage in various newspapers. One account in the Times listed it in the same breath as Brahms' Third Symphony:

There were two things of interest to be heard yesterday -- Holst's Suite for Military Band at Knellar Hall and Brahm's Third Symphony at Queens Hall...3

The Richmond *Times* listed the following account of a performance:

...a notable contribution was Gustav Holst's Suite in E-flat, a virile and arresting composition. Mr. Holst, who is a force to be reckoned with in modern music, takes a keen interest in the work at Kneller Hall to the extent of personal visits when any of his music is being rehearsed for performance.4

It is curious how a work of such merit could go unnoticed for so long. Perhaps old traditions truly die hard. The force behind this and subsequent performances of both of Holst's suites was Col. J.A.C. Somerville who was commandant from 1920 to 1925 of the Royal Military School of Music at Kneller Hall, Twickenham, England. This was the training school for all bandsmen in the British army.

Second Suite in F

Reflecting his interest in folk song, two years after composing the First Suite in E-flat Holst took up pen and wrote the Second Suite in F, founding it on Hampshire folk songs. Set in four contrasting movements, he deftly applied his trade to a number of songs such as "Swansea Town", "I'll Love My Love," and "The Song of the Blacksmith". In the last movement he created the memorable combination of two folk songs heard simultaneously, the revolving "Dargason" and the classic "Greensleeves". This engaging combination also found its way into the last movement of his *St. Paul's Suite* for strings.

The Suite in F received its first public performance on June 22, 1922, at Albert Hall for the British Music Society's annual convention. Once again the Royal Military School of Music gave the performance. A program note from this premiere suggests that Holst forgot about the work shortly after its composition:

This Suite the (Second Suite in F) was originally written in 1911, and then put aside and forgotten until recently when the composer was appealed to for a work for the military band, and its existence recalled . . .[5]

History owes a debt of gratitude to Somerville's interest in the literature for the wind band. His efforts to bring Holst's music to the fore provided the stimulus for other works which soon followed from the pen of Ralph Vaughan Williams, Gordon Jacob, and Haydn Wood.

Despite the delay in performance of these two suites, rest assured that they quickly gained in popularity, as noted in the program of a concert from 1925:

This suite was written by Mr. Holst, Alsop Lecturer at the University of Liverpool, and one of the foremost British composers, in response to the oft-expressed desire that first class composers would write direct for the military band. As it is, most of the military band repertoire consists of arrangements of orchestral music. Holst has written two suites for military band, and this one has become so popular that scarcely a night passes in the Summer without it being heard in the London parks by one or other of the leading military bands . . .[6]

Hammersmith

In 1927 the B.B.C. wrote Holst requesting a new piece for its military band. Holst was eager to accept the invitation, but requested to finish a band arrangement of Bach's Fugue in G Major (BWV 577), a work to be referred to as *Fugue a la Gigue*. Holst then arranged "Marching Song" from *Two Songs Without Words*, and the unfinished military band version of *A Moorside Suite* before tackling what would be his most formidable piece for military band, *Hammersmith--Prelude and Scherzo*.[7] The piece is technically more challenging than earlier works, due no doubt to the expertise of the commissioning ensemble. Concerning *Hammersmith,* Imogen Holst writes:

The mood out of which the music had grown was a mood that had haunted him for nearly forty years: during his solitary walks in Hammersmith he had always been aware of the aloofness of the quiet river, unhurried and unconcerned, while just round the corner there was all the noise and hustle and exuberant vulgarity of the cockney crowd, pushing and shoving and sweating and swearing and shrieking and guffawing its goodhumoured way.[8]

Thus one understands the purpose behind the contrasting elements of the ground bass which opens the Prelude and the busy activity of the Scherzo. The commissioned performance never took place.

Because of his death four years later, Holst never heard the music in its originally intended form (he did hear the transcription for orchestra before his death). It was finally published in 1956.

RALPH VAUGHAN WILLIAMS

Ralph Vaughan Williams led a long and illustrious career as a composer. He and his close friend Gustav Holst were considered to be late bloomers in the field of composition, but once they reached maturity, both were active in composition to the end of their lives. Vaughan Williams outlived Holst by some twenty-four years.

Having studied at Cambridge and the Royal Academy of Music, Vaughan Williams augmented his studies with work in the German Romantic school, studying with Max Bruch in Berlin, beginning in 1897. In 1908 he honed his orchestration skills while studying with the younger but more advanced Maurice Ravel in Paris. Ever aware of his slow pace to a mature level of composition, Vaughan Williams enjoyed a new stimulus when he joined the Folk-Song Society in 1904. As was the case with Holst, folk songs provided the impetus for a number of pieces, though personal interest led to further development of his own melodic and harmonic style. After World War I a new style developed which was influenced by music of the Elizabethan era of the late Renaissance, as mentioned earlier. This, in combination with his own stylistic traits, created such mystical works as the Third Symphony and *The Lark Ascending*.

English Folk Song Suite

Vaughan Williams' sense of nationalism and patriotism manifested itself in a variety of ways. In addition to examples such as the bugle call in the second movement of the Third Symphony are the pieces written after the war for military band. Having collected over 800 folk songs in his lifetime, it is not surprising that his first band piece was the *English Folk Song Suite* written in 1923.9 The suite was written for the Royal Military School of Music at Kneller Hall. According to Vaughan Williams' wife, he welcomed the opportunity to compose a piece for band.

A military band was a change from an orchestra, and in his not-so-far off army days he had heard enough of the "ordinary monger's light stuff" to feel that a chance to play real tunes would be an agreeable and salutary experience for Bandsmen.10

Vaughan Williams used no fewer than nine folk songs to create the three-movement suite.11

Sea Songs and *Toccata Marziale*

The following year Vaughan Williams wrote two more songs for military band. *Sea Songs* is a simpler, one-movement work incorporating the songs "Princess Royal", "Admiral Benbow", and "Portsmouth". *Toccata Marziale*, like the *English Folk Song Suite*, takes its place among the best literature for wind band. Composed for the Commemoration of the British Empire Exhibition, *Toccata Marziale* provides a different perspective to Vaughan Williams' compositional style. In contrast to the *English Folk Song Suite* it carries a powerful sound of contrasting masses of brass and woodwinds, supporting an engaging contrapuntal format projected through the use of major, minor, and whole tone scales.

Flourish for Wind Band

Finally, mention should be made of the *Flourish for Wind Band*, first performed in the Royal Albert Hall, London, on April 1, 1939. This simple yet elegant piece was composed as an overture to the pageant *Music and the People*.

PERCY ALDRIDGE GRAINGER

Grainger on Folk Singers

Grainger championed the cause of the folksinger and bitterly denounced the manner in which they were treated as musical and social outcasts:

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are--with their monotonous mooing and bellowing between mf and ff, and with never a pp to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behest of composers, our folksingers were lords in their own domain--were at once performers and creators.[1]

Because of the impact that English folk songs had on his career, Percy Grainger is included in the list of 20th Century English Renaissance composers. An eccentric personality to say the least, Grainger was a music figure of international renown. Born in Australia in 1882, his early piano training was with his mother and Louis Pabst prior to studying in Germany for six years. Upon receiving acclaim as a performer in London late in 1900, Grainger began a performance career that provided the opportunity to travel throughout the world. After making England home for some years, he came to America in 1915, and eventually became a citizen in 1919. Self-taught in composition, his style was one of innovation, using irregular meter, a wide variety of instrumental color combinations, and experimentation with electronic music.

Folk Song Influences

In addition to his masterful use of wind scoring, perhaps the most compelling aspect of Percy Grainger's music was his love of folk song. As an early musicologist, Grainger recorded many of the folk songs of England on the Edison wax cylinder phonograph. Indeed, at the turn of the century, folk singing was rapidly becoming a dying art, with a number of his singers being over eighty years old. As an avid collector of folk songs, he compiled songs not only in England, but also throughout the world. As a result, most of his compositions were either directly or indirectly influenced by folk music.

Grainger could transform a piece into something of a musical portrait of the individual singer who sang the song for him - his or her "regular or irregular wonts of rhythm", mixed with contrasts in style and "breadth or delicacy of tone".[12] It was Grainger's purpose to recreate a folk song instrumentally in such a way as to retain the original character of the song as much as possible. That meant that songs would not be "cleaned up" and packaged into four measure phrases, etc., as many other so-called champions of folk song had done. Instead the rhythm, tempo, style, and dynamics transcribed from the song would reflect each inflection, verse by verse, which the singer had presented. The result for the music world was both fascinating and challenging.

Early Works

Grainger had been writing and honing his skills for many years preceding this. In fact his writing for bands preceded Holst by several years, though his music was slower in attracting the favor and attention of band conductors. The first *Hill-Song* was completed in 1902, while the Band of the Coldstream Guards performed the march *Lads of Wamphray* in 1905. These works were not published, however, until a later date, thus preserving the place of homage that Holst's First Suite in E-flat has held in the band world.

After moving to America Grainger's interest in band music was nurtured while serving as an Assistant Instructor at the Army Band School on Governor's Island during World War I. His earliest published band works date from the years 1917-1919, and include the folk song settings *Shepherd's Hey*, *Molly on the Shore*, *Irish Tune from County Derry*, and original works including *Children's March*, *Over the Hills and Far Away*, *Gumsucker's March* (both of these for band and piano) and *Colonial Song*.14

Grainger held a particular love for the timbre of wind instruments. He was a continual experimenter in new sounds, and sometimes championed the sound of more obscure instruments. His attraction to the double reeds is evidenced in the *Hill Songs*, and he described the saxophone as being the most expressive of all the instruments as well as the one most nearly approximating the human voice. His love of color is most evident when the instrumentation of *Lincolnshire Posy* is compared with that of the Holst suites. Grainger used a fuller complement of clarinets and saxophones, and added mallet and tuned percussion.

Lincolnshire Posy

Grainger's use of folk song in composition is exemplified in his work *Lincolnshire Posy*. Written in six movements, Grainger's newest work surely stunned the band world in 1937--presenting challenges in timbre, style, and rhythm that were not normal fodder for band directors.13

Later Works

Among Grainger's other works scored for band are *Spoon River* (a setting of an American folk tune), *Irish Tune from County Derry*, *The Immovable Do* (1941), *Marching Song of Democracy* (1948), and a piece scored for band and organ called *The Power of Rome and the Christian Heart*.

MILITARY BAND VS. BRASS BAND

Just as the military band was coming of age and maturity in Britain, the brass band continued its great popularity. The lack of English composers in the 19th century necessitated the playing of standards by other composers such as Mendelssohn, Schumann, Wagner, etc. After all, the *raison d'être* for the brass band was competition, so the level of performance was more important than the quality of music. This, coupled with the fact that the brass band phenomenon represented music for the lower and middle classes, discouraged original composition of much breadth. The 20th century renaissance of English music, coupled with the efforts of a few enlightened patrons, changed all the aforementioned. Beginning in the 1920s and 1930s some of the best-known English composers were commissioned to write "test pieces" for contests. These works were designed to fit certain contest criteria, and would be performed by all entering bands.

Oddly enough, the English interest in composition for military band in the early decades for the most part did not sustain itself during the rest of the 20th century (one notable exception being Gordon Jacob). This observation is made in contrast to the great interest in writing for bands so prevalent in the United States today. Perhaps one reason was the great interest that Britain retained in the brass band - a phenomenon that disappeared in America soon after the close of the Civil War. The American concert band, with part of its roots in the British military band, has been a primary musical outlet for both the military and the general public, first through the professional band and then through the school band movement. By contrast, the British military band, with its woodwinds and brass, has served a different function from that of the brass band, which is more of a social event. Indeed, it has been observed that the quality of performance of the military bands has often been inferior to that of the brass bands. British composers have apparently considered the wind

band to be lower than the brass band in the musical pecking order, and have been concerned that a performance of a work can potentially be subject to a myriad of instrumental doublings.15

CONCLUSION

The impact of English composition early in the 20th century on the literature of the wind band has been most significant. Despite the relative drought of composition over numerous decades, there has been an effort in recent years to encourage British composers of some note to write with the military or wind band in mind. Included in this newer group are Timothy Reynish, Thea Musgrave, Alun Hoddinott, Edward Gregson, David Bedford, Derek Bourgeois, Stephen Dodgson, Philip Sparke and Adam Gorb, to name several. The result is a new body of literature that will make its mark on the band movement for years to come.

ENDNOTES

1*The Times (London)*, "An Orchestra and a Military Band: Brahms and Holst", September 16, 1920.

2Imogen Holst, *The Music of Gustav Holst*, 2nd ed. (London: Oxford University Press, 1968) p. 33.

3*The Times (London)*, "An Orchestra and a Military Band: Brahms and Holst," September 16, 1920.

4*Richmond Times*, July 17, 1920.

5Programme note, British Music Society concert, Royal Albert Hall, June 30, 1922, quoted in I. Holst, *A Thematic Catalogue...*, p. 99.

6Jon C. Mitchell, *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst* Alta Musica (Tutzing: Hans Schneider 1990) p. 17.

7Mitchell, p. 122.

8Holst, p. 125.

9Elliot Antokoletz, *Twentieth-Century Music*, (Englewood Cliffs, New Jersey: Prentice Hall, 1992) p. 162.

10Ursula Vaughan Williams, Ralph Vaughan Williams, *A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1964) p. 150-153.

11The folk songs included: March - "Seventeen Come Sunday", "Pretty Caroline", and "Dives and Lazarus"; Intermezzo - "My Bonny Boy" and "Green Bushes"; Folk Songs from Somerset - "Blow away the Morning Dew", "High Germany", "The Tree so High", and "John Barleycorn".

12Program notes written by Grainger for the score to *Lincolnshire Posy* (London: Schott & Co., 1940) p. 1.

13An explanation of the first performances of *Lincolnshire Posy* is found in *BDGuide*, March-April 1990, p. 44-45.

14Richard Franco Goldman, *The Wind Band*, (Boston: Allyn and Bacon, Inc., 1961) p.225.

15Timothy Reynish, "New Works For Wind Band," *Composer* 79 (Summer 1983) pp. 2-3.

The American School Band Movement

Sometimes in history there are those events which, in retrospect, fostered consequences far exceeding what the original instigators ever could have imagined. Such was the case with the Schools Band Contest of America first held in 1923. This first "national" event, sponsored by instrument manufacturers for the sole purpose of boosting sales of band instruments, grew well beyond its original purpose. Over the next decade and beyond it helped bring stability to school band programs that had struggled through a sporadic past, while raising the standards of performance and literature in America's school bands.

ORIGINS OF THE SCHOOL BANDS

Lowell Mason has long been credited with establishing music programs in the public schools of America. His inclusion of singing classes in the curriculum of Boston grammar schools in 1838 was a notable beginning for public music education, but did little for the perpetuation of instrumental music. For the next fifty years vocal music at the secondary school level remained an extracurricular activity and bands and orchestras appeared sporadically at best. Academic programs had little use for artistic subjects. Instead, they emphasized what seemed at the time to be the most practical subject matter.

The dramatic urbanization of American society led to a fourfold increase in secondary school enrollments between the years 1885 - 1910. Concurrent with this increase were demands for activities and services not previously provided by public education, such as health centers, child guidance clinics, nursing programs, hot lunch programs, and playgrounds. Interscholastic athletics and military training programs became popular, along with the addition of vocational and citizenship classes. These changes in the social and education norm made it possible for the "Sunday school orchestra" and the "fire house band" to move into the schoolhouse.[1]

Bands of varying quality were formed to provide high-decibel support for the efforts of the players on the football field, or to provide a musical outlet to boys who could not sing. Band directors usually had no formal training in music education. They were often part-time employees whose main emphasis was professional music, or teachers from other disciplines who claimed to have some knowledge of music. Band programs were formed with an emphasis on social purposes to the exclusion of the aesthetic, so school band instrumentation was inconsistent, and the quality of music was usually low, consisting mainly of marches, waltzes, two-steps, "smears," and ragtime.[2]

SCHOOL BANDS OF THE EARLY TWENTIETH CENTURY

Toward the end of World War I the quality of bands began to take an upswing when veterans, trained in the service bands, began to accept music teaching positions. A few Midwestern states that held state music contests began to expand these events to include bands. However, band was still an extracurricular activity, while vocal music was increasingly included in the secondary education curriculum.

After its organization in 1907, the Music Supervisors National Conference (later to be renamed the Music Educators National Conference) studied the possibility of securing academic credit for music classes in the secondary schools. In 1912 accreditation was proposed for music activities in the following order: chorus, music appreciation, girls' chorus, band, and boys' chorus or glee club. Band was not a high priority, and it continued to struggle for several more years for any sense of equality

with other music ensembles.3 But change was inevitable, as expressed by Edgar B. Gordon, addressing a number of supervisors at a sectional meeting of the MSNC in 1923 in Cleveland:

The high school band is no longer an incidental school enterprise prompted largely by the volunteer services of a high school teacher who happens to have had some band experience, but rather an undertaking which is assigned to a definite place in the school schedule with a daily class period under a trained instructor and with credit allowed for satisfactory work done.4

School band programs gradually began to enjoy more acceptance even as a rapid decline in professional and amateur bands was taking place.

DECLINE IN PROFESSIONAL BANDS

Looking back to 1890, it is estimated that as many as 10,000 bands were active in the United States, interest having been stimulated by the popularity of the professional bands. In 1915 Albert Austin Harding reported that at one time the state of Illinois had more bands than towns. Bands were found in schools, universities, factories, department stores, churches, amusement parks, prisons, seminaries, and schools for the feeble-minded. Most were small, but a few boasted over 100 musicians. Unfortunately, this phenomenon could not sustain itself. Emil A. Holz describes the ensuing situation:

These thousands of bands provided music for parades, civic ceremonials, concerts, and dances. As the popularity of Sousa and the other great bandleaders increased, a host of imitators appeared. The intense competition that developed led to price-cutting and charlatanism. As quality deteriorated the attraction of the town or park band waned. By 1920 many had succumbed under the simultaneous attacks of jazz, the automobile, the moving picture, and the phonograph. The great concert bands ceased touring and village bandstands stood deserted.5

THE FIRST NATIONAL SCHOOL BAND CONTEST

Economics of Instruments

Curiously, one source of support for the sale of band instruments came from a voluntary levy of fifty cents on every piano manufactured and sold in the United States. Eventually piano manufacturers came to object to the promotion and sale of band instruments, feeling the decline of piano sales was due to the increased interest in school bands. They later realized part of their problem was fostered by the slogan "Don't learn to play the piano...buy one that plays itself." Also, the radio and phonograph had become more popular means of entertainment, sending sales of the player piano into a rapid decline.1

The aforementioned social climate of the 1920's and the end of World War I brought about a decline in both professional and military bands. The band instrument industry was in desperate need of a new market for instrument sales. With school band programs on the rise, and music supervisors becoming more accepting of band programs in the curricula, the manufacturers began to build a new market base.

In 1923 the Chicago Piano Club, a dealer's association, searched for entertainment for the annual convention of the Music Industries Chamber of Commerce, an association of manufacturers, publishers, and dealers scheduled to meet in Chicago on June 3 - 7 of the same year. Victor J. Grabel, then director of the band at the Cicero plant of the Western Electric Company, provided the suggestion of a band contest. The Piano Club enthusiastically suggested to Carl D. Greenleaf (president of C. G. Conn, Ltd.) that the band instrument makers should organize and plan the

project. Consequently, 10,000 dollars was raised to fund the project. The preliminary announcement, mailed out in early April, received a response from thirty bands, fifteen coming from the Chicago area alone. No doubt the short turnaround time made it impossible for many schools to make an affirmative response. Patrick Henry, contest organizer, capitalized on the presence of a few girls, the extreme youth of some participants, the element of jazz, and the entrance of a band of African-Americans, as propaganda to promote the industry objectives - music for everyone and "jazzier jazz bands."[6]

Frustrations Ensue

The contest was poorly run for a variety of reasons. Accommodations were limited as the boys slept in a barracks-like room on the Navy Pier on army cots. Also, the performance setting left much to be desired. The competition was conducted outdoors in Grant Park on a temporary bandstand located between Michigan Avenue and the tracks of the Illinois Central Railroad. While contending with the noises of avenue traffic, the railroad yard, and competing bands warming up, each band competed before the single judge, Lieutenant William H. Santelmann, director of the United States Marine Corps Band. Since three judges had been promised, employing a single judge provoked criticism from several directors who were used to the advantages provided by group appraisal. Further criticism concerned the disparity between the advertised standards and those employed by Lieutenant Santelmann. Since no required music list was employed, directors had worked up whatever music was readily at their disposal given the short time of six to seven weeks between the first written notice and the contest date.[7] Also, there were no standards concerning the size or instrumentation of groups. The band from Fostoria, Ohio directed by John W. Wainwright won the first contest.

Plans for Continuation

Despite the numerous problems and frustrations surrounding the inaugural contest, there was also enough enthusiasm generated to suggest it be continued under the sponsorship of the band instrument makers. Ensuing conversations carried the idea a step further. The manufacturers agreed to provide funds for the event and music educators agreed to establish and enforce all regulations for entrance, repertoire, adjudication, and performance, under the auspices of the Music Supervisors National Conference. Sponsorship passed to the Committee on Instrumental Affairs of the Music Supervisors National Conference and the National Bureau of the Advancement of Music, headed by Charles M. Tremaine. NBAM was an organization supported by the music industry to promote a variety of musical events.

The objectives of the Committee on Instrumental Affairs and the NBAM were to increase the number of school bands and to elevate their quality of performance. Their goal was to enhance the quality of performance by requiring better music for the bands to play. A repertoire list was introduced which included symphonic movements, suites, overtures, and symphonic poems. They also worked to set a standard instrumentation requiring a balance between brass and woodwinds, including the addition of horn, oboe, and bassoon. In 1924-25 most bands could not meet the new standards, so the Committee on Instrumental Affairs and the NBAM focused on developing state contests which provided directors time to develop better bands, all of which served as a springboard for the next national contest. It was also agreed that the whole country would be represented in a "national" contest, so elimination contests were held in several states prior to the five regional contests to determine the participants in the next national event.

THE 1926 CONTEST

By 1926, with fifteen states boasting state contests, it was decided to hold another national contest. The 1926 contest was held in Fostoria, Ohio, hosted by John W. Wainwright, the director who had won the first contest. Wainwright received significant community support for the event with committees formed to deal with transportation, housing, meals, auditorium seating, decorations, and finances. Merchants bought up a sizable number of tickets to the events, guaranteeing financial success. In fact the band boosters enjoyed a $700 profit when the contest was concluded.8

The 1926 contest took place on June 4 and 5, with thirteen bands in attendance. The judges were Joseph E. Maddy of the University of Michigan, Lieutenant William C. White, commander of the Army Bandmasters' Training School in Washington, D. C. and William C. Robinson, director of the Royal Kilties Regimental Band in Hamilton, Ontario. Each band played the required Prelude from Bizet's *L'Arlesienne*, one selection freely chosen from the list prepared by the Committee on Instrumental Affairs, and a march. The Joliet, Illinois band under the direction of A. R. McAllister received first place with a score of 92.6%, with Fostoria pacing second, scoring 92%.

THE 1927 CONTEST

Lee M. Lockhart of Council Bluffs, Iowa Bluffs organized the 1927 contest. With more states holding preliminary state contests, the next national contest had a total of twenty-three bands, almost double the previous effort. For the first time bands were divided into Class A (schools with enrollments of more than 250 students) and Class B (schools with enrollments less than 250) competition. Compulsory sight-reading was also introduced. Judges for this contest were Herbert L. Clarke (cornet soloist and director of the Long Beach Municipal Band), Captain Taylor Branson (director of the United States Marine Band), Osbourne McConathy, and Joseph E. Maddy. McConathy had a long association with school music, and at the time, was editing music for the Silver Burdett Company. The required piece was "Huldingungsmarsh" from Grieg's *Jorsalfar*, and the sight-reading was Harry Alford's *Nero the Burning of Rome*.

The audience stood in tribute as the Joliet band, the 1926 champions, took the stage. The hometown Council Bluffs band and its director, Lee M. Lockhart, enjoyed a five-minute plus ovation upon their appearance. But Joliet won again with a score of 93.38%, with Council Bluffs taking second with a score of 93.31%. Princeton, California took first place in Class B.9

THE 1928 CONTEST

In 1928 the National Contest was held amidst much anticipation. Joliet was already two time national champions, and, by contest rules, a third victory would place them in permanent possession of the first-place trophy. Joliet was also the host city for the competition, which meant a victory by the host band would allow them to retire the trophy on home ground. The 1928 contest was the first of three judged by the celebrated John Philip Sousa. The other judges were Edwin Franco Goldman, director of the Goldman Band, and Captain Charles O'Neill, a graduate of the Royal Military School of Music in London, who was director of the Royal Twenty-Second Regimental Band of Quebec. Joseph E. Maddy judged sight-reading. Eleven of the twenty-seven bands participating were in Class B, increasing the importance of this aspect of the National Contest. In 1928, for the first time, there were separate required pieces: Sibelius' *Finlandia* for the Class A bands, and Justin Elie's *Queen of the Night* for class B.

The Class A finals lasted until nearly midnight, with the judging pushing the announcement even later. Joliet won with a score of 95.81%, a victory which set off honking horns, sirens, blank pistol shots, and fireworks in celebration.10

STANDARD INSTRUMENTATION

T year 1928 also saw the standardization of instrumentation. The 1926 contest had allowed judges to subjectively score what constituted a good instrumentation. In 1927 the Committee on Instrumental Affairs adopted an instrumentation for a sixty-eight piece band as suggested by Maddy in a 1925 booklet, *School Bands: How They May Be Developed*, published by the NBAM. Maddy's instrumentation was influenced by Sousa's 1924 band of seventy-five pieces, and required alto and bass clarinets, a bass saxophone, the substitution of horns for alto horns, and the addition of fluegelhorns to the cornet and trumpet sections. In 1928 standardized instrumentation was set at seventy-two players upon the recommendation of a committee which included Sousa, Frederick Stock, Edwin Franco Goldman, Captain Taylor Branson, and Herbert L. Clarke. Any instrument lacking in a section resulted in a half-point penalty. Over-instrumentation was not penalized, per se, other than aspects regarding quality of performance.11

THE 1929 CONTEST

As the contest size grew, it was decided that it was necessary to hold the event in larger cities that could more adequately sustain the venue. As a result, the 1929 contest was held in Denver, Colorado. Twenty-six bands participated, and for the first time the Class B bands outnumbered the Class A bands fifteen to eleven. Despite the geographical change, the mid-west bands still held the upper hand with Senn High School of Chicago winning the Class A division and Boys Vocational School of Lansing, Michigan winning the Class B. King Stacy directed the latter band which was a correctional facility for boys between the ages of twelve and seventeen. Senn High School narrowly beat out a band from Modesto, California by four tenths of a percentage point. Indeed the margin of victory for the National Contest was typically very narrow, creating a very intense atmosphere. Leonard Falcone noted in a letter dated December 20, 1966:

The difference between the first, second, third, and fourth in the contest days was very little, but the disappointment of not receiving first place was most discouraging to the students, conductors, and the people back home.

Feelings were aired that contests had become too competitive, to the detriment of the initial desire to improve musicianship in concert bands. One option to the contests was to hold festivals where groups came together to play for one another as well as an audience. Comments would be given and all would appear in a mass performance, but the groups would not necessarily be in competition with one another. Another option was a grading system in which multiple bands could potentially receive a Division I rating without a clear winner, thus decreasing the amount of rivalry generated between competing bands.12

THE 1930 AND 1931 CONTESTS

The 1930 contest was held in Flint, Michigan with forty-four bands in competition--this despite the ongoing depression. Class C competition was introduced for the first time in the national competition, indicating the band movement had successfully spread to even smaller schools across the country. Senn won for the second year in a row, with a score of 94.8%, narrowly beating out Joliet, who could now compete after a year of ineligibility, who scored a 94.5%. In fact, a score of only one percentage point separated the first four bands.

Hobart High School and William Revelli

The winner of the 1930 and 1931 Class B division was the high school band from Hobart, Indiana under the direction of William Revelli. Like Sousa, Revelli's primary instrument was the violin. He

went on to further distinguish himself as the director of bands at the University of Michigan where he became one of the most celebrated band conductors of the twentieth century.

The 1931 contest was held in Tulsa, Oklahoma, and marked the last year that an outright winner would be awarded. Joliet recaptured the Class A first place.

As typical of all national contests, the last day included a parade and massed band concert. In Tulsa, seventy seven year old John Philip Sousa conducted the concert at Skelly Stadium on the campus of the University of Tulsa. Under his baton the masses band performed *The Southerner* by Russell Alexander, a march by E. E. Bagley, as well as Sousa's own *U.S. Field Artillery March* and *The Stars and Stripes Forever*. He died less than a year later.13

SUBSEQUENT CONTESTS AND THE BEGINNING OF THE END

Plans were in place to have the next contest in Des Moines, Iowa, but political and economic events of the depression caused the event to be canceled. When the event resumed in 1933 divisional ratings were introduced, changing the competitive climate of the event significantly. For the subsequent contests held through 1931 there was an individual winner, whereas in later years this practice was discontinued in favor of a system where ratings by numbers were issued, ranging from excellent to poor. By using this system, there was the possibility of having several first divisions awarded.14

The contests had done an extraordinarily good job of raising the quality of school bands. The performance level of the bands and quality of literature performed had improved. But concerns began to be voiced as to the overall benefit of the contests. First, there was the aforementioned concern about the intense rivalry leading to one overall winner. Also, school officials questioned the travel expense involved during a time of depression, as well as the interruption of class routine. The educational value of focusing long periods of time on a very limited repertory also came into question. It came down to a simple evaluation of whether the problems resulting in preparation and expense to perform at the national contest could be justified educationally and financially. No doubt echoing their sentiments were the increasing number of band directors who swelled the ranks of the loser category in the contests.

The national contest in 1933 was held in Evanston, Illinois. The 1934 and 1936 contests were held in Des Moines, Iowa and Cleveland, Ohio, respectively. By 1938, it was perceived that the national contest had become too large to manage, so regional contests were sponsored, instead. In time, state run contests would become the dominant force, and have remained so to the present.

CONCLUSION

The national school band contests helped to stimulate the establishment of schools for band directors, college curricula for instrumental teachers, and dialogue on how to improve standards of performance. Although a national contest no longer exists, the momentum it sparked has carried on to this day through the spirit of competition and high standards of performance found in contemporary school bands.

ENDNOTES

1Emil A. Holz, "The Schools Band Contest of America (1923)", *Journal of Research in Music Education* Vol. 10:1 (Spring) p. 3.

2*Ibid.*, p. 4.

3*Ibid.*, p. 4.

4"The Band as a School and Community Asset," *MSNC Journal of Proceedings* (Ann Arbor, Michigan: The Conference, 1923), p. 172.

5Holz, p. 5.

6*Ibid.*, p. 7.

7*Ibid.*, p. 8.

8James E. Moore, "National School Band Contests Between 1926 and 1931", *Journal of Band Research* 22:2 (Summer 1972) p. 233-234.

9*Ibid.*, p. 234-235.

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11*Ibid.*, p. 237-238.

12*Ibid.*, p. 239.

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14*Ibid.*, p. 241-243.

The Glorious March

MILITARY USES OF MUSIC

The coupling of wind and percussion instruments with the military is a practice dating back thousands of years. Shakespeare expressed it well in a tribute that became the inspiration for Elgar's five *Pomp and Circumstance* marches, Op. 39:

Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!

--Shakespeare, *Othello*, Act III

The legacy of the march as a musical form has long been associated with the military, and rightly so, since its earliest appearance was most assuredly designed to support the military.

EARLY MILITARY USE

Wind instruments and drums were basic to battle long before Shakespeare or Dryden. In the Bible, the Old Testament book of Judges describes an Israelite leader named Gideon who, in the 12th century BC, routed a far superior force of Midianites with three hundred men, each carrying nothing more than a trumpet in one hand and a lighted torch in the other. In the 1st century BC, Virgil described in the *Aeneid* the sound of instruments building zeal for battle. The Greeks and Romans used the tuba, cornu, and bucina to sound rhythmic calls to convey military information. In the Middle Ages, after coming into contact with the Saracen forces and their musicians during the Crusades, the Europeans began to use wind and percussion instruments as elements of war. In the late 15th century the Swabian and Swiss *Landsknechte* used side drums for military calls, and Machiavelli referred to the use of trumpets, drums, and flutes in his *Libro della arte dell guerra* (1521). In addition to stipulating how they should be used for communication in battle, Machiavelli further advised military music as an aid for marching.[1] From these simple, even crude origins, the march, with its military foundation, evolved into what would become the most common art form identified with the wind band.

MARCH FORM

Richard Franco Goldman described the march as a highly stylized form of dance, much like the waltz or minuet. If so, it certainly employs a most simple step. Yet it is a step which dictates the style of music with which it is coupled. Marches, through centuries of evolution, have gradually taken on a more sophisticated format, but the basic elements of the march remain:

1. Music as an ornamentation of a regular, fixed, or repetitive drum rhythm.

2. Rhythmic patterns with regularly recurring accents built into phrases or periods [musical form consisting of two or more melodic phrases and ending with a cadence].

3. Simple, straight-forward harmonies and textures.

4. Unpretentious, but memorable melodies.[2]

Until the 19th century, the simple harmonic and melodic style of the march was attributed at least in part to the technical limitations of wind instruments, especially regarding horns and trumpets, which were still limited to their respective overtone series.

MARCH TEMPO

Historically, march tempos were dependent on the function of the occasion. The slow march (Fr. *pas ordinaire*; Ger. *Parademarsch*) was used for parades, reviews, and exercises, and its tempo varied from 60 to 80 beats per minute. The quick march (Fr. *pas redoublé*; Ger. *Geschwindmarsch*), used for maneuvering, was approximately twice as fast as the slow march with tempos ranging from 100 to 140 beats per minute, 116-120 beats per minute being considered the norm. The double-quick march (Fr. *pas de charge*; Ger. *Sturmmarsch*) was even faster, and was used for attack.[3]

EARLY MARCHES

Some of the earliest surviving marches date from the Baroque, and include compositions by Lully and André Philidor. From examples collected by Philidor in 1705 the repertoire included marches for drums alone, timpani alone, and trumpet alone, along with other examples for Louis XIV's fife and drum band and oboe and drum band. These are written in several time signatures including ¢, 2, 3/2, and 3. Examples of structure range from Philidor's *La retraite* consisting of two eight measure strains to the less common *La générale* by Lully written in two strains of seven measures in triple meter.

Marches from the 17th and 18th centuries generally are simple, functional pieces, often adapted from popular songs, operas, and oratorios. Adapting popular tunes for marches seems to have been quite prevalent in Britain where printed collections such as *Sprightly Companion* (1695), *Music bellicosa* (1733), *Musica curiosa* (1745), and *Warlike Musick* (1760) borrowed elements from operas and oratorios from local and foreign composers including Handel, Jommelli, Graun, Traetta, and Monsigny.

In France, the Revolution and Napoleonic wars provided a number of composers the opportunity to write patriotic marches for financial gain. These included Gossec, Méhul, Cherubini, and Catel, as well as C. J. Rouget de Lisle. Rouget de Lisle penned what was probably the most famous march of the era--the *Marseillaise*, first written under the title *Chant de guerre pur l'armée du Rhin (Song of war for the Army of the Rhine).*

In Britain, troops also marched to music composed by native-born composers including Thomas Busby, Hohm Callcott, William Crotch, James Hook, John Mahon, and Alexander Reinagle, as well as foreigners with English ties such as Handel and Haydn. Haydn's marches (H. VIII: 1-4 and 6-7) are scored for pairs of clarinets, bassoons and horns, with trumpet, serpent and improvised percussion parts. Only one has a trio, and all are barely thirty measures in length. The form is usually two strains, which begin with an upbeat and consist of dotted eighth rhythms.[4] Austrian regiments marched to compositions written by F. X. Süssmayr, Ferdinando Paer, Hummel and Beethoven. Beethoven wrote a number of pieces for military band, including a polonaise, an écossaise and several tattoos, as well as pieces titled *marsch* or *marcia*. Some of the pieces feature the Jannisary percussion. Beethoven's marches typically were written in a homophonic style with phrases of two to four measures in length, often emphasizing repeated notes and double-dotted figures. Two (WoO20 and 24) were scored with trios in contrasting keys--a custom which would become accepted practice for military marches well into the twentieth century.[5]

THE GOLDEN ERA OF THE MARCH

The Stars and Stripes Forever

John Philip Sousa was on a tour of Europe with his wife in 1896 when he received a cable from New York informing him of the death of the Sousa Band's tour manager, David Blakely. Feeling compelled to return to New York as soon as possible, Sousa and his wife set sail from Naples, Italy for America in quick fashion. In his autobiography Marching Along, Sousa explained what happened next:

Here came one of the most vivid incidents of my career. As the vessel steamed out of the harbor I was pacing the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York. Suddenly, I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly,playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed.[1]

The composition Sousa referred to was none other than *The Stars and Stripes Forever*. This signature march eventually became the official march of the United States, as well as one of the most familiar pieces known throughout the world.

The 19th century ushered in the glory days of the march. As bands grew in size and popularity, civic and professional bands often wore two hats, so to speak, fulfilling military obligations in addition to providing music for civic occasions. To this end, band performances interspersed marches with waltzes, quadrilles, galops, polkas, or whatever the popular trend was at the time. As a result, marches no longer served a marching or military purpose exclusively, but were penned to celebrate occasions that might be military and/or civic in nature, or to commemorate regiments, generals, rulers, or specific battles. A number of these have survived in the repertoire of concert bands and light orchestras. Among these are the march *Washington Grays* by Claudio Grafulla, and the *Radetsky March* by Johann Strauss, Sr.--possibly his best known composition. The popularity of certain marches is occasionally linked to the composer, such as Beethoven's *Yorck'scher Marsch*, or any number of marches penned by Kenneth J. Alford or John Philip Sousa. A march may also be found in a section of a much larger work. Being incorporated into Berlioz' *Damnation of Faust*, and Liszt's *Hungarian Rhapsody* no. 15, has provided the *Rákóczi March* with exposure it would not have enjoyed otherwise.

Marches written between the years after the American Civil War and World War I provide the bulk of the music considered the core of the repertoire. The typical form of these marches begins with an introduction or fanfare, followed by first and second strains that repeat. The repetition of the first strain, or the entire second strain, sometimes contains a featured melody in the low winds. A trio section follows, usually in a neighboring key, with the melody played in a legato style. A repetition of the trio customarily concludes the march, unless there is a closing strain replete with aggressive and/or grandiose playing (sometimes referred to as the dogfight). This structure, coupled with contrasting styles from marcato to legato, and dynamics from *pp* to *ff*, has made the march an enjoyable medium for audiences for many decades.

TWENTIETH-CENTURY MARCHES

Zo Elliot

Zo Elliot is most remembered for two works with strong British ties. Lloyd George, then Prime Minister of England referred to his tune "There's a Long, Long Trail" as "the song that helped us win the war [World War I]." His march, *British Eighth*, was written as a tribute to General Bernard Montgomery and the Eighth Army after their triumphant sweep across Northern Africa in 1942 in the middle of World War II. *British Eighth* is one of the most performed marches on both sides of the Atlantic. But the rest of the story lies in the fact that Elliot, despite his British-sounding name, was in fact an American who hailed from New Hampshire.[2]

Movies and Television

In the middle of the 20th century marches entered the band repertoire through television and movie scores, such as *Guadalcanal* (from the movie *Victory at Sea*) by Richard Rogers, and *Dambusters* by Eric Coates.

Circus Marches

A number of familiar marches were written for circus bands. They were written with the purpose of enhancing the atmosphere for performers and audience alike. *Entry of the Gladiators* by Julius Fucik, *In Storm and Sunshine* by John C. Heed, Henry Fillmore's *Rolling Thunder* and *The Circus Bee*, and Karl L.King's *Robinson's Grand Entree* are just a few examples of circus marches whose performance was vital in entertaining audiences across the United States during the golden years of the traveling circus.

MARCHES IN A VARIETY OF GENRES

Symphony/Symphonic Form

In addition to the functional format discussed above, the march has also been a factor in art music. It has been used in symphonic form to fulfill a variety of purposes. Berlioz used it as an aid to storytelling in the fourth movement of his *Symphonie Fantastique*. A certain amount of humor is projected in Mahler's 2nd Symphony where the children's song "Frère Jacques" is heard in a minor key parodying a funeral march. The Turkish march in the middle of the last movement of Beethoven's 9th Symphony is perhaps the most famous march in a symphony. Marches have also played a key role in coronation music throughout the centuries; in the 20th century Walton's *Crown Imperial* and *Orb and Scepter* are but two examples.

Ballet and Incidental Music

Marches also have been common in ballet and incidental music:

Ballet:
Delibes - *Sylvia*, Procession of Bacchus
Tchaikovsky - *The Nutcracker*, March

Incidental Music:
Beethoven - *The Ruins of Athens*, Turkish March
King Stephen
Tarpeja, Triumphal March
Wellington's Victory
Mendelssohn - *A Midsummer Night's Dream*, Wedding March

Marches in Opera

Opera composers have written marches to aid in depicting a variety of situations, including processionals and military connotations.

Opera:
Gluck
Alceste, Iphigénie en Aulide
Handel
Saul, Scipione
Meyerbeer
Le Prophéte, Coronation March
Mozart
Die Zauberflöte, Idomeneo, Così fan tutte, Le Nozze di Figaro
Verdi
Aida, Grand March
Wagner
Götterdämmerung, Lohengrin, Parsifal, Tannhäuser

Keyboard Marches

Keyboard music from the Elizabethan age to the 20th century has allowed composers to depict a story or simply provide a simple, straightforward medium for expression.

Keyboard Music:
Bartók - *Mikrokosmos*, vol. VI, March
Beethoven - Sonata no. 12, op. 26, "Funeral March
for the Death of a Hero"
Byrd
"The Battel" from *My Ladye Nevells Booke*
Chopin
Sonata in B-flat minor, op. 35, mvt. III
Grieg
Gangar, op. 54, no. 2, "Norwegian March"
Hindemith - *Suite für Klavier*, Marsch
Prokofiev - *Ten Pieces*, March
Schubert (four hands)
Three Military Marches, op. 51, D. 733
Two Characteristic Marches, op. 121, D. 886
Children's March in G Major, D. 928
Schumann
Carnaval, op. 9, "Marche des Davidsbündler"
Birthday March, op. 85, no. 1

CONCLUSION

Despite its humble roots, the march has stirred the imagination of a variety of composers over hundreds of years. Perhaps its most fundamental popularity with performers and audiences alike resides in its simple beat--an element as commonplace as the beat of one's own heart.

ENDNOTES

1William Barclay Squire, H. G. Farmer, Edward H. Tarr, "Military Calls", *The New Grove Dictionary of Music and Musicians*, Vol. 12, ed. Stanley Sadie (London: MacMillan Publishers, Limited, 1980), p.316.

2Erich Schwandt and Andrew Lamb, "March", *The New Grove Dictionary of Music and Musicians*, Vol. 11, ed. Stanley Sadie (London: MacMillan Publishers, Limited, 1980), p. 650.

3Schwandt, p. 651.

4*Loc. cit.*

5*Ibid.*, p. 651-652.

Instrumentation

As with any type of musical ensemble, the wind band has undergone periods of growth, development, and evolution. Throughout music history, there have been a variety of factors that have affected the size of ensembles, instrumentation and timbre, and literature, both original and transcribed.

DIVERSE HISTORY OF INSTRUMENTATION

The formative years of orchestral music were naturally influenced by the formative years of the instruments that make up the modern orchestra. And, of course they all did not develop at the same time. Interesting studies of this phenomenon and how it has affected composition through the years have been explored through the scholarship of musicians such as Adam Carse and Gardner Reed. The whole concept of melding composition with instrumentation has been studied and compiled by a variety of scholars through the years. Hector Berlioz and Nikolai Rimsky-Korsakov wrote books that are classic studies in orchestration.

From its inception in the Baroque opera pit to the contemporary concert stage, the string section has benefited from an earlier maturation than the woodwinds and brass. While the number of wind instruments has fluctuated from one piece to the next, the strings, with their consistent timbre and sheer enormity of numbers, provided a consistency that made them the foundation of the orchestra. By contrast, the identity of the wind band has been more divergent, being influenced by historical period, culture, and composer. This has made a generic description difficult at best. In early 17th century Germany the band might be described as an ensemble of cornettos and sackbuts which signaled the changing of the hour from the tower in the center of town. Or in 18th century England one might refer to Handel's *Music for the Royal Fireworks*, scored for nine trumpets, nine horns, twenty-four oboes, twelve bassoons, side drums, and three kettle drums. Or consider the United States Marine Band of 1792: this group consisted of two oboes, two clarinets, bassoon, and two horns , an instrumentation based on those military bands found in England and the European continent, and similar to the decidedly non-military Harmoniemusik of Vienna.

While the timbre of the 19th century band became more diverse, it also became more consistent, as the instruments were refined to more or less their present state. Due to the efforts of inventors and refiners such as Wilhelm Wieprecht (tuba, baritone), Johanne Stoelzel (valve), Theobald Boehm (flute), Adolph Sax (valve, saxhorn, saxophone), and Hyacinth Klose (clarinet key system), bands could enjoy all the instruments utilized today in a more or less contemporary state of development.

In America, from the middle of the nineteenth century through the Civil War, bands were predominantly brass bands, generally consisting of cornets, saxhorns, and drums. Afterward, due to the influence of legendary bandmasters such as Patrick Gilmore, the popularity of the military band rose. In 1878, the instrumentation of the 22nd Regiment Band of New York City, directed by Gilmore, included:

2 piccolos
2 flutes
4 oboes
1 A-flat clarinet
3 E-flat clarinets
16 B-flat clarinets
alto & bass clarinets
6 bassoons
4 contrabassoons
soprano saxophone
alto saxophone
tenor saxophone
baritone saxophone
bass saxophone
E-flat cornet
4 cornets

2 trumpets
2 fluegelhorns
4 horns
3 trombones
2 alto horns
2 tenor horns
2 euphoniums
5 double-B-flat tubas

By 1892, Sousa's first professional band (formed after his retirement from the Marine Band) consisted of:

2 flutes
2 oboes
2 E-flat clarinets
14 B-flat clarinets
1 alto clarinet
1 bass clarinet
2 bassoons
3 saxophones
4 cornets
2 trumpets
4 horns
3 trombones
2 euphoniums
4 basses
3 percussion

This instrumentation has a startling resemblance to contemporary practice, especially when contrasted to the instrumentation of bands performing many years later such as the 1938 University of Illinois Concert Band:

10 flutes and piccolos
4 oboes
2 English Horns
1 baritone oboe
1 heckelphone*
1 sarrusophone**
5 bassoons
1 contra-bassoon
24 B-flat clarinets
5 alto clarinets
5 bass clarinets
3 contrabass clarinets
1 basset horn
7 saxophones
7 cornets
2 fluegelhorns
1 alto fluegelhorn
4 trumpets
10 horns
5 trombones
2 bass trombones
3 euphoniums
2 baritones
1 E-flat tuba
5 double-B-flat tuba
1 double-E-flat tuba
2 string basses
1 harp
2 marimbas
5 percussion

*Heckelphone: a baritone oboe pitched an octave lower than the oboe.
**Sarrusophone: family of double reed instruments invented by Sarrus in 1856, and made in eight sizes from sopranino to subcontrabass. This instrument was probably a contrabass in C.

While acknowledging that the Illinois band is approximately two and one half times the size of the Sousa Band, the timbre possibilities of the Illinois band under A. A. Harding were also more numerous and exotic. Notice the addition of a variety of double reeds, the inclusion of the basset horn and contrabass clarinets, along with the use of fluegel-horns and 3 types of tubas plus string bass. By 1956 Mark Hindsley had dropped the baritone oboe, heckelphone, basset horn, bass saxophone, fluegel-horns, and alto fluegel-horn from the instrumentation.[2]

UNITED STATES VS. INTERNATIONAL STANDARDS

Since the music of the orchestra has enjoyed international acceptance, the standards of instrumentation are more or less consistent throughout the world. Band repertoire, in contrast, has not enjoyed the same stature. Although standards for instrumentation have been suggested numerous times by various authorities, no common standard has ever been totally achieved. One reason is that band music differs from one country to the next. Since much of the music does not enjoy an international reputation, instrumentation has reflected the styles and customs of individual countries, with less regard for an international market. Music from one country often has to be arranged to fit the accepted instrumentation of another country before it can be performed. This is true both in types of instruments used and in the balance between various sections within the band.

Typically, not every country has used all the wind instruments potentially available. For instance, writing in the Music Journal Annual in 1962, William Revelli explained that French and Italian bands use the complete family of saxhorns, providing a full spectrum of conical brass sound not found in British and American bands, which usually employ only the baritone and bass horns. In contrast to American bands, British bands emphasize cornets over trumpets. The bassoon is fundamental in English and German bands while American bands frequently double or supplant the bassoon with the saxophone. E-flat soprano clarinet and soprano saxophone are staples of the French and Italian bands not always accepted in American bands.3

Balance between woodwinds and brass also differs from one country to the next. This is a direct reflection of past history, arrangers, publishers, composers, and individual directors. William Revelli described the balance as follows:

Germany advocates one-third woodwinds; France and Italy recommend one-half woodwinds, including saxophones; English bands are approximately one-half woodwinds; America recommends two-thirds woodwinds for concert bands, with the reverse for military or gridiron and parade bands.

The French and Italian bands maintain two separate and complete brass sections; hence, the woodwind sections must be augmented in order to balance the instrumentation properly. If sufficient woodwinds are not available, the brasses predominate, as they frequently do in all such instrumented groups.4

The result is that at times composers have been frustrated by the lack of standards, concerned that there would be a wide disparity in performances of their music. Today, with the growing international market for wind band literature, the disparity is not as great, though some European publishers still provide extra parts to fit the demands of divergent instrumentations.

PROBLEMS IN INSTRUMENTATION AND BANDSTRATION

One weakness in instrumentation has been the inherent doubling which thickens the quality of the band sound. The prevalent attitude in school bands in the past has seemed to be that everyone should play as much of the time as possible so at to not become bored. Thus many opaque sounds are destroyed by the addition of unlike voices playing the same line. All too frequently tenor sax, bass clarinet, and baritone horn played essentially the same part--or one finds that the 3rd B-flat clarinet, alto clarinet, and alto sax doubled what could have been a solo line for alto clarinet or alto saxophone. This emphasis in the middle register de-emphasizes the potential for the upper and lower registers--areas that often lack adequate personnel, such as piccolo and E-flat soprano clarinet, or bassoon and contra-alto or contrabass clarinet.

On occasion some instrument families are missing from the color spectrum, such as the frequently absent double reeds. Another problem is incomplete sections. Few bands utilize the full clarinet or saxophone section from soprano to contrabass voices, for example.

Since instrumentation and bandstration are by necessity integrally meshed in the creative process, some advocate that instrumentation should be the composer's prerogative so as not to limit the creative process.5 In fact, Gustav Holst, considering the study of orchestration to be an artificial exercise, made the following comment concerning Berlioz' concept of orchestration:

Orchestration? What do you mean? That's a question I cannot answer. You see, I'm not able to dissociate orchestration from the material which is being orchestrated. So Berlioz is no good to me. Once I tried to teach orchestration at the College (Royal College of Music), but I found it was impossible. The whole thing goes together, the material indicating the orchestration. If a drawing is bad, you can't show a student how to colour it.6

Obviously composers have to work within some pragmatic bounds, but to allow no additions or subtractions from instrumentation, or to insert certain doubling (such as resulted when Holst's Suite in E-flat arrived in America) is frustrating to a composer and potentially compromises the music's original intent.

INSTRUMENTATION AND THE NATIONAL SCHOOL BAND CONTEST

In the United States, instrumentation was particularly inconsistent in early school bands. After the initial National School Band Contest in 1923, discussion ensued during subsequent years to address this problem so as to provide a working standard for all band programs interested in entering the contest. In 1927 the *School Band Contests* booklet listed the following acceptable instrumentation for a 68-piece band:

2 flutes or 4 piccolos (interchangeable)
2 E-flat clarinets
2 oboes
1 English horn
24 B-flat clarinets
2 alto clarinets
1 bass clarinet
2 alto saxophones (or 1 sop., 1 alto)
1 tenor saxophone
1 baritone saxophone
1 bass saxophone
2 bassoons
2 B-flat cornets
2 B-flat trumpets
2 B-flat fluegelhorns
4 French horns
3 trombones
2 baritones
2 E-flat tubas
2 B-flat tubas
timpani
drums

Promoting Saxophones

American instrument manufacturers were ardent in their preference for bands make up of a majority of saxophones. As evidence of their tenacity, a 100-piece professional saxophone band, financed by the manufacturers, performed at the Music Educators National Convention in Chicago in 1928. Given his devotion to the saxophone, one wonders what Percy Grainger would have thought of such a performance![1]

It was the committee's intention to replace the strings of the orchestra with a full complement of clarinets. This seemed appropriate due to the wide pitch range which is accessible and the

perception that clarinets could play for longer periods of time with less fatigue than some other instrument families.7

This instrumentation met opposition not only from directors, but also from school administrators, instrument manufacturers, and music publishers. Although the committee held its ground, it secured the additional services of John Philip Sousa, Frederick A. Stock, Edwin Franco Goldman, Captain Taylor Branson (U. S. Marine Band director), and Herbert L. Clarke to work out a standard instrumentation to be published in the 1928 edition of *State and National School Band Contests*. The result was fundamentally the same as the previous year's, with the exception of allowing a slightly larger number of players and slightly enhancing the flexibility of numbers within sections. The 1928 booklet further allowed:

Large bands may double the number of saxophones. Additional instruments suggested for special effects or for additions to large bands: Harp, contra-bassoon, sarrusophone, 2 string basses, heckelphone, alto flute, E-flat trumpet, tenor horns . . . It is the desire of the Committee to encourage experimentation in instrumentation by large and well-developed bands in the hope that the above standard may be improved in the future, and for this reason no band will be penalized for "overinstrumentation" either as it applies to sections or additional instruments.8

School band directors were concerned by the demand for alto and bass clarinet players, citing the inability of such players ever to find professional employment. School administrators cited the Committee as being in camp with the manufacturers by creating a market for the sale of more instruments. Instrument manufacturers felt the Committee was de-emphasizing those instruments that were the moneymakers in regard to sales - cornets and saxophones. They felt that by limiting the number of these two instruments, while supposedly promoting the use of clarinets, bassoons, oboes, low clarinets, and French horns that were primarily of European manufacture, they were put at an unfair disadvantage. Eventually, manufacturers began to make those instruments previously made only in Europe, but not without protest. They would have preferred that the new instrumentation consist of up to fifty percent saxophones, but had to settle for the clause, which only allowed their numbers to be doubled!

Music publishers were concerned that their entire catalogues would be rendered obsolete. Their argument was not unfounded. Music catalogues of the early 1920s listed the following instrumentation as standard for military band:9

E-flat (D-flat) piccolo
E-flat clarinet
1st, 2nd, 3rd B-flat clarinet
alto saxophone
tenor saxophone
E-flat cornet
Solo, 1st, 2nd B-flat cornet
1st, 2nd, 3rd alto horn
1st, 2nd B-flat tenor horn
1st, 2nd B-flat trombone (treble clef)
1st, 2nd B-flat trombone (bass clef)
baritone (bass clef)
B-flat baritone (treble)
basses (bass clef)
B-flat bass (treble clef)10
drums

Publishers demanded the Committee draw up instrumentation that would fit existing publications. Meanwhile new publishers using the prescribed guidelines provided the needed literature to bide the time until the established publishers gave in to progress. Had the instrument manufacturers and more established music publishers had their way today's wind band movement might have a radically different appearance.

THE CLARINET CHOIR

Every few years someone rediscovers, then publishes in a journal, the "novel" idea that the key to effective band instrumentation is to create a clarinet choir as substitute for the strings of the orchestra. In the United States the idea was practiced in the professional bands of the late 19th century and early 20th century (refer to Sousa's instrumentation as one example). This approach was pragmatic, since the bulk of the early repertoire came from orchestral literature. The Committee focused on this matter when considering instrumentation for the National School Band Contest.

A clarinet section as a substitute for the string section created two concerns. First, there must be a large enough number of clarinets to provide a dominant sound, and second, a full complement from at least the E-flat soprano down to the B-flat contrabass is necessary to allow for a full harmonic spectrum. Through the years noted experts in bandstration such as Alfred Reed and Lucien Calliet have advocated this method both in print and in personal practice.

At least two elements have kept this from becoming a universally pervasive practice. First, many advocates of the wind band maintain that this practice sets up the band to function as an inferior copy of the orchestra. Consequently, while desiring a full pitch complement from high to low, composers and conductors may not want the clarinets to be the dominant sound in the band. Others have argued that the E-flat soprano is hard to tune, and that the E-flat alto is an inferior instrument both in pitch and tone quality. The rationale continues that since flutes and saxophones already cover these two registers, these particular clarinets are unnecessary. As a result, the strength of the wind band is that in lieu of a single dominant color (as in the orchestra) there are several choirs within the tonal picture.

The second concern focuses on the repertoire written for orchestral winds, which is similar to a band without saxophones and euphoniums. This literature, substantial as it may be, cannot always be adapted for the concert band. This resulted in the formation of the Eastman Wind Ensemble by Frederick Fennell in 1952. Fennell created an ensemble with mostly one player to a part, and flexible instrumentation that allowed him to play both the literature of the wind band and the orchestral winds. It also gave the wind band an opaque quality in which individual timbres were not covered up by excessive doubling.

WIND ENSEMBLE VS. SYMPHONIC BAND

Ever since its inception, conductors and composers have argued the merits of the wind ensemble vs. the symphonic band. One concern is the doubling of parts. The elimination of doubling creates added clarity and precision. Also, when fewer parts are doubled, individual timbres project, in contrast to larger ensembles with a more homogeneous sound. Some pieces, such as Stravinsky's *Symphonies of Wind Instruments* written for wind ensemble or chamber winds, are best left alone. *Lincolnshire Posey,* while having been played successfully by groups of many different sizes, understandably takes on different qualities when played by a group of forty as opposed to a group of seventy or ninety. Balance becomes a factor when solo parts within the music have to play above a large ensemble. On the other hand, *George Washington Bridge* by William Schuman takes on striking differences when played by a large, rather than small, ensemble. The dissonance so common throughout the work takes on an edgy, almost brittle quality when played by a smaller group, while a large ensemble provides a depth of sonority establishing a quality of strength and foundation. The symphonic band also has the added advantage of greater dynamic contrast. An eighty-piece band playing a true pianissimo is a breathtaking experience. On the other hand, the wind ensemble has the jump on precision. Three trumpets playing a fast articulation, or three clarinets playing a demanding melodic sequence will play with more coordination than nine or twelve players trying to play in unison.

Since there are advantages to both, ultimately the decision as to which size of ensemble is more acceptable has been largely a matter of taste. Unfortunately, a bit of snobbery has been manifested on both sides of this argument, which has not served the cause of music education. Increasingly, flexibility has become the order of the day, allowing each director to promote the composer's true intent no matter what size ensemble is used.

CONCLUSION

Finally, because a reasoned approach to instrumentation and bandstration has been increasingly adopted, the aesthetic potential for the wind band is stronger than ever. Composers have demonstrated that the power and sonority of the wind band is not an element of composition that needs to be over-emphasized to the detriment of musical taste. Compositions with continual, massive, homogeneous sounds have been increasingly replaced by works that provide variety through solo and small ensemble passages, and that promote opportunities for more imaginative color groupings, contrast in mood, and melodic development. Also, by limiting the amount of doubling, players are provided the opportunity to rest, which, in time, allows them to regain their endurance, especially in overly demanding works.

The color possibilities of the band, when compared to the orchestra, are limited only by the absence of the string section. Despite the lack of this fundamental sound of the orchestra, the wind band compensates with possibilities not regularly available to the orchestra. The orchestra generally does not use a full component of clarinets, while the saxophone family and the euphonium are seldom used. In the band, however, the general enlargement of flute, clarinet, and trumpet sections allows for harmonic possibilities within one timbre not possible in the generic orchestral instrumentation. This provides adequate power for a section not only to carry the melodic line above the rest of the ensemble, but also allows for harmonic support within the same section. With careful use of all sections it has become possible for the band to include not only a powerful sound, but also to escape the stereotype of a thick, dull homogeneous sound for one of clarity, refinement, and grace.

During the 20th century eminent composers have written many new works for the wind band that fit these criteria. The result is a sophistication of sound both exciting and intriguing.

ENDNOTES

1Robert Milano, "Symphonic Band: A Monolithic Monster", *Music Journal Annual* (1963), p. 32.

2Harry I. Phillips, "The Development of the Concert Band", *The Instrumentalist* 15:11 (August 1961), pp. 28, 31-32.

3William Revelli, "Next in Orbit: A Common Market for Band Instrumentation", *Music Journal Annual* (1962), p.151 - 152.

4*Ibid.*, p. 152

5Wilson, Keith. "Instrumentation is the Composer's Prerogative", *The Instrumentalist* 18:3 (October 1963) p. 84-85.

6Clifford Bax, "Recollections of Gustav Holst", *Music and Letters*, XX, No. 1 (January, 1939, p. 4.

7Joseph E. Maddy, "The Battle of Band Instrumentation", *Music Educators Journal* 44:1 (September-October 1957), p. 30, 32.

8*Ibid.*, p. 32.

9*Loc. cit.*

10This instrumentation has the appearance of being a blend of the military band and the brass band. If the treble clef brass parts seem peculiar, understand that all players in a British brass band read treble clef parts.

Twentieth-Century Repertoire

The 20th century has seen a steady growth in original literature for the wind band, especially since 1940. Significant efforts have been made to improve the band's repertoire, both in substance and originality, while creating more functional and consistent instrumentation. However, this trend was been somewhat slow in coming. For decades the wind band relied on the orchestra for much of its repertoire because of the obvious similarities between the two. Using orchestral transcriptions created a "symphonic" sound for the band, and also created the tendency for composers writing original works for band to incorporate something of an orchestral style in their compositional technique.2

As the previous chapters note, the wind band is not just a 20th century phenomenon. From the music of the town waits to the consorts of the Renaissance and the music of Gabrieli, to the tower music of Germany and the oboe band of Louis the XIV of the Baroque, to the Harmoniemusik of the Classical period to the French Revolution and the dawn of Romanticism, the wind band has been transformed to fit a variety of situations. But it is in the 20th century that the modern wind band finally takes its place as an art form not created to serve a strictly utilitarian function.

The wind band was well respected as a concert vehicle during the age of the professional bands. The legacy of Gilmore, Sousa, and so many others was handed down to a few good ensembles - notably the Goldman Band and the military bands which have played an important role in preserving the heritage of the wind band. Many outstanding ensembles also began to form in the colleges and universities across the United States, due in no small part to the immense growth of primary school bands. But except for marches, the literature performed still almost exclusively consisted of transcriptions, primarily of orchestral works.

REPERTOIRE OF THE EARLY TWENTIETH CENTURY

The wind band was well respected as a concert vehicle during the age of the professional bands. The legacy of Gilmore, Sousa, and so many others was handed down to a few good ensembles-- notably the Goldman Band and the military bands which played such an important role in preserving the heritage of the wind band. Many outstanding ensembles also began to form in the colleges and universities across the United States, due in no small part to the immense growth of primary school bands. But except for marches, the literature performed still almost exclusively consisted of transcriptions, primarily of orchestral works.

The years 1917-1928 saw a total of forty-nine compositions for winds by composers such as Webern, Berg, Ives, Villa-Lobos, Piston, Sibelius, Poulenc, Busoni, Milhaud, Schoenberg, Stravinsky, Hindemith, Roussel, Shostakovich, Vaughan Williams, and Ibert. Stravinsky alone wrote seven works scored for winds between 1916 and 1924. These were the *Duet for Two Bassoons*, *The Soldier's Tale*, *Rag Time*, *Three Pieces for Clarinet Solo*, *Symphonies of Wind Instruments*, *Octet for Wind Instruments*, and *Concerto for Piano and Winds*. While most of these works were written for small ensembles, nevertheless, composers with varied backgrounds were showing interest in wind composition. But despite the interest of composers, the band profession as a whole failed to capitalize on this opportunity (one notable exception was the competition for original band works begun by Edwin Franko Goldman in 1920).3

While a fair amount of interest was being shown by composers for the orchestral wind section, a number of original works for band or works transcribed by the composer for band were also being composed.

In 1929, the American Bandmasters Association was formed, with Sousa elected first honorary life president. From the ABA, efforts began to spread throughout the country (largely beginning at the University of Illinois) to standardize instrumentation, rehearsal techniques, and performance practices, and to encourage new repertoire. This atmosphere soon became the training ground for future directors.4 Also through the efforts of the ABA and influential conductors such as E. F. Goldman, the push for original band literature began. A few established composers such as Henry Cowell (*Shoonthree*, 1940), Gustav Holst (*Hammersmith*, 1930), Percy Grainger (*Lincolnshire Posey*, 1937), and Ottorino Resphigi (*Huntingtower Ballad*, 1932) responded to the need, but original concert works by American composers were still uncommon.

REPERTOIRE OF THE EARLY 1940s

The years during World War II saw a new wave of interest in composition for winds. One can only conjecture as to the reasons, outside of the obvious emphasis military bands enjoyed during this period.

Despite the increasing interest in wind composition, the potential for new repertoire was not yet completely realized. David Whitwell notices in reviewing Prescott and Chidester's *Getting Better Results with School Bands*, a book published in 1938 that passed through ten successive printings, that the seventeen programs suggested for mature student bands were 85% transcriptions. Whitwell observed the same trend in R. F. Goldman's *The Band's Music*, also published in 1938. Although the first portion of the book contains an extensive list of original band music, the list of suggested repertoire found later in the book contains eight hundred works, more than 88% of which are transcriptions. Consequently, even though composers were showing greater interest in composing for winds in general, and bands specifically, over one hundred fifty major orchestral works were transcribed for band.5

REPERTOIRE OF THE 1940s AND 1950s: AMERICAN COMPOSERS MAKE THEIR MARK

Although original compositions were not as prevalent as one might have hoped, the band medium was gradually developing original repertoire, and American composers were showing particular interest. The next ten to twelve years would reflect ever-increasing interest of American composers in band compositions.

REPERTOIRE OF THE 1970s

By the middle 1970s the balance between original literature and transcriptions began to tip the other way. By comparing numbers of original and transcribed works performed at the Midwest National Band and Orchestra Clinic and the College Band Directors National Association conventions, James Westbrook determined that only 27% of the compositions performed were transcriptions.7

At the present, an increasingly large amount of literature is being composed for the band medium. Admittedly, much of the new literature will not stand the test of time. But this tends to be consistent with all genres of music from any given period of music history. In trying to approach the status of the orchestral medium the band has often been frustrated by literature which is shorter in length and lighter in content. Many of the established Americans who wrote original works for band since World War II have written substantially more literature for orchestra. While giving the band

repertoire works of higher quality, some of these composers still have not always approached band composition with the same energy and musical commitment with which they approached other mediums. For instance, Barber's *Commando March* - albeit a very fine march - will never sustain the notoriety of his Violin Concerto. The good news is that there were many others who accepted the challenge and provided works of length and breadth, such as the symphonies by Gould, Persichetti, and Giannini, *La Fiesta Mexicana* by H. Owen Reed, and *Lincolnshire Posy* by Grainger.

CONCLUSION

The quality and sophistication of wind band music in the last several decades has grown exponentially. Thick scoring and over-doubling are not as prevalent as in times past. The percussion section has at times held a position bordering on parity with the woodwinds and brass. The palette of tonal color rising from the percussion section is enormous, with the addition of unconventional objects such as brake drums, and a variety of ethnic drums and instruments. The mallet instruments have become an integral part of band scoring, as has the piano. It is not uncommon to see harp and celeste scored in band music. Singing from the ensemble is common, as well as variety of aleatoric practices. The manner in which composers viewed the wind band was forever changed with the writing of works such as Husa's *Music for Prague 1968*, and especially Schwantner's *and the mountains rising nowhere...* Schwantner's use of motivic development, piano, aleatoric effects, and an enormous percussion section utilizing innovative effects such as a water gong were revolutionary.

The commitment from contemporary composers to write for the wind band has been most credible. More often than not in the past it was deemed fortunate to extract one or two works for band from major composers. Today it is exciting to realize that when one hears a performance by a major symphony orchestra of a work by Frank Ticheli, one can count numerous compositions of high merit written for the wind band by the same composer as well.

Due to commitments from commissioning projects, grants and composition contests, the flow of new compositions for the wind band by talented, insightful composers has grown exponentially. Composers are increasingly aware that new compositions for band tend to enjoy more performances than those for orchestra. The good news concerning the ongoing renaissance of new band literature is that there is more music being written than can be played by any one ensemble. This plethora of new literature has finally made it possible to create a standard repertoire of great music for bands. The 21st century holds the challenge for proponents of the wind band to continue to support the music endeavors of school and professional ensembles as well as to foster the creation of new literature from the most capable composers available.

ENDNOTES

1Joseph Wagner, "Band Scoring IS Composition", *Music Journal* (February, 1970) p. 33.
2Eugene J. Leahy, "A Question of Raison d'Etre", *The School Musician* 27:2 (October 1955) pp. 22-23.
3David Whitwell, "Three Crises in Band Repertoire", *The Instrumentalist* 19:8 (March 1965) pp. 36-37.
4John P. Paynter, "From the Village Green to the Concert Hall and a New Kind of Music", *The Instrumentalist* 33:3 (October 1978) pp. 72-73.
5Whitwell, p. 37.
6"The Best in Band Music", *The Instrumentalist* 12:11 (August 1958) p. 74-76.
7James Westbrook, "A Paradox: The Prestige of the Band Compared to the Orchestra", *The Instrumentalist* 33:2 (September 1978) p. 114-115.