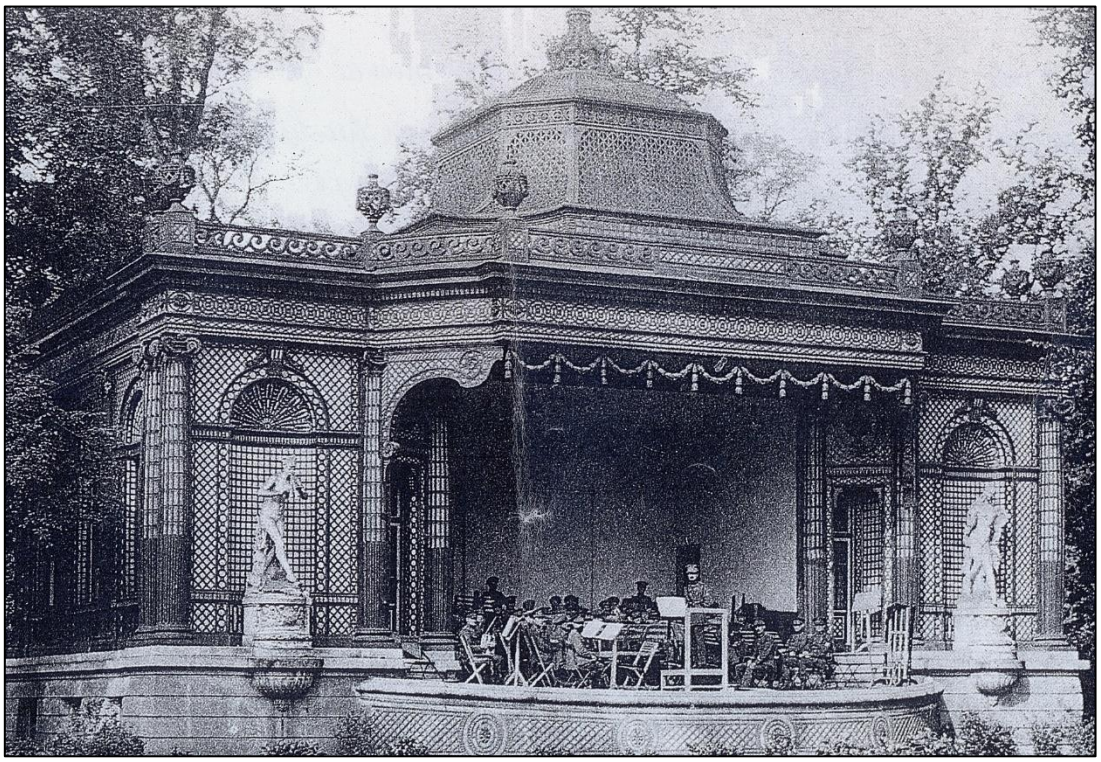
FRANCIS PIETERS

# THE HISTORY OF THE WIND BAND IN BELGIUM

## PART II

### (1901 – 2000)



**PREFACE**

*Francis Pieters proves once again with this new book that he continues to show unlimited interest in the world of the wind band. He can pre-eminently be seen as the relentless driving force, the unique promoter and inspirer of the inexhaustible old and new repertoire for wind band, which he masterfully tries to make known to every music lover. To ask me to write a preface for his new book, I can only see as a great privilege and honor. As I have said before about Francis that he is a walking encyclopedia, it is fair to say that in the world of wind music he can be considered a living legend. Be inspired by this exceptional book, which will again become a reference work for many.*

Yves Segers
Chief-conductor of the Royal Symphonic Band of the Belgian Guides.

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# 06. THE FIRST HALF OF THE TWENTIETH CENTURY
## (1901-1945)

At the turn of the century the social situation improved somewhat due to the evolution in politics resulting from the creation of political parties defending the rights and living conditions of the working class. The wind band culture remained an important element in the popular entertainment. The outbreak of World War I did not only stop all wind band activities for four years; the resurgence after the war was anything but easy.
And yet times had changed and a new era was born

Since about 1900, there were quite some new factors, events, inventions and situations that distracted the people from their – up to then traditional – entertainments. Most of them had been invented at the end of the 19th century and gradually developed.
All kinds of sports, travel facilities, the radio, the movies, the gramophone etc. entered in competition with the wind bands.
During the summer months, excursions to the seaside resorts lured people away from the local bandstands (often for the benefit of seaside resort bandstands). Yet the people will have to wait until 1936 to obtain the very first paid holidays.
The cinema, for instance, was a rather cheap means of entertainment and many wind bands had to move their weekly rehearsal from Saturday evening to Friday evening. Moreover, quite some musicians were hired to play in the cinemas and accompany the silent movies! With the spread of the spoken movies and the evolution of mechanical music about 1930, cinema bands disappeared again but that did not mean that all musicians returned to the wind bands.
The rise of the broadcasting systems introduced the radio and by 1934, Belgium boasted no less than 600.000 radio sets. From the mid-twenties onwards, military band concerts were regularly broadcast.
There was also a change as to sports. The traditional sports (?) such as archery, ball games, skittles, bird singing contests, pigeon racing were gradually overtaken by gymnastics, wrestling, cycling competitions and even the first automobile races. Between the two world wars, sports such as soccer (European football) and tennis became extremely popular, mostly due to sponsoring.
At the same time, the sponsoring of wind bands, especially industrial bands, gradually diminished and often disappeared for several decades.

Sports are simply entertaining, though also creating social links, but music is both entertaining and artistic and this appeals to two quite different kinds of public.

On this topic, composer and musical critic *Marcel Poot* wrote in 1927:

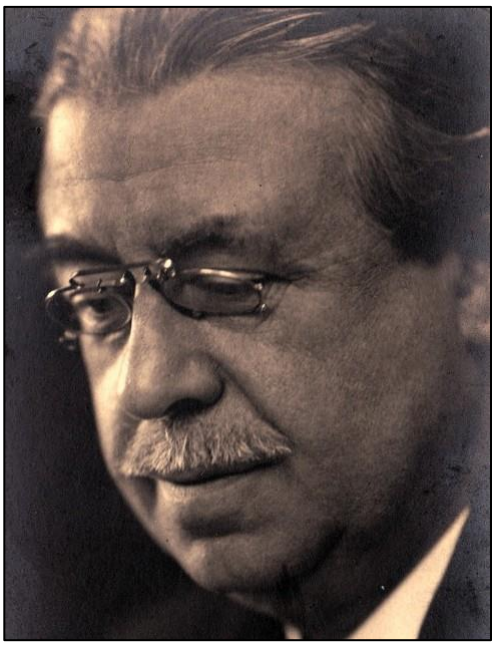
> *« Dans le monde des sociétés de musique, l'influence néfaste qu'exerce l'engouement sportif devient alarmante. Ici, tout particulièrement, le désastre menace une situation déjà précaire ! Que voyons-nous dans nos harmonies, dans nos fanfares ? Les vétérans occupent presque seuls les différents pupitres. Peu à peu, les places se vident, l'enrôlement des néophytes devient quasi nul et la société ne peut donner une audition sans devoir recourir au service de gagistes. Ce qui entraîne des frais considérables. Il vient alors un moment ou le nombre des membres exécutants à remplacer s'élève de telle manière que, matériellement, l'on ne peut plus y songer. »*[1]

[1] *Revue Musicale Belge*, September 5, 1927, p. 1.

> [In the world of wind bands, the pernicious influence exerted by the upsurge of sports becomes really disturbing. Over here in particular, a real disaster threatens an already precarious situation! What do we state with our wind (harmonie) and fanfare bands? There are almost only veterans in all instrumental groups. More and more chairs become empty, whereas the new recruits are extremely rare and the band is no longer able to give any audition without calling on hired (paid) musicians. This causes great expenses. At a certain moment, the number of members who have to be replaced becomes so important that, financially, it is simply out of question.]

Yet the bands (harmonie or fanfare bands) continued to play a substantial role in society. There was no village festival or fair without a band concert on the local bandstand and the open air band concerts in the towns were numerous. Both religious and political processions, demonstrations and manifestations called on bands. Band contests also remained a mainstay of the band movement. The band movement entered slowly and surely into a new era.

Besides these new social phenomena that influenced the evolution of wind band music, the first half of the 20$^{th}$ century was profoundly stigmatized by the two terrible world conflicts, partly fought out, especially during World War I, on the Belgian soil. These wars deeply affected social life and consequently also the Belgian wind band movement, despite a revival in the interbellum.



**1.** ***Paul Gilson, Father of the Belgian Band Music***.

# A. MILITARY MUSIC

At the turn of the century Belgium boasted 27 official and several unofficial military bands and two among them, namely the Band of the 1st Regiment of the Grenadiers and foremost the Band of the 1st Regiment of the Guides, boasted an international reputation.
In **1900**, there were the following military bands: (name – garrison – conductor)

**INFANTRY**

| | |
|---|---|
| 1st Regiment of the Line (Ghent) | – Léon Walpot |
| 2nd Regiment of the Line (Ghent) | – Gaston Carlier |
| 3rd Regiment of the Line (Ostend) | – Charles Simar |
| 4th Regiment of the Line (Bruges) | – Justin Muldermans |
| 5th Regiment of the Line (Antwerp) | – Edouard Beyls |
| 6th Regiment of the Line (Antwerp) | – Joseph Delaet |
| 7th Regiment of the Line (Antwerp) | – Jacques Martin |
| 8th Regiment of the Line (Antwerp) | – Felix Degrez |
| 9th Regiment of the Line (Brussels) | – Emile Waucampt |
| 10th Regiment of the Line (Arlon) | – Alexis Petré |
| 11th Regiment of the Line (Hasselt) | – Fernand Rogister |
| 12nd Regiment of the Line (Liege) | – Jean Daudenard |
| 13th Regiment of the Line (Namur) | – Adolphe Neuray |
| 14th Regiment of the Line (Liege) | – Charles Léonard |
| 1st Rifles (Charleroi) | – François De Ridder |
| 2nd Rifles (Mons) | – Antoine Devrin |
| 3rd Rifles (Tournai) | – Joseph Puttevils |
| Grenadiers Regiment (Brussels) | – Clovis Lecail |
| Carabineers Regiment (Brussels) | – Victor Turine |

**CAVALRY**

| | |
|---|---|
| 1st Guides Regiment (Brussels) | – Jean-Jul. Simar |
| 2nd Guides Regiment (Brussels) | – Edouard Simar |
| 1st Mounted Rifles (Tournai) | – Emile Linette |
| 2nd Mounted Rifles (Mons) | – Antoine Devrin |
| 1st Lancers Regiment (Namur) | – Jules Maréchal |
| 2nd Lancers Regiment (Liege) | – Frédéric Bernaert |
| 3rd Lancers Regiment (Bruges) | – Valéry Bury |
| 4th Lancers Regiment (Ghent) | – Théo Coutelier |

**ARTILLERY** (Non official)

| | |
|---|---|
| 1st Artillery Regiment (Ghent) | – Th. Liesenborghs |
| 2nd Artillery Regiment (Mechlin) | – P. De Merre |
| 3rd Artillery Regiment (Brussels) | – Ed. De Winter |
| 4th Artillery Regiment (Leuven) | – Boekaert |
| 5th Artillery Regiment (Antwerp) | – Vranckx |
| 6th Artillery Regiment (Antwerp) | – Antoine Orval |
| 7th Artillery Regiment (Antwerp) | – Sommelette |
| 8th Artillery Regiment (Liege) | – A. Lamotte |



**2. *Drum Major and drummers of the Grenadiers Band 1905.***

In May **1905** a mass concert gathered a choir of 2.000 children who, accompanied by the Guides Band conducted by Léon Walpot, performed a program of Flemish music by Peter Benoit, Paul Gilson, August De Boeck and Walpot.
In the summer of 1905 Belgium celebrated the 175th anniversary of its independence with numerous national festivities, often calling on the military bands (cf. p. 127-128).
In **1910**, the military bands also participated in the festivities surrounding the World Exhibition at Brussels. On October 2, the five military bands of the Brussels garrison, conducted by Clovis Lecail, inspector of military music, performed a historic massed bands concert with a survey of the military music since the end of the 13th century.
A regulation of 1910 reduced the number of musicians in the cavalry bands to 34, excepting the *Band of the 1st Guides Regiment* (54 musicians) and the *Band of the 2nd Guides Regiment* (42 musicians).
A circular letter of February 20, **1911** stipulated that infantry bands should consist of 32 (professional) musicians and 10 soldiers.
In **1913**, the Ministry of Defense decided to do away with all Cavalry Bands (actually fanfare bands), save that of the 1st Guides Regiment, and so at the eve of World War I the number of military bands was reduced to 19.



**3. "King Albert's Band" .*The Guides Band in London, July 21, 1916.***

## World War I

When the great conflict broke out, most of the musicians were put into action in the medical and ambulance services. In **1916**, however most military bands were reorganized behind the front lines.[2] Their concerts had a tremendous positive effect on the morale of the soldiers who were fighting in the trenches in "Flanders' Fields". This tragic era was immortalized by the poem "*In Flanders Fields the poppies blow*".[3]




**4.** ***The Guides Band plays at the market square of Guines (France) in 1916.***

Belgian military bands gave concerts in Paris, Le Havre, Bordeaux and Lyon and the Bands of the Guides and the Grenadiers even made a concert tour in Great Britain. "King Albert's Band" (*The Belgian Guides*) played a most successful concert at the London Royal Albert Hall and gave a joint concert with the Band of the Welsh Guards at Chelsea Royal Hospital.[4]



**5.** ***Joint concert of the Garde Républicaine Band and the Belgian Grenadiers Band Versailles July 23, 1918.***

[2] The Belgian Army had retired behind the river IJzer and did never surrender that small part of the national territory, protected by the deliberate flooding of that river.
[3] John Philip Sousa set music for soprano solo and wind band to this famous poem written by the Canadian medical officer John McCrae (1872-1918) in May 1915.
[4] Pieters, Francis, *Second To None, The Royal Symphonic Band of the Belgian Guides. The Story of a legendary Wind Band*, Brussel, 2023, p. 96.

In **1915** some wounded soldiers decided to create a Fanfare Band for Invalid Soldiers; this band *Harmonie Royale des Invalides* continued to exist – as a non-military band – up to the eighties (in 1959 it boasted 125 musicians).



**6.** ***The Military Wind Band of Invalid Soldiers.***

At the mobilization before the outbreak of World War I several new infantry regiments were created, mostly as a deduplication of existing regiments. There were reorganizations in 1915 and again in 1917. This led to the creation of several new bands: **a.** Wind bands: 16th to 24th Line Regiment Bands (1916-1926) and 2nd Grenadiers Band (1916-1923) **b.** Fanfare bands: 4th to 6th Riflemen on Foot Bands and 3rd Carabineers Band (1916-1926).
Clovis Lecail (cf. Part I, p. 460), conductor of the Band of the Grenadiers, was appointed inspector of military music and he supervised a total of 37 military bands.
By the end of the war, young Arthur Prevost, (cf. p. 94) conductor of the Band of the 2nd Carabineers Regiment, was appointed musical director of the Guides Regiment Band.
On July 21, **1918** this band joined those of the Paris Garde Républicaine, the London Grenadier Guards, the Italian Marine and the 31st U.S. Infantry Regiment in a military music festival at Versailles in aid of the wounded Belgian soldiers. The band was invited at the Elysée Palace by the French President Poincaré and also gave a concert at the Invalides Church.
During the ratification of the Peace Treaty on June 28, **1919** at the Versailles Castle, the Band of the Guides joined the Garde Républicaine Band for a celebration concert in the castle gardens (cf. picture 5). The Belgian Guides Band became closely related to those of the Paris Garde Républicaine and the London Grenadier Guards and was soon to be considered as one of the leading wind bands in Europe.[5]
In the meantime, as Belgium participated in the military occupation of Germany, several Belgian military bands were stationed in that country between 1918 and 1929.
In **1923** twelve infantry regiments (including their bands) were disbanded and the musicians were spread over the remaining 25 bands which were now overcrowded. The situation went gradually back to normal after several musicians had retired.
The average military bands now consisted of 42 musicians. The Band of the Grenadiers had 60 musicians and in **1926** the strength of the Band of the Guides Regiment was extended to 85 musicians as the musicians who played only a stringed instrument were replaced by musicians who doubled on a wind instrument. Indeed, Prevost had organized a string section within the Guides Band so that this group could perform as a symphony orchestra as well.

[5] Pieters, Francis, *Second To None, The Royal Symphonic Band of the Belgian Guides. The Story of a legendary Wind Band*, p. 105.

Still in 1926 another six military bands disappeared and only 19 bands (15 wind and 4 fanfare bands) were left.

| | | |
|---|---|---|
| 1st Guides | Arthur Prevost | Brussels |
| 1ste Grenadiers | Valéry Bury / René De Ceuninck | Brussels |
| 1st Regiment of the Line | Pierre Puttemans / Arthur Renkin | Verviers |
| 2nd Regiment of the Line | Julien Vercauter | Ghent |
| 3rd Regiment of the Line | Constant Moreau | Ostend |
| 4th Regiment of the Line | Honoré Hendrix | Bruges |
| 5th Regiment of the Line | Eugène Du Bois | Antwerp |
| 6th Regiment of the Line | Florent Mees / Alphonse Courtain | Antwerp |
| 7th Regiment of the Line | Honoré Rimbaut | Occupied Germany |
| 8th Regiment of the Line | Mathieu Spoel | Brussels |
| 9th Regiment of the Line | Arthur Depestel | Brussels |
| 10th Regiment of the Line | André Wilmet | Arlon |
| 11th Regiment of the Line | Albert Lefèbvre | Hasselt |
| 12th Regiment of the Line | Oscar Verhaeghe | Liege |
| 13th Regiment of the Line [2] | Adelson Cornez / Louis Schmitz | Namur |
| 1st Carabineers | Jules Honnay | Brussels |
| 1st Rifles on Foot | Emile Walnier | Mons |
| 2nd Rifles on Foot | Vital Lebon | Charleroi |
| 3rd Rifles on Foot | Emile Etienne | Tournai |

The Guides Band got a fine reputation and was visited and complimented by numerous great composers such as Alfredo Casella, Bela Bartók, Vincent d'Indy, Igor Stravinsky, Gabriel Pierné, Guy Ropartz, Alexandre Georges, Charles-Marie Widor, Paul Dukas, Albert Roussel, George Enesco…

In **1929** the Band made a concert tour throughout the United States and Canada. It performed for President Hoover at the White House, was praised by John Philip Sousa after a Carnegie Hall concert on March 30 and was the guest of the U.S. Marine Band for several days.[6]

For the celebrations of Belgium's centenary in **1930**, all military bands were very active, the Guides band gave joint concerts with a.o. the Garde Républicaine Band and the Kneller Hall Band. It was noted that the British band only played transcriptions, whereas the Guides Band played quite some original band works, such as works by Paul Gilson and Florent Schmitt's *Dionysiaques*.

In **1932**, Valery Bury, military music inspector since 1921, retired and the function disappeared and was never to be restored.

That same year the Guides Band celebrated its centenary by a concert conducted by the leading European military conductors, including Pierre Dupont of the Paris *Garde Républicaine*, Luigi Cirenei of the Rome *Carabinieri Band* and Causley Windram of the London *Coldstream Guards Band*.

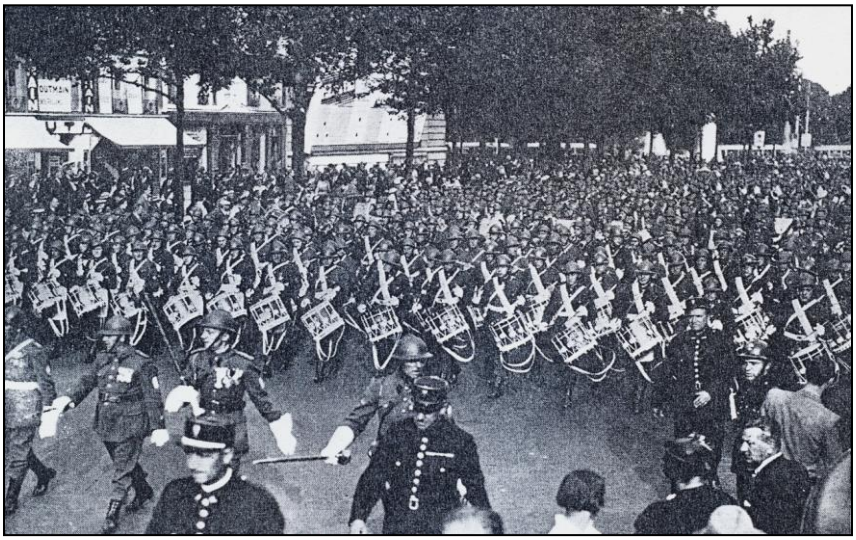
From **1933** onwards, young men accomplishing their military service could join a military band, providing they were studying at a Royal (superior) Conservatory of Music and signed a contract for two years. In fact they simply replaced professional musicians.

In **1934**, the 14th Regiment of the Line was created with its own band.

From **1935** onwards, many unofficial military bands were created. It all started with the 2nd and 3rd Regiments of "Chasseurs Ardennais" [Ardennes Riflemen] . The Minister of Defense had no objection as he thought there was little recreation for the soldiers in the Ardennes.

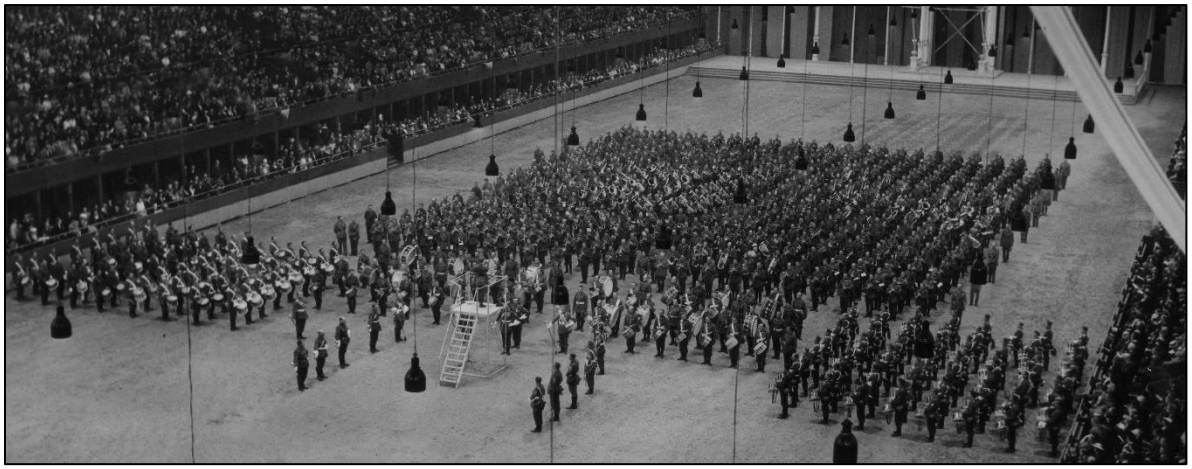
[6] Pieters, Francis, *Second To None, The Royal Symphonic Band of the Belgian Guides. The Story of a legendary Wind Band*, p. 127.

On July 18, **1937**, the 20 Belgian military bands (700 musicians and 180 buglers/trumpeters and drummers) performed a military music pageant in Paris as part of the World Exhibition concerts.



**7. Parade of 20 Belgian military bands on the Paris Champs Elysées July 21, 1937.**

The rehearsal in Brussels on the evening before attracted no less than 10.000 spectators.



**8.** ***Rehearsal of the massed Belgian military bands, Brussels, July 17, 1937.***

It was the last concert performance of the Mounted Band of the Guides. As horses had been gradually replaced by vehicles, the last mounted cavalry band, one of the several ensembles within the Guides Band, consisting of a complete wind band of 57 mounted musicians, also had to disappear. It paraded through the streets of Brussels for the very last time on October 20, 1937 when the regiment honored the Unknown Soldier's monument.



**9.** ***The Mounted Band of the Belgian Guides in the funeral procession of Queen Astrid on September 3, 1935.***

In **1939,** many new infantry regiments were created and most of them boasted an unofficial band, not only allowed but even organized by the Ministry of Defense. Those unofficial military bands were supervised by the official bands of the corresponding regiments they had been derived from. Just before World War II broke out, the Belgian Army boasted no less than 76 bands : 20 official and 56 unofficial bands.

**World War II**.

During World War II, all bands stopped their activities after the German invasion. An organization, called OTAD *(Office des Travaux de l'Armée Démobilisée)* [Bureau of the Demobilized Army's Tasks] was created to deal with the demobilized army. Within this organization Arthur Prevost, conductor of the glorious Guides Band since 1918, set up the *Musique Nationale* [National Band] which consisted of a large number of musicians from the Guides Band plus, as traffic was difficult, almost all military musicians living in the Brussels area. Many of them had come back from German war prisons. Prevost's aim was to restore musical life in Belgium and to continue the musical activities of the Guides Band. That National Band consisted of a Great Wind band of 80 musicians, a medium concert band of 60 musicians and a small band of 47 musicians. After the War, there were many controversies about this band, anyhow it prevented a great number of professional (military) musicians from being out of work during the war…

On September 6, 1944, the National Band, changed hurriedly into the Band of the Guides Regiment, opened the broadcasting programs of the National Belgian Radio Institute INR/NIR with the National Anthem, the *Secret Army March* and their own regimental *March of the 1st Guides Regiment*.



**10.** ***The Band of the Belgian Guides during a recording session in October 1944.***

## GERMAN MILITARY BANDS IN BELGIUM DURING BOTH WORLD WARS.

The Belgian territory was twice occupied by the German army, respectively from 1914 to 1918 and 1940 to 1945. The population was also confronted with the German military bands active all over the occupied country.

### World War I.

The invasion of the *German troops* in *Belgium* started on August 4, 1914 but was stopped on the banks of the river 'IJzer' on October 31, 1914. **The area between the IJzer, the North Sea and the French border was never occupied.** The German army set up garrisons in numerous Belgian towns and most of these garrisons also boasted a military band. Those bands played public concerts on squares and bandstands but those concerts were mostly only attended by German soldiers with leave. Otherwise, the German bands were also involved in funeral ceremonies of fallen German soldiers, concerts in (German) military hospitals and official ceremonies and parades of the German Army, such as inspections by the 'Kaiser'.
In the 'History of Geluwe' we read:

> *"Na Kerstdag, was het voornaamste feest Kaisersgeburtstag (27 januari). De huizen werden versierd en prachtige koralen werden in de kerk uitgevoerd. Aan muziek ontbrak het niet. De Militaire muzikanten lieten, onder de kastanjelaars, de hemelse akkoorden van Wagner weerklinken, en deden het gebladerte der oude boomen sidderen, onder 't luidruchtig gedruisch der groote trom."*[7]

[7] Huys, E., *Geschiedenis van Geluwe* as quoted in *Geluwe en zijn 150-jarige Harmonie St. Cecilia*, Menen, 1986, p. 24.

[After Christmas, the most important festive day was the emperor's birthday "Kaisersgeburtstag" on January 27. The houses were decorated and nice chorals were performed at the church. There was no lack of music. The military bands played the celestial chords of Wagner's compositions under the chest-nut trees. The leaves were trembling because of the loud noise of the bass drum.]



**11.** ***German military band rehearsing at Geluwe (West Flanders) 1914.***

The military bands of the German occupying forces were to be seen and heard all over the country and not only at parades. The bands regularly gave open air concerts on village squares or even used the now empty band stands, mostly on Sundays. Special occasions were, for instance, the Kaiser's anniversary on January 27. Only the local kids and the German soldiers were interested in those concerts. The children were attracted by those 'foreign' well dressed and well drilled musicians. Besides German marches, the repertoire consisted mostly of German music with, according to witnesses, a preference for transcriptions of pieces and tunes by Richard Wagner.

In Kortrijk, for instance, there were concerts by German military bands at the movie theatre "Ons Huis" transformed into a "Soldatenheim"[Meeting place for German soldiers]. The admission fee was between 0,30 and 1,50 Mark.

We could trace the following concerts:

January 19, 1918 : Band of the Bavarian Reserve Infantry Regiment nr.2.
February 13, 1919: Band of the Infantry Regiment nr. 153.
May, 19, 1918: Band of the Reserve Infantry Regiment nr. 263.



**12.** ***A German Military Band plays on the bandstand on the Kortrijk Market Square in the winter of 1914.***



**13.** ***German military band parading through the streets of Kortrijk on January 26, 1916.***

**World War II.**

During World War II, Belgium was occupied by the Nazi troops from May 10, 1940 until the final liberation on October 1, 1944. The German troops again brought military bands with them, but they were not all appreciated by the local population.
Yet the repertoire (mostly well-known military marches and German opera repertoire) and the instrumentation provoked the curiosity of many a Belgian amateur (band) musician.
As had been the case during World War I, the only public concerts and parade of wind bands were those by the German military bands.



**14.** ***German Luftwaffe Band in front of the Kortrijk Railway Station 1941.***

Besides the German Military Bands, there were also some Italian military bands performing on the Belgian territory. One example: a section of the "Corpo Aero Italiano" arrived in September 1940 at the Wevelgem airport (near Kortrijk). The Italian pilots had their quarters in Kortrijk. They left the country on 3 February 1942. You can see a picture of an Italian Air Force Band performing on the Kortrijk market square in 1941.



**15.** ***Italian Air Force Band on the Kortrijk Market Square, 1941.***



**16.** ***Concert by a German military band at the seaside in Ostend, Summer 1940*****.**

# B. AMATEUR WIND BANDS.

At the beginning of the century, wind band life was prospering and a large number of amateur wind bands are active all over the country. New bands were constantly set up and even already some women were admitted as members of amateur wind bands, though their number remained rather limited. However, the average number of musicians in the bands decreased and many musicians were active in several bands. The outbreak of the First World War would, of course, have a most negative influence on the Belgian wind band music. Another rather alarming phenomenon was the fact that the average age of the wind band musicians increased which was partly due to the fact that younger people were more and more interested in sports and less in musical practice. Numerous sports clubs of all kinds (soccer, athletics, gymnastics, tennis and fencing clubs) arose all over the country. Another obstacle was the fact that the younger music-lovers reproached the wind bands with "conservatism". The repertoire (cf. p.99) was often very obsolete, whereas the classical music repertoire was gradually innovated by 'modern' composers such as Claude Debussy, Erik Satie, Maurice Ravel, Edward Elgar, Igor Stravinsky and many more.

Yet, the number of bands in larger towns still increased. A clear example was that of the Brussels area which boasted 143 bands in 1895, 169 in 1914 and 185 in 1928.
There was an obvious revival after the First World War which would however come to an end with the 1929 crisis.

STATISTICS ABOUT BANDS IN BELGIUM IN **1902** [8]

| **Province** | **Inhabitants** | **Symphonic Bands** | | **Fanfare Bands** | | **Total** | |
|---|---|---|---|---|---|---|---|
| | | **Number** | **Players** | **Number** | **Players** | **Number** | **Players** |
| Brabant | 1.091.000 | 69 | 3.882 | 352 | 13.605 | 421 | 17.487 |
| Liege | 730.000 | 69 | 2.636 | 79 | 2.932 | 148 | 5.568 |
| Antwerp | 665.000 | 47 | 1.937 | 188 | 6.923 | 235 | 8.860 |
| Hainault | 1.042.000 | 82 | 4.454 | 237 | 10.553 | 319 | 15.007 |
| Namur | 337.000 | 26 | 1.087 | 66 | 2.423 | 92 | 3.510 |
| East Flanders | 940.000 | 47 | 2.005 | 134 | 5.066 | 181 | 7.071 |
| Limburg | 222.000 | 16 | 623 | 38 | 1.184 | 54 | 1.807 |
| West Flanders | 732.000 | 50 | 2.289 | 95 | 3.640 | 145 | 5.929 |
| Luxemburg | 217.000 | 15 | 564 | 34 | 1.000 | 49 | 1.564 |
| Total | 5.976.000 | 421 | 19.477 | 1.223 | 47.326 | 1.644 | 66.803 |

The concept of "Annuaires" [annals]) such as those published by Dufrane[9] was taken over by the musical periodical *Le Diapason*. We should mention that the last "Annuaires" by Dufrane (from 1880 onwards) were less reliable than the previous editions.

[8] Bergmans, C., *La Musique et les Musiciens*, Ghent, 1902, p. 156.
[9] Cf. Part I.

In 1909, a *Guide Vade-mecum des sociétés chorales, fanfares, harmonies*, was published and we also found publications in 1912, 1913 and 1914. So we still can follow the evolution of the number of bands.

| Year | Bands | Wind bands | Fanfare Bands |
|---|---|---|---|
| 1900 | 1531 | 403 | 1128 |
| 1910 | 1694 | 478 | 1216 |
| 1913 | 2532 | 714 | 1818 |
| 1914 | 2603 | 850 | 1753 |

We can compare the national figures to those of one single province and discover similar proportions.

| | | ha | fa |
|---|---|---|---|
| Brabant | 1913 | 125 | 462 |
| Belgium | 1913 | 714 | 1818 |

The wind (harmonie) bands were largely outnumbered by the fanfare bands. This was also the case in the Walloon provinces as the 1910 schedule below[10] indicates:

| | fanfare | harm. |
|---|---|---|
| Hainaut | 287 | 103 |
| Liege | 96 | 87 |
| Luxembourg | 42 | 17 |
| Namur | 57 | 25 |
| | 482 | 231 |



**17.** ***The Municipal Fanfare Band "Stadsfanfare" Izegem in 1904.***

[10] Wangermée, Robert, "Les sociétés de musique" in *La Musique en Belgique du Moyen Age à nos Jours*, Brussels, 1950.

According to an official document of the provincial government of Antwerp "*Provinciaal Vertoog van Antwerpen*", there was an increase of 30% of the number of bands in the Province of Antwerp between 1900 and 1910. This evolution stagnated in the years preceding the outbreak of World War I when the increase in that province was only 6% (a total of 368 bands).

Bands were still connected to popular resorts and tourist attractions. So, for example, in 1903 a new wind band was established at the Antwerp Zoo, succeeding to the previous Fanfare band (cf. Part I, p. 452.). It's conductor – up to 1938 – was Frans Vanhavenberge (Leuven, 1869).
In 1905, Belgium celebrated the 75th anniversary of its independence and wind bands (both military and amateur) from all over the country were involved in all kinds of celebrations, parades and concerts (cf. p. 127.)



**18.** ***Harmonie "De Bie" Rekkem, 1911.***

**World War I.**

During the First World War most of the amateur bands in Belgium - except for the small independent area behind the river IJzer - were not active. All the musicians had hidden their instruments for fear that the German occupants would take hold of them. Indeed many band instruments were claimed and confiscated by the Germans as they used the brass for war materials.
A most interesting illustration is a letter of December 15, 1917, written by "*Der Chef der Abteilung für Handel und Gewerbe bei dem General-Gouverneur in Belgien Dr. von Köhler*" [The chief of the Trade and Industry Section attached to the Governor General in Belgium], stating that "*all copper, brass and bronze"* was claimed, according to a regulation of July 31, 1917 by the Governor General and *"should be delivered on cash payment".* The letter also said that when this request was not carried into effect, the objects would be taken by force and the failing persons would be punished.[11] Numerous attics and cellars were used as hiding places. Some bands even hid their instruments by putting them under the ground, as was the case with the Fanfare *Sinte Lucia* from Loenhout.[12] The wind band *De Eikel* of Brecht hid its instruments on the attic of the Church and St. Cecilia of Willebroek simply destroyed several instruments to avoid that the Germans would take and misuse them.
Most of the musicians were mobilized. An authorization by the local German authorities was required for any rehearsal or public performance. In fact, the German authorities prohibited all public music performances and parades and they even did not tolerate any music in pubs and other public places. No wonder that the only wind band music that was heard was that played by the military bands of the occupants (cf. supra). Though most bands were unable to play public concerts, many organized theatre performances for one or other charitable purpose.

[11] *Vier eeuwen Rozenberg – Een eeuw Lichtstoet*, Mol, 1984, p. 332.
[12] *Fanfare St. Lucia Loenhout, Eeuwfeest, 1890- 1990,* s.p.

Those performances enabled the musicians to keep social contacts. However, several bands claimed to have played some concerts during the war; e.g. the *Saint Cecilia* band of Schelle which gave open air concerts on August 19 and 26, 1917. In Lier the bands continued to rehearse and so did the socialist band *Arbeid en Kunst* in Antwerp until a bomb destroyed its rehearsal room killing several people.

**The 'Interbellum'**.

After the war, amateur wind bands were put together again but often only succeeded in gathering a small number of musicians, as many had been killed or injured on the battlefield and others had left their native area. The hidden instruments were picked up from the attics The military violence and the economic exploitation by the German occupants had made any normal corporate life impossible. Only a minority of bands succeeded in recovering the pre-war level with success. An example: in Eeklo (East Flanders) the catholic fanfare band *De Getrouwe* could not be started up again, whereas the liberal fanfare band *Vereenigde Vrienden* merged with the *Harmonie Sint Cecilia.*

Obviously after World War I the bands were rather busy playing all kinds of open air concerts and parading on the occasion of local festivities, as people wanted to forget those dreadful years. There was also an upsurge of patriotism and numerous bands played their part in patriotic ceremonies commemorating the fallen heroes or inaugurating war memorials and monuments. One typical and quite exceptional ceremony is that of the "Last Post" blown every evening under the Menin Gate at Ypres at 8 p.m.. Except during World War II, this ceremony has taken place without interruption since 1928 and is still taking place today.







**19-21.** ***The Last Post Ceremony at the Menin Gate, Ypres.***

Quite special is the creation of bands within associations of former prisoners of war such as the *Harmonie Bond der Gewezen Krijgsgevangenen* (Antwerp, 1920). A similar phenomenon was that of former soldiers or 'veteran' bands such as *Harmonie des Anciens Soldats* (Antwerp, ca. 1920) and *Harmonie Nationale Oud-strijdersbond* (Mechlin, 1922) and also that of disabled soldiers such as *Harmonie der Invaliden* (Antwerp, ca. 1928), *Fanfare der Oudstrijders* (Kessel-Nijlen, 1920) or *Harmonie Nationale Strijdersbond* (Schoten, ca. 1930), *Harmonie van het Nationaal Verbond der Oudstrijders* (Ghent, 1919), *Verbroedering der Oudstrijders* (Beigem, 1919) and *Fanfare De Oudstrijders* (Melle, 1921). The latter also boasted several former military musicians of the Band of the 2nd Regiment of the Line and the conductor was Julien Vercauter the then bandmaster of that military band. This band was active until 2006. In Kieldrecht a veteran band was called *Leopold and Albertisten* (1924) a name referring to the Kings of Belgium. In Zwijnaarde there was a wind band *Vlaamse Oudstrijders* (1928-1940).

The first original band of invalid soldiers was created back in 1915 in Brussels by sergeant-major Trancé, whereas the first "official" invalid soldiers' band was founded in 1919 with the support of the National Federation of Invalid Soldiers. In 1926, this band was allowed to wear military uniforms and in 1929 it was called "*Harmonie van de Oorlogsinvaliden"* [Band of the disabled ex-soldiers of war]. This band was very successful both in Belgium and abroad.

Yet, the situation had changed. The youth was no longer really interested neither in choirs nor in bands. The elder band members could maintain an acceptable musical level for their band, but they were neither succeeded nor supplied by younger members. The deficiencies were not filled up and both the quantity of musicians and the quality of the music decreased rapidly. Some well sponsored bands survived, others vegetated or simply disappeared. The number of contests shrank. There was a general indifference towards amateur practice of music. The situation in the large cities was worse than in the provincial towns and the rural villages.
Throughout the twenties and the thirties several bands survived and some even were very successful; the general situation was never really disastrous.

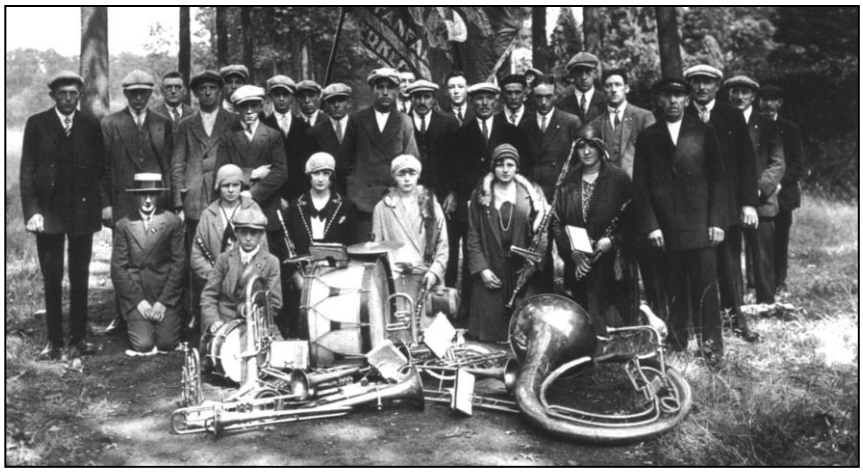
From the twenties onwards, the number of bands increased slightly again. World War I had only caused a temporary decline. Several new bands were created and the pre-war numbers were soon surpassed.
In **1928** Belgium boasted some 2.943 active wind bands.[13]

In the twenties many bands were created within the increasingly popular sports clubs.
There were even wind bands of soccer supporters' clubs, such as the *Fanfare van Federatie van Supporters van K.V. Mechelen* (Mechlin, 1927), *Harmonie Antwerp Supporters* (Deurne, 1933), *Sporting Club Cockerill Hoboken* (Hoboken, 1936) and *Harmonie Beerschot Athletic Supporters Club* (Antwerp, 1929). This happened also in the southern (Walloon) part of the country. In the town of Tournai both supporters' clubs of the two local football teams set up a band: *Harmonie du Royal Racing Club* (1925) and *Harmonie de la Royale Union Sportive* (1926).

Also gymnastics clubs organized their own band, e.g. *Fanfare van de Antwerpse Turnvereniging* [Antwerp Gymnastics Club] set up in the early twenties.

[13] Aerts, J., *Kultuuroverdracht doorheen amateuristische muziekverenigingen*, Brussels, 1978, p .81.

Other bands resulted from choirs: *Fanfare Sint-Jansvrienden Wiekevorst* and *Fanfare De Lindekring Zoersel*. Sometimes it was a happening or a ceremony that engendered the creation of a new wind band: the fanfare band *Sint Odrada* was created in connection with the erection of a parish hall.
The democratization of musical life continued after World War I, as was proved by the creation of numerous new socialist bands (cf. p. 35).
It is obvious that the majority of the musicians in those bands were laborers. In other bands artisans such as carpenters, blacksmiths, bricklayers etc. as well as traders and civil servants played an important role, next to the workers.
The new electoral system of 1919 did still exclude women from the democratization process. Women, mostly spouses, fiancées or daughters, were usually only involved in the amateur wind band world when they were invited to cook dinners or to make and serve coffee at the numerous festivities, to repair the uniforms, to follow the bands on parade or to organize lotteries.
We found a photography of the fanfare band *Werkersvreugd* of Kapellen (Province of Antwerp) in 1930 with five ladies holding a clarinet; there is no evidence whatsoever that they actually "played" in the band! However, in 1932 a female saxophone player became member of the Ploegsteert band. Yet this was not self-evident as this was a catholic band and several members considered this innovation as a threat as a kind of spirit of perversity….



**22.** ***Fanfare "Werkersvreugd" Kapellen with five female musicians 1930.***

STATISTICS ABOUT WIND BANDS IN BELGIUM IN **1924.**

| PROVINCE | HARMONIE BANDS | FANFARE BANDS | TOTAL |
|---|---|---|---|
| Antwerp | 146 | 458 | 604 |
| Brabant | 114 | 216 | 330 |
| West Flanders | 60 | 127 | 187 |
| East Flanders | 109 | 166 | 275 |
| Limburg | 38 | 117 | 155 |
| Hainault | 121 | 367 | 488 |
| Liege | 166 | 136 | 305 |
| Luxemburg | 45 | 71 | 116 |
| Namur | 40 | 90 | 130 |
| Comines-Mouscron | 11 | 5 | 19 |
| BELGIUM | 850 | 1753 | 2603 |

STATISTICS ABOUT WIND BANDS IN BELGIUM IN **1928.**

| HARMONIE BANDS | FANFARE BANDS | TOTAL |
|---|---|---|
| 968 | 1975 | 2493 |

In four years there was an increase with 327 bands or 12,5%!
The economic crisis, partly due to the Wall Street Crash of 1929 and the great depression it engendered, caused massive unemployment. Many presidents and board members did their utmost to find jobs for the unemployed musicians.
Activities with a philanthropic character were still among the main goals of the wind bands.
Of course, the proceeds from these activities went to war widows and orphans and injured or handicapped war veterans. After the **1929** depression, philanthropic concerts and activities such as lotteries were meant to help the large number of unemployed.
Except for the bands affiliated directly to a political party (cf. p. 32), many bands had indirect links with those parties, while others banned all political characteristics, even all political discussions.
According to the *Annuaire Général de Musique* Belgium boasted 960 wind bands and 1919 fanfare bands in **1930,** still an increase of fanfare bands!
Also in 1930 almost all bands were involved in the centenary celebrations of the Belgian nation. Numerous wind band festivals were organized all over the country.
There were historical processions and royal visits all over the country up to in 1931.
Also in 1930 there was a World Fair at Antwerp and many bands (both amateur and military) performed on the Fair premises.
As there was a revival of leisure activities, many amateur wind bands did not confine their activities to music, a lot of sidelines were part of band life. Several bands had their own soccer team or sports club or even a theatrical company.
Throughout the thirties, life became more and more difficult due to the bad economic situation and the common people lost its interest in cultural manifestations.
With the German threat, the general mobilization on September 3, **1939** sent most musicians to the army. Once again, the normal life of most amateur wind bands was interrupted. The War only made things worse.

**World War II**

After the German invasion, the public life in the occupied nation changed completely. The German occupant soon realized that amateur wind bands were socially active associations and could be centers of patriotic resistance. So they left no stone unturned in order to hinder and fight all normal band activities. Rehearsals were prohibited, musicians and board members were submitted to awkward controls and numerous bands were disbanded because of fatuous infringements of the (German) rules.
Due to the depression in the thirties and the decreasing interest in band activities, many bands had already ceased all activities before the outbreak of the war. The mobilization had become the main reason for most amateur bands to stop all activities.
The Germans, once more (!), forbade all concerts and parades. The local authorities (appointed by the Germans) decided whether rehearsals and an occasional ball or party were allowed. But some of these gatherings were also a cover for resistance activities.

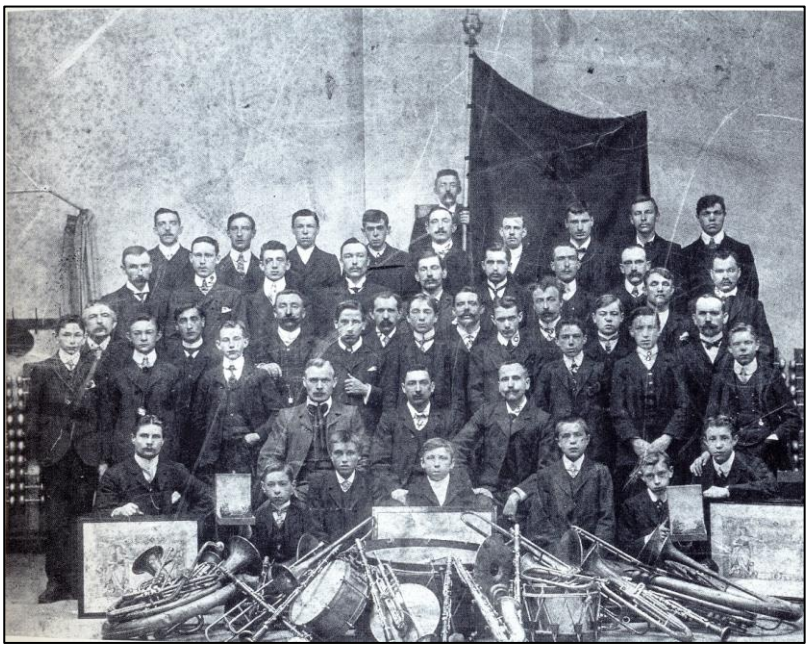
Contrary to what happened in World War I the Germans hardly claimed any musical instruments. Many band rooms were bombed and either severely damaged or completely destroyed. So many instruments and complete music libraries got lost. An incendiary bomb destroyed the library and instruments of the Antwerp socialist band *De Werker*. (cf. p. 37).[14]
It was obvious that the revival after the war would be anything but a trifle.

## Bands created between 1901 and 1945.

### *In the Province of Antwerp*:

**1900**: *Fanfare De Vrije Sinjoren* (Antwerp), *Fanfare De Kunstkring* (Mechlin), *Fanfare De Vrijheidszonen* (Wijnegem), *Fanfare Sint Laurentius* (Wilmarsdonk).
**1901**: *Muziekkapel van de Antwerpse Politie* (Antwerp), *Harmonie Statiekwartier Vooruit* (Berchem), *Fanfare Willen is Kunnen* (Berendrecht), *Katholieke Harmonie Sint Cecilia* (Edegem), *Fanfare Sint Gerarduszonen* (Geel), *Fanfare Vrijwillig Pompierskorps* (Geel), *Fanfare De Verbroedering* (Hoevenen), *Harmonie Sint Cecilia* (Mariekerke-Bornem), *Fanfare Kunst Adelt* (Mechlin).
**1902**: *Fanfare Jonge Volkswacht* (Boom), *Socialistische Fanfare De Dageraad* (Hemiksem), *Fanfare Vreugd in Deugd* (Lichtaart), *Fanfare Vermaak en Kunst* (Lille).
**1903**: *Harmonie des Usines Minerva* (Antwerp), *Harmonie De Vriendenschaar* (Antwerp), *Vlaamse Volksharmonie* (Antwerp).
**1904**: *Harmonie De Violet* (Antwerp), *Harmonie Heilige Familie* (Bornem-Branst), *Fanfare De Ware Vrienden* (Deurne), *Socialistische Harmonie Morgenrood* (Hoboken), *Fanfare Voor Eer en Deugd* (Hoogstraten), *Fanfare De Ware Vrienden* (Sint-Katelijne-Waver), *Fanfare Sint-Cecilia* (Zwijndrecht).
**1905**: *Fanfare Onze Jongens* (Kaulille*), Liberale Fanfare De Vreugdegalm* (Antwerp), *Liberale Fanfare De Getrouwen* (Antwerp*), Fanfare De Onafhankelijken* (Geel), *Fanfare Libérale* (Hoboken), *Fanfare Sint-Jan* (Vremde).
**1906**: *Harmonie De Dageraad* (Antwerp), *Harmonie Concordia* (Gooreind), *Fanfare Sint-Jan- Berchmans Vrienden* (Mechlin), *Fanfare Voor Eer en Deugd* (Hoogstraten), *Socialistische Harmonie Verbroedering* (Niel), *Fanfare De Strijders* (Oosterwijk).
**1907**: *Fanfare Verenigde Elevatorsbedienden* (Antwerp), *Fanfare De Verenigde Staatsbedienden* (Boechout), *Harmonie De Toekomst* (Borgerhout), *Harmonie Onder ons zal 't wel gaan* (Lier), *Liberale Fanfare Orpheus* (Merksem).
**1908**: *Harmonie Massenet* (Antwerp), *Harmonie St Remi* (Baarle-Hertog), *Harmonie Vrede en Eendracht* (Geel), *Socialistische Harmonie Vooruit* (Lier), *Fanfare Nut en Vermaak* (Ravels).
**1909**: *Fanfare De Vriendenband* (Antwerp), *Fanfare Verbroedering der Antwerpse Trambedienden* (Antwerp), *Fanfare Rust Roest* (Heist-op-den-Berg), *Fanfare Sint Isidorus* (Olen), *Fanfare Sint-Cecilia* (Walem).
**1910**: *Harmonie Verdi* (Antwerp), *Harmonie Emiel Wambach* (Antwerp), *Fanfare Sint Hubertuskring* (Berchem), *Fanfare De Trouwe Vrienden* (Duffel), *Fanfare Hoop in de Toekomst* (Bornem), *Fanfare Deugd verheft* (Putte), *Harmonie Katholieke Gilde* (Rumst), *Fanfare Verenigde Vrienden* (Wilmarsdonk).
**1911:** *Fanfare Antwerpse Wezenkring* (Antwerp), *Socialistische Harmonie Strijd voor 't Recht* (Antwerp), *Fanfare Deugd en Vreugd* (Geel).
**1912**: *Liberale Harmonie Jan Van Rijswijk* (Antwerp), *Fanfare Liberale Jonge Wacht* (Antwerp), *Harmonie Liberale Bond Eerste Wijk* (Antwerp), *Vooruitstrevende Liberale Fanfare Rossini* (Antwerp), *Harmonie Zucht naar Kunst* (Bornem-Branst), *Harmonie Sint Cecilia* (Hoogstraten), *Fanfare De Katholieke Strijders* (Olmen), *Liberale Fanfare* (Olmen), *Fanfare De Vrije Kunst* (Westerlo).
**1913**: *Liberale Harmonie* (Boechout).
**1914***: Harmonie De Vriendenkring* (Berchem).
**1915**: *Fanfare De Verbroedering* (Borgerhout), *Fanfare Nooit Gedacht* (Geel).
**1916**: *Harmonie Eendracht maakt Macht* (Zoersel).
**1918**: *Fanfare De Toekomst* (Olen).
**1919**: *Harmonie Sint Jansplaatsvrienden* (Antwerp), *Socialistische Fanfare Werkersvreugd* (Berlaar), *Fanfare Sint Donatus* (Bouwel), *Socialistische Harmonie Ontwaking* (Deurne), *Fanfare De Standaard* (Eindhout), *Socialistische Harmonie De Werker* (Essen), *Vlaamse Harmonie* (Geel), *Socialistische Fanfare Werkersvreugd* (Kapellen), *Harmonie Vrede en Eendracht* (Lint), *Socialistische Harmonie De Werker* (Mechlin), *Socialistische Harmonie De Volkskreet* (Merksem), *Harmonie Kunst en Vermaak* (Niel), *Katholieke Fanfare Nut en Vermaak* (Ruisbroek-Puurs), *Socialistische Harmonie Naar Gelijkheid en Recht* (Schelle), *Gilden Harmonie* (Schoten), *Liberale Harmonie* (Schoten).

[14] *100 Jaar Geschiedenis van de Socialistische Harmonie "De Werker",* Antwerpen Zurenborg, 1993, s.p.



**23.** ***Socialistische Harmonie "Arbeid en Kunst" Antwerp 1909.***

**1920**: *Harmonie Bond der Gewezen Krijgsgevangenen* (Antwerp), *Harmonie van het Arsenaal van Constructie* (Antwerp), *Harmonie des Anciens Soldats* (Antwerp), *Vlaamsche Frontharmonie* (Berchem), *Liberale Volksharmonie* (Boom), *Liberale Fanfaren* (Borsbeek), *Socialistische Fanfare Arbeiders Vooruit* (Duffel), *Katholieke Harmonie* (Hoboken), *Liberale Fanfare Recht door Zee* (Kalmthout), *Fanfare Oud Strijders* (Kessel-Nijlen), *Fanfare Willen is Kunnen* (Mechlin), *Socialistische Harmonie De Dageraad* (Mortsel), *Harmonie Sint Laurentius* (Oostmalle), *Socialistische Harmonie Arbeid adelt* (Puurs), *Socialistische Harmonie Vooruitzicht* (Ruisbroek-Puurs), *Socialistische Harmonie De Volkswil* (Turnhout), *Socialistische Harmonie De Rode Garde* (Wilrijk).
**1921**: *Harmonie Strijd voor Recht - De Metaalbewerker* (Antwerp), *Socialistische Harmonie Voor Recht en Vrijheid* (Balen), *Fanfare Saint Joseph des Mines et Fonderies de la Vieille-Montagne* (Balen), *Socialistische Muziekvereniging Kunst na Arbeid (Berendrecht), Socialistische Harmonie Vermaak na Taak (Bornem), Socialistische Fanfare Arbeid* (Ekeren), *Harmonie Vlijt en Volharding* (Essen), *Socialistische Harmonie Vooruit* (Geel), *Fanfare Eendracht en Vrede* (Gravenwezel), *Socialistische Harmonie De Broederband* (Herentals), *Fanfare Ons Genoegen* (Kalmthout), *Fanfare De Heidebloem* (Kalmthout), *Socialistische Harmonie Morgenrood* (Kontich), *Socialistische Harmonie Vooruitzicht* (Niel), *Socialistische Harmonie Arbeid adelt* (Stabroek).
**1922:** *Fanfare De Gouden Lier* (Antwerp), *Harmonie American Petroleum Company* (Antwerp), *Fanfare Antwerpse Turnvereniging* (Antwerp), *Fanfare Socialiste de Kiel* (Antwerp), *Harmonie Sint Cecilia* (Lippelo), *Harmonie Nationale Oudstrijdersbond* (Mechlin), *Harmonie Union des Travailleurs du Chemin de Fer* (Mechlin), *Socialistische Harmonie Onze Toekomst* (Mol), *Harmonie De Broederband* (Rijkevorsel), *Fanfare De Vrijheid* (Rijmenam), *Socialistische Harmonie De Opbeuring* (Schoten), *Harmonie Christen Werkersverbond* (Turnhout), *Socialistische Harmonie Vooruit* (Zandvliet).
**1923:** *Harmonie Beerschot Athletic Supporters Club* (Antwerp), *Frontharmonie* (Antwerp), *Harmonie Wampegalm (*Arendonk), *Fanfare Moed zet Bloed* (Lint), *Fanfare Sint-Jan-Baptist* (Poederlee), *Sint Cecilia* (Ruisbroek-Puurs), *Liberale Fanfare De Korenbloem* (Schelle), *Fanfare De Broederband* (Wechelderzande).
**1924:** *Fanfare De Verenigde Lillonaren* (Antwerp), *Harmonie Kunst en Liefdadigheid* (Antwerp), *Harmonie Leo XIII* (Lier), *Harmonie Glaverbel* (Mol), *Fanfare De Vliegende Jannen* (Viersel), *Fanfare De Kempengalm* (Vlimmeren), *Socialistische Harmonie Volharding* (Willebroek).
**1925**: *Liberale Fanfare Antoon Van Dijck* (Antwerp), *Harmonie De Verenigde Heystenaren* (Antwerp), *Harmonie De Verenigde Noord-Brabanders* (Antwerp), *Fanfare Katholieke Vlaamsche Zuiderbond* (Antwerp), *Fanfare Nooit Vermoeid* (Boom), *Fanfare De Rupelvrienden* (Boom), *Harmonie Tubantia* (Borgerhout), *Fanfare De Vredegalm* (Houtvenne), *Harmonie Sint Apollonia* (Mol-Achterbos), *Fanfare Sint Isidoor* (Poederlee), *Fanfare De Verenigde Sint Catharina Vrienden* (Sint-Katelijne-Waver).
**1926:** *Fanfare Hoger-Op* (Mielen), *Vlaamsche Harmonie* (Lier), *Socialistische Harmonie Kunst na Arbeid* (Meerhout), *Fanfare Sint Apollonia* (Putte).

**1927**: *Fanfare De Gouden Lier* (Beerzel), *Fanfare Supportersclub K.V. Mechelen* (Mechlin), *Klauwaerts Harmonie* (Mol-Millegem), *Fanfare Kristen Volksbond Sint Jozef* (Olen), *Harmonie De Verenigde Vrienden* (Pulle).
**1928**: *Liberale Harmonie Edouard Pecher* (Antwerp), *Harmonie Ontwikkeling* (Arendonk), Harmonie *Sint Lutgardis* (Mol), *Fanfare Sint Antonius* (Oud-Turnhout), *Harmonie Sint-Jan* (Turnhout).
**1929**: *Fanfare De Vrije St. Annazonen* (Antwerp), *Harmonie der Invaliden* (Antwerp), *General Motors Band* (Antwerp), *Harmonie De Vriendenschaar* (Deurne), *Harmonie Sint Laurentius* (Geel), *Harmonie Sint Odrada* (Mol-Millegem), *Harmonie Turners-Rerum Novarum* (Mol), *Harmonie Kunst Adelt* (Oppuurs).
**1930:** *Fanfare De Moedige Renners* (Antwerp), *Harmonie Nationale Strijdersbond* (Schoten).
**1931:** *Harmonie De Ware Vrienden* (Brecht), *Harmonie De Vriendenband* (Sint-Antonius/Zoersel).
**1932**: *Socialistische Fanfare De Vrijheid* (Beerzel), *Socialistische Harmonie Ontvoogding* (Deurne*), Fanfare De Goorse Bloesem* (Heist-op-den-Berg), *Katholieke Harmonie Verbroedering* (Kapellen), *Fanfare De Ware Vrienden* (Sint-Job-in-'t Goor), *Socialistische Harmonie Gelijkheid en Recht* (Terhagen).
**1933**: *Harmonie der Antwerp Supporters* (Deurne), *Fanfare Door Eigen Kracht* (Deurne*), Socialistische Fanfare Kom bij Kameraad* (Nijlen).
**1934*:*** *Fanfare De Trouwe Vrienden* (Itegem), *Harmonie De Vriendenkring* (Mol).
**1935**: *Fanfare Willen is Kunnen* (Berlaar).
**1936**: *Harmonie Vrij Vooruit* (Eisden).
**1937**: *Harmonie Vrede en Vermaak* (Borsbeek).
**1941**: *Harmonie Dienst der Openbare Reiniging* (Antwerp).
**1944**: *Harmonie Sint-Lambertus* (Hoeselt).

## *In the Province of Brabant*

**1902**: *Harmonie Sint Martinus* (Weerde).
**1904**: *Fanfare van de Boerenbond* (Schaffen).
**1906**: *Fanfare Eendracht Westrode* (Meise).
**1907**: *Fanfare De Nachtegaal* (Vilvoorde).
**1910**: *Fanfare De Onze* (Heppen), *Fanfare Deugd en Vreugd* (Waanrode).
**1912:** *Fanfare Vlaams en Vrij* (Bekkevoort), *Harmonie De Werkmanzonen* (Schoonderbeuken).
**1920**: *Société Royale Musicale "L'Indépendance*", *Le Réveil Tillicien* (Villers-la-Ville).
**1923**: *Harmonie de la Police de Bruxelles* (Brussels).
**1924**: *Fanfare De Vreugdegalm* (Drieslinter).
**1928**: *Fanfare De Vrije Vlaamse Zonen* (Nieuwenrode).
**1929**: *Fanfare Verbroedering Oudstrijders* (Beigem).
**1930**: *Harmonie Sint Isidorus* (Wilsele).
**1931**: *Fanfare Sint Cecilia* (Waarloos).

## *In the Province of East-Flanders*

**1901**: *Gentse Politieharmonie* (Ghent), *De Verenigde Kappers* (Ghent).
**1902**: *Socialistische Fanfare De Zon* (Wetteren), *Muziek Pedaalclub* (Wetteren), *Harmonie Sint-Georges* (Eeklo).
**1903**: *Fanfare Franciscus Xaverius* (Elversele), *Fanfare Flora* (Evergem).
**1905**: *Fanfare Sint-Cecilia* (Appelterre).
**1906**: *Socialistische Fanfare Willen is Kunnen* (Temse).
**1907**: *Fanfare De Kunstminnende Vrienden* (Kieldrecht), *Fanfare Sint Ceciliakring* (Elversele), *Fanfare Sint-Jozef* (Meldert).
**1908**: *Katholieke Fanfare Onder Ons* (Denderwindeke), *Fanfare De Xaverianen* (Volkegem), *Fanfare Voor God en Vaderland* (Bottelare).
**1909**: *Liberale Fanfare Voorwaarts* (Ninove), *Fanfare Sint-Cecilia* (Erondegem), *Fanfare De Braakmans-zonen* (Boekoute), *Fanfare van de Katholieke Kring* (Hamme).
**1910**: *Harmonie Sint Antoniusvrienden* (Ghent), *Fanfare De Zwanenzonen* (Drongen), *Fanfare Sint-Cecilia* (Wondelgem), *Liberale Fanfare Onder Ons* (Baasrode), *Fanfare Zonder Naam maar niet zonder Hart* (Serskamp), *Christelijke Fanfare Kunst en Eendracht* (Aalst), *Fanfare Eendracht is Macht* (Okegem), Fanfare De Eendracht (Mater), *Fanfare Sint-Pieter* (Bachte-Maria-Leerne), *Liberale Fanfare De Vrijheid* (Semmersake)
**1911**: *Fanfare leren vereert* (Nokere).
**1912**: *Ons Vermaak* (Eksaarde), *Fanfare Sint-Cecilia* (Ronse), *Fanfare De Xaverianen* (Maarke-Kerken), *Fanfare Sint-Cecilia* (Zingem).
**1913**: *Socialistische Fanfare De Voorwacht* (Ninove).
**1914**: *Fanfare Euterpia* (Verrebroek).
**1918**: *Verbroedering* (Steendorp).

**1919**: *Harmonie Nationaal Verbond der Oorlogsinvaliden* (Ghent), *Socialistische Harmonie Vooruit* (Lokeren), *Socialistische Fanfare Door Eendracht Saamgebracht* (Sint-Gillis-Dendermonde), *Socialistische Fanfare Recht door Zee* (Hamme), *Fanfare Onder Ons* (Leupegem), *Socialistische Harmonie Voor ons Recht* (Deinze), Harmonie Vrank en Vrij (Nazareth).
**1920**: *Harmonie De Frontmuzikanten* (Ghent), *Socialistische Harmonie Vooruitzicht* (Ghent), *Katholieke Werkersharmonie Recht door Zee* (Temse), *Socialistische Fanfare Arbeid en Kunst* (Kruibeke), *Socialistische Fanfare Strijd naar Recht* (Rupelmonde), *Fietsfanfare De Eendracht* (Lokeren), *Fanfare De Broederband* (Stekene), *Fanfare Union Chimique* (Schoonaarde), *Socialistische Harmonie Vooruit* (Zele), *Socialistische Fanfare De Ware Werkersvrienden* (Buggenhout), *Frontersfanfare* (Erembodegem), *Fanfare Edel Vreugd en Kunst* (Aaigem), *Socialistische Harmonie De Werker* (Denderleeuw), *Fanfare Kunst en Eendracht* (Welle), *Fanfare Sint-Jansvrienden* (Hemelveerdegem), *Fanfare van de Xaverianen* (Asper).
**1921**: *Socialistische Fanfare De Voorwacht* (Sint-Amandsberg), *Fanfare De Oudstrijders* (Melle), *Socialistische Harmonie Germinal* (Dendermonde), *Fanfare Sint-Cecilia* (Moerzeke), *Christelijke Werkliedenharmonie De Eendracht* (Wetteren), *Socialistische Fanfare De Vrije Werklieden* (Lebbeke), *Harmonie Ons Huis* (Geraardsbergen), *Fanfare De Bijenkorf* (Etikhove), *Fanfare De Verbroedering* (Nevele).
**1922**: *Socialistische Fanfare* (Beveren-Waas), *Fanfare van het Nationale Spoorwegsyndikaat* (Sint-Gillis Dendermonde), *Volksfanfaren* (Okegem), *Socialistische Harmonie Werkersvreugd* (Assenede).
**1923**: *Socialistische Harmonie Na Arbeid Kunst* (Baasrode), *Fanfare Sint-Cecilia* (Serskamp), *Vrije Kunstkring* (Zottegem), *Fanfare Deugd en Vreugd* (Roborst).
**1924**: *Fanfare Leopold en Albertisten* (Kieldrecht), *Katholieke Harmonie Sint Egidius* (Sint-Gillis-Dendermonde), *De Morgenster* (Buggenhout), *Fanfare Sint-Cecilia* (Zulte), *Socialistische Harmonie Vooruitzicht* (Eeklo).
**1925**: *Socialistische Fanfare Jong Vooruit* (Grembergen), *Vlug en Vrij onder de Zon* (Zele), *Fanfare De Ware Vlamingen* (Kalken), *Harmonie De Christene Werklieden* (Waarschoot).
**1926**: *Fanfare Kunst Veredelt* (Beervelde), *Harmonie Sint-Antonio* (Dendermonde), *Liberale Fanfare Sint-Cecilia* (Meldert), *Harmonie De Heidebloem* (Lembeke).
**1927**: *Harmonie Sint-Lutgardis* (Grembergen), *Fanfare Sint-Isidorus* (Buggenhout), *Fanfare De Eikelkrans* (Oosteeklo).
**1928**: *Socialistische Fanfare Morgenrood* (Tielrode).
1**929**: *Muziekkapel Vrijwillige Brandweer* (Zele), *Fanfare Kunst en Vermaak* (Kerksken), *Fanfare Sint-Martinus* (Balegem).
**1930**: *Katholieke Harmonie Hoger Op* (Mariakerke), *Socialistische Fanfare Arbeid en Kunst* (Steendorp), *Harmonie Sint-Anna* (Wetteren).
**1931**: *Werkersharmonie Lenin* (Ghent), *Volksopbeuring* (Massenem*), Koninklijk Fanfare Orkest Volksopbeuring* (Massemen).
**1932**: *Fanfare 't en Zal* (Kieldrecht), *Het Vlaams Muziek* (De Klinge).
**1933**: *Socialistische Harmonie Kunst na Arbeid* (Zelzate), *De Broederband* (Lokeren).
**1935**: *Fanfare Hoger Op* (Uitbergen), *Fanfare Football club De Eendracht* (Aalst), *Fanfare Sint-Pietersvrienden* (Uitbergen).
**1939**: *Harmonie van de Boelwerf* (Temse). **1940**: *Fanfare Sint-Cecilia* (Burst) **1944**: *Fanfare Sint-Michielskring* (Sint-Laureins).



**24. *Kon. Fanfare "Sint-Cecilia" Geraardsbergen 1910.***

### *In the Province of Hainaut*.

**1900**: *Royale Fanfare Communale* (Amougies).
**1901**: *Fanfare Royale Union Saint Denis* (Irchonwelz).
**1904**: *Fanfare Saint-André du Bizet* (Ploegsteert).
**1907**: *Royale Fanfare Communale* (Bonsecours).
**1909**: *Royal Union des Fanfares Sainte-Cécile* (Moulbaix).
**1912**: *Fanfare La Fraternelle* (Anserœul).
**1918**: *Société des Fanfares* (Meslin-l'Evêque).
**1919**: *Fanfare Union Vieux Leuzoise* (Leuze), *Fanfare La Lyre Amicale* (Saint-Sauveur), *Royal Union Musicale* (Templeuve).
**1920**: *Fanfare l'Union Ouvrière* (Blaton).
**1922**: *Harmonie Démocratique La Mouscronnoise* (Mouscron), *Fanfare Les Amis de l'Art Musical (*Russeignies).
**1923**: *Harmonie Indépendante l'Avenir* (Herseaux), *Fanfare L'Union* (Maubray).
**1924**: *Royale Fanfare La Fraternité* (Péruwelz).
**1925**: *Royale Harmonie du Racing Club* (Tournai).
**1926**: *Harmonie Royale Union Sportive* (Tournai).
**1936**: *Fanfare La Concorde* (Ellignies-Sainte-Anne).
**1936**: *Fanfare Ouvrière* (Pottes).
**1944**: *Harmonie Indépendante Concordia* (Dottignies), *Harmonie Communale* (Leers Nord).

### *In the Province of Liege*

**1906**: *Fanfare Union Waremmienne* (Waremme) .
**1908**: *Fanfare cycliste Le Guidon Hesbignon* (Haneffe).
**1910**: *Harmonie L'Avenir* (Liers).
**1911**: *Harmonie Le Réveil Sartois* (Sart).
**1913**: *Fanfare L'Union* (Marchin).
**1922**: *Harmonie Communale* (Teuven).
**1924**: *Harmonie Les Amis Réunis* (Eben Emael.

### *In the Province of Limburg*.

**1900**: *Fanfare La Goyétoise* (Jeuk), *Fanfare Sint Isidorus* (Molenbeersel), *Fanfare De Pruimelaren* (Vliermaal).
**1901**: *Fanfare Sint-Jan* (Berbroek), *Fanfare Statiegalmen* (Hamont), *Fanfare In Vriendschap en Vrede* (Loksbergen), *Fanfare Hoop in de Toekomst* (Lommel), *Fanfare Vreugd in Deugd* (Ophoven).
**1902**: *Fanfare De Juliusvrienden* (As), *Fanfare De Verenigde Vrienden* (Heusden).
**1903**: *Fanfare Broederkring* (Houthalen), *Fanfare Hoeverheidegalm* (Houthalen-Lillo), *Fanfare Sint- Dionysius* (Opoeteren).
**1904**: *Fanfare Sint-Jozef* (Leopoldsburg), *Fanfare Sint-Kristoffel* (Opgrimbie).
**1905**: *Nenias-Club* (Beverlo).
**1906**: *Fanfare De Lauwerkrans* (Mopertingen).
**1907**: *Fanfare Vermaak na Arbeid* (Aalst).
**1908**: *Harmonie Sint-Cecilia* (Kuringen), *Fanfare De Grensbewoners* (Lanaken).
**1909**: *Fanfare Onder Ons* (Gruitrode), *Fanfare Sint-Jozef* (Tongerlo), *Fanfare De Katholieke Jeugd* (Vechmaal).
**1910**: *Muziekmaatschappij De Vlaamse Leeuw* (Alken), *Fanfare Ons Verlangen* (Beverst), *Fanfare Eendracht is Macht* (Bovelingen), *Harmonie Sint-Barbara van de Koolmijnen André Dumont* (Genk), *Fanfare Alliance* (Kanne), *Fanfare Sint-Jozef* (Opglabbeek).
**1911**: *Fanfare Sint-Hubertus* (Neerglabbeek), *Harmonie Concordia van de Metallurgie Overpelt* (Overpelt), *Fanfare van Tervant* (Paal), *Fanfare Mont-Franc* (Sluizen), *Fanfare Sint-Katharina* (Zutendaal).
**1912**: *Fanfare Sint-Aloysius* (Alken), *Fanfare Sint Georges* (Boorsem), *Harmonie van de Kolenmijnen Maas* (Eisden), *Fanfare Sint-Trudo* (Opitter).
**1913**: *Fanfare Vermaak na Arbeid* (Velm).
**1914** *Mijnharmonie van Winterslag* (Genk).
**1919**: *Muziekkapel van de Brandweer* (Beringen), *Fanfare Kunst na Arbeid* (Grote Brogel), *Fanfare De Vossen* (Kanne).
**1920**: *Fanfare De Heropkomst* (Beverlo), *Kunstkring Alexis Pierloz* (Hasselt), *Fanfare De Verenigde Vrienden* (Munsterbilzen).
**1921**: *Harmonie Sint Cecilia* (Genk), *Sint Lambertusfanfare* (Kwaadmechelen), *Fanfare Sint-Isidorus* (Rijkhoven), *Harmonie Eer en Deugd* (Rosmeer), *Fanfare Rust Roest* (Sint-Truiden Bevingen), *Harmonie Strijd voor Vrijheid* (Tongeren), *Harmonie Sint-Michiel* (Veldwezelt-Kesselt).
**1922**: Sint Jozefsfanfare (Boorsem-Kotem), *Fanfare Sint-Lucia* (Tessenderlo), *Fanfare Sint-Cecilia* (Tessenderlo-Schoot), *Fanfare Sint-Cecilia* (Vucht), *Oude Fanfare Sint-Cecilia* (Vucht).

**1923**: *Fanfare De Hoop* (Gellik).
**1924**: *Harmonie der Kolenmijnen Beringen-mijn* (Beringen), *Harmonie van de Katholieke Wacht* (Bilzen), *Harmonie De Volksgalm* (Zichen-Zussen-Bolder).
**1925**: *Fanfare Voor Recht en Vrijheid* (Nerem), *Fanfare De Vriendenkring* (Oostham), *Harmonie des Produits Chimiques* (Tessenderlo).
**1926**: *Fanfare Ons Genoegen* (Hamont), *Fanfare De Vrolijke Makkers* (Oostham), *Fanfare Sint Martinus* (Opgrimbie), *Harmonie Sint-Hubertus* (Runkst), *Harmonie Kristene Gildebroeders* (Valmeer), *Fanfare Sint-Cecilia* (Vliermaal).
**1927**: *Fanfare Sint-Lutgardis* (Tessenderlo-Hulst).
**1929**: *Socialistische Muziekvereniging De Verbroedering* (Sint-Truiden).
**1930**: *Hoger Op* (Beringen), *Harmonie Sint-Michiel* (Bree), *Oude Fanfare Sint-Martinus* (Dilsen), *Vlaamse Harmonie* (Sint-Truiden).
**1931**: *Fanfare Sint-Eligius* (Lommel-Werkplaatsen), *Fanfare Eigen Volk* (Zolder-Viversel).
**1932**: Harmonie Recht door Zee (Eigenbilzen), *Mijnharmonie Sint-Cecilia* (Genk-Zwartberg), *Katholieke Vlaamse Harmonie* (Peer).




**25. *Harmonie "Caecilia" Izel (Luxemburg) 1923.***

## *In the Province of Luxemburg*

**1900**: *L'Echo des Montagnes* (Grand-Halleux), *Philharmonie Union* (Sterpenich), *Fanfare Saint-Joseph* (Sterpigny).
**1901**: *Harmonie Saint-Lambert* (Tellin).
**1903**: *Harmonie L'Aurore* (Autelbas-Barenich).
**1904**: *Les Echos des Trois Frontières* (Beho).
**1908**: *L'Union Faternelle* (Gouvy), *Harmonie Sainte Cécile* (Neufchâteau), *Harmonie La Stockemoise* Stockem), *Les Echos de la Lesse* (Villance).
**1909**: *Harmonie Caecilia* (Habay-la-Neuve).
**1912**: *Harmonie d'Auby* (Auby-sur-Semois).
**1919**: *Harmonie Les Echos de la Batte* (Battincourt).
**1920**: *Harmonie de L'Institut Sainte-Marie* (Arlon), *Harmonie Saint-Pierre* (Châtillon), *Harmonie des Dolmens* (Wéris).
**1921**: *Harmonie Saint-Rémy* (Halanzy), *Harmonie Saint-Joseph* (Vance).
**1922**: *Harmonie Caecilia* (Izel).
**1923**: *Fanfare Les Indépendants* (Athus).
**1924**: *Harmonie L'Alliance* (Selange).
**1925**: *Fanfare de Bovigny* (Bovigny), *Harmonie Le Réveil* (Limerlé), *Fanfare Les Echos du Thier* (Petit-Thier).
**1926**: *Harmonie Ouvrière "L'Espérance*" (Aubagne).
**1927**: *Harmonie Concordia* (Hondelange)

**1928**: *Fanfare Concordia* (Heinstert), *Harmonie L'Amicale* (Hondelange).
**1929**: *Harmonie Saint-Martin* (Léglise).
**1930**: *L'Union de la Batte* (Battincourt).
**1934**: *Les Clairons de l'Avenir* (Borlon).
**1944**: *Harmonie Communale* (Marche-en-Famenne).

### *In the Province of Namur*

**1900**: *Fanfare L'Union* (Fraire).
**1904**: *Harmonie Sainte Cécile* (Gonrieux).
**1905**: *Harmonie L'Avenir* (Andenne).
**1908**: *Fanfare Saint-Roch* (Lonzée), *Harmonie Ouvrière* (Saint-Servais).
**190**9: *Harmonie Les Echos de la Houille* (Gedinne), *Fanfare Les Amateurs* (Hastière-par-delà).
**1910**: *Harmonie La Fraternelle* (Andenne-Seilles).
**1911**: *Fanfare Les Echos de la Frontière* (Feschaux).
**1913**: *Harmonie Saint-Charles* (Floreffe).
**1920**: *Fanfare Communale* (Berzée).
**1921**: *Fanfares Royales* (Gesves).
**1923**: *Fanfare Les Gais Amis* (Namur).
**1926**: *Harmonie Les Enfants du Pays* (Gontrieux).
**1927**: *Harmonie L'Eveil* (Malonne).
**1930**: Harmonie Saint-Martin (Eprave).
**1931**: *Fanfare Saint-Martin* (Evrehailles).
**1938**: *Harmonie de l'Amicale du Personnel des Usines Solvay* (Jemeppe-sur-Sambre).



**26.** ***Harmonie "Ypriana" Ypres 1930.***

### *In the Province of West-Flanders*

**1900**: *Fanfare Sint-Cecilia* (Assebroek), *Fanfare Sint Cecilia* (Steenbrugge).
**1901**: *Harmonie Sint-Cecilia* (Blankenberge).
**1901**: *Harmonie Onder Ons* (Kortrijk).
**1902**: *Fanfare De Geniale Jongens* (Waregem).
**1903**: *Fanfare Hoger Op* (Sint-Eloois-Vijve).
**1904**: Fanfare Sint-Cecilia (Elverdinge), *Socialistische Harmonie De Plicht* (Menen), *Stadsharmonie* (Oostende).
**1905**: *Fanfare Vrede en Eendracht* (Kachtem), *Fanfare Sint Cecilia* (Zillebeke).
**1906**: *Fanfare Sint-Jan* (Marke), *Musique du Collège* (Oostende), *Socialistische Harmonie Volksrecht* (Kortrijk).
**1907**: *Fanfare De Leiegalm* (Bissegem).
**1908:** *Fanfare De Eendracht* (Ingooigem), *Harmonie Kunst en Deugd* (Wakken), Harmonie Sint-Cecilia (Heist).

**1911**: *Harmonie Eendracht en Vooruitgang* (Emelgem)*, Fanfare Kunst en Vermaak* (Lissewege), *Harmonie Eigen Schoon* (Wevelgem).
**1912**: *Harmonie Kunst en Eendracht* (Lendelede), *Fanfare Sint Cecilia* (Klemskerke-De Haan).
**1918**: *Socialistische Fanfare Arbeid* (Wevelgem).
**1919**: *Fanfare De Kunstvrienden* (Sint-Elooiswinkel).
**1922**: *Fanfare Kunst na Arbeid* (Kortrijk).
**1919**: Fanfare Sint Cecilia (Moerkerke), *Fanfare Willen is Kunnen* (Beerst).
**1920**: *Harmonie Ypriana* (Ieper), S*coutsharmonie* (Brugge), *Socialistische Harmonie Werkerswelzijn* (Brugge), *Socialistische Harmonie Vooruit* (Harelbeke), *Socialistische Harmonie Onze Plicht* (Rekkem), *Harmonie Sint-Cecilia* (Sint-Kruis), *Fanfare Kunst na Arbeid* (Kortrijk).
**1921**: *Harmonie De Noordstar* (Oostende), *Harmonie Sint Cecilia* (Poperinge), *Harmonie De Volksvreugd* (Proven), *Socialistische Harmonie Door Strijd naar Kunst* (Roeselare), *Harmonie Sint Cecilia* (Zonnebeke).
**1922**: Fanfare Kunst veredelt (Gullegem), *Harmonie Leo XIII* (Izegem), *Socialistische Harmonie De Voorwacht* (Izegem), *Fanfare Sint Joris* (Koekelare), *Harmonie Hoger Op* (Marke), *Fanfare Kunst is ons Vermaak* (Rollegem-Kapelle).
**1923**: *Fanfare Sint-Cecilia* (Deerlijk), *Harmonie De Lustige Vrienden* (Oeselgem), *Het Gildemuziek* (Roeselare), *Fanfare De Ware Vrienden* (Ooigem), *Fanfare De Vlaamse Vrienden* (Vlamertinge), *Harmonie Vrij en Blij* (Lauwe).
**1925**: *Fanfare De Vijverzonen* (Dikkebus), *Woudfanfare* (Houthulst), *Harmonie Jong en Moedig* (Bissegem), *Kristelijke* Werkersharmonie Onder Ons (Wervik), *Harmonie Vreugd in Deugd* (Meulebeke).
**1926**: *Fanfare Ridder Janszonen* (Dadizele), *Harmonie Vermaak na Arbeid* (Tielt).
**1927**: *Fanfare Sint-Cecilia* (Ardooie), *Fanfare De Leievrienden* (Beveren-Leie), *Harmonie Werkmanskunst* / Kuurnse Gilden (Kuurne) , Fanfare De Leiezonen (Beveren-Leie).
**1928:** *Waregems Harmonieorkest* (Waregem).
**1929**: *Fanfare Don Bosco* (Kortrijk).
**1931**: *Fanfare Sint-Cecilia* (Vichte), *Harmonie Kunst Veredelt* (Ingelmunster), *Fanfare Ik dien* (Vichte).
**1932**: *Katholieke Fanfare* (Nieuwkerke).
**1936**: *Fanfare Sint-Cecilia* (Ichtegem).
**1938**: *Harmonie Crescendo* (Sint-Michiels).
**1944**: *Harmonie De Verenigde Vrienden* (Sint-Denijs/Zwevegem).



***27. Harmonie Sint-Cecilia, Waregem 1928.***

## BANDS AND POLITICS.

The introduction of the proportional representation for the first time at the elections of May 27, **1900** engendered a serious regression of the absolute majority of the Catholic Party in the Chamber of Deputies. Yet this majority was still sufficient to have a completely catholic government, even when the party got its lowest score at the 1910 elections. The proportional representation was most advantageous for the Liberal Party, whereas the Socialist Party only got few new votes. That's why the socialists required an electoral reform tending towards the universal singular suffrage (general single voting right).
It should be stated that during this period, up to World War I, the catholic government had realized important things, such as the takeover of Congo[15], an increasing social legislation, the introduction of the compulsory military service and a considerable economic expansion.
However, the tension between the parties on a national level was increasing due to the problems of the national education system, the "Flemish Problem" and the struggle for universal singular suffrage. The latter required another change of the constitution which the conservatives refused.
Many bands did not want to be involved in politics or to be linked to one or other political party, even if the press often suggested certain links. A fine example is the reaction of the band of Saint-Servais in the Province of Namur against some allegations published in the newspaper *L'Ami de l'Ordre* of February 17, 1909. Two days later, the band's president and secretary reacted as follows in a letter to the same newspaper:

> *"... Notre patron n'est nullement le Conseil Communal, mais Sainte Cécile, patronne commune à tous les musiciens. Le Conseil Communal n'a absolument rien à voir dans l'administration de notre société; la seule « férule » sous laquelle nous marchons, c'est notre règlement ; nous n'avons à montrer ni « patte bleue, ni patte rouge » à personne ; nous ne sommes « sous la coupe » nous ne marchons « ni au doigt ni à l'œil » de personne. Chacun est libre chez nous et nous respectons la liberté de chacun. Nous n'avons rien de commun avec la politique : l'article premier de notre règlement est ainsi conçu : « La société a pour but de procurer à ses membres, des distractions honnêtes. Toutes les questions politiques en seront écartées ; son but principal est la musique »...*[16].
>
> [… Our Patron (boss) is not the town council but Saint Cecilia, patron (saint) of all musicians. The town council has nothing whatsoever to do with the administration of our society; the only things we are submitted to are our own bylaws; we do not have to obey neither to the 'blues' (liberals) nor to the 'reds' (socialists). Everybody in our society is completely free and we respect every member's freedom. We do not have anything in common with politics: the first article of our bylaws clearly states: "The society's goal is to offer honest entertainment to its members. All political issues will be banned; the principal aim is music…]

We had already seen in the previous chapter, that many bands did not want to be involved in politics, but as politics became more and more important in society and also gradually involved all the social categories of society, the "coloring" of a great part of the wind band world had become inevitable.

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[15] In 1908, international pressure forced king Leopold II to turn the Congo Free State over to the country of Belgium. The newly named "Belgian Congo" remained a colony until the Democratic Republic of Congo gained its independence in 1960.
[16] *L'Ami de l'Ordre* (Namur newspaper) nr. 21, 1909.

After World War I there was a strong hanker after peace. Many pacifist organizations were set up and one those was the "Verbond der Vlaamse Oudstrijders" [Association of Flemish War Veterans] which boasted ten thousands of members by 1920. There were several War Veteran Bands in the country (cf. p. 21). In the same élan, new bands were called *De Vrede* [Peace] or *De Toekomst* [The Future]. Several bands tried to put an end to the local conflicts and a lot of bands amalgamated with one another. However, the real reason for these fusions was often of financial order. We find examples in Zoerle-Parwijs, Tongerlo, Westmeerbeek and several other towns and villages. This conciliatory mentality was however eclipsed by the excessive political character of society and consequently of most wind bands.
After the introduction of the general singular voting right in 1919[17], the Catholic party lost the absolute majority and from then onwards, coalition governments became the rule. This engendered the extension of the traditional political parties (Catholics, Liberals and Socialists) which had also to cope with new small political parties such as the communist party and a nationalistic Flemish party as well. The traditional parties created a lot of new wind bands.
The system of big (more or less hostile) political parties was engendered by these political transformations.
A novelty was the creation of numerous wind bands linked directly to the labor movement (s) and trade unions.

**a. CATHOLIC BANDS.**
In order to ward off the threats of new socialist bands, several catholic bands were set up, often at the initiative of the local clergy. The principal aim was to participate in religious processions, but a political involvement could hardly be denied. Some examples in the Province of Antwerp were *Fanfare Sint Donatus* (Bouwel), *Harmonie Sint Laurentius* (Oostmalle), *Fanfare De Heidebloem* (Kalmthout), *Eigen Kracht* (Deurne) and *Harmonie Sint Apollonia* (Mol-Achterbos).



**28.** ***The "Sint Martinusfanfare, Halle" opens the procession devoted to 'Our Lady of Halle' ca. 1910.***

[17] Law of May 9, 1919.

The numerous religious processions all over the country had started again and most catholic bands (affiliated to the catholic party or any other association of Roman Catholic inspiration) played a part in at least one of those processions. In Gonrieux (province of Namur) a catholic wind band *Harmonie Sainte Cécile* was created in 1905 "*in order to preserve the catholic youth who were in danger of perdition by joining the local liberal-socialist fanfare band".*
There were also numerous bands set up in the catholic secondary schools, run by priests, monks or nuns (cf. School bands p. 45).
The catholic bands, linked to a political party, a parish, a school or any other society inspired by or close to the Roman Catholic belief and church, were very numerous. When we have a look at the names of the amateur bands, we discover that a majority simply have the name of a saint. Some bands called *Saint Cecilia* claimed to be neutral, but almost all bands with other names of saints in their appellation could be considered as 'catholic' bands.
Here are some examples of bands that mentioned explicitly the terms "catholic" or "Christian" or "Gilde(n)".[18]

**In the Province of Antwerp**: 1901 *Katholieke Harmonie Sint Cecilia* (Edegem), 1904 *Harmonie Heilige Familie* (Bornem-Branst), 1910 *Harmonie Katholieke Gilde* (Rumst), 1912 *Katholieke Fanfare Nut en Vermaak* (Ruisbroek-Puurs), 1920 *Katholieke Harmonie* (Hoboken), 1922 *Harmonie Christen Werkersverbond* (Turnhout), 1924 *Harmonie Leo XIII* (Lier), 1925 *Fanfare Katholieke Vlaamsche Zuiderbond* (Antwerp), 1927 *Fanfare Kristen Volksbond Sint Jozef* (Olen) and 1932 *Katholieke Harmonie Verbroedering* (Kapellen).
**In the Province of East-Flanders**: 1908 *Katholieke Fanfare Onder Ons* (Denderwindeke), 1909 *Fanfare van de Katholieke Kring* (Hamme), 1910 *Christelijke Fanfare Kunst en Eendracht* (Aalst), 1920 *Katholieke Werkersharmonie Recht door Zee* (Temse), 1921 *Christelijke Werkliedenharmonie De Eendracht* (Wetteren), 1925 *Harmonie De Christene Werklieden* (Waarschoot) and 1930 *Katholieke Harmonie Hoger Op* (Mariakerke).
Quite special were a number of bands linked to the "Daens Movement" in East-Flanders. Adolf Daens (1839-1907) was a catholic priest who cared about the exploited poor catholic workers and set up the "Daens Movement" as opposed to the socialist workers association. This resulted in the foundation of the Flemish CVP, the Christian People's Party, in 1893. There were several bands inspired by this movement, such as *Iever en Gunst maken Kunst* (Iddergem, 1856), *De Verbroedering* (Denderleeuw, 1902), *Hou ende Trou (*Aspelare 1895-1940) and *Met IJzeren Hand* (Aalst, 1895).
**In the Province of Limburg**: 1924 *Harmonie van de Katholieke Wacht* (Bilzen) and 1932 *Katholieke Vlaamse Harmonie* (Peer). Several bands were founded within the local catholic trade unions. The fanfare bands *Kristen Werkersverbond* (Hasselt, 1921), *Hoger Op* (Beringen, 1930) and *Sint Eligius* (Lommel, 1931) and the wind band *Kristene Gildebroeders* (Valmeer, 1926). In 1945 the local parish priest created a parochial fanfare band *Sint-Cecilia* at Millen (Limburg).
**In the Province of West-Flanders**: 1922 *Fanfare Kunst na Arbeid* (Kortrijk) and *Harmonie Leo XIII* (Izegem), 1923 *Het Gildemuziek* (Roeselare), 1925 *Kristelijke Werkersharmonie Onder Ons* (Wervik), 1927 *Harmonie Werkmanskunst /Kuurnse Gilden* (Kuurne) and 1932 *Katholieke Fanfare* (Nieuwkerke).
**In the Province of Brabant**: 1887 *Katholieke Gilde* (Asse), 1892 *Katholieke Fanfare Vrije Vlaamse Zonen* (Kapelle-op-den-Bos). Several bands were set up in a local catholic society such as the *Jonge Fanfare* (Meerbeek) created as part of the 'Holy Family Society', the *Xaverianen* (Erps-Kwerps) created in the 'Saint Francis Xavier Society' and the *Sint Martinus Fanfare* (Halle) created as part of the 'Saint Martin Circle'.

[18] The word "Gilde" (guild) was chosen by numerous catholic workers associations.

**b. LIBERAL BANDS.**

The liberal party also wanted to increase the number of bands sympathizing with the party. Especially in larger towns, the liberal middle classes wanted a strong counter-weight opposed to the socialists and especially as to socialist cultural organizations and bands in particular.
So in Antwerp two liberal bands were created in 1905: *Liberale Fanfare De Vreugdegalm* and *Liberale Fanfare De Getrouwen* and another one at Hoboken called *Fanfare Libérale*. In 1907 the *Liberale Fanfare Orpheus* was set up in Merksem.
It is striking that in 1912 no less than four liberal wind bands were founded in Antwerp: *Liberale Harmonie Jan Van Rijswijk*, *Fanfare Liberale Jonge Wacht*, *Harmonie Liberale Bond Eerste Wijk* and *Vooruitstrevende Liberale Fanfare Rossini*. Regularly, new liberal bands were set up in the Province of Antwerp: 1912 *Liberale Fanfare* (Olmen), 1913 *Liberale Harmonie* (Boechout), 1919 *Liberale Harmonie* (Schoten), 1920 *Liberale Volksharmonie* (Boom), Liberale Fanfaren (Borsbeek), *Liberale Fanfare Recht door Zee* (Kalmthout), 1923 *Liberale Fanfare De Korenbloem* (Schelle), 1925 *Liberale Fanfare Antoon Van Dijck* (Antwerp) and 1928 *Liberale Harmonie Edouard Pecher* (Antwerp).
Also in the Province of East-Flanders several liberal wind bands were set up: 1909 *Liberale Fanfare Voorwaarts* (Ninove), 1910 *Liberale Fanfare Onder Ons* (Baasrode), *Liberale Fanfare De Vrijheid* (Semmersake) and 1926 *Liberale Fanfare Sint-Cecilia* (Meldert).



**29. *Liberal Fanfare Band "De XXXIV" Kapellen.***

c. **SOCIALIST BANDS.**

As mentioned in Part I (p. 295), several wind bands were set up by local socialist associations or political parties. This trend continued in the early 20th century. The then young Belgian labor movement founded numerous amateur wind bands in order to convince the people that also laborers could spend their free time usefully.
This phenomenon was no longer limited to the towns, but also in smaller entities, even in villages, socialist bands were set up. The socialist party had won a real benefit from the new singular vote right. Their principal aim was political propaganda.

Besides the concerts, most socialist bands were supposed to participate in as many political demonstrations and protest meetings as possible. In the twenties, the socialists demonstrated in order to obtain "the eight hours working day" and also to reduce the compulsory military service to six months. In the thirties they demonstrated against fascism, against the war threat, in favor of the official "lay" (neutral) educational system etc. Socialist bands were very busy as they hardly missed any of these demonstrations, both on local and on national level.

IN FLANDERS.

**In the Province of Antwerp.**

Several bands were set up by the local socialist party before World War I, but these were isolated cases: 1902 *Socialistische Fanfare De Dageraad* (Hemiksem), 1904 *Socialistische Harmonie Morgenrood* (Hoboken), 1906 *Socialistische Harmonie Verbroedering* (Niel), 1908 *Socialistische Harmonie Vooruit* (Lier) and 1911 *Socialistische Harmonie Strijd voor 't Recht* (Antwerp).

After the war there was a real boom of new socialist wind bands with no less than 28 socialist wind bands founded between 1919 and 1932. Seven bands were founded in 1919: *Socialistische Fanfare Werkersvreugd* (Berlaar), *Socialistische Harmonie Ontwaking* (Deurne), *Socialistische Harmonie De Werker* (Essen), *Socialistische Fanfare Werkersvreugd* (Kapellen), *Socialistische Harmonie De Werker* (Mechlin), *Socialistische Harmonie De Volkskreet* (Merksem) and *Socialistische Harmonie Naar Gelijkheid en Recht* (Schelle).

Six more were created in 1920: *Socialistische Fanfare Arbeiders Vooruit* (Duffel), *Socialistische Harmonie De Dageraad* (Mortsel), *Socialistische Harmonie Arbeid adelt* (Puurs), *Socialistische Harmonie Vooruitzicht* (Ruisbroek-Puurs), *Socialistische Harmonie De Volkswil* (Turnhout) and *Socialistische Harmonie De Rode Garde* (Wilrijk).

In 1921 ten new socialist bands were founded: *Harmonie Strijd voor Recht - De Metaalbewerker* [Metalworker] (Antwerp), *Socialistische Harmonie Voor Recht en Vrijheid* (Balen), *Socialistische Muziekvereniging Kunst na Arbeid (*Berendrecht*), Socialistische Harmonie Vermaak na Taak* (Bornem), *Socialistische Fanfare Arbeid* (Ekeren), *Socialistische Harmonie Vooruit* (Geel), *Socialistische Harmonie De Broederband* (Herentals), *Socialistische Harmonie Morgenrood* (Kontich), *Socialistische Harmonie Vooruitzicht* (Niel) and *Socialistische Harmonie Arbeid adelt* (Stabroek).

After this real peak, there were four more in 1922: *Fanfare Socialiste de Kiel* (Antwerp), *Socialistische Harmonie Onze Toekomst* (Mol), *Socialistische Harmonie De Opbeuring* (Schoten) and *Socialistische Harmonie Vooruit* (Zandvliet).

After that, there were again individual foundations: 1924 Socialistische Harmonie Volharding (Willebroek), 1926 *Socialistische Harmonie Kunst na Arbeid* (Meerhout), 1932 *Socialistische Fanfare De Vrijheid* (Beerzel), *Socialistische Harmonie Ontvoogding* (Deurne) and *Socialistische Harmonie Gelijkheid en Recht* (Terhagen). Finally in 1933 the *Socialistische Fanfare Kom bij Kameraad* (Nijlen).






**30.** ***Socialist Fanfare Band "De Vredekring" Antwerp 1901.***

***Harmonie "De Werker" Antwerp***.

This popular Antwerp band, founded in 1893, was conducted from 1917 to 1921 by the composer **Jan Broeckx** (Antwerp, 1880-1964) who was professor at the Antwerp Royal Conservatory of Music. Among his compositions we mention *Vrij Recht* for men's choir and fanfare band, besides several cantatas. Broeckx was succeeded by **Jules Ardenois** (1876-1956), author of several excellent transcriptions. The next conductor from 1923 to 1940 was **Karel Walpot** († 1940) son of Léon Walpot conductor of the Belgian Guides Band. Walpot wrote several cantatas for choir and wind band.

In 1928 the band was invited by the famous Paris fanfare band *La Sirène*. The concert in the Gymnase Huyghens on August 12, attended by over 3.000 listeners, was a huge success. The band obtained also many successes in Antwerp and other Belgian cities.

The repertoire was rather hazardous as in 1931 for example the band performed Ludwig van Beethoven's *Fifth Symphony* and Gershwin's *Rhapsody in Blue*. In 1935, the band played a concert with compositions by Paul Gilson, who was in the audience, as a tribute to this great composer for his 70th birthday.[19]

Several well-known Flemish composers dedicated compositions to this band: Jef Van Hoof (*Willem de Zwijger* [William the Silent] overture), Renaat Veremans (*Feestmarsch*) and Frans D'Haeyer (*Treurzang In Memoriam Karel Walpot*).

**In the Province of Brabant**.

As this province had rather a rural character and little industry no socialist bands were set up in this period, except in the Brussels area (cf. infra).

[19] *100 Jaar Geschiedenis van de Socialistische Harmonie "De Werker",* Antwerpen Zurenborg, 1993, s. p.

**In the Province of East-Flanders**.
We had a situation somewhat similar to the Province of Antwerp, due to the fact that there were numerous factories and a lot of industry. Before World War I there were also some individual creations of socialist bands: 1902 *Socialistische Fanfare De Zon* (Wetteren), 1906 *Socialistische Fanfare Willen is Kunnen* (Temse) and 1913 *Socialistische Fanfare De Voorwacht* (Ninove). After the war we also had a boom as was the case in the province of Antwerp: 1919 *Socialistische Harmonie Vooruit* (Lokeren), *Socialistische Fanfare Door Eendracht Saamgebracht* (Sint-Gillis-Dendermonde), *Socialistische Fanfare Recht door Zee* (Hamme) and *Socialistische Harmonie Voor ons Recht* (Deinze), 1920 *Socialistische Harmonie Vooruitzicht* (Ghent), *Socialistische Fanfare Arbeid en Kunst* (Kruibeke), *Socialistische Fanfare Strijd naar Recht* (Rupelmonde), *Socialistische Harmonie Vooruit* (Zele), *Socialistische Fanfare De Ware Werkersvrienden* (Buggenhout) and *Socialistische Harmonie De Werker* (Denderleeuw), 1921 *Socialistische Fanfare De Voorwacht* (Sint-Amandsberg), *Socialistische Harmonie Germinal* (Dendermonde) and *Socialistische Fanfare De Vrije Werklieden* (Lebbeke). Two more in 1922: *Socialistische Fanfare* (Beveren-Waas) and *Socialistische Harmonie Werkersvreugd* (Assenede). Later there were only isolated cases: 1923 *Socialistische Harmonie Na Arbeid Kunst* (Baasrode), 1924 *Socialistische Harmonie Vooruitzicht* (Eeklo), 1925 *Socialistische Fanfare Jong Vooruit* (Grembergen), 1928 *Socialistische Fanfare Morgenrood* (Tielrode), 1930 *Socialistische Fanfare Arbeid en Kunst* (Steendorp), 1933 *Socialistische Harmonie Kunst na Arbeid* (Zelzate) and *De Broederband* (Lokeren).

*Harmonie Vooruit Ghent*.
Since 1892 the wind band *Vooruit* [Forward] was conducted by the composer Jef Van der Meulen (Ghent, 1869-1931) who won twice a "Second Grand Prix de Rome", resp. in 1893 and 1897. On the occasion of the inauguration of the new building for the Ghent socialist party "Ons Huis" on September 21, 1912, Van der Meulen conducted his cantata "*Vooruits Roem*" [Vooruit's Fame] (cf. p. 251) performed by some 1.000 performers.

**In the Province of Limburg.**
We found only one band with the term 'socialist' in its name; the *Socialistische Muziekvereniging De Verbroedering* (Sint-Truiden), set up in 1929. Yet the oldest socialist band was the wind band *Strijd voor Vrijheid* [Struggle for Liberty] set up in Tongeren in 1921. In the thirties this band was very successful at festivals and contests. Another socialist band in that area was *De Volksgalm* (Zichen-Zussen-Bolder) created in 1924.

**In the Province of West-Flanders.**
The socialist party was not very influential and only three socialist bands were set up in this period: 1904 *Socialistische Harmonie De Plicht* (Menen), 1906 *Socialistische Harmonie Volksrecht* (Kortrijk), 1918 *Socialistische Fanfare Arbeid* (Wevelgem) and 1920 *Door Strijd naar Kunst* (Roeselare).

The names of the socialist bands were very eloquent and significant. Some such as *Dawn, Red of Dawn, The Sun, Our Future* or *Forward*s referred to a new era –with a better life for workers - starting with the socialist party. Other common names were *Struggle for Justice, The Laborer's Joy, Labor ennobles, Comfort, Liberty, Emancipation, Art after Labor, Equality and Justice, Perseverance, Free Workers, The Joys of Labor, The Duty, The People's Justice, The Red Guard* and *Come and join us Comrade*.



**31.** ***The socialist Wind Band "De Plicht" [Duty] Menin. 1937.***

IN WALLONIA AND BRUSSELS.

The Fanfare band *La Revanche* [Revenge] at Wihéries was founded in 1903 resulting from a defeat of the socialist party at the local elections! After a rather difficult start with nineteen musicians, two years later the band boasted some forty musicians. In 1910 the eighty men strong band won several prizes in the 2nd Division at a contest at Chauny. In 1926 the band consisting of ninety-nine musicians won a first prize at the international wind band contest at Vilvoorde.
In the province of Hainaut the first socialist workers bands were founded in the very early twentieth century: Lessines (1900) and Herseaux (1903). Later we had *Fanfare l'Union Ouvrière* (Blaton) and *Fanfare Ouvrière* (Chercq) in 1920 and *Fanfare Ouvrière* (Pottes) in 1936. The *Harmonie Syndicale des chemins de fer à Tournai* (1919) was created by the socialist trade union of railway men. There were also socialist bands at Mouscron *Harmonie Ouvrière* and at Court Saint-Etienne *L'Avant-Garde*.
In 1923 **Alfred Mahy** (1883-1964), bandmaster of the 1st Carabineers Regiment, became conductor of the *Fanfare Ouvrière* from Frameries which became one of the very best Walloon bands, winning the 1924 Championship in the highest division. In 1931 the band made a concert tour in the South of France.
In the province of Luxemburg the *Harmonie Ouvrière L'Espérance* (Aubange) was set up in 1926 and in the Province of Namur the *Harmonie Ouvrière* (Saint-Servais) in 1908.

About 1910 there were some socialist wind bands in Brussels and the surrounding suburbs: We had a *Harmonie socialiste* in Anderlecht, Koekelberg and Saint-Gilles. In Brussels, Sint-Jans-Molenbeek and also in Nivelles there was a *Harmonie de la Maison du Peuple* [Wind Band of the People's Home].
The spread in more rural towns and villages only happened in the period between the two world wars.

**d. COMMUNIST BANDS.**

As mentioned above, after World War I several new small political parties emerged; among those the Belgian Communist Party (which was never really successful). The *Flemish Communist Federation* and the *Walloon Communist Federation* were both created in 1920 and fused in December 1920 as the *Communist Party Belgium*.

In 1931 the *Werkersharmonie Lenin* [Lenin Workers Band], a wind band of the Ghent communist party, was set up. In the party's newspaper we could read in 1935 a call for musicians. The band rehearsed at the Lenin House, and played a concert with 'new Russian music' in 1935. One year later, the band did no longer exist. In 1935 a communist fanfare band *Communistische Strijdfanfare Karl Marx* [Militant Band of the Communist Party] was set up in Aalst; it was active up to about 1950. The band only boasted 12 'real' musicians supplemented by several 'fake' musicians in order to have a more impressive group. The band didn't last. It knew a revival from 1945 to 1947. Its conductors were Henri Bombeeck, Jan Verbrugghen, Frans De Bruyne and Julien Amant.

**e. FLEMISH NATIONALISTIC BANDS**

The First World War had also accelerated the political awaking as to the "Flemish Problem". The population of Flanders, a majority in Belgium, had been educated, administered and ruled in French since 1830. A typical disastrous situation was that of lots of soldiers commanded by French speaking officers and sent to needless death because they did not understand the commands! This specific political consciousness was concretized by the foundation of Flemish nationalist political parties. Those political ideas also pervaded the amateur band world. Several Flemish nationalistic minded political institutions or parties also boasted their own wind band. In the Province of Antwerp we had *Harmonie van de Groeningerwacht* (Herenthout), *Klauwaertsharmonie* (Mol), *Harmonie Sint Jan* of the Catholic Flemish People's Party (Turnhout, 1928), *Wind band of the Front Party* (Berchem, 1920), *Frontharmonie* (Antwerp 1923) etc. In Ghent there was a wind band *De Frontmuzikanten* (1920) and in Erembodegem we had also the *Frontersfanfare* (1920).

Those bands participated in mass demonstrations for several typical Flemish nationalistic goals such as general amnesty or the introduction of the Dutch language as official language at the Ghent University. In the province of Limburg we also had several of those bands (Beverlo, Kanne, Sint-Truiden, Tessenderlo…).

We should mention that also other bands (not affiliated to Flemish nationalistic organizations) also contributed to that kind of demonstrations: the Antwerp socialist band *De Werker* participated in a mass demonstration for the Ghent University becoming Flemish on July 22, 1928.

In the second half of the thirties most of these Flemish nationalistic bands disappeared because the political movement made a (most dangerous) turn towards the Flemish Nationalistic League that had sympathies with the German (Nazi) totalitarianism; most fortunately, only a very small minority agreed with this.

The rivalry between local political parties was often reflected in the foundation of an own band as soon as the opponents had created their own. A typical example happened in Schoten (Province of Antwerp). In 1919 both the catholic and the liberal party set up a wind band, resp. called *Gilden Harmonie* and *Liberale Harmonie*. Three years later the socialist party set up its own wind band called *De Opbeuring* [Relief].



**32.** ***K.F. Sint Aloysius Alken. Mind the bass drum in a cart and the priest as conductor !***

## BANDS AND INDUSTRY.

In the second half of the 19th century, many bands had been set up in industrial areas because there was a concentration of workers and their families in the vicinity of mills, collieries, glass-works, chemical industries, sugar factories and other manufactories. Most of them were still in existence during the first half of the 20th century. As we have already seen in the previous chapter, the maintenance of a wind band by an industrial company was beneficial to both the workers and the company. Making music together created links between the laborers, whereas the employers aimed at the effect of solidarity between the company, the workers and the bosses. The prestige and publicity for the company obtained by a qualified band was certainly another motivation for the company directors. Besides the colliery bands, there were also several wind bands created among the workers of great factories and industries.

**In the Province of Antwerp.**

The Fanfare band *Condor*, set up with workers and employees of the cement works of the same name at Rijkevorsel in 1892, was very active early in the 19th century under the leadership of its conductor, the composer **Franz Andelhof**[20] who was succeeded in 1906 by **Joseph Delaet**[21]. At the beginning of the century, there was a band consisting of employees and workers of the maritime transport service "Red Star Line" called *Verenigde Werklieden en Bedienden der Red Star Line*. In 1903 a band *Harmonie des Usines Minerva* was set up with workers and employees of the Motorcycle works Minerva at Antwerp. This firm started also producing cars from 1904 onwards and in the twenties employed 6.500 people. The luxury cars constructed by Minerva boasted an excellent reputation worldwide.

[20] Petrus Franciscus "Franz" Andelhof (Turnhout, March 23, 1853 – December 25, 1913) was a Belgian composer. He sometimes used the pseudonym Franz Kempen.

[21] Joseph Delaet (Puurs, 1854 – Berchem, 1927) was bandmaster of the Band of the 6th Regiment of the Line from 1892 to 1913. He also conducted the *Peter Benoit Kring* and the *Postfanfare* in Antwerp. He composed songs, piano pieces and band music including the well-known march *Salut à l'Armée.*

So, during the three first decades of the century the wind band (and also the choir,) consisting of employees and workers of the Minerva Motor Works, now called *Harmonie der Werkhuizen Minerva,* was conducted by **François Vanhavenberge**[22]. In the same period he also conducted the fanfare band of the Antwerp "*Fanfare der American Petroleum Company*". In 1934 the firm merged with another Belgian car constructor Imperia. The same year, the personal of the gas works set up a fanfare band *Fanfarenmaatschappij Personeel der Gasfabrieken van Antwerpen*, later called *Nut en Vermaak.* Also in Antwerp, the wind band *De Dageraad* [Dawn] was set up of diamond workers (polishers, cutters…); it was disbanded at the outbreak of World War I. In 1921 the *Fanfare Saint Joseph des Mines et Fonderies de la Vieille-Montagne* was created by the 'Vieille Montagne' foundry and zinc mines at Balen.[23] In 1924 a wind band *Harmonie Glaverbel* was set up with the workers and employees of the Glaverbel glass works at Mol.
Another typical example was the **General Motors Band** founded in 1929 at Antwerp. Some thirty musicians played at the inauguration ceremony of the new General Motors Company buildings near the Antwerp harbor. The band, conducted successively by Goffart and Van Hoof, played for events connected to the company in Antwerp, but also in The Netherlands. The band went semi-professional after World War II. (cf. pp. 254-256).

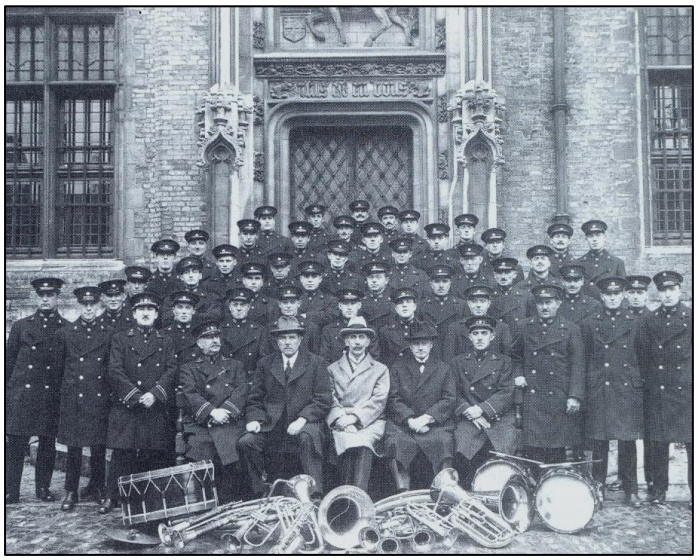
**In the Province of East-Flanders**
In 1901 the wind band *De Verenigde Kappers* was set up with workers of the "Caussemille-Roche" match manufacture in Ghent. In 1920 a fanfare band was created with workers and employees of the chemical industry "Union Chimique Belge" at Schoonaarde. It stopped its activities in the early fifties. About 1925 a fanfare band, called *Fanfare Viscose*, was created with the workers and employees of the "Viscose Works" (later "Fabelta" and "Union Chimique Belge") at Aalst. In 1939 the "Boel Ship-Building Yard" organized a wind band with its workers and employees at Temse. The band played at ship launching ceremonies. It was conducted by Fauconnier and lasted until the closing down of the yard in 1994.

**In the Province of Limburg.**
The fanfare band *Genoegen na Zwoegen* [Pleasure following labor] at Lommel was set up by the local zinc works about 1905. When the zinc mine company "Vieille Montagne" of Neu Moresnet opened a zinc melting branch at Balen a band was set up with the workers and employees and was called *Fanfare Saint Joseph des Mines et Fonderies de la Vieille-Montagne* (Balen, ca. 1922).
An example of a wind band consisting of the employees and workers of a chemical industry was the *Harmonie des Produits Chimiques* at Tessenderlo founded in 1925 and conducted by the military bandmaster **Alfons Courtain**[24]. In 1936 the band boasted sixty-nine musicians and participated in an international band contest and was ranked in the first division. The band stopped its activities at the mobilization in 1939. An explosion in the chemical works in 1942 destroyed all archives, notes and musical instruments and that was the end of the band.
The *Concordia* band at Overpelt was created by the metal works "Metallurgie de Overpelt" in 1911 and was conducted by Henri Vanden Broeck.

[22] François Vanhavenberghe also conducted the fanfare *De Ware Vrienden* in Antwerp. He wrote some sixty marches and lot of wind band transcriptions.
[23] In 1888-1889 the metallurgy 'La Vieille Montagne' was founded in Balen-Nete, close to the Iron Rhine and the canal to Beverlo. The company had its roots in the exploitation of the zinc mines of Moresnet.
[24] Alphonse Courtain (1880-1960) studied with Paul Gilson at the Royal Brussels Conservatory and privately with Flor Alpaerts in Antwerp. In 1917 he became a military bandmaster and he successively conducted the bands of the 18th, 5th and 6th Regiments of the Line. He retired as an honorary captain in 1934 and died on April 15, 1960.

**In the Province of Namur**

Another example a wind band consisting of the employees and workers of a chemical industry was the *Harmonie de l'Amicale du Personnel des Usines Solvay* at Jemeppe-sur-Sambre, founded in 1938. One of its conductors, G. Lannoy composed the *Marche Solvay*.



**In the Province of West-Flanders**

In 1921 a wind band was set up by the "Nederlandse Gist en Spiritus Fabriek" in Bruges and was named *Kunst veredelt*. The band, conducted by Charles Van Caeneghem, former assistant director of the Band of the 4th Regiment of the Line, organized its own music and instrument tuition.

**33. *Kunst Veredelt, band of the Yeast Factory Bruges, ca. 1935.***

**COLLIERY BANDS**

In Flanders the first coal was dug up at As in 1901 and this was the start of an important coal mining industry in the province of Limburg. One decade later, the first wind bands were created within the mining companies. Before the First World War, bands were set up at the mining sites of Waterschei, Eisden and Winterslag. In 1910 the parish priest of Waterschei (Genk) Hubert Heeser took the initiative to found a wind band *Harmonie Sint Barbara van de koolmijnen André Dumon.* The band boasted some twenty-five musicians when World War I broke out. In the inter bellum period the band, conducted by Alfred Van den Oostende, grew up to eighty-five musicians and took part in many festivals. The band was disbanded in the sixties when the mining company ceased to subsidize.

The *Harmonie van de Kolenmijnen Limburg-Maas* at Eisden was created in 1912 as *Les Riverains de la Meuse*. After many difficult years, the band got the military bandmaster **Albert Lefèbvre**[25] as conductor. This professional conductor strongly improved the quality of the band which boasted some seventy-five musicians in the thirties. After an interruption due to the war, the band started again in 1944 with a new conductor Jean Demandt (1908-1978), a supervisor in the colliery, but also an excellent musician and composer of a series of marches.

The *Koninklijke Muzikale Kring* at Winterslag (Genk) was a fusion in 1917 of an amateur symphony orchestra and a wind band *Mijnharmonie van Winterslag* created in 1914. The band consisted of coal miners of the Winterslag mine and played at local festivities.

The *Koninklijke Harmonie der Kolenmijnen van Beringen* was created in 1924. It was also conducted by military bandmaster Albert Lefèbvre who remained conductor up to his death in 1953. The band played high quality concerts all over the country and even in Paris. In 1948 the band boasted some 100 musicians.

[25] Albert Lefebvre (1886-1953) studied with the composers August De Boeck, Emile Wambach and Karel Candael. He conducted the bands of the 15th Regiment of the line (1917-1927) and the 11th Regiment of the Line (1927-1940) and composed a lot of wind band music.

In 1932, the wind band of the Colliery at Zwartberg (suburb of Genk) *Mijnharmonie Sint-Cecilia* was created. It was also called *Les Liégeois* [Those from Liège] and gathered some fifty miners. In 1937 the band was invited to perform for the Royal Family at the Laken Palace. When the subsidization by the Mining Company ceased in 1966 the band stopped its activities (some years before the mine was closed down).

In Wallonia the – much older - mining industry was situated in the "Borinage" area, a region south and south-west of Mons in the Province of Hainaut. The lodes reached up to the North of France. The mining industry in the Borinage made the region one of the cradles of the Industrial Revolution and engendered a lot of iron and steel industries. Subsequently the area played an important role in the foundation of the socialist party. Most colliery bands had been founded in the nineteenth century (cf. Part I pp. 283-284). In the first half of the twentieth century numerous pits were closed definitively, but other collieries still organized bands such as the *Harmonie des Charbonnages de Maurage* (1922–1966). Many colliery bands of the Borinage were conducted by famous musicians, often military band conductors. The *Fanfare Royale des Charbonnages de Bois-du-Luc* was conducted by **Valery Bury** (cf. p. 94) in the early thirties.
A most successful colliery band of the province of Hainault was that of Mariemont, conducted from 1903 to 1944 by Théo Charlier[26]. In May 1925, this band gave two remarkable concerts in Paris. However, in the *Revue Musicale Belge*, Jules Blangenois (cf. p. 105) blamed the band because the Belgian composers had completely been forgotten. While the socialist party took power in Hainault in the interbellum period, the Mariemont band refused any political involvement. Encouraged by the financial support of its patrons and conscious to belong to a socially privileged group, the *Harmonie de Mariemont* went its own elitist and self-sufficient way and led a completely autonomous life, looking with a certain disdain at the rest of the band world. In 1926 the band won no less than four first prizes (sight reading, best performance, honorary prize and best conductor) at the international band contest at Le Havre, France. This success led to numerous invitations in France and in Luxemburg. The Second World War put a temporary end to the activities of the band.



**34.** ***Harmonie des Charbonnages de Mariemont – Conductor Théo Charlier.***

[26] Théo Charlier (1868-1944) taught the trumpet at the Liege Conservatory and conducted several theatre orchestras including the wind band of the Brussel Opera La Monnaie. He wrote several fine wind band transcriptions.

Yet, it remained a fact that, on an average, the level of the Walloon wind bands, and more precisely those of the province of Hainault, was far superior to that of the Flemish bands in the period between the two world wars. This caused the great composer and critic Marcel Poot (cf. p. 320) to write in 1938:

> *« … Nous considérons le Hainaut comme le pays le plus foncièrement musical de la Belgique. A ces sociétés instrumentales et chorales de diverses catégories, aux effets formidables, au répertoire surprenant de variété, les autres provinces ne peuvent opposer que de rares corps de musique de façon approchante… »*
> *« Même le Luxembourg et le Limbourg ne possèdent que des sociétés de 2ème et de 3ème catégories, au répertoire anodin, aux exécutants peu habiles. Les deux Flandres n'étaient pas mieux partagées, il n'y a pas longtemps, mais des indices font espérer un progrès que nous souhaitons constant et rapide… »*[27]
>
> [We consider the Province of Hainault as the basically most musical area of Belgium. To those instrumental and choral societies of various categories, to these extraordinary effects, to this surprisingly varied repertoire, the other provinces can only oppose some rare bands more or less coming close. Even the provinces of Luxemburg and Limburg only boast 2nd and 3rd category musical societies with insignificant repertoire and weak musicians. The two Flemish provinces (East and West-Flanders) were no better off up to quite recently, but clues engender hope at a progress which we want to be constant and quick…]

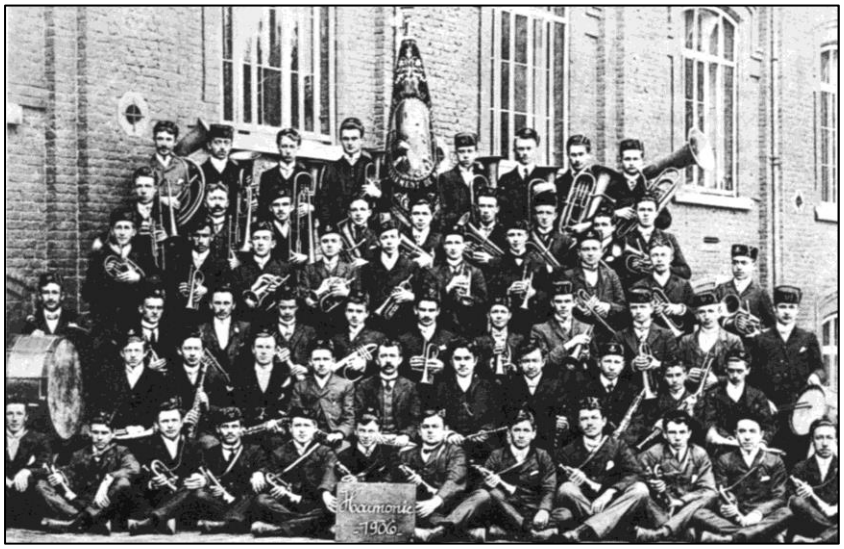
It should be noted that composer Marcel Poot had already explained the causes of this difference between the French and the Dutch speaking parts of the country (cf. p. 152).
The situation changed completely after World War II

## SCHOOL BANDS.

In the first half of the twentieth century, many school bands were founded. One should realize that most of the high school pupils were boarders who in most cases only returned to their homes for the Christmas, Easter and summer holidays. A school wind band was still a most welcome entertainment.
In 1909 a school band *Musique du Collège* was founded in the "Onze-Lieve-Vrouw College" [Our Lady High School]) at Ostend by Reverend Ernest De Spot. The band performed at religious processions and ceremonies in the coastal area. After interruptions during both world wars, the band was reorganized (cf. p. 262.).
In 1920 the *Harmonie de l'Institut Sainte-Marie*, a college of education, was created at Arlon; it was disbanded in 1973.
In 1929 a school was set up at Kortrijk by the Brethren of Don Bosco and a fanfare band was created *Fanfare Don Bosco*.
In 1945 the Sint Jan Berchmans College at Genk set up a fanfare band that remained active up to 1963. That same year a wind band was set up at the Sint Hubertus College in Neerpelt.

Some bands, founded in the previous century continued their activities and even developed into large quality bands. That was the case for the wind band of the school "Établissement de Malonne". The *Fanfare Saint-Joseph* set up in 1890 at the school of the same name run by the Brethren of the Christian Schools, continued its activities up to 1956.

[27] Marcel Poot in *La Revue Musicale Belge*, July 20, 1938, p. 7 and August 5, 1938, pp. 6-8.




**35.** ***Harmonie des Établissements de Malonne, 1906.***

The *Harmonie van het Sint Jozefscollege* in Hasselt (Limburg), founded in the 19th century, continued its activities in the 20th century and those were only interrupted twice by both world wars. The band stopped its activities in 1951.



**36.** ***College harmonie Sint Jozefscollege Hasselt.***



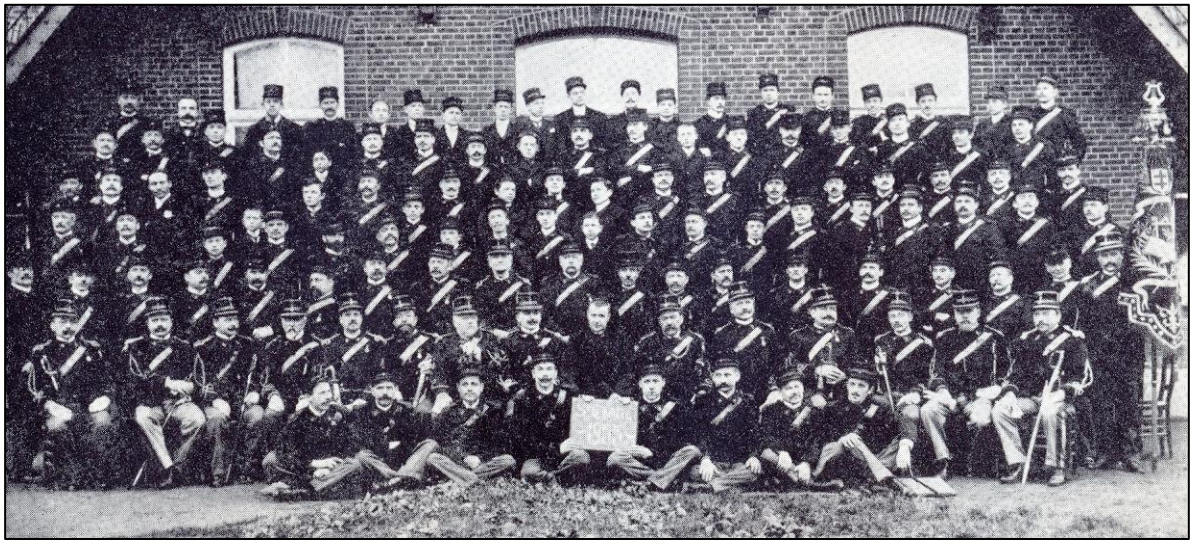
**37.** ***Fanfare Band Don Bosco College Hechtel ca. 1925.***

## MUNICIPAL BANDS.

In the nineteenth century several municipalities conferred the title of "Municipal Band" to one or other local band. This decision was often inspired by political motives, although a real municipal band had to be neutral. Even some Civic Guard Bands and Fire Brigade Bands got the title of "Municipal Band".

In Kortrijk, the *Fanfaren* originally created as a catholic band was turned into the *Stadsfanfaren / Fanfare Communale* [Municipal Fanfare Band] in 1901. It had been set up in 1855 as *Cercle Musical* (cf. Part I, p. 289). The military band conductor Charles Puttevils[28] was appointed as conductor, but had to leave after two years as the musicians did not like his way of conducting and boycotted the rehearsals! The Municipal Band was even disbanded, but set up again in 1905 with Charles Heylbroeck[29] as conductor. The band performed also abroad at The Hague, Scheveningen and Rotterdam in The Netherlands in 1911 and at Paris, France in 1922. The number of musicians varied from eighty (1927) tot sixty-three (1939) and the band played on an average ten concerts a year. In March 1943 all uniforms and musical instruments had to be handed in to the Germans.

Another active Flemish municipal band was the Ostend Municipal band *Stadsharmonie Oostende* founded in 1904. It actually was the continuation of the *Société Euterpe* which was the first Ostend amateur wind band, created in 1850, sometime after the foundation of the first music school "Ecole Gratuite de Musique" in 1849. Besides the violin and the cello, a lot of wind instruments such as flute, clarinet, cornet, French horn, trumpet, trombone and ophicleide were taught. This enabled the creation of the *Euterpe Band*. After fifty years the band had only had three conductors; among those Charles Deturck (1880-1965) who led the band from 1921 up to 1954. This band played weekly several summer concerts on the central bandstand on the principal town square "Wapenplein".



**38. *Municipal band "Stadsharmonie Roeselare" 1905.***

[28] Joseph Puttevils (1838-?) was bandmaster of the Band of the 3rd Riflemen Regiment at Tournai from 1864 to 1906. He also composed some band music.

[29] Charles (Karel Heylbroeck (1872-1945) taught French horn at the Ghent Conservatory and was a soloist with the Ghent Opera, the Concerts Ysaye at Brussels and the Kursaal Orchestra at Ostend. Next to the *Koninklijke Fanfaren* of Kortrijk he also conducted the *Harmonie Het Volk* at Ghent.

In Roeselare it was the catholic band *Jongelingenkring*, founded in 1849, that had been turned into the municipal band *Stadsharmonie Roeselare*. It started its activities again after World War I to participate in patriotic ceremonies. In 1930 the band played a concert at the Antwerp International Exhibition. This band was of very good quality and in 1939 it participated in the very first edition of the Provincial Band Contest. The band performed only Belgian compositions (Baudonck, Gilson…), including the overture *De Boerenkrijg* [The Peasants War] composed on purpose for the band by **Frans De Coninck** (Bruges, 1855 – Ledeberg, 1923), conductor of the 'Band of the 1st Regiment of the Line.




**39.** ***Harmonie "Goede Vrienden" Tielt 1901.***

The wind band *De Goede Vrienden* [Good Friends] of Tielt, created in 1851, was awarded the title of "Stedelijke Harmonie" [Municipal Band] in 1880. It celebrated its fiftieth anniversary in 1901. In 1923 the Town Council confirmed again the title of municipal band.
Also the *Stadsfanfaren Izegem* continued its activities, only interrupted by World War I.
The *Stadsharmonie* of Oudenaarde was conducted since 1902 by **Théophile Coutelier** (1851-1931), conductor of the military band of the 4th Lancers Regiment from 1873 to 1912.

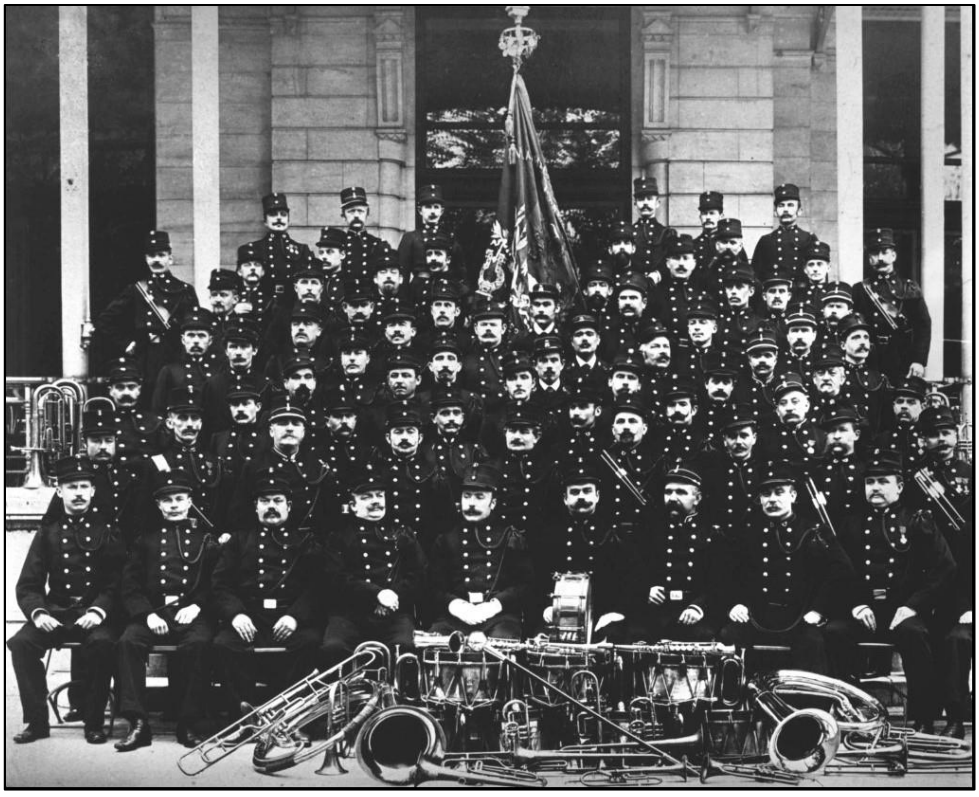
The most important of all municipal bands was, no doubt, the *Harmonie Communale de Bruxelles* which was conducted by composer **Théo Mahy**[30] from 1904 to 1944. He was selected among sixty-two candidates.

[30] Theo Mahy (1873-1951)) taught French horn at the Royal Brussels Conservatory (1903-1939) after he had made a concert tour through Canada and the USA. He was a member of the Monnaie Opera Orchestra for 42 years and also played for some time with the Bayreuth Opera Orchestra. He conducted the *Brussels Municipal Band* (1904-1944), the *Band of the 1st Civic Guard Regiment* at Schaarbeek, the *Harmonie des Usines Libbey-Ownes* and the *Société Royale Philharmonique* of Quaregnon (1904-1946). He composed several wind band pieces.

# PUBLIC SERVICE BANDS.

**Postal services**.
In the first half of the 20th century many wind bands were created by official state, regional or local institutions for the general good such as Postal Services and Customs Services, The Antwerp Postal Service Fanfare Band *Antwerpse Postfanfare* celebrated its 35th anniversary in 1928 and was granted the title "royal". The *Gentse Postharmonie* (Ghent) continued its activities since its foundation back in 1895. The *Société Royale Harmonie Postale* in Brussels, founded in 1892, got the title "royal" in 1922. In 1992 this band celebrated its centenary.[31]

**Customs services**.
In Antwerp there was a band within the customs service called *Verbroedering der Vlaamsche Tolbeambten* [Fraternization of Flemish Customs Officers] founded in 1897. In 1922 it changed its name into *Verbroedering der Vlaamsche Tol- en Accijnsbedienden* [Fraternization of Flemish Customs and Excise employees]. In 1926 the band was granted the title "royal".
The band's name changed several times, a.o. in *Harmonie van Financiën* [Finances Band] or *Harmonie van de Douane* [Customs Band]. After World War I the uniforms had disappeared. The Band was awarded the title "royal" in 1946 and is still in existence!



**40.** ***Harmonie van Financiën 1901.***

[31] *Le Soir*, October 14, 1992.

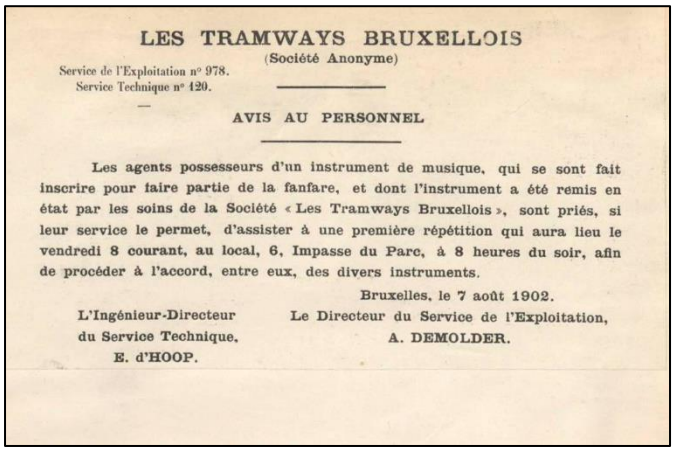



**41.** ***Douane [Customs] Harmonie 1930.***

**Railway and Tramway Company Bands**.
Also Public Transport Companies, such as the National Railway Company (NMBS/SNCB) or regional or municipal Tramway companies raised wind bands consisting mainly of their own employees, clerks and officials. Many railway bands founded in the 19th century continued their activities in the first half of the 20th century. That was the case with a.o. the Antwerp wind band *De Vrienden van den IJzeren Weg – Verenigde Spoorwegbedienden* [Associated railway employees], and the *Union des Travailleurs du Chemin de Fer* at Mechlin in 1923. The latter was probably reactivated in 1947 as *Harmonie Arsenaal NMBS*. In the twenties a fanfare band *Fanfare van het Nationaal Spoorwegsyndikaat* [Fanfare Band of the National Railway Trade-Union] was set up at Sint Gillis-Dendermonde with workers and employees of the Railway Company. It did not resume its activities after W.W.II.

In august 1902 the Brussels Tramway Company set up a fanfare band *Fanfare des Tramways Bruxellois*. The candidates got the following invitation.

*The employees owning a musical instrument who were registered to become a member of the fanfare band and whose instrument has been repaired through the society "Les Tramways Bruxellois" are requested, if their duty allows, to attend a first rehearsal next Friday…*



LES TRAMWAYS BRUXELLOIS
(Société Anonyme)

Service de l'Exploitation n° 978.
Service Technique n° 420.

AVIS AU PERSONNEL

Les agents possesseurs d'un instrument de musique, qui se sont fait inscrire pour faire partie de la fanfare, et dont l'instrument a été remis en état par les soins de la Société « Les Tramways Bruxellois », sont priés, si leur service le permet, d'assister à une première répétition qui aura lieu le vendredi 8 courant, au local, 6, Impasse du Parc, à 8 heures du soir, afin de procéder à l'accord, entre eux, des divers instruments.

Bruxelles, le 7 août 1902.

L'Ingénieur-Directeur du Service Technique, E. d'HOOP.

Le Directeur du Service de l'Exploitation, A. DEMOLDER.

In 1919, we also had a tramway company fanfare band in Antwerp called *Verbroedering der Antwerpse Trambedienden* [Fraternization of the Antwerp Tramway Employees].

**Fire Brigade bands.**
As explained in Part I (pp. 280-281) the earliest Fire Brigade Bands were linked to the Civic Guard and usually consisted of a local amateur wind band provided with ad hoc uniforms. As the Fire Brigades gradually got better organized and equipped in the 20th century, several brigades created their own band.
In 1901 there was a fire brigade band *Fanfare Vrijwillig Pompierskorps* in Geel. It was reactivated in 1919. In 1903 there was a *Fanfare van het Pompierkorps* at Wijnegem. In Aalst the *Fanfare Brandweer* also called "Saint Barbara" had been created in 1880 with Gustaaf Pape as conductor. The *Muziekkapel Vrijwillige Brandweer* at Zele was created in 1929. The *Stedelijke Harmonie van de Brandweer* of Ronse was set up in 1945 and is still in activity today. The *Vrijwillig Pompierkorps* [Volunteer Fire Brigade] of Bilzen created its own fanfare band in 1905 which lasted until 1914 and in 1919 a Fire Brigade Band *Muziekkapel van de Brandweer* was set up at Beringen.
In Wallonia there was a *Fanfare des Pompiers* at Antoing, founded in 1945.



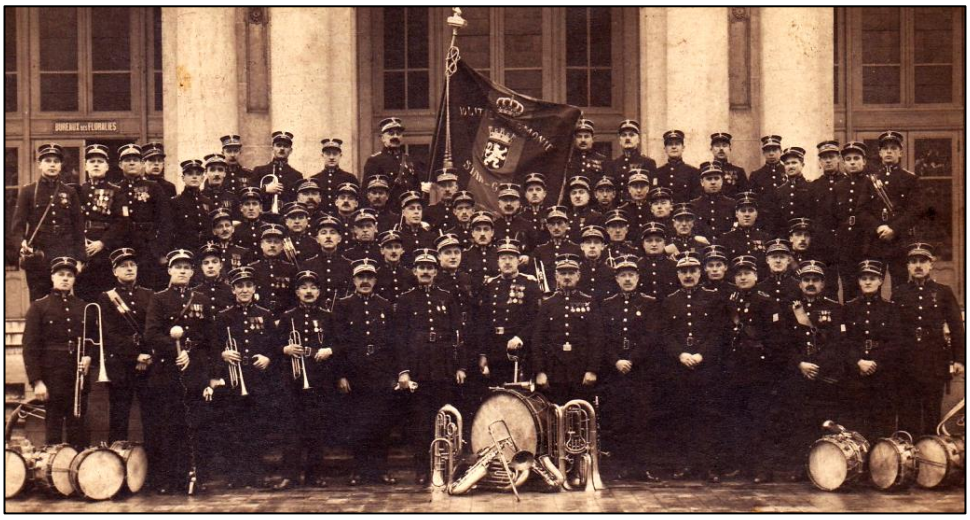
**42. *Fanfare Band of the Fire Brigade Aalst 1925.***

**Various Public Services**
Several other public services also boasted wind bands at some time. In 1907 we had the *Fanfare De Verenigde Staatsbedienden* [United Public Servants] in Boechout. In 1941, the Antwerp sanitary department set up a band with its employees called *Harmonie Dienst Openbare Reiniging* [Public Cleaning Service Band] This band existed until 1982.

**Police Bands.**
In 1901 the Antwerp policemen set up a wind band called *Verbroedering der Politieambtenaren*. It was patronized by the police trade union up to 1969 when it became an autonomous society named *Muziekkapel van de Antwerpse Politie*. The band is still active. Also in 1901 a band was set up within the Ghent police services *Gentse Politieharmonie* and also this band is still active today. The Brussels Police Band *Harmonie de la Police de Bruxelles* was created in 1923 as an unofficial band of volunteers. It performed at the National police Congress in Mons in 1924. The band gave several concerts and participated in parades all over the country



**43.** ***The Antwerp Police Band at its foundation in 1901.***



**44.** ***Royal Ghent Police Band ca. 1925.***



**45.** ***Kortrijk Police Band.***

# CYCLING FANFARE BANDS.

The cycling fanfares were a phenomenon that started during the last decade of the 19th century (cf. Part I, p. 285). As numerous sports clubs were created it was obvious that sports and wind bands would meet more frequently.

**Province of Antwerp**:
In 1903 there was a cycling band called *Wielrijdersclub* in Antwerp. From 1923 to 1937 the Antwerp cycling club *De Moedige Renners* [The Courageous Cyclists] boasted a cycling-trumpeters-band. The *Veloclub Het Blauwe Wiel* [The blue wheel Cycling Club], a subsection of the "Harmonie Liberale Bond Eerste Wijk", was created in 1925. A cycling-trumpeters- band *Nooit Vermoeid* [Never Tired] was created in Boom in 1935. Between the two world wars, there was still another cycling fanfare band in Ghent called *Het Lustig Wieltje* [The Merry Little Wheel] and in the same period we had *De Vliegende Wielrijders* [The Flying Cyclists] in Zwijnaarde. *De Eendracht* was set up at Lokeren in 1920. In Itegem we had the cycling bugle corps *De Moedige Stampers* from 1923 to 1937.

**Province of East-Flanders:**
In 1902 the *Muziek Pedaalclub* was created at Wetteren. In 1904 the cycling band *L'Aigle* [The Eagle] was founded in Ghent. Another Ghent cycling band followed this example in 1913 and was called *L'Hirondelle* [The Swallow]. The *Fietsfanfare De Eendracht* at Lokeren was set up in 1920. In 1925 *Vlug en Vrij onder de Zon* was founded in Zele and ca. 1930 there was a cycling fanfare band *Sport en Vermaak* in Beveren-Waas.

**Province of Liege**:
The cycling fanfare band *Royal Guidon* Hesbignon was founded at Haneffe in 1908. At its federal festival at Liege on 15 June 1905, the "Ligue Vélocipédique de Belgique" [Belgian Cyclists League] organized a cycling band contest gathering 8 cycling fanfare bands and 13 cycling trumpet bands from Belgium and the North of France. There was another similar contest at Charleroi on 23 July 1923.

**Province of Limburg**:
In 1900 the Limburg village of Eksel boasted two cycling fanfare bands *Sint Antoniusclub* and *Exel onverwacht*. In 1902 there was a cycling trumpet and bugle band *De Zandridders* in Hechtel. *Neanias* at Beverlo was founded in 1905. At Gruitrode (Limburg) there was a *Fietsfanfare Onder Ons* in 1912; it was part of the local fanfare band with the same name.

**Province of West-Flanders:**
The cycling fanfare band *De Geniale Jongens* [The Genius Lads] was founded at Waregem in October 1902 by a group of youngsters who wanted to combine cycling and playing music. The Group, also known as Velo Club [Cycle Club] was very successful. In 1921 it performed at the seaside resort Ostend with 65 cycling musicians. The Group still exists, but stopped all cycling activities in the fifties. In 1923 a cycling trumpet fanfare band was set up at Eernegem and was called *De Zwaluw* [The Swallow]. On 9 July 1928 it was granted the title 'royal'. The band performed all over the country and won several contests.




**46.** ***De Geniale Jongens, Waregem 1925.***



**47.** ***Cycling Fanfare Band "De Vrijheid" Ooike 1907.***

## HUNTING HORN GROUPS.

Several hunting horn group, called a "rallye", were set up in areas where hunting was popular. In 1910 the group *Les Veneurs de la Meuse* was created at Dinant by C. Toussaint.
The *Société Royale de Trompes de Chasse du Rallye de Ligne* (Belœil) was founded in 1921 and the hunting horn group *Rallye Frey* was set up at Arville in 1927. It is still active under the name *Royal-Forêt Saint-Hubert*.

## FOOTBALL CLUB SUPPORTERS' BANDS.

Several bands were also created by supporters of one or other sports club, most often a soccer (European football) team, especially of the First division of the national soccer championships. Some examples:

1923: *Harmonie Beerschot Athletic Supporters Club* (Antwerp),
1925: *Royale Harmonie du Racing Club* (Tournai)
1926: *Harmonie Royale Union Sportive* (Tournai)
1927: *Fanfare Supporters Club K.V. Mechelen* (Mechlin),
1933: *Harmonie der Antwerp Supporters* (Deurne)
1935: *Fanfare Football club De Eendracht* (Aalst),

Those bands played mainly to accompany the team and its supporters both at home matches and away games. An example of a band created to support a gymnastics club was : *Harmonie Turners-Rerum Novarum* set up at Mol in 1929.



**48.** ***Band of the supporters of the "Antwerp" soccer team.***



# BANDS IN BRUSSELS.

The three great Brussels fanfare bands, *Phalange Artistique*, *Cercle Instrumental* and *Cercle Meyerbeer* (cf. Part I, p. 238) were still successful in the first half of the 20th century. They survived the First World War but not the Second.

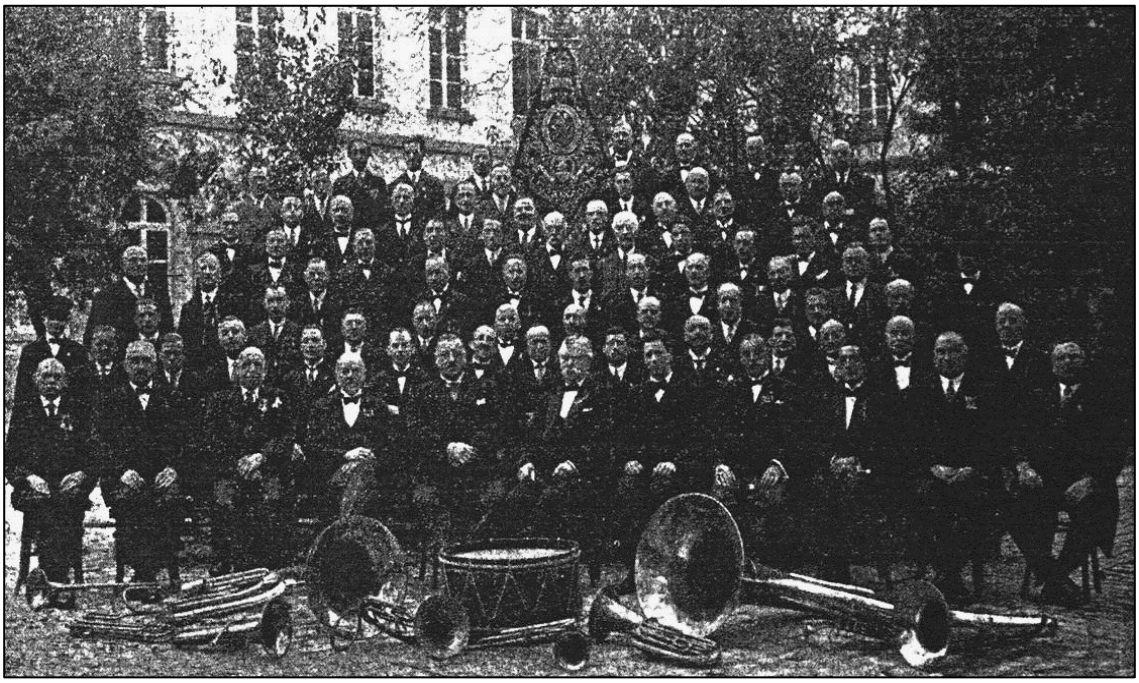
**Cercle Meyerbeer**.

In 1902 the *Cercle Meyerbeer* participated in an international band contest at Denain (France) and obtained several First prizes. In July 1909, the band celebrated its 25th anniversary and organized great festivities, including a huge international contest for harmonie (wind) and fanfare bands (cf. p. 70).



**49. *Jean Preckher.***

In 1920 the *Cercle Meyerbeer* was invited to perform in Paris. The 125 musicians gave a concert in benefit of the disabled soldiers and the war widows in the Jardin des Tuileries on May 23 and in the Palais du Trocadéro on May 24. The *Cercle Meyerbeer* published its own monthly magazine "Bulletin Mensuel du Cercle Meyerbeer" from 1922 up to May 1940 when the war started. In the summer of 1934 the band celebrated its 50th anniversary with another ambitious wind band festival. When the band's conductor Jean Preckher[32] died on January 9, 1939 during a rehearsal of the band, he was succeeded one month later by Simon Poulain future conductor of the Guides Band.



**50. *Fanfare Cercle Meyerbeer 1933.***

[32] Jean Preckher (Brussels, 1866-1939) was cornet soloist (as a conscript!) with the Band of the Guides Regiment, the Brussels Flemish Theatre Orchestra and the Waux-Hall Orchestra. He conducted over twenty amateur wind bands including the fanfare bands *L'Écho du Nord* (Saint-Josse), *De Verenigde Vrienden* (Vilvoorde), *Le Lion* (Ganshoren), *Le Progrès* (Sint-Agatha-Berchem), *Cercle Grétry* (Sint-Jans-Molenbeek), *Familistère Godin* (Schaarbeek), *Pompiers Volontaires* (Cureghem), *La Lyre Industrielle des Glaceries d'Auvelais*, *Fanfare des Deux-Houdeng*, *Fanfare Saint Denis* (Forest) and the wind bands *Harmonie de Schaerbeek*, *Sint Katharina* (Humelgem), *Sainte Cécile* (Andenne) and a Brussel *Civic Guard Band*. In 1920 he was appointed director of the music school of Sint-Jans-Molenbeek and retired in 1935. He composed operettas, cantatas and a lot of wind band music.

Preckher conducted the band from 1889 to 1939.
Despite the German invasion in May 1940, the band soon got active again. Simon Poulain conducted a rehearsal with 45 musicians on July 29.[33] Several concerts followed.
The 1909 festival, organized by the *Cercle Meyerbeer* included a huge march past organized as a torch parade including (almost) all Brussels choirs, theatre companies, orchestras and bands. The Brussels wind bands participating were: *Harmonie Communale* [Municipal Band], *Harmonie des Établissements Delhaize frères et Cie* (A chain of grocery shops), *Harmonie Peter Benoit, Fanfare du Bas de la Ville*, *Cercle Musical de l'Entrepot Royal*, *Société Royale Fanfare Saint-Denis* (Forest), Harmonie *Les Amis du Progrès* (Laken), Fanfare *Cercle Verdi* (Jette-Koekelberg), *Société de Musique du Familistère Godin*[34] (Schaarbeek), Harmonie *De Vlaanders*, *Société de Fanfares Union et Philantropie* (Sint-Jans-Molenbeek), *Société d'Harmonie* (Sint-Jans-Molenbeek), Fanfare *Société Royale La Muse Musicale*, Harmonie *L'Écho de l'Ouest* (Schaarbeek), *Fanfare de la Grande Boulangerie Nationale* [National Bakery Band], *Fanfare Royale Cercle Instrumental*.

Two more Brussels bands participated in the concert contest: *Société Union des Fanfares* (Jette-Saint-Pierre), conductor Hubert S'Jongers (cf. Part I, pp. 410 & 455) , with 116 musicians and the *Société Royale Union Musicale* (Boisfort), conductor Th. Tossens, with 81 musicians

In 1913 Brussels boasted 65 fanfare bands and 50 wind (harmonie) bands (next to 82 choirs and 8 symphony orchestras.

The *Union des Fanfare de Jette-Saint-Pierre* (cf. Part I, p. 239) gave a concert on the bandstand in the Paris Jardin du Luxembourg on June 27, 1926.

**Cercle Instrumental**.
On January 18, 1926 the *Cercle Instrumental*, still conducted by Jean Strauwen[35] since 1907, played a concert at the "Royal Théâtre de la Monnaie" (Brussels Opera House), the King attending[36]. On the program music by Jules Blangenois, Alfred Mahy, Michel Brusselmans and Paul Gilson. When Jean Strauwen retired he was succeeded as conductor by Jules Blangenois (cf. p. 105).



**51. *Jean Strauwen.***

**Phalange Artistique.**
In 1904 Jules-Émile Srauwen (cf. Part I, p. 455) became conductor of the *Phalange Artistique* and in 1925 he was succeeded by Arthur Prevost, conductor of the Guides Band.

[33] *Le Soir*, August 8, 1940, p. 5.
[34] The Godin Stove Works set up in Schaarbeek in 1887 a set of houses for the workers, called 'Familistère'. The factory and the dwelling area closed down in 1968.
[35] Jean Strauwen (1878-1947) was director of the Music Academy of Nivelles (1934) and professor of harmony at the Royal Conservatory of Brussels. Next to the Brussels *Cercle Instrumental* he also conducted the *Sint Martinus Fanfare* of Halle from 1907 to 1946, the *Harmonie Ste Cécile* in Vilvoorde, the fanfares of Ressaix and Leval-Trahegnies. He composed symphonic music, chamber music, choral works and songs as well as many wind band pieces.
[36] *La Revue Musicale Belge*, February 1926, p. 10.

# C. RULES AND REGULATIONS.

Rules and regulations set up for bands were still in force, though they evolved and changed considerably.
In May 1901 the newly created *Koninklijke Stadsfanfare* of Kortrijk got bylaws and the concept of bylaws was signed by the mayor.

Article 1
The municipal band will take the name of *Koninklijke Stadsfanfare van Kortrijk.*
It is governed by the Municipality.

Article 2
The band consists of:
a) A leader-conductor with the rank of lieutenant.
b) An assistant conductor with the rank of adjutant petty officer.
c) A "foerier", mainly in charge of the documents and writings.
d) A quarter-master in charge of the material (instruments, uniforms)
e) Musicians.

Article 3
In order to be accepted as a musician in the band one should:
a) Be aged sixteen
b) Be of irreproachable conduct
c) Be able to read and write
d) Sign an agreement of minimum four and maximum eight years.

Article 4
The Bench of Aldermen may allow the annulment of the agreement; this annulment imposes to pay one's debts to the uniform (clothing) department.

Article 5
The engagements are accepted by the Bench of Aldermen or its representatives. They will be registered in a specific record book and signed next to his name by each contracting musician.
The settlement and keeping of this record book is established by the Bench of Aldermen.

Article 6
The conductor, the assistant conductor and other officials of the band will be appointed by the Bench of Aldermen after a hearing by the administrative commission.

Article 7
The annual salary of the conductor is determined by the Bench of Aldermen after a hearing by the administrative commission.
For each service, lasting no longer than three hours, the musicians receive an allowance as follows:
a) Assistant conductor ……...2 francs
b) Musicians …… …….1,50 francs
c) Musicians who committed themselves since less than a year ....……1 franc.
Augmentation of 25 centimes for the "brigadiers"
The rehearsals are not considered as services and are remunerated with 25 centimes to all musicians without distinction.

Article 8
The management of the band is entrusted to the Bench of Aldermen or its representatives; it consists of three members of the Bench of Aldermen and two members designated by the latter.
The mayor will be honorary president by right and has a deliberating vote.
The president will be elected among the aldermen designated and will have the rank of captain, the other members the rank of lieutenant.
The clerk and the treasurer will be designated by the Commission.
The conductor is a member of the Commission as an advisory member. He only attends the sittings of the Commission at special request of the president.
The Commission will, lastly in September, close the accounts of the expired financial year and submit them with the evidences to the approval of the town council; in the same sitting the budget for the current year will be introduced.

Article 9
A remuneration can be paid for the writing and book-keeping, the amount of which will be determined by the Commission.

Article 10
The musical instruments and the uniforms belong to the Town and are only entrusted to the men; they have to return them at the first request of the Town representatives.

Article 11
The money advanced by the municipal pay-office for the purchase of necessaries should be paid back .

Article 12

The members of the band are obliged to contribute to all festivities, rehearsals and parades as ordered by the conductor, in the name of the Municipal Authorities or the Commission. A by-law about domestic discipline will be set up by the administrative Commission after approval by the Bench of Aldermen. It will be as compulsive as the present regulation.

Article 13

It is strictly forbidden for musicians to make use of their equipment, clothing or musical instruments without permission of the Bench of Aldermen or the administrative Commission.

Article 14

The sale of parts of the equipment and clothing or of musical instruments will be punished according to the settlements of the penal code.

Article 15

A precise inventory of the complete stock of the band will be drawn up under the supervision of the conductor. This inventory will be checked by the administrative Commission at the end of each three months term.

Article 16

A choice concerning the equipment and clothing of the members of the new "Koninklijke Stadsfanfare" will soon be made by the Bench of Aldermen after hearing the administrative Commission.

Article 17

The penalties are:
Reprimand with or without mention on the order of the day;
A fine of 50 centimes to 1 franc;
Suspension for two weeks to three months;
Dismissal;
Temporary or irrevocable removal of the (sleeve) stripes.
Non-attendance at a service without permission or legal reason will be fined.
All penalties that should be applied separately or jointly will be determined by the Commission.
The application of a dismissal or removal of stripes is due to the Bench of Aldermen.
All penalties will be registered in a specific record book.

Article 18

After twenty years of service a silver medal and after twenty-five years of service a gold medal may be granted to the band members by the Bench of Aldermen after hearing the administrative Commission.

Article 19

The medal boasts the Coat of Arms of the Town; it is suspended from a white and red ribbon and should not be untied.

Article 20

The medal should only be worn on the service dress.

Article 21

In case of irrevocable withdrawal of the medal it will be returned to the municipal authorities.

Article 22

The musicians can be authorized by the administrative Commission to wear:
After 5 years of good service – one stripe.
After 10 years of good service – two stripes.
After 15 years of good service – three stripes.

Article 23

Besides the remuneration determined by the regulation, the following supplement will be paid per service:

| | |
|---|---|
| For one stripe | 5 centimes |
| For two stripes | 10 centimes |
| For three stripes | 15 centimes |
| For the silver medal | 20 centimes |
| For the gold medal | 25 centimes |

Article 24

The present regulation will be handed to the musicians of the "Koninklijke Stadsfanfare".

Article 25

The band will have to participate in the local festivities at request of the Bench of Aldermen after hearing the administrative Commission, at places, days and hours and conditions determined by that Commission.

*Thus determined by the Bench of Aldermen at the meetings of May 11 and 13, 1901.*

The Mayor - President
(Signed) A. Reynaert.

In 1905, the *Harmonie Sinte Cecilia* of Sint-Amands drew up new bylaws. We can compare with their bylaws of 1822 (cf. Part I, pp. 172-173).
The annual membership fee for honorary members was 15 francs, for musicians 9 francs. Being absent or late at a rehearsal or a performance was fined 10 to 20 centimes. Playing an instrument after the end of the rehearsal was fined 1 franc.
Quite original was the way of voting the acceptance of a new member. Any new member had to be "proposed" by a member. Two tin ware pots were used for the vote. Each voting member received a black and a white bean. When the names were called off, the positive voter put his white bean in the pot in front of the president and his black bean in the other pot. The negative voter did it the other way round. After the vote, the beans were counted and the result was announced. Then the beans were put back in their respective bags until the next vote…
The band also boasted a *"knaap",* in fact a kind of servant who distributed the invitation for special rehearsal or festivities to all members. As there was only one copy, he had to wait until each member had read it and was usually rewarded with a cigar or a drink. At parades he wore the bass drum on his back. This "*knaap*" was paid 45 francs a year for his service.[37]

The bylaws were often adapted to the actual circumstances, both local and global circumstances. A typical problem with amateur bands was the abuse of alcohol resulting in all kinds of misbehavior such as cursing and swearing, riots and even destructions. So, for example, the 1923 regulations of the fanfare band *De Arend* [The Eagle] of Arendonk stipulated that:

> *"The board should keep an eye on the members and has the right to exclude from the society, after a previous written admonition, any member who by his continuous drunkenness or habit of swearing or quarrelling or by public wantonness proves to be no longer worthy of belonging to the Society."*

Next to the severe regulations as to any misbehavior of musicians, the bylaws were also strict concerning the absence of musicians at rehearsals and public performances. There was often, as in the previous century, a rate of fines and penalties to sanction non-attendance.
Those 'tariffs' varied from band to band and were often very different from one another.

The democratization of society after World War I had an influence on the organization and administration of bands. The musicians now had a say in the choice of activities.
The absences at rehearsals and parades or concerts were stimulated by the official establishment of legally paid holidays! So the bands were obliged to insert a period of 'band holidays' as they could not boast a more or less complete band. But the fine system was gradually eased and finally abolished. The regulations were confined to some exhortation to attend 'regularly' all rehearsals. As the number of musicians threatened to diminish, some boards even decided to reward attendance at rehearsals instead of fining absences!

Committees were even set up to defend the musicians' interests. The composition of the board was submitted to the musicians' approval. As affiliation to a pension fund became compulsory for all employed men in 1925, some bands organized their own pension fund
Musicians also got more and more their say and could make proposals to the board.

[37] De Leeuw, Paul, "De Koninklijke Harmonie St-Cecilia van Sint-Amands" in *Jaarboek Vereniging voor Heemkunde in Klein-Brabant XVI* (1981-83) p. 11.

FINANCES.

The financial situation of most bands was not very bright in those years. The upstarting of the bands after World War I was a most serious financial effort. All lost or damaged instruments had to be replaced or repaired. Some bands were lucky to receive a donation by local authorities or industrials and other patrons. Some even were awarded an indemnification for war damage as was the case with de fanfare *De Verbroederde Vrienden* [The Fraternizing Friends] of Olen which received 800 francs from the Turnhout court of justice. The Antwerp socialist band *De Werker* (cf. p. 37) issued a loan with the socialist party institutions and trade unions in order to buy new instruments.[38] The socialist wind band *De Volharding* [Perseverance] from Berchem could take over the instruments of the Antwerp diamond workers band *De Dageraad* [Dawn] disbanded because of the war.

The depression in the thirties caused stagnation in the creation of new bands. The existing bands had to reduce their expenses. Some even abolished the annual Saint Cecilia banquet! Others cancelled the annual trip to the seaside.

According to J. Poels[39], the gradual downfall of the wind band world started after World War I partly due to financial problems, but also to a change in mentality and a certain indifference towards amateur bands. The depression in the thirties did only strengthen this trend. Moreover people had more spare time and a larger choice of leisure activities.

'Absenteeism' at rehearsals became a problem. There were numerous attempts to counter this phenomenon. Some bands organized lotteries with tickets for those who attended the rehearsals. Other bands set up a system of marks for the true members.



**52 . *Katholieke Fanfare Sinte Cecilia, Deinze, 1905*.**

[38] *100 Jaar Geschiedenis van de Socialistische Harmonie "De Werker",* Antwerpen Zurenborg, 1993, s. p.

[39] Poels, J., "De Volkse Muziekverenigingen, hun oorsprong, hun evolutie in België" in *Vademecum ten dienste van de Belgische Volkse Muziekverenigingen*, Brussels, 1956, p.26.

## D. STRENGTH AND INSTRUMENTATION.

A new phenomenon in the early 19th century (already existing in the 1890's) was the addition of a drum and bugle corps named "clique", a French term, sometimes translated as the homonymous "kliek" in Dutch.

At the turn of the century there was a kind of intern balance as to the instrumentation. The 20th century will be characterized by a standardization of the instrumentation. The difference between the large woodwind group in wind (harmonie) bands and the large brass (saxhorn) group in the fanfare bands is becoming very clear and obvious. Moreover band member lists show gradually a distinction between first, second and third parts.

In **1913** the musical instruments manufacturer Van Engelen in Lier (cf. Part I, p. 396) proposed a standard instrumentation for both wind and fanfare band according to the strength of the band.

| INSTRUMENTATION OF A FANFARE BAND FROM 10 TO 60 MUSICIANS | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| INSTRUMENTS | | NUMBER OF MUSICIANS | | | | | | | | |
| | | 12 | 18 | 24 | 30 | 36 | 42 | 48 | 56 | 60 |
| Soprano saxophone B | | - | - | - | 1 | 1 | 1 | 2 | 2 | 2 |
| Alto saxophone Eb | | - | - | - | 1 | 1 | 2 | 2 | 2 | 2 |
| Tenor saxophone B flat | | - | - | - | - | - | 1 | 1 | 1 | 2 |
| Baritone saxophone Eb | | - | - | - | - | - | 1 | 1 | 1 | 2 |
| Soprano flugelhorn Eb | | - | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 2 |
| Contralto flugelhorn B | | 3 | 5 | 7 | 8 | 9 | 11 | 12 | 14 | 15 |
| Cornet | | 2 | 2 | 2 | 3 | 3 | 3 | 4 | 4 | 4 |
| French horn F or Eb | | - | - | - | - | 2 | 2 | 2 | 4 | 4 |
| Trumpet in F or Eb | | - | - | 1 | 1 | 2 | 2 | 2 | 3 | 3 |
| Alto horn Eb | | 2 | 2 | 2 | 2 | 2 | 3 | 4 | 4 | 4 |
| Trombone B flat | | 2 | 3 | 3 | 3 | 3 | 4 | 4 | 5 | 6 |
| Baritone horn B flat | | 1 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| Tuba[40] in B | | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 4 | 4 |
| Bombardon F or Eb | | - | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 2 |
| Bombardon B flat | | - | - | - | 1 | 1 | 1 | 1 | 1 | 2 |
| Triangle | | - | - | - | 1 | 1 | 1 | 1 | 1 | 1 |
| Snare drum | | - | - | - | 1 | 1 | 1 | 1 | 1 | 1 |
| Bass Drum & Cymbals | | - | - | - | 1 | 1 | 1 | 1 | 1 | 1 |

[40] Tuba referred to the euphonium or tenor tuba.

| INSTRUMENTATION OF A WIND BAND FROM 20 TO 60 MUSICIANS | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| INSTRUMENTS | NUMBER OF MUSICIANS | | | | | | | |
| | 20 | 28 | 32 | 40 | 48 | 56 | 60 |
| Piccolo flute | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Flute | - | - | - | 1 | 1 | 1 | 1 |
| Eb clarinet | 1 | 1 | 1 | 1 | 1 | 1 | 2 |
| B flat clarinet | 6 | 6 | 8 | 9 | 11 | 16 | 17 |
| Alto saxophone Eb | - | - | - | 2 | 2 | 2 | 2 |
| Tenor saxophone B flat | - | - | - | 1 | 2 | 2 | 2 |
| Baritone saxophone Eb | - | - | - | - | 1 | 1 | 1 |
| Contralto flugelhorn B flat | 1 | 2 | 2 | 2 | 3 | 3 | 3 |
| Cornet | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| French horn F or Eb | - | - | 2 | 3 | 3 | 4 | 4 |
| Alto flugelhorn Eb | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| Alto trombone Eb | - | - | - | - | - | 1 | 1 |
| Trumpet | - | - | 2 | 2 | 2 | 2 | 3 |
| Trombone B flat | 2 | 3 | 3 | 4 | 4 | 4 | 4 |
| Baritone horn B flat | 1 | 1 | 2 | 2 | 2 | 2 | 2 |
| Tuba B flat | 1 | 3 | 3 | 3 | 4 | 4 | 5 |
| Bombardon F or Eb | 1 | 1 | 1 | 2 | 2 | 2 | 2 |
| Contrabass Bombardon B flat | - | - | - | - | - | 1 | 1 |
| Triangle | - | 1 | 1 | 1 | 1 | 1 | 1 |
| Snare drum | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Bass drum & cymbals | | | | | | | |

A real problem was that some very important instruments (such as oboe in wind bands and E flat flugelhorn in fanfare bands) often lacked, either because of 'not available' or because of long absences such as that due mobilization in the army. This was a real problem at contests. Moreover, there was still the thorny and not definitively resolved "diapason" or pitch problem (cf. Part I, p. 404). For example, the *Harmonie Sint Cecilia* of Halle (founded in 1790!) switched over to the new diapason and had many instruments adapted and the other replaced early in 1920.

**1. The amateur wind bands (harmonie).**

Gradually the harmonie bands got more woodwinds, so that the balance between woodwinds and brass was restored, though some instruments such as oboes and especially bassoons were not always very common. The number of clarinets increased and the section was split up in solo, first, second and third clarinets. The quality of the woodwind instruments increased continually.
An example of a large harmonie band: Municipal Band of Roeselare 1928.[41]

[41] De Bruyne, Michiel, *Honderd Jaar Koninklijke Stadsharmonie Roeselare*, Rumbeke, 1967, p. 217.

| STADSHARMONIE ROESELARE 1928 | | | |
|---|---|---|---|
| *Woodwinds* | | *Brass Instruments* | |
| Piccolo flute | 1 | B flat bombardon | 2 |
| Flute | 2 | E flat bombardon | 1 |
| Oboe | 1 | Tuba (euphonium) | 5 |
| E flat clarinet | 2 | Baritone saxhorn | 4 |
| Solo B flat clarinet | 6 | Flugelhorn | 8 |
| 1st B flat clarinet | 5 | Cornet | 8 |
| 2nd B flat clarinet | 7 | French horn | 3 |
| 3rd B flat clarinet | 6 | Alto saxhorn | 2 |
| Soprano saxophone | 1 | Trumpet | 2 |
| Alto saxophone | 2 | Trombone | 6 |
| Tenor saxophone | 1 | *Percussion* | |
| Baritone saxophone | 1 | Snare drum | 1 |
| | | Bass drum | 1 |
| TOTAL : 78 | | | |

**2. The amateur fanfare bands.**

Many regulations and articles of association of bands, as well as wind band contest rules stipulated that a fanfare band should neither boast flutes nor clarinets, whereas double (string) basses and saxophones were allowed. The all brass fanfare bands, called ***"Fanfare Pure"***, slowly but surely made way for the ***"Fanfare Mixte"*** with the complete saxophone family added to the saxhorn family and other brass instruments.
Because of international contests, the strength and instrumentation of Belgian wind bands was compared to those of foreign (especially French) bands. An article of 1938 by Jos Bauwens in a regional wind band magazine entitled "*Een kanker in onze muziekmaatschappijen*" [A cancer with our wind bands][42] deplored the fact that there were many differences between the instrumentation of Belgian bands on one hand and French, Swiss and German bands on the other hand. In Belgium the accompaniment is mostly played by second and third flugelhorns as there is a lack of alto and tenor saxhorns and trombones. In the other countries these instruments are galore. There is a loss of color in the Belgian fanfare bands, as there is often no 3rd flugelhorn part; moreover the 2nd flugelhorn parts are too difficult.
The flugelhorn group also increased and gradually got split up in solo, first, second and third parts.
An example of a large fanfare band: Cercle Meyerbeer in 1933.[43]

| CERCLE MEYERBEER 1933 | | | |
|---|---|---|---|
| Saxophones | 5 | Baritone saxhorns | 5 |
| French horns | 6 | Trombones | 9 |
| Flugelhorns | 25 | Tubas | 40 |
| Cornets | 12 | Bombardons | 6 |
| Trumpets | 6 | Percussion | 4 |
| Alto saxhorns | 4 | | |
| TOTAL : 92 | | | |

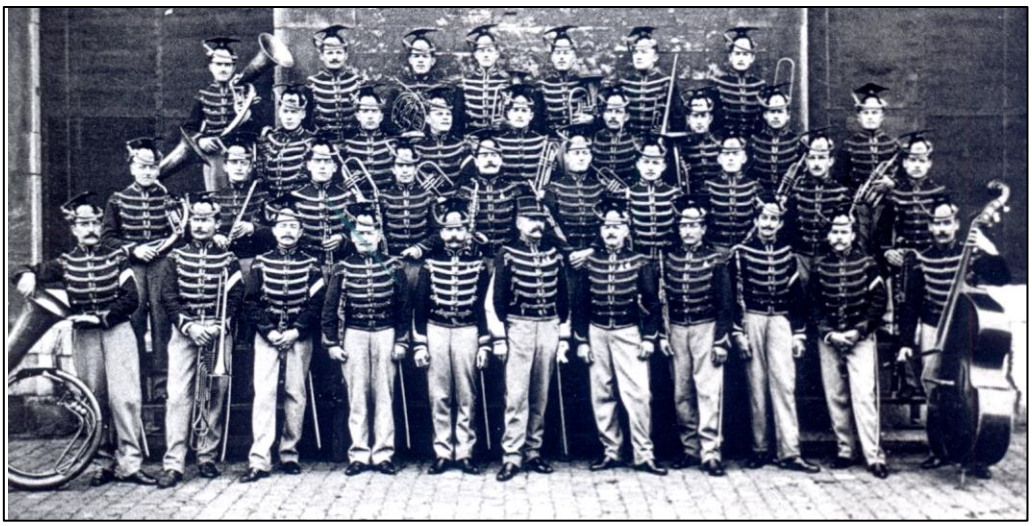
[42] *Orgaan der Federatie der Kempische Muziekmaatschappijen*, nr. 2-3, Dec. 1938 – Jan. 1939, pp. 32-36.
[43] *Royal Cercle Meyerbeer 1884-1909, Programme des Festivités*, p. 10.

## 3. The military bands.

### A. The Cavalry Bands.

At the beginning of the 20th century, up to the suppression of all cavalry bands in 1913, except that of the 1st Guides Regiment, those military fanfare bands had still the same composition as that prescribed by the decree of October 23, 1894.

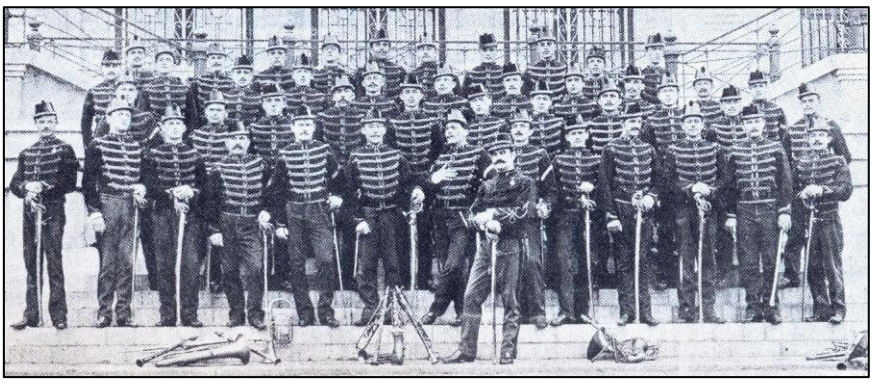
| | | | |
|---|---|---|---|
| E flat Soprano Flugelhorn | 1 | F & E flat Alto Horns new system | 4 |
| B flat Solo Flugelhorn | 3 | Trombone | 4 |
| B flat First Flugelhorn | 3 | B flat Tuba | 2 |
| B flat Second Flugelhorn | 2 | E flat Bombardon | 2 |
| B flat Third Flugelhorn | 2 | B flat Bombardon | 1 |
| B flat Cornet | 2 | Snare Drum | 1 |
| E flat Alto Saxhorn | 2 | Bass Drum | 1 |
| B flat Baritone Saxhorn | 2 | **TOTAL : 34** | |



**53.** ***Band of the 2nd Lancers Regiment, 1907.***

### The Band of the 2nd Guides Regiment

In 1875 the 2nd Guides Regiment, founded one year earlier, got its own band consisting mainly of conscripts. The band initially stationed at Ypres was conducted by Edouard Simar. After a short stay at Tournai the Band settled in Brussels in 1883 and one year later it was turned into a wind band (harmonie) until it was definitively abolished in 1913.

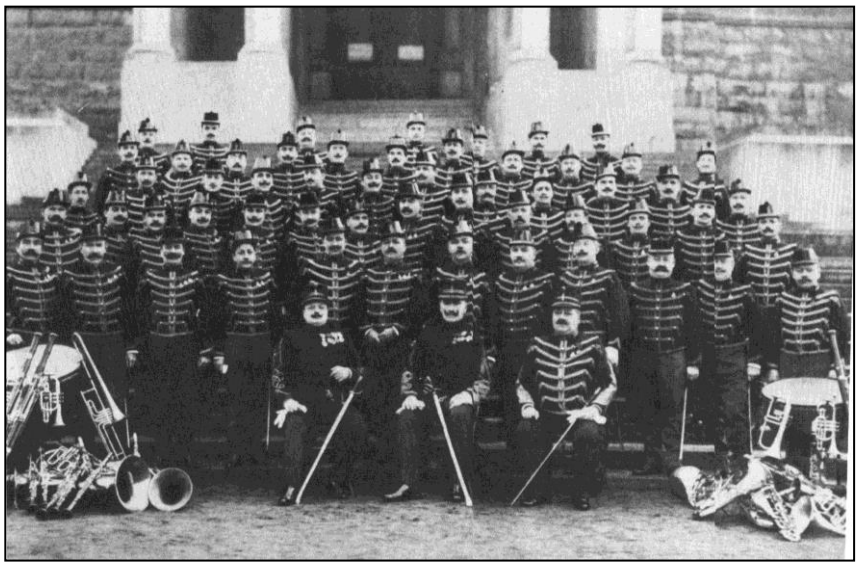


**54.** ***Band of the 2nd Guides Regiment.***

**The Band of the 1st Guides Regiment.**

Though being a cavalry regiment band which also performed as a mounted band, the Band of the 1st Guides Regiment was a wind band since its foundation in 1832.

During the first two decades of the 20th century the wind band of the 1st Guides Regiment boasted 54 musicians



**55**. ***Band of the 1st Guides Regiment in front of the Army Museum 1910.***

At the proposal of Clovis Lecail, inspector of military music, a ministerial decree of July 14, 1919 increased the numerical strength of the Guides Band to 64 musicians. However, in 1921, according to the band's directory it boasted 72 musicians, plus a corps of 15 cavalry trumpeters and an orchestra consisting of 10 violinists, 3 violoncellists and 2 pianists! The alto and baritone saxhorns which had been banished by conductor Simar who considered them as doubles of the French horns were reintroduced by Arthur Prevost. The trombonists, used to play on 3 or 6 valve trombones, switched to slide trombones in 1938.[44]



**56.** ***Band of the 1st Guides Regiment 1928.***

[44] *Revue Musicale Belge*, August 20, 1938.

During the concert tour through North America in 1929, the Guides Band consisted of 70 musicians (including the conductor Arthur Prevost): 4 flutes, 3 oboes, 3 bassoons, 2 E flat clarinets, 20 B flat clarinets (including the assistant conductor), 1 bass clarinet, 3 saxophones, 5 French horns, 2 cornets, 4 trumpets, 3 trombones, 2 flugelhorns, 2 alto horns, 2 baritone horns, 3 euphoniums, 4 bombardons, 2 double basses and 4 percussion.
In the late twenties Prevost augmented the symphonic band of the Guides up to 85 musicians; several string players also played a wind instrument.

| **BAND OF THE 1ST GUIDES REGIMENT 1931** (Symphonic Band and String Orchestra) | | | |
|---|---|---|---|
| Flute (Incl. piccolo) | 4 | French Horn | 5 |
| Oboe (Incl. English horn) | 4 | Trombone | 4 |
| Bassoon | 4 | Flugelhorns | 3 |
| E flat Clarinets | 2 | Alto Horn | 2 |
| B flat Solo Clarinet | 7 | Baritone Horn | 2 |
| B flat First Clarinet | 6 | Tuba | 2 |
| B flat Second Clarinet | 3 | E flat Bombardon | 2 |
| B flat Third Clarinet | 3 | B flat Bombardon | 3 |
| Bass Clarinet | 1 | Double Bass | 2 |
| Contrabass Clarinet | 1 | Timpani | 1 |
| Alto Saxophone | 1 | Snare Drum | 1 |
| Tenor Saxophone | 1 | Bass Drum | 1 |
| Baritone Saxophone | 1 | Violin | 6 |
| Bass Saxophone | 1 | Viola | 1 |
| Cornett | 3 | Violoncello | 2 |
| Trumpet | 4 | Piano | 1 |

**B. The Infantry Bands**.
Most Infantry bands (all 14 bands of the Regiments of the Line) at the beginning of the century consisted of (more or less) 42 musicians as had been prescribed by the ministerial decree of October 23, 1894.

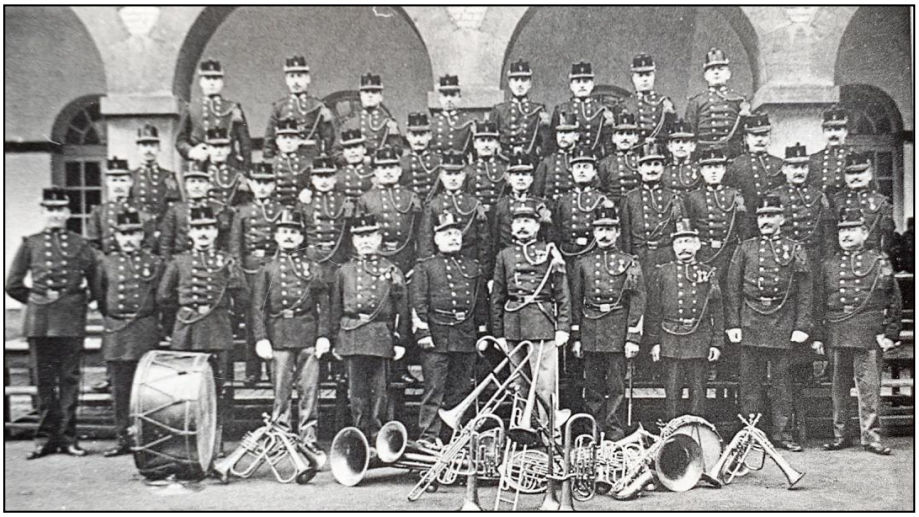
| **(HARMONIE) WIND BANDS Regiments of the Line & Band of the Grenadiers 1900** | | | |
|---|---|---|---|
| D flat Piccolo | 1 | Trumpet | 2 |
| E flat Clarinet | 1 | French Horn | 4 |
| Oboe | 1 | Alto Horn | 2 |
| Solo Clarinet | 3 | Bassoon or Baritone | 2 |
| First Clarinet | 3 | Trombone | 4 |
| Second Clarinet | 2 | E flat Bombardon | 2 |
| Third Clarinet | 2 | B flat Bombardon | 1 |
| Saxophone | 3 | Tuba (euphonium) | 3 |
| Flugelhorn | 2 | Snare Drum | 1 |
| Cornet | 2 | Bass Drum | 1 |



**57.** ***Band of the 1st Regiment of the Line, Ghent 1928. Conductor Charlier.***

The bands of the 1st, 2nd and 3rd Chasseurs à Pied [Riflemen on Foot] regiments and the Band of the Carabineers Regiment were fanfare bands. They had the following (prescribed) instrumentation:

| **FANFARE BANDS<br>Rifles & Carabineer Regiments<br>1900** | | | |
|---|---|---|---|
| E flat Flugelhorn | 1 | E flat Alto Saxhorn | 2 |
| B flat Solo Flugelhorn | 4 | B flat Baritone Saxhorn | 2 |
| B flat First Flugelhorn | 3 | Trombones | 4 |
| B flat Second Flugelhorn | 3 | E flat Bombardon | 2 |
| B flat Third Flugelhorn | 3 | B flat Bombardon | 2 |
| B flat Cornet | 2 | B flat Tuba (euphonium) | 4 |
| F & E flat Trumpet | 4 | Snare Drum | 1 |
| French Horn | 4 | Bass Drum | 1 |



**58.** ***Band of the 2nd Rifles Regiment, 1913. Conductor Henri Defer.***

A circular letter of February 20, **1911** confirmed the numerical strength of 42 musicians for all Infantry Bands, but stipulated that this number should be made up of 32 professional military musicians and 10 soldiers of the regiment. Conscripts were only allowed when they re-enlisted.
A circular letter of October 1, **1923** introduced another reorganization of the Infantry Bands.

| **WIND BANDS**<br>**Regiments of the Line & 1st Grenadiers Regiment**<br>**1923** | | | |
|---|---|---|---|
| Flute (incl. Piccolo) | 2 | Trumpet | 2 |
| Oboe | 1 | French Horn | 2 |
| E flat Clarinet | 1 | Alto Saxhorn | 2 |
| B flat Solo Clarinet | 3 | Bassoon or Baritone | 2 |
| B flat First Clarinet | 3 | Trombone | 4 |
| B flat Second Clarinet | 2 | Tuba (Euphonium) | 3 |
| B flat Third Clarinet | 2 | E flat Bombardon | 1 |
| Saxophone | 3 | B flat Bombardon | 2 |
| Flugelhorn | 2 | Snare Drum (incl. Timpani) | 2 |
| Cornet | 2 | Bass Drum & cymbals | 1 |

| **FANFARE BANDS**<br>**Rifles & Carabineer Regiments**<br>**1923** | | | |
|---|---|---|---|
| Saxophone | 4 | Alto Saxhorn | 2 |
| E flat Flugelhorn | 1 | Baritone Saxhorn | 2 |
| B flat Solo Flugelhorn | 5 | Trombone | 4 |
| B flat First Flugelhorn | 4 | Tuba (Euphonium) (**) | 2 |
| B flat Second Flugelhorn | 2 | E flat Bombardon | 1 |
| B flat Third Flugelhorn | 2 | B flat Bombardon | 2 |
| Cornet | 2 | Snare Drum | 1 |
| Trumpet | 2 | Timpani | 1 |
| French Horn (*) | 4 | Bass Drum + Cymbals | 1 |

A soprano saxophone was added to the alto, tenor and baritone saxophones. One of the four French Horns could be an extra Flugelhorn. There could be one trombone less and one euphonium extra.
A circular letter of March 19, **1930** prescribed another reorganization of all Infantry Bands both fanfare and wind (harmonie) bands, but the instrumental composition did not really change.



**59.** ***Band of the 1st Regiment of the Line A. Renkin conductor, 1930.***

# E. WIND BAND CONTESTS AND FESTIVALS.

## 1. THE CONTESTS.

**In Brussels**

In **1909** the famous Brussels Fanfare Band *Cercle Meyerbeer* organized a big international contest for fanfare and harmonie bands. Fifteen French and eleven Belgian bands participated.
The *Union des Fanfares de Jette* (Brussels) boasted 116 musicians and the *Fanfare Communale L'Union* of Wihéries (Hainault) 94. The contest included a first sight reading test.
The great Brussels composer **Paul Gilson** presided the jury and composed his *Rhapsody Nr.1* for the band's anniversary. The adjudicators panel consisted of no less than sixty members, including composers and military band conductors. Besides the famous composers August De Boeck, Léon Dubois, Paulin Marchand there were also the (wind band music) composers Franz Andelhof, Lous Canivez, Louis Langlois and Théo Mahy. As military band conductors we had Valéry Bury, Joseph Delaet, Clovis Lecail, Jacques Martin and Edmond Waucampt, as Civic Guard Band conductors we had Jules Blangenois, Henri Corbisier, Michel Heirwegh, Ivon Jadot, Charles Michiels, Emile Siroux, Henri Van Luck and Mathieu Van Rothem and as well-known civil band conductors we had Théo Mahy and Painparé.




The test pieces for this contest were :

- 3rd Division Harmonie: *Dolore,* symphonic fragment by Claude Fiévet (1865- 1938) from Valenciennes, France.
- 2nd Division Harmonie: *Marche Inaugurale* by Ivon Jadot conductor of *Les Chasseurs de Binche*.
- 3rd Division Fanfare: *Petit Caprice Rustique* by Jean Preckher, conductor of the *Cercle Meyerbeer*.
- 2nd Division Fanfare: *Marche solennelle* by Ernest Van Nieuwenhove from Cuereghem (Brussels).
- 1st Division Fanfare: *Laetitia* grand march by Jean Preckher.
- Superior & Excellency Division Fanfare: *Légende Moscovite by* Clovis Lecail, military music inspector.

Among the choice pieces there were six original band pieces*: Sparnacum* (Jean Preckher), *Marche Triomphale* and the overtures *Elisabeth* and *La Croix Rouge* (Victor Turine), *Marche des Géants* and *Marche des Incas* (Louis Baudonck).

**In Flanders.**

Because of the threatening decline of the wind bands, several provincial governments set up wind band contests; they were organized by commissions called *De Vrije Tijd van de Arbeider* [The Laborer's Leisure].
In the Province of Limburg there was a biennial provincial choir and band contest *Provinciaal Zang- en Muziektornooi* [Provincial Choir and Band Contest] organized by the provincial authorities.
The Province of East-Flanders organized a regular contest *Provinciaal Muziektornooi* [Provincial Band Contest] usually at Ghent.

Some municipal authorities evaluated the wind bands of their town to organize a more honest repartition of the local subsidies. In Antwerp there was an annual band contest in May, only interrupted by World War I, whereas Ghent organized an international band contest on August 15, 1913. Mechlin organized a band contest in 1936. More and more contests got also an international character.

However, many contests were organized by individual bands celebrating an anniversary.
In 1904 the Brussels fanfare band *Phalange Artistique* organized an international band contest with a sight reading test, a test piece and a free choice piece; the total amount of prizes was 30.000 Belgian francs.

**The 1926 Contest at Vilvoorde**.

There was a huge international band contest at Vilvoorde on June 20 and 27, 1926 with no less than eighty bands from Belgium, France, The Netherlands and Luxemburg participating, to celebrate the 110th anniversary of the *Royal Harmonie Saint Cecilia* of Vilvoorde.
Because of the war, the centenary had not been commemorated. The organizing committee was chaired by the band's president Jan Poot, father of the composer Marcel Poot, and conductor Jules-Emile Strauwen, whereas Paul Gilson was honorary president of the contest.
In his foreword to the program guide, the renowned Flemish writer Herman Teirlinck wrote:

> *"Het is zeker dat er geen land in Europa is, waar in gunstiger omstandigheid het sociëteitsleven wordt bevorderd dan in België; vooral de Vlamingen schijnen dien zucht tot vereeniging in hooge mate te bezitten. De 'Muziekmaatschappij' speelde steeds, naast de volksspelen en de rederijkkunst, een overwegende rol; de belangstelling der ganse gemeente was steeds gewijd aan de demokratische en openluchtsche harmonie- en fanfaremuziek. Deze verhoogt het collectieve volksgevoel, de broederschap en de muzikale kunst…*"[45]
>
> [For sure, there is no country in Europe where corporate life is promoted in more favorable conditions than in Belgium; the Flemish people in particular, seem to have a strong desire to gather in clubs. Next to the popular games and rhetorical chambers, the "Band" has always played a major role; the entire community has always been interested in the democratic open air wind and fanfare band music. The latter increases the collective popular spirit, the fraternity and the musical art…]

[45] *Muziekwarande*, August 1926, p. 176.

The jury consisted of famous composers and conductors such as Flor Alpaerts, René Barbier, Karel Candael, Henri-Georges D'Hoedt, Paul Gilson, Louis Langlois, Théo Mahy, Marcel Poot, Jean Preckher, Oscar Roels and Jules-Emile Strauwen and military band conductors such as Joseph Delaet (7th Regiment of the Line), Arthur Depestel (1st Regiment of the Line), Albert Lefebvre (5th Regiment of the Line), Alfred Mahy (1st Carabineers), Jules Maréchal (12th Regiment of the Line), Fernand Mertens (Band of the Grand Duchy of Luxemburg), Constant Moreau (3rd Regiment of the Line) and Honoré Rimbaut (7th Regiment of the Line). Six other Belgian military band conductors conducted one of the competing bands.




**60.** ***Poster of the 1926 Contest at Vilvoorde.***

There was a sight reading test, a test piece and also prizes for the best conductors.
The supremacy of the Antwerp bands was noteworthy. The absolute winners were:
Honorary Division Harmonie *De Werker* (Antwerp), Honorary Division Fanfare *De Zuidster* (Antwerp) and First Division Harmonie *Apollon* (Berchem, Antwerp).

**In Wallonia**.

As the reduction of the number of working hours (down to eight hours in 1921) created more leisure time for the workers, the authorities, who feared an increase of alcohol consumption, set up several organizations to occupy the spare time of the laborers. One of those, the *Commission Provinciale des Loisirs de l'Ouvrier* [Provincial Committee of the Workmen's Leisure Time] (1919), accepted the proposal of **Nicolas Daneau**[46], director of the Mons Conservatory of Music, to organize provincial band contests. Those contests still exist today under the name of "Rencontres musicales du Hainaut" [Musical meetings of the Province of Hainaut]. The bands participating in the contest were granted a premium which should replace the disappearing private patronage. The first contest (called tournament) took place in **1921**. The judges were the composers Paul Gilson, inspector of the musical education, and Marcel Poot, music critic of the newspaper *Le Peuple*, both also wind band music experts. In order to improve the bands' repertoire and musical level, both men did not spare their encouragements, remarks and advice. They described the aims of the contests as follows:



**61**. ***Nicolas Daneau.***

[46] Nicolas Daneau (1866-1944) was successively director of the conservatories of Tournai and Mons. He composed a lot, including five operas and band pieces, including 26 pieces for the 1913 Chivalry Tournament at Tournai.

*« d'abord occuper agréablement les loisirs des ouvriers en les incitant à étudier la musique et en aidant, pour ce faire, les sociétés dans lesquelles ils sont groupés ; ensuite aider à la culture artistique du peuple, aussi bien les auditeurs que les exécutants. Une société musicale qui serait composée presque exclusivement de prix de conservatoires ou de musiciens professionnels ne nous intéresserait guère puisqu'elle ne pourrait nous aider que dans la réalisation d'une partie de notre deuxième but; ce qui nous intéresse, ce sont les amateurs. Nous estimons beaucoup plus utile et plus profitable d'accorder la prime à une humble société de troisième catégorie qui se présente au tournoi avec un effectif réduit mais composé exclusivement d'amateurs que la donner en première catégorie, à cette même société renforcée d'éléments professionnels… »*

[In the first place they are meant to offer a pleasant occupation in the spare time of the laborers by inciting them to study music and therefore help the bands they belong to; secondly, to participate in the artistic education of the people, both listeners and performers. A band almost exclusively composed of musicians graduated from the conservatories or professional musicians would be of no interest as it could not help us to realize our second aim; we are truly interested in amateur musicians. We sincerely think it is much more useful and profitable to grant the premium to a humble band of the third division which participates in the contest with a reduced manpower but consists only of amateur musicians than to grant it in the first division to the same band increased with professional elements.]

The problem of the 'hiring' of professional musicians at wind band contests was repeatedly very severely criticized by Paul Gilson in the *Revue Musicale Belge* of which he was chief-editor.[47]

*"On vise, par vaine satisfaction d'amour-propre, par sotte gloriole, à écraser un adversaire plus faible - encore qu'il soit souvent aussi méritant que soi - … Plaisir d'homme primitif, de sauvage, qui rappelle par plus d'un côté, la guerre. Et pour achever l'analogie, tous les moyens pour favoriser la réussite sont bons : la calomnie, les délations, les 'trucs » les plus inavouables, sans compter « les emprunts » payés au poids d'or, au grand dam de la caisse (qui parfois en fait une maladie mortelle). Les « emprunts », ce sont, comme l'on sait, les instrumentistes embauchés hors de la société, instrumentistes qui renforcent les parties faibles… ou absentes. Cela n'est-il pas éberluant ? …".*[48]

[One aims, because of idle satisfaction of self-love, because of foolish vanity, to crush a weaker opponent – though he is often as deserving - … Pleasure of the primitive man, the savage, who often reminds of war. And to complete the analogy, all means to favor success are allowed: slander, tattling, the most outrageous "tricks", and of course "the loans", paid in gold to the detriment of the funds (often a fatal disease for the band's funds). The "loans" are, as everybody knows, the hired musicians from outside the band, musicians who have to reinforce the weak or missing parts. Isn't it quite perplexing?][49]

[47] *Revue Musicale Belge*: June 1925, pp. 1-3; September 5, 1927, pp. 1-2; January 20, 1932, pp. 9-10.
[48] Idem.
[49] This problem remains of present interest in the 21st century!

Initially there were three categories or divisions: 1st, 2nd and 3rd. In **1924** the Excellency division was added and in **1930** also the Honorary Division. The bands competing in the Excellency and Honorary Divisions had to play no less than six compositions, often of a really difficult force. Reacting to numerous complaints of the conductors, Marcel Poot acquiesced in two articles[50] and concluded: *"Il en résulté un travail de préparation colossal qui n'est pas en rapport avec le résultat."*[This engenders a tremendous preparation which is not in proportion with the result].

In the thirties the festivals and local contests disappeared gradually because several provinces started to organize official and subsidized band contests. The creation of regular wind band contests organized by the provinces was a real innovation indeed. Even some towns, such as Antwerp and Mechlin started to set up a quality classification of bands, allowing a more honest competition (rivalry) and prize distribution. The Province of Hainaut created in **1925** the Provincial Tournaments for Music. This was a real bonus for many bands in the Borinage (mine area) where one could find the best bands from Wallonia.
The jury of the **1936** "Tournoi du Hainaut" [Hainaut Band Contest] consisted of the composers Fernand Quinet, Paul Gilson and Marcel Poot. Gilson wrote explicit comments. The contest took place at Charleroi and La Louvière and was spread over seven successive Sundays. As usual, several bands , both fanfare and wind bands, performed a composition of one of the jury members. This time Gilson's pieces *Richard III*, *Marche commémorative*, *Marche aux flambeaux*, *Marche panégyrique*, *Néoménies*, *Sur la Wartha* and *Marche cortège* and Marcel Poot's *Laetare* were heard. Other compositions performed were *Marche Jubilaire* (August De Boeck), the overture *Honneur et Liberté* (Louis Langlois), *Cortège Héroïque* (Alfred Mahy) and the overture *Cador* and *Chant Crépusculaire* (Michel Brusselmans).
Sometimes, famous composers and conductors were invited to adjudicate at wind band contests. The internationally famous conductor André Cluytens (Antwerp, 1905 – Paris, 1967) was part of the adjudicators' panel of the annual Antwerp Municipal Wind Band Contest (*Stadstornooi*) in 1935.

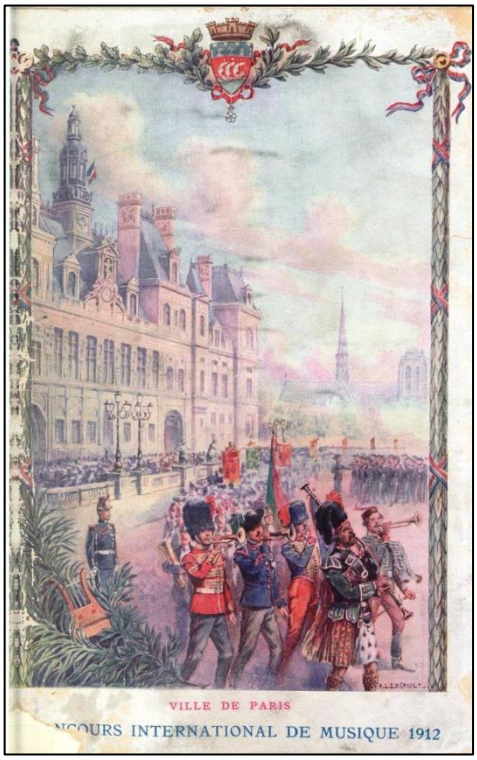
CONTESTS ABROAD.

It was not uncommon that Belgian wind bands participated in International Contests in the neighboring countries, especially in France. At the start of the 20th century Belgian bands still excel at international contest. That was the case at the 1900 international wind band contests of Levallois-Perret and at the one at Puteaux (both in the neighborhood of Paris). Jean Preckher and his *Société Royale des Sapeurs Pompiers de Cureghem* obtained first prizes for sight reading, best soloists and best conductor in the highest division. First prizes in other divisions were obtained by bands of Andenne, Pâturages and Liège.
At the Paris Trocadero contest the *Harmonie Royale de Mariemont* had obtained exactly the same number of marks as the Colliery Band of Liévin (France); the latter was awarded the First Prize…
The Brussels fanfare band *Cercle Meyerbeer* participated in the International Wind Band Contest at Denain, France in 1902 and won a First Prize.
In 1907 the *Harmonie Sint Cecilia* of Vilvoorde won the First Prize in the Excellency division at an international contest at Saint-Denis (Paris).
The Hainault band *Harmonie La Persévérance* from Wihéries was winner of the second division at the International Contest at Clichy (Paris, France) on June 4, 1910. The band also won the sight reading contest and its conductor Deramaix also won a First Prize for conducting.

[50] *Revue Musicale Belge*: July 20, 1938, p. 7 & August 5, 1938, pp. 6-8.

# Concours International de Musique – Ville de Paris 1912.

Quite special was the International Music Contest for amateur bands, choirs, symphony orchestras, drum, bugle and hunting horn groups organized by the municipality of Paris on May 26 to May 28, 1912.




The honorary Committee included the composers Gustave Charpentier, Claude Debussy, Vincent D'Indy, Edward Elgar, Gabriel Fauré, Jules Massenet, André Messager, Camille Saint-Saëns, Charles-Marie Widor, Giacomo Puccini and the Belgians **Jan Blockx** and **Edgard Tinel**. The representative for Belgium was **Nicolas Daneau**.
No less than 497 bands, orchestras and choirs (some 40.000 musicians and singers) from France, Belgium, Great Britain, The Netherlands, Italy and Switzerland participated in the contest.

Among the members of the several adjudicators panels for wind (harmonie) bands were, next to French composers such as Henri Büsser, Louis Ganne, Paul Vidal and C.M. Widor, Gabriel Parès (Ex conductor of the Garde Républicaine), Guillaume Balay (The then conductor of the Garde Républicaine), César Bourgeois (second conductor of the Garde Républicaine), the French bandmaster Léonce Chomel, the Belgian composers Jan Blockx (cf. Part I, p. 450), Nicolas Daneau (cf. p. 72) and Jules-Emile Strauwen (cf. Part I, p. 455) and the Belgian military band conductors Emile Linette[51] and Victor Turine (cf. Part I, p. 461).

[51] Emile Linette (1862-1936) was conductor of the Band of the 1st Mounted Hunters (1895-1918)

Eleven Belgian bands (4 wind and 7 fanfare band) participated .

WIND BANDS (Harmonie)

Excellency Division – Test piece: *Les pécheurs de Sint-Jean* overture (Charles-Marie Widor)
- *Philharmonie Liégeoise* – Liège (90 musicians) conductor: Th. Cloos
  *Tannhäuser Overture* (R. Wagner)

Superior Division – Test piece: *Symphony in D minor* (César Franck)
- *Harmonie Royale Verviers* (76 musicians) conductor: Lucien Sottrez
  *Le Dernier Jour de la Terreur* (Henri Litolff)
- *La Grande Harmonie Damprémy/Charleroi* (94 musicians) conductor: H. Hayet
  *Les Erinnyes* - entr'acte (Jules Massenet)

Third Division – Test piece: *Les Saltimbanques* (Louis Ganne)
- *La Concore Angleur/ Liege* (55 musicians) conductor: E. Franck
  *Ouverture Concordia* (Emile Fontenelle)

FANFARE BANDS

Excellency Division - Test Piece: *Ouverture Caractéristique* (Guillaume Balay)
- *De Ware Vrienden Antwerp* (98 musicians) conductor: François Vanhavenberge
  *Les Francs Juges* overture (Hector Berlioz)
- *Société Royale de Seraing* (120 musicians) conductor: D. Vivegnes
  *Maximilien Robespierre* overture (Henri Litolff)
- *De Broederband Antwerp* (101 musicians) conductor: Frans Van Dyck
  *Benvenutto Cellini* overture (Hector Berlioz)

First Division – Test piece: *Le Jongleur de Notre-Dame* (Jules Massenet)
- *Fanfare Ouvrière Dour* (104 musicians) conductor: C. Lonys
  *Marche Cortège* (Paul Gilson)

Second Division – Test piece: *Cavalcade* (Fernand de La Tombelle)
- *L'Avenir Loupoigne/Genappe* (40 musicians) conductor: A. Heilier
  *Jeanne Maillotte* overture (J. Reynaud)

Third Division - Test Piece: *Jean de Finlande* overture (Johann Nepomuk Hummel)
- *L'Avenir Sivry* (48 musicians) conductor: A. Deneufbourg
  *Titus* overture (W.A. Mozart)
- *La Persévérance Thuillies/Thuin* (56 musicians) conductor: F. Bertouille
  *Sobiesky* (A. Painparé)

*De Broederband* of Antwerp won the Grand Prix (10.000f francs) and the prize for the best conductor in the Excellency Division Fanfare Band, whereas *De Ware Vrienden* of Antwerp won a First Prize in the same division.[52]

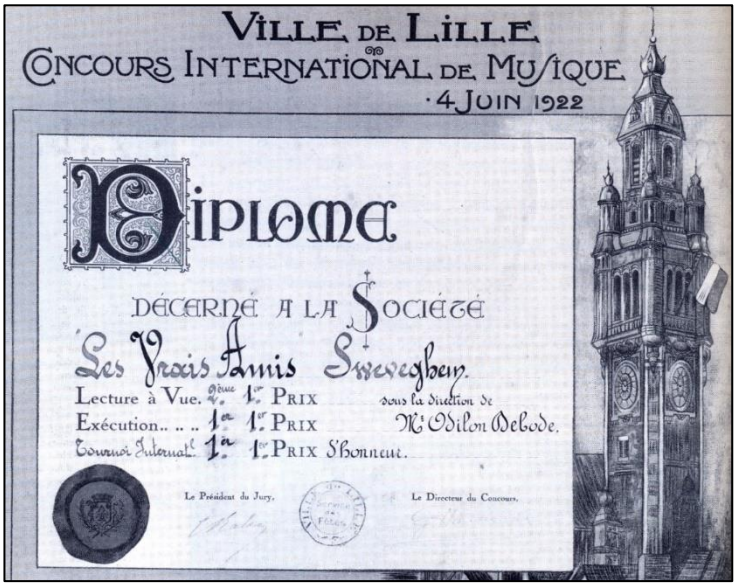
The Harmonie d'Houplines (70 musicians) First Division was conducted by the Belgian conductor Jean Strauwen.

[52] *L'Intransigeant*, May 28, 1912, p. 1.



**62**. ***L'Harmonie "La Persévérance" at Clichy in 1910.***

In August 1911 the *Sint Martinusfanfare* from Halle won an International Contest at Valenciennes (France).




At an international band contest in Lille (France) on June 4, 1922 the Fanfare Band *De Ware Vrienden*" [The true friends] of Zwevegem (West-Flanders) obtained no less than three First Prizes, for sight reading, the performance of the test piece and the own choice piece.

**63. *Diploma of the Contest at Lille (France) 1922*.**

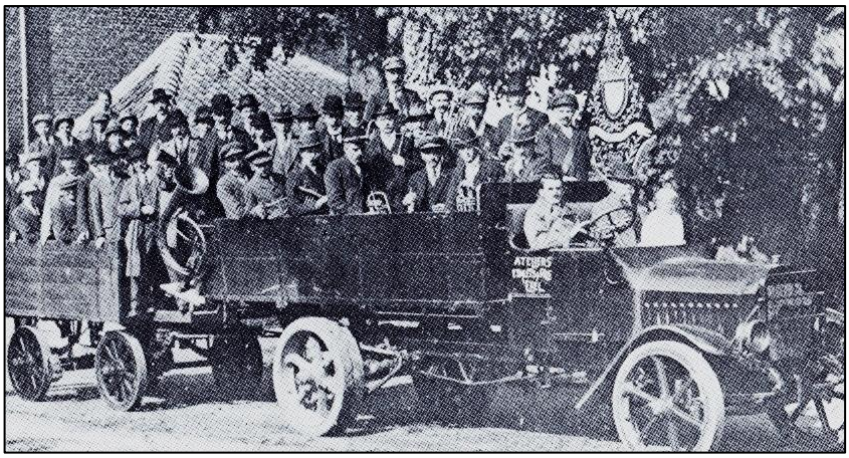


**64. *Koninklijke Fanfare De Ware Vrienden, Zwevegem, 1931*.**

The French city of Amboise organized a huge International Contest for amateur bands, choirs and orchestras on July 17, 1938. The Belgian fanfare band *L'Union Ouvrière* of Blaton, conducted by Eugène Picron, competed in the 2nd division (foreign section) and was awarded several 1st Prizes (prima vista reading, overall performance etc.) Besides many official congratulations the band also received a crate of bottles of sparkling wine and was invited to play an evening concert![53] It should be noted that the band was the only foreign band, justifying on its own the qualification of the contest as 'international'!

Nevertheless, on an average Belgian bands obtained good results at international contests abroad!

The indispensable emulation for the preservation of the quality of the wind and fanfare bands was also maintained by means of contests and festivals in the 20th century. Both contests and festivals were however still reserved for the richest or wealthiest societies. Much money was needed for the preparation of a contest or festival and the expected or desired subsidies of the municipality or the province was far from sufficient to cover all expenses engendered by a participation. There were transport and lodging costs, new music scores, restoration of musical instruments, maintenance of the standard and the uniforms and often loss of unpaid working days. The band had to pay an experienced conductor and often some hired extra – often professional – musicians.
Also the organizer, be it a town, an institution or an individual band had to take high costs into account. One or more provisional bandstands with adequate lightning had to be set up; there were receptions, refreshments, diplomas, medals, posters and publicity. And finally both a provisional organization team and a competent jury team were required.



**65.** ***The Fanfare "Onderling Vermaak" Eksel on its way to a contest. 1919.***

[53] *L'Echo des Concours*, *Revue Orphéonique Mensuelle Illustrée*, Paris, nr. 204, August 10, 1938, pp. 180-181.



**66.** ***Band & Choir Festival at Overijse, 1905.***

**2. Festivals.**

Again, as was the practice in the 19th century, many cities and towns organized band festivals in order to encourage bands by granting money prizes.

A typical event at wind band festivals was a concert by the massed bands. Jean Preckher for example conducted 300 musicians at the festival organized for the 50th anniversary of the Brussels *Fanfare Royale des Sapeurs-Pompiers Volontaires de Cuereghem-Anderlecht* ; the massed bands performed his march *Laetitia*, Gevaert's overture *Le Capitaine Henriot* and Wagner's march ***Entry of the Nobles*** Tannhäuser.

The festivals remained part of the Belgian band world but they got more often an international character as foreign bands were invited, especially in towns or villages in the neighborhood of the country's borders.

Most Band Festival organizers set up rules. They give quite some information about the course of those festivals. As an example we give the translation of the rules of band festival at Geraardsbergen on August 30, 1903.




**67**. ***Koninklijke Fanfare Sint Cecilia, Geraardsbergen, 1921.***

GENERAL ARRANGEMENTS

Art. I. – The Festival is open to Fanfare and Harmonie Bands.
Art. II. – Inscriptions should be sent before July 1.
Art. III. – All registered bands will gather at 15.30 h. at the railway station square to make up a procession that will march through the indicated streets.
Art. IV. – The Presidents and administrators of the participating bands are invited to come to the Town Hall immediately after the procession for a drink and the draw of the premiums.
Art. V. – Any band without a flag or an ensign will lose its claim to a premium.
Art.VI. – Only bands boasting **at least 25 musicians** will be allowed to participate in the premium draw.
Art. VII.-The order of the bands in the procession will be determined by drawing.
Art. VIII. – A band which does not participate in the procession, or which appears with less musicians than stated, or which does not perform the announced compositions on the indicated bandstand, will be considered as not participating in the Festival and will lose its claim to a premium.
Art. IX. – The works that will be performed should be mentioned on the application form.
Art. X. – The participating bands do not have to worry about the copyrights of the works they will perform.
Art. XI. – Immediately after the disbanding of the procession, the Festival will start on the different bandstands, according to the order of succession set up by the board. The order of succession should **under no pretext whatsoever** be interrupted nor changed on penalty of the loss of any claim to a premium.
Art. XII. – The **important premiums** hereafter will be divided among the bands that have participated in the Festival according to the required conditions:

| | | | |
|---|---|---|---|
| 1st premium | 200 Francs | 8th premium | 50 Francs |
| 2nd premium | 150 Francs | 9th premium | 50 Francs |
| 3rd premium | 100 Francs | 10th premium | 25 Francs |
| 4th premium | 75 Francs | 11th premium | 25 Francs |
| 5th premium | 75 Francs | 12th premium | 25 Francs |
| 6th premium | 75 Francs | 13th premium | 25 Francs |
| 7th premium | 50 Francs | 14th premium | 25 Francs |

The next premiums will be raffled off between the administrators of the bands allowed to claim a premium.

1st premium 30 Francs
2nd premium 20 Francs

N.B. We explicitly draw the attention of the bands to the **guarantee of the premiums**, which means that all premiums will be raffled off between the participating bands, even if bad weather prevents from performing the announced pieces of music, as was the case last year.
Art. XIII. – The acquired premium will be paid to the band, after the performance of the two announced compositions.
Art. XIV. - In contestable and unforeseeable cases, the Board will take a decision without appeal.

On behalf of the Board

The clerk — **E. Struelens**
The President — **V. Diericx**

Seen and approved by the city council of Geeraardsbergen

The Secretary — **N. Pieraert**
The Burgomaster — **A. Flamant**

The Aldermen
**P. De Clippele**
**B. Van Trimpont**

Some festivals:
**1901** Berlare , Menen , Ledeberg and Moorslede.
The music festival at Menen on May 12 hosted 39 wind bands, 10 choirs and 13 Fire Brigades! The bands played on 4 different bandstands.
**1902** Veurne.
**1903** Ledeberg.
**1904** Brussels (Organized by the *Phalange Artistique*)
**1905** On July 9, 1905 there was an International Music Festival in Brussels. No less than 300 bands and choirs participated, including 25 foreign (French, Dutch, German and Luxemburg) societies, mostly French. The Belgian bands came from Amay, Antwerp, Barvaux, Borgerhout, Brussels, Corswarem, Ecaussines, Ghent, Grivegnée, Hoboken, Hollogne-aux-Pierres, Houtain-L'Evêque (Walshoutem), La Roche, Leuze, Lier, Menen, Pâturages, Quaregnon, Soumagne, Villers-la-Tour, Villers-la-Ville, Vilvoorde, Wasmes, Ypres. After a great parade downtown, the 300 musical societies performed small concerts on 20 different bandstands spread all over the town.
**1906** Brussels (Organized by the *Cercle Instrumental*) and Aywaille.
Part of the celebrations of the 25th anniversary of the Brussels fanfare band *Cercle Instrumental* (110 musicians conducted by J. Preckher) on July 1906 was a musical festival with no less than 72 participating wind and fanfare bands including 55 Belgian bands and 17 foreign (Dutch and French) bands. The contest took place on 8 different bandstands. The jury consisted of the conductors of the military bands stationed in Brussels (Walpot of the 1st Guides, Simar of the 2nd Guides, Waucampt of the 9th Regiment of the Line, Turine of the Carabineers and Lecail of the Grenadiers) and Théo Mahy, conductor of the municipal Band.[54]
The First Prize was awarded to the *Fanfare l'Union de Saint-Denis* (France) and the Second to the Royal Fanfare Band *Cercle Weber* of Schaarbeek conducted by Pierre Alderson. [55]
There was a contest for the outfit of the musicians won resp. by the Fanfare *Cercle Weber* of Schaarbeek for the best civilian dress and the Fanfare *De Broederband* of Antwerp for the best uniform. Several money prizes were awarded and the *Harmonie Municipale de Laon* (France) won a flugelhorn. Four French bands won a money prize because of the distance: *Fanfare La Salonaise* (La Ferté-Saint-Aubin), *La Musique des Pompiers* (Chesy), Harmonie *La Lyre Melunaise* (Melun) and *Fanfare L'Union* (Saint-Denis).[56]
**1908** Blankenberge.
**1909** Veurne.
**1911** Charleroi and Veurne. No less than 300 bands participated in the contest at Charleroi with 10.000 francs premium. The adjudicators panel consisted of Guillaume Balay, conductor of the Paris Garde Républicaine, Georges Corroyez, conductor of the Artillery School Band at Versailles, Clovis Lecail, conductor of the Grenadiers Band, Antoine Quinet, conductor of the Band of the 1st Regiment of the Line and honorary military bandmaster Victor Turine.
**1912** Berlare and Veurne.
**1913** Sint-Pauwels.
**1920** Herent, Ostend and Antwerp.
**1921** Ostend.
**1923** Bruges and Wevelgem .
**1924** Dadizele .
**1925** Diest and Duffel
**1927** Wilrrijk.
**1929** La Louvière.

[54] *Le Petit Bleu du Matin*, July 5, 1906, p. 2.
[55] *Le Petit Bleu du Matin*, July 25, 1906, p. 2.
[56] *La Meuse*, August 17, 1906, p. 3.

**1930** Tournai.
**1931** Fléron and Wavre.
**1935** Tervuren



# Ville de Furnes.

## Société Royale d'Harmonie Ste CÉCILE

DIRECTEUR : H. VANDERLINDEN, Fils,

# ORDRE DE SERVICE

**Le Dimanche 6 Juin,** à 11 1/4 heures,

## CONCERT

dans le Jardin du Président de l'Harmonie.
Réunion au local à 11 heures, en **petite tenue.**

*Programme :*

1. **Marche des Cent Kilos,** *Vanderlinden fils.*
2. **Les Maîtres Chanteurs,** Mosaïque sur l'opéra de *Rich. Wagner.*
3. **Le dernier Sommeil de la Vierge,** *Massenet.* Prélude transcrit pour la famille des Clarinettes par H. Vanderlinden fils.
4. **Ballet Egyptien,** *Luigini.* suite d'orchestre en 4 parties.

**Le Dimanche 27 Juin,** à 11 1/4 heures.

## CONCERT

dans le Jardin du Président de l'Harmonie.
Réunion au local à 11 heures, en **petite tenue.**

*Programme :*

1. **Marche Militaire,** *Vanderlinden fils.*
2. **Le Jongleur de Notre Dame,** *Massenet.* Miracle en 3 actes. Musique transcrite par F. de Coninck.
3. **La Coupe du Roi de Thulé,** *Diaz.* Transcription pour trombone par H. Vanderlinden. Soliste M. EDMOND VAN EYGEN.
4. **Polonaise de Concours,** *Montagne.*
5. **A toi,** suite de valses, *Waldteufel.*

**Le Dimanche 4 Juillet,**

## Excursion à Dunkerque.

A 4 heures,

## Grand Concert

au Parc de la Marine.

**Le Dimanche 25 Juillet,** à 11 heures,

à l'occasion de la Kermesse,

## Grand Concert

dans le Jardin du Président de l'Harmonie.
Réunion au local à 10 3/4 h., en **grande tenue.**

*Programme :*

1. **Marche des Fiançailles,** *Vanderlinden fils.*
2. **Egmont,** ouverture, *Beethoven.*
3. **Ballet de Sylvia,** *Léo Delibes.* Transcription de H. Vanderlinden fils.
   *a)* Les chasseresses.
   *b)* Valse lente.
   *c)* Pizzicati.
   *d)* Cortège de Bacchus.
4. **Très Jolie,** suite de Valses, *Waldteufel.*

N. B. — En cas de mauvais temps, le Concert du 25 Juillet, se donnera au local de l'Harmonie.

*Furnes, le 2 Juin 1909.*

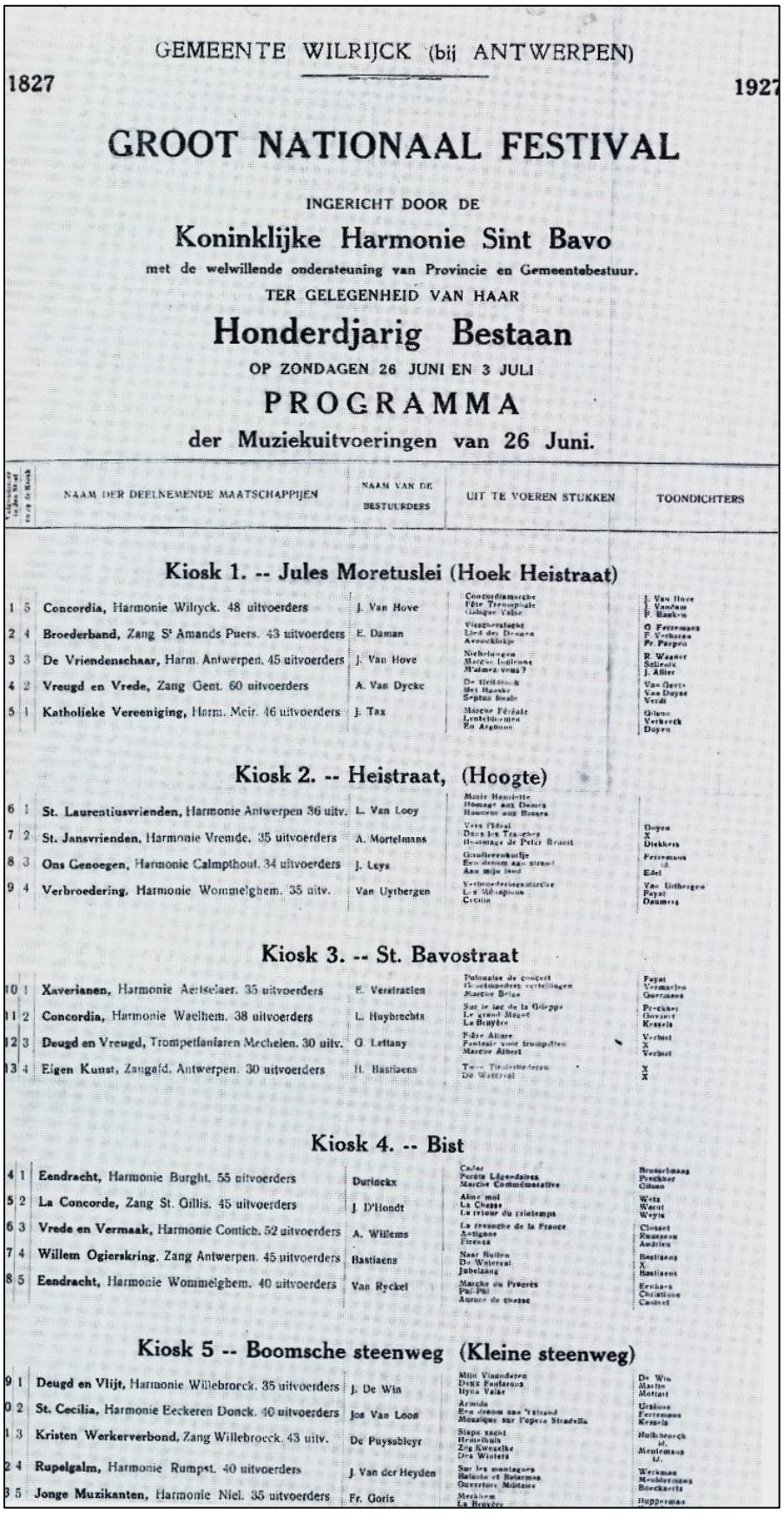
Le Directeur, H. Vanderlinden

Le Président, J. Andries-Van Severen

Le Secrétaire, L. Houtsaeger

Imp. H. Morez-Decroo, Furnes.

**68.** ***Festival Program Harmonie St Cecilia, Veurne, 1909.***



GEMEENTE WILRIJCK (bij ANTWERPEN)

1827 1927

# GROOT NATIONAAL FESTIVAL

INGERICHT DOOR DE

## Koninklijke Harmonie Sint Bavo

met de welwillende ondersteuning van Provincie en Gemeentebestuur.

TER GELEGENHEID VAN HAAR

## Honderdjarig Bestaan

OP ZONDAGEN 26 JUNI EN 3 JULI

## PROGRAMMA

### der Muziekuitvoeringen van 26 Juni.

| | | NAAM DER DEELNEMENDE MAATSCHAPPIJEN | NAAM VAN DE BESTUURDERS | UIT TE VOEREN STUKKEN | TOONDICHTERS |
|---|---|---|---|---|---|
| | | **Kiosk 1. -- Jules Moretuslei (Hoek Heistraat)** | | | |
| 1 | 5 | **Concordia,** Harmonie Wilryck. 48 uitvoerders | J. Van Hove | Concordiamarche<br>Fête Triomphale<br>Cantique Valse | J. Van Hove<br>J. Vandam<br>F. Rankin |
| 2 | 4 | **Broederband,** Zang St Amands Puers. 43 uitvoerders | E. Daman | Vissersstaghet<br>Lied der Dronen<br>Avondklokje | O. Fetterman<br>F. Verhaven<br>Fr. Pauwen |
| 3 | 3 | **De Vriendenschaar,** Harm. Antwerpen. 45 uitvoerders | J. Van Hove | Nichelangen<br>Marche Indienne<br>Malmezons? | R. Wagner<br>Solleroix<br>J. Allier |
| 4 | 2 | **Vreugd en Vrede,** Zang Gent. 60 uitvoerders | A. Van Dycke | De Heidebloem<br>Het Hazeke<br>Septus finale | Van Gerte<br>Van Duyse<br>Verdi |
| 5 | 1 | **Katholieke Vereeniging,** Harm. Meir. 46 uitvoerders | J. Tax | Marche Féérale<br>Lentebloemen<br>En Avant | Gilson<br>Verbeeck<br>Doyen |
| | | **Kiosk 2. -- Heistraat, (Hoogte)** | | | |
| 6 | 1 | **St. Laurentiusvrienden,** Harmonie Antwerpen 36 uitv. | L. Van Looy | Marie Henriette<br>Hommage aux Dames<br>Honneurs aux Bonnes | |
| 7 | 2 | **St. Jansvrienden,** Harmonie Vremde. 35 uitvoerders | A. Mortelmans | Vers l'Idéal<br>Dans les Tranchées<br>Hommage de Peter Benoit | Doyen<br>X<br>Diekkers |
| 8 | 3 | **Ons Genoegen,** Harmonie Calmpthout. 34 uitvoerders | J. Leys | Gnolleerenkurfje<br>Een droom aan Strand<br>Aan mijn land | Fetterman<br>id.<br>Edel |
| 9 | 4 | **Verbroedering,** Harmonie Wommelghem. 35 uitv. | Van Uythergen | Verbroederingsmarche<br>Les Mirapicos<br>Cecilia | Van Uithergen<br>Feyat<br>Daumerx |
| | | **Kiosk 3. -- St. Bavostraat** | | | |
| 10 | 1 | **Xaverianen,** Harmonie Aertselaer. 35 uitvoerders | E. Veretraelen | Polonaise de concert<br>Overdenkers vertellingen<br>Marche Brise | Feyat<br>Vermarlen<br>Guermann |
| 11 | 2 | **Concordia,** Harmonie Waelhem. 38 uitvoerders | L. Huybrechts | Sur le lac de la Grippe<br>Le grand Mogol<br>La Buyère | Prechker<br>Gevaert<br>Kessels |
| 12 | 3 | **Deugd en Vreugd,** Trompetfanfaren Mechelen. 30 uitv. | G. Leftany | Fête Alsace<br>Fantaisie pour trompettes<br>Marche Albert | Verbist<br>X<br>Verbist |
| 13 | 4 | **Eigen Kunst,** Zangafd. Antwerpen. 30 uitvoerders | H. Bastiaens | Tyrol Tirolerlieder<br>De Waterval | X<br>X |
| | | **Kiosk 4. -- Bist** | | | |
| 4 | 1 | **Eendracht,** Harmonie Burght. 55 uitvoerders | Durieckx | Cadet<br>Pensée Légendaire<br>Marche Commémorative | Brusselmans<br>Preckker<br>Gilson |
| 5 | 2 | **La Concorde,** Zang St. Gillis. 45 uitvoerders | J. D'Hondt | Aime moi<br>La Chasse<br>Le retour du printemps | Wetz<br>Warot<br>Weyts |
| 6 | 3 | **Vrede en Vermaak,** Harmonie Contich. 52 uitvoerders | A. Willems | La revanche de la France<br>Antigone<br>Firenza | Closset<br>Reusens<br>Andries |
| 7 | 4 | **Willem Ogierskring,** Zang Antwerpen. 45 uitvoerders | Bastiaens | Naar Buiten<br>De Watervat<br>Jubelzang | Bastiaens<br>X<br>Bastiaens |
| 8 | 5 | **Eendracht,** Harmonie Wommelghem. 40 uitvoerders | Van Ryckel | Marche du Printemps<br>Pal-Pal<br>Aurore de chasse | Erckens<br>Christiaens<br>Castrel |
| | | **Kiosk 5 -- Boomsche steenweg (Kleine steenweg)** | | | |
| 9 | 1 | **Deugd en Vlijt,** Harmonie Willebroeck. 35 uitvoerders | J. De Win | Mijn Vlaanderen<br>Deux Fantaisies<br>Dyna Valse | De Win<br>Martin<br>Mottart |
| 0 | 2 | **St. Cecilia,** Harmonie Eeckeren Donck. 40 uitvoerders | Jos Van Loon | Armida<br>Een droom aan 't Strand<br>Mosaique sur l'opera Stradella | Urslinne<br>Fetterman<br>Kessels |
| 1 | 3 | **Kristen Werkerverbond,** Zang Willebroeck. 43 uitv. | De Puyssbleyr | Stapo vaght<br>Heimelhuis<br>Zeg Kweezike<br>Den Winteris | Hulkbroeck<br>id.<br>Meulemans<br>id. |
| 2 | 4 | **Rupelgalm,** Harmonie Rumpst. 40 uitvoerders | J. Van der Heyden | Sur les montagnes<br>Balade et Batarmes<br>Ouverture Mistaire | Werkman<br>Meulemans<br>Boeckaerts |
| 3 | 5 | **Jonge Muzikanten,** Harmonie Niel. 35 uitvoerders | Fr. Goris | Merkhem<br>La Buyère | Happerman |

**69.** ***Band Festival at Wilrijk, 1927.***

# F. THE REPERTOIRE.

## 1. THE REPERTOIRE OF THE MILITARY BANDS.

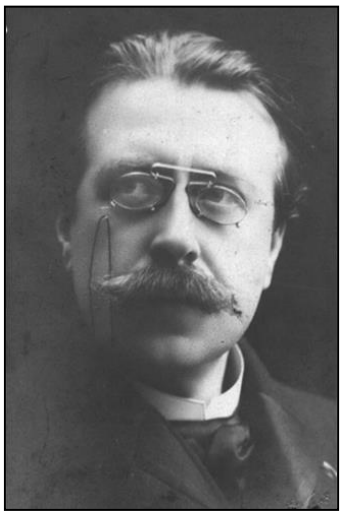
The repertoire of the military bands up to World War I was hardly different from that of the 19th century: many military marches, non-military marches, dances of all kinds (easy to record on the cylinders and 78 rpm records), solo pieces with band accompaniment and many transcriptions from the classical repertoire. Yet there were also original overtures and characteristic pieces mostly written by military bandmasters such as Clovis Lecail (cf. Part I, p. 460) and Alfred Mahy (cf. p. 93). Almost all military band conductors composed military marches. On the other hand the military bands also played original band pieces by famous Belgian composers such as Paul Gilson and his numerous pupils.

### a. THE BAND OF THE BELGIAN GUIDES.

The Royal Symphonic Band of the Belgian Guides, conducted from 1918 to 1944 by Arthur Prevost, played an exceptional role in the evolution of the wind band repertoire.
The period between the two world wars was characterized by the powerful development of this outstanding band. It was clear right from the start that Prevost was going to turn the Guides Band into one of the world's leading symphonic bands. Backed by General Baron Buffin de Chosal[57], he attracted the very best musicians, set up a complete reorganization of the band and worked very hard on the repertoire which up to then was anything but really adequate. He started writing a series of fabulous transcriptions and orchestrations and convinced quite a lot of prominent Belgian composers to write original band works for the Guides Band. A most important episode was the collaboration of Prevost and the Guides Band with composer Paul Gilson and a group of young composers, mainly pupils of Gilson, including **The Synthetists**.

**PAUL GILSON.**

Though Gilson was essentially concerned about amateur wind band music (cf. infra), which he wanted to get at a higher level, he was also interested in the professional wind bands.
As he lived in Brussels he inevitably came into contact with the Band of the Guides Regiment. This was mostly due to the fact that there was a close friendship, based on a mutual admiration, between Gilson and Arthur Prevost, the band's musical director since 1918. Prevost had studied harmony with Gilson at the Brussels Royal Conservatory of Music (graduating with a First Prize).
Prevost made wind band transcriptions of some fanfare band works of Gilson, whereas Gilson made a wind band version of *"Four Preludes*" by Debussy (*La Fille aux Cheveux de Lin, Les Collines d'Anacapri, Hommage à S. Pickwick Esq.*, and *Général Lavine*) on purpose for Arthur Prevost and the Symphonic Band of the Belgian Guides.
Gilson insisted that his pupils (especially The Synthetists) wrote for Prevost and the Guides Band.



**70**. ***Paul Gilson in 1913.***

[57] Pieters, Francis, *Second To None, The Royal Symphonic Band of the Belgian Guides. The Story of a legendary Wind Band*, Brussels, 2023, pp. 103-104.

**The Synthetists.**

It was on the occasion of the sixtieth birthday of their beloved teacher Paul Gilson that some of his most talented pupils founded the group of *The Synthetists*. The actual promoter of the foundation was **Maurits Schoemaker**, the other founding members being **Marcel Poot**, **Jules Strens**, **Théo Dejoncker**, **René Bernier**, **Gaston Brenta** and **Robert Otlet**. The latter soon stopped composing, although he had obtained an honorable mention at the Prix de Rome in 1920 and his place in the group was taken by the piano virtuoso **Francis de Bourguignon**. Their aim was to 'synthesize' the various tendencies in the music of their time; this explains the origin of the group's name. They wanted to be composers of their time, without denying the past; they wanted to combine the experience acquired by the predecessors with the modern contemporary tendencies. In the magazine *Music* of October 1930 Gaston Brenta defined the group's purpose as follows:

> *« Couler dans des formes bien définies tous les apports de la musique actuelle. En un mot: "Synthétiser". Par ailleurs, abandonner les longs développements, les froides et pédantes rhétoriques au profit d'un art clair et vivant".*
>
> [To cast all the achievements of contemporary music in well-defined forms, in one word: to synthesize. Moreover, it should be stressed that these musicians leave the long evolution of the musical idea and the plain pedantic rhetoric in order to create a distinct and living art.]

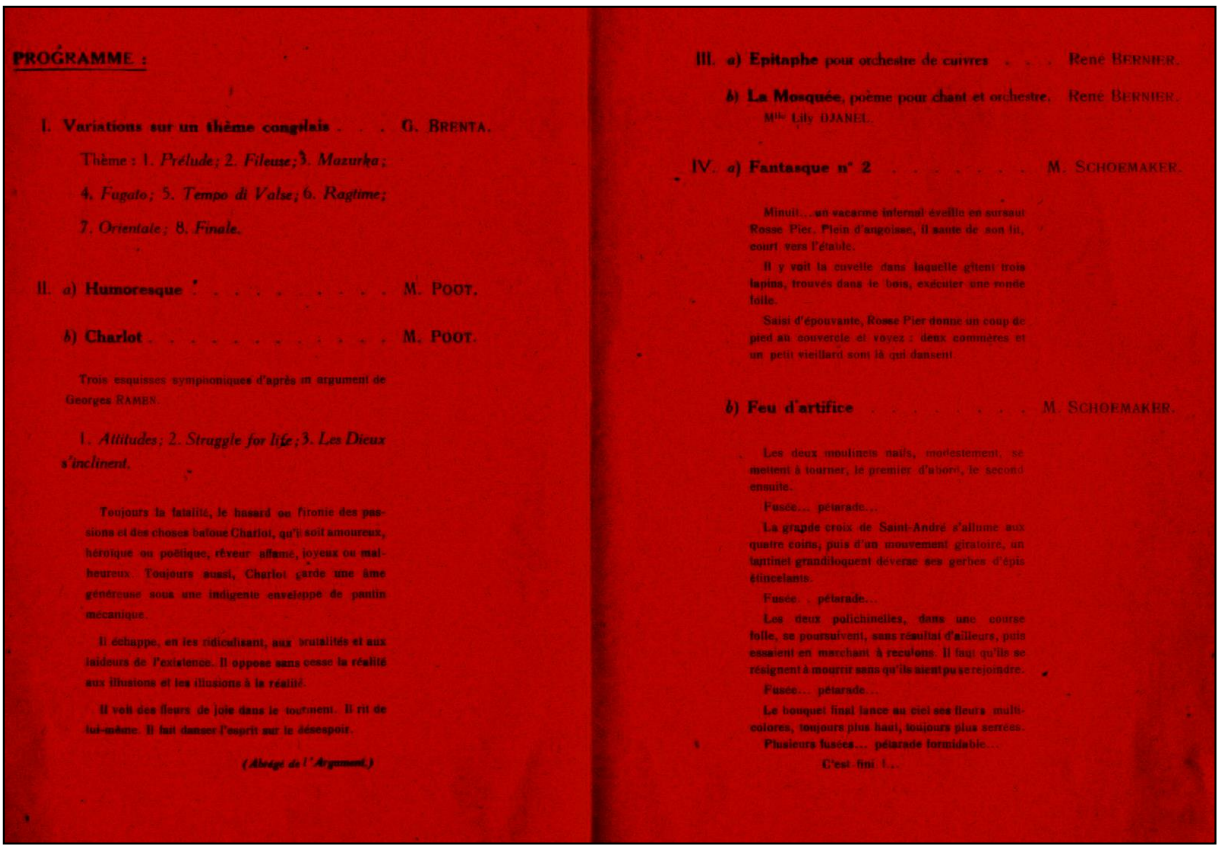
Incited by their old master Paul Gilson on one hand, and urged by Captain Arthur Prevost, musical director of the Symphonic Band of the 1st Guides Regiment in Brussels (1917-1944), on the other hand, the Synthetists were moved to compose for wind band and principally for the Guides Band. When Prevost insisted that they themselves should arrange their works for the Guides Band, they all willingly complied with his request. Bearing in mind the example of their teacher Paul Gilson, some would continue later to compose for the Guides Band or even for amateur bands. Other members of the group just complied with Prevost's request at the time. If they did not all share Gilson's love for the wind band, at least they had set aside their prejudices about wind music.
The first public concert of the Synthetists took place in Brussels on June 21, 1927 in Brussels.
Not only the Guides Band showed interest in the music of the Synthetists. Constant Moreau (1891-1975), conductor of the Military Band of the 3rd Regiment of the Line, stationed at the seaside resort Ostend, also proved to be an ardent advocate of their music. On December 14, 1929 he conducted his band in a concert devoted to compositions by the Synthetists.



**71.** ***The Synthetists: From left to right: Francis De Bourguignon, Marcel Poot, Maurice Schoemaker, René Bernier, Gaston Brenta, Jules Strens & Theo de Joncker.***



**72**. ***Symphonic Band of the Belgian Guides. Royal Conservatory of Music, Brussels, 1926.***



PROGRAMME :

I. **Variations sur un thème congolais** . . . G. BRENTA.

Thème : 1. *Prélude*; 2. *Fileuse*; 3. *Mazurka*; 4. *Fugato*; 5. *Tempo di Valse*; 6. *Ragtime*; 7. *Orientale*; 8. *Finale*.

II. *a*) **Humoresque** . . . . . M. POOT.

*b*) **Charlot** . . . . . M. POOT.

Trois esquisses symphoniques d'après un argument de Georges RAMEIL.

1. *Attitudes*; 2. *Struggle for life*; 3. *Les Dieux s'inclinent*.

Toujours la fatalité, le hasard ou l'ironie des passions et des choses bafoue Charlot, qu'il soit amoureux, héroïque ou poétique, rêveur affamé, joyeux ou malheureux. Toujours aussi, Charlot garde une âme généreuse sous une indigente enveloppe de pantin mécanique.

Il échappe, en les ridiculisant, aux brutalités et aux laideurs de l'existence. Il oppose sans cesse la réalité aux illusions et les illusions à la réalité.

Il voit des fleurs de joie dans le tourment. Il rit de lui-même. Il fait danser l'esprit sur le désespoir.

*(Abrégé de l'Argument.)*

III. *a*) **Epitaphe** pour orchestre de cuivres . . . . René BERNIER.

*b*) **La Mosquée**, poème pour chant et orchestre. René BERNIER.

Mlle Lily DJANEL.

IV. *a*) **Fantasque n° 2** . . . . . M. SCHOEMAKER.

Minuit... un vacarme infernal éveille en sursaut Rosse Pier. Plein d'angoisse, il sante de son lit, court vers l'étable.

Il y voit la cuvette dans laquelle gîtent trois lapins, trouvés dans le bois, exécuter une ronde folle.

Saisi d'épouvante, Rosse Pier donne un coup de pied au couvercle et voyez : deux commères et un petit vieillard sont là qui dansent.

*b*) **Feu d'artifice** . . . . . M. SCHOEMAKER.

Les deux moulinets nails, mollement, se mettent à tourner, le premier d'abord, le second ensuite.

Fusée... pétarade...

La grande croix de Saint-André s'allume aux quatre coins, puis d'un mouvement giratoire, un tantinet grandiloquent déverse ses gerbes d'épis étincelants.

Fusée... pétarade...

Les deux polichinelles, dans une course folle, se poursuivent, sans résultat d'ailleurs, puis essaient en marchant à reculons. Il faut qu'ils se résignent à mourir sans qu'ils aient pu se rejoindre.

Fusée... pétarade...

Le bouquet final lance au ciel ses fleurs multicolores, toujours plus haut, toujours plus serrées.

Plusieurs fusées... pétarade formidable...

C'est fini !...

**73**. ***Program of the very first Synthetists concert , June 27, 1927.***

Almost all members of the Synthetists group wrote or re-arranged one or more pieces for the Guides Band.

**Francis De Bourguignon** (1890-1961) pupil of the famous pianist Arthur de Greef and accompanist of famous singers such as Clara Clairbert and Nellie Melba as well as the legendary virtuoso violinist Eugène Ysaye, taught harmony and counterpoint at the Brussels Conservatory. In 1927 he wrote his *Concertino for Piano and Symphonic Band* opus 25, consisting of three parts: allegro moderato, very slow, and allegro.

**Maurits Schoemaker** (1890-1964) made in 1927 for the Guides Band a version for wind band of his piece *Firework* (originally written for fanfare band in 1922). For the concert of February 27, 1930 he composed *Deux Fantasques* [Two unpredictable persons], based on Flemish Sagas by Alfons de Cock and in 1934 he made a version for wind band of his *Symphonic Variations*, subsequently called *Breughel Suite*, and dedicated it to Arthur Prevost and the Guides Band.

**Jules Strens** (1893-1971), violinist and self-taught composer, made in 1929 a version for wind band of *Danse Funambulesque* [Tightrope Walk] composed in 1925 for chamber orchestra and dedicated this new work to Captain Prevost. This diptych, originally conceived as accompaniment to a choreographic improvisation, consists of a tragic first part and an exuberant second part leading to a frantic finale. Still for the Guides Band Strens also made a wind band version of his *Lyrical Preludes* (1927).

**Theo Dejoncker** (1894-1964), pupil of the composer August De Boeck and the violinist César Thompson, made in 1930 a wind band version of his *Extraits de la suite symphonique Le Jardin des Supplices* [Excerpts of The Garden of Torments], inspired by the book of the same name written in 1899 by the French author Octave Mirbeau (1850-1917). The work strikingly sets to music the atmosphere of terror and sinister decadence which is prevalent in the novel. His composition *Chant Mystique* [Mystical Song] for wind band was dedicated to Arthur Prevost.

**Marcel Poot** (1901-1988). As spiritual disciple of Gilson he spent an important part of his life to composing for wind band ( cf. p. 320). For Captain Prevost and the Guides Band Marcel Poot made an arrangement of his symphonic poem ***Charlot***, inspired by the silent movies of Charles Chaplin. This work consisted of three parts: 'Attitudes', 'Struggle for Life' and 'Waltz Movement'. The second work intended for the Guides Band was the original band composition *Jazz Music* (1929). Although he composed numerous works for amateur wind bands, Poot also continued to compose works for the Guides Band.

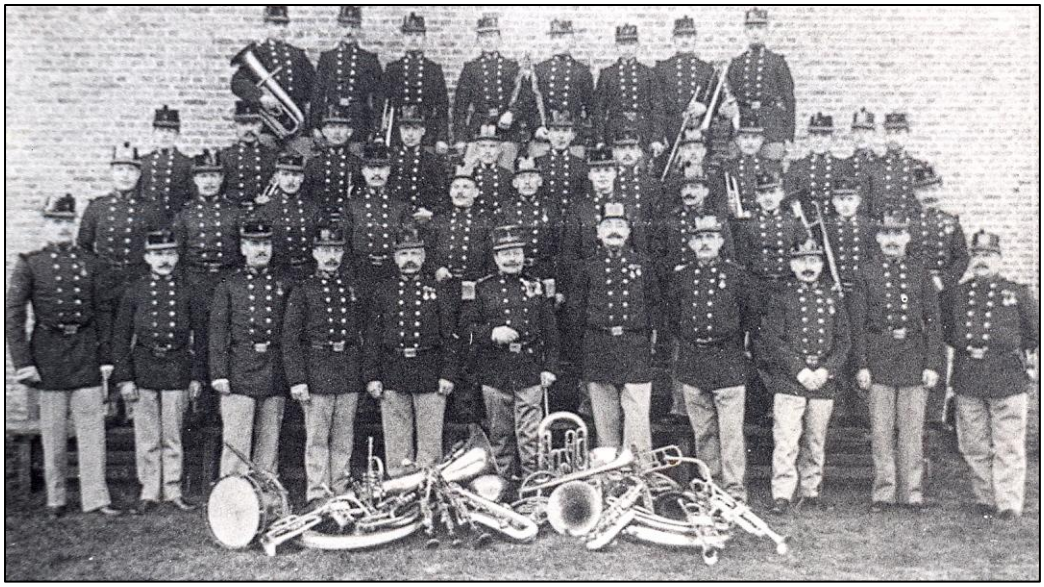
**Gaston Brenta** (1902-1969). During his national service he played flugelhorn in a military band and that was supposed to be his only contact with wind music. But as a member of the Synthetists he also started writing for Arthur Prevost and the Guides Band. In 1926 he made a setting for wind band of his piano piece *Variations sur un Thème Congolais* [Variations on a Congolese Theme]. This piece, written at the request of an association of ex-colonials, is based on a rowers' song heard on the Ouele River in Central Africa. In 1928 he wrote the choreographic poem for wind band *Zo'Har*, inspired by a novel by the French author Catulle Mendès (1843-1909) about a story inspired by the biblical tale of 'Sodom and Gomorrah'.

By means of their transcriptions and original compositions for symphonic band the Synthetists enriched the repertoire. Even if the group did not last, its members did not only leave their marks on the Belgian music but also on the Belgian wind band music. Only Marcel Poot followed the example of their teacher Paul Gilson by making enormous efforts to bring the repertoire of the amateur wind bands on a higher level. By means of their interaction with Arthur Prevost and the Symphonic Band of the Guides all members of the group gave a real incentive to wind band music and enriched more specifically the repertoire of the Guides Band in particular.

Besides the works of Gilson and his pupils, Prevost very often performed original compositions by Belgian composers. Many of them dedicated works to Prevost and the Guides. So did Raymond Moulaert (1875-1962) with *Fanfares d'Appel pour un Tournoi de Chevalerie* (1924) and François Rasse (1873-1955) with his *Fanfare* (1924).
A concert, given on the bandstand in the Brussels Park in September 1927, completely devoted to Belgian music (both original and in transcription). The first part presented Walloon composers, the second part Flemish composers:

| | |
|---|---|
| *- Fantasie sur deux refrains populaires tournaisiens* | *Nicolas Daneau* |
| *- Fantaisie sur deux Noëls populaires wallons* | *Joseph Jongen* |
| *- Rapsodie wallonne* | *Paulin Marchand* |
| *- Rapsodie wallonne* | *Fernand Brumagne* |
| | |
| *- Mijn Moederspraak* | *Peter Benoit* |
| *- Drie Vlaamse dansen* | *Jan Blockx* |
| *- Dageraad* | *Léon Dubois* |
| *- Matrozendans & Liederen uit "De Zee"* | *Paul Gilson* |
| *- Vuurwerk* | *Maurits Schoemaker* |

In connection with the Brussels Automobile Fair in December 1931, Prevost conducted with the Guides two concerts with original Belgian band music written for amateur bands by Clovis Lecail (cf. Part I, p. 460), Michel Brusselmans (1886-1960), Jean Strauwen (cf. Footnote 35, p. 57), Henri Sarly (1884-1954), Théo Langlois (1862-1945), Nicolas Daneau (cf. Footnote 46, p. 72) and R. Kips. This was a model performance for conductors and musicians of amateur bands. The Guides Band also played several standard original band pieces by famous foreign composers shortly after the composition. Stravinsky's *Symphonies d'Instruments à vent* (1920) was performed in the Paris Salle Gaveau on March 24, 1923. The press considered this performance as the best since its composition.[58] On January 14, 1924, musicians of the Guides played Stravinsky's *Chant des Bateliers de la Volga*, *Octet*, *Prtibaoutki* and *Third Suite for small Orchestra*, the composer conducting! Igor Stravinsky asked Prevost in 1924 to make a band transcription of *Scenes Burlesques from Petrouchka* and in 1932 he authorized Prevost to make a transcription of *The Firebird suite*, to be published by Chester.
The Guides also played Hindemith's *Konzertmusik für Blasorchester*, Florent Schmitt's *Dionysiaques* (in 1926, one year after its creation by the Garde Républicaine), Ernst Toch's *Spiel für Blasorchester* and Gabriel Fauré's *Chant Funéraire*.
Yet, the mainstay of the repertoire of the Belgian Guides Band remained the exclusive transcriptions of the classical symphonic repertoire and the fantastic orchestrations Prevost made of famous organ pieces by Johann Sebastian Bach.

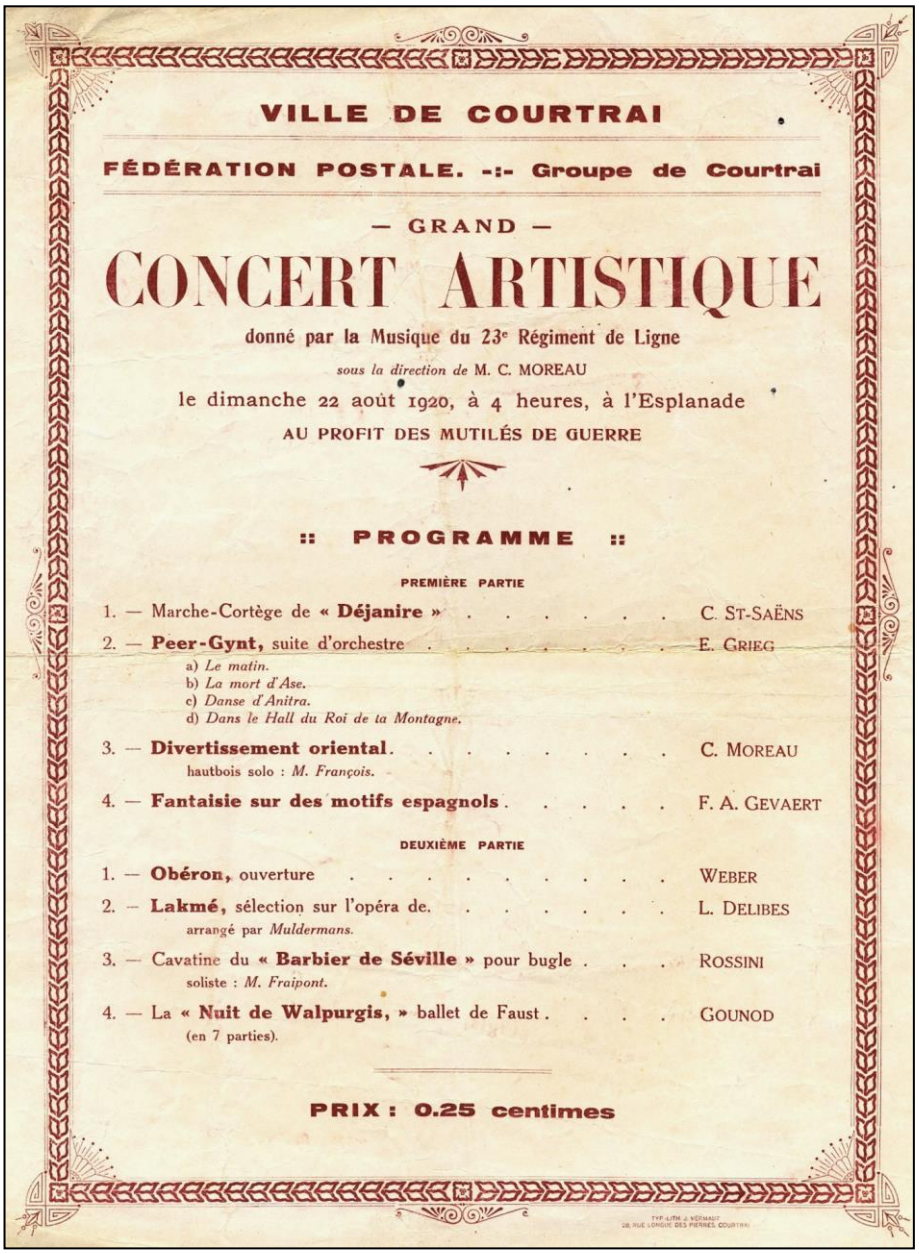


**74. *Band of the 8th Regiment of the Line- Cond. F. Degrez. 1907.***

[58] Henri Prunières in *La Revue Musicale*, Paris, March 1, 1927.

## b. THE INFANTRY (WIND) BANDS.

The repertoire of the other military bands consisted mainly of transcriptions.
A concert by the Band of the 23rd Regiment of the Line[59], conducted by Constant Moreau, in Kortrijk on August 22, **1920** presented the following program:



VILLE DE COURTRAI

FÉDÉRATION POSTALE. -:- Groupe de Courtrai

— GRAND —

CONCERT ARTISTIQUE

donné par la Musique du 23e Régiment de Ligne

*sous la direction de* M. C. MOREAU

le dimanche 22 août 1920, à 4 heures, à l'Esplanade

AU PROFIT DES MUTILÉS DE GUERRE

:: PROGRAMME ::

PREMIÈRE PARTIE

1. — Marche-Cortège de « **Déjanire** » . . . . . C. ST-SAËNS
2. — **Peer-Gynt,** suite d'orchestre . . . . . E. GRIEG
   a) *Le matin.*
   b) *La mort d'Ase.*
   c) *Danse d'Anitra.*
   d) *Dans le Hall du Roi de la Montagne.*
3. — **Divertissement oriental**. . . . . C. MOREAU
   hautbois solo : *M. François.*
4. — **Fantaisie sur des motifs espagnols** . . . . . F. A. GEVAERT

DEUXIÈME PARTIE

1. — **Obéron,** ouverture . . . . . WEBER
2. — **Lakmé,** sélection sur l'opéra de. . . . . L. DELIBES
   arrangé par *Muldermans.*
3. — Cavatine du « **Barbier de Séville** » pour bugle . . . ROSSINI
   soliste : *M. Fraipont.*
4. — La « **Nuit de Walpurgis,** » ballet de Faust . . . . GOUNOD
   (en 7 parties).

PRIX : 0.25 centimes

**75.** ***Concert program. Band of the 23rd Regiment of the Line.***

The only original wind band piece was *Divertissement Oriental* composed by the conductor Constant Moreau.

[59] The 23rd Regiment of the Line was set up on July 31, 1914 as a split of the 3rd Regiment of the Line. The *March of the 23rd Regiment of the Line* was composed by Constant Moreau (1891-1978), conductor of the regimental band, and created in 1917.

**CONSTANT MOREAU** was born in Mons on February 4, 1891. He studied at the Royal Conservatory of his native town and in Brussels with Paul Gilson. In 1914 he joined the army as a military musician (flugelhorn) and followed the Band of the 2nd Rifles to the front. In 1917 he was appointed bandmaster of the Band of the 23rd Regiment of the Line. After the war he studied counterpoint, fugue and composition with Paul Gilson. In 1923 he became conductor of the Band of the 3rd Regiment of the Line in Ostend. He conducted the second Synthetists concert in 1929. He died in Anderlecht on April 4, 1975. Moreau composed over 30 marches and several concert pieces including the overtures *Nemesis* and *Magda* and two ballets for band *Het betoverd woud* [The enchanted Forest] and *Jeux d'Étoiles* [Star Games].



**76. *Constant Moreau.***

In May 1**933**, at Namur, the Band of the 13th Regiment of the Line, conducted by Lieutenant Louis Schmitz, played a similar program of transcriptions and some rare original band pieces (in bold type):
- May 10: ***Hyménée,*** march (Gabriel Allier) – *La Vestale*, overture (Spontini/arr. Eustace) – *Aida*, fantasy (Verdi/arr. Simar) – *L'Enfant Roi*, symphonic prelude (Bruneau) – ***Ballet russe*** (Luigini) – *Véronique*, fantasy (Messager) ) – *Les Patineurs*, waltz (Waldteufel).
- May 17: *Déjanire* (Saint-Saëns) – *Der Freischütz*, overture (von Weber) – *Werther*, fantasy (Massenet/arr. Rouverolis) – ***La Plainte du Clocher*** (Guillaume Balay) – *L'Arlésienne* (Bizet/arr. Dureau) – *Rêve de Valse* (Oskar Straus/arr. Farigoul) – ***Fête des Chasseurs*** (Adolphe Sellenick).[60]
- May 31: ***Marche Solennelle*** (Luigini) – *Zampa*, overture (Hérold) – *Aida*, overture (Verdi/arr. Simar) - *L'Enfant Roi*, symphonic prelude (Bruneau) - ***Ballet russe*** (Luigini) – *Princesse des Canaries*, fantasy (Lecocq/arr. Allier) – *Fin de siècle*, waltz (Lecocq/arr. Schmitz).

The fact that most of the original wind band compositions played by the military bands were written by military bandmasters was anything but new as we had a similar situation in the 19th century. This repertoire used to be called "kapelmeestermuziek" [Bandmaster Music]. Most of this music was also played by amateur bands.

Some military band conductors did special efforts to promote original Belgian wind band music. One of them was Constant Moreau (cf. supra) who, for instance, next to his own compositions premiered in May 1933 the overture *Mnémosyne* by Henri Danhier[61], flautist with the Guides Band and author of the famous piccolo solo in the March of the 1st Guides Regiment. Another one was Valéry Bury (1878-1959) who promoted the music of Paul Gilson and Marcel Poot.
Anyway, throughout the interbellum, the repertoire consisted for over 80% of transcriptions. Among the composers who figured most frequently on the military band concert programs were Wagner, Tchaikovsky, Saint-Saëns, Franck, Mendelssohn, Delibes, Offenbach etc.

Among the Belgian composers whose band compositions were played by the military bands were Jules-Emile Strauwen[62], Fernand Mertens, Alex de Taye, August De Boeck and The Synthetists (cf. supra).

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[60] Guillaume Balay and Adolphe Sellenick were both at one time conductor of the Garde Républicaine Band in Paris.
[61] Henri Danhier (1885-1968) studied composition with Vincent d'Indy and became conductor of the bands of the 4th Regiment of the Line (1935-1936) and the 1st Rifles Regiment (1937-1938).
[62] Cf. Part I, p. 455.

## Fernand Mertens

Fernand Mertens (Leuven, 1872 – Bettembourg, 1957) graduated from the Royal Conservatories of Antwerp and Ghent. At the age of eighteen he enlisted as a military musician in the Belgian army. In 1897 he moved to the military band of Luxemburg and nine years later he was appointed professor at the Luxemburg Conservatory. In 1909 he became conductor of the Luxemburg military band. He retired in 1937 and died at Bettembourg, Luxemburg on July 9, 1957. Mertens composed the marches *Art et Travail, Beloeil-Luxembourg, Benelux, Ettelbrück, Gloire aux Caves de Saint-Martin, Grande Duchesse Charlotte, Jeanne D'Arc, Loven boven, Luxembourg Ville des Roses, Marche des Soldats luxembourgeois, Marche Fédérale, Marche Folklorique luxembourgeoise, Marche Jubilaire 1925-1950, Marche turque, Petite Princesse Marie-Astrid, Prince Jean, Princesse Joséphine-Charlotte, Souvenir de Givet* and *Souvenir de Tournai*, the processional marches *Mater Christi, Mater Divina Gratiae, Mater Intermarata, Mater Misericordiae, Mère Chérie du Ciel, Notre Dame de Luxembourg, Patronae Civitatis, Salve Regina, Regina Pace, Reine des Anges* and *Virgo Virginum* and the concert pieces *Chrysantème - fantasie, Dicks Ouverture, Kempische Taferelen, Möllerdal (Muller-thal) Ouverture, Suite Idyllique* and *Variations Symphoniques Faciles.*[63]



**77. Fernand Mertens.**

## Alex de Taye

De Taeye (Brussels, 1898 – Mons, 1952) was awarded a "Premier Grand Prix de Rome" in 1927. He taught transposition and practical harmony at the Royal Conservatory of Brussels and in 1931 he was appointed director of the Conservatory in Mons. This gifted composer was also a pupil of Paul Gilson and this explains why De Taeye had a lifelong predilection and esteem for the wind band. He conducted the renowned *Royale Harmonie de Frameries* from 1925 to his death and he also conducted de *Philharmonique de Lessines* for many years. He was often invited as adjudicator at band contests in France, Luxemburg and Belgium.



**78. *Alex De Taeye***

Works for band: *Aux Pionniers Coloniaux*, for fanfare band, *Cortège Festival*, *Fanfare d'Inauguration* for brass, *Ode à Terpsichore*, *Scherzo* (orch. Clotaire Louys) and *Triptyque Dramatique "Les Croix de Bois"*.[64]

[63] Pieters, Francis in *The Heritage Encyclopedia of Band Music, Volume 3* by Bill Rehrig, Westerville Ohio, 1996, p. 536.

[64] Pieters, Francis, *Ook zij schreven voor blaasorkest*, Wormerveer, 1996, p.190, (French translation: https://www.amrg-vkmg.be/wp-content/uploads/2021/08/Eux_Aussi_Ont_Ecrit_Pour_Orchestre_A_Vent-21.pdf, p. 142).

# August De Boeck.



**79. *August De Boeck.***

August De Boeck (Merchtem, 1865 -1937) studied the organ at the Brussels Royal Conservatory. He became professor of harmony at the Royal Conservatories of Antwerp and Brussels and director of the conservatory of Mechlin. When he retired in 1930 he became president of the local fanfare band *Sinte Cecilia* at Merchtem. De Boeck composed operas, religious music, choral, piano and orchestral music but also numerous fanfare and wind band compositions.
Compositions for brass ensemble: *Fanfare in B, Fanfare Jubilaire* and *Fantasie in C* (1902).
Compositions for fanfare band: *Jubelmarsch, Marche Solennelle* and *Pasquinade.*
Compositions for wind (harmonie) band: *Ave* (processional march), *Dyonée* (walt)z, *Excelsior* (overture), *Floria Patria* (march), *Geuze Lambik, Kapperpolka, Lever en Zoom, Oomken* (minuet), *Pan, Panaché, Pirrewit, Plechtige Stoet* (concert march), *Regina Caeli* (processional march), *Serenade, Siskioo* (mazurka), *Snip Snap Polka, Soetendael* (waltz), *Supermarsch, Totole* (waltz), *Triplex, Venus* (waltz suite), *Vrijheidsgeest* (overture), *Wals* and *Wezenmarsch.*[65]

De Boeck also combined several times the wind orchestra with choirs. The remarkable floral cantata *Gloria Flori* was written after a text by the playwright Nestor De Tière (1856-1920). The piano version was performed in 1911. In the same year, De Boeck composed a version for two-part children's choir and wind orchestra. This version was performed on August 6, 1911 on the communal square of Molenbeek (Brussels) by a huge choir of 2.000 children, a mixed choir of 600 singers and the Band of the Guides under the direction of Léon Walpot.




The cantata *Conscience Herdacht* [Conscience remembered] on a text by the poet Willem Gijssels, was composed in 1912 for the centenary celebrations of the birth of the Flemish novelist Hendrik Conscience (1812-1883). This cantata is written for mixed choirs, children's choir and brass band.
De Boeck composed two more cantatas for chorus and wind band: *Aan de vrome en dappere boeren* [Tribute to the Valiant and Pious Peasants of 1798] and *Huldezang aan Maria ter Nood* (1905). The cantata *De Beiaardier* [The Carillonneur] on a text by Julius Sabbe was written in tribute to Jef Denyn for the celebrations of Denyn's 50th birthday as carillonneur in August 1931. Also the song *Bondslied* (1935) was written for choir and wind band.

[65] Pieters, Francis, *Ook zij schreven voor blaasorkest*, Wormerveer, 1996, pp.70-72 (French translation: https://www.amrg-vkmg.be/wp-content/uploads/2021/08/Eux_Aussi_Ont_Ecrit_Pour_Orchestre_A_Vent-021.pdf, pp. 49-51).

Quite evidently the Belgian military bands played mainly music by Belgian military bandmasters such as Clovis Lecail[66], Alfred Mahy, Franz Wangermée, Arthur Prevost and, of course, music written by their own conductors.

## Alfred Mahy.



**80.** ***Alfred Mahy.***

Alfred Mahy (Schaarbeek, 1883 – Brussels, 1964) graduated with First Prizes for counterpoint, fugue and organ at the Royal Brussels Conservatory and was ranked second in the competition for the Grand Prix de Rome both in 1911 and 1913. He became a military bandmaster and conducted the renowned Fanfare Band of the 1st Carabineers Regiment in Brussels. He was director of the music academies of Sint-Joost-ten-Noode and of Schaarbeek (two Brussels suburbs). At the Royal Brussels Conservatory he taught transposition and harmony up to 1948. For wind band he composed the marches *Bosquetia, Grande Marche Jubilaire, Les Diables Noirs, L'Union, March of the 1st Regiment Carabineers-Cyclists, Vaillante Jeunesse/Jeugd en Moed* and *Vaillant Soldat* and the concert pieces *Alméria, Vision d'Espagne* (fantasy), *Caprice en Forme de Valse Lente, Céres* (overture), *Cortège Héroïque* (concert march), *Elegy* (symphonic poem), *Fleurs et Souhaits* (waltz), *Grande Marche Jubilaire* (concert march), *Orestes* (overture) and *Sous les Frais Ombrages* (mazurka).[67]

## Franz Wangermée.



**81.** ***Franz Wangermée.***

Franz Wangermée (Jumet, 1894 – Etterbeek, 1967) graduated for trumpet at the Royal Brussels Conservatory and later became trumpet professor at the same institution. In 1913 he joined the army as a musician. In 1934 he was appointed bandmaster of the Band of the 7th Regiment of the Line and four years later moved to the Band of the 9th Regiment of the Line. After four years of captivity in Germany he was appointed conductor of the Band of the Guides Regiment which he led from January 1946 to January 1948. He signed some of his compositions with the pen-name Robty. He composed the marches *Amsole, Bruxelles 58, Croix de Guerre, Ginette, Jubilé à Wetteren, L'A.M.S.O.B., Le Campagnard, Le Lion Blanc, Le Sacré Cœur* - processional march, *Le Valeureux Liégeois, Liberty Way, L'Insoumis, Marche Belge Nr.1, Marche Belge Nr.2, Marche Belge Nr.3, Marche Belge Nr.4, Marche de l'École des Transmissions, Mars van de Nationale Strijdersbond FNC/NSB, March of the 4th Battalion Heavy Tanks, March of the 4th Cyclists Regiment, March of the 8th Artillery Regiment, March of the 36th Artillery Regiment, Mouvement National Belge, Patrick, Prince Baudouin, Saint Rombaut* (processional march), *Souvenir de Beclers, Le Pavillon, The Happy Whistlers, U.I.R.* and *Vuurkruisers Mars/Croix de Guerre* the concert pieces *Fantaisie Wallonne sur des Airs du Pays de Charleroi, Little Mich and Polkalinette* for cornet and band. [68]

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[66] Cf. Part I, p. 460.

[67] Pieters, Francis, *Ook zij schreven voor blaasorkest*, Wormerveer, 1996, pp. 110-111 (French translation: https://www.amrg-vkmg.be/wp-content/uploads/2021/08/Eux_Aussi_Ont_Ecrit_Pour_Orchestre_A_Vent-021.pdf, pp. 81-82).

[68] Pieters, Francis, *Second to none*; o.c., p. 296 and *The Heritage Encyclopedia of Band Music, Volume 3* by Bill Rehrig, Westerville Ohio, 1996, p. 825.

## Valéry Bury.



**82.** ***Valéry Bury.***

Valéry Bury (Binche, 1878–1959) became a member of the Band of the Guides Regiment after graduating for the oboe and harmony. Later he became a military bandmaster and conducted successively the bands of the 3rd Lancers Regiment, the 4th Regiment of the Line and the 1st Grenadiers Regiment (1920). From 1927 until his retirement in 1932 he was inspector of all military bands. He conducted several amateur wind bands (*Fanfare des Charbonnages du Bois-du-Luc*, *Royale Lyrique Harmonie de Braine-Le-Comte* and *Fanfare Royale de Leval-Trahegnies*).
Bury composed numerous marches including *85° Anniversaire, Boum ça y est, Bravoure, Charles Maton, Craonne, De Rijkenhoek, Entre Nous, Hommage à Mon Colonel, La Bière du Pays, La Vieille Garde, Le Chef de Corps, Le Colonel Dumortier, Le Montagnard, Les Mitrailleurs, Marche des Footballistes, Marche des Rubaniers* (concert march), *March of the 3rd Rifles Regiment, March of the 13th Regiment of the Line, March of the 24th Regiment of the Line***,** *Prince Léopold, Ridder Vanremoortel, Souvenir de Ten Brielen* and *Willem Tell Marche* and the concert pieces *Bosquet-Ville* (fantasy), *Confraternité* (overture), *Grande Marche Inaugurale* (concert march) and *Souvenir de Fouras* (alto saxophone solo).[69]

## Arthur Prevost.



**83.** ***Arthur Prevost.***

Arthur Prevost (Tournai, 1888 - Brussels, 1967) enlisted at the age of sixteen as a clarinetist with the Band of the 1st Grenadiers Regiment. He was also a member of the Royal Opera Orchestra. In 1910 he was appointed bandmaster of the Band of the 11th Regiment of the Line and the same year he also became conductor of the then renowned wind band *Harmonie de Pâturages*. In 1913 he became bandmaster of the Band of the 2nd Carabineers Regiment. In 1918 he was appointed conductor of the Band of the Belgian Guides Regiment, which he enlarged and turned into one of the world's foremost symphonic bands. He also conducted several amateur wind bands in Antwerp, Brussels, Frameries, Bossu and Wasmes. He retired from the army in 1944. Prevost composed numerous marches and several concert pieces but, above all, he wrote an impressive series of exceptional and widely praised transcriptions.

Prevost composed the marches *Aux Armes, Belgique Congo, Beste Vriend, Cellule 349, Chant de Fête 700 Ans Saint-Josse, Chants populaires suédois, Drill March, Forthem Marche, Franchimont, Grenadier d'Irlande, Groupe 5, Guards Parade, Joyeux Refrains, La Ronde du Vieux Bruxelles, Le Valeureux, London Guards, Marathon March, Marche avec Clairons, Marche Alpendorp, Marche de Concert, Marche de la Croix Rouge de Belgique, Marche de la DTCA, Marche de l'Harmonie Royale de Wasmes, Marche de la Fanfare Ducale de Frameries, Marche de la Fanfare Royale de Boussu-Bois, Marche de la Fédération Belge de la Résistance, Marche de la Fédération Nationale des Prisonniers Politiques, Marche de la Fraternelle belge des Musiciens du front, Marche de la Gendarmerie Nationale, Marche de l'Ancienne Garde du Rhin, Marche de l'Amicale des Officiers de l'Armée de Campagne 1914-1918, Marche de l'Armée*

[69] Pieters, Francis in *The Heritage Encyclopedia of Band Music, Volume 3* by Bill Rehrig, Westerville Ohio, 1996, p.131.

*Secrète, Marche de l'Artillerie à Cheval, Marche de l'Ecole Royale Militaire, Marche de l'O.M.B.R., Marche de l'Union Nationale des Officiers de Réserve UNOR, Marche de Sédichar, Marche des Copains, Marche des Fraternelles de l'Armée de Campagne 1914-1918, Marche des Hommes Libres, Marche du 125ème Anniversaire des Pompiers de Tournai, Marche du 2ème Régiment de Carabiniers, Marche du 5ème Lanciers, Marche du 9ème Régiment de Chasseurs à Pied, Marche du Centre Folklorique Belgique 1900, Marche du Dépot de Remonte de l'Armée (DRA), Marche du Détachement Belge des Autos-Canons en Russie, Marche du Front de l'Indépendance, Marche du Roi des Serments de l'Ommeganck, Marche Franco-Belge, Marche Historique Française, Marche pour le 1 Régiment de Carabiniers Cyclistes, Marche Royale, Cadences de Cavalerie, Sans Peur, Défilé de Guerre 14-18 du 2ème Régiment de Carabiniers, Six Marches d'Escadron du 1er Régiment de Guides* and *Splendid Guards March.*

He also composed the wind band works *A l'Absente* (elegy), *A la Russe* (mazurka), *Alla Mazurka, Ballet Persan, Chansons Populaires Condroziennes, Chant de Fête, Chants de Wallonie, Chants Populaires Suédois, Egloguie, Enchantement* (concert waltz), *Gavotte Evocation* (for fanfare band), *Gavotte Musette, Gloria* (prelude), *Indicatif de la Fanfare Paul Gilson, L'Andalouse* (waltz), *L'Armée dans la Bataille du Charbon* (film music), *Le Soldat Inconnu* (scenic music), *Les Lanciers* (quadrille for fanfare band), *Lied, Minuetto, Oraison pour le Roi Albert, Ouverture Commémorative, Parade Orientale, Petite Suite en Mi, Prélude et Choral Varié, Sac au Dos* (concert allegro) and *Sarabande.*[70]



**84.** ***The Guides at the Brussels Conservatory 1926.***

[70] Pieters, Francis, *Second to none*; o.c., p. 290, *The Heritage Encyclopedia of Band Music, Volume 2* by Bill Rehrig, Westerville Ohio, 1991, p. 604 and *Three Belgian March Music Composers* in Konreßbericht Bad Waltersdorf /Steiermark 2000, Tutzing, 2003, pp. 103-108.

**c. THE CAVALRY (FANFARE) BANDS.**

After World War I, the cavalry bands were not reestablished and in 1926 the Fanfare Bands of the Rifles and Carabineers Regiments, except four (1st, 2nd and 3rd Rifles and 1st Carabineers) were disbanded. The repertoire was more or less similar to that of the average military wind (harmonie) bands, except for the most difficult transcriptions of orchestral pieces which could not be rendered adequately because of the limited instrumentation.

A concert by the Band of the 3rd Rifles Regiment, conducted by Joseph Puttevils, in Kortrijk in September 1904 had the following works on the program: *Voorwaerts*, march (Dunkler) - *Le Caïd*, fantasy (Ambroise Thomas) - *Sous le Balcon*, serenade (De Brandt) - *The Mill in the Black Forest,* idyll (Richard Eilenberg) - *Danse napolitaine* (Lacombe) - *Le nozze di Figaro*, overture (Mozart) - *Hérodiade*, fantasy (Jules Massenet) - *Medley of cake-walks*.



**85.** ***Band of the 1st Lancers 1912.***



**86.** ***Band of the 2nd Rifles on Foot 1931. Conductor: Vital Lebon.***

Finally it should be stressed that most compositions for wind band were published in double or 'passepartout' editions with both harmonie and fanfare parts. So, finally the military fanfare band repertoire was rather quite similar to that of the military wind (harmonie) band repertoire.

**THE MILITARY MARCHES**.
As each regiment had its own march, also the regiments created in the first half of the 20th century got a regimental march.

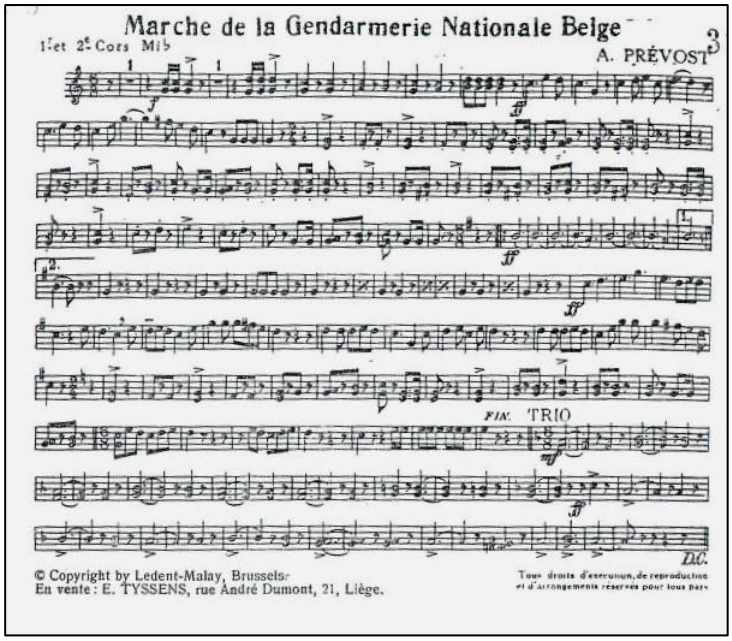
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| March of the 15th Regiment of the Line | (Albert Lefèbvre) |
| March of the 16th Regiment of the Line | (Florent Mees) |
| March of the 17th Regiment of the Line | (Jules Honnay) |
| March of the 18th Regiment of the Line | (Alphonse Courtain) |
| March of the 19th Regiment of the Line | (Emile Etienne) |
| March of the 20th Regiment of the Line | (Oscar LéonVerhaeghe) |
| March of the 21st Regiment of the Line | (Richard Vanden Broucke) |
| March of the 22nd Regiment of the Line | (Alphonse Moortgat) |
| March of the 23rd Regiment of the Line | (Constant Moreau) |
| March of the 24th Regiment of the Line | (Valéry Bury) |
| March of the 4th Rifles Regiment | (Frans Aveau) |
| March of the 5th Rifles Regiment | (Edmond Godaert) |
| March of the 6th Rifles Regiment | (Henri Graindorge) |
| March of the 3rd Carabineers Regiment | (Emile Walnier) |
| March of the 4th Carabineers Regiment | (René De Ceuninck) |
| March of the 2nd Grenadiers Regiment | (Oame) |

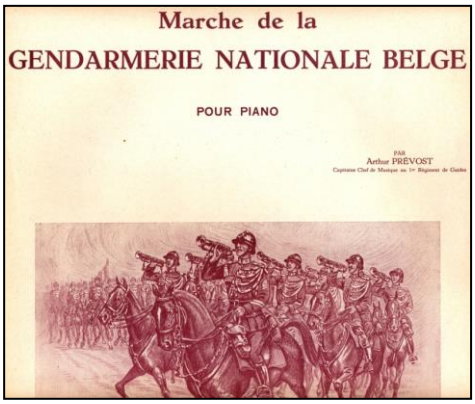



As several of the "new" regiments were deduplications of existing regiments (e.g. the 22nd Regiment of the Line was a deduplication of the 2nd Regiment of the Line, the 23rd of the 3rd, the 24th of the 4th etc.) several marches quoted part of the regimental trumpet call of the original regiment.
As mentioned in Part I, (p. 360) the *March of the 2nd Grenadier Regiment* (a regiment and band created in 1916) uses a theme from Charles Gounod's *Tribut de Zamora* to which a bugle call from Louis Ganne's *Les Saltimbanques* was added.

An anecdote! During World War I, the Brussels music publisher A. Ledent-Malay started publishing a series of Belgian military (regimental) marches in order to raise patriotic feelings with the Brussels population. The German occupying forces forbade the publication. Ledent tried to get round the difficulty by changing the titles into the name of the garrison town. So he published the marches *Antwerp* (= March of the 7th Regiment of the Line), *Liège* (= March of the 12th Regiment of the Line) and *Tournai* (= March of the 3rd Rifles Regiment).
After the war, in 1919, Ledent published an album with the piano scores of all official regimental marches.

The marches of **Arthur Prevost**.
The most prolific and successful composer of military marches in the first half of the 20th century was, no doubt, Arthur Prevost, the celebrated conductor of the Belgian Guides Band. He composed no less than 58 band marches (cf. pp. 94-95), including 12 official Belgian military marches, some of which became internationally famous.
In 1913 when he had been appointed bandmaster of the 2nd Carabineers Regimental Band he wrote, at the request of his nephew, a march for the Royal Military Academy. As it included the students' song, the authority did not accept the march. The ***March of the Royal Military Academy*** was officially accepted in 1935 after it had been performed and appreciated during the King's visit.
For the centenary concert of the Royal Symphonic Band of the Belgian Guards on May 6, 1932 in the Brussels 'Palais des Beaux-Arts', Prevost wrote the splendid ***Six Squadron Marches of the 1st Guides Regiment*** which are still used today as one or more encores.
In 1935 he wrote the famous ***March of the Belgian Gendarmerie*** for the centenary of the Gendarmerie Forces; the march calls on B flat and Eb Trumpets and Hunting Horns.
Other official military marches by Prevost are *March of the 2nd Carabineers* (1916), *March of the Horse Artillery* (1930), *March of the Belgian Detachment of Gun-Cars in Russia* (1934), *March of the 1st Regiment Carabineers Cyclists* (1934), *Marche de la DTCA* (Anti-Aircraft - Artillery) and *March of the 5th Lancers*.
For his British friend George Miller, conductor of the Band of the Grenadier Guards (1921–1942), Prevost wrote the marches *Splendid Guards* (1929) and *London Guards* (1936).


Marche de la Gendarmerie Nationale Belge
1er et 2e Cors Mib
A. PRÉVOST
FIN. TRIO
D.C.
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Marche de la
GENDARMERIE NATIONALE BELGE
POUR PIANO
PAR
Arthur PRÉVOST

## 2. THE REPERTOIRE OF THE AMATEUR BANDS.

In 1901 the library of the newly created *Fanfare Communale* [Municipal Band] of Kortrijk boasted 22 overtures, 53 fantasies, 14 concert marches, 4 funeral marches, 5 processional marches, 38 polkas, 7 Beethoven symphonies (!), 61 pas-redoublés, 8 gavottes, 12 waltzes, 25 scottishes, redowas and gallops and 20 varia.
With the better bands, both fanfare and wind bands, no doubt the transcriptions dominated the repertoire. French composers such as Jules Massenet, Camille Saint-Saëns, Charles Gounod, Hector Berlioz, Georges Bizet etc. came first, followed by the Germans headed by Richard Wagner and the Italians headed by Gioachino Rossini and, Giuseppe Verdi.
Yet the original wind band literature gradually found its own, however small, place in the repertoire. This can be illustrated by the repertoire of the wind bands in Kortrijk (hometown of the author).
In the first decennium the most often performed composers – on a total of 199 composers and 827 compositions - were Charles Gounod (32), Richard Eilenberg (25), Ludwig van Beethoven (19) and on the fourth place the Belgian composer Amand Govaert[71] (17) whose *Ouverture Fantastique* [Fantastic Overture] had been the test piece at the International Band Contest at Amiens (France) in 1883. A second Belgian composer of original band music in the top ten, with 15 performances, was Jean Heymans (1836-1904), a Brussels music teacher who conducted the renowned fanfare band *Cercle Instrumental* (1887-88).[72]
Other still popular Belgian composers of original wind band pieces that were performed were Louis Canivez[73] and Joseph-Michel Steenebrugen[74].
After the First World War, the same transcriptions remained the mainstay of the repertoire and between 1920 and 1930, **Paul Gilson** was the most performed composer by the Kortrijk wind bands and the Gounod transcriptions were banned to the second place.

In 1932, composer Marcel Poot wrote:

> *« Le répertoire des sociétés de musique s'épure de plus en plus. Il comprend d'excellentes transcriptions d'œuvres classiques, romantiques et même modernes. De plus en plus, les grands compositeurs s'intéressent à la musique populaire et écrivent pour les orchestres d'Harmonie et de Fanfare des ouvrages parmi lesquels il en est de significatifs ».*[75]
>
> [The repertoire of the wind bands is more and more refined. It boasts excellent transcriptions of classical, romantic and even modern compositions. The great composers increasingly get interested in the music of the people and write compositions for the Harmonie and Fanfare bands; among those compositions there are many significant works.]

In a report about a wind band festival at Mechlin in 1937 we can read that "*too many programs show a total lack of native composers*". At the 49th edition of the "Bestendig Festival van de Stad Antwerpen" [Permanent Antwerp Band Festival] a premium was offered by the "Genootschap van Vlaamsche Componisten" [Flemish Composers Association] to those bands that performed exclusively music by Flemish composers.

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[71] Cf. Part I, p. 459.
[72] Cf. Part I, p. 453.
[73] Cf. Part I, p. 451.
[74] Cf. Part I, p. 462.
[75] Marcel Poot in *La Musique et le Peuple*, Brussels, 1938, p. 51.

It should be stressed that the great classical repertoire that was previously almost only available to large audiences deprived of access to opera and concert halls by means of the transcriptions played by wind bands, was now accessible to those audiences by means the radio (cf. p. 158) and the records (cf. p. 185).
The portion of original wind band music in the average repertoire would only really increase extensively in the second half of the century.

**Wind Band (harmonie).**
Up to World War I, the repertoire was made up of three main parts. There were the transcriptions of opera, operetta melodies, classical overtures etc., next there were still a lot of dances such as polka's, mazurkas and waltzes and finally the original repertoire consisting of marches, overtures, original fantasies (including "airs variés") and the music composed by the military bandmasters. In fact, the amateur bands' repertoire was similar to that of the military bands, though often easier to play and mostly less elaborate. It was only after World War I that there was a kind of renewal of the repertoire. On the one hand more classical composers were invited to write for wind band and more military bandmasters started to write original concert music intended for amateur bands. Often, both categories of composers (classical and military) were pupils of Paul Gilson. We can assert that Gilson's strong influence on the wind band world continued throughout the first half of the 20th century.

**Fanfare Band.**
In 1910 the number of fanfare bands in Belgium attained 1216 (opposite to 478 harmonie bands).The better (and often larger) fanfare bands still stuck to a repertoire that consisted mainly of transcriptions. Some examples are sufficient to illustrate this.
At the festivities for the 75th anniversary of the *Ducale Fanfare* of Frameries in **1929,** this band and the fanfare bands *Fanfare de Boussu-Bois* and the *Fanfare Royale Artistique* of Brussels performed works by Berlioz, Händel, Liszt, Mussorgsky, Mozart, van Beethoven, Vivaldi and Wagner. A Gilson composition was the only original band work.

As part of the musical festivities on the occasion of Belgium's centenary a "Fanfare Day" was organized in the Grand Hall of the Cinquantenaire in Brussels on August 30, **1930**.
The (military fanfare) Band of the Carabineers played two transcriptions *Fantaisie Espagnole* (Gevaert) and *Caprice italien* (Tchaikovsky) as well as two original compositions, the overture *Belgica* (Clovis Lecail) and *Rapsodie* (Paul Gilson). The *Phalange Artistique* played transcriptions of works by Mendelssohn and Wagner. The famous Paris fanfare band "La Sirène" performed four transcriptions, but also the original *Marche Cortège* by Paul Gilson.
At the fanfare band festival in the Royal Park of Brussels in July **1932**, the *Société Philharmonique de Laeken*, the *Cercle Meyerbeer*, the *Cercle Instrumental*, the fanfare band *Les Amis du Progrès* and the *Phalange Artistique* performed works by Cimarosa, Gevaert, Haydn, Mendelssohn, Saint-Saëns, Tchaikovsky and van Beethoven. Original band works by Alex De Taeye, Paul Gilson, Clovis Lecail and Marcel Poot engendered a better balance.

In **1934** the *Royal Fanfare de Boussu-Bois* (110 musicians) played a concert for the victims of an explosion in the coal mine of Boussu-Bois. The band performed the next transcriptions: *Entr'act and wedding march from Lohengrin* (Richard Wagner/Henri Séha), *Leonore Overture 3* (Ludwig van Beethoven/Jules Lemoine), *Finale from the Symphony in C major* (Franz Schubert), *March from Boris Goudonov* (Mussorgsky), *Gopak* (Mussorgsky), *Berceuse* (Rimsky-Korsakov) and *Dance of the Tumblers* (Rimsky-Korsakov). The original *Springdans* by Raymond Moulaert and the band's own march were only a very small counterpart.

# Paul Gilson.



**87**. ***Paul Gilson.***

Paul Gilson (Brussels, 1865 – Schaarbeek, 1942) went in 1886t to the Brussels Conservatory to study composition with François-Auguste Gevaert and in 1889 he was awarded the Premier Grand Prix de Rome for his cantata "Sinai". He got international recognition with his symphonic sketches *The Sea* (1892) based on a poem by Eddy Levis. Five years later he confirmed his reputation with the oratorio *Francesca da Rimini*. In 1899 he was appointed professor of harmony at the Royal Brussels Conservatory of Music and five years later he got the same appointment at the Royal Antwerp Flemish Conservatory. His opera *Prinses Zonneschijn* [Princess Sunray] was successfully premiered in 1903. In 1924 he founded with Marcel Poot the magazine *La Revue Musicale Belge*, remained artistic director of this magazine up to 1940 and published numerous influential articles in it. He trained a lot of very talented pupils, among whom August De Boeck, Jef Van Hoof, Jean Absil, Marcel Poot and Daniel Sternefeld. Gilson wrote over four hundred compositions and is to be considered as "The Father of modern Belgian wind music".[76]

Indeed the repertoire for amateur wind bands was completely dominated by one emblematical character. **Paul Gilson**, musical theoretician, teacher and composer, was the most important character in Belgian music at the turn of the century. One can say that he has been the "Rubens of Belgian music" and indeed a lot of stylistic parallelisms could easily be found between the paintings of the great Flemish master and the compositions (often musical paintings) by Gilson. Without Gilson the Belgian wind band music repertoire would never have developed the way it did. Gilson realized the richness hidden in the several thousands of amateur wind bands where some tens of thousands of people from all social origins expressed their love for music in their own way, often with very limited means. He understood quite well that it was there that the musical heart of the Belgian people was living. He did not "also" compose for wind band, only because he was very keen on wind band music, but above all because he wanted to improve the level of the popular amateur band music. By means of his vast body of works for wind bands and his beneficial and profound influence on a large group of talented pupils, Gilson endowed the Belgian Wind Band Music with quite some patents of nobility.
He wrote as well elitist compositions for professional or top amateur wind bands as very fine compositions for the ordinary amateur musicians ("aficionados"), that multitude of zealous musicians playing in those many local wind bands spread all over the country, both in small villages and large towns. Both types of bands (professional and amateur) deserved "better" music.

Only a limited number of Gilson's band compositions do belong to the top wind band repertoire; we should even admit that in this field he was obviously surpassed later by some of his own pupils, such as Jean Absil or Marcel Poot. The greater part of his wind band compositions always have an educational, a profound human and a real musical value.

[76] Pieters, Francis, "Paul Gilson, Father of the Belgian Wind Band Music" in *Kongressbericht Banska Bystrica 1998*, Alta Musica Band 22, Tutzing, 2000, pp. 307-324 & "Gilson, Paul" in *Nouvelle Biographie Nationale*, Volume 11, 2012, pp. 156-159.

Gilson managed to pass on his ardor, his belief in and his love for band music to a whole generation of conductors and composers. He thoroughly understood that the wind band is a completely autonomous and full orchestral phenomenon, not a would-be symphony orchestra. In this respect he was ahead of his time; even nowadays too many musical critics do still not share this point of view.
Between 1880 and 1941 Gilson composed almost without interruption regularly for wind band and/or fanfare band. It was the local fanfare band *Saint Cecilia* in Ruisbroek, his birthplace, that made him enthusiastic about band music; so, quite naturally, his first band compositions were intended for fanfare band. Already aged sixteen, he composed the overtures for fanfare band *Le Marchand de Venise* [The Merchant of Venice] and *Eleusinies* and the march *Le Goupillon et le Sabre* [Sprinkler and Sword]. These works were immediately performed by several bands in Brussels. Despite his fame as composer[77] and educationalist, Gilson would never stop writing for fanfare band and had several of his fanfare band works later arranged for wind band by friends or students (if he had not done it himself).

Gilson wrote a lot of marches (parade marches, concert marches, processional marches, concert allegros and pas-redoublés) because they were still the mainstay of the repertoire of most amateur wind bands.

**Parade marches**: *Brabant, Les Clairons de la Garde, Coral, Encore un, Flandre et Wallonie, Goedendag, Le Goupillon et le Sabre, Marche Cantate, Marche Commémorative, Marche Cortège, Marche des Diables Rouges, Marche des Serments, Marche Dinantaise, Marche en Zigzag, Marche Fériale, Marche Héroïque de la Tribune du Combattant, Marche Panégyrique, Marche Solennelle, Merxem, Montréal, Retraite Communale, Le Sergeant Major, Strijders Heldenmarsch* and *Tornacum.*

**Concert marches**: *Cortège aux Flambeaux, Hommage à Weber, Kroningsmars, Marche aux Flambeaux, Marche aux Flambeaux Nr.2* and *Quarantenaire.*

**Processional marches**: *Andante Religieux et Triomphal, A Notre-Dame, Gloria Dei, La Saint-Michel, Laus Summa Patri, Les Epis d'Or, Marche de Célébration, Marche de Procession sur des Motifs de Beethoven, Marche Triomphale, Memento Domine David, Pour l'Ascencion, Sous le Dais* and *Surge et Ambula.*

The overture had always been a most popular item on the wind band repertoire, especially in the times the band played the role of musical educator of the masses. Gilson understood this very well and that's why he added a series of most valuable overtures to the original band repertoire. Some were written for wind band, others for fanfare band, many were published in the then current passe-partout (harmonie/fanfare) versions. The most valuable example is his overture for harmonie band ***Richard III*.**

**Overtures**: *Arduana, Carmen Festivum, Eleusines, Légendes, Le Marchand de Venise, Les Tirans, Ouverture Philadelphique, Richard III, Ouverture Séculaire, Ouverture du Pirate, Poème Symphonique en Forme d'Ouverture* and *Sous le Chêne de Saint-Louis.*

He also wrote many fantasies, such as the well-known *Le Retour au Pays* [Return to the home country)], a descriptive fantasy, subtitled "A Sea Picture" .

[77] In 1889, at the age of 24, Gilson was awarded the Premier Grand Prix de Rome (the most prestigious European composition prize) for his cantata *Sinai* on a text by Jules Sauvenière (translated into Dutch by the famous poet Emmanuel Hiel).

**Fantasies**: *Capriccio, Fantaisie Humoristique, Fantaisie Militaire, Fantaisie dans la Forme Classique, Fantaisie sur des airs populaires et nationaux anglais, Fête Directoire, Le Centenaire, Les Néoménies, Philinte et les étrangers* and *Récit et Danse Fantasque*.

He wrote four rhapsodies for band, the most popular being ***Binche*** **(**1906) subtitled "Capriccio on carnival tunes from Binche".
**Rhapodies**: *Binche, Rapsodie Nr.1, Rapsodie Nr.2* and *Rapsodie Hawaienne*.

Gilson was also inspired by all kinds of dance forms to write small rhythmical pieces for amateur wind band such as mazurkas, gavottes, polkas and waltzes.
**Dances:** *Fleurs Campinoise* - mazurka, *Gavotte Monsignore, Polka Fantaisiste, Pompadour* - gavotte, *Suite de Valses à la Viennoise, Sur la Wartha* - polonaise, *Taniec Chlopski* - Polish dance, *Valse Jubilaire, Valse Symphonique Nr.1, Valse Symphonique Nr.2 (Valse Schero),* and Vestris - mimic dance.[78]

It might be considered as natural and evident that Gilson also wrote transcriptions for wind band. Mostly these transcriptions were either commissions or an exercise in orchestration often meant to help one of his pupils. They always illustrate his great orchestration talent. He did it with some works of great masters such as Bach, Chopin, Cui, Debussy, Grieg and Wagner.

During his lifetime, Gilson was often celebrated. To celebrate the composer's sixtieth birthday two Gilson Festival concerts were organized on June 14, 1925 the eve of his birthday.
Arthur Prevost, the outstanding conductor of the Guides Band and also pupil of Gilson, conducted the Brussels fanfare band *La Phalange Artistique* and the Symphonic Band of the Belgian Guides on the bandstand in the Brussels Park (right between the Royal Palace and the Parliament building). The program consisted exclusively of compositions by Gilson.

Fanfare Royale La Phalange Artistique
- *Fackelzug*
- *Fantaisie*
  - *a) Rapsodie Laudative*
  - *b) Danse guerrière (from the ballet "La Captive)*
- *Rapsodie Hawaïenne*
- *Variations*

Musique du 1er Régiment de Guides
- *Poème Symphonique en Forme d'Ouverture*
- *La Mer*[79]
  - *a) Lever du soleil*
  - *b) Chants et Danses des Matelots*
  - *c) Crépuscule*
  - *d) Tempête*

The second Gilson Festival on June 4, 1925 took place at the Park of Monceau-sur-Sambre with six bands conducted by Gustave Wansart (1892-1962).[80]

[78] For a complete list see Luc Vertommen & Jaak Van Holen, *Onze Moederspraak, HaFaBra in Vlaanderen*, Nossegem, 1998.
[79] This was the world premiere of Prevost's transcription.
[80] *Revue Musicale Belge*, June 14, 1925, p. 8.

I. **Union Philharmonique de Piéton**

*Président* : J.-B. Laurent — *Président d'honneur* : E. Duvivier.

1. *Montréal,* Allegro de Concert;
2. *Marche commémorative;*
3. a) *Patrouille Albanaise;* b) *Polka fantaisiste.*

II. **Harmonie Libérale de Courcelles**

*Président* : Jules Léonard.

1. *Encore un!* Allegro;
2. *Marche Panégyrique;*
3. *Gavotte Monsignore*

III. **Union Philharmonique de Trazegnies**

*Président* : Charles Bouillard

*Président d'honneur* : Léon Dubois, Docteur Bastin

1. *Merxem,* Allegro militaire;
2. *Richard III,* Ouverture;
3. *Valse scherzo,* 2e Valse symphonique.

IV. **Royale Philharmonie de Quiévrain**

*Président* : *Alfred Liévin* — *Président d'honneur* : *Jean Bernier.*

1. *Brabant,* Marche militaire;
2. *Marche Cortège;*
3. *Valse symphonique* n° 1.

V. **Fanfare Royale de Monceau-sur-Sambre**

*Président* : Fernand Thiébaut.

*Président d'honneur* : Le Baron Edouard Houtart

1. *Hommage à Weber;*
2. *Variations symphoniques.*

VI. **Concert d'ensemble : 350 exécutants**

1. *Merxem,* Allegro;
2. *Marche Cortège;*
3. *Patrouille Albanaise;*
4. *Vestris,* Danse mimique;
5. *Valse scherzo.*

A 8 heures du soir, audition par le « Cercle symphonique des Charbonnages de Péronnes-Ressaix ».
*(Le programme sera publié ultérieurement.)*

On June 18, Arthur Prevost conducted the *Ducale des Fanfares de Frameries* in another Gilson concert, also on the Brussels Park bandstand.

Ducale des Fanfares de Frameries

*Richard III overture*
*Valse Symphonique nr.1*
*L'Heureux Voyage*
*Rapsodie Hawaïenne*
*Variations*

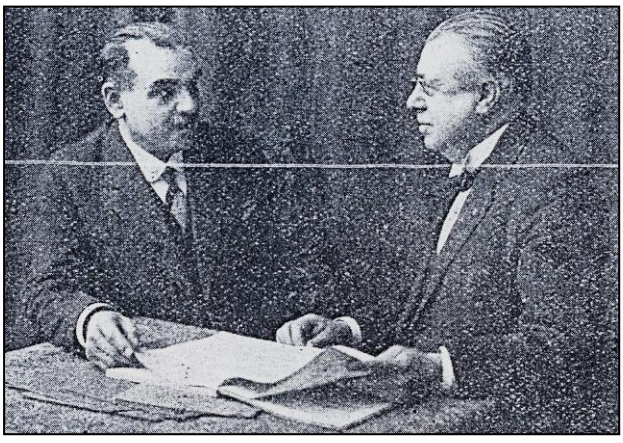
On October 4, 1925 there was a ”Paul Gilson Evening Happening” at the Anderlecht Music Academy, organized by the Federation of Anderlecht Musical Societies, with the following program[81]:

Harmonie Socialiste (Cond. J.B. Van Kerckhove)
*Eleusinies – Marche Cortège*
Fanfares Royales d'Anderlecht (Cond. J. Van Boterdael)
*Marche Commemorative*
*Richard III, ouverture*
*Merxem, pas-redoublé.*
Fanfare Willen is Kunnen (Cond. J. Kriger)
*Marche Fédérale*
*Fantaisie Militaire*
Fanfare “Paix et Progrès” (Cond. J. Spinoy)
*Retour au Pays*
*Marche aux Flambeaux.*

Even abroad, Gilson was celebrated on the occasion of his 70th birthday in 1935. Fernand Mertens (cf. p. 91) conducted the Musique Grand-Ducale du Luxembourg in a complete Gilson program including *Brabant, Valse-Scherzo, Richard III, Variations, Polka fantaisiste, Patrouille Albanaise* and *Marche Cortège*.[82]

## Jules Blangenois.

A close collaborator of Paul Gilson was his pupil Jules Blangenois
Jules Blangenois (Tournai, 1870 – Brussels, 1957) following his father's track was initially a wood-cutter. He studied at the Royal Brussels Conservatory where he graduated with several First Prizes in 1893. He also studied privately with Paul Gilson. He was a trombone player at the Royal Brussels Opera for eleven years and conducted several amateur wind bands such as the famous fanfare *Cercle Instrumental* (Brussels), the *Brussels Garde Civique Band* [Civic Militia], the *Royal Harmonie Xaveriuskring* (Sint Job Ukkel), the *Royal Fanfare Sainte Cécile* (Saintes), the *Fanfare Royale Cercle Sainte Barbe* (Molenbeek) and the *Fanfare Royale Les Amis Réunis* (Wavre). He edited a wind band journal called "L'Écho Orphéonique" for his own publishing firm of the same name. He sometimes signed his compositions with the pseudonym Banon Jemy and got the surname "L'Sauvatch".[83]



**88. *Jules Blangenois and Paul Gilson.***

[81] *Revue Musicale Belge*, October 1925, pp. 8-9.
[82] *Revue Musicale Belge*, November 20, 1932, pp. 1-3 & August 5, 1935, p. 8.
[83] Pieters, Francis in *The Heritage Encyclopedia of Band Music, Volume 3* by Bill Rehrig, Westerville Ohio, 1996, p. 87.

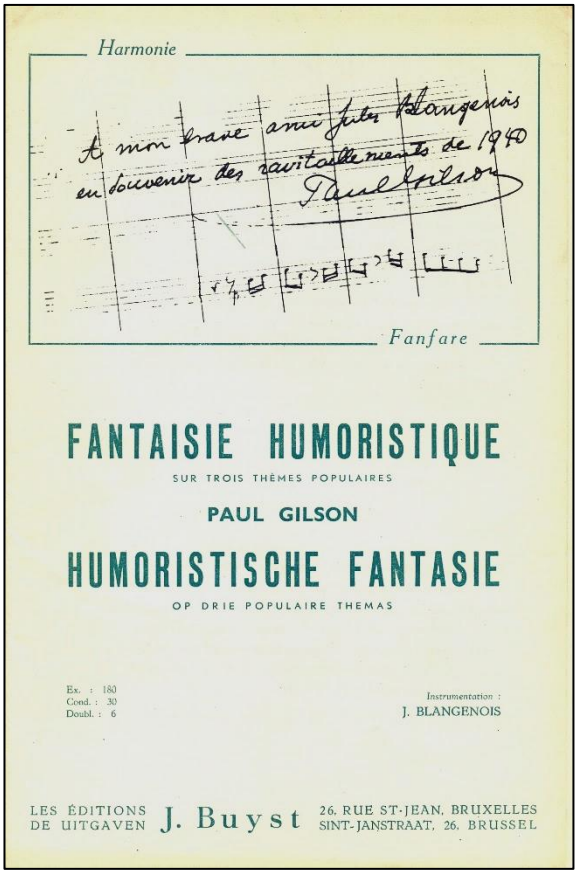
Blangenois composed some 40 marches and some twenty concert pieces for band.

**Marches:** *Blindés en marche, Flamands Wallons en avant, France et Belgique, Franchise, sincérité et loyauté, Gamin Bruxellois, Gloire aux Braves, Goodbye, Joyeux Retour, Joyeux Tournaisiens, Jusqu'au bout, Le Censeur, Le DeSmohain, Liberté , Lille, Lieutenance, Lucky Star, Marche Anniversaire, Marche Commémorative, Marche des Bons Garçons, Marche Funèbre nr.2, Marche humoristique, Marche polonaise, Neiges Printanières, Noces Princières, Par File à droite, Paris Berlin, Petits Pompiers, Salut au Drapeau, Solmisoldo, Souvenir de Tournai, Stapedaf, Suskes, Toujours et quand-même, Un centenaire* and *Vieux Bruxelles* .

**Processional marches** : *Nativité, Saint Benoit, Saint Piat, Sainte Agnes, Sainte Monique, Sainte Wivine* and *Spero in Deo*.

**Concert Pieces** : *Aimons-nous , A son aise, A travers les Champs* (intermezzo), *Au Café-Concert* (potpourri), *Bienvenue Princesse, Caecilia, Ça ira, Carnaval à Bruxelles, Chant de Fête, Chant de Mai, Cordialité* (mazurka), *Danse des Petits Sabots, Danse polonaise, La Lieutenance* (mazurka), *Petite Symphonie* (for 8 flugelhorns and band), *Polonaise de Concert, Promenade Persane, Soir d'Eté* and *Songe d'Amour*.

Blangenois orchestrated Gilson's rhapsody Binche for fanfare band.




Next to the already mentioned composers whose band pieces were commonly performed by the military bands (but also by amateur bands) we should mention:

## Joseph Buyst.



Joseph Buyst (Brussels, 1885 – Uccle, 1950) graduated for harmony, counterpoint, fugue, composition and clarinet at the Royal Brussels Conservatory. He was solo clarinetist with the orchestra of the Royal Brussels Opera while conducting several amateur bands in the Brussels area. In 1918 he started his publishing firm, specialized in wind band music. Buyst wrote the marches *Chants Populaires, Diamant Palace, Général Eisenhower, Hollywood, Honneur au Président Wilson, Maréchal Montgommery, Séville* and *Vive l'O.N.U.*, the dirges *Dernier Adieu aux Héros, President Roosevelt* and *Sur la Tombe du Soldat Inconnu* and the concert pieces *Aubade, Chicago, Delhi* and *the Winston Churchill Overture*.[84]

**89. Joseph Buyst.**

## Estevan Dax

Estevan Dax (Ransart, 1888 – Brussels, 1956) studied the piano and harmony at the conservatory of Tournai and trombone with Henri Séha at the Royal Conservatory of Brussels. He later succeeded to Séha as trombone professor. Dax was a soloist with the Opera Orchestra, the Band of the Guides and the National Belgian Orchestra. He conducted several amateur bands including the *Société Royale Union des Fanfares* (Machelen), the *Fanfare L'Avenir* (Leval-Trahegnies), the *Royale Harmonie Uccloise*, *Les Chasseurs de Binche*, the *Royale Union des Fanfares* (Jette-Saint-Pierre), the *Harmonie des Prolétaires* (Lessines), the *Fanfare La Fraternité Ouvrière* (Soignies) and the wind band *Cecilia* (Vilvoorde. Dax founded with Germaine Blatton the music publishing firm GERVAN which later changed into Scherzando. He used several pseudonyms such as G. Darcis, Bob Selz and Jean D'Arsdorf. Dax composed the marches *Antwerpen, Cordialité, En route, Faldini, Le Bruyant, Le Glorieux, Le Sonégie, Le Triomphe, Libramontmarche, Marche Zouave, Rouge et Noir, Sir Bob* and *Voilà les Lascars!* and the concert pieces *Aan gene zijde van de Don* - Slavonic songs, the fantasies *A l'Italienne, Danubia, Dans l'Ombre* and *Fantaisie Tzigane, Music Cocktail, Ouverture dans le Style italien* and *Ouverture Sicilienne*. [85]



**90. *Estevan Dax.***

## Louis Fremaux



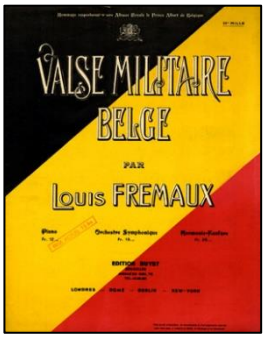

Louis Frémaux (1876-1937) was born in Lille, France but his family soon settled in Brussels, Belgium, where he studied at the Royal Conservatory of Music. He was not only a talented composer but also a painter. He composed several operettas, a lot of songs and piano pieces as well as numerous marches. Frémaux owned a music publishing firm "Editions Musicales Louis Frémaux" (previously J. Mekams & Co) in Brussels. He conducted several theatre orchestras in Brussels such as those of the Scala, the Alhambra and the Folies-Bergères.

He died after a very long illness in Brussels on August 22, 1937.

[84] Pieters, Francis in *The Heritage Encyclopedia of Band Music, Volume 3* by Bill Rehrig, Westerville Ohio, 1996, p. 133.

[85] Pieters, Francis in *The Heritage Encyclopedia of Band Music, Volume 3* by Bill Rehrig, Westerville Ohio, 1996, p. 202.

Frémaux wrote the marches *Allons en Route, American Parade, Bobby, Bruxelles-Beverloo, Cow Girls Parade, Défilé des Jass, Défilé des Nations, Fructidor, La Gymkana, La Zwanzinette, Les Anciens de l'Iser, Liberators, Marche des Crotjes, Marche des Ketjes, Marche La Grande Brugeoise, Marche Ostendaise, Montjoie, Ostende-Douvres, Soldat d'Carton,* the Scottish *Tobogan* and the celebrated *Valse Militaire Belge* for wind band and buglers.[86]




## JACQUES MARTIN

Jacques Martin (Visé, 1851-1930) was completely self-taught. In 1889 he passed the military bandmaster examination with the 7th Regiment of the Line in Antwerp. He managed to bring the band to a high level and got the support of the composer Peter Benoit, director of the Antwerp Conservatory. Martin retired in 1911 and was appointed honorary inspector of military music in 1913. He also conducted the wind band *Saint Martin* at Visé. Jacques Martins wrote some 400 compositions, including operettas, masses and choral works next to a very great amount of band pieces.



**91. Jacques Martin.**

He wrote the marches: *Abracadabran, A Coups de Poings, A l'Abordage, Anvers Exposition 1894, Aux Champs, Bombardement, Bona Fide, Bras de Fer, Charles attend, Défilé des Ecoles, L'Elève Clairon, En Rigolant , Ferveur, Fier à bras, Fraternité, Gais et Contents, Gais Liégeois, Gare la Bombe, Grandes Marches Solennelles Nrs 1, 2 et 3, Heureux Anniversaire, Honneurs aux Seconds, Jaco, La Batelière, La Clique en avant, La Courtraisienne, La Lazzarerie, L'Ami du Peuple, L'Arquebusier, Le Baladin, Le Branle-bas, Le Caporal Clairon, Le Châtelain, Le Citadin, Le Clairon Belliqueux, Le Courageux, Le Gardien, L'Elève Clairon, Le Pacifique, Le Petit Belge, Le Sergeant Clairon, Leste et joué, Les Trois Françaix, Le Vengeur, Le Vieux Troupier, Liège Exposition, Liège Exposition 1930, Marche des Pitres, Marche Péruvienne, Marche de Tabora, Marche des Troupes Coloniales belges,* ***March of the 7th Regiment of the Line****, Parade des Pantins, Pas redoublé des Fous, Salut Amica, Sur la Foire, TipoTipp, Ton Doux Souvenir, Vaillant Troupier* and *Vilain Coco.*
The processionnal marches : *Á Sainte Thérèse, Béatitude, Cortège Pieux, Credo, En Pélérinage, En Prière, Gloria in Excelsis Deo, Humilité, La Branche de Buis, La Croix, La Reine des Cieux, L'Etendard de la Foi, Recueillement* and *Souvenir du Pays.*
The dirges : *Affliction, Aux Morts Glorieux de la Grande Guerre, Ne m'oubliez pas* and *Pour Toujours.*
The overtures : *Courtoisie, L'Espoir, Graulhet en Fête, Honneur et Patrie, L'Indépendance, Liberté, Loyauté, La Luxembourgeoise, Mars et Minerve, Sympathie* and *Voyage de Noces.*
The fantasies : *Fête Villageoise, Fleurs de Nice, Heureuse Jeunesse, Jovialité, L'Anniversaire, L'Aurore d'un Beau Jour, L'Avenir, Mitsi, Le Montreur d'ours, Sentier Fleuri, Souvenir de Jeunesse* and *Villa des Roses*.
The novelties : *Après la Noce, Dans les Près, Etourdie, Godaille Joyeuse, La Jolie Villageoise, La Chanson du Printemps* and *Tendre Aveu*.

[86] Pieters, Francis in *The Heritage Encyclopedia of Band Music, Volume 3* by Bill Rehrig, Westerville Ohio, 1996, p. 288.

**The Repertoire for Brass Ensembles.**

Since the impressive example given by the Fanfare Wagnérienne set up by Henri Séha at the Brussels Conservatory of Music late in the 19th century (cf. Part I pp. 444-445), numerous composers – often following in Gilson's tracks – wrote pieces for large brass ensembles. At first they limited themselves to the brass section of the symphony orchestra, but gradually they started writing for large brass ensemble. The greater part of this repertoire consisted of so-called *Fanfares* (flourishes for brass).

Several classical composers wrote such fanfares. We can mention Jean Absil, Flor Alpaerts, René Bernier, Gaston Brenta, August De Boeck, Alex De Taeye, Gaston Feremans, Robert Herberigs, Joseph Jongen, Léon Jongen, Raymond Moulaert, Marcel Poot, Fernand Quinet, François Rasse and Renaat Veremans. Some of those fanfares were rather elaborate, such as the *Fanfares d'Appel pour un Tournoi de Chevalerie* [Flourishes for a Chivalry Tournament] written in 1930 for the brass players of the symphony orchestra plus bassoons and percussion by Raymond Moulaert (1875-1962). This was also the case with *Divertissement* (1931) by Albert Huybrechts (1899-1938) and *Nine Songs for Brass Ensemble* and *Klein Ballet* [Small Ballet] written in 1924 by Karel Candael (1883-1948).

Arthur Meulemans wrote over ten Fanfares for brass, often including Aida Trumpets [Herald Trumpets] and also a *Te Deum* (1944) for choir and brass ensemble



**92.** ***Arthur Meulemans conducts "Call for Fanfare" at the Flemish National Festival on the Brussels Market Square in 1941.***

## JEF VAN HOOF AND THE "ANTWERPS KOPERENSEMBLE ".

The Antwerp born composer Jef Van Hoof (1886-1959), also a pupil of Gilson, winner of a Second Grand Prix de Rome in 1911, continued the promotion of Flemish music following the example set by Peter Benoit. He had inherited the love for brass instruments from his teacher Gilson and in 1925 he founded the *Antwerps Koperensemble* [Antwerp Brass Ensemble] consisting of 5 trumpets, 5 trombones, tuba and percussion. Initially it was called "Antwerps Fanfaregezelschap", then "Nationale Vlaamse Fanfare" [National Flemish Fanfare] and finally *Antwerps Koperensemble*.

His aim was clearly to test and develop the possibilities of a homogeneous brass ensemble. Jef Van Hoof was the only conductor of the *Antwerp Brass Ensemble* during its thirty-three years of existence. Besides the conductor's own compositions, the ensemble performed brass ensemble literature ranging from Gabrieli to Gilson. The ensemble did not only play at nationalistic festivals, but was regularly broadcast by the N.I.R.
It was also involved in the creation of the "Vlaamse Nationale Zangfeesten" [Flemish National Mass Singing Festivals] by Jef Van Hoof in 1933 and regularly accompanied mass singing of Flemish (often nationalistic) songs. The ensemble played its last concert at the Flemish Day at the Brussels World Fair in 1958. Besides several transcriptions, including one of Bach's *Preludium and Fugue in D*, Van Hoof wrote many original pieces for his ensemble. No doubt, his *Sinfonietta for Brass* (1932) is a real gem.



**93.** ***Jef Van Hoof.***



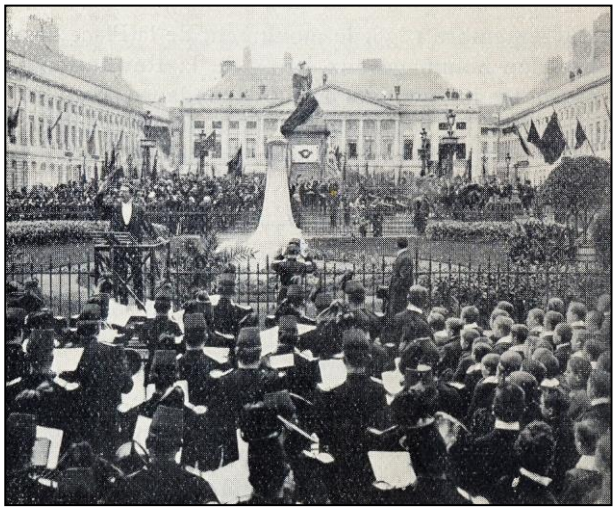
**94.** ***Jef Van Hoof conducts the Antwerp Brass Ensemble at the Flemish National Song Festival at Antwerp on June 9, 1933.***

**Cantatas and other Compositions with choir(s).**

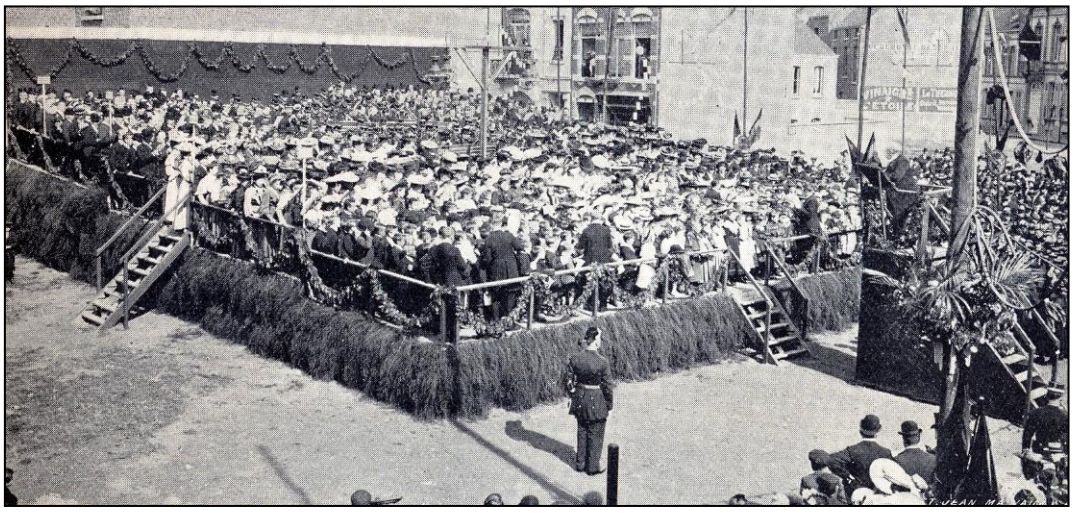
The trend to use wind bands and massed choirs to perform epic, romantic, often historically inspired, cantatas continued throughout the first part of the twentieth century.

We already mentioned the cantata *Scheldezang* (1903) by Jan Blockx (cf. Part I, p. 450). Two years later, he wrote the cantata *Jubelzang* [Jubilee Hymn], performed at the Grand Patriotic Festival in Brussels on July 21, 1905 on the occasion of the country's 75th birthday (cf. p. 127). For the same festival Paul Gilson composed *Marche Jubilaire* for mixed voices and wind band. In connection with this 1905 jubilee, several cantatas were performed all over the country. During a ceremony at the Brussels 'Martyrs Square' a choir of Brussels schoolboys and a military band performed the cantata *Mijn Vlaanderen heb ik hartelijk lief* [I dearly love my Flanders country] by Gentil Antheunis (1840-1907) on October 1, 1905.

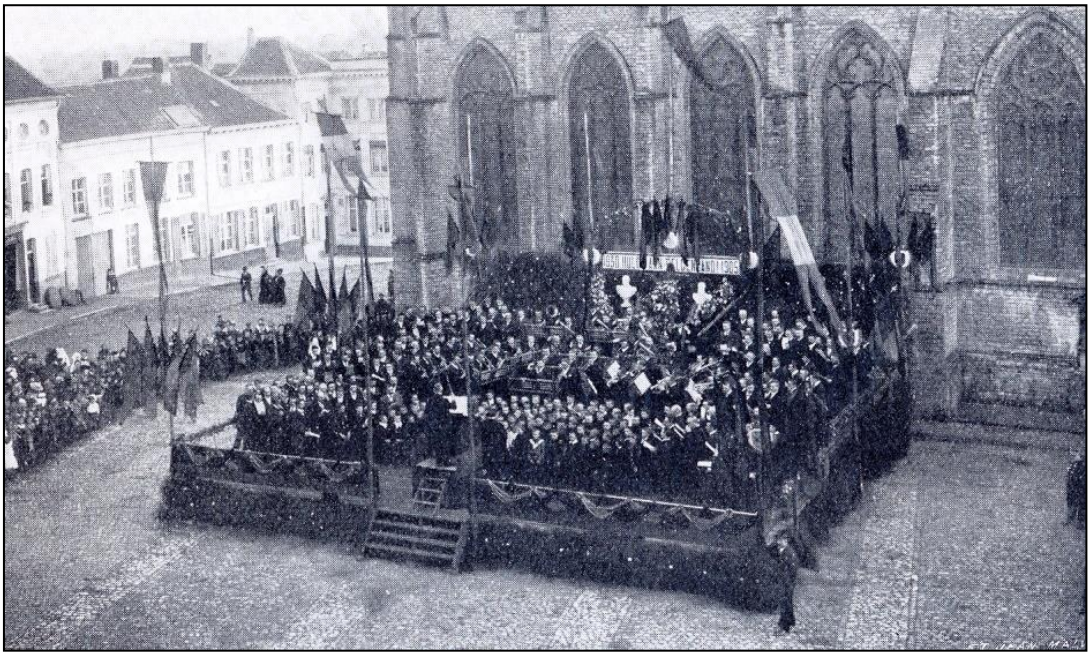
Other cantatas were performed at Hasselt, Arlon, Hulste, Sint Niklaas (1.000 singers and the Band of the Grenadiers) and Temse. On August 4, 1907, Jean Preckher conducted 700 musicians and choristers in two of his own cantatas *Art, Charité et Fraternité* [Art, charity and Brotherhood] and *Hommage aux Bienfaiteurs* [Tribute to the Benefactors] as part of the festivities of the 50th anniversary of the *Fanfare libérale des Deux-Houdeng*.



**95.** ***The performance of the Cantata by Antheunis, Brussels, October 1, 1905.***



**96.** ***The performance of a Cantata at Sint Niklaas, September 17, 1905.***



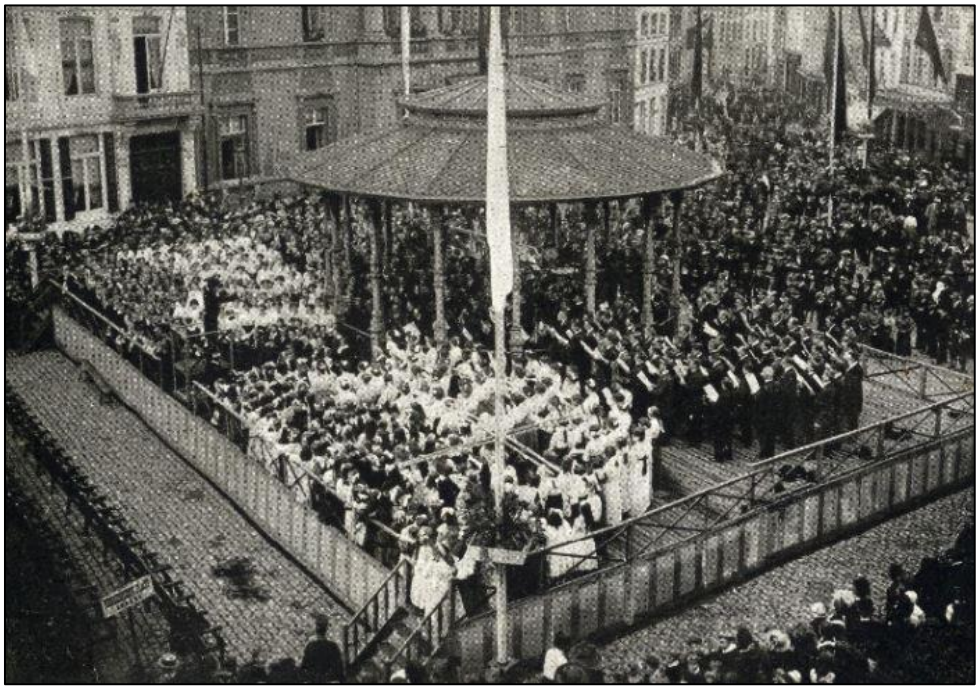
**97. *The performance of a Cantata at Temse, September 24, 1905.***

In 1910 Arthur Meulemans (1884-1966) wrote the cantata *Verheerlijking* [Glorification] for mixed choir and wind band, premiered by 500 performers at the Averbode abbey on August 21, 1910. The same year, Renaat Veremans (1894-1969) wrote the cantata *Vlaanderen* [Flanders] for mixed choir and wind band. In 1915, Lodewijk Mortelmans (1868-1952), a famous classical songwriter who had won the Grand Prix de Rome in 1893 and who had written a cantata *Houdt U fier* [Remain proud] for unison choir and fanfare band in 1889, wrote another cantata for children's choir and fanfare band *Vlaenderen dein recht is out* [Flanders your rights are ancient]. In 1930 René Barbier (1890-1981) wrote C*antate du Centenaire de l'Indépendance Nationale* [Cantata of the Centenary of the National Independence] opus 38 for tenor, mixed choir and wind band (harmonie). In 1931 Renaat Veremans composed the cantata *Heilzang* [Song of Praise] for male choir and brass ensemble.
In the late thirties Arthur Meulemans wrote three more cantatas for fanfare band: Gent (Ghent) (1937) and Brugge (Bruges) (1939) with mixed choir and *Noordzee Triptiek* [North Sea Triptych] (1939) with male choir.

Many composers, mostly classical composers, also used wind bands as accompaniment for vocal pieces ranging from songs, via theatre music to religious compositions such as Te Deums and Masses.
Some examples: Jozef Ryelandt wrote a *Te Deum* (1928) for six-part mixed choir, organ and fanfare band, Jules Van Nuffel wrote a *Te Deum* op.41 (1928) for eight-part mixed choir and wind band and another *Te Deum in C* (1944) for mixed choir, brass ensemble and organ, Jef Van Hoof wrote a *Missa de Deo* (1937) for mixed choir and brass ensemble, Arthur Meulemans wrote *Credo* (1936) for children's choir, mixed choir & wind band and a *Te Deum nr.3* (1944) for choir and brass ensemble and Joseph Jongen wrote the *Messe en l'Honneur du Saint-Sacrement* op. 130 (1945) for solo voices, mixed choir, organ and brass ensemble.




**98.** ***Performance of the Rubens Cantata, Aalst, 1928.***



**99.** ***Massed bands and choirs, Aalst ca. 1930.***

**Alfred Mahy's Report**.

In August 1932, the "Conseil Supérieur de l'Éducation Populaire" [Superior Council of Popular Education] of the Ministry of Sciences and Arts[87] published a report of several investigations concerning popular music.[88]

One of the authors, Alfred Mahy (cf. p. 93) wrote a report on the repertoire of the amateur bands. First he stated that few classical composers had composed for wind band because they were rightly convinced that the symphony orchestra boasted all means to express the musical ideas with a preponderant role for the string quartet and a secondary role for the winds. In the wind band however, the woodwinds and brass take over that preponderant role and the composers, usually hardly familiar with those instruments, have to learn to exploit their huge potential. This explains the limited amount of original repertoire limited to some exceptions by Paul Gilson, August De Boeck and Marcel Poot. That's why the wind bands always have to draw their basic concert repertoire from transcriptions which often cause great difficulties especially with fanfare bands. Hence the need of a good original repertoire that should be available by means of good publications. Composers should be encouraged and conductors should be seconded. Mahy confirms that the level of amateur bands seriously increased since World War I. With amateur bands he conducts, he played transcriptions of symphonies by César Franck, Ludwig van Beethoven and Camille Saint-Saëns in a most satisfying way, next to original band pieces. The choice of a good repertoire – with aesthetic (educational) value and adapted to the band's possibilities is of major importance. Mahy also stresses the role of the music schools in training both technically and aesthetically young musicians.




**100.** ***Evolution of the repertoire at the Annual Antwerp Band Festival.***

[87] This council was instituted by a law of April 3, 1929 and a Royal Decree of March 3, 1930.
[88] Various authors, *La Musique et le Peuple*, Brussels, 1932.

## THE CONTEST AND FESTIVAL REPERTOIRE.

A major role in the evolution of the original wind band repertoire was, no doubt, played by the band contests. Indeed, gradually more and more original compositions were set as test piece, though this required time and labor. The better conductors rivaled with one another to write the most spectacular transcription and cause a stir at the next contest. One example: Alfred Mahy wrote for the *Fanfare Ouvrière l'Avenir* (100 musicians) of Frameries transcriptions of Schubert's *Unifinished Symphony* and Lalo's overture *Le Roi d'Ys*.
When the *Cercle Meyerbeer* participated in 1902 in an International Wind Band Contest at Denain, France the test piece in excellence division was *Hyménée*, nuptial march (Gabriel Allier) and as choice pieces the band performed Reißiger's overture *Naufrage de la Méduse* and Weber's overture *Euryanthe*.
In 1909 on the occasion of its 25th anniversary the same band organized an international contest for fanfare bands with only original band compositions both as test pieces and as choice pieces (cf. p. 70). Especially the compositions by Jean Preckher, conductor of the organizing band, were often performed. This phenomenon will not only last but gradually develop. Contesting bands will like to play as choice piece a work composed by one of the adjudicators. Anyhow, the creation of provincial band contests (at different times in each province) will stimulate the amateur bands to play more and more original band Music.
In the province of Hainaut regional band contests were organized since 1921 (cf. p. 72). In five years, works of 59 different composers had been performed. The most often performed composer (22) was Gilson, whose overture **Richard III** had been played 13 times; next came François-Auguste Gevaert (9) and Nicolas Daneau equaled by Mendelssohn (both 7).
Gradually the number of Wind Band Festivals decreased, while the wind band contests became more important as they had a great influence on the subsidies granted by local authorities to each band. Indirectly this phenomenon had a tremendous impact on the evolution of the original wind band repertoire.

**The Marches**.
As all amateur bands continued to play an important role in the public life of the villages and towns, they were involved in almost all kinds of parades and processions. The marching repertoire was even the mainstay of the repertoire of many a band. The marches played by the military bands called usually on bugles or cavalry trumpets, instruments that were seldom found with amateur bands. So the special repertoire of non-military band marches continued to increase. Although, many (often military) conductors of amateur bands provided their band(s) with new marches, some classical composers also wrote (mostly concert) marches.
Of course, Paul Gilson should be mentioned first. He wrote over twenty marches, including several fine concert marches; several of those marches were dedicated to Brussels wind bands, such as the *Cercle Instrumental*, the *Cercle Meyerbeer* and the *Cercle Weber* (cf. p. 102). Marcel Poot followed his example. However, the bulk of band marches were composed by wind band conductors and some turned into real "march specialists". One example:

**Lode Meeus** (Londerzeel, 1892 – 1971) was a teacher at the local boys' school of Londerzeel. He was also a keen musician and an amateur composer. It was as conductor of numerous fanfare bands (at Londerzeel, Liezele, Nieuwenrode, Steenhuffel, Tisselt, Westrode, Wintham and Wolvertem) that he also composed parade and processional marches for fanfare band. He composed his first march *Tivadar* in 1914 and from 1920 onwards he composed yearly several marches up to one year before his death. Altogether he wrote over 230 parade marches and ten processional marches. His best-known marches were *Alaska* written in 1926 and revised in 1956 and *Iowa* (1928). Two long-playing records (1967 and 1975) and one CD (1994) were entirely devoted to Meeus marches. (cf. p. 307).

# G. THE WIND BAND INSTRUMENT MANUFACTURERS.

In the first half of the twentieth century both in Flanders and Wallonia the manufacture, repair and sale of wind instruments and percussion instruments remained an active and important business, even if it did not match its international importance of the 19th century. Some prominent manufactories continued the business started in the previous century. Brussel remained a central place for the business.

### *a. In Brussels.*

**Mahillon**

Victor-Charles Mahillon (1841-1924) still headed the musical instrument factory in association with his brother Joseph Mahillon (1848-1923).[89] In 1907 the firm was honored as *Fournisseurs de l'Armée, des Conservatoires et de la Cour de S.M. l'Empereur de Russie* [Suppliers to the Army, the Conservatories and the Court of H.M. the Emperor of Russia]. The British branch, led by Fernand Mahillon (1855-1948), made instruments for the British Army in India up to 1922. Victor-Charles's last grand-daughter died in 1971, Joseph's son had no descendants and neither had Fernand. The firm Mahillon declined after World War I and was finally sold to Jean Smits by Victor Charles's grand-daughters in 1937.






**101.** ***Workshop of the Mahillon Musical Instruments Manufacture at Anderlecht.***

[89] Cf. Part I, p. 395.




**102.** ***Advertisement of the Mahillon Musical Instruments Manufacture.***

In Brussels we also had some minor musical instrument manufacturers active in the early 20th century: Camille Delflas, Joseph Devrint and J.B. Steemans made brass instruments, whereas Alphonse Croes and Ch. Cleeman made woodwind instruments and Van Ossel-Buysschaert saxophones.

Several ancient skilled workers of the Mahillon factory started their own business. Désiré and Pierre **Lebrun** took over the business of their father Michel and ran a workshop until 1930, specializing in valve trombones. **Joseph Persy** made both brass and woodwind instruments (1897–1914) and the firm remained active until the eighties. **Pierre Gilin** was specialized in Böhm system flutes. Florent Hofinger started a business in 1900 and made woodwind instruments and saxophones until his death in 1945, when his son in law Pierre Van Damme took over until 1974. In 1937 **Jean Smits** started up again the activities of Mahillon and his firm was active until 1970.

**Joseph Persy** (1897-1914) opened his own factory "Persy Instruments" at 39 Boulevard Baudouin in Bruxelles, where he both sold wind and string instruments. In 1907, he won the Grand Prize at the exposition for Arts and Crafts in Brussels. He was the leading provider of instruments to the army and the conservatory. He used the trade name "Le Triomphe". His name and logo stayed on the instruments of his successors, Louis Billen, Max Moyens, Robert Putzeys, Pierre van Adorp and Henri Belang.

**Hofinger.**
In 1900 a new woodwind instrument manufacture called *Hofinger (father and son)* was created at the rue des Quatre Vents in Molenbeek (Brussels). In 1919 the firm was transferred to the rue de L'Intendant in 1919 and later moved definitively to the Chaussée de Jette in 1935. Hofinger mainly made flutes, oboes and clarinets. In 1921 the manufacture boasted only five workers but in 1928 it employed twenty specialized workmen. Rather exceptional was the fact that the firm's production remained craftwork. The name did not change when the son-in-law took over in 1945.

***b. In Flanders***.

**Van Sas**
In Turnhout the manufacture set up by Franz Andelhof was continued by Guillaume Van Sas, foreman with Andelhof, about 1886 (cf. Part I, p. 397-398). This firm continued its activities in the 20th century. According to an advertisement (ca. 1900) its instruments were even appreciated over the borders. Guillaume was succeeded as manager by his son Thomas in 1927. He conducted several bands in the Turnhout area. World War II interrupted most activities, but at the liberation there were many instruments to be repaired! In 1955 Thomas's son Stan, who learned the craft at the Mahillon manufacture, took over the management.
Also in Turnhout there was another musical instrument factory called **J. Van Heupen & Zoon** "*Algemeen Fabriek van Koper en Houten Muziekinstrumenten*", established at the Gasthuisstraat, 13.

**Van Engelen**
The old famous musical instrument manufacturer Van Engelen in Lier (cf. Part I, pp. 396-397) continued his activities in the 20th century. By 1900 the firm employed 74 workers (68 adults and 6 youngsters). The 1913 catalogue mentions *Fournisseurs des Armées de la Belgique, de la France, de la Hollande, des Indes Hollandaises et des conservatoires* [Supplier with the armies of Belgium, France, The Netherlands and Dutch East Indies and with the conservatories of music]. A large spectrum of wind and percussion instruments was for sale and the firm issued almost yearly a new catalogue.

**De Vries**
Another musical instrument manufacturer at Lier, De Vries (cf. Part I, p. 397) also continued its activities. In 1900 Melchior De Vries opened a new workshop at the Vaartlei. The firm specialized in brass instruments, but also sold and repaired woodwinds and percussion instruments. In the twenties De Vries also advertised as supplier with the conservatories, the army, ministries and even Congo. The 1924 and 1937 catalogues specify *Fabriek van muziekinstrumenten voor harmonies en fanfaren* [Factory of musical instruments for wind and fanfare bands] clearly indicating the direct link with the amateur wind band world. The firm ceased all activities just before World War II.

**De Cart**
Still at Lier, the firm De Cart (cf. Part I, p. 397), also suppliers with the Army and the conservatories continued also its activities. In 1908 the factory employed 30 workers aged between 15 and 55. In 1934 the trade went into the hands of Léon De Cart (Lisperstraat) and in 1937 it advertised as *Algemeen Fabriek van Koperen en Houten Muziekinstrumenten* [General Factory of brass and woodwind instruments].

**Van Dessel**
In the twenties Corneille Van Dessel ran a small musical instruments workshop in Lier. In 1924 he advertised as *Corneille Van Dessel Fabricant d'instruments de musique*.

**De Prins.**
When the German instrument manufacturer Ludwig Ruts died at Antwerp in 1901, Petrus De Prins, baker by trade, took his business over. One of his sons had served his apprenticeship with Ruts. At first the firm was called Petrus De Prins, in 1903 the name was *De Prins, Frères* [De Prins Brothers] and from 1909 onwards *Pierre De Prins*. Three of Petrus's sons worked in the workshop situated behind the bakery shop at the Lammekensstraat in Borgerhout and one of them, Karel, was a clarinetist with the Flemish Opera Orchestra in Antwerp.

In 1909 the firm advertised as “Fournisseur officiel de l’armée” [Official supplier to the Army] and in 1924 as “Official supplier of the conservatories of music”. During World War I the family fled to Great Britain where Gustaaf and Louis De Prins studied with British instrument manufacturers. The 1936 catalogue offered a very large choice of all kinds of wind and percussion instruments, except the bassoon. The firm was awarded several medals and prizes at the 1930 Antwerp Exhibition and the 1935 Brussels World Fair. The firm exported even to the Philippines and the U.S.A. and had a branch in Leopoldville, capital of the Belgian Congo. World War II put a stop to the firm’s expansion.


FABRIEK VAN MUZIEKINSTRUMENTEN

Firma DE PRINS Gebrs

(K & L)

OFFICIEELE LEVERANCIERS VAN HET LEGER EN DER CONSERVATORIUMS

Bijzonder werkhuis voor het herstellen van Muziekinstrumenten van alle herkomst. Vernikkeling van instrumenten aan matige prijzen. VERZORGD WERK.

Borgerhout, den 27 Maart 19 39

M LYNHEER C.ST...NACKERS
SCHELLE.

Dt

Wereldtentoonstelling Antwerpen 1930
GOUDEN MEDAILLE
Wereldtentoonstelling Brussel 1935
GROOTE PRIJS

TELEFOON: 577,05
Postcheckrekening No 161.09
Handelsregister No 261.31
Banque de Commerce - Antwerpen

**103.** ***Letter-head of an invoice of “Firma DE PRINS Gebroeders” 1939.***

### *c. In Wallonia.*




French-born Charles **Maheu** (1851-1936) became a military musician in the Belgian Army at Ghent and created a musical instrument manufacture specialized in saxophones which he led from 1874 to 1929 when he settled in Virton (Province of Luxemburg). His brother Léon Maheu (1869-1962) started a manufacture at Tournai in 1890. About 1910 he was purveyor to over 200 wind bands from the provinces of Hainaut, West-Flanders, East-Flanders and Luxembourg as well as to the army and the conservatories of music. In 1919 he also moved to Virton, leaving the Tournai business to Camille Kerkhofs. His son Leon II Maheu (1898-1980) continued his father’s business at Virton and so did the grandson Leon III.

**104.** ***Catalogue of Léon Maheu Tournai, 1908.***

Albert **Gerday** (1900-?) served his apprenticeship with Persy in Brussels in the twenties and started his own manufacture at Mons in 1930, specializing in saxophones and drums. In 1970 the manufactory stopped its activities and only the retail business continued.

**Once more "diapason" [pitch] troubles**.
The changes concerning the official "pitch" (cf. Part I, p. 404) continued and after World War I there was an increasing trend to raise the pitch. Finally the A was officially fixed at 440 Hz. Constantly, bands had troubles when they had to buy new instruments as they wanted them to match the new pitch, even if it was not officially imposed. There was a real problem at festivals and massed bands performances as several bands were often tuned according to a different pitch. In the thirties lots of bands did not really know how to cope with this problem.



**105.** ***The Royal Fanfare Band Sint-Cecilia Londerzeel, 1924.***

# H. THE BAND MUSIC PUBLISHERS.

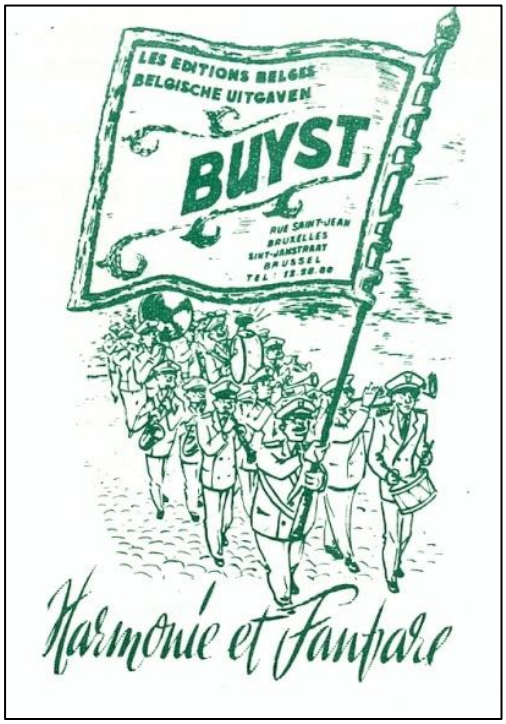
Some band music publishing firms set up in the 19th century continued their business in the first half of the 20th century. *Le Carillon* in Brussels was active until the founder Jules-Emile Strauwen (cf. Part I, p. 455) died in 1943. His son Jules-Emile Strauwen Jr. (1887-1948) continued the business after his father's death.

Several new firms were set up, some as Belgian branches of foreign music publishing firms.

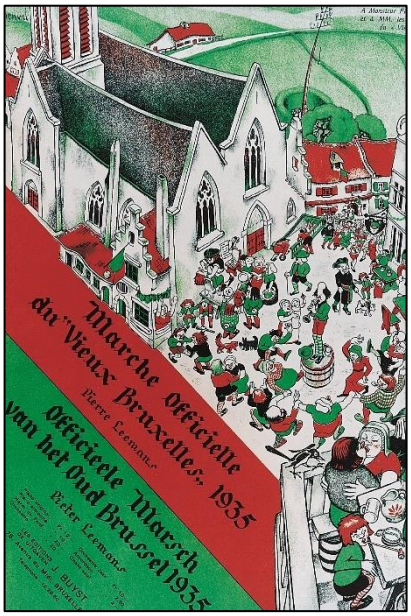
**BOSWORTH & CO Brussels branch**
The Bosworth editions had been founded in 1889 by Arthur Edward Bosworth (1858-1923) at Leipzig and he had set up a London branch in 1892. About 1915 a Brussels branch was created and had its offices successively at Rue de Ruysbroeck, 45 and rue de Ligne, 48. The firm had a worldwide success with the compositions by Albert Ketèlbey. The Brussels branch stopped all activities shortly after World War II and the Paris company Max Eschig took over the catalogue. The latter boasted a special section "Musique pour Harmonie et Fanfare" with mainly Ketèlbey originals and transcriptions. The Belgian military bandmaster Valéry Bury (cf. p. 94) signed several transcriptions of Ketèlbey's characteristic pieces.

**BUYST**
In 1918 Joseph Buyst (cf. p. 107) started a musical instrument shop in 1904. Sometime later he also set up a wind band music publishing firm to promote Belgian music. The company was active until the founder's death in 1950 and had its office successively at Rue de la Clinique, 70 Brussels, Place Bara, 12 (Anderlecht), Rue de l'Autonomie, 35-39 (Anderlecht), Square de l'Aviation, 12 (Anderlecht) and Rue Saint Jean – successively 26 and 28 (Brussels). In the catalogue we found original works by August De Boeck, Paul Gilson and Marcel Poot, and many marches such as a series of famous marches by Pieter Leemans.

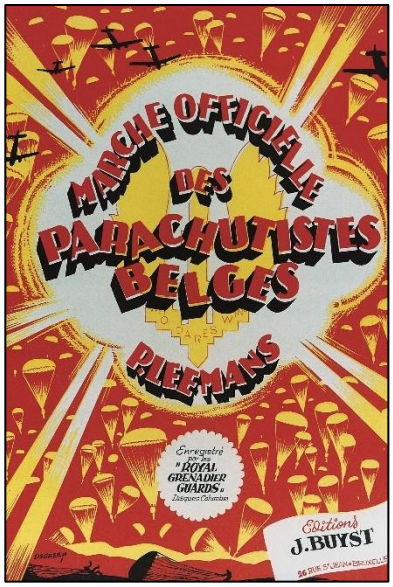


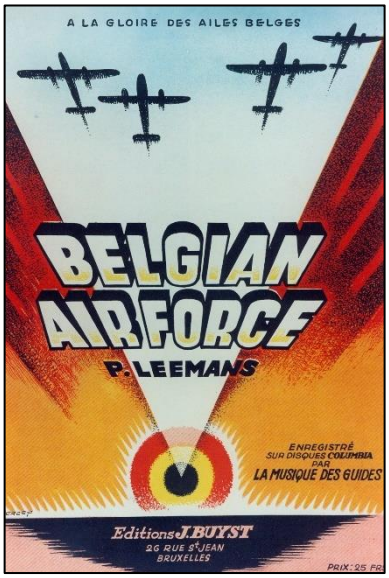

**106. C*atalogue of the Buyst publications.***




**107.** ***March Old Brussels.***




***108. March of the Belgian Paratroopers.***

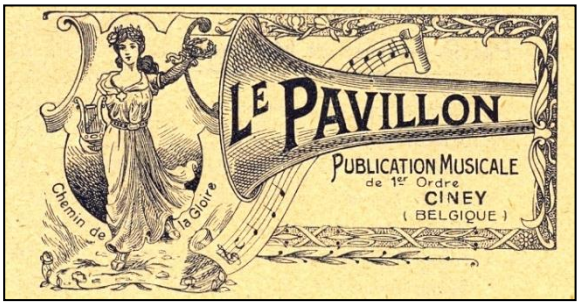



**109.** ***Belgian Airforce March.***

**LE PAVILLON**

Composer Octave Filsfils (1880-1970) founded the wind band music publishing company *Le Pavillon* at the Rue du Commerce, 47 in Ciney after the First World War. When Filsfils died in 1970, the publisher's list was taken over by *Scherzando* at Antwerp. In the wind band music catalogue there were quite some compositions by French composers, but also works by Gustave De Roeck, Louis Langlois, Jules-Emile Strauwen, Franz Wangermée and, of course, Octave Filsfils himself.

OCTAVE FILSFILS (Chèvetogne, November 4, 1888) started his career as a teacher but soon set up a wood-cutter firm. He was a talented cornet player and was invited to conduct wind bands at Achet, Ciney, Clavieret, Hamois, Pessoux and Schaltin. He died at Ciney on May 1, 1970. Filsfils composed 40 marches and over 20 concert pieces (some signed with his pen-name Max Tony) all published by his own firm.




**110.** ***Title page of the catalogue of "Le Pavillon".***

**BROGNEAUX**
The "Editions Musicales Brogneaux" was created in 1930 by Mrs. Brogneaux, the wife of composer Jean-Baptiste Faulx (Roux, 1896 - Uccle, 1968) and was active up to about 1960. They had their office successively at rue du Château, 10 in Ixelles (Brussels) and avenue Paul Janson, 73 in Anderlecht (Brussels). Besides a lot of studies and solo works for wind instruments, the catalogue also presented several works for wind band. Among these there were compositions by René Barbier, Fernand Carion, Arthur Meulemans, Simon Poulain, Arthur Prevost and Franz Wangermée (three conductors of the Guides Band), besides several marches of Faulx himself. After World War II the publisher's list was taken over by *Andel* (Ostend).

**SCHERZANDO**
The *Éditions Musicales Gervan* was created in 1930 by Germaine Blatton and Brussels composer and conductor *Estevan Dax* (GERmaine & EsteVAN). The office was successively situated at Avenue de la Couronne, 352 in Ixelles (Brussels) and rue de Coudenberg, 68 in Brussels. The company was active from 1930 to 1950 when it changed its name into Scherzando and had its office at 14, rue Auguste Orts, Brussels. The greater part of the catalogue was later taken over by *Andel* at Ostend. In the catalogue we found the names of Jules Blangenois, Valéry Bury, Gustave De Roeck, Julien Jourquin, Mathieu Spoel, Franz Wangermée and, of course Estevan Dax (cf. p. 107) himself.

**L'ÉCHO**
Composer and conductor Jules Blangenois (cf. p. 105) friend and collaborator of Paul Gilson, started his own wind band music publishing company called *L'Écho* with office at the rue d'Assaut, 22 in Brussels. The firm published several works by Paul Gilson, Jean Preckher, and Leopold Schroeven and of course many compositions by Blangenois himself. Later this catalogue went into the hands of Jos Hanniken and the *Andel* company at Ostend (cf. p. 329).

**L'ÉCHO DE LA BRUYÈRE (BAUWENS)**
Jos Bauwens (1883-1950) was born in Turnhout on June 6, 1883. He founded a music publishing company in Oud-Turnhout and called it *L'Écho de la Bruyère* [Heath Echoes]. He composed a lot for wind band and made quite a lot of transcriptions. He sometimes used the pseudonym Jibo. Bauwens died on September 5, 1950. The publisher's list was also taken over by *Andel* (Ostend).

**L'AURORE MUSICALE**
Between the two world wars, the *Cranz* music publishing company set up a special series of compositions for wind bands called *L'Aurore Musicale", collection pour Harmonies et Fanfares*. The catalogue presented 177 works with a majority of transcriptions, but also original compositions by Jules Blangenois, Nicolas Daneau, Paul Gilson, Jean-Louis Gobbaerts, Clovis Lecail, Marcel Poot and Jean Preckher

**HARMONIA**
Composer and conductor Armand De Baeremaeker founded the wind music publishing firm *Harmonia* before 1930. The office was situated at Rue de la Chanterelle, 7 in Brussels before W.W. II and at the Louis Marcelis Straat, 79 in Wezembeek-Oppem after the war. The greater part of his catalogue consisted of his own compositions and arrangements of lighter music. ARMAND DE BAEREMAEKER (1907-1989) was born at Laken on April 30, 1907. He conducted the fanfare band *Vooruit* of Peutie and composed over 40 marches and several concert pieces in the lighter vein and arranged a lot for wind band. He died at Wezembeek-Oppem on October 12, 1989.

**HET MUZIEKFONDS Antwerp**
In 1924 a "Société Coopérative d'Éditions Musicales" [Cooperative society of musical publications] called *Het Muziekfonds*, with offices at the Provinciestraat, 42 in Antwerp, was founded. It published Paul Gilson's treatise for wind band conductors "**Manuel de Musique Militaire**" in 1926. Co-founder was Frans Van Dijk (1873-1924), a pupil of Blockx, Benoit, Mortelmans and Gilson and conductor of the Antwerp fanfare band *De Broederband*. Several of Van Dijk's compositions and transcriptions were published by the firm.

**A.P.I.A./ C.I.M.I.**
Arthur Prevost (1888-1967), conductor of the Royal Symphonic Band of the Belgian Guides created in 1930 a small publishing firm to spread his own compositions, mostly marches. At first this firm was called A.P.I.A. and had its office at Prevost's private home address, Avenue des Rogations, 69 in Brussels. Later the name of the firm changed into C.I.M.I. and the office address was Rue Notre-Dame du Sommeil, 15 at Brussels. In 1960 the firm was shut down and a number of the compositions were bought by Molenaar Edition, Wormerveer, The Netherlands.

**HERMAN BRAUER - HEBRA**
Herman Brauer († 1960) set up a music store at the rue Saint Christophe, 30 in Brussels in 1930 and also published some wind music, such as a couple of marches by Pieter Leemans.
At the widow's request in 1960 the musical direction was taken over by Jean Darlier (1920-2006).




**SLOOTMAECKERS**
Composer, conductor, organist and trombone player Louis Slootmaeckers (1875-1945) started a small music publishing firm in his musical instruments shop at Niel whereas he was also a trombonist in a military band. He conducted amateur bands at Tisselt, Rumst, Eikevliet, Niel, Wilrijk, Hingene and Temse. He composed several pieces for wind band and arranged some tunes by Peter Benoit en Jef Van Hoof for wind band.

There were several small music publishing companies printing some wind band music, such as *Lovano* in Leuven and *J. Polfliet* in Brussels, both in the thirties.

## I. BANNERS, STANDARDS, FLAGS, COLORS, PENNANTS AND MEDALS.

As many new bands were founded and some bands had lost their standard during World War I, numerous new standards and flags were made. Very often, the new standard was a gift from the president, honorary president, the local brewer, the mayor or any local nobleman (count, baron etc.). Sometimes the clergy sponsored the flag of a Roman Catholic inspired band, whereas local political parties paid for flags and standards of socialist or liberal amateur bands. There are no more traces of standards presented by the King as had been the case in the previous century.
The most important evolution is that from banner or standard to flag. The lozenge-shaped or diamond shaped banner or standard is gradually replaced by the square or slightly oblong flag. As bands paraded more often the flags were made of lighter textile. Precious embroidery with silver and gold threads became too expensive and the flags were usually made of colorful and solid textile. There were specialized workshops making flags in Antwerp, Bruges, Brussels and Liege, but some flags were also made in cloisters.
As to the iconography, most flags boasted, besides the name of the band, the foundation date and any image related to the band or its social, historical, political or religious background.




**111.** ***Banner of the Société Royale d'Harmonie Braine L'Alleud, 1911.***




**112.** ***Flag of the Kon. Stadsfanfaren Izegem, 1925.***

As to the medals, most of them were issued by the organizers of festivals and contests and presented to the bands as souvenir or even a kind of trophy. Some bands also issued medals on the occasion of an important anniversary such as lustrum or centenary celebrations.






**113.** ***Flag of a Catholic Band. 1936.***




**114.** ***Flag of a Liberal Band.***




**115.** ***Flag of a Socialist Band 1932.***

## J. SPECIAL EVENTS.

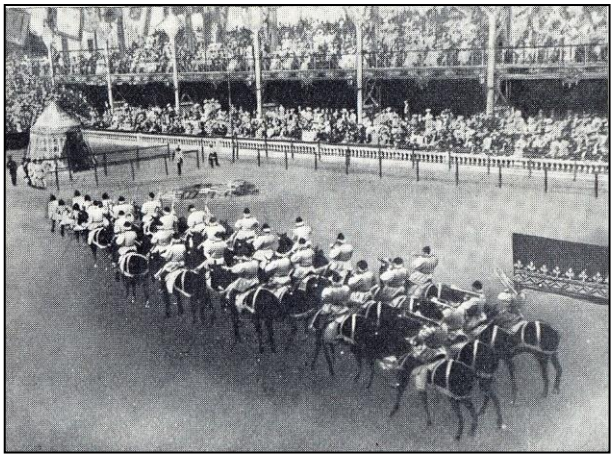
### 1. The 1905 National Jubilee.

In 1905 Belgium celebrated its 75th anniversary and great patriotic festivities were organized in Brussels and in the capitals of the provinces. Inevitably these public events involved all military bands and almost all amateur wind bands. There were countless concerts and parades in each town and even in the smallest villages. The most important festivities took, of course, place in Brussels. One of the highlights was the *Patriotic Festival* presented to King Leopold II on the Poelaert Square on July 21, 1905. Several compositions were performed by a huge choir and massed bands, featuring no less than 2.000 performers! The program consisted of three patriotic works. Paul Gilson (1865-1942) composed a *Marche Patriotique* [Patriotic March] for mixed voices and military band on a text by Auguste Vierset, whereas Jan Blockx (1851-1912) composed a cantata *Jubelgalm* [Jubilant Hymn] which was transcribed for wind band by Jean Strauwen. In between the massed voices and bands also performed a song considered as the second national anthem ***Vers L'Avenir/Naar wijd en zijd*** composed by François-Auguste Gevaert (1828-1908) as part of his opera-comique *Le Capitaine Henriot* (1864).



**116.** ***Performance of the cantata on the Poelaerts Square, July 21, 1905.***

Another highlight, also in July, was the reconstruction of the medieval tournament of February 20, 1452 in the 'Cinquantenaire Hall'. The music for this pageant had been arranged and orchestrated by Léon Walpot the then conductor of the Guides Band. All musicians, both mounted and on foot, were members of military bands. There were numerous herald trumpeters, groups of oboes and bassoons and trumpet and kettle drums ensembles. There was a mounted band of 20 trombones (sackbuts) and cornetts lead by M. Sterckx, trumpet-major of the 1st Guides Regiment. This was the *Band of Charles of Burgundy*, the Count of Charolais. The first performance, attended by 12.000 spectators, including the Royal Family, was followed by two more performances, respectively on July 30 and August 13 and finally another one, for the benefit of philanthropic purposes, on August 17.
A third highlight including many wind bands was the 'Grand Historical Procession' evoking the history of Belgium. The organizers called on 470 horsemen, 1.506 walking gentlemen, 190 walking ladies and 24 children, totaling 2.190 characters in historical outfits. There were also seven groups of drummers, 10 fanfare bands, 12 wind (harmonie) bands and 2 choirs.



**117.** ***Mounted band of sackbuts and cornets at the Royal Tournament, July 1905.***



**118.** ***Mounted band of trumpeters and kettle drummers. Royal Tournament, July 1905.***

The music was chosen and supervised by the composer, violinist and conductor Emile Agniez (1859-1909), the composer Paul Gilson and Clovis Lecail, military music inspector.
The different bands were trained by the military conductors Edouard Simar, Emile Waucampt, Victor Turine and Léon Walpot and the Brussels band conductor Jean Preckher. Clovis Lecail conducted all rehearsals. The procession marched through the streets of Brussels on July 22, August 6 and August 15. A complete list of all musical groups and all historical tunes played is mentioned in the commemorative album "Le Jubilé National".[90]



**119.** ***One of the bands in the Historical Procession of July 22, 1905.***

[90] Rouvez, A. Th., *Le Jubilé National de 1905*, Brussels, 1905, pp. 261-264.

## 2. THE SOUSA BAND IN BELGIUM (Part 2).

Concerts by famous foreign professional wind bands were, of course, quite a happening in the Belgian wind band world. The high musical level and quality of those concerts did have an influence on the Belgian wind band scene. They also often revealed new repertoire, new types of orchestrations and transcriptions and inspired quite some conductors.
Among those bands *The Sousa Band* was, no doubt, the most famous and its concerts were commented in the daily press as well as in the specialized band music press. From January 11 up to August 7 of the year 1903 the Sousa Band made a third European concert tour (the second in 1901 had been completely limited to the United Kingdom) and visited Belgium for the second time (Cf. Part I, pp. 420-426). On Saturday May 2, Sunday May 3 and Monday May 4, 1903, during its third European tour, the Sousa Band performed again at the Brussels Alhambra Theatre.

**SOUSA AND HIS BAND**

**John Philip Sousa, conductor**
**Miss Estelle Liebling, soprano**
**Miss Maud Powell, violinist**
**M. Arthur Pryor, trombone**.

| | |
|---|---|
| 1. *Overture Di Ballo* | Sullivan |
| 2. Trombone solo: "*Love thoughts*" | A. Pryor |
| soloist: Arthur Pryor | |
| 3. Suite "*Looking Upward*" | J.P. Sousa |
| a) By the Light of the Polar Star | |
| b) Beneath the Southern Cross | |
| c) Mars and Venus | |
| 4. Soprano solo: "*Thou Brilliant Bird*" from "Pearl of Brazil" | David |
| Soloist: Miss Estelle Liebling | |
| Flute Obligato: Marshall Lupsky | |
| 5. Grand scene and ensemble "*Andrea Chenier*" | Giordano |
| INTERMISSION | |
| 6. a) *Dance Exotica* | Mascagni |
| b) *Invincible Eagle* | J.P. Sousa |
| 7. Two movements from "*Concerto for Violin*" | |
| a) Andante | |
| b) Allegro Vivo | Mendelssohn |
| Soloist: Miss Maud Powell | |
| 8. Plantation Songs and Dances | Chambers |

On a copy of the program, the following encores have been mentioned in manuscript:
3b. *Piece of Ragtime* - 3c. *Washington Post* - 3d. *Golden ears* - 4a. *Maid of the Meadows* -
4b. *Stars and Stripes* - 6c. *Down South* - 6d. *Charlatan* - 6f. *Whistling Rufus.*



During that same tour, the Sousa Band also performed in other Belgian towns. On Tuesday May 4 they played two concerts (matinee and evening) at the "Grand Theatre" in Ghent, on Wednesday May 5 also two concerts (matinee and evening) at Antwerp and finally two more concerts (matinee and evening) at the "Cirque Variété" at Liege.
In June Sousa was decorated with the Cross of Artistic Merit 1st class by the Academy of Arts, Science and Literature of Hainault that also conferred on him the grand diploma of honor.

**120. *Jean Moeremans.***

In his autobiography, Sousa wrote "*I am still proudly wearing that decoration*."[91]
During this tour, one of the featured soloists was again the Belgian saxophone player Jean Moeremans (cf. Part I, p. 387). But several more Belgian soloists also played in the Sousa Band in the 20th century.



**121.** ***The Sousa Band in London, 1903.***

GUSTAVE LANGENUS (Mechlin, August 6, 1833 – Long Island, New York, January 30, 1957) graduated at the Brussels Conservatory of Music in the clarinet class of Poncelet[92] in 1900. He was a member of the Sousa Band during the European Tour 1902-1903. In 1903 he went to England and played for two years in the 8th Duke of Devonshire's private band before becoming a member of the Queen's Hall Orchestra. In 1910 he went to the USA and was engaged by Walter Damrosch as first clarinet of the New York Symphony Orchestra (1910-1920). From 1920 to 1923 he was principal clarinetist with the New York Philharmonic. Langenus founded the New York Chamber Music Society and taught at the famous Julliard School of Music and the Oberlin Conservatory. He was also conductor of the New York Police Band! In 1916 Langenus performed at the White House as a clarinet soloist for President and Mrs. Woodrow Wilson.



**122.** ***Gustave Langenus.***

[91] Sousa, John Philip, *Marching Along*, rev. edition, Westerville Ohio, 1994, p. 203.
[92] Gustave Poncelet (1844-1903) was a Belgian clarinetist-saxophonist who created the first clarinet choir (twenty-seven players) at the Brussels Conservatory in the late nineteenth century while he was teaching there. He was also a soloist with the Guides band.

BENJAMIN VEREECKEN (Temse, 1872 – Los Angeles, 1937) started studying the saxophone at the age of seventeen. In 1900 he was engaged to perform with the Barnum and Bailey Circus Band throughout Europe. In 1903 he went to America and was engaged as a soloist with Arthur Pryor's Band (1903-1910). He joined the Sousa Band for the world famous concert tour of 1910-1911 and stayed with this famous band as a soloist, arranger and copyist until 1915. Vereecken published "Foundation for Saxophone Playing" in 1917; this book was considered as a standard saxophone study book for the first half of the 20th century. Later he joined the Long Beach Municipal Band conducted by Herbert Clarke.



**123. *Ben Vereecken.***

As he had already done in the last decades of the 19th century (cf. Part I, p. 426), Sousa also put several compositions by Belgian composers on the repertoire of his band in the first decades of the 20th century either in transcription or as an original wind band composition. As transcriptions we had *Four Flemish Dances* (1913, 1915 and 1924) by Jan Blockx. As original pieces we can mention *March of Spanish Soldiery* (1928) by Jean De Smetsky, *Belgian Patriotic Fantasy* (1920) and *Grand Caprice Militaire* (1905 and 1923) by François Van Herzeele, *A Dream of Helvetia* (1906 and 1918) by Clovis Lecail.
Moreover, we should mention the saxophone solos written and performed by Jean Moeremans: *Air et Variations* (1904), *American Favorites* (1902–1905), *Carnival of Venice* (arr.) (1898), *A Squirrel in the Forest* (1898) and *Variations on Old Folks at Home* (1895, 1902 and 1904) as well as the march *Trombone King*. There was also the saxophone solo *Butterfly Carnival* (1923) by Benjamin Vereecken.
In 1918 John Philip Sousa wrote a march called *Flags of Freedom*. The commissioner Joseph Gammon asked to incorporate national airs of the twenty-one nations at war with Germany, but Sousa decided to keep it to five national airs. The first of them was the Belgian national anthem *La Brabançonne*.

On Saturday March 30, 1929, during their U.S.A. concert tour, the Symphonic Band of the Belgian Guides played a concert at the famous Carnegie Hall in New York and conductor Arthur Prevost had the march *High School Cadets* as an extra on the program as John Philip Sousa was in the audience. In order to announce this American concert tour the Bogue-Laberge Concert Management from New York published in its Press Book an article with Arthur Prevost's opinion on Sousa. Prevost called the American composer and conductor "Sousa le Magnifique" and expressed his great admiration for Sousa, stressing the importance of the concerts given by the Sousa Band in Belgium in 1903. Prevost continued that he had met Sousa a couple of times in Europe and that he hoped to renew bonds of friendship with this great man during the American tour of the 'Guides'. Finally Prevost wanted to propose the Sousa Band to give some concerts in Brussels, Antwerp and Liege at the International Exhibition on the occasion of Belgium's Centenary Celebration in 1932. The Guides Band would host the Sousa Band on that occasion. However, this dream was not realized as Sousa died on March 6, 1932.

## 3. THE GARDE RÉPUBLICAINE BAND IN BELGIUM (Part 2).

Another professional wind band with an international reputation that regularly performed in Belgium was the Paris *Garde Républicaine Band* which had already performed many times in Belgium in the 19th century (Cf. Part I, pp. 427-433). In the 20th century the Band returned again several times in Belgium and kept up excellent relations with the Belgian Guides Band which almost always welcomed its French colleagues and often shared part of the concert programs.




**124.** ***Garde Républicaine Band, Guillaume Balay conductor.***

**1919.**

On June 28, 1919 the Band of the Belgian Guides played alongside the Garde Républicaine Band at the ceremony of the signing of the Peace Treaty at Versailles (cf. p. 8).[93]

Some weeks later the famous Paris wind band visited Brussels and was welcomed at the Brussels Midi Railway station by several Brussels bands, including the *Cercle Meyerbeer* and the *Cercle Philantropique* on Sunday July 19. At the official reception at the Town Hall the 88 musicians and their conductor Guillaume Balay were welcomed by the Guides Band.[94]

The concert of the outstanding French band at the Brussels opera "La Monnaie" on Monday July 20, 1919, once more, caught the attention of the Belgian press. The program included the intermezzo from César Franck's *Rédemption*, Georges Bizet's suite *Roma* and Guillaume Balay's suite *Armorique*. The second concert took place on the bandstand in the Brussels Park and included Litolff's overture *Les Girondins* and Jules Massenet's *Scènes Alsciennes.*[95]

[93] Pieters, Francis, *Second To None, The Royal Symphonic Band of the Belgian Guides. The Story of a legendary Wind Band*, Brussels, 2023, p.104.
[94] *La Dernière Heure*, July 21, 1919, p. 1 and *La Nation Belge*, July 21, 1919, p. 2
[95] *Le Peuple*, July 26, 1919, p. 3.

**1924.**

In 1924 "L'Oeuvre Nationale de l'Enfance" [National Organization for Children Care] organized a series of concerts by the Garde Républicaine Band in Belgium.

On Saturday September 13, 1924 the band arrived at Liège and played a philanthropic open air evening concert for the benefit of this National Child Fund, sharing the bandstand with the Guides Band.[96] On Sunday September 14, 1924 the Band was in Brussels and played another philanthropic open air afternoon concert on the bandstand in the Brussels Park once more with the Guides Band. Their program included Berlioz's *Symphonie Fantastique.* The joint bands of the Guides and the Garde Républicaine played César Francks's *Symphonie* and *l'Apprenti Sorcier* (Paul Dukas) respectively conducted by Arthur Prevost and Guillaume Balay.[97]



**125.** ***Guillaume Balay (left) at the arrival at the Brussels Station.***



**126.** ***Parade towards the Brussels Town Hall.***

The next day Monday September 15, the Band went to Mechlin as it was invited by Cardinal Mercier and attended a carillon concert and an organ concert in the cathedral.[98] In the afternoon it arrived at Antwerp and shared again the scene with the Band of the Guides at a concert at the Beurs Hall, attended by 7.000 people.[99] This concert was organized by the Antwerp fanfare band *Broederband*, also conducted by Arthur Prevost, on the occasion of its 50th anniversary. The Guides played *La Plainte du Clocher* (Guillaume Balay) next to pieces by Vincent D'Indy, Bach and Peter Benoit, whereas the Grade Républicaine played the *Rhapsody* (Paul Gilson) next to pieces by Benjamin Godard and Camille Saint-Saëns.[100]

The joint bands played *Tribute to Peter Benoit* (Mortelmans) and *Marche Hongroise* (Berlioz) respectively conducted by Prevost and Balay.[101]

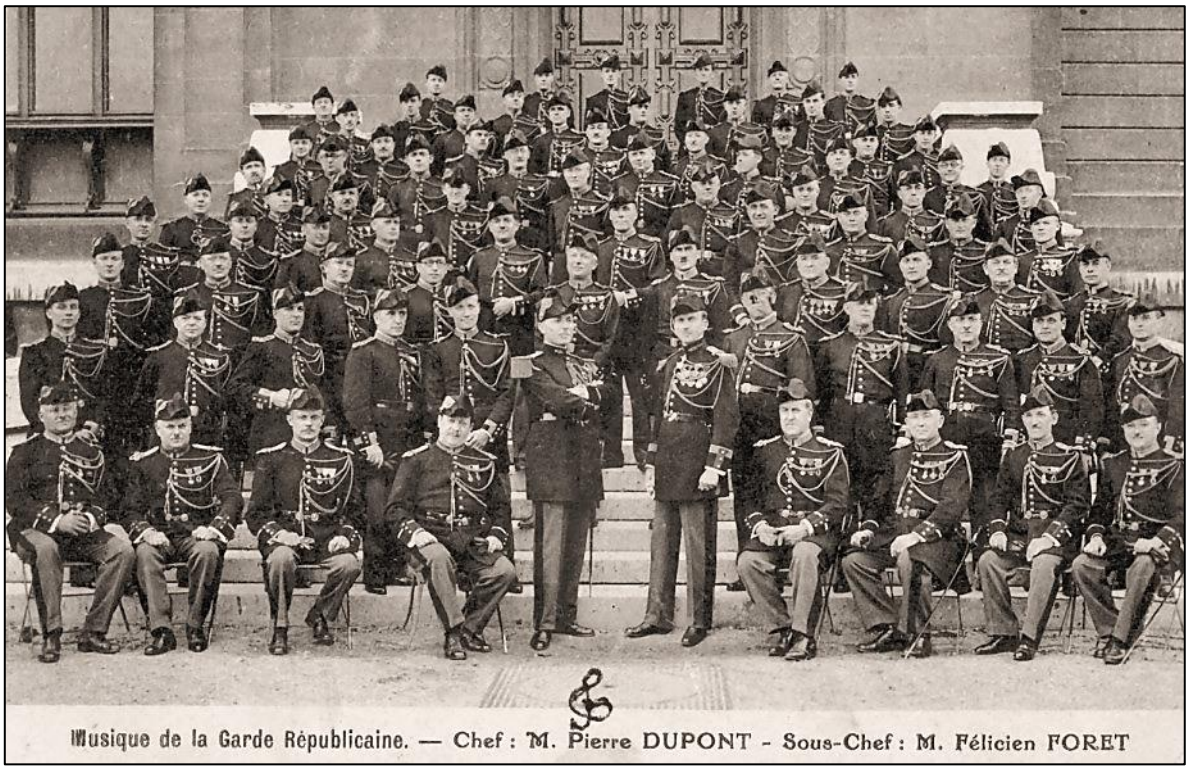
On Tuesday September 16 the Band played a concert at the French Theatre at Ghent and on Wednesday September 17 also a concert at the Jardin du Waux-Hall at Mons.[102]

Still in 1924 one could read in the Belgian press that Captain Balay, conductor of the Garde Républicaine Band had been got 15 days of arrest because he had stated that *Belgium was a prolongation (extension) of France*.[103] This was completely false and denied later.[104]

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[96] *La Nation Belge*, July 14, 1919, p. 2.
[97] *Le Soir*, September 16, 1924, p. 2.
[98] *Le Soir*, September 11, 1924, p. 2 and *Het Laatste Nieuws*, September 16, 1924, p. 3.
[99] *La Nation Belge*, September 16, 1924, pp. 1& 2.
[100] *De Nieuwe Gazet*, September 16, 1924, p. 1.
[101] *De Nieuwe Gazet*, September 11, 1924, p. 3.
[102] *Gazette de Charleroi*, September 18, 1924, p. 4.
[103] *La Nation Belge*, October 15, 1924, p. 1.
[104] *Le Soir*, November 7, 1924, p. 1.

**1926.**
On Sunday June 13, 1926 the Band played a concert at La Louvière. The program included pieces by Guillaume Balay, Henri Rabaud and, inevitably, Florent Schmitt's *Dionysiaques*.[105]




**127.** ***Garde Républicaine Band; Pierre Dupont conductor.***

**1927.**
In April Guillaume Balay had been succeeded by Pierre Dupont as conductor.
On Saturday July 23, 1927 the Band played a concert at Charleroi and on Sunday July 24, 1927 at Spa.

**1929.**
On July 21, 1929 the Garde Républicaine Band played two concerts at Charleroi; the programs included, next to pieces by Wagner, Mendelssohn and de Falla, *Faunes et Dryades* (Albert Roussel) and *Dionysiaques* (Florent Schmitt).[106]


LES CAPITAINES PRÉVOST ET DUPONT, CHEFS DE LA MUSIQUE DES GUIDES ET DE LA GARDE RÉPUBLICAINE

**128.** ***Prevost and Dupont, Brussels, July 1930.***

[105] *Gazette de Charleroi*, June 11, 1926, p. 3 & June 15, 1926, p. 3.
[106] *Gazette de Charleroi*, July 19, 1929, p.4.

**1930.**

In 1930 the band, conducted by Pierre Dupont, came back to Brussels and played a concert as part of the International and National Music Cycle at the Palais des Beaux Arts on Saturday July 26, and Sunday 27, 1930.

Both concerts were once more shared with the Band of the Guides. It is noteworthy that conductor Dupont had put the *Valse Symphonique* by Paul Gilson on his program.[107]

The concert at Saturday was broadcast live.



Schaerbeek-Bruxelles : 246 m.

20 h. 30 : Radiodiffusion du concert de gala donné au Palais des Beaux-Arts de Bruxelles par la musique de la Garde Républicaine, sous la dir. de M. Dupont, concert organisé par le grand Cycle Musical National et International.

Program of July 26:

**BAND OF THE GUIDES**

| | |
|---|---|
| -*Toccata and Fugue* | (J.S. Bach/arr. Prevost) |
| - *Godelieve-* overture | (Edgar Tinel) |
| - *Dance of the seven veils* | (Richard Strauss) |
| - *Feu d'Artifice* | (Maurice Schoemaker) |
| - *Italia* | (Alfredo Casella) |

**GARDE RÉPUBLICAINE BAND**

| | |
|---|---|
| - *Préludes* | (Franz Liszt) |
| - *Valse Symphonique nr.1* | (Paul Gilson) |
| - *Walkyre* -excerpts | (Richard Wagner) |
| - *Triana* | (Isaac Albeniz) |
| - *Polovtsian Dances* | (Alexander Borodin) |

Program of July 27:

**BAND OF THE GUIDES**

| | |
|---|---|
| - *Symphonie* | (Alexandre Guilmant) |
| - *The Bartered Bride* - overture | (Bedrich Smetana) |
| - *Till Eulenspiegel* | (Richard Strauss) |
| - *Danse Funambulesque* | (Jules Strens) |

**GARDE RÉPUBLICAINE BAND**

| | |
|---|---|
| - *The Flying Dutchman* – overture | (Richard Wagner) |
| - *Recital and Polonaise* | (Carl Maria von Weber) |
| - *La Vida e Breva* | (Manuel de Falla) |
| - *Dionysiaques* | (Florent Schmitt) |
| - *Stenka-Razine* | (Alexander Glazunov) |

[107] *L'Indépendance Belge*, July 27, 1930, p. 5.

On Saturday December 20, 1930 the Band played a concert at Tournai and on Tuesday December 23 it played a Philanthropic concert at the French Theatre of Ghent for the benefit of the victims of the flood in the Dendermonde and Sint Niklaas area on November 22.

**1935.**
The famous Paris Band participated in the international "Festival des Gardes" [Guards Festival] in the Cinquantenaire Hall at Brussels on Saturday June 8, 1935. The Garde Républicaine Band was invited next to the Dutch Grenadiers Band (K.M.K.), The Landwehr of Geneva, The Carabinieri Band of Rome, The Luxemburg Military Band and the Grenadier Guards of London. The French band played the overture *Le Roi d'Ys* (Edouard Lalo/arr. G. Parès) and *Cydalise et le Chèvre Pied* (Gabriel Pierné). All bands also played at the Brussels Park on Sunday morning. At the final concert on Sunday June 9, all bands participated in a concert entirely devoted to famous marches of each country.

**1946.**
Shortly after the end of the Second World the Garde Républicaine Band; now conducted by François-Julien Brun, came back to Belgium and played first a concert at the Conservatory of Liège on Saturday September 28, 1946. The next day the band played a concert at the Palais des Beaux-Arts in Brussels and the mezzo-soprano Suzanne de Gavre-Neuhaus of the Brussels opera also participated in the concert.

| | |
|---|---|
| - *Prélude à l'Après-midi d'un Faune* | (Claude Debussy) |
| - *Toccata and Fugue in D minor* | (Johann Sebastian Bach) |
| - *I Pini di Roma* | (Ottorino Respighi) |
| - *Symphonie* | (Ernest Chausson) |
| - *Polovtsian Dances* | (Alexander Borodin) |
| - *Daphnis et Chloé* 2nd suite | (Maurice Ravel) |

**1947.**
On Thursday September 25, 1947 the Band was once more in Belgium and played a concert at the conservatory of Liège on Thursday September 25, 1947.



AU CONSERVATOIRE

**Le Concert de la Musique de la Garde Républicaine**

Voici le programme que donnera, ce jeudi, à 20 heures, au Conservatoire Royal de Liège, la *Musique de la Garde Républicaine* (Chef : M. François-Julien BRUN).

PROGRAMME :

*Première Partie.*

1. Benvenuto Cellini (Ouverture)... ... ... ... ... ... Berlioz
2. L'Apprenti Sorcier (Scherzo) ... ... ... ... ... ... P. Dukas
3. L'Arlésienne (2e suite d'orchestre)... ... ... ... Bizet
   *a)* Pastorale ; *b)* Intermezzo ; *c)* Farandole.
4. Le Boléro... ... ... ... ... ... ... ... ... ... ... ... M. Ravel

*Deuxième Partie.*

5. Le Freyschutz (Ouverture)... ... ... ... ... ... ... Wéber
6. Les préludes (Poème symphonique) ... ... ... ... Liszt
7. Capriccio Espagnol ... ... ... ... ... ... ... ... Rimsky-Korsakow
8. Valeureux Liégeois... ... ... ... ... ... ... ... ... X...

## 4. MILITARY BAND FESTIVALS.

On October 2, **1910** there was a Military Band Festival in the frame of the International Exhibition at Brussels gathering all military bands stationed in the capital. The four wind bands and one fanfare band were conducted by Clovis Lecail, conductor of the Band of the Grenadiers and inspector of the military bands. The program consisted of a most interesting historical repertoire detailed in the press. The first part boasted 31 ancient tunes (including *March of Wales* (1282), *March of the city of Worms* (14th century), *March of the Lansquenets* (1462), the original *Wilhelmus* tune (16th century), *Finnish Cavalry March* (17th century), Swedish and Russian marches, pieces by Weber and Beethoven and *Sang an Aegir* composed by the German Emperor Wilhelm II in 1894. The second part included British marches, the third French marches and the fourth *Torch Dance nr.2* by Giacomo Meyerbeer. [108]

In the thirties the Paris newspaper *L'Intransigeant*[109] organized an annual International Military Band Festival. Three Belgian military bands participated successively in 1933, 1934 and 1935.

**The Band of the Guides Regiment**, conducted by Arthur Prevost, participated in the first edition (June 29 -July 2, **1933**), next to The Grenadier Guards Band (George Miller), The Dutch Royal Military Band (Walther Boer), The Czech Guards Band (Prokop Oberthor), The Band of the Spanish Republican Guard (Emilio Vega Manzano), the Italian Marine Band (Pietro Aghemo), the Musique des Équipages de la Flotte (Marine Band) of Brest (Michel Boher) and the Garde Républicaine Band (Pierre Dupont).[110]



**129. *The Band of the Guides marching down the Champ Élysées, Paris 1933.***

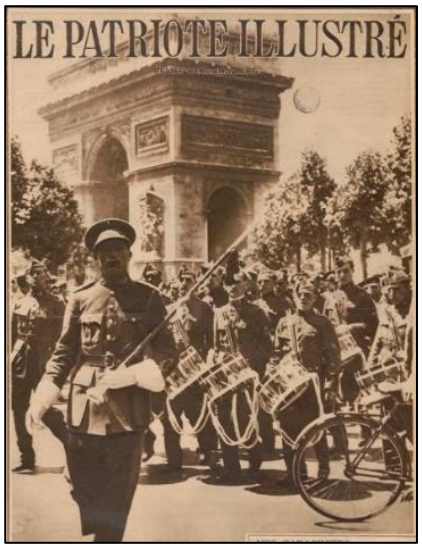
[108] *Journal de Bruxelles*, October 4, 1910, p. 2 and *Het Nieuws van den Dag*, October 4, 1910, p. 1.
[109] *L'Intransigeant* was a French newspaper founded in July 1880. It ceased publication after the French surrender in 1940.
[110] Pieters, Francis, *Second to none, The Story of a legendary Wind Band*, Brussels, 2023, pp. 138-140 and *L'Intransigeant*, Paris, July 1, 1934, p. 7 & July 2, 1934, p. 1.

The second edition (June 23-25, **1934**) hosted the **Band of the Grenadier Regiment**, conducted by René De Ceuninck, next to the Mounted Fanfare Band of the 4th Moroccan Spahis Regiment (Georges Marais), the Royal Sussex Regimental Band (G. Ashworth), the Drums and Fifes of the Welsh Guards, The Landwehr of Geneva (Léon Hoogstoël), the Grand-Ducal Band of Luxembourg (Fernand Mertens), the Band of the Carabinieri Reale of Rome (Luigi Cirenei), the Musique des Équipages de la Flotte (Paul Goguillot) and the Garde Républicaine Band (Pierre Dupont). The Grenadiers performed at the Paris 'Palais des Sports' and the Trocadero. Their repertoire included *Fragments from Peter Benoit's Compositions* (Felix Degrez). [111]



**130.** ***The Belgian Grenadiers Band t the Camps Elysées in Paris, June 22, 1934***.

The third edition (June 20-23 , **1935**) was attended by the Belgian **Carabineers Band "Prince Baudouin"**, conducted by Jules Honnay. The other participating bands were the Band of the 8th Zouaves regiment (Victor Clowez), the Italian Marine Band (Pietro Aghemo), the Band of the 7th New York National Guard (Francis-William Suther-land), the Band of the 2nd Norwegian Division Oslo (Alfred Evensen), the Band of the Coldstream Guards (James Causley Windram), the Fanfare Band of the 4th Spahis Regiment (M. Marais), two Bands of the Chasseurs Alpins (18th and 20th Battalion ) and the Garde Républicaine Band (Pierre Dupont).[112]




[111] *L'Intransigeant*, June 23, 1934, p. 1 and June 24, 1934, pp. 1 & 3.
[112] *L'intransigeant*, June 21, 1935, pp. 1&2, June 22, 1935, pp. 1&3, June 23, 1935 pp. 1&3 and June 24, 1935, pp. 1-3.



**131.** ***The Belgian Carabineers Band "Prince Baudouin" in Paris, June 1935.***

From July 21 to July 23, **1934** there was an International Military Band Festival at Brussels organized by the disabled soldiers' organizations *Les Invalides Prévoyants* and *L'Oeuvre des Automobiles pour Invalides de guerre* in the frame of the National Day festivities.[113] Next to the Guides Band and the Band of the 9th Regiment of the Line, the French Band of the 43rd Division (Tournon), the Band of the 1st Oxfordshire and Buckinghamshire Light Infantry Battalion (M. Plater) and the Italian Band of the Corpo delle Guardie di Pubblica Sicurezza (Andrea Marchesina) participated in the festival. The foreign bands paraded and serenaded all over Brussels and even played a concert at the department store *Au Bon Marché*. The parading bands were preceded by the Mounted band of the Guides. There was a grand concert featuring all bands separately at the Cinquantenaire Hall on Sunday July 22. The Guides Band played the *Organ Symphony in D* minor by Alexandre Guilmant, somewhat disturbed by the noisy audience that obviously expected marches.




On June 7, 8 and 9, **1935** there was a 'Festival International des Gardes' [International Guards Bands Festival] in Brussels organized by the Band of the Guides which had invited several famous European military bands: the Grenadier Guards Band of London (George Miller), the Garde Républicaine Band of Paris (Pierre Dupont), the Koninklijke Militaire Kapel [Royal Dutch Military Band] of The Hague (C.L. Walther Boer), the Band of the Carabinieri of Rome (Luigi Cirenei), the Landwehr of Genève (Léon Hoogstoël) and the Grand Ducal Band of Luxemburg (Fernand Mertens).

**132.** ***Poster of the Festival International des Gardes, Brussels, June 1935.***

[113] *L'Indépendance belge* July 11, 1934 p. 7, July 21, 1934, p. 2, July 23, 1934, p. 5 & July 27, 1934 p. 4 and *Le Soir*, July 19, 1934 p. 5 & July 24, 1934, p. 2.

There was a great parade through the streets of Brussels on Friday June 7 and there were two great concerts in the Hall of the Cinquantenaire on Saturday 8 and Sunday 9 June. The concert on Sunday was broadcast live by the Flemish Radio N.I.R. at 20:00 p.m. Contrary to previous military band festivals, this one was completely devoted to military marches.

Program :

**Musique du 1er Régiment de Guides** (A. Prevost)
*March of the Belgian Gendarmerie* (A. Prevost) – *March of the Mounted Artillery* (Prevost) – *Cavalry cadences* (Prevost) – *Six Squadron Marches of the 1st Guides Regiment* (Prevost) – *March of the 1st Guides Regiment* (V. Bender)

**Koninklijke Militaire Kapel van het Regiment Grenadiers** (C. L. Walther Boer)
*De Garde* (C. L. Walther Boer) – *W.B. Marsch* (A. A. Langeweg) – *Na de Rust* (W. Klinkert) – *Militaire Marsch* (A.C. Van Leeuwen) – *Leve het regiment Grenadiers* (N. A. Bouwman)

**Musique Militaire du Grand-Duché du Luxemburg** (F. Mertens)
*Grand-Duc Adolphe* (E. Patzké) – *Grand-Duc Guillaume* (G. Kahnt) – *Grande-Duchesse Marie-Adélaïde* (M. Kaempfert) – *Prince Félix* (P. Albrecht) – *Grande-Duchesse Charlotte* (F. Mertens)

**Corps de Musique de la Landwehr de Genève** (L. Hoogstoël)
*Marche des Grenadiers* (J. Dalcroze) – *Haar-us* (G. Mantegazzi) – *Plein de Feu* (H. Heusser) – *Salut à Berne* (C. Friedemann) – *Marche Militaire* (E. Ansermet)

**Banda dei Carabinieri di Roma** (L. Cirenei)
Italian military marches (no details mentioned)

**Band of H.M. Grenadier Guards** (G. Miller)
*Quick and slow marches of the Brigade of Guards – Royal Artillery March – Horse Guards March – Life Guards March – The White Lancer – Lincolnshire Poacher – The Crusader* (O'Donnell)


LE PATRIOTE ILLUSTRÉ

LE FESTIVAL INTERNATIONAL DES MUSIQUES MILITAIRES A BRUXELLES

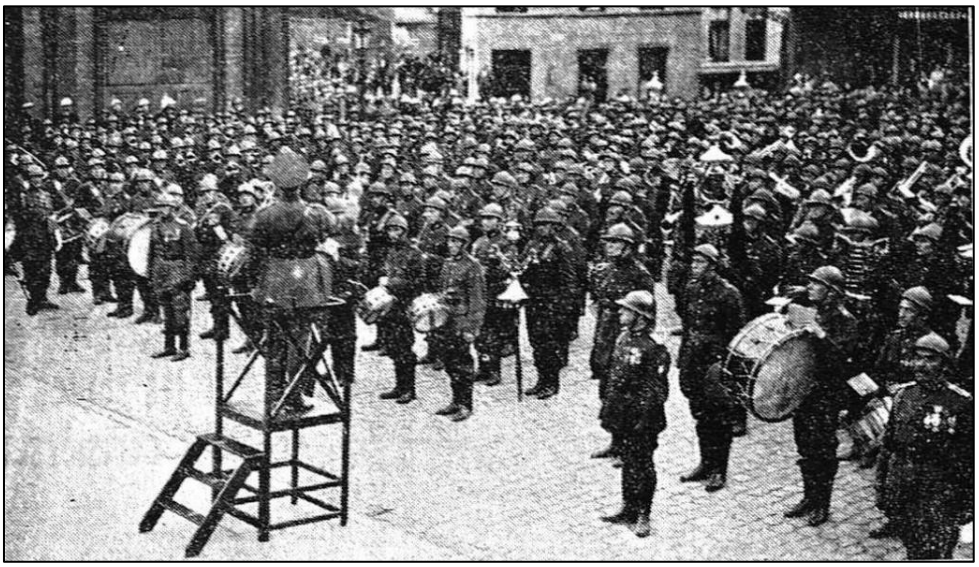
**133.** ***Pictures of the 'Festival des Gardes' in the magazine Le Patriote Illustré, June 16, 1935.***

**Musique de la Garde Républicaine de Paris** (P. Dupont) *Défilé de la Garde Républicaine* (G. Wettge) – *Défilé National* (G. Balay) – *Marche de la Garde Consulaire* (Furgeot) – *Sambre et Meuse* (J. Rauski) – *Douaumont* (A. Caplet)

In July 1**935** there was a massed bands concert gathering all 20 Belgian military bands at Brussels. On Friday July 5 the bands gathered for the first concert in front of the Congress Column. Next to the tomb of the unknown soldier, the 900 musicians, conducted by Arthur Prevost played the Beethoven *Funeral March* and the national anthem *La Brabançonne*, preceded and followed by bugle calls. [114]

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[114] *L'Étoile Belge*, July 6, 1935, p. 3, *L'Avenir du Luxembourg*, July 7, 1935, p. 3 , *Le Soir*, July 7, 1935, p. 2 and *Le Courrier de l'Escaut*, July 7, 1935, p. 3.



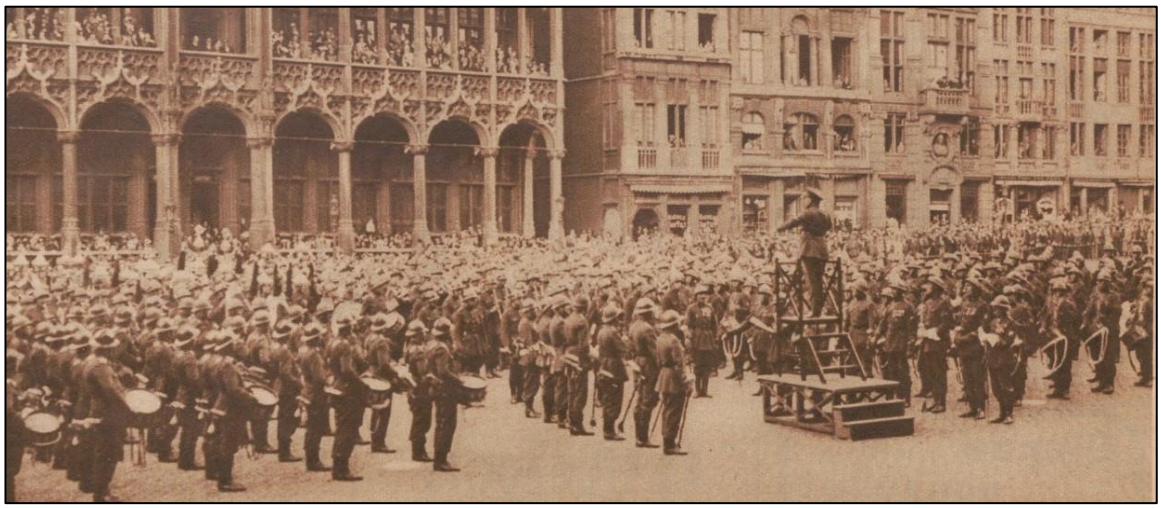
**134.** ***Captain Prevost conducting the massed bands at the Congress Column July 5, 1935.***

On Saturday July 6 the second concert, attended by a huge crowd, took place on the Brussels Grand-Place [Market Square]. Each of the 20 bands first performed a piece conducted by their own bandmaster and then the wind bands (harmonie) and the fanfare bands joined under the baton of Arthur Prevost and performed the twenty regimental marches (13 marches of the Regiments of the Line, 4 marches of the Rifles Regiments (Chasseurs), the march of the Carabineers, the march of the Grenadiers and the march of the Guides. [115] There were 1.300 performers including some 250 drummers and 150 buglers and trumpeters, next to the 900 musicians of the wind bands of the 13 Regiments of the Line, the Chasseurs Ardennais [Ardennes Hunters], the Grenadier Regiment and the Guides Regiment and the fanfare bands of the three Chasseurs à Pied Regiments [Rifles on Foot] and the Carabineers Regiment.



**135.** ***Arthur Prevost.***

[115] *L'Étoile Belge,* July 7, 1935, p. 3, *Het Nieuws van den Dag*, July 7, 1935, p. 1, *La Nation Belge*, July 7, 1935, p. 5, *La Dernière Heure*, July 7, 1935, p. 3, *L'Indépendance Belge,* July 7, 1935, p. 5 and *La Libre Belgique*, July 7, 1935, p. 4.





**136. & 137.** ***Massed Belgian military bands at the Brussels Market Square, July 6, 1935*****.**

In May **1937,** Captain Arthur Prevost conducted another military music festival called *Fastes Militaires Belges*, organized (as in 1931) by the UFAC (Union des Fraternelles de l'Armée de Campagne 1914-1918) [Union of the Fraternizations of Veterans of the Field Army 1914-1918]. The aim was to pay a tribute to the Belgian Army that had to prepare for troublesome times. The participating bands were, besides the Band of the Guides, the Band of the 7th Regiment of the Line (Franz Wangermée), the Band of the 8th Regiment of the Line (Matthieu Spoel), the Band of the 9th Regiment of the Line (Arthur Depestel), the Band of the Carabineers (Jules Honnay) and the Band of the Grenadiers (René De Ceuninck). The massed drum and bugle corps consisted of 50 buglers and drummers and 80 trumpeters. It was a musical representation in five scenes of the glorious history of the Belgian Army. The Infantry, the Cavalry and the Artillery collaborated. The historical uniforms dated from the centenary celebrations.

The Guides performed in the part devoted to the history of the Belgian cavalry. The Trumpeters of the Guides played all cavalry ordinance trumpet calls since the 14th century. The Band played *Le carrousel de Monseigneur le Dauphin* (Lully), *March of the Brabant Volunteers* (1790), *Cavalry Cadenzas* – with trumpeters (Prevost), *March of the 2nd Lancers Regiment* (Prevost) and closed the concert with its own regimental march.

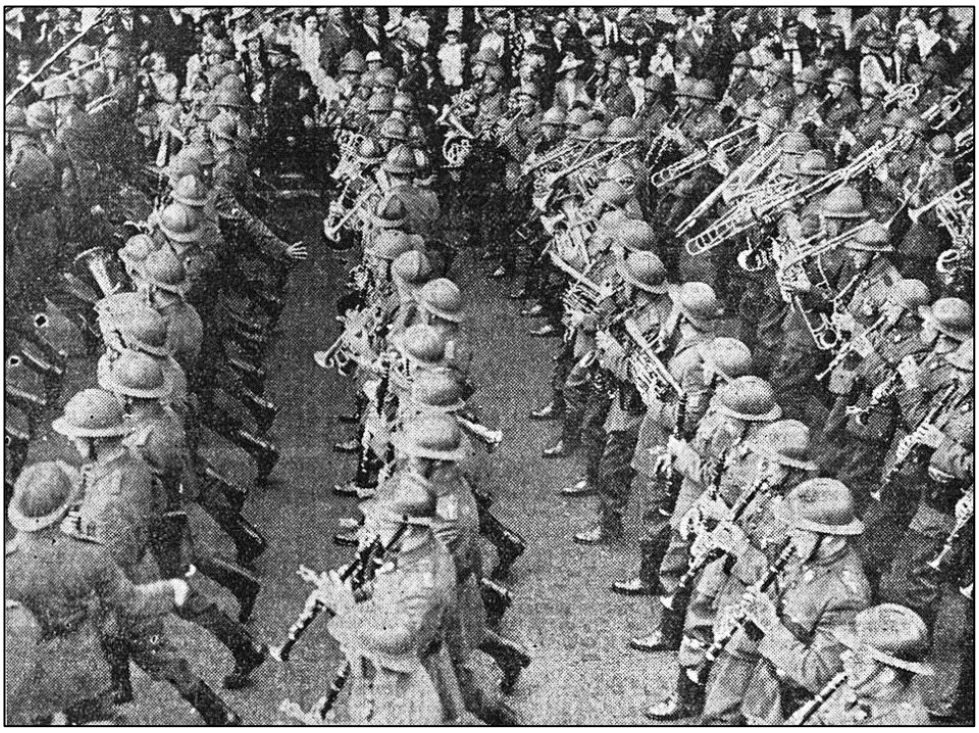
On July 17 **1937** there was a Massed Bands Spectacular at the Brussels Centenary Hall gathering all Belgian military bands, meant as a rehearsal for the performance of the Belgian massed bands in Paris on July 18. This musical spectacle performed by 700 musicians was attended by 10.000 spectators and the benefit was for a charity fund.[116]



**138.** ***Rehearsal of the Massed Belgian Military Band Spectacular, conducted by Arthur Prevost, at the Brussels Centenary Hall on July 17, 1937.***

On the occasion of the Belgian week at the Paris Exposition Universelle (World Fair) in July 1937 twenty Belgian military bands including the Band and the Trumpeters of the Guides, were invited for a massed bands spectacular in Paris. The Fair, officially named *Exposition Internationale des Arts et des Techniques appliqués à la Vie moderne*, was housed in and around the brand new Palais Chaillot from May 25 to November 25.
On July 18 the massed Belgian military bands played a concert of marches at the Place de la Concorde and then, headed by the Mounted band of the Guides, paraded on the Champs-Élysées towards the Grand Palais. The marches performed were: *Sambre et Meuse* (Rauski), *Salut au 85e* (Petit), *Le Téméraire* (Mougeot) and *Tribut de Zamora* (Degrez).[117]
The military display, conducted by Arthur Prevost, at the Grand Palais opened with a display of the Mounted Band of the Guides. The display by the Infantry bands was completed by a performance of the world-famous carnival group Les Gilles de Binche. The massed bands (700 musicians and 80 drummers, buglers and trumpeters) played some thirty marches ranging from the period of Jeanne d'Arc to Marshal Foch. The concert was attended by the President Lebrun.

[116] *De Legerbode*, 1937, p. 189.
[117] *L'Intransigeant*, Paris, July 18, 1937, p. 5 and *Le Parisien*, July 19, 1937, p. 5.



**139.** ***The Belgian Military Bands in Paris, July 1937.***




**140.** ***Front page of the magazine ÉchoMusical July 1937.***

Still in July **1937** there was another International Military Band Festival at Brussels organized by once more (as in 1934) the disabled soldiers' organizations *Les Invalides Prévoyants* and *L'Œuvre des Automobiles pour Invalides de guerre'* in the frame of the National Day festivities. It was called *Festival des Musiques Militaires Interalliées* [Military Band Festival of the Allied Forces]. Actually the only foreign bands were the Band of the French 110th Infantry Regiment (Captain Valin) from Dunkerque, France and the Band of the 2nd Battalion Somerset Light Infantry (Lieutenant Barlow) from Colchester, England. On Tuesday July 20 both bands played an afternoon concert at the department store *Bon Marché* and then were joined by the Band of the 9th Regiment of the Line (Arthur Depestel), the Band of the Guides (Arthur Prevost) and the Band of the Disabled Soldiers *Harmonie Royale des Invalides* for an evening parade through the streets of the capital. On Wednesday July 21 there was a massed bands display at the Heysel stadium.
On Thursday 23 the festival culminated in a grand concert at the Hall of the Cinquantenaire. The French Band performed *Hungarian March* (Berlioz), *Menuet* (Mozart) and *Bacchus and Siléne* (Max d'Olone). The Band of the 9th Regiment of the Line (Depestel) played *Polonaise* (Vidal) and *Soldier on Parade* (?). The Guides played *Toccata and Fugue* (J.S. Bach), the *Organ Symphony* (C.M. Widor) and *Andalusia* (E. Granados).[118]



**141.** ***The Guides Band on parade, Brussels 1936.***

[118] *Le Vingtième Siècle*, July 17, 1937, p. 2, July 18, p. 3, July 20, p .4, July 21, pp. 2-4, July 22, p. 4, July 23, p. 4 and July 25, p. 2.

## K. WIND BAND MUSIC AND PERIODICALS.

Some publications related to wind band music, released in the 19th century, were still published in the first half of the 20th century. *L'Essor Musical*, published by the music editor Rousseau in Brussels (cf. Part I, p. 409), contained sometimes articles about composers, bands and concerts, besides one or more condensed conductor scores. It disappeared after the death of owner Victor Rousseau.
*Le Guide Musical*, published by Schott Editions, was released until 1914 (cf. Part I, p. 412).
*L'Harmonie* was a monthly music magazine which started in 1901 but lasted only a couple of years. It was published in French by the Dutch wind music publisher J.H. Kessels (Tilburg, The Netherlands) via its Brussels branch located at 141, Rue du Progrès.
*Le Diapason*, Moniteur général des Sociétés chorales, instrumentales, dramatiques, Revue des Théâtres et concerts [Official periodical of choirs, orchestras, bands and theatre companies, Theatre and Concerts Magazine] was founded at Brussels in1908. It was published from 1908 to1914 and in 1921 and 1922.
Some other periodicals had a quite ephemeral life : *Revue musicale et artistique* (Brussels, s.d.), the bimonthly magazine *L'Écho musical belge* (Brussels 1921).

A few prominent amateur wind bands published their own magazine, almost exclusively meant for their members (donators and musicians). That was the case with the *Bulletin Mensuel du Royal Cercle Meyerbeer* issued by the famous Brussels fanfare band (cf. p. 56) from 1922 to 1940. One year later, the rival Brussels Fanfare Band *La Phalange Artistique* (cf. p. 57) also issued its own magazine *Journal Mensuel de la Fanfare La Phalange Artistique*; this magazine was only published in 1923 and 1924.
From 1927 to 1930 there was a bimonthly magazine called *La Vie Musicale* [Music Life] subtitled "Organe des Sociétés, des Chefs de musique et des Musiciens" [Periodical of the bands, conductors and musicians] published by Clovis Ducobu at Wasmes.
In June 1937 a regional wind band magazine *Maandelijks Orgaan der Federatie der Kempische Muziekmaatschappijen* [Monthly Magazine of the Federation of Winds Bands of the Kempen region] was released in Oud-Turnhout, but only lasted for about two years (1938-1939).

### La Revue Musicale Belge.

The most important Belgian music magazine of the first half of the 20th century, dealing also with the weal and woe of wind bands and wind band music, was undoubtedly *La Revue Musicale Belge* (1925-1939) published in the French language. Paul Gilson was the artistic director and Marcel Poot was the editor-in-chief for eleven years. This magazine started in 1925 as a monthly magazine and was published twice a month and released the 5th and the 20th of each month from October 1926 onwards.

The price of a separate issue was 1 Franc, whereas a yearly subscription cost 20 Francs.
As stated in the first issue:

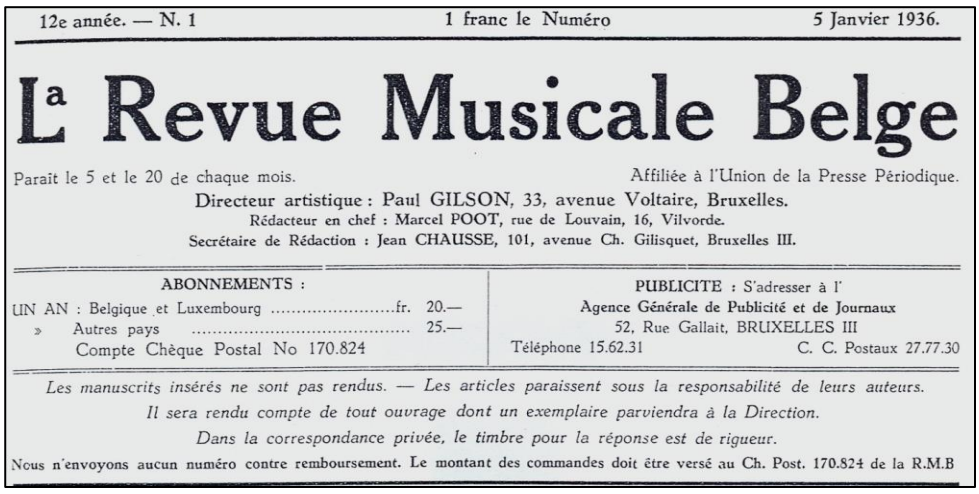
> "*our magazine should be the periodical of all musical groups that are so numerous in our country … it will defend the Belgian authors and works and will keep its readers informed of the musical life abroad*."[119]

[119] *La Revue Musicale Belge*, May, 1925, p. 1.



**142.** ***The founding members of the "Revue Musicale Belge". LR (seated): Marcel Poot, Paul Gilson, Paul Mol and George Ramen; (standing): Francis de Bourguignon, Gaston Brenta, Maurice Schoemaker and Franz De Wever.***

During the first two years, the magazine dealt almost exclusively with the world of amateur bands. Paul Gilson wrote many articles, sometimes signed with the pen name "Sertuasel". Marcel Poot wrote very often about the wind bands. There were quite regularly specific articles about wind band problems: e.g. Jules Blangenois wrote an article *De l'utilité des Répétitions Partielles* [The benefit of instrumental group rehearsals].[120] A regular column *Nos Sociétés* [Our Bands] dealt with band life including reports on concerts of both military and amateur bands and presentations of new scores and publications. Important concerts in Belgium and abroad by the Belgian Guides Band were commented in detail. Besides the founders several musicologists (including Ernest Closson), composers and conductors also made contributions to the magazine. Most interesting were the interviews with composers and conductors. From 1937 onwards the magazine declined as most of the contributors left one after another. Finally, Gilson was practically alone in charge and had to borrow more and more often from other periodicals. Finally the magazine ceased the publication at the end of 1939.



12e année. — N. 1 | 1 franc le Numéro | 5 Janvier 1936.

# La Revue Musicale Belge

Paraît le 5 et le 20 de chaque mois. Affiliée à l'Union de la Presse Périodique.

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Rédacteur en chef : Marcel POOT, rue de Louvain, 16, Vilvorde.
Secrétaire de Rédaction : Jean CHAUSSE, 101, avenue Ch. Gilisquet, Bruxelles III.

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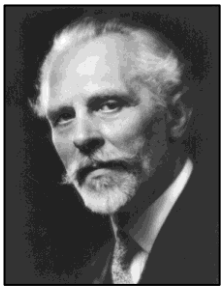
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[120] *La Revue Musicale Belge*, June 1925, p.7

## L. BAND MUSIC BY CLASSICAL COMPOSERS.[121]

Several composers of national and sometimes international fame sporadically wrote some band pieces because they were either commissioned or invited to write one or several occasional pieces. Most of them had studied with Paul Gilson! [122]
Some eagerly asked to have some of their compositions transcribed for wind band.



**Joseph Jongen** (1873-1953) won a Grand Prix de Rome in 1897 and became director of the Royal Brussels Conservatory. Besides his *Ouverture-Fanfare* (1939) written for wind ensemble (3 flutes – 3 oboes – 3 clarinets – 3 bassoons – 4 French horns – 4 trumpets – 3 trombones – tuba - percussion & harp) and some *Fanfares* for brass ensemble he asked Arthur Prevost, conductor of the Guides band, to transcribe several of his compositions for wind band (having the Guides Band in mind!) including *Fantaisie sur deux Noëls Wallons* (1902/tr. 1922) and *Pièce Symphonique - Prélude et Variations* for piano and band (1928/1929) and *Sonata Eroica* for organ (1930/1935)



**François Rasse** (1873-1955) won a Grand Prix de Rome in 1899 and was successively conductor at the Brussels Opera, the Thèâtre du Capitole at Toulouse and the Amsterdam Concertgebouw Orkest and director of the Liège Conservatory. For fanfare band he wrote *Chant Funèbre* (1911), *Hymne Patriotique* (1921) and *Le cimetière au bord de la mer*. (1909).

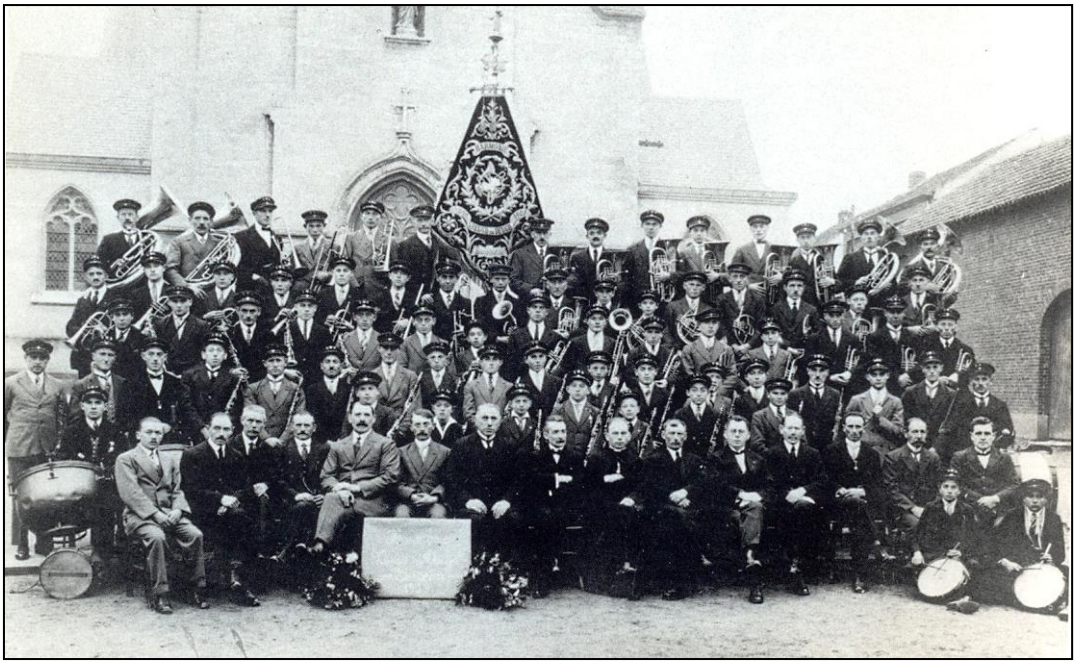


**Léon Delcroix** (1880-1938) studied with Vincent D'Indy and conducted several theatre orchestras. For wind band he wrote *Divertissement sur des Thèmes brabançons du 16ème siècle* (1931), *Rhapsodie Languedocienne* (1931) and *Le Roi Harald* (1932).



**Arthur Meulemans** (1884-1966) got fame as conductor of the Radio N.I.R. Symphony Orchestra but from 1921 to 1930 he also conducted the amateur band *Vreugd in Deugd* at Zussen. Next to numerous pieces for brass ensemble and cantatas with band accompaniment (cf. p. 112) he wrote his *Fourth Symphony in A for winds and percussion* (1934) premiered by members of the N.I.R. Radio Orchestra, Franz André conducting, in 1939.[123]

[121] Noted classical music composers who occasionally also wrote some band music.
[122] Pieters, Francis, *Ook zij schreven voor blaasorkest*, Molenaar Edition, Worlerveer, 1996 & *Eux aussi ont écrit pour orchestre à vent*, https://www.amrg-vkmg.be/wp-content/uploads/2021/08/Eux_Aussi_Ont_Ecrit_Pour_Orchestre_A_Vent-2021.pdf
[123] Recorded by the Belgian Guides Band, Yvon Ducène conducting, in 1970.



**143.** ***"Vreugd and Deugd", conductor Arthur Meulemans, 1929.***



**Michel Brusselmans** (1886-1960) studied with Paul Gilson and Vincent d'Indy. He wrote some 700 soundtracks for silent movies. For wind band he wrote *Ouverture Fériale* (1908), *Chant Crépusculaire* - orch. Paul Gilson (1915), the overture *Cador* - orch. A. Duquesne and *Marche Flamande* (1937).



**Frans Corneel D'Haeyer** (1889-1971) also studied with Paul Gilson. He taught harmony at the Antwerp Conservatory and conducted the socialist La Salle Choir and the wind band *De Werker* at Antwerp. For wind band he wrote *Vrolijke Optocht* (1938), *Geuzenliederen* (1940), the fantasies *Het daghet in den Oosten* (1940) and *Fantasie op Schotse Volksmotieven* (1945).



**Godfried Devreese** (1893-1972) studied the violin with César Thomson and Eugène Ysaye and studied composition with François Rasse and Paul Gilson. Next to four symphonies and several orchestral works, including pieces for brass) he wrote a most interesting *Concertino for violoncello and winds* (1930).



**André Souris** (1899-1970) studied at the Brussels Conservatory and also privately with Paul Gilson. He conducted the I.N.R. Radio Symphony Orchestra and was the first to promote the music of Pierre Boulez in Belgium. He also conducted several amateur wind bands. For band (both harmonie and fanfare) he wrote *Prélude* (1922), *Scherzo* (1923), *Petite Marche Pataphysique* (1925*), Hommage à Babeuf* (1935), *Symphonie pour bois et cuivres* (1939) and *Deux Suites de Danseries* (1943).

## M. THE CONDUCTORS.

The situation of the average wind band conductor changed in keeping with the spirit of the age. The duties and prerogatives of the band conductors were still settled by the bylaws or internal regulations of each band. He was responsible for the choice of repertoire and was in charge of all rehearsals and public performances such as parades, serenades, concerts etc. Moreover, the conductor was often supposed to teach young (and older) musicians both solfeggio and instrumental practice. Sometimes, the applicant conductor expressed his own wishes and conditions.

We have an example of such conditions pointed out by a certain Grégoire Dickers, known as "Toonzetter en muziekmeester" [Composer and conductor], applying for the function of conductor of the fanfare band *Vrede en Vermaak* in Kontich in 1900.

Art.1. *I will come every week to lead a rehearsal at the price of 8 francs*.
Art.2. *Two hours before the start of the great rehearsal, I shall teach the pupils*.
Art.3. *I will provide free of charge the music the band would need*.
Art.4. *I want to come during three months on trial in order to show you the progress I will have the band make in this short period*.
Art.5. *For excursions, festivals or other festivities which I have to attend you will have to pay me 10 francs*.
Art.6. *I will pay my own food and drinks, except at outings*.

That very same year, a well-known conductor **François (Frans) Vanhavenberge**, applicant conductor of the "Sint Bartholomeus" wind band at Merksem asked 12 francs per performance plus lodging, supper and breakfast. In return he would supply yearly the complete sets of two or three large concert pieces and eight to ten smaller pieces.

**François Vanhavenberge** (1869-?) was born in Leuven. He made a career as solo trombone player with the Band of the 8th Regiment of the Line in Antwerp. In that city he was also a member (soloist) of the *Grande Harmonie*, the Orchestra of the French Theatre, the Orchestra of the Dutch Lyrical Theatre and the Orchestra of the Zoological Garden. He was conductor of several wind bands: *Harmonie Sint Bartholomeus* and *Fanfare Orpheus* both in Merksem, *Fanfare Sint-Pieter* Herenthout, *Harmonie Sinte Cecilia* Herentals, the Band of the Zinc Works *Société Métallurgique Lommel*, *Fanfare der American Petroleum Company Antwerp* and *Harmonie der Werkhuizen Minerva*. He was very successful with the Antwerp fanfare band *De Ware Vrienden* and scored a huge success during a concert tour in Germany in 1936. Vanhavenberge composed some sixty marches (such as *Honneur au Roi Albert, La Botte Française* and *Ware Vrienden Marsch* and wrote a series of excellent transcriptions of compositions by Benoit, Wambach, Beethoven, Wagner, Massenet, Tchaikovsky, Bazzini, Lalo, Berr etc.



**144.** ***Frans Vanhavenberge***

The amount of the remuneration asked by or proposed to the conductor did not change substantially, taking the value of money into account. In 1941 the price per performance varied from about 35 to 50 francs.
The remuneration of a skilled conductor was often too high a price to pay for many bands, often depending completely on patronage of the honorary president, a rich local brewer, factory manager etc.… So many bands were conducted by either the best musician of the band or a music teacher from the area. Only better off bands could afford a professional musician as conductor. The band's quality was often a matter of prestige, to be better than the other local band(s) or to score off the band of another political party or simply to win at contests.

Most in demand were the military musicians of the military bands of the area. So many bands were conducted by military musicians who were too happy with that supplementary income.
The more prosperous the band was, the better conductor they tried to attract. So, to engage an assistant bandmaster or even a real bandmaster (officer conductor) was the goal of many a well-to-do amateur wind band.

In a letter of application to the *Harmonie Vrede en Vermaak* of Kontich, dated January 2, 1900, concerning the candidate Adolf Willems, resident of the village, he is introduced as:

> *"Mr. Willlems is not the first man you meet. Former assistant bandmaster of the Band of the 6th Regiment of the Line, solo cornet of the Zoological Garden Band, soloist at the Cercle Catholique etc."*



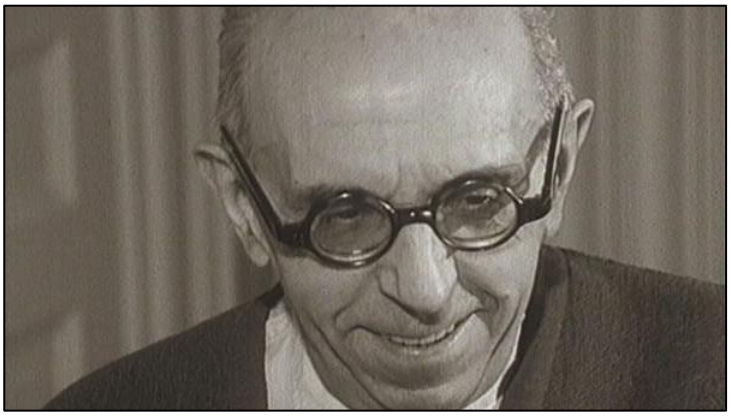
In the biographies of band music composers from the military we notice that most of them also conducted several wind bands and very often the better bands, both wind and fanfare bands. A typical example is that of **Albert Lefèbvre** (cf. footnote 25, p. 43) bandmaster of the Band of the 11th Regiment of the Line which settled in Hasselt in 1927 who also conducted the colliery band *Harmonie van de Kolenmijnen van Beringen* (1924-1952) and a band at Pâturages (Province of Hainault). Several musicians of that band, such as F. Wens, A. Van den Oostende en J. Van Knippenberg, conducted Limburg amateur bands.



**Florent Mees** (1881-1973) was conductor of the Band of the 16th Line Regiment from 1915 to 1923 and of the Band of the 6th Line Regiment from 1923 to 1932. He played tuba in the Flemish Opera Orchestra at Antwerp and conducted numerous bands in the Antwerp region : de *K.H De Vrije Antwerpenaren*, *De Eendracht* (Koningshooikt), *De Verenigde Vrienden* (Brasschaat), *Sint Cecilia* (Lier), *De Wijngaard* (Wijnegem), *Euterpa* (Mortsel), *Sint Cecilia* (Temse), *Sint Bavo* (Wilrijk), *Trouw en Deugd* (Putte) and in the city of Antwerp *K.H. Peter Benoit, De Verenigde Spoorwegbedienden, Edouard Pecher* en *De Vrede -Sint Amandus*.

In 1932, Marcel Poot wrote:

> *" Avant tout, il importe de créer une école pour chefs de musique. Car, si bien des sociétés sont dirigées par des artistes accomplis, il en est beaucoup d'autres ayant à leur tête de médiocres AMATEURS; De la valeur du chef de musique dépend, pour une très large part, la marche de la société. Pourquoi les musiques de la Flandre demeurent-elles si insignifiantes, alors que les phalanges du Hainaut ont acquis une popularité et une renommée qui s'étendent au-delà de nos frontières? Tout simplement parce que la direction des sociétés wallonnes est confiée à des musiciens avertis, alors que celle des sociétés de la Flandre est laissée aux soins maladroits d'amateurs incapables. Voilà pourquoi une école de chefs de musique s'impose. Outre des cours techniques : instrumentation, composition ou analyse musicale, etc., les études comprendraient un cours d'esthétique, d'histoire et même de culture générale, car ce sont surtout les connaissances générales qui font défaut chez nos directeurs de sociétés. Le jour où, au cours de la répétition, le chef de musique pourra commenter l'œuvre classique mise au répertoire et en expliquer la genèse, un grand pas sera fait en faveur de la propagation et de la saine compréhension de l'art musical. »*[124]
>
> [First of all, it is most important to create a school for wind band directors. Because, though a lot of bands are conducted by accomplished artists, many more bands are led by mediocre amateurs. The working of a band depends for the greater part on the value of the conductor. Why do the Flemish bands remain that insignificant, whereas the bands of the Province of Hainault have acquired a popularity and fame that reaches far beyond our borders? Simply because the musical direction of the Walloon bands is entrusted to talented musicians, while that of the bands of Flanders are left in care of awkward and incapable amateurs. This is why a school for conductors is essential. In addition to technical courses: instrumentation, composition or musical analysis, etc., the studies would include a course in aesthetics, history and even general culture, because it is above all general knowledge that is lacking among our amateur band directors. When, during the rehearsal, the conductor will be able to comment on the classical work put in the repertoire and explain its genesis, a great step will be taken in favor of the propagation and healthy understanding of the musical art.]



[124] Marcel Poot in *La Musique et le Peuple*, Brussels, 1938, pp. 51-52.

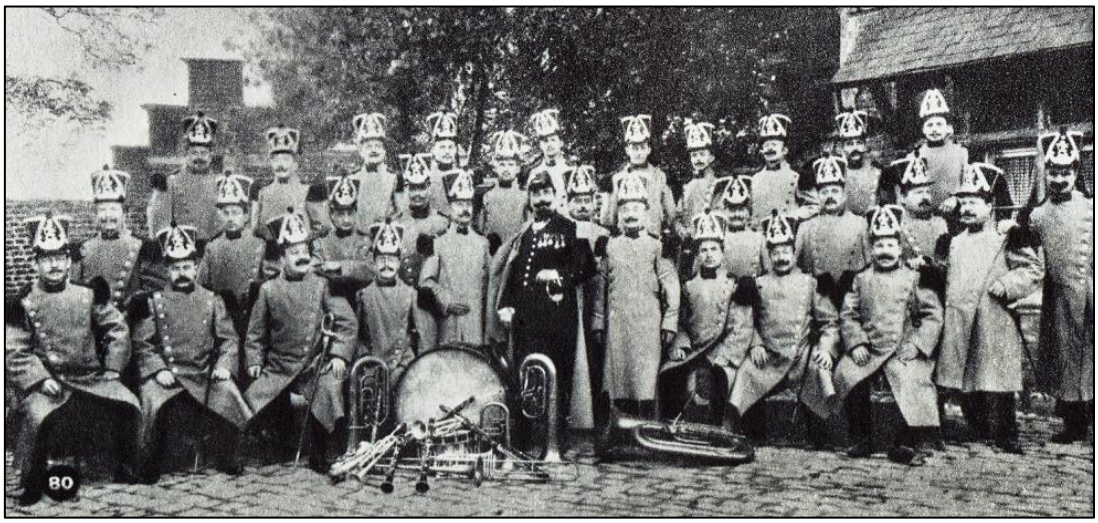
# N. WIND BANDS AND FOLKLORE.




**145.** ***Wind band on the market square of "Bruxelles Kermesse" 1910.***

Folklore remained an important part of popular festivities in Belgium throughout the twentieth century. The folklore, often based on local historical traditions, referred to the identity of the people and their national pride.
Several folkloristic manifestations included processions or parades and were often accompanied by band music. Those bands were often also dressed in traditional costumes.

**Before World War I**

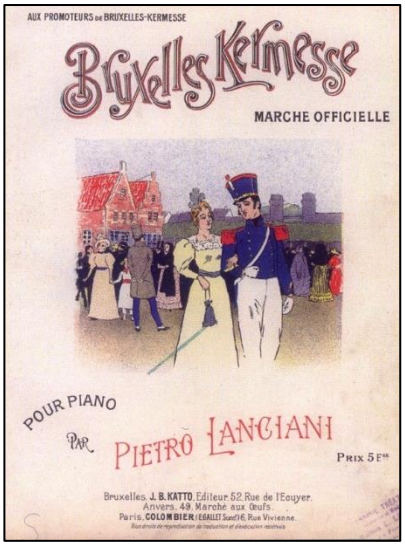


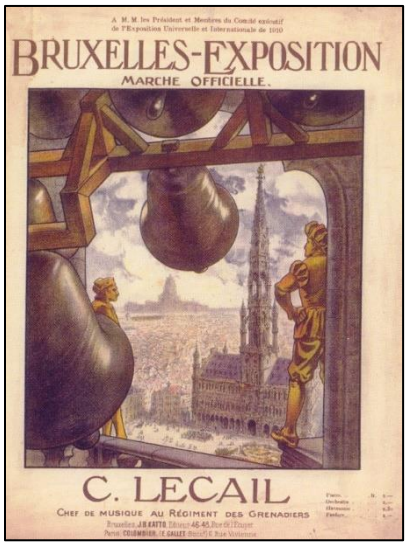

**146.** ***"Bruxelles Kermesse" Band of the 1910 Brussels Universal Exhibition.***

At the beginning of the 20th century the folklore was still much alive both in Flanders and Wallonia. Many of those activities were often linked to local historical events, others to a local religious feast or even to a season or a natural phenomenon.
Yet, the local fairs [*Kermis* in Dutch – *Kermesse* in French] were often the ideal scenery for one or more folkloric traditional manifestation.

At the Brussel Universal Exhibition of 1910, those fairs were staged in a reconstructed reproduction of an ancient town. Many bands whether or not in historical uniforms played either on the reconstructed market place or on one of the twelve bandstands. (Cf. pictures p. 153).

The Exhibition (April-November) was visited by 13 million visitors. At the "Kermesse" the village band, led by F. De Bel, performed at least twice a day for the guards parade and the torchlight retreat.
There were even two official exhibition marches: *Marche de Bruxelles Kermesse* [Brussels Kermesse March] by Pietro Lancini[125] and *Bruxelles-Exposition* by Clovis Lecail.




The Carnivals before the start of the Lent[126], actually on « Mardi Gras », continued until the outbreak of World War I. That was not only the case at Binche, but also in numerous Flemish and Walloon towns.
Traditionally all carnival processions included a lot of wind players and even often complete wind bands, whether or not disguised in historical or playful uniforms. At Binche the tradition (cf. Part I. pp. 435-436) continued, whereas the Herenthout carnival procession was only created in 1893. The "Marches de l'Entre-Sambre-et-Meuse" (Cf. Part I, pp. 437-438) in Spring also continued until the war.
Local wind bands participated regularly in traditional parades both the rather pagan carnivals and the religious inspired processions (cf. Part I, pp. 296-297).
Quite obviously almost all bands continued to celebrate Saint Cecilia with a parade, eventually a mass celebration and the inevitable banquet.

During World War I all folkloristic manifestations were suspended.

[125] This march had originally been composed for the 1897 Universal Exhibition.
[126] Lent (Latin: Quadragesima,) is the solemn Christian religious observance in the liturgical year commemorating the 40 days Jesus Christ spent fasting in the desert enduring temptation by Satan, according to the Gospels. Lent begins on Ash Wednesday and ends approximately six weeks later.




**147.** ***Poster of the 1902 carnival at Binche.***




**148.** ***Poster of the 1903 carnival at Herenthout.***

**The Interbellum**.
After World War I public life including entertainment started little by little up again, though several folkloristic events including wind bands had disappeared or had difficulties to recover.



Next to Binche, the character of the Gilles is scattered in most villages and towns in the Centre region, and is part of all carnivals there, including in La Louvière, Hoedeng-Goegnies, Morlanwelz, Chapelle-lez-Herlaimont, Leval-Trahegnies. In 1926 a group of "Gilles" was created in Aalst (East-Flanders). There were also Gilles in Halle (Brabant).

The most important or biggest carnival in Belgium takes places in Aalst (East-Flanders) and started officially in 1923.

In 1928 the tradition of the Brussels historic parade *Ommeghang* was picked up again and this pageant got international fame at the 1935 International Exhibition.
This *Ommeghang* is the historical re-enactment at the Brussels "Grand-Place" of the pageant, organized by the Magistrate of Brussels on June 2, 1549 and given in honor of the Emperor Charles V "Quint", his son Phillipe, Infant of Spain and Duke of Brabant, and his sisters, Maria, Queen of Hungary and Eleanore, Queen Dowager of France (widow of François I).
This pageant includes drummers, fifers and trumpeters.



**149.** ***Fifers and drummers of the Ommeghang.***

# O. THE WIND BAND FEDERATIONS.

In the twentieth century several organizations were set up to support the bands by including them in a huge regional or national band federation. As return for a membership fee these federations organized contests, conductor courses and congresses, provided medals and certificates etc.
It was almost inevitable that those federations were inspired by political commitments.

In 1908 a national band federation *Federatie der Harmonieën en Fanfaren van België* [Federation of the wind and fanfare bands of Belgium] was created but it did not have a great influence.
In order to cope with the problems and difficulties after World War I, Band Federations were created in order to create a mutual support allowing amateur wind bands to act as a collective power.
The war had disabled blooming fanfare bands, wind bands and amateur symphony orchestras. Untold efforts were necessary to survive. Far-reaching changes in opinions and mentalities concerning the corporate life had occurred. Selflessness and disinterested devotion had given way to egoism, pursuit of gain, indifference and self-indulgence. Gradually, the idea grew that the real recovery of amateur orchestral music could only be realized by means of a joint consultation and a gathering of forces.

**FEDEKAM** (Federation of Catholic Bands)
The *Federatie der Katholieke Muziekverenigingen van Antwerpen en omliggende* [Federation of the Catholic Bands of Antwerp and surroundings], known as FEDEKAM, was founded on July 19, **1919**, precisely to support those bands that were threatened by dissolution. In the Antwerp area some 30 bands had disappeared after the war.
The federation soon expanded to the Mechlin and Turnhout areas and then to the whole province of Antwerp and gradually expanded to other Flemish provinces (East-Flanders, West-Flanders and Brabant).[127] The real break-through happened in **1930** when negotiations with the provincial administration resulted in an official acknowledgment and acceptance in the "Provinciale Commissie voor vrijetijdsbesteding van de arbeider" [Provincial Commission for leisure activities of the working man].
Several great musical events were set up in 1933, 1934 and 1935, the most important being a huge Tribute to Peter Benoit in 1934.




The first national congress was held on July 11, 1937 at Wilrijk while the federation already gathered over one hundred bands. In 1939 the 20th anniversary was celebrated and Secretary of State Frans Van Cauwelaert qualified the federation as "*cultural educator of the people and bearer of devotion and love for the people*."
Immediately after World War II the federation started its activities again on July 15, 1945 and organized its first post-war festival at Oostmalle in September 1945.

[127] In 1960 it became the "Federation of Catholic Flemish Bands".

**HET MUZIEKVERBOND VAN BELGIË**
**CONFÉDÉRATION MUSICALE DE BELGIQUE**

Since 1895 there had been a national choir federation and later a wind band federation was set up in the province of Hainaut, but there were no contacts whatsoever between the two organizations. However, some people wanted the two federations to merge, taking example by the French Band Federation. The decision to create a similar national federation in Belgium was taken at a conference of the French Band Federation in Paris in 1929. The aim was a cultural exchange at international level. The Belgian delegation was headed by Georges Fatzaun, secretary of the choir federation and director of the free music school at Liege. In 1930 Georges Fatzaun became a member of the music commission of the International Fair at Liege and made an attempt to create the Belgian Band Federation but he did not succeed. However, several musical personalities, such as Valéry Bury, inspector of military music (cf. p. 94), Arthur Prévost, conductor of the Guides Band (cf. p. 94) and Jules-Emile Strauwen, conductor of several top amateur bands and band music publisher continued talks about the topic. In 1934 H.G. Fatzaun did another unsuccessful attempt at a Paris conference of the French Band Federation. In 1937 Fatzaun was invited by the Ministry of Culture to become a member of the *Hogere Raad voor Volksopleiding* [High Council for the People's Education] chaired by Charles Depasse. He took the opportunity to present his plans concerning a Belgian Wind Band Federation.
Composer **Marcel Poot** (cf. p. 320) vehemently defended the project in the music magazine *Revue Musicale Belge* (cf. pp. 146-147).
During the German occupation, the Ministry of Education urged the creation of a Belgian Band Federation in order to avoid a similar 'German' project according to German rule! In January 1941 George Fatzaun and Max Urbain were invited by Charles Depasse and they decided to found the *Muziekverbond van België*; they also decided to antedate the foundation in 1938 in order to evade the German rules. The Brabant (Flemish) federation and the Walloon federation merged; Fatzaun was the first president and Urbain the vice -president and Marcel Poot the first secretary general. Some weeks later, over 300 bands had affiliated to the new federation.
The first congress was to be held shortly after the liberation on November 25, 1945 and the federation boasted already three hundred bands and choirs which had paid a membership fee of 10 Francs. In 1949 this federation became a member of the C.I.S.P.M. (Confédération Internationale des Société Populaires de Musique), subdivision of the C.I.M. (Conseil International de la Musique) of the UNESCO.



## P. WIND BANDS ON THE AIR.

The very first Belgian broadcasting company, called **Radio Bruxelles**, was set up late in 1923 by the firm **SBR** a manufacture of radios, located at the Stassartstraat in Elsene/Ixelles (Brussels).




In exchange for the provision of its station, SBR became the largest shareholder of the radio. The broadcaster sold airtime to firms, political and religious associations. It was also decided to change the name. Radio Bruxelles became **Radio Belgique**.
This French speaking radio was on the air for the very first time on 24 November **1923**. However, the first "official broadcast of the new and better structured station went on the air on January 1, **1924** at the wavelength 508.5m. Usually music was broadcast, except for a rare station call or announcement.
A month later, debates of public, cultural or social importance began at 20:00. The music that was broadcast came from four orchestras that played live in front of the microphone. There was no recording facility at the time, and there were no phono records. Théo Fleischman was chief-editor. The radio programs were announced in the newspapers in the column called **T.S.F** (Téléphonie Sans Fil [Wireless Telephony]) in French and the column **Radio** in Dutch.[128]

It was inevitable that band music, both military and amateur, sooner or later found its way to the radio. A short survey of those early broadcasts of wind and fanfare bands is a most interesting sample-card of the repertoire of the bands in the twenties and thirties.







[128] The station profiled itself as a state broadcasting company, but it was broadcast only in French. It was not until 1929 that the first Flemish-language broadcasts came via Radio-Belgique, although before that smaller stations were already broadcasting in Flemish.

# 1. Military bands on the air.

## 1926.

The first band to be on the air was the Band of the Belgian Guides Regiment conducted by Arthur Prevost. It was a "live" concert broadcast by RADIO BELGIQUE on the occasion of the National Day on Tuesday July 20, 1926.[129]



**LA MUSIQUE DES GUIDES**
**A RADIO-BELGIQUE**

Pour la première fois en Belgique, les auditeurs de T. S. F. pourront entendre la musique des Guides. Elle donnera en effet, à Radio-Belgique, un grand concert le mardi 20 juillet, de 20 h. 30 à 22 heures.

Le programme comportera uniquement des œuvres belges des maitres Tinel, Franck, Grétry, Jongen, Gilson, Dubois, Benoit, Blockx, Schoemacker, Gevaert et Van Campenhout.

[For the first time in Belgium, the listeners of the Wireless telephony will be able to hear the Band of the Guides. Indeed, it will give a grand concert at RADIO BELGIQUE on Tuesday July 20 from 8.30 to 10 p.m. The program will only consist of Belgian compositions of Tinel, Franck, Grétry, Jongen, Gilson, Dubois, Benoit, Blockx, Schoemaker, Gevaert and Van Campenhout.]

| | |
|---|---|
| *Ouverture de 'Sainte Godelieve'* | (Edgar Tinel) |
| *Offertoire pour la Messe de Minuit* | (César Franck) |
| *Gavotte de Colinette à la Cour* | (André-Modeste Grétry) |
| *Danse et Ronde de 'Lucille'* | (André-Modeste Grétry) |
| *Entracte de 'La Rosière de Salency'* | (André-Modeste Grétry) |
| *Contredanse de 'l'Embarras des Richesses'* | (André-Modeste Grétry) |
| *Fantaisie sur Deux Noëls Populaires* | (Joseph Jongen) |
| *Chants et Danses des Matelots – extrait de 'La Mer'* | (Paul Gilson) |
| *Derde Fantasia* | (Peter Benoit) |
| *Drie Vlaamse Dansen* | (Jan Blockx) |
| *Impromptu* | (August De Boeck) |
| *Feu d'Artifice* | (Maurits Schoemaker) |

This concert was entirely devoted to works of Belgian composers, though only the last piece on the program was an original wind band composition (cf. The Synthetists p. 85).
It was announced in almost all the Belgian newspapers. [130] Some papers even added "*This program will have most positive influence on the national propaganda beyond our borders.*"

On Wednesday July 21, 1926 there was an audition of military marches by the Guides on RADIO BELGIQUE (487 m.).[131]

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[129] *Le Vingtième Siècle*, July 13, 1926, p. 4, *Le Peuple*, July 12, 1926, p. 5, *L'Indépendance Belge*, July 12, 1926, p. 4, *Le Matin*, July 12, 1926, p. 6, *La Nation Belge*, July 12, 1926, p. 5, *Le Courrier de l'Escaut*, July 12, 1926, p. 3 and *Vers L'Avenir*, July 12, 1926, p .2.
[130] *Le Peuple*, July 20, 1926, p. 2, *L'Indépendance Belge*, July 20, 1926, p .4, *La Libre Belgique*, July 20, 1926, p. 5, *Journal de Charleroi*, July 20, 1926, p. 2, *Le Matin*, July 20, 1926, p. 5, *Le Soir*, July 20, 1926, p. 6, *La Meuse*, July 20, 1926, p. 2 and *La Nation Belge*, July 20, 1926, p. 5.
[131] *La Dernière Heure*, July 21, 1926, p. 6 & *Le Soir*, July 21, 1926, p. 6., *La Libre Belgique*, July 20, 1926, p. 5, *Journal de Charleroi*, July 20, 1926, p. 2, *Le Matin*, July 20, 1926, p .5.

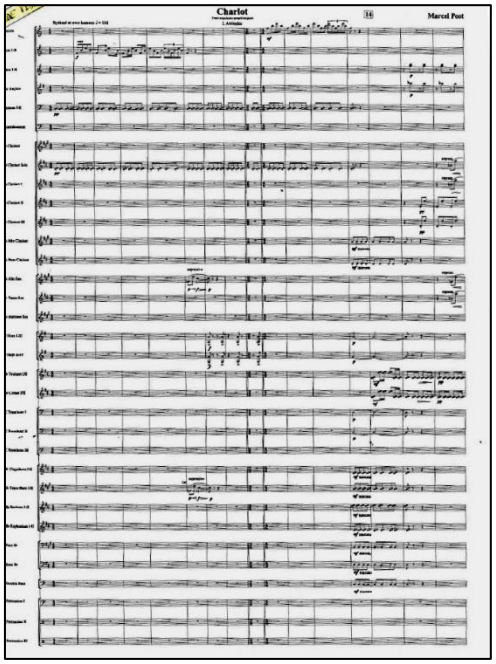
## 1927.

On July 19, 1927 there was another broadcast concert on the occasion of the National Day by the Band of the Guides on RADIO BELGIQUE (503,50 m).

**RADIO-BELGIQUE (503 m. 50)**

17 h. : Matinée de danses.
20 h. : Concert par la musique du premier régiment des Guides : 1. Fantaisie sur des airs populaires angevins, Guill Leken; 2. Lovelace (poème symphonique), d'après le roman « Clarisse Harlowe », de Richarson, V. Buffin; 3. Deux mélodies, Fr. Rasse; 4. Le rêve d'une nuit de Noël, Léon Jongen. Musique de scène pour la pièce de François Fonson: a) Prélude, b) Danse de jeunes filles, c) Rondo populaire; 5. Appels pour un tournoi de chevallerie, R. Moulaert : a) Pour le chevalier, b) Pour l'adversaire redouté, c) Pour la dame, d) Combat, 6. Sarabande, A. Prévost; 7. Deux mélodies, H. Sarly; 8. Chant crépusculaire, Brusselmans; 9. Charlot, Marcel Poot; Trois esquisses symphoniques d'après un poème de Georges Rameu.

This concert included the world premiere performance of *Lovelace* by Victor Buffin de Chosal (1867-1953) and the band accompanied the soprano Lily Djanel (1909-1982) in *Deux melodies Brèves* by François Rasse.[132]




**150. *Charlot (Marcel Poot).***



**151. *Arthur Prevost.***

[132] *La Wallonie, L'Indépendance Belge, De Nieuwe Gazet, L'Avenir Du Luxembourg, Le Vingtième Siècle, Gazet Van Antwerpen, Le Matin, Le Soir, De Gentenaar & Het Nieuws Van Den Dag*, July 19 and 20, 1927.

## 1928.

For the national Day in 1928 RADIO BELGIQUE broadcast a concert by the *Band of the 9th Regiment of the Line*, conducted by Arthur Depestel.[133] The second part of the concert was broadcast on Radio Schaerbeek.[134] This band, also stationed in Brussels, was very popular in the capital and released several 78 rpm records (cf. p. 191).

20 h. 45 : A l'occasion de la Fête Nationale belge, Concert donné par la musique du 9me régiment de ligne, sous la direction du lieutenant A. Depestel : 1. Occident et Orient, grande marche, Saint-Saëns; 2. Rédemption (morceau symphonique, transcr. par Gironce), C. Franck; 3. La Phalène, ballet (transcr. par Courtrain), Aug. Deboeck; 4. Rapsodie norvégienne (transcr. par Th. Bernier), A. Lalo; 5. L'Invitation à la valse (transc. par A. Depestel), Weber; 6. Le Marchand de Venise, ouverture, Paul Gilson.



**152.** ***Arthur Depestel.***

## 1929

A concert by the *Guides Band* at the Brussels opera "La Monnaie", attended by the King, was broadcast on March 4, 1929. This broadcast by RADIO BELGIQUE was announced as "*émission d'essai à grande puissance*" [Test of a strong power broadcast].[135]

*Emission d'essai à grande puissance :*
19 h. 30 : Diffusion du concert donné au Théâtre Royal de la Monnaie par la musique du 1er Régiment des Guides, sous la direction du capitaine Prévost.

# LE GALA
## des Anciens Combattants des Guides à la Monnaie

Le Roi assistera aujourd'hui, lundi, au Théâtre Royal de la Monnaie à la représentation de gala organisée par les Anciens Combattants du 1er Régiment des Guides, sous le patronage de la « Nation Belge ».

A cette fête, dont le bénéfice ira à la caisse de secours du groupement, la musique du 1er Régiment des Guides se fera entendre pour la dernière fois avant son départ pour les Etats-Unis, sous la direction du capitaine Prévost, elle jouera :

1. Toccata et Fuga, en ré mineur pour orgue (J. S. Bach);
2. Fantaisie sur deux Noëls populaires wallons (J. Jongen);
3. L'Apprenti Sorcier (Scherzo pour le ballet de Gœthe) (P. Dukas);
4. Ouverture de « La Fiancée Vendue » (Smetana).

[133] *La Libre Belgique*, July 20, 1928, p. 6.
[134] *Le Vingtième Siècle*, July 20, 1928, p. 6, *Le Matin*, July 20, 1928, p. 6,
[135] *La Nation Belge*, March 4, 1929, pp. 1 & 6, *Le Soir*, March 4, 1929, p. 5.

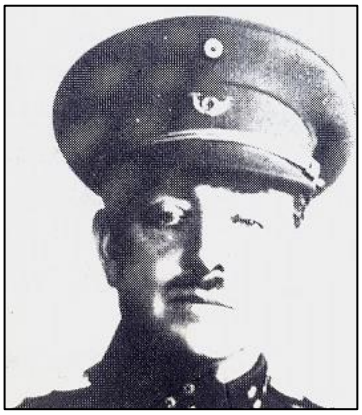
Next to the *Guides Band* and the *Band of the 9th Regiment of the Line* there were two more military bands stationed at Brussels which were also invited by the broadcasting stations.

On July 6, 1929 there was a concert by the *Band of the Carabineers*, conducted by Jules Honnay, broadcast by RADIO SCHAERBEEK. [136]

**RADIO-SCHAERBEEK (Bruxelles) : 250 m.**
20 h. 30 : Radio-diffusion du grand concert artistique donné par la musique du 1er régiment des carabiniers, sous la direction du lieutenant-chef de musique J. Honnay, au Waux-Hall du parc Josaphat de Schaerbeek. Exécution d'œuvres de Bizet, Lugini, J. Honnay, C.-Lecail, Moszkowsky, etc.

A concert by the *Band of the Grenadiers*, conducted by Valéry Bury, at the opera "La Monnaie" on October 19, 1929 was broadcast by RADIO SCHAERBEEK.[137]

| | |
|---|---|
| - *Euryanthe* | C.M. von Weber |
| - *Caucasian sketches* | Ippolitov-Ivanov |
| - *A travers l'œuvre de Peter Benoit* | F. Degrez |
| - *Marche des Grenadiers* | C. Bender |



**153. *Jules Honnay.***



**154. *Valéry Bury.***

Radio Schaerbeek, founded in 1928, broadcasting from studios at the Avenue Claeys, was the most popular radio station during the period before the Second World War.
At 19:45 there was a spoken newspaper followed by a film and show chronicle and a musical program, sometimes performed by the house orchestra of the radio, which consisted of 6 brass players.

[136] *Le Soir*, July 6, 1929, p. 5.
[137] *Le Soir*, October 19, 1929, p .5.

## 1930.

In **1**930 Radio-Belgique stopped its activities as it was absorbed by the official public Belgian radio institute which started under the leadership and with the technical services of 'Radio Belgique. Inspired by the B.B.C. radio, the National Belgian Broadcasting Institution "*Nationaal Instituut voor Radio-Omroep / Institut National de la Radiophonie"* or simply N.I.R. (in Dutch) and I.N.R. (in French) was created by the law of June 18, 1930.
The programs started on February 1, **1931**. The French talking programs were broadcast on 508,5 m., whereas the Dutch talking programs were broadcast on 338,2 m.

From the very beginning several 78 rpm records of the Band of the Belgian Guides, conducted by Arthur Prevost, were used. For example, the national anthem *La Brabançonne* and some Belgian military marches were used for programs on festive days such as July 21 or November 11.



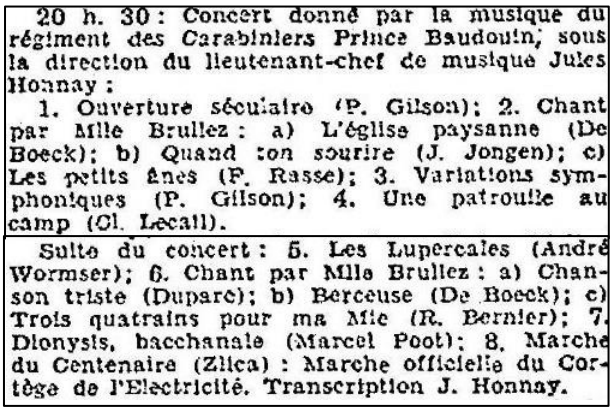

Yet the Guides Band and some other military bands continued to play "live" for the radio. Between 1930 and 1940 there were over twenty broadcast concerts by the Guides Band. [138] Those concerts were broadcast either form the Palais des Beaux-Arts or the concert hall of the Brussels Conservatory, as the hired locations used for smaller orchestras did not suit.

Now and then Radio Belgique also invited a military band for a broadcast concert and called on one of the military bands stationed at Brussels.

[138] A list of the radio concerts by the Guides band can be found in Pieters, Francis, "*De Koninklijke Muziekkapel van de Gidsen. Honderd jaar Geluidsdragers*", Brussels, 2003, pp. 255- 275 & *La Musique Royale des Guides. Un siècle d'enregistrements*, Brussels, 2003, pp. 255-275.

## 1931.

The *Band of the Carabineers Regiment "Prince Baudouin"*, conducted by Jules Honnay, played a broadcast concert for RADIO BELGIQUE (508,5 m) on January 30, 1931 with the following program[139]:

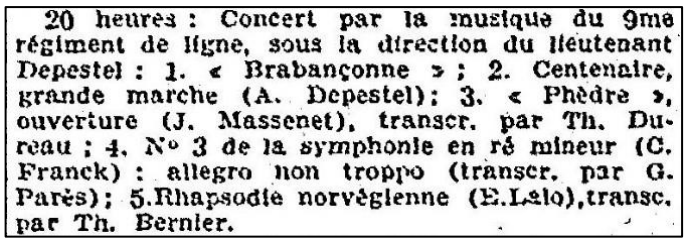


20 h. 30 : Concert donné par la musique du régiment des Carabiniers Prince Baudouin, sous la direction du lieutenant-chef de musique Jules Honnay :

1. Ouverture séculaire (P. Gilson); 2. Chant par Mlle Brullez : a) L'église paysanne (De Boeck); b) Quand ton sourire (J. Jongen); c) Les petits ânes (F. Rasse); 3. Variations symphoniques (P. Gilson); 4. Une patrouille au camp (Cl. Lecail).

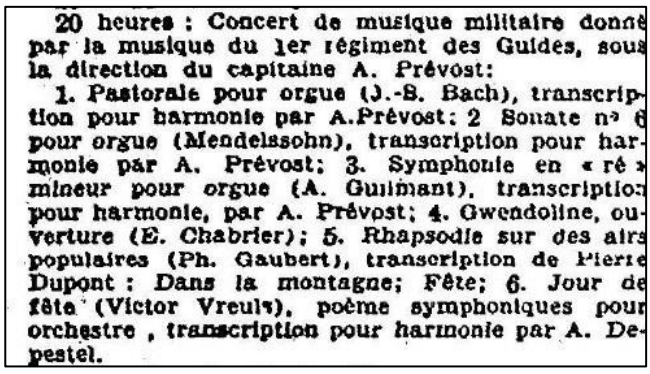
Suite du concert : 5. Les Lupercales (André Wormser); 6. Chant par Mlle Brullez : a) Chanson triste (Duparc); b) Berceuse (De Boeck); c) Trois quatrains pour ma Mie (R. Bernier); 7. Dionysis, bacchanale (Marcel Poot); 8. Marche du Centenaire (Zilca) : Marche officielle du Cortège de l'Electricité. Transcription J. Honnay.

On March 11, 1931 the *Band of the 9th Regiment of the Line*, conducted by Arthur De Pestel, came in for its turn in a broadcast concert for RADIO BELGIQUE (508,5m) [140]:



20 heures : Concert par la musique du 9me régiment de ligne, sous la direction du lieutenant Depestel : 1. « Brabançonne » ; 2. Centenaire, grande marche (A. Depestel); 3. « Phèdre », ouverture (J. Massenet), transcr. par Th. Dureau ; 4. N° 3 de la symphonie en ré mineur (C. Franck) : allegro non troppo (transcr. par G. Parès); 5.Rhapsodie norvégienne (E.Lalo),transc. par Th. Bernier.

On October 7, 1931 *The Guides Band* played another broadcast concert, this time broadcast by the I.N.R. (508,5 m)[141] :



20 heures : Concert de musique militaire donné par la musique du 1er régiment des Guides, sous la direction du capitaine A. Prévost:

1. Pastorale pour orgue (J.-S. Bach), transcription pour harmonie par A.Prévost; 2 Sonate n° 6 pour orgue (Mendelssohn), transcription pour harmonie par A. Prévost; 3. Symphonie en « ré » mineur pour orgue (A. Guilmant), transcription pour harmonie, par A. Prévost; 4. Gwendoline, ouverture (E. Chabrier); 5. Rhapsodie sur des airs populaires (Ph. Gaubert), transcription de Pierre Dupont : Dans la montagne; Fête; 6. Jour de fête (Victor Vreuls), poème symphoniques pour orchestre, transcription pour harmonie par A. Depestel.

The concerts by military bands were now broadcast either by the French speaking I.N.R. (508,5 m) or the Flemish (Dutch) speaking N.I.R. (338,2 m).

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[139] *La Nation Belge*, January 30, 1931, p. 5.

[140] *Le Soir*, March 11, 1931, p. 5, *La Nation Belge*, March 11, 1931, p. 5, *Journal de Charleroi*, March 10, 1931, p. 3 & *Le Peuple*, March 10, 1931, p. 5.

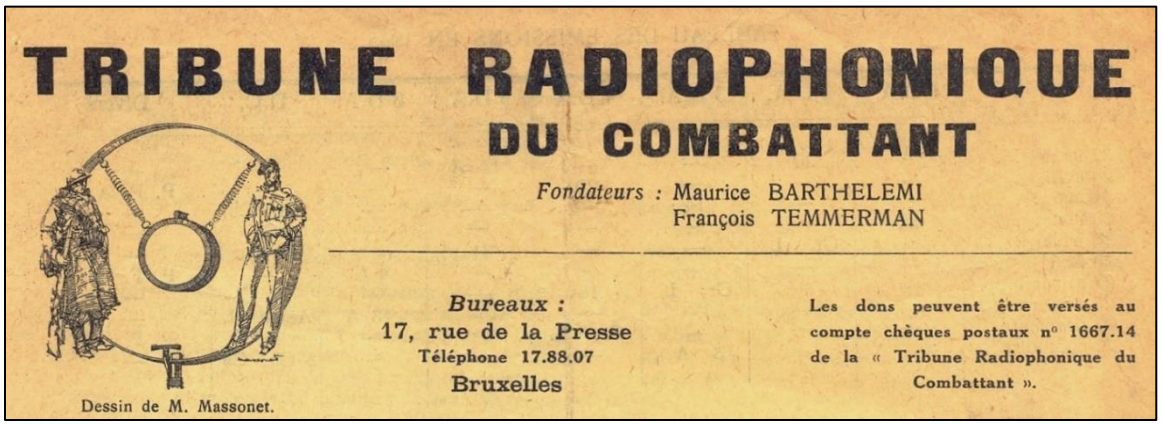
[141] *Journal de Charleroi*, October 7, 1931, p. 6, *Le Soir*, October 7, 1931, p. 6, *Le Peuple*, October 7, 1931, p. 6, *Het Nieuws van den Dag*, October 7, 1931, p .6.

An interesting concert broadcast by the Guides on December 2, 1931 was called "*La Marche héroïque - Anthologie de marches"* [Heroic March - An anthology of military marches][142].

Marche des Dragons du Roi, Lully (1675) – Marche et Retraite des Mousquetaires, Lully – Marche de Savoie, Lully, Marche des Gris vêtus, Couperin (1696) – Marche, Jean-Jacques Rousseau – Marche du Maréchal de Saxe à Fontenay (1745) – Fanfan la Tulipe (1760) – Marche du Prince de Ligne (1757) – Marche des Serments (1787) – Marche des Volontaires de Bruxelles (1790) - Marche des Brabançons (1790) – Le Chant du Départ, Méhul (1794) – Marche de la Garde Consulaire à Marengo (1800) – Marche des Grenadiers de la Garde à Austerlitz (1805) – Marche des Bonnets à Poil (1806) – Pas de charge de la Vieille Garde à Waterloo (1815) – Inno a Mameli (1848) – Inno a Garibaldi (1860) – La leggenda del Piave (1917) – Marche de la Marine Royale d'Italie – High School Cadets, Sousa – Naval Brigade, Herbert Clarke – Admiral Dewey's Victory March, George Jennings (1898) – Marche de Robert Bruce (1314) – Connaught Rangers – The British Grenadiers – Scots Guards – The Queen's Regiment – Norfolk Regiment – Marche du 1er Régiment de Carabiniers Prince Baudouin, Victor Turine – Marche de la Gendarmerie Nationale, Prevost – Marche des Fraternelles de l'Armée de Campagne, Prevost – Marche du 1er Régiment de Guides.

## 1932.

The first more or less regular (monthly) program including now and then military music **La Tribune Radiophonique du Combattant** was launched on November 12, 1932 by SOLIDRA, a liberal broadcasting society. This program was intended for war veterans and consisted mainly of talks and lectures.[143] Sometimes the lectures were illustrated by a recording or a performance by the above-mentioned band or by regimental marches, introduced by Eugène Collin, clerk at the Brussels archives




[142] *L'Étoile Belge*, December 2, 1931, p. 5,
[143] *La Nouvelle Belgique*, October 29, 1932, p. 4 & November 12, 1932, p. 5.

## 1933.

The program of March 10, 1933 was surrounded by a broadcast concert by the *Harmonie Royale des Militaires Mutilés et des Invalides de guerre* [Royal band of the disabled soldiers and war cripples], conducted by Matthieu Spoel.[144] The program consisted of marches of the Napoleonic era.[145]

The *Band of the Grenadiers*, conducted by René De Ceuninck, played a broadcast concert on March 17, 1933[146]:

21.00 : Concert par la musique du 1er Régiment des Grenadiers, sous la direction du lieutenant-chef de musique R. De Ceuninck :
« La Brabançonne » (J. Van Campenhout); Symphonie militaire (J. Haydn): Adagio, Allegro, Allegretto, Menuetto, Finale : presto ; Troisième scherzo (P. Gilson); Danses espagnoles (E. Granados) : Villanesca, Andaluza, Rondalla aragonesa ; Le Chasseur maudit (Franck). — A l'entr'acte : Journal parlé. — Après, reprise du concert : Shéhérazade, suite symphonique d'après les « Mille et une Nuits » (Rimsky-Korsakow): La mer et le vaisseau de Sinbad ; Le récit du prince Kalender; Le jeune prince et la jeune princesse ; Fêtes à Bagdad.

On the National Day, July 21, 1933, the N.I.R./I.N.R. broadcast a concert with all the regimental marches of the regiments involved in World War I, performed at the Place du Sud. This concert lasted for three hours![147]

## 1934.

On May 13, 1934 a concert by the *Band of the Carabineers*, Jules Honnay conducting, was broadcast. The program consisted mainly of Belgian compositions.[148]

heures : Concert donné par la musique du Régiment de Carabiniers « Prince Baudouin » : *Florum Victoria*, marche triomphale (Preckher) ; Ouverture d'*Isa* (P. Benoit) ; *Kermesse flamande*, fantaisie descriptive (C. Lecail) ; *Variations en forme de danses* (Marcel Poot). — 20 h. 45 :

— 21 h. 15 : Reprise du concert : *Marche de concert* (Honnay) ; Caprice wallon, sur la chanson populaire de Mons *El doudou* (N. Daneau) ; *Premier solo de concert* pour saxophone alto (Combelle) ; *La fête des chasseurs*, valse de concert (Sellenick) ; Deux fox-trots : *I'm made*, *Hot-temper* (Jeanjean); *Rhythm* (Coates). — 22 h. :

On September 14, 1934 there was a N.I.R. broadcast concert by the *Band of the Grenadiers*, conducted by René De Ceuninck.[149]

20 u.: 44e Radio-tribune van den oudstrijder gewijd aan de officieren van den veldtoch 1914-1918. Koncert gegeven door de muziek kapel van de grenadiers onder leiding va Kapitein-Kapelmeester De Ceuninck: 1. Va derlandsch lied, Van Campenhout; 2. Ouver ture van De gele Prinses, Saint-Saens; 3 Zangintermezzo: a) Après un rêve, Fauré; b Air de larmes (Werther), Massenet; 4. In drukken uit Italië, Charpentier; 5. Officieel marsch van de tentoonstelling van Brusse in 1935 (eerste uitzending), Leemans; 6.Marsch van het 3e regiment jagers te voet. — 21 u.

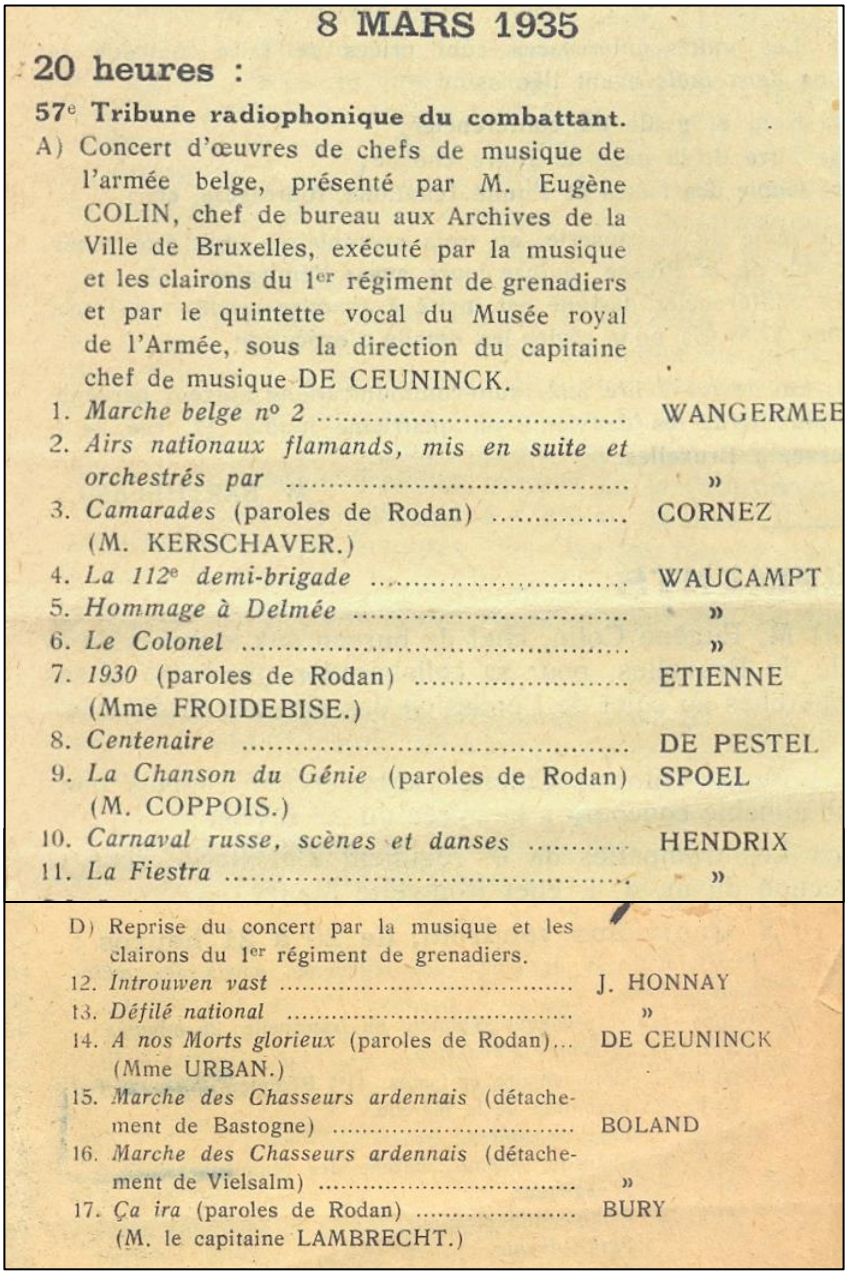
— 21 u. 15: Voortzetting van het koncert: 6. Hongaarsche rhapsodie, Liszt; 7. Menuet, Boccherini; 8. Zangintermezzo, Aria uit Louise Charpentier; 9. De schoone blauwe Donau, Strauss; 10. Marsch van het 1e regiment grenadiers, Bender. — 22 u.: Gesproken dagblad. — 22 u. 10: Gramofoonplaten door luisteraars aangevraagd. — 22 u. 25: Gramofoonplaten — Dansmuziek. — 23 u.: Vaderlandsch lied.

[144] *Le Soir*, March 10, 1933, p. 7.
[145] *Le Soir*, March 10, 1933, p. 7.
[146] *Le Soir*, March 17, 1933, p. 7.
[147] *Gazette de Charleroi*, July 21, 1933, p. 3, *L'Indépendance Belge*, July 21, 1933, p. 7, *Le Soir*, July 21, 1933, p. 7 & *La Nation Belge*, July 21, 1933, p. 7.
[148] *Vers l'Avenir*, May 12, 1934, p. 7.
[149] *Het Nieuws van den Dag*, September 14, 193, p. 4.

On October 26, 1934 a gala concert performed at the Palais des Beaux-Arts by the massed military bands stationed at Brussels (*Grenadiers, 8th Regiment of the Line, 9th Regiment of the Line, Carabineers* and *1st Guides*) was broadcast as part of the Tribune Radiophonique du Combattant and organized by "L'Amicale des Anciens de l'Yser" [The friends of the Yser Veterans].[150]

## 1935.

A rather special broadcast concert was that of March 8, 1935 performed by the *Band of the Grenadiers*, conducted by René De Ceuninck, and the vocal quartet of the Royal Army Museum. The program consisted of compositions by Belgian military bandmasters.



8 MARS 1935

20 heures :

57e Tribune radiophonique du combattant.

A) Concert d'œuvres de chefs de musique de l'armée belge, présenté par M. Eugène COLIN, chef de bureau aux Archives de la Ville de Bruxelles, exécuté par la musique et les clairons du 1er régiment de grenadiers et par le quintette vocal du Musée royal de l'Armée, sous la direction du capitaine chef de musique DE CEUNINCK.

1. *Marche belge nº 2* ..... WANGERMEE
2. *Airs nationaux flamands, mis en suite et orchestrés par* ..... »
3. *Camarades* (paroles de Rodan) ..... CORNEZ
   (M. KERSCHAVER.)
4. *La 112e demi-brigade* ..... WAUCAMPT
5. *Hommage à Delmée* ..... »
6. *Le Colonel* ..... »
7. *1930* (paroles de Rodan) ..... ETIENNE
   (Mme FROIDEBISE.)
8. *Centenaire* ..... DE PESTEL
9. *La Chanson du Génie* (paroles de Rodan) SPOEL
   (M. COPPOIS.)
10. *Carnaval russe, scènes et danses* ..... HENDRIX
11. *La Fiestra* ..... »

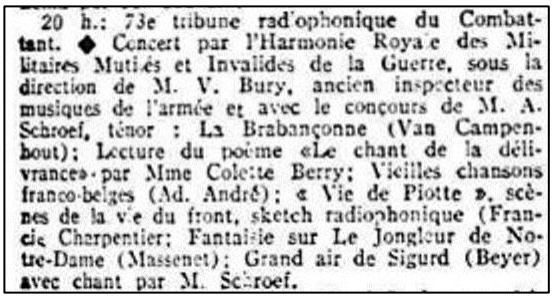
D) Reprise du concert par la musique et les clairons du 1er régiment de grenadiers.

12. *Introuwen vast* ..... J. HONNAY
13. *Défilé national* ..... »
14. *A nos Morts glorieux* (paroles de Rodan)... DE CEUNINCK
    (Mme URBAN.)
15. *Marche des Chasseurs ardennais* (détachement de Bastogne) ..... BOLAND
16. *Marche des Chasseurs ardennais* (détachement de Vielsalm) ..... »
17. *Ça ira* (paroles de Rodan) ..... BURY
    (M. le capitaine LAMBRECHT.)

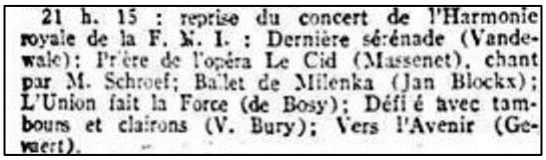
[150] *Het Nieuws van den Dag*, October 26, 1934, p. 8, *Het Laatste Nieuws*, October 26, 1934, p. 12, *La Libre Belgique*, October 26, 1934, p. 8, *De Standaard*, October 26, 1934, p. 7, *Le Vingtième Siècle*, October 26, 1934, p. 10,

Another highlight was, no doubt, the broadcast of the final concert of the "Guards Festival" on June 9, 1935 featuring, next to the Guides Band, the *Royal Dutch Military Band*, the *Grand Duchy of Luxemburg Band*, the *Landwehr from Geneva*, the *Band of the Carabinieri* (Rome), the *Band of the Grenadier Guards* (London) and the *Garde Républicaine Band* (Paris). [151]

On November 8, 1935 there was another radio concert by the *Royal Band of the Disabled Soldiers and War Cripples*, conducted by Valéry Bury, including several vocal pieces[152]:

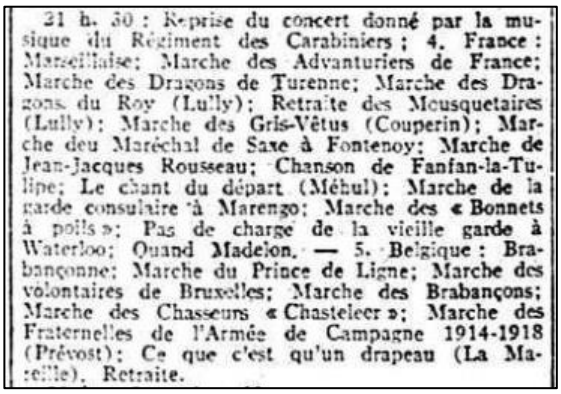


20 h.: 73e tribune radiophonique du Combattant. ◆ Concert par l'Harmonie Royale des Militaires Mutilés et Invalides de la Guerre, sous la direction de M. V. Bury, ancien inspecteur des musiques de l'armée et avec le concours de M. A. Schroef, ténor : La Brabançonne (Van Campenhout); Lecture du poème «Le chant de la délivrance» par Mme Colette Berry; Vieilles chansons franco-belges (Ad. André); « Vie de Piotte », scènes de la vie du front, sketch radiophonique (Francis Charpentier; Fantaisie sur Le Jongleur de Notre-Dame (Massenet); Grand air de Sigurd (Beyer) avec chant par M. Schroef.

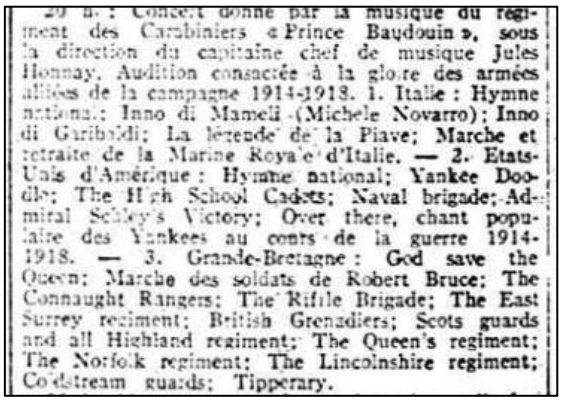


21 h. 15 : reprise du concert de l'Harmonie royale de la F. N. I. : Dernière sérénade (Vandewale); Prière de l'opéra Le Cid (Massenet), chant par M. Schroef; Ballet de Millenka (Jan Blockx); L'Union fait la Force (de Bosy); Défilé avec tambours et clairons (V. Bury); Vers l'Avenir (Gevaert).

On November 10, 1935 there was a second radio concert by the *Band of the Carabineers*, conducted by Jules Honnay, to honor the allied armed forces of the 1914-1918 campaign.[153] The program consisted mainly of historical and traditional Italian, American, British, French and Belgian marches arranged for **fanfare band**!



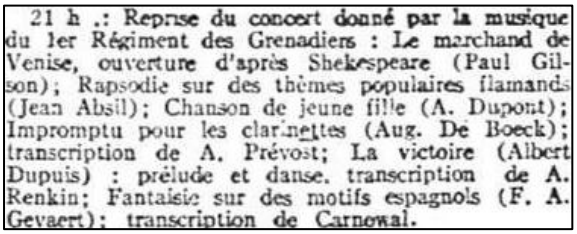
21 h. 30 : Reprise du concert donné par la musique du Régiment des Carabiniers ; 4. France : Marseillaise; Marche des Advanturiers de France; Marche des Dragons de Turenne; Marche des Dragons du Roy (Lully); Retraite des Mousquetaires (Lully); Marche des Gris-Vêtus (Couperin); Marche deu Maréchal de Saxe à Fontenoy; Marche de Jean-Jacques Rousseau; Chanson de Fanfan-la-Tulipe; Le chant du départ (Méhul); Marche de la garde consulaire à Marengo; Marche des « Bonnets à poils »; Pas de charge de la vieille garde à Waterloo; Quand Madelon. — 5. Belgique : Brabançonne; Marche du Prince de Ligne; Marche des volontaires de Bruxelles; Marche des Brabançons; Marche des Chasseurs « Chasteleer »; Marche des Fraternelles de l'Armée de Campagne 1914-1918 (Prévost); Ce que c'est qu'un drapeau (La Marseille), Retraite.



20 h. : Concert donné par la musique du régiment des Carabiniers « Prince Baudouin », sous la direction du capitaine chef de musique Jules Honnay. Audition consacrée à la gloire des armées alliées de la campagne 1914-1918. 1. Italie : Hymne national; Inno di Mameli (Michele Novarro); Inno di Garibaldi; La légende de la Piave; Marche et retraite de la Marine Royale d'Italie. — 2. Etats-Unis d'Amérique : Hymne national; Yankee Doodle; The High School Cadets; Naval brigade; Admiral Schley's Victory; Over there, chant populaire des Yankees au cours de la guerre 1914-1918. — 3. Grande-Bretagne : God save the Queen; Marche des soldats de Robert Bruce; The Connaught Rangers; The Rifle Brigade; The East Surrey regiment; British Grenadiers; Scots guards and all Highland regiment; The Queen's regiment; The Norfolk regiment; The Lincolnshire regiment; Coldstream guards; Tipperary.

## 1936.

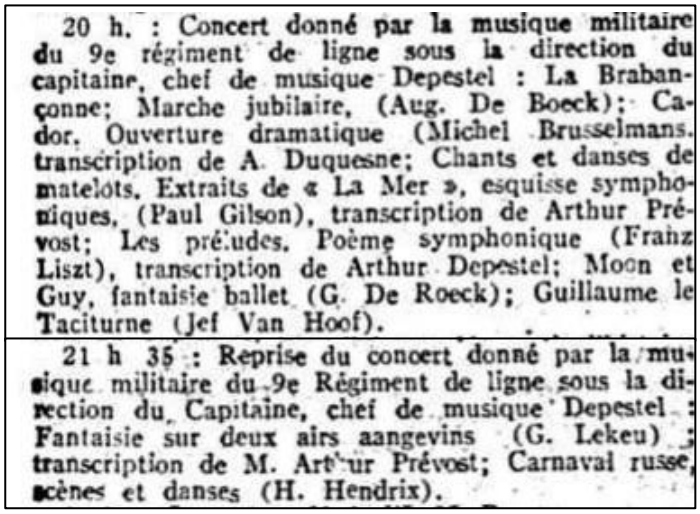
A concert by the *Band of the Grenadiers*, conducted by René De Ceuninck, was broadcast on January 6, 1936[154]:



21 h .: Reprise du concert donné par la musique du 1er Régiment des Grenadiers : Le marchand de Venise, ouverture d'après Shekespeare (Paul Gilson); Rapsodie sur des thèmes populaires flamands (Jean Absil); Chanson de jeune fille (A. Dupont); Impromptu pour les clarinettes (Aug. De Boeck); transcription de A. Prévost; La victoire (Albert Dupuis) : prélude et danse, transcription de A. Renkin; Fantaisie sur des motifs espagnols (F. A. Gevaert); transcription de Carnowal.

[151] Pieters, Francis, *Second to None, The Royal Symphonic and of the Belgian Guides*, Brussels, 2023, pp. 143-144.
[152] *La Nation Belge*, November 8, 1935, p. 9.
[153] *La Nation Belge*, November 11, 1935, p. 9.
[154] *La Nation Belge*, January 6, 1936, p. 4.

A concert by the *Band of the 9th Regiment of the Line*, conducted by Arthur Depestel, was broadcast on January 29, 1936.[155]



20 h. : Concert donné par la musique militaire du 9e régiment de ligne sous la direction du capitaine, chef de musique Depestel : La Brabançonne; Marche jubilaire, (Aug. De Boeck); Cador, Ouverture dramatique (Michel Brusselmans. transcription de A. Duquesne; Chants et danses de matelots, Extraits de « La Mer », esquisse symphoniques, (Paul Gilson), transcription de Arthur Prévost; Les préludes, Poème symphonique (Franz Liszt), transcription de Arthur Depestel; Moon et Guy, fantaisie ballet (G. De Roeck); Guillaume le Taciturne (Jef Van Hoof).

21 h 35 : Reprise du concert donné par la musique militaire du 9e Régiment de ligne sous la direction du Capitaine, chef de musique Depestel : Fantaisie sur deux airs aangevins (G. Lekeu) ; transcription de M. Arthur Prévost; Carnaval russe, scènes et danses (H. Hendrix).

A concert by the *Band of The Carabineers*, now conducted by Simon Poulain, was broadcast on March 21, 1936. The program consisted of *Cupido Marche* (Arthur Prevost), *Springdans* (Raymond Moulaert), *Les Échos de la Sarthe* (Petit), *Robert le Pirate* (Romberg/arr. Poulain) and *Le Téméraire* (Mougeot). [156]

On March 29, 1936 a concert by the Band of the Carabineers, conducted by Jules Honnay, was broadcast.[157]

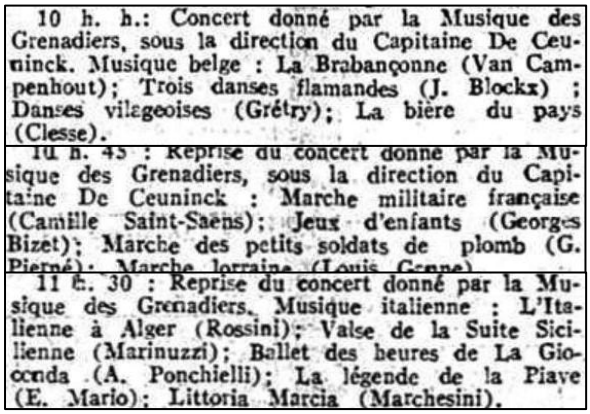


20 u. Koncert gegeven door de Muziekkapel van het Regiment Karabiniers « Prins Boudewijn », onder leiding van kapitein-kapelmeester J. Honnay : Huldigingsmarsch 'V. Bury); Tarass-Boulba, Feest bij de Kozakken (Alex. Georges); Wedstrijdsolo voor trompet (Théo Charlier), solist de h. Maurice Clabeck; Tartarin de Tarascon, humoristische suite voor harmonie en fanfare, naar het werk van Daudet (Marcel Poot): a) Vertrek; b) Liefde-avonmur; c) Oostersche dans; d) Terugkeer. — 20,45 u. Aktualiteiten. — 21 u. Voortzetting van het koncert, gegeven door de Muziekkapel van het Regiment Karabiniers « Prins Boudewijn » : Marsch van het 4e regiment Jagers te paard (J. Honnay). De danseressen van Kerdoran, Bretoensch tafereel (Suzanne Daneau); Feesten van Pan, symfonisch gedicht (André Wormser); Plutarcus, Koncertsolo voor alt-saxofoon (Combelle), solist h. Jean Meysmans; Scherzo (Alex. de Taeye). — 21.30 u. Zang-

geven door de Muziekkapel van het Regiment Karabiniers « Prins Boudewijn » : Moskovische legende (Clovis Lecail); Plebejersdans, Saltarello (H. Maquet). — 22 u. Nieuwsberich-

[155] *La Nation Belge*, January 29, 1936, p. 9.
[156] *La Nation Belge*, March 21, 1936, p. 4.
[157] *La Nation Belge*, March 29, 1936, p. 3 & *Het Laatste Nieuws*, March 29, 1936, p. 18.

On April 3, 1936 another concert by the *Band of the Grenadiers*, conducted by René De Ceuninck, was broadcast.[158]

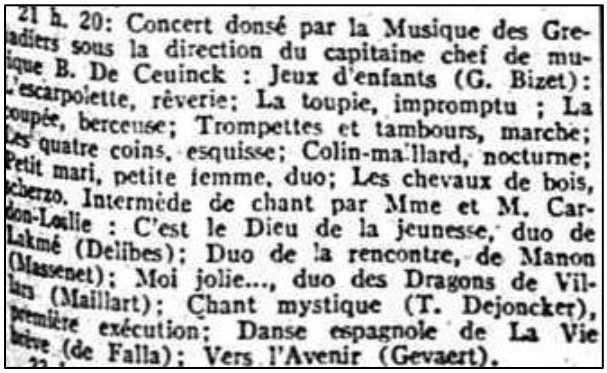


10 h. h.: Concert donné par la Musique des Grenadiers, sous la direction du Capitaine De Ceuninck. Musique belge : La Brabançonne (Van Campenhout); Trois danses flamandes (J. Blockx) ; Danses vilageoises (Grétry); La bière du pays (Clesse).

10 h. 45 : Reprise du concert donné par la Musique des Grenadiers, sous la direction du Capitaine De Ceuninck : Marche militaire française (Camille Saint-Saëns); Jeux d'enfants (Georges Bizet); Marche des petits soldats de plomb (G. Pierné); Marche lorraine (Louis Geppe).

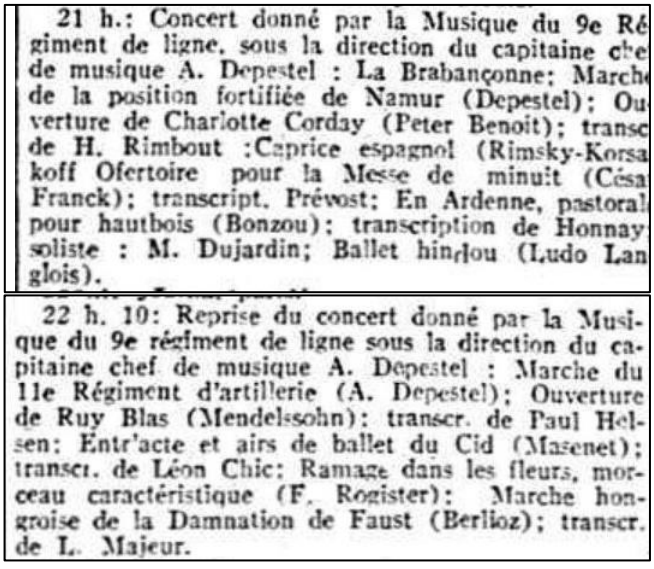
11 h. 30 : Reprise du concert donné par la Musique des Grenadiers. Musique italienne : L'Italienne à Alger (Rossini); Valse de la Suite Sicilienne (Marinuzzi); Ballet des heures de La Gioconda (A. Ponchielli); La légende de la Piave (E. Mario); Littoria Marcia (Marchesini).

Another concert by the *Band of the Grenadiers*, conducted by René De Ceuninck, was broadcast on April 24, 1936.[159]



21 h. 20: Concert donné par la Musique des Grenadiers sous la direction du capitaine chef de musique B. De Ceuinck : Jeux d'enfants (G. Bizet): L'escarpolette, rêverie; La toupie, impromptu ; La poupée, berceuse; Trompettes et tambours, marche; Les quatre coins, esquisse; Colin-maillard, nocturne; Petit mari, petite femme, duo; Les chevaux de bois, scherzo. Intermède de chant par Mme et M. Cardon-Laulie : C'est le Dieu de la jeunesse, duo de Lakmé (Delibes); Duo de la rencontre, de Manon (Massenet); Moi jolie..., duo des Dragons de Villars (Maillart); Chant mystique (T. Dejoncker), première exécution; Danse espagnole de La Vie brève (de Falla); Vers l'Avenir (Gevaert).

On May 31, 1936, a concert by *the Band of the 9th Regiment of the Line*, conducted by Arthur Depestel, was broadcast.[160]



21 h.: Concert donné par la Musique du 9e Régiment de ligne, sous la direction du capitaine chef de musique A. Depestel : La Brabançonne; Marche de la position fortifiée de Namur (Depestel); Ouverture de Charlotte Corday (Peter Benoit); transc. de H. Rimbout :Caprice espagnol (Rimsky-Korsakoff Ofertoire pour la Messe de minuit (César Franck); transcript. Prévost; En Ardenne, pastorale pour hautbois (Bonzou); transcription de Honnay; soliste : M. Dujardin; Ballet hindou (Ludo Langlois).

22 h. 10: Reprise du concert donné par la Musique du 9e régiment de ligne sous la direction du capitaine chef de musique A. Depestel : Marche du 11e Régiment d'artillerie (A. Depestel); Ouverture de Ruy Blas (Mendelssohn); transcr. de Paul Helsen; Entr'acte et airs de ballet du Cid (Masenet); transcr. de Léon Chic; Ramage dans les fleurs, morceau caractéristique (F. Rogister); Marche hongroise de la Damnation de Faust (Berlioz); transcr. de L. Majeur.

[158] *La Nation Belge*, April 3, 1936, p. 11.
[159] *La Nation Belge*, April 24, 1936, p .9.
[160] *La Nation Belge*, May, 21, 1936, p. 11.

A concert by the *Band of the 8th Regiment of the Line*, conducted by Mathieu Spoel, was broadcast on June 21, 1936.[161]



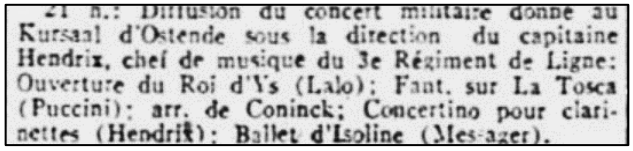
20 h.: Concert donné par la Musique du 8e Régiment de Ligne, sous la direction du Lieutenant chef de fusique M. Spoel : Les castards, marche du 1re Bataillon du 8e de ligne (M. Spoel); Ouverture du Carnaval romain (Berlioz; arr. Meister); Danses villageoises n. 1 et n. 7 (Grétry); Disque : La fauvette de Zémir et Azor (Grétry); Célèbre sérénade (Tarenghi); arr. R. De Ceuninck); Suite arabe (L. Gasia); Caprice spagnol (Rimsky-Korsakoff); Alborada (arr. F. Mees); Variazioni, scène et Canta Gitano (F. Asturana).

21 h. 30: Reprise du concert donné par la Musique du 8e Régiment de ligne : Les moutons, polka burlesque (M. Spoel); Caprice rapsodique (Dupuis; arr. Renkin). Disque : Cavatine de La Reine de Saba (Gounod); Rapsodie n. 2 (Liszt).

A concert by the *Band of the Grenadiers*, conducted by René De Ceuninck, was broadcast on July 5, 1936, but none of the 19 newspapers mentioned the program. However, one could read the following publicity:

> "*De talrijke liefhebbers van militaire muziek zullen heden Zondag 5 Juli, te 20 uur (Vlaamsche golflengte), bedacht worden met een koncert dat gegeven wordt door de muziekkapel van het Grenadiersregiment, onder leiding van kapitein-kapelmeester René De Ceuninck*."[162]
>
> [The numerous lovers of military music will be regaled today Sunday 5 July, at 8 p.m. (Flemish wavelength), with a concert given by the Band of the Grenadier Regiment, conducted by captain-bandmaster René De Ceuninck.]

A concert at the Casino of Ostend by the *Band of the 3rd Regiment of the Line*, conducted by Honoré Hendrix was broadcast on July 24, 1936.[163]



21 h.: Diffusion du concert militaire donné au Kursaal d'Ostende sous la direction du capitaine Hendrix, chef de musique du 3e Régiment de Ligne: Ouverture du Roi d'Ys (Lalo); Fant. sur La Tosca (Puccini); arr. de Coninck; Concertino pour clarinettes (Hendrix); Ballet d'Isoline (Messager).

**1937.**

On May 5, 1937, a concert by the *Band of the Grenadiers*, conducted by René De Ceuninck, at the Palais des Beaux Arts was broadcast.[164]

The program consisted mainly of historical marches and several compositions performed by the I.N.R. choir accompanied by the band.[165]

[161] *La Nation Belge*, June 21, 1936, p. 7.
[162] *Het Volk*, July 5, 1936, p. 5.
[163] *La Nation Belge*, July 24, 1936, p. 7.
[164] *La Nation Belge*, May 5, 1937, p. 9.
[165] *Le Soir*, May 5, 1937, p. 9.

**1938.**
In 1938 the whole broadcast institution moved into the brand-new buildings at the Flagey square at the Brussels municipality Ixelles/Elsene.



**155.** ***The radio building at the Flagey Square, Brussels 1938.***



**156.** ***Prevost conducts the Guides Band at the INR/NIR Studio 4, Flagey, Brussels, 1938.***

There were broadcast concerts by the *Band of Guides*, conducted by Arthur Prévost on August 3, 1935, December 1, 1935, February 9, 1936, May 25, 1936, October 23, 1936, December 11, 1937, February 25, 1938, July 8, 1938, July 17, 1938, July 29, 1938, November 13, 1938, December 4, 1938 and December 18, 1938.[166]

[166] *De Vlaamse Radio Gids*, 1935-1938 & Pieters, Francis, *De Koninklijke Muziekkapel van de Gidsen, Honderd jaar geluidsdragers*, Brussel, 2003, pp. 256-258.

On April 3, 1938 there was another broadcast concert by the *Band of the Grenadiers*, conducted by René De Ceuninck.[167]

10 h. h.: Concert donné par la Musique des Grenadiers, sous la direction du Capitaine De Ceuninck. Musique belge : La Brabançonne (Van Campenhout); Trois danses flamandes (J. Blockx) ; Danses vilageoises (Grétry); La bière du pays (Clesse).

10 h. 45 : Reprise du concert donné par la Musique des Grenadiers, sous la direction du Capitaine De Ceuninck : Marche militaire française (Camille Saint-Saëns); Jeux d'enfants (Georges Bizet); Marche des petits soldats de plomb (G.

11 h. 30 : Reprise du concert donné par la Musique des Grenadiers. Musique italienne : L'Italienne à Alger (Rossini); Valse de la Suite Sicilienne (Marinuzzi); Ballet des heures de La Gioconda (A. Ponchielli); La légende de la Piave (E. Marlo); Littoria Marcia (Marchesini).

A most interesting concert by the *Band of the Guides* at the Town Hall of Charleroi was broadcast on October 29, 1938.[168]

21 h. : Diffusion du grand concert de gala donné à l'occasion du Premier Congrès Culturel Wallon, depuis la grande salle de l'hôtel de ville de Charleroi avec le concours de la musique du 1er Régiment de Guides, dir. M. A. Prévost, et de M. A. Dumortier, pianiste, lauréat belge du Concours Ysaye 1938.

1. Œuvres pour orgue (J.-S. Bach) : a) Pastorale; b) Fantaisie et fugue en ut mineur; c) Passacaille; d) Toccata et fugue en si mineur.

2. L'Orchestre symphonique des Guides : a) Concert dans le goût théâtral (F. Couperin-Cortot); b) Prélude, ouverure et finale sur le nom Ysaye, pour piano et orchestre (Léon Jongen), soliste : M. André Dumortier.

3. La musique du 1er Guides : a) Petrouchka (Strawinsky); b) Préludes (Debussy); c) Daphnis et Chloé (Ravel); d) Italia (Casella).

**1939.**

Another noteworthy series of wind music radio concerts was broadcast on February 4 and 15 and on March 5 and 19, 1939, called "Hommage à Adolphe Sax" [Tribute to Adolphe Sax], to commemorate the 125th anniversary of the birth of the inventor. The five concerts (cf. p. 184) were introduced by composer Paul Gilson. The Guides Band performed *Dionysiaque*s by Florent Schmitt on February 15.

A concert by the *Band of the 4th Regiment of the Line*, conducted by Emile Brants, was broadcast on March 54, 1939.[169]

15.00 : Concert par la Musique du 4e Régiment de Ligne sous la direction du sous-lieutenant E. Brants : 1. Hymne national (Van Campenhout); 2. Les cols rouges, Marche (E. Brants); 3. Ternaete. Ouverture (L. Gasia); 4. A Bruges avec le sourire. Marche. (E. Brants) 5. Variations sous forme de danse (Suite) : a) Thème; b) Gavotte; c) Valse viennoise; d) Tango; e) Fox-trot; f) Danse populaire (Marcel Poot); 6. La Housarde. Suite de valses (L. Ganne); 7. Splendide. Marche (Martha Desaert).

16.00 : Reprise du concert par la Musique du 4e Régiment de Ligne sous la direction du sous-lieutenant E. Brants. 8. En avant ! (E. Brants); 9. Le carillonneur de Bruges. Ouverture. A. Grisar; 10. Mickey. Marche (Jef Maes); 11. Marche de la Fraternelle des 4e et 24e Régiments de Ligne (E. Brants); 12. Marche du 4e Régiment de Ligne (J. Muldermans).

[167] *La Nation Belge*, April 3, 1938, p. 11.
[168] *La Nation Belge*, October 29, 1939, p. 10.
[169] *La Nation Belge*, March 5, 1939, p. 10 & *Le Soir*, March 5, 1939, p. 10.

On June 26, 1939 a concert by the *Band of the Grenadiers*, conducted by René De Ceuninck, was broadcast.[170]

21 h. 40 : Concert donné par la Musique du Régiment des Grenadiers, sous la direction du Capitaine De Ceuninck : La Brabançonne (Van Campenhout); Marche lorraine (Louis Ganne); Ouv. de Tannhauser (Richard Wagner).

22 h. 10: Reprise du concert donné par la Musique du Régiment des Grenadiers : Marche des Fiançailles de Lohengrin (R. Wagner); (transcrip. Zielh); L'Apprenti sorcier (Dukas-Chomel); Marche des petits soldats de plomb (Pierné-Blément); Caprice italien (Tchaikowsky).

## 1940.

The second world war, once again disturbed the Belgian musical world.
From May 28, 1940 to September 2, 1944 the Belgian broadcasting was occupied and supervised by the Germans and was turned into **Sender Brüssel**. Most of the radio orchestras continued to work but after the war the (mostly voluntary) conductors got seriously into trouble, being considered as collaborators.

The musicians of the military bands stationed in the Brussels area, including the Guides Band, were gathered in the civilian *Musique Nationale / Nationale Muziekkapel* [National Band], conducted by Arthur Prevost, performing mainly in the frame of the philanthropic organization "Winter Help"[171] but did not participate in any radio program.

## 1944.




In September 1944 Belgium was liberated from the German oppression. Brussels was liberated on September 3 and 4. Once Brussels had been liberated the Belgian radio company INR/NIR started broadcasting again in an improvised studio at the Société Belge Radio-Électrique at 17:00 h. on September 4. To start the broadcast, they used some records of the Guides Band. So, once the war was over, the Belgian radio started officially with the *Brabançonne*, the *March of the Secret Army* (Genotte) and the *March of the 1st Guides Regiment* (Valentin Bender).

The first broadcast concert at Studio 4 on September 6 was also performed 'live' by the Guides Band!

The "Rapport 1944 - 46 de l'I.N.R." [1944-1946 Report of the Belgian Broadcasting INR/NIR] mentioned that 22 broadcast concerts were given by the Bands of the Guides (9 conducted resp. by René De Ceuninck and Franz Wangermée) and the Grenadiers (conducted by Simon Poulain) between and September 4, 1944 and December 31, 1946.
The *Guides Band* played 8 concerts for the benefit of the War Victims in 1945 and 5 charity concerts in 1946. Some of these public concerts at the Palais des Beaux-Arts in Brussels were for the benefit of the Belgian Red Cross. In 1947 Wangermée conducted five more broadcast concerts.

[170] *La Nation Belge*, June 26, 1939, p. 8.
[171] Pieters, Francis, *Second to None*, o.c. pp. 155-158.

When Simon Poulain became conductor of the Guides Band in 1948, the broadcast concerts became scarce, but gradually the recording sessions became more common than the broadcast concerts. [172]



**157.** ***René De Ceuninck.***



**158.** ***Franz Wangermée.***



**159.** ***Simon Poulain.***

[172] Pieters, Francis, *De Koninklijke Muziekkapel van de Gidsen, Honderd jaar geluidsdragers*, Brussels, 2003, pp. 253-262 & *La Musique Royale des Guides, Un siècle d'enregistrements*, Bruxelles, 2003, pp. 256-262.

# 2. Amateur Bands on the air.

## 1928.

Probably the first broadcasting of wind bands was the broadcast transmission by RADIO BELGIQUE (508,5 m) of the Band Contest for wind and fanfare bands organized by the society "Loisirs de l'Ouvrier" [The laborer's Spare Time] of the Province of Brabant at the Palais des Académies in Brussels on December 2, 1928.

No less than 7 bands participated: The Royal Brussels fanfare band *Cercle Instrumental*, conducted by Jules Blangenois, (cf. p. 105), the Brussels socialist wind band *Harmonie de la Maison du Peuple*, conducted by A. Andelhof[173], the fanfare band *Société Royale Union des Fanfares de Jette-Saint-Pierre*, conducted by Esteban Dax (cf. p. 107), the Brussels fanfare band *Royal Cercle Meyerbeer*, conducted by Jean Preckher (cf. p. 56, footnote 32), the *Fanfare Royale Phalange Instrumentale* of Halle, conducted by Jean Strauwen, the wind band *Harmonie Royale de Bergengalm* of Linkebeek, conducted by J. Backx, the *Fanfare Royale Philharmonique de Wavre*, conducted by Henri Séha, and the wind band *Harmonie Royale Sainte Cécile* of Halle, conducted by Raoul Beaumez.[174]

**RADIO-BELGIQUE : 508,5 mètres**

Radio-diffusion du Tournoi des Sociétés instrumentales de la Division d'Honneur, organisé par la Commission des « Loisirs de l'Ouvrier » de la province de Brabant, émise sous les auspices des journaux *La Meuse*, *L'Antenne* et *Hebdo-T.S.F.*, et donnée au Palais des Académies de Bruxelles :

14 h. : Fanfare Royale Cercle Instrumental de Bruxelles : a) Benvenuto Cellini, ouverture (Berlioz); b) 1880, ouverture (Labory); c) Rapsodie n. 1 (P. Gilson).

14 h. 30 : Harmonie de la Maison du Peuple de Bruxelles : a) Danses polovtziennes du Prince Igor (Borodine); b) Rapsodie (P. Gilson); c) Ouverture de Tannhauser (Wagner).

15 h. : Société Royale Union des Fanfares de Jette-Saint-Pierre : a) Variations (P. Gilson); b) Isa (P. Benoit); c) Marche triomphale (G. Parès).

15 h. 30 : Royal Cercle Meyerbeer, fanfare de Bruxelles : a) Carmen-Festivum, ouverture (Paul Gilson); b) Florum-Victoria, grande marche (J. Hecker); c) Linario, esquisse sur le drame lyrique (N. Daneau).

16 h. 30 : Fanfare Royale Phalange Instrumentale de Hal : a) Les Francs-Juges, ouverture (H. Berlioz); b) Rapsodie hongroise n. 2 (F. Liszt); c) Thyrsis, suite champêtre (J. Strauwen).

17 h. : Harmonie Royale de Bergkingalm de Linkebeek : a) Rollen, ouverture *dramatique* (G Parès); b) Le Roi des Aulnes, ouverture (P. Benoi); c) Thyrsis, suite champêtre (J. Strauwen).

17 h. 30 : Fanfare Royale Philharmonique de Wavre : a) Variations (P. Gilson); b) Benvenuto Cellini (H. Berlioz); c) Marche slave (Tchaikowsky).

18 h. : Harmonie Royale Sainte-Cécile de Hal : a) Rapsodie hongroise n. 2 (Liszt); Phèdre, ouverture (Massenet); c) Rédemption, poème (C Franck).

**RADIO-BELGIQUE : 508 m. 50.**

Radio-diffusion du TOURNOI DES SOCIETES INSTRUMENTALES de la division d'honneur, organisé par la Commission des Loisirs de l'Ouvrier de la province de Brabant. — Radio-diffusion émise sous les auspices du journal « La Meuse » et ses suppléments « L'Antenne » et « L'Hebdo T. S. F. », et donnée au Théâtre Flamand de Bruxelles.

13 h. 30 : La Fanfare royale « Cercle Instrumental », de Bruxelles. Directeur : M. Blangenois.

14 heures : Harmonie de la Maison du Peuple de Bruxelles. Directeur : M. A. Andelhof.

14 h. 30 : Société royale « Union des Fanfares », de Jette-St-Pierre. Directeur : E. Dax.

15 heures : Royal Cercle Meyerbeer, fanfare de Bruxelles. Directeur : J. Precker.

16 heures : Fanfare royale Phalange Instrumentale de Hal. Directeur : Jean Strauwen.

16 h. 30 : Harmonie royale de Bergengalm, de Linkebeek. Directeur : J. Backx.

17 heures : Fanfare royale philharmonique de Wavre. Directeur : H. Scha.

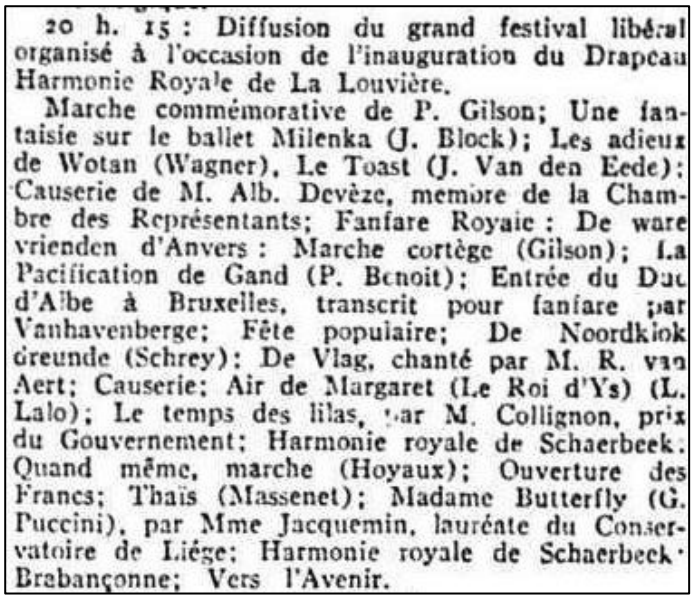
17 h. 30 : Harmonie royale Sainte-Cécile, de Hal. Directeur : R. Beaumez.

[173] Cf. Footnote 20, p. 41.

[174] *Le Soir*, December 2, 1928, p.5, *La Nation Belge*, December 2, 1928, p.5, *Le Journal de Charleroi*, December 2, 1928, p.3 & *Het Nieuws van den Dag*, December 2, 1928, p.4.

## 1929.

On March 19, 1929, Radio Belgique (511,9 m) broadcast the wind band festival at La Louvière, organized on the occasion of the inauguration of the new standard of the local *Harmonie Royale*.[175] Next to the latter, the royal fanfare band *De Ware Vrienden* of Antwerp and the *Harmonie Royale de Schaerbeek* participated in the festival concert, interrupted by lectures and vocal intermezzi.

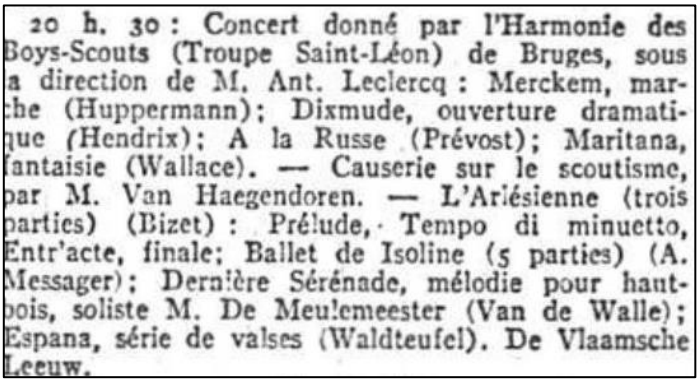


20 h. 15 : Diffusion du grand festival libéral organisé à l'occasion de l'inauguration du Drapeau Harmonie Royale de La Louvière.

Marche commémorative de P. Gilson; Une fantaisie sur le ballet Milenka (J. Block); Les adieux de Wotan (Wagner), Le Toast (J. Van den Eede); Causerie de M. Alb. Devèze, membre de la Chambre des Représentants; Fanfare Royale : De ware vrienden d'Anvers : Marche cortège (Gilson); La Pacification de Gand (P. Benoit); Entrée du Duc d'Albe à Bruxelles, transcrit pour fanfare par Vanhavenberge; Fête populaire; De Noordkloek greunde (Schrey); De Vlag, chanté par M. R. van Aert; Causerie; Air de Margaret (Le Roi d'Ys) (L. Lalo); Le temps des lilas, par M. Collignon, prix du Gouvernement; Harmonie royale de Schaerbeek: Quand même, marche (Hoyaux); Ouverture des Francs; Thaïs (Massenet); Madame Butterfly (G. Puccini), par Mme Jacquemin, lauréate du Conservatoire de Liége; Harmonie royale de Schaerbeek: Brabançonne; Vers l'Avenir.

## 1930.

The Flemish catholic radio station Velthem/Leuven (339m)[176] broadcast a concert by the *Boy Scouts Wind Band Sint Leo* of Bruges[177] on July 13, 1930.[178]



20 h. 30 : Concert donné par l'Harmonie des Boys-Scouts (Troupe Saint-Léon) de Bruges, sous la direction de M. Ant. Leclercq : Merckem, marche (Huppermann); Dixmude, ouverture dramatique (Hendrix); A la Russe (Prévost); Maritana, fantaisie (Wallace). — Causerie sur le scoutisme, par M. Van Haegendoren. — L'Arlésienne (trois parties) (Bizet) : Prélude, Tempo di minuetto, Entr'acte, finale; Ballet de Isoline (5 parties) (A. Messager); Dernière Sérénade, mélodie pour hautbois, soliste M. De Meulemeester (Van de Walle); Espana, série de valses (Waldteufel). De Vlaamsche Leeuw.

[175] *La Nation Belge*, March 19, 1929, p. 5.

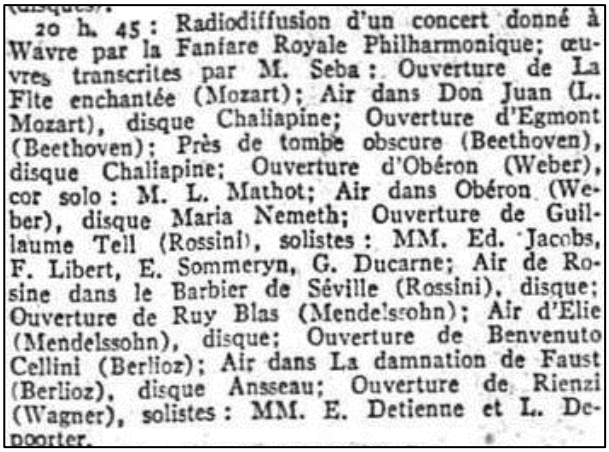
[176] In 1928, two transmitting stations of 15 kW each were established at Veltem (near Leuven). The Dutch-language broadcaster was assigned the wavelength 338.20 meters (887 kHz) and the French-language broadcaster was housed at 508.50 meters (590 kHz).

[177] Cf. p. 264. This band was still active in 2024.

[178] *La Nation Belge*, July 13, 1930, p. 5.

## 1931.

On June 5, 1931 there was a I.N.R. broadcast concert by the Fanfare *Royale Philharmonique de Wavre*[179], conducted by Henri Séha, with a program of transcriptions by Séha.[180]



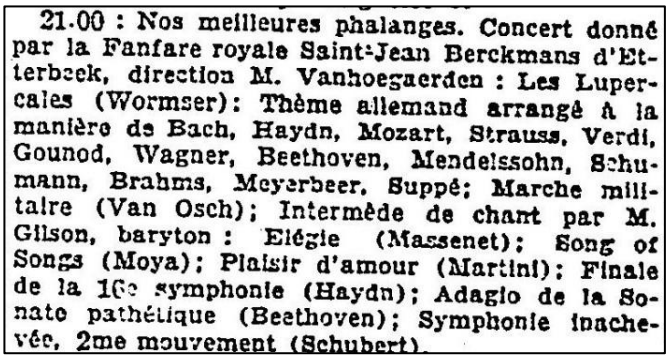
20 h. 45 : Radiodiffusion d'un concert donné à Wavre par la Fanfare Royale Philharmonique; œuvres transcrites par M. Seba : Ouverture de La Fite enchantée (Mozart); Air dans Don Juan (L. Mozart), disque Chaliapine; Ouverture d'Egmont (Beethoven); Près de tombe obscure (Beethoven), disque Chaliapine; Ouverture d'Obéron (Weber), cor solo : M. L. Mathot; Air dans Obéron (Weber), disque Maria Nemeth; Ouverture de Guillaume Tell (Rossini), solistes : MM. Ed. Jacobs, F. Libert, E. Sommeryn, G. Ducarne; Air de Rosine dans le Barbier de Séville (Rossini), disque; Ouverture de Ruy Blas (Mendelssohn); Air d'Elie (Mendelssohn), disque; Ouverture de Benvenuto Cellini (Berlioz); Air dans La damnation de Faust (Berlioz), disque Ansseau; Ouverture de Rienzi (Wagner), solistes : MM. E. Detienne et L. Deporter.

## 1932.

The local Walloon broadcasting station BINCHE (221 m) programmed broadcasting transmissions of a concert by the *Royale Harmonie de Frameries*[181] on July 10, 1937[182], a concert by the *Fanfare Royale de Monceau-sur-Sambre* on July 21, 1932[183] and a concert of the *Royale Philharmonique de Quiévrain*[184] on August 10, 1932.[185]

## 1933.

On January 24, 1933 there was a I.N.R. broadcast concert by the *Royal Fanfare Band Saint-Jean Berchmans* of the Brussels suburb Etterbeek. The program was entitled "Nos meilleures phalanges" [Our best bands].[186]



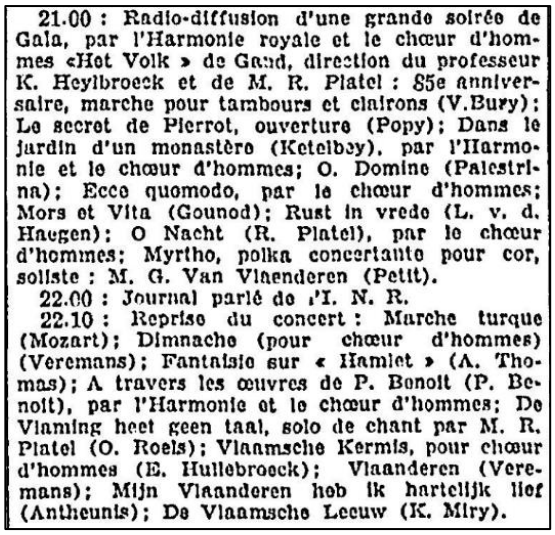
21.00 : Nos meilleures phalanges. Concert donné par la Fanfare royale Saint-Jean Berckmans d'Etterbeek, direction M. Vanhoegaerden : Les Lupercales (Wormser): Thème allemand arrangé à la manière de Bach, Haydn, Mozart, Strauss, Verdi, Gounod, Wagner, Beethoven, Mendelssohn, Schumann, Brahms, Meyerbeer, Suppé; Marche militaire (Van Osch); Intermède de chant par M. Gilson, baryton : Elégie (Massenet); Song of Songs (Moya); Plaisir d'amour (Martini); Finale de la 16e symphonie (Haydn); Adagio de la Sonate pathétique (Beethoven); Symphonie inachevée, 2me mouvement (Schubert).

On February 23, 1933 there was a N.I.R. broadcast concert played by the wind band of the *Scouts Sint Leo of Bruges* and an I.N.R. broadcast concert by the *Fanfare de Quaregnon* and the *Fanfare de Hornu*. [187]

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[179] *The Société Philharmonique of Wavre* was founded in 1850.
[180] *Le Soir*, June 5, 1931, p. 7 & *La Nation Belge*, June 5, 1931, p. 5.
[181] The *Harmonie de Frameries* was founded in 1849.
[182] *La Nation Belge*, July 10, 1932, p. 7.
[183] *Le Soir*, July 21, 1932, p. 6.
[184] The *Société Philharmonique of Quiévrain* was founded in 1822.
[185] *La Nation Belge*, August 7, 1932, p. 8.
[186] *Le Soir*, January 24, 1933, p. 6.
[187] *Le Soir*, February 23, 1933, p. 8.

On March 2, 1933 the N.I.R. broadcast a gala concert[188] performed by the Ghent Royal Wind Band *Het Volk*, conducted by Karel Heylbroeck.[189]



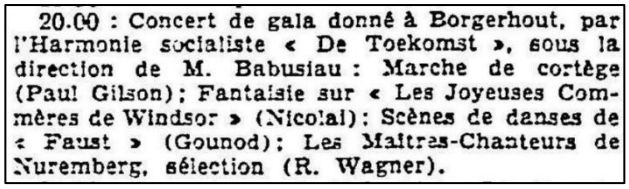
21.00 : Radio-diffusion d'une grande soirée de Gala, par l'Harmonie royale et le chœur d'hommes «Het Volk » de Gand, direction du professeur K. Heylbroeck et de M. R. Platel : 85e anniversaire, marche pour tambours et clairons (V.Bury); Le secret de Pierrot, ouverture (Popy); Dans le jardin d'un monastère (Ketelbey), par l'Harmonie et le chœur d'hommes; O. Domine (Palestrina); Ecce quomodo, par le chœur d'hommes; Mors et Vita (Gounod); Rust in vrede (L. v. d. Haegen); O Nacht (R. Platel), par le chœur d'hommes; Myrtho, polka concertante pour cor, soliste : M. G. Van Vlaenderen (Petit).

22.00 : Journal parlé de l'I. N. R.

22.10 : Reprise du concert : Marche turque (Mozart); Dimnache (pour chœur d'hommes) (Veremans); Fantaisie sur « Hamlet » (A. Thomas); A travers les œuvres de P. Benoit (P. Benoit), par l'Harmonie et le chœur d'hommes; De Vlaming heet geen taal, solo de chant par M. R. Platel (O. Roels); Vlaamsche Kermis, pour chœur d'hommes (E. Hullebroeck); Vlaanderen (Veremans); Mijn Vlaanderen heb ik hartelijk lief (Antheunis); De Vlaamsche Leeuw (K. Miry).

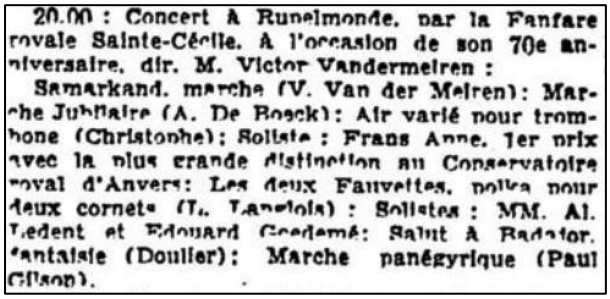
On March 14, 1933 there was a live concert at the Festival Hall of Mechelen broadcast by the N.I.R. which included several pieces performed by the Antwerp Socialist Wind Band *De Werker* [The Laborer], conducted by the composer Jef Maes.[190]

On April 4, 1933 there was a N.I.R. broadcast concert by the socialist wind band *De Toekomst* [The Future] of the Antwerp suburb Borgerhout.[191]



20.00 : Concert de gala donné à Borgerhout, par l'Harmonie socialiste « De Toekomst », sous la direction de M. Babusiau : Marche de cortège (Paul Gilson); Fantaisie sur « Les Joyeuses Commères de Windsor » (Nicolai); Scènes de danses de « Faust » (Gounod); Les Maîtres-Chanteurs de Nuremberg, sélection (R. Wagner).

On April 10, 1933 there was a live broadcast concert by the Royal Fanfare Band *Saint Cecilia* of Rupelmonde, conducted by Victor Vandermeiren.[192]



20.00 : Concert à Rupelmonde, par la Fanfare royale Sainte-Cécile. A l'occasion de son 70e anniversaire, dir. M. Victor Vandermeiren :

Samarkand, marche (V. Van der Meiren); Marche Jubilaire (A. De Roeck); Air varié pour trombone (Christophe); Soliste : Frans Anne, 1er prix avec la plus grande distinction au Conservatoire royal d'Anvers; Les deux Fauvettes, polka pour deux cornets (L. Lapeiois) : Solistes : MM. Al. Ledent et Edouard Goedemé; Saint à Radator, fantaisie (Doulier); Marche panégyrique (Paul Gilson).

[188] *Le Soir*, March 2, 1933, p. 6.

[189] Charles Heylbroeck (1872 – 1945) was a Belgian horn player and professor at the Conservatory of Ghent. He had been a key figure of the Belgian French horn school, and one of the most influential European horn players of the 20th century.

[190] *Le Soir*, March 14, 1933, p. 6.

[191] *Le Soir*, April 4, 1933, p .7.

[192] *Le Soir*, April 10, 1933, p. 7.

On April 17, 1933 the N.I.R. broadcast live a concert at the El Bardo Hall in Antwerp; several pieces were performed by the Royal Liberal Wind Band *Édouard Pécher*, conducted by J. Schramm.[193]

On December 14, 1933 there was a broadcast concert by the Royal Catholic Fanfare Band *De Vereenigde Vrienden* of Hemiksem, conducted by Jan Haderman.[194]

20.00: Concert par la Fanfare catholique royale « Vereenigde Vrienden », d'Hemixem, sous la direction de Jan Hadermann : De Vereenigde Vrienden, marche (Louis Meeus); Ouverture du « Calife de Bagdad » (Boëldieu), arr. de Th. Rottier; Le Retour au Pays, fantaisie descriptive (Paul Gilson); Iowa, marche (Louis Meeus); Récital de piano, par M. C. Hadermann: a) Impromptu en mi bémol, op. 90, n. 2 (Schubert); b) Danses espagnoles (Albeniz); Intermède de chant par M. Edw. De Decker, basse de l'Opéra royal flamand à Anvers

21.15: Reprise du concert : Cavala, marche (L. Meeus); Roses du Midi, valse (Strauss), arr. J. Blangenois; Pick-Up, marche (Louis Meeus); De Vlaamsche Leeuw (K. Miry).

Apparently, the Flemish speaking N.I.R. tried to invite bands of all political tendencies.

## 1934 -1935

No broadcast concert of a Belgian amateur band is to be found in the programs of both the French and Flemish speaking radio stations.

Towards the end of 1935 the INR/NIR tried to establish a system to broadcast regularly concerts by wind bands, fanfare band, symphony orchestras and choirs. The radio company set up a list of prominent musical societies which would be invited several times a year. The list of bands boasted, next to the military bands, the *Phalange Artistique* of Halle and several bands from the Borinage area.[195]



**160.** ***Sint-Martinsfanfare Halle , October 1929.***

[193] *Le Soir*, April 17, 1933, p. 7.
[194] *Le Soir*, December 14, 1933, p. 7.
[195] Clément, Raymond, *100 Jaar Koninklijke St. Martinusfanfare Halle*, Halle, 1982, p. 46.

## 1936.

On February 2, 1936 a concert by the *Phalange Artistique* of Halle, conductor Jean Strauwen, was broadcast by the N.I.R.[196] This was made possible as Jan Boon, general manager of the radio station was a native of Halle!



«PHALANCE INSTRUMENTALE»

VAN HALLE

De Koninklijke Fanfare «Phalange Instrumentale» van Halle, bestaande uit 85 uitvoerders, onder leiding bvan den h. Jean Strauwen, zal op Zondag 2 Februari, te 17 uur een concert geven voor de micro van den Vlaamschen N.I.R.-zender.

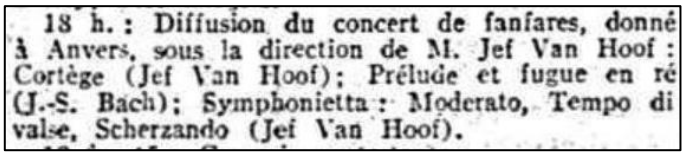
Het programma van dit concert, dat werken vermeldt van Saint-Saëns, Beethoven, Berlioz, Max Bruch en Peter Benoit, wordt besloten met een compositie van Jean Strauwen, getiteld: «Napolitaansch feest, tarantella».

[The Royal Fanfare Band "Phalange Instrumentale" of Halle, boasting 85 performers, conducted by M. Jean Strauwen, will play a concert in front of the microphone of the Flemish N.I.R. Broadcast on Sunday February 2 at 5 p.m. The program of this concert which includes compositions by Saint-Saëns, Beethoven, Berlioz, Max Bruch and Peter Benoit will conclude with a composition by Jean Strauwen, called "Neapolitan Festival, Tarantella".]



● 17 h. : Concert par la « Phalange Instrumentale de Hal », dir. J. Strauwen : Occident et Orient (Saint-Saëns); 1er Allegro de la Symphonie Pastorale (Beethoven); Ouvert. des « Francs-Juges » (Berlioz); Entr'acte de « Charlotte Corday » (Benoit); Fête napolitaine, tarentelle (Strauwen).

A concert by the *Antwerps Koperensemble* [Antwerp Brass Ensemble], conducted by Jef Van Hoof (cf. p. 109), was broadcast on February 19, 1936.[197]



18 h.: Diffusion du concert de fanfares, donné à Anvers, sous la direction de M. Jef Van Hoof : Cortège (Jef Van Hoof); Prélude et fugue en ré (J.-S. Bach); Symphonietta : Moderato, Tempo di valse, Scherzando (Jef Van Hoof).

On June 15, 1936 a concert by the Antwerp band *De Broederband*, conducted by Alphonse Courtain, was broadcast.[198]



21.— Koncert gegeven te Antwerpen door de Kon. Fanfare «De Broederband» van Antwerpen, onder leiding van M. Courtain. 1. Marsch van het 12e linieregiment 2. De beide blinden (Méhul). 3. Zangintermezzo door Mej. Zosia Heyman. 4. Tartarin de Tarascon (Marcel Poot). 5. Triumfator. Wals (Van Dijck). 6. Zang intermezoo door Mej. Zosia Heyman. 7. Hwaïaansche rhapsodie (Gilson). 8. Fransche militaire marsch (St. Saëns).

[196] *Het Handelsblad*, February 2, 1936, p. 8 & *La Dernière Heure*, February 2, 1936, p. 6.
[197] *La Nation Belge*, February 19, 1936, p. 4 & *Het Handelsblad*, February 19, 1936, p. 9.
[198] *La Nation Belge*, June 15, 1936, p. 4, *Le Soir*, June 15, 1936, p. 9 and *Het Handelsblad*, June 15, 1936, p. 3.

On November 30, 1936 there was broadcast concert by the *Société Royale Philharmonique de Wavre*.[199]

## 1937.

On February 28, 1937 there was the broadcast of a concert by the *Fanfare Royale Les Amis Réunis* of Wavre, conducted by Jules Blangenois.[200]

## 1938.

There was another N.I.R. broadcast concert by the Antwerp Royal Fanfare Band *De Broederband*, conducted by H. Rimbout, on February 13, 1938.[201]

15.30 : Concert par la Fanfare royale « De Broederband », dir. M. Rimbout : Marche commémorative (Paul Gilson); Ouverture de « Cavalerie Légère » (Von Suppé); Largo (Haendel); Tartarin de Tarascon (Marcel Poot), d'après le chef-dœuvre d'Alphonse Daudet; Série de valses dans le style viennois (XX.); Marche de la gendarmerie (Arthur Prévost).

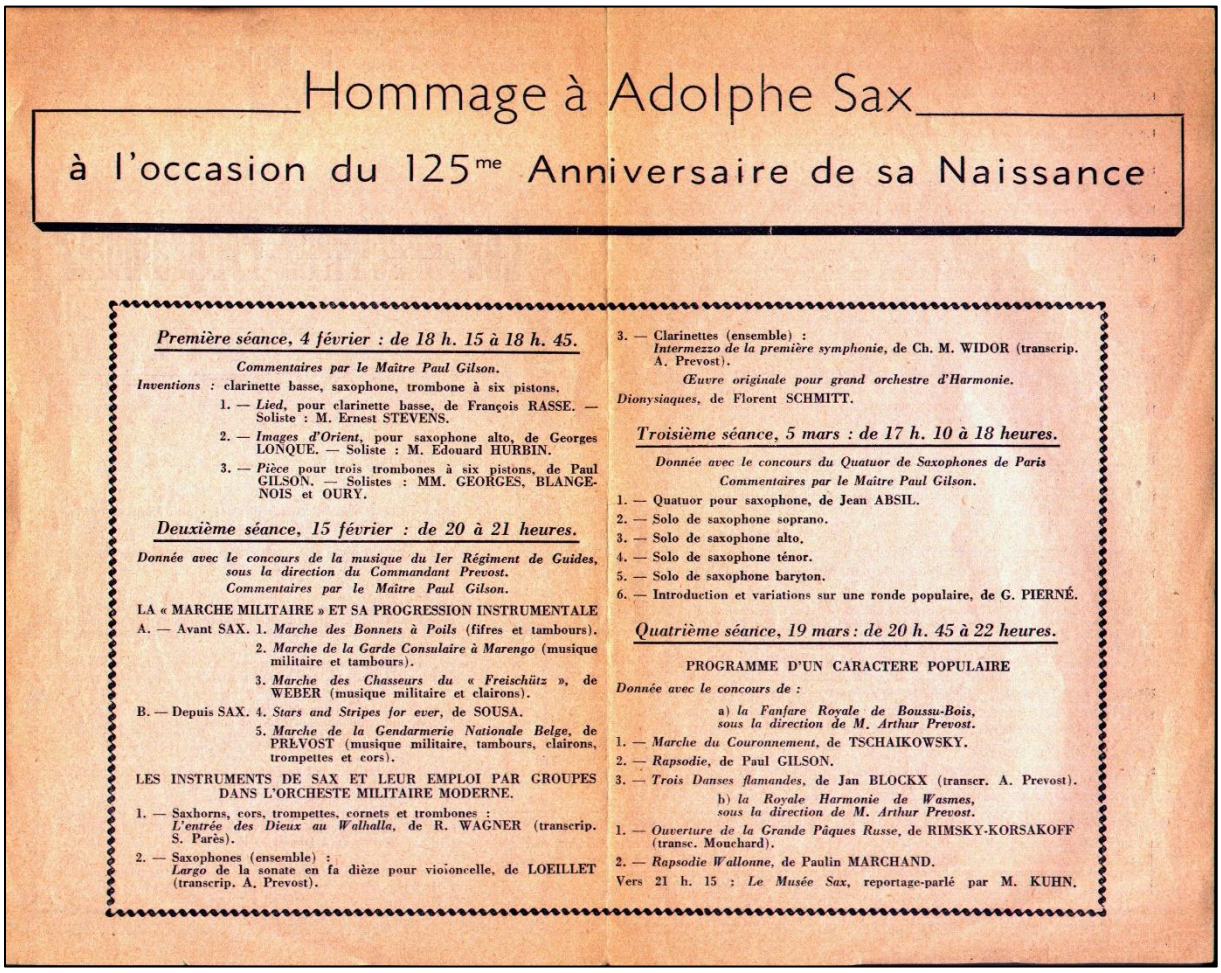


**161.** ***The Fanfare De Broederband playing a serenade in front of the offices of the Brussels newspaper "Le Soir" on August 20, 1939.***

## 1939.

The program of *Hommage à Adolphe Sax* [Tribute to Adolphe Sax] of March 19, 1939 was performed by two excellent amateur bands *Fanfare Royale de Boussu-Bois* and *Royale Harmonie de Wasmes* both also conducted by Arthur Prevost.[202]

[199] *Le Soir*, November 30, 1936, p. 4.
[200] *Le Soir*, February 28, 1937, p. 8 and *Vers l'Avenir*, February 28, 1937, p. 10.
[201] *Le Soir*, February 13, 1938, p. 9.
[202] *Le Soir*, March 19, 1939, p. 8.



Hommage à Adolphe Sax

à l'occasion du 125me Anniversaire de sa Naissance

*Première séance, 4 février : de 18 h. 15 à 18 h. 45.*

*Commentaires par le Maître Paul Gilson.*

*Inventions* : clarinette basse, saxophone, trombone à six pistons.

1. — *Lied*, pour clarinette basse, de François RASSE. — Soliste : M. Ernest STEVENS.
2. — *Images d'Orient*, pour saxophone alto, de Georges LONQUE. — Soliste : M. Edouard HURBIN.
3. — *Pièce* pour trois trombones à six pistons, de Paul GILSON. — Solistes : MM. GEORGES, BLANGENOIS et OURY.

*Deuxième séance, 15 février : de 20 à 21 heures.*

*Donnée avec le concours de la musique du Ier Régiment de Guides, sous la direction du Commandant Prevost.*

*Commentaires par le Maître Paul Gilson.*

LA « MARCHE MILITAIRE » ET SA PROGRESSION INSTRUMENTALE

A. — Avant SAX. 1. *Marche des Bonnets à Poils* (fifres et tambours).

2. *Marche de la Garde Consulaire à Marengo* (musique militaire et tambours).

3. *Marche des Chasseurs du « Freischütz »*, de WEBER (musique militaire et clairons).

B. — Depuis SAX. 4. *Stars and Stripes for ever*, de SOUSA.

5. *Marche de la Gendarmerie Nationale Belge*, de PREVOST (musique militaire, tambours, clairons, trompettes et cors).

LES INSTRUMENTS DE SAX ET LEUR EMPLOI PAR GROUPES DANS L'ORCHESTE MILITAIRE MODERNE.

1. — Saxhorns, cors, trompettes, cornets et trombones : *L'entrée des Dieux au Walhalla*, de R. WAGNER (transcrip. S. Parès).
2. — Saxophones (ensemble) : *Largo* de la sonate en fa dièze pour violoncelle, de LOEILLET (transcrip. A. Prevost).
3. — Clarinettes (ensemble) : *Intermezzo de la première symphonie*, de Ch. M. WIDOR (transcrip. A. Prevost).

*Œuvre originale pour grand orchestre d'Harmonie.*

*Dionysiaques*, de Florent SCHMITT.

*Troisième séance, 5 mars : de 17 h. 10 à 18 heures.*

*Donnée avec le concours du Quatuor de Saxophones de Paris*

*Commentaires par le Maître Paul Gilson.*

1. — Quatuor pour saxophone, de Jean ABSIL.
2. — Solo de saxophone soprano.
3. — Solo de saxophone alto.
4. — Solo de saxophone ténor.
5. — Solo de saxophone baryton.
6. — Introduction et variations sur une ronde populaire, de G. PIERNÉ.

*Quatrième séance, 19 mars : de 20 h. 45 à 22 heures.*

PROGRAMME D'UN CARACTERE POPULAIRE

*Donnée avec le concours de :*

a) *la Fanfare Royale de Boussu-Bois, sous la direction de M. Arthur Prevost.*

1. — *Marche du Couronnement*, de TSCHAIKOWSKY.
2. — *Rapsodie*, de Paul GILSON.
3. — *Trois Danses flamandes*, de Jan BLOCKX (transcr. A. Prevost).

b) *la Royale Harmonie de Wasmes, sous la direction de M. Arthur Prevost.*

1. — *Ouverture de la Grande Pâques Russe*, de RIMSKY-KORSAKOFF (transc. Mouchard).
2. — *Rapsodie Wallonne*, de Paulin MARCHAND.

Vers 21 h. 15 : *Le Musée Sax*, reportage-parlé par M. KUHN.

A concert of the *Harmonie Sint-Cecilia* of Halle was broadcast on July 16, 1939.

## 1940.

Another concert of the *Harmonie Sint-Cecilia* of Halle was broadcast on May 2, 1940.[203] This concert had been delayed from March to July after an intervention of Jan Boon, director of the broadcasting company and native of Halle, as he wanted that both bands of Halle should have the same opportunities. So, the fanfare band of Halle *Sint Martinus* was invited to give a broadcast concert on April 21, 1940.[204]

On May 5, 1940 there was an I.N.R. broadcast concert by the *Fanfare Ouvrière L'Avenir* of Frameries.[205] On May 10, 1940 there was an N.I.R. broadcast concert by the *Fanfare Royale Les Blancs* of Soignies.[206]

During the war neither (dissolved) military bands nor amateur bands were broadcast by the German *Sender Brüssel*.

After the war, several concerts by amateur bands were broadcast. One of the first was a concert broadcast by the Flemish Radio by the *Sint-Martinusfanfare* of Halle, conducted by Jean Strauwen on September 23, 1944. This band was to play more broadcast concerts in 1946, 1948 and 1950.[207].

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[203] François, Peter, *Servais! fils de l'harmonie. De familie Servais en de Halse Harmonie*, Halle, 2015, p. 133.

[204] Walschot, L., "Geschiedenis van de Koninklijke Harmonie Sint-Cecilia uit Halle" in *Verhandelingen Koninklijke Geschied & Oudheidkundige Kring Halle*, nr. 19, 1982, p. 101.

[205] *Vers L'Avenir*, May 5, 1940, p. 7.

[206] *La Wallonie*, May 10, 1940, p. 2.

[207] Clément, Raymond, o.c., p. 50.

## Q. WIND BANDS RECORDINGS.

The Belgian wind bands were also eager to benefit of the new recording systems enabling to immortalize their performances on the appearing commercial sound carriers.
It seemed evident that the military bands, being mainly professional ensembles were the pioneers of this new sound propagator. The Band of the Guides recorded the first Belgian band cylinders and 78 rpm records but were soon followed by some other military bands and some rare amateur bands.

### THE MILITARY BANDS.

#### CYLINDERS.

The European branch of Edison's National Phonograph Ce Ltd had a branch in Brussels which produced cylinders. For this branch (Division of Edison Cylinders) the Guides Band recorded a series of cylinders, although the Band had already recorded some 78 rpm records previously. Both sound storage media were known to be competitors in the early twentieth century.
A significant problem of the cylinders was the short length of the cylinders, only 2 minutes. This necessarily narrowed the field of the selections that could be recorded including marches, sentimental ballads, minstrel dialect songs, hymns and comic monologues.
Another problem was the absence of a mass method of duplicating cylinders, so most often, performers had to repeat their performances when recording in order to produce a quantity of cylinders. This was not only time-consuming, but costly.
Finally the cylinder was replaced by the flat discs (78 rpm records).
The 1908 catalogue 'Cylindres Edison 1908' (National Phonograph Co. Ltd, Brussels) listed over thirty cylinders by the Guides Band, called *Premier Régiment des Guides*, conducted by Léon Walpot, recorded between 1904 and 1907 .[208]




The recorded repertoire was limited to short dances and marches, some piccolo or cornet solos, which were certainly not the principal feature of the Guides' repertoire (as the concert programs testify)! Moreover almost all acoustic recordings (all recordings before 1925 when the electrical recording was introduced) were realized with a limited group of usually 12 to 15 musicians!

[208] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, p. 454.

78 rpm RECORDS.

## The Guides Band.

Between 1901 and 1910 the Guides Band, conducted by Léon Walpot, recorded numerous 78 rpm records for various record companies including Gramophone, Zonophone, Parlophone, Lyrophon, Odéon, Dutreih, Favorite, Chantal and Da Capo. Several were produced in France and in Germany.[209]



















It lasted almost twenty years before the Guides Band produced records again.




[209] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 455-465.




In 1928 the recording procedures had become electrical and the complete symphonic band it was to be heard on the new records issued by the His Master's Voice record company.

The very first record issued **HMV D 1495** containing Persian *Dances from La Kovantchina* (Modest Mussorgsky/transcription Dan Godfrey) and *Offertoire pour la Messe de Minuit* (César Franck/transcription A. Prevost) was advertised in London in 1928 and issued in Great Britain and the USA.

In September 1929 a series of records by the Band of the Guides, conducted by Prevost, was recorded in Brussels and issued on both the His Master's Voice and the Compagnie Française du Gramophone labels.

Between 1935 and 1944, the Band issued records on several labels: PAN, COLUMBIA, STUDIO DISQUE and the Belgian brand OLYMPIA.[210]















[210] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 465- 474.

Also several other military bands were recorded on 78 rpm records.

## The Band of the Grenadiers.

Conducted by Clovis Lecail.[211]

The ZONOPHONE records catalogue (Brussels 1901-1902) mentioned the band on the record labels as *Musique des Grenadiers Belges* and in the catalogue as *Grenadiers Belges Régiment Bruxelles (C-military).*






10" acoustical recordings.

745 Marche des Carabiniers Belges
746 Marche des Grenadiers Belges (C. Bender)
747 Marche de Bruxelles-Kermesse[212]
748 La Brabançonne (François van Campenhout/C. Rogier)
749 Marche des Grenadiers Belges (C. Bender)
750 Avec aplomb – Marche (R. Vollstedt)[213]
751 Marche du 8ème Chasseurs
752 Osman Pacha - Marche[214]
753 Rose-Mousseuse – Schottisch
754 Bleu d'azur – Valse
755 Violetta – Polka-Mazurka

X-281 Marche des Carabiniers Belges
X-282 Avec aplomb – Marche (R. Vollstedt)
X-283 Marche des Grenadiers Belges (C. Bender)
X-284 Marche des Guides (A.Quinet)
X-285 Marche de Bruxelles-Kermesse
X-287 Rose-Mousseuse – Schottisch
X-288 Bleu d'azur – Valse
X-289 Polka-Carnaval

The band started recording again in May 1929, this time for the ODEON label. The Band was mentioned on the record labels as *Musique Royale des Grenadiers Belges*, direction Capitaine V. Bury, Inspecteur des Musiques de l'Armée [Royal Belgian Grenadiers Band, conducted by Valéry Bury, Inspector of the Army Bands]
Valéry Bury conducted the Band of the Grenadiers from 1920 to 1932 and was Inspector of the Army Bands from 1927 to 1932 (cf. p. 94) .

Some twenty 10 inch. double-sided 78 rpm records were released on the French ODEON label. The pieces recorded were mainly marches.[215]

Some records were also labelled as performed by the *Orchestre Militaire Parlophone*.

[211] Cf. Part I, p. 460.
[212] The *Marche Officielle de Bruxelles-Kermesse 1897* was composed by Lanciani.
[213] The German composer Robert Vollstedt (1854-1919) composed this march originally called *Schneidig*.
[214] The *Osman Pascha Marche* was composed by the Italian bandmaster and composer Callisto Guatelli (Parma, 1819 – Istanbul, 1899), called Pascha Guatelli.
[215] Pieters, Francis, *The Belgian Grenadiers Band*, https://www.amrg-vkmg.be/publications/?lang=en, pp. 93-97.

Conducted by Valéry Bury




- Marche du 4ème Régiment de Ligne (Muldermans)
- Marche du 5ème Régiment de Ligne (Lecail) ODEON A 163581

- 3ème Fantaisie (P. Benoit)
- Rubens Marche (P. Benoit) Orchestre ODEON A 163474

- Pax (J.-E. Strauwen)
- 1930 (O. Filsfils) ODEON A 163549

- Marche des Troupes de Transmission (Gasia) - avec clairons
- Marche de l'Aéronautique (H. Rimbaut) ODEON A 163576

- Marche du 24ème Régiment de Ligne (V. Bury)
- Marche du 1er Régiment de Chasseurs à Pied (K. Muldermans) ODEON A 163574

- Marche du 22ème Régiment de Ligne (X) – avec clairons et tambours
- Marche du 6ème Régiment de Chasseurs à Pied (Graindorge) ODEON A 163577

- Marche du 4ème Régiment des Carabiniers – avec clairons (R. De Ceuninck)
- Marche du 3ème Régiment des Carabiniers (E. Walnier) ODEON - A 163578

- Marche du 4ème Chasseurs à Pied (F. Aveau)
- Marche du 20ème Régiment de Ligne (Verhaeghe) ODEON A 163580

- Marche du 23ème Régiment de Ligne (Moreau)
- Boum ! Ça y est! (V. Bury) ) ODEON A 163584

- Marche des Rubaniers (V. Bury)
- Marche du 22ème Régiment de Chasseurs à Pied (Humblet) ) ODEON A 163625




- Patria Belgica – Marche patriotique (Labory)
- Vers l'Avenir (F.A. Gevaert) ) ODEON A 165655

- Le Trompette Amoureux - Polka marche (L. Walpot)
- La Marche des Guides (V. Bender) ) ODEON A 165656

- Rêverie : 3ème Fantasia (Peter Benoit)
- Sabre et Lance – Valse pour 2 trompettes (F. Andrieu) ) ODEON A 165657

- Prince Léopold -Marche Militaire (V. Bury)
- Marche du Régiment des Grenadiers (C. Bender) ) ODEON A 165658

- Souvenir d'Amérique - pour clarinette (Assemeyer) Soliste: M. Piette.
- Le Rossignol de l'Opéra (E. Damaré) – Soliste : M. Lambrée. ODEON A 165659

- Les Mitrailleurs (V. Bury) – avec clairons
- Marche de la Marine Royale Italienne – avec trompettes ) ODEON A 165662

- Marche des Carabiniers (V. Turine) – avec clairons
- Passchendael – Marche Militaire (Gasia) ) ODEON A 165663

- Les Grenadiers de la Vieille Garde de Waterloo (C. Eustace)
- Marengo – Marche de la Garde Consulaire (Furgeot) ) ODEON A 165664

## The Band of the 2nd Regiment of the Line.

Conductor Simon Poulain

+ The trumpeters of the 1st Artillery Regiment
- *Marche du 1er Régiment d'Artillerie* (S. Poulain)
- *Marche du 3ème Régiment de Lanciers* (Delplace)
REGINA F 2532




- *Marche du Service de Santé* (De Ceuninck)
- *Fanfare d'Honneur* (Poulain)
REGINA F5133.

## The Band of the 5th Regiment of the Line.

Conductor Gustave Genotte

- *Mars van Radio Antwerpen* (Genotte)
- *Mars van het 5de Linie* (Lecail)
TELEFUNKEN TEL 50026

- *Salut au 85ème* (Petit)
COLUMBIA Col DF 610

## The Band of the 8th Regiment of the Line.

Conductor Mathieu Spoel




- Marche du 8ème de Ligne (Degrez)
- Marche des Grenadiers (C. Bender)
EDISON BELL RADIO F382

- *Marche du 2ème Carabiniers* (Prevost)
- *Marche du 18ème de Ligne* (Courtain)
ODEON 163596

- *Mes Adieux au 8ème* (Spoel)
- *Marche des Invalides Prévoyants* (Spoel)
RADIO SCHAERBEECK RP 101

With the vocal quintet of the Army Museum
- *Mars van het 24ste Linie* (Bury)
- *Marche du 1er Chasseurs à Pied* (Muldermans)
MAGIC A136574

With the vocal quintet of the Army Museum
- *Mars van het 7de Linie* (Martin)
- *Mars van het 15de Linie* (Lefèbvre)
ODEON 17 5400

With the vocal quintet of the Army Museum
- *Pays de Charleroi* (Canivez)
- *Le Doudou* (x)
ODEON A 163573




Conductor Gustave De Roeck

- *Le Drapeau de Saint Louis*
SOBEDY SB 15.549

# The Band of the 9th Regiment of the Line.

Conductor Arthur Depestel




- Marche du 15ème Régiment de Ligne (Lefèbvre)
HOMOCORD F4 55268

- Marche du 18ème Régiment de Ligne (Courtain)
HOMOCORD F4 55269

- Marche du 5ème Régiment de Ligne (Lecail)
- Marche du 7ème Régiment de Ligne (Martin)
HOMOCORD F4 55285

- Marche du 12ème Régiment de Ligne (Daudenard)
- Marche du 1er Régiment de Carabiniers (Turine)
HOMOCORD F4 55287

- Marche du 19ème Régiment de Ligne (Etienne)
- Marche du 20ème Régiment de Ligne (Verhaeghe)
HOMOCORD F4 55289

- Marche du 3ème Régiment de Carabiniers (Walnier)
- Marche du 4ème Régiment de Carabiniers (De Ceuninck)
HOMOCORD F4 55293

- Marche du 3ème Régiment de Ligne (Steenebrugen)
HOMOCORD F 55326

- Marche du 6ème Régiment de Ligne (Delaet)
HOMOCORD HB4 59005

- Marche du 17ème Régiment de Ligne (Honnay)
HOMOCORD HB4 59008

-- Marche du 22ème Régiment de Ligne (Moortgat)
HOMOCORD HB4 59010




- Marche du 2ème Régiment de Carabiniers (Prevost)
- March du 3ème Régiment de Carabiniers (Walnier)
HOMOCORD HB4 59013

-Marche du 4ème Régiment de Carabiniers (De Ceuninck)
HOMOCORD HB4 59014

- Le Chant du Départ (Méhul)
HOMOCORD HB4 59017

- Marche du 2ème Régiment de Ligne ( Deltal)
HOMOCORD HB4 76021

- Le Téméraire (Mougeot)
HOMOCORD HB4 5922

- Marche du 8ème Régiment de Ligne (Degrez)
HOMOCORD HB4 76046

- Marche du 9ème Régiment de Ligne (Waucampt)
HOMOCORD HB4 76047

- Marche du 10ème Régiment de Ligne (Rogister)
HOMOCORD HB4 76048

- Marche du 21ème Régiment de Ligne (Van den Broucke)
HOMOCORD HB4 76054

- Marche du 23ème Régiment de Ligne (Moreau)
HOMOCORD HB4 76055

- Marche du 1er Régiment de Chasseurs à Pied (Muldermans)
HOMOCORD HB4 76057

- Marche du 3ème Régiment de Chasseurs à Pied (Bury)
- Marche du 4ème Régiment de Ligne (Aveau)
HOMOCORD HB4 76058

-Marche du 6ème Régiment de Chasseurs à Pied (Graindorge)
HOMOCORD HB4 76060

- Marche du 1er Régiment de Carabiniers (Turine)
HOMOCORD HB4 76061

- Marche du 16ème Régiment de Ligne (Mees)
- Marche du 24ème Régiment de Ligne (Bury)
HOMOCORD HB4 76064




## The Band of the Carabineers Regiment.

Conductor: Victor Turine
Recorded at Brussels on November 15, 1903.

- Marche des Carabiniers Belges (Turine)
ODEON X30110

- Carmen -selection (Bizet)
ODEON X30115

- La Magyar (Gabriel Allier)
ODEON X30118

- Sambre et Meuse (Planquette/Rauski)
ODEON 155-1

## The Band of the 2nd Carabineers Regiment.

Conductor: Arthur Prevost

- Enchantement – waltz (Prevost)
- Remember – waltz (Strauwen)
ODEON A.70527



Several Belgian military bands recorded on various record labels under another appellation either as “Orchestre Militaire” [military band], “Grand Orchestre Militaire” [large military band] “Orchestres Militaires Réunis”[Massed Military Bands] or using a pseudonym related to the name of the label: Orchestre Reneyphone, Polydor Orchestre, Musique Militaire Parlophone etc.

AMATEUR BANDS.

Records featuring amateur bands were rare before 1945.
The renowned Brussels fanfare band Royal Cercle Meyerbeer was an exception.

## Royal Cercle Meyerbeer.

Conductor: Jean Strauwen

- Tous Frères (Jean Preckher)
- Marche des Sonnettes (Arthur Van Oost)
ODEON A 163704

- Cavalleria Rusticana – Intermède (P. Mascagni)
- Cavalleria Rusticana – Chanson à Boire (P. Mascagni)
ODEON A 163704







## Koninklijke Harmonie Ste Cecilia Merchtem.

Conductor: Albert De Koninck

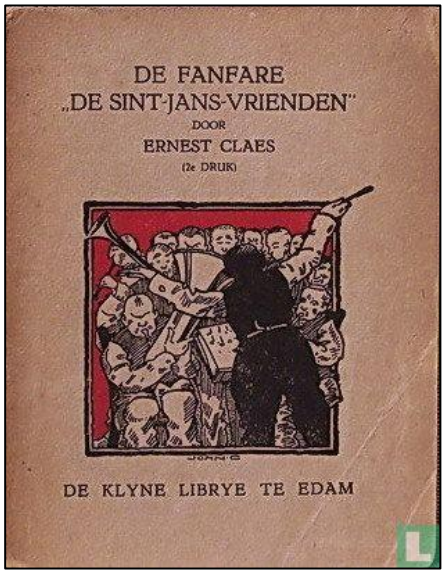
- Pan (August De Boeck)
- Alfit (Albert De Koninck)
ASBESTCIMENT PR 0115

This was a promotional record for an asbestos producing firm.

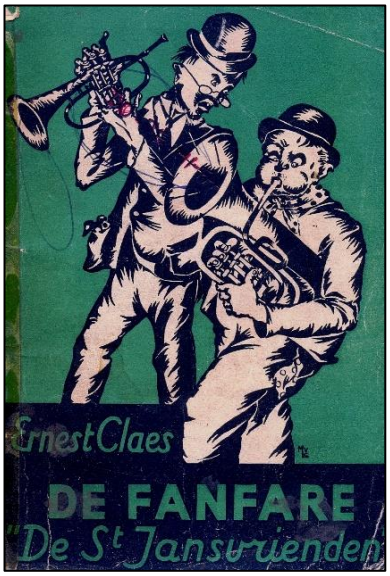
## R. WIND BANDS IN LITERATURE AND FILM.

In 1924 the popular Flemish author Ernest Claes (Zichem, 1885 - Brussels, 1968) wrote a comical story about a playful village band. This story was inspired by the local band of the village of Averbode founded in 1897.[216]
*Innkeeper Frans van Bettes wants to set up a fanfare band in Zichem. The board consists of Jef the blacksmith and Nand van Doris, the music teacher. Of course, everything has to get the blessing of the parish priest. It is a great event when the musical instruments arrive in the village. Finally everything goes wrong partly due to Kerlientje's failed love affairs with the blacksmith. That's why Nand van Doris decides that it's better to have two fanfare bands in the village to satisfy everybody*.

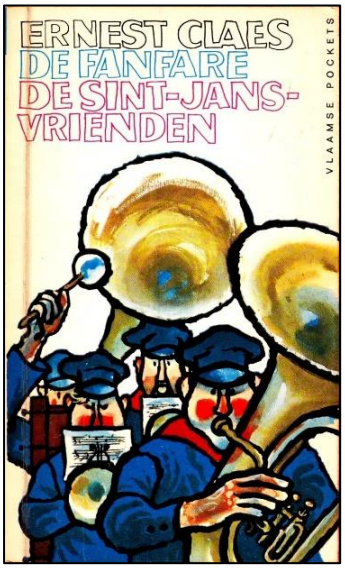
Some episodes of this band's story were incorporated in the popular Television series "De Heren van Zichem" based on Claes's regional novels and broadcast by the BRT (Flemish Television) from 1969 to 1972.
The author Ernest Claes actually had been a drummer boy of the band in 1898 and was later appointed "honorary drummer". The band escorted the writer to his grave at the cemetery of the Abbey of Averbode.




**162.** ***First edition 1924.***




**163.** ***Sixth edition (1941).***




**164.** ***11th edition (Paperback).***

In 1935 the Flemish film-maker Jan Vanderheyden (1890-1961) made a movie-picture called *Uilenspiegel leeft nog* [Till Ulenspiegel is still alive]. The film, inspired by Ernest Claes's novel, tells a story of love and humorous adventures related to the fanfare band of Damme, the little town near Bruges where the legendary Flemish rogue was situated by Charles De Coster.[217]

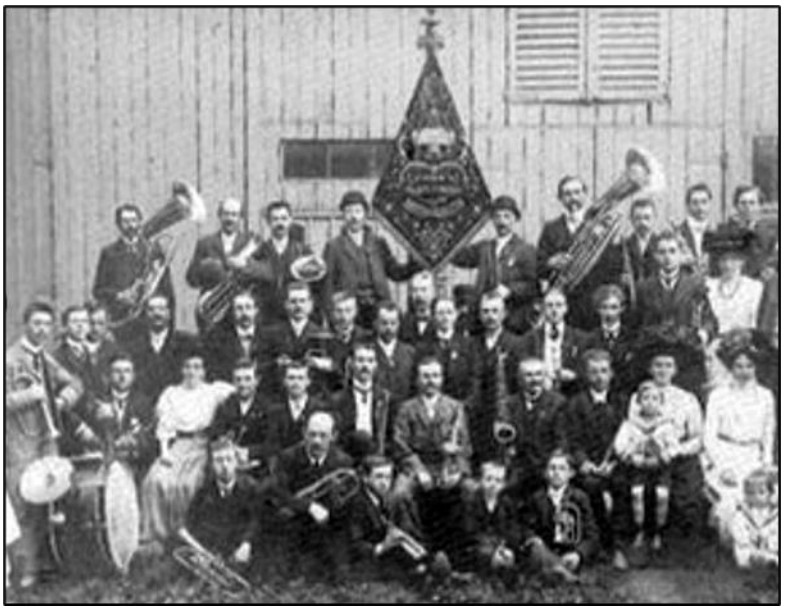
[216] Averbode is a village part of the municipality of Scherpenheuvel-Zichem, in the Belgian province of Flemish Brabant. From 1928 to 1977 Averbode was an independent municipality.
[217] The Belgian novelist Charles De Coster (1827–1879) laid the basis for a native Belgian literature and was the author of *The Legend of Thyl Ulenspiegel and Lamme Goedzak* (1867).

## S. WIND BANDS IN OSTBELGIEN (GERMAN SPEAKING AREA).

Some history.
The reader should not forget that besides the Dutch speaking (60%) and the French speaking (40%) inhabitants, Belgium also boasts some 70.000 German speaking Belgians living in the so-called East Cantons, next to the German border.
The Treaty of Versailles signed on June 28, 1919, ending the state of war between Germany and the Allied Powers, included several territorial changes. One of these changes was the transfer of the area Eupen-Malmédy to Belgium.
The area, gathering the cantons of Eupen, Malmédy and Sankt-Vith, consists nowadays (since the fusion of January 1, 1977) of 9 German speaking municipalities (Amblève, Bullange, Butgenbach, Burg-Reuland, Eupen, La Calamine, Lontzen, Raeren and Sankt-Vith) and 2 French speaking municipalities (Malmédy and Waimes).
The history of these municipalities is rather complicated and they have only constituted a certain cultural entity since the Treaty of Versailles and the annexation with Belgium. Before 1919, they belonged either to the Duchy of Luxemburg or to Prussia. These 'national' differences explain different evolutions of the wind bands in the different municipalities, according t their respective history. Only two of them could acquire the status of a city: Sankt Vith (3.000 inhabitants) and Eupen (15.000 inhabitants) .
Many bands were founded in the villages and performed both at religious services and local popular festivities. Many were created at the initiative of the local teacher (Meyerode), the local parish priest (Manderfeld) or retired military musicians (Raeren and Elsenborn). The conductors were usually either local teachers or retired military musicians of the Prussian army.

The 19th century.
The oldest wind band in this area was, no doubt, the Harmonie Sainte Cécile of Henri-Chapelle, a hamlet of Homburg. In Eupen a wind band was mentioned back in 1847 attending a shooting-match.
**1846**: *Echo de la Warche* (Malmédy)
**1875**: *Societé d'Harmonie* (Eupen)
**1896**: *Eifelklang* (Sankt Vith)
**1851**: *Harmonie de la Vieille Montagne* (La Calamine)
**1863**: *Harmonie Sainte Barbe* (Plombières)
**1866**: *L'Harmonie de Gemmenich*
**1868** *Harmonie Sainte Cécile* (Montzen)
**1870**: *Les Echos de l'Hertogenwald* (Membach)
**1874**: *Harmonie La Fraternité* (Malmédy)
**1876**: Kettenis
**1877**: *Fanfare les Echos de l'Amblève* (Ligneuville)
**1879**: *Harmonie* (Raeren), *Société de Musique de Meyerode*
**1883**: *Fanfare Saint-Lambert* (Sippenaeken)
**1885**: *Burg Echo* (Reuland-Lascheid)
**1886**: *Harmonie Saint Joseph* (Membach)
**1888**: *Concordia* (Recht-Sankt Vith)
**1890**: *Harmonie Union Musicale* (Hombourg) *Harmonie Sainte-Cécile* (Gemmenich)
**1896**: *Fanfare Echo de la Warchenne* (Waimes)
**1897** *Harmonie de Moresnet, Harmonie les Amis Réunis* (Robertville)

At the initiative of the Limited Liability Company of the Vieille Montagne Mines and Zinc Foundry at Moresnet-Neutre a wind band was created in 1845. It rehearsed three times a week under the direction of the teacher Franssen, recruited in October 1845. The band later attracted experienced conductors and existed up to the Second World War.



**165.** ***Membacher Fanfare (Eupen), 1909.***

The 20th century.
Between 1900 and 1914 few bands were created in the area: e.g. Harmonie *Les Echos de la Roer* at Sourbrodt (1903). Some bugle and drum corps were also founded to accompany sports parades. The First World War put an end to all band activities.

After the annexation with Belgium, a series of new Belgium wind bands was created in the area, now called Ostbelgien (East Belgium):
*Les Fanfares*, Baelen (1919), *Harmonie Saint-Joseph*, Hombourg (1922), *Echo de la Wallonie*, Faymonville and *Cercle Musical Saint-Georges*, Montzen (1924), *Konkordia*, Willstadt (1925), *Harmonie*, Manderfeld (1929), *Fanfare Echo des Montagnes*, Thirimont (1930), *Fanfare La Fraternelle*, Bellevaux (1931) and *Fanfare Echo de la Fagne*, Ovifat (1933).

In June 1932 the Tourist Office of the city of Malmédy organized a festival "Journée de l'Amblève" including several wind band concerts on June 5.

PROGRAMM DER AM 5. JUNI AUSGEFUEHRTEN KONZERTE

11,30 Uhr Ro-emerplatz:
«*Le Royale Echo de la Warche*»
Leitung: M. C. Scheuren
Les soldats de bois, d'zinq et d'plomb
Karnevalsmarsch 1931 MM. C. Scheuren et M. Michel.
Les Echos de la Warche. Ouverture C. Scheuren
Pot-Pourri Wallon C. Scheuren
Mireille. Fantaisie. Gounod
Sambre et Meuse. Marsch Plaquet

14,30 Uhr St. Gereonsplatz
«LA ROYALE FRATERNITE»
Leitung: M. Binot
Anderlecht en fête Polfliet
Alexandra-Stradella Ouverture Flotow
Marsch der Edlen aus Tannhauser Wagner
Fantasie ueber Hoffmanns-Erzaehlungen Offenbach
Marche des Pays Bas
Karnevalsmarsch 1932 M. Binot

20,30 Uhr Place du Pont Neuf:
«LA LYRE»
Leitung: E. Thomas.
Honneur aux Basses E. Thomas
Ouverture fantastique A. Govaert
L'Hirondelle Bleue Bauken
Polka fuer Piston; Solist L. Goffinet
La Traviata. Fantaisie G. Verdi
Aubade Printanière
Malborough.
Karnevalsmarsch 1930 E. Thomas

On August 20, 1937 there was a band and choir festival at Ligneuville, a suburb of Malmédy, to celebrate the 60th anniversary of the *Kgl. Musikgesellschaft Echo von der Amel* [Royal wind band Echo of Amel].

# 07. THE SECOND HALF OF THE TWENTIETH CENTURY. (1946-2000)

After the Second World War band life had to start up again as most of the social and cultural life had been interrupted for almost five years. Yet people did not only want to remove ruins, to reconstruct, to start up again industries etc., but also strongly wanted to start up social life again. The musical instruments were taken up again and the pre-war bands were re-activated. Just like after the First World War the resurgence was anything but easy.
Because of the mobilization of all young (and less young) men on the one hand and the rough living conditions during the war on the other hand, all amateur wind and fanfare bands had had to stop all activities. Many musicians had to join the army, were prisoner of war or were engaged in forced labor in Germany. Numerous regulations by the occupying forces put severe restraints on public life and consequently on corporate life as well.
Not all bands survived the war. According to a comparison of the number of bands in 1940 and 1945 some 700 amateur bands (wind and fanfare bands) did not survive after the war.[218] The number was reduced with some 23% to some 2.270.

After World War II, the functional role of the bands gradually gave way to a sociological and an educational role. Initially, the gap between music education and amateur wind music was still very large, but this evolved more and more in the right direction and that would greatly promote the qualitative evolution of wind music.

As Belgium gradually, but steadily, rose from its ashes the living standard improved and the amateur bands, often sponsored by communities, institutions or local authorities, started to flourish again. New instruments and uniforms were bought, the band music publishers started publishing again.

The radio stations again called on the military bands (and sometimes on better amateur bands) to broadcast wind band music. The vinyl records (45 rpm Extended play and 33 rpm long playing) replaced the 78 rpm record. A new flowering period was ahead.

Even the press paid attention to wind bands.
The newspaper *Le Soir* published a column called "Chronique Orphéonique" from 1946 to 1953.



**Chronique orphéonique**

**Tournois provinciaux d'art musical**

Les 4e et 5e journées des Tournois provinciaux pour sociétés instrumentales ont été des plus reconfortantes. Les nombreux auditeurs qui emplissaient la salle du Conservatoire royal de Bruxelles, en sont une preuve convaincante. Le jury composé de MM. M. Poot; Alex de Taye; J. Absil. Floris et Mahys ont eu une grande satisfaction en proclamant les résultats des compétitions.

Sont classées en 1re division, les sociétés : Fanfare royale de « Vryheidsvrienden », de Huysinghen, directeur M. Horenbeek, 57 exécutants; Harmonie royale « Sainte-Cécile », de Merchtem, 54 exécut., dirigée par M. A. De Koninck; Harmonie royale « Sainte-Cécile », de Londerzeel, 60 exéc., direction M. P. Hernardin; Fanfare royale « Saint-Stéphanus », de Nederokkerzeel, 46 exéc., dirig. M. J. Penninckx.

2e division : Fanfare royale « l'Union », de Buysinghen, 40 exéc., dir. M. Compernolle; Harmonie royale « De Ster », de Evere, 68 éxéc., dirigée par M. Alderson; Cercle symphonique de Cureghem, 35 musiciens, direction M. A. Rigaux.

3e division : Fanfare « Sainte-Cécile », de Pepinghen, 53 exéc., direct. M. Demeulin.

[218] Prevost, Arthur, "Les sociétés instrumentales de Belgique" in *Musica Aeterna Volume II*, Zurich, 1948, p. 265.

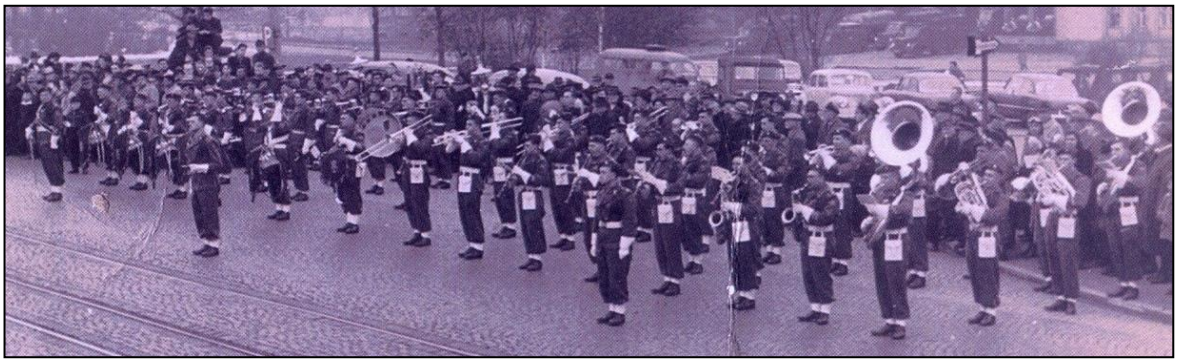
# MILITARY MUSIC.

## A. MILITARY MUSIC SINCE 1945.

When the Belgian army had been demobilized after Belgium had capitulated in 1940 twenty official military bands (boasting some 800 musicians) disappeared.
After the war there was a complete reorganization of the army, the number of bands was halved.
In 1944 and 1945 a number of bands were officially restored:
On November 3, **1944**: the *Band of the Guides* and the *Band of the Grenadiers* in Brussels.
On May 3, **1945**: the Bands of the *2nd Regiment of the Line* at Ghent, the *4th Regiment of the Line* at Bruges, the *5th Regiment of the Line* at Antwerp, the *12th Regiment of the Line at Liege*, the *13th Regiment of the Line* at Namur, the *1st Rifles on Foot* at Mons and the *2nd Rifles on Foot* at Charleroi.
On December 1, 1945: the Bands of the *11th Regiment of the Line* at Hasselt and the *Ardennes Hunters* at Arlon were recreated, but dissolved again in 1946.
Several infantry bands moved, as had been the case in 1918 (cf. p. 8), to Germany where the new 'brigades' (replacing the regiments) were part of the Allied Army Forces occupying Germany.
On February **1946**, the restored infantry bands were renamed :

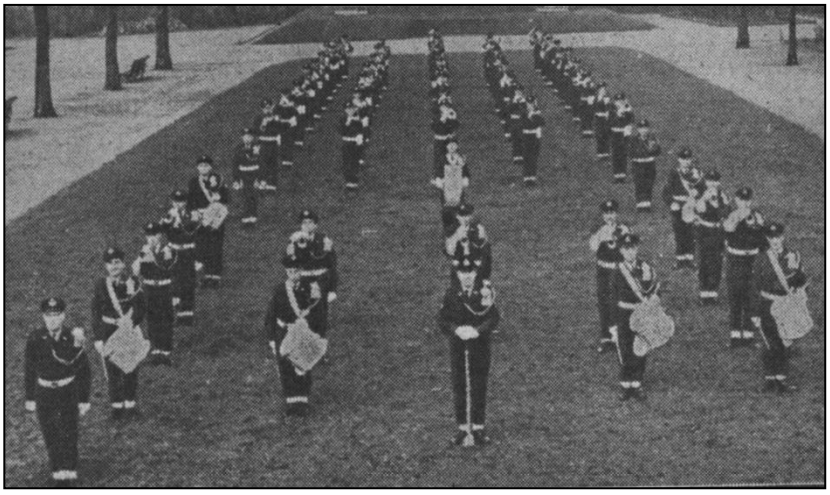
| **1946** | | |
|---|---|---|
| 4th Regiment of the Line | 1st Infantry Brigade (Louis Gasia) | Gummersbach (Germany) |
| 12th Regiment of the Line | 2nd Infantry Brigade (Henri Mestrez) | Liège |
| 2nd Regiment of the Line | 3rd Infantry Brigade (Leopold Schroeven) | Aachen Germany |
| 1st Grenadiers | 4th Infantry Brigade (Simon Poulain) | Soest (Germany) |
| 2nd Rifles on Foot | 5th Infantry Brigade (Jean Redouté) | Charleroi |
| 5th Regiment of the Line | 6th Infantry Brigade (Jos Moerenhout) | Hasselt |

The *Band of the 1st Infantry Brigade*, stationed at Gummersbach (Germany) was successively conducted by Louis Gasia (1946-1947), Jean-Louis Jacobs (1947-1948), Alphonse Morel (1948-1950) and Guy Duijck (1951-1960). In 1956 it was renamed *Band of the 16th Armored Division* and in March, 1960 it was renamed *Band of the 16th Division*. On December 1, 1960 the Band moved to Antwerp. Successive conductors were Mario Carion (April 1 – December 1, 1961), Leopold Schroeven (1960-1962), again Guy Duijck (1962-1963) and Charles Frison (1963-1969). In 1969 this Band became the Band of the Gendarmerie (cf. infra).



**166.** ***Band of the 1st Brigade, November 1952.***

Some new bands were created.
In **1946** a new military band called *Musique Militaire de Bruxelles* was set up. It consisted mainly of musicians of the bands of the 13th Regiment of the Line and the 1st Rifles on Foot Regiment and was conducted by Henri Mestrez (1900-1959). On January 1, 1947 the band was renamed *Musique de l'Aviation* [Aviation Band] and in February became the official ***Band of the Belgian Air Force***.[219] Still in 1946 the band made several 78 rpm records (cf. p. 399).



**167.** ***The Belgian Air Force Band. Conductor Arthur Heldenberg.***

In **1946** the *Band of the 2nd Infantry Brigade* was set up and moved from occupied Germany to Ostend where it continued the traditions of the *12th Regiment of the Line*. It consisted of musicians from several suppressed bands of the Line Regiments and conductor was Louis Gasia. On July 1, 1947 this band turned into the ***Band of the Belgian Navy***.



**168.** ***The Belgian Navy Band. Conductor Louis Gasia.***

In **1947** the Band of the *7th Brigade* (previously 6th Brigade (Cologne) composed of musicians of the Band of the 5th Regiment of the Line) was set up at Aachen (Germany).

[219] *Musique de la Force Aérienne* in French, *Muziekkapel van de Luchtmacht* in Dutch.

In **1948** the 5th Infantry Brigade became the *Brigade Aéroportée* [Airborne Brigade] and the Band of the 3rd Brigade became *Band of the 4th Brigade* at Soest (Germany).
In September **1949** the Band of the 6th Brigade becomes the *Band of the 7th Brigade* at Unna (Germany)
In **1950** the Band of the Airborne Brigade was renamed *Musique des Forces Intérieures* (FDI) [Interior Forces Band]. This was a fanfare band stationed at Charleroi.
In October 1950 Belgium boasted 7 military bands, whereas in 1940 it still boasted 20 bands. Three bands were stationed in occupied Germany.

| **1950** | | |
|---|---|---|
| The Band of the Guides (Simon Poulain) | 85 musicians | Brussels |
| The Band of the Air Force (Henri Mestrez) | 60 musicians | Brussels |
| The Band of the Navy (Jos Hanniken) | 45 musicians | Ostend |
| The Band of the Interior Forces (Jean Redouté) | 45 musicians | Charleroi |
| The Band of the 1st Brigade (Alphonse Morel) | 45 musicians | Gummersbach (D) |
| The Band of the 4th Brigade (Leopold Schroeven) | 45 musicians | Germany |
| The Band of the 7th Brigade (Jos Moerenhout) | 45 musicians | Aachen (D) |
| 1955 | | |

One year later, on October 1, **1951** three new military bands were created:

| **1951** | |
|---|---|
| The Band of the 10th Infantry Brigade (Alphonse Morel) | Liège |
| The Band of the 11th Infantry Brigade (Jos Moerenhout) | Antwerp |
| The Band of the 12th Infantry Brigade (Martial Dury) | Arlon |

As these three Infantry Brigades were suppressed in 1**955**, the three bands of these brigades were respectively renamed:

| **1955** | |
|---|---|
| The Band of the 4th Infantry Division (Alphonse Morel) | Liège |
| The Band of the 2nd Infantry Division (Jos Moerenhout) | Antwerp |
| The Band of the 5th Division (Martial Dury) | Arlon |

On April 1, **1957** a new band, the *G.T.A. Band* of the Garde Territoriale Anti-Aérienne [Territorial Ant-Aircraft Guard] was set up in Brussels. This band, conducted by Gaston Devenijns (cf. p. 229) was composed of musicians of the 1st, the 4th and the 7th Brigade, the 4th and the 5th Division and the Interior Forces Band. This band was suppressed in 1960.



**169. *G.T.A. Band, November 15, 1957***

In December **1959** it was decided that four bands were to be suppressed; The G.T.A. Band (Brussels), the Bands of the 2nd Infantry Division (Antwerp) and the 4th Infantry Division (Liège).[220] But on April 1, **1960** finally 4 bands were suppressed, including the (fanfare) Band of the Interior Forces (Charleroi).
The musicians were incorporated in the remaining military bands:

| **1960** | | |
|---|---|---|
| The Band of the Guides | (Karel Torfs) | Brussels |
| The Band of the Navy | (Jos Hanniken) | Ostend |
| The Band of the Air Force | (Jean Redouté) | Brussels |
| The Band of the 1st Army Corps | (Leopold Schroeven) | Liège |
| The Band of the 1st Infantry Division | (Yvon Ducène) | Soest (Germany) |
| The Band of the 16th (Armored) Division | (Guy Duijck) | Aachen (Germany) |
| The Band of the Interior Defense Forces | (Charles Frison) | Arlon |



**170.** ***Band of the 1st Belgian Corps, July 1963.***

In September **1969** the Band of the 1st Infantry Division became the *Band of the 1st B. Corps* at Ossendorf, while the previous Band of the 1st B. Corps at Liège became the *Band of the Ground Forces* (Army Band). Still in September 1969 the Band of the 16th (Armored) Division of Antwerp was transformed into the *Band of the Belgian Gendarmerie*.

In 1**970** the Belgian Army still boasted seven bands:

| **1970** | | |
|---|---|---|
| - The Band of the Guides | (Yvon Ducène) | Brussels |
| - The Band of the Navy | (Guy Duijck) | Ostend |
| - The Band of the Air Force | (Arthur Heldenberg) | Brussels |
| - The Ground Forces Band | (André Vergauwen) | Liège |
| - The Band of the Gendarmerie | (Charles Frison) | Brussels |
| - The Band of the 1st Belgian Corps | (Mario Carion) | Ossendorf (Germany) |
| - The Band of Interior Defense Forces | (Roland Cardon) | Arlon |

[220] *Le Soir*, December 12, 1959, p. 1.

In **1974** the *Band of the Ground Forces* [Muziekkapel van de Landmacht / Musique de la Force Terrestre] was abolished.

In **1985** there were still six military bands left, but there was a big problem as there were only three officer conductors while three bands were conducted by an acting petty officer.

| **1985** | | |
|---|---|---|
| - The Band of the Guides | (Norbert Nozy) | Brussels |
| - The Band of the Navy | (Jozef Wauters ad int.) | Ostend |
| - The Band of the Air Force | (Alain Crepin) | Brussels |
| - The Band of the Gendarmerie | (François De Ridder ad int.) | Brussels |
| - The Band of the 1st Belgian Corps | (Mario Carion) | Ossendorf (Germany) |
| - The Band of Interior Defense Forces[221] | (Louis Quévy ad int.) | Arlon |

In June 1985 the Band of the Guides went to the Republic of Zaïre.[222]

In **1986** the Band of the 1st Corps was the last Belgian military band to leave Germany and settled in Brasschaat (near Antwerp). It was renamed *Band of the Grenadiers*. The Band of Interior Defense Forces was renamed *Band of the Ardennes Hunters* [Musique des Chasseurs Ardennais].
The Band of the Guides released its first compact disc "Flanders Music for Harmony Orchestra" RGIP CD 87 012 (cf. p. 412).

In **1987** the Band of the Air Force released its first compact disc "Ad Multos Annos" RGIP CD 97034 (cf. p. 421).
In July 1988 the Band of the Guides made a concert tour in Spain and was the 'banda invitada' [guest band] at the famous Certamen of Valencia.

In March **1989** it was announced that the government intended to abolish four of the remaining military bands. There was strong protest in the press and several private initiatives were set up. As president of IMMS Belgium the author of this book wrote a letter of protest which was spread with the help of Lemca and was broadcast. An action committee gathered hundreds of signatures. In the meantime the planned abolition was reduced to two bands (Ardennes Hunters and Grenadiers). On June 11 there was a national demonstration "To maintain the Military Bands" but on July 3 both bands were definitively abolished. The musicians were spread over the bands of the Air Force, the Navy and the Gendarmerie which caused an unbalanced instrumentation of these bands.

| **1989** | | |
|---|---|---|
| - The Band of the Guides | (Norbert Nozy) | Brussels |
| - The Band of the Navy | (Dirk Acquet ad int.) | Ostend |
| - The Band of the Air Force | (Alain Crepin) | Brussels |
| - The Band of the Gendarmerie | (Eddy Geeraerts) | Brussels |

In July **1990** the Band of the Gendarmerie released its first compact disc *March and Symphony* ASS 7490 0503 (cf. p. 435) and so did in November the Navy Band *Muziekkapel van de Zeemacht* Pyramid P 9011CDJT (cf. p. 414).

[221] Performing as *Band of the Ardennes Hunters* since October 1986.
[222] Zaïre was the name of the ancient Belgian Congo which became independent in 1960. It was renamed Democratic Republic of Congo in 1997.

In April **1991** the Band of the Navy performed in the USA and in June 1991 the Guides Band made concert tour in Hungary.
Still in 1991 the Guides Band Both performed in a television program *Musique et Dynastie* [Music and Dynasty] and the Navy Band in the television program *Tijd voor Koen* (with the popular Flemish crooner Koen Crucke).
In **1992** the Band of the Air Force made a concert tour in Canada and the Navy Band performed in Poland.
In the summer of **1993,** the Band of the Guides made a concert tour in Thailand.
In December **1994** the Band of the Guides made a concert tour in Canada (Montreal, Ottawa and Toronto) and the United States (Washington and Saint Louis).
On December 31, 1994 the *Band of the Gendarmerie* was abolished.
In January **1995** the musicians of the Gendarmerie Band were spread over the bands of the Air Force and the Navy and 19 passed the exam to join the Band of the Guides. Only three bands were left!

| **1995** | | |
|---|---|---|
| - The Band of the Guides | (Norbert Nozy) | Brussels |
| - The Band of the Navy | (Peter Snellinckx) | Ostend |
| - The Band of the Air Force | (Alain Crepin & Eddy Geeraerts) | Brussels |

The compulsory military service was abolished and the remaining conscripts in the military bands disappeared. So, the popular drum corps of the Navy Band also disappeared.
The Band of the Guides was granted the title "Royal Band".
On June 8, 1995 the Belgian Artistic Promotion of SABAM (the Belgian Association of Authors, Composers and Publishers) paid a tribute to the Belgian military music and handed the "Muse Trophy" to the three conductors Alain Crepin, Norbert Nozy and Peter Snellinckx during a ceremony at the Brussels town hall.



**171.** ***Alain Crepin, Norbert Nozy and Peter Snellinckx, June 8, 1995,***

In **1996** the Band of the Belgian Navy [Muziekkapel van de Belgische Zeemacht/ Musique de la Force Navale Belge] was renamed *Muziekkapel van de Belgische Marine/ Musique Royale de la Marine Belge*] and on the occasion of its 50th anniversary the Band of the Air Force got the title "Royal Band". The Army staff issued a compact disc with recordings of the three bands to promote the Belgian military music.
In April **1997** the Guides Band made a concert tour in Turkey and the Belgian Navy Band finally also got the title "Royal Band" on the occasion of its 50th birthday. Noteworthy was the edition of a Telecard[223] (commemorating this birthday).

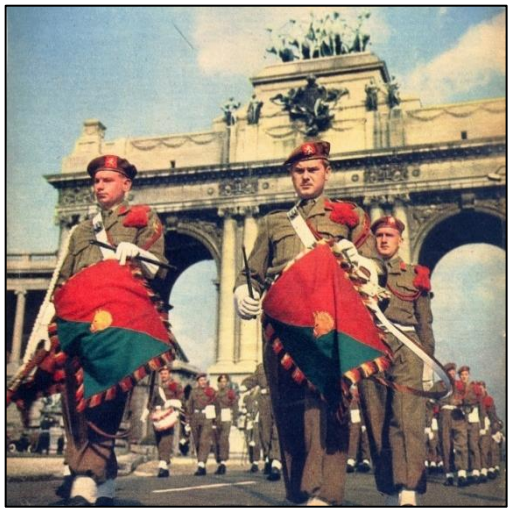



**172.** ***Telecard issued for the 50th anniversary of the Navy Band*.**

The Air Force Band was featured at French television program *La Chance aux Chansons* on November 10 and 12, 1997 and once more on May 8, 1998.
In **1998** the government issued some financial measures which incited the oldest military musicians to leave the army. Consequently, the bands lost many a fine soloist, whereas the recruitment of young musicians was not immediately planned. For its annual gala concert on October 16, 1998 the Air Force Band had to hire seven female musicians to complete the understaffed band sections. (This happened again on October 1999.)
In February **1999** the Guides Band made another concert tour in Turkey.
In **2000** the Air Force Band participated in the Nova Scotia Tattoo in Canada.
As recruitment publicity the information service of the army released a compact disc of the Guides Band entitled *Music, Movies and Military*".

**The Military musician.**

Qualified young musicians take part in a competitive entrance exam. Once they have graduated, they first follow a musical training course of four to eight weeks. They integrate a band as a Musician 5th class. After one year, they are promoted to Musician 4th class (with the rank of corporal); within the year they take the exam for Musician 3rd class (sergeant). Then there are successive exams for Musician 2nd class (1st sergeant), Musician 1st class (sergeant-major) and finally assistant band-master (adjutant).



[223] Chip card with which you could increase the calling credit of your telephone.

## B. THE LAST FOUR ABOLISHED BELGIAN MILITARY BANDS.

**The Band of the Ground Forces.**

This band had its origins in the *Band of the 6th Brigade* created in 1946 at Cologne (Germany) and renamed *Band of the 7th Brigade* in 1947. The band was conducted by Jos Moerenhout. In December 1951 Karel Torfs succeeded to Jos Moerenhout. In 1957 Torfs was succeeded by Mario Carion and the band was renamed *Band of the 1st Corps*. In 1960 the band moved to Liège and was finally renamed Band of the Ground Forces [*Muziekkapel van de Landmacht* in Dutch / *Musique de la Force Terrestre* in French]. The successive conductors were Leopold Schroeven (1960), Arthur Heldenberg (1960-1964), Jean Segers (1964-1965) and André Vergauwen (1966-1974). This band was finally suppressed in August **1974**.



**173.** ***The Band of the Ground Forces, conducted by André Vergauwen.***

**The Band of the Interior Defense Forces**

On October 1, 1951 the *Band of the 12th Infantry Brigade* was set up at Arlon. Conductor was Martial Dury (1951-1957). In 1955 the band was re-named *Band of the 5th Division*. The next conductor was Charles Frison (1957-1963). The was renamed twice: *Band of the 2nd Corps* in 1959 and finally *Band of the Interior Defense Forces* [Muziekkorps van de Binnenlandse Strijdkrachten / Musique des Forces de l'Intérieur] in 1960. In January 1965, the band was authorized to wear the attributes of the Ardennes Hunters [*Ardense Jagers* in Dutch / *Chasseurs Ardennais* in French] and to pick up its traditions. So, the musicians wore the green berets with boar's head. The next conductors were Roland Cardon (1963-1973), Mario Carion (1973-1979), Louis Quévy (1979-1983), Alain Crepin (1984), Jean-Marie Cornez (1985-1987) and Maurice Dubois (1987-1989). The band boasted 40 musicians, 4 drummers and 8 buglers. It performed successfully in France, Germany, Luxemburg and The Netherlands. It represented Belgium at the NATO Tattoo at Arnhem in 1965. The band finally moved to Flawinne and was definitively suppressed in **1989**.



**174.** ***The Band of the Interior Defence Forces.***

**Band of the 1st (BE) Corps.**

On September 4, 1944 the *Band of the Belgian Grenadiers* was officially re-composed in Brussels and composed of musicians of the former bands of the 1st Carabineers Regiment, the 1st Grenadiers Regiment and the 9th Regiment of the Line all three previously stationed at Brussels. In May 1946 the Grenadiers Band was added to the 4th Brigade (Steenstraete) (created on March 1, 1946 at Bruges) and moved to Oelde (Germany) as *Band of the 3rd Infantry Brigade*. It moved to Bonn and later to Bad Dreiburg (Germany). On April 1, 1947, the Grenadiers Band was disbanded, the musicians and the conductor Simon Poulain joined the *Band of the 3rd Infantry Brigade*. In 1948 the band was renamed *Band of the 4th Infantry Brigade*. It was successively conducted by Leopold Schroeven (1948-1951) and Gaston Devenijns (1951-1957). In 1957 the band became *Band of the 1st Division* and was conducted by Yvon Ducène (1957-1960). In April 1960 the Band moved from Soest to Ossendorf and was renamed *Band of the 1st Belgian Corps* Its successively conductors were Mario Carion (1961-1973), Jacques Watesse (1973-1974), André Vergauwen (1974-1976), Jean-Marie Cornez (1977-1983), Norbert Nozy (1984) and Eddy Geeraerts (1984-1988).

This band was performing as the only Belgian military band in Germany for 25 years!

The Band got its original name of ***Band of the Grenadiers*** back on October 1, 1986 and returned to Belgium where it was stationed at the Field Artillery School at Brasschaat. In September 1988 Peter Snellinckx became the new conductor. The band in its splendid historical uniform was very successful at the 6th Miltär Musikshow at Düsseldorf on April 15, 1989.

In July **1989** this band was definitively suppressed.[224]



**175.** ***Band of the 1st BE Corps in gala-uniform, 1964.***



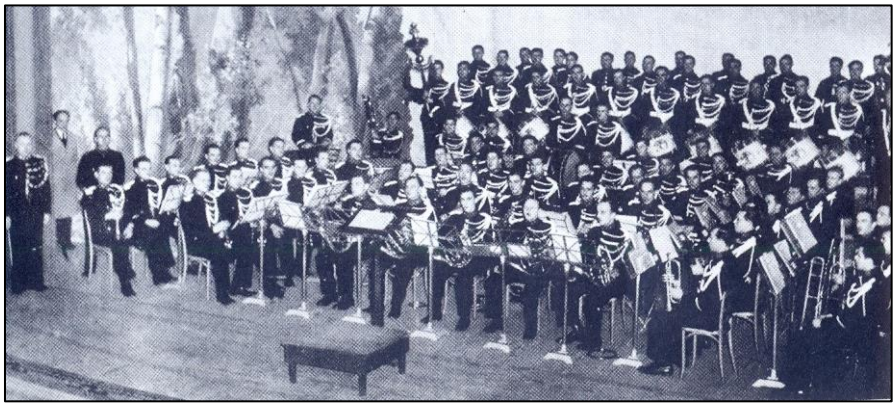
**176.** ***Band of the Belgian Grenadiers in gala-uniform, 1989.***

[224] Pieters, Francis, The Belgian Grenadiers Band, e-book, 2023, https://www.amrg-vkmg.be/wp-content/uploads/2022/07/The_Belgian_Grenadiers_Band.pdf

**The Band of the Belgian Gendarmerie.**



The Gendarmerie[225] was the only military unit that did not boast a band. At the beginning of the century a *Société de Musique de la Gendarmerie* was created at the Instruction Squadron at Tervuren. It was disbanded in 1909. Since 1929 there was a fanfare band consisting of gendarmes of the Brussels Mobile Legion and the Gendarmerie School. This band, created in the Sports Circle of the Mobile Legion, was called "Granaat en Vederbos" / "Grenade et Plume" [Grenade and Plume] but renamed *Band of the Mobile Legion* after the war. In 1953 this Gendarmerie Fanfare Band was officially recognized by the Minister of Defense and took part in official ceremonies and tattoos and accompanied the popular Gendarmerie Carrousel [Musical ride].[226] The band was conducted by Gabriël Mengal.



**177.** ***The Gendarmerie Fanfare Band, conductor Mengal.***

In **1969** the army decided to assign the Gendarmerie with a professional band. The Band of the 16th Division (stationed at Antwerp since 1960) was renamed *Band of the Gendarmerie*, changed uniforms and settled in Brussels. Charles Frison became (automatically) the first conductor of the Belgian Gendarmerie Band.
The band was composed of 66 musicians and 16 buglers and drummers. On special occasions the musicians wore a historical uniform referring to the Belgian Gendarmes in 1832.



**178.** ***The 16th Division Band walks in, the Gendarmerie Band walks (definitively)) out.***

[225] The Gendarmerie (Dutch: Rijkswacht) was a national police service of the Kingdom of Belgium that was part of the army (until 2001).
[226] This "Carrousel" or musical ride was performed until the late nineties.

The band was conducted from December 1972 to November 1981 by Roland Cardon (cf. p. 227) composer of several internationally famous marches. The band performed successfully in several countries and was successively conducted by François De Ridder (ad interim) (1983-1988) and Eddy Geeraerts (1988-1994). The band was finally abolished in 1994.

## C. UNOFFICIAL GENDARMERIE BANDS.

In several cities the local Gendarmerie created a band.
In Ghent there was the Gendarmerie Fanfare of the 1st Mobile Group in 1947.
After the war the Fanfare Band of the Gendarmerie section Antwerp-Limburg was set up in the Sports Club of the Antwerp Gendarmerie brigade. The band played regularly concerts at the Antwerp Zoo and performed during the half-time period of many football matches. The group was disbanded in 1969.




**179.** ***The Antwerp Gendarmerie Band at the Zoo, 1962.***

After 1946 there was no longer any military band stationed in Antwerp until 1951. During the summer months the Antwerp stationed military band played three times a week on the bandstand of the Zoo. From 1970 onwards the bands of the Gendarmerie, the Air Force and the Guides played in turn each Wednesday and every first Sunday of the month.
In Kortrijk the Gendarmerie created a wind band, called *Rijkswachtgalmen* [Gendarmerie Sounds] on October 1947. The band, conducted by Jozef Pil only lasted for some years.



**180.** ***Gendarmerie Band "Rijkswachtgalmen", Kortrijk.***

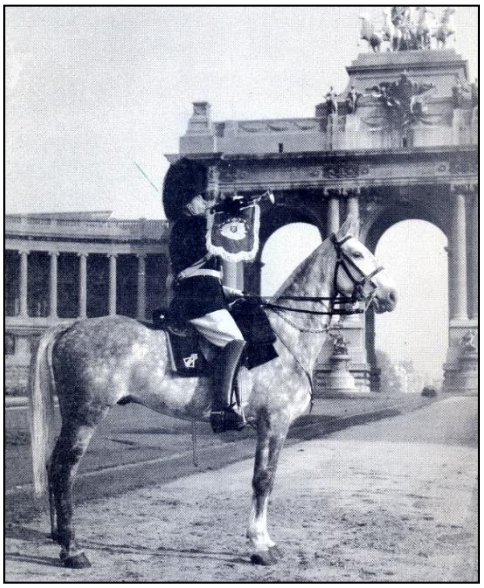
## D. TRUMPETER CORPS OF THE ROYAL ESCORT.

The Belgian Royal Escort [Dutch: *Koninklijk Escorte te Paard*, French: *Escorte Royale à Cheval*] is a horse-mounted unit that accompanies the Belgian monarch on ceremonial occasions. It also provides escorts for foreign visiting heads of state and ambassadors presenting their credentials at the Royal Palace in Brussels The unit was provided by the Gendarmerie. It was created in 1938 and its first public appearance was on the occasion of the state visit of Queen Wilhelmina of the Netherlands in May 1939. After the war the group was restored to escort King Baudouin when he went to Parliament to take the oath on July 17, 1951.

The mounted trumpeter corps consists of one kettledrummer and up to twelve trumpeters. The repertoire includes marches and fanfares usually boasting three parts plus a bass part. Next to marches written for the mounted trumpeters corps of the Paris Garde Républicaine by Raoul Ponsen en Albert Gossez the corps also performs marches written by its own successive trumpeter-majors, including Emiel Pelst and Luypaerts. The musicians wear a uniform, including a bearskin cap, inspired by that worn by the gendarmes before 1914.



**181.** ***Trumpeter-major Emiel Pelst, 1951.***



**182.** ***Trumpeter Royal Escort.***

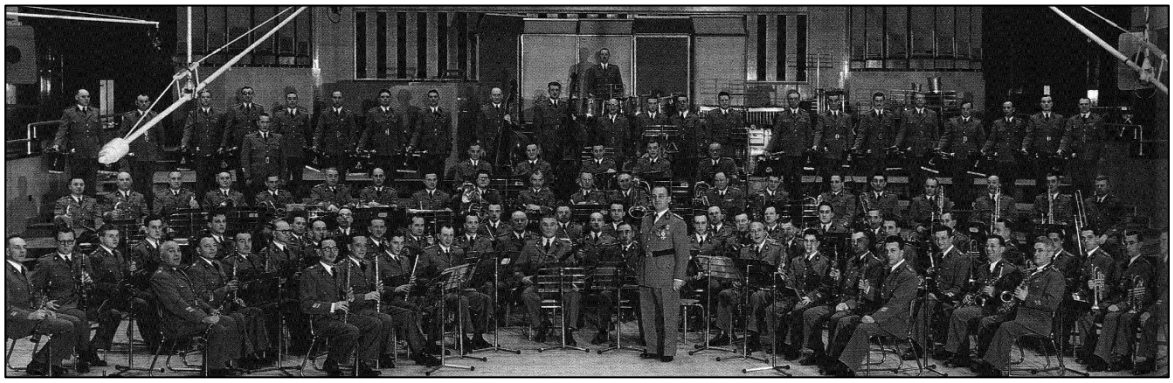


**183.** ***Timpanist Royal Escort.***

# E. THE THREE REMAINING MILITARY BANDS AT THE END OF THE TWENTIETH CENTURY.

**The Royal Symphonic Band of the Belgian Guides.**

On January 1, 1945 René De Ceuninck succeeded to Arthur Prevost as conductor of the Guides Band and was succeeded fourteen months later by Franz Wangermée (cf. p. 93). In September 1947 the band played two concerts in Paris. On January 1, 1948 Simon Poulain (cf. p. 232) became the new conductor. In November 1948 the Ministry of Defense commissioned Simon Poulain to record all 64 official Belgian military marches with the Guides Band on 78 rpm records.[227] The Band performed at Luxemburg (1948), Geneva (1949), Paris (1950 & 1951). In August 1951 the Band played a concert at the very first edition of the World Music Contest at Kerkrade, The Netherlands.[228] In May 1953 the band played a concert at the Opera of Lille.



**184.** ***The Guides Band, Simon Poulain conductor.***

The band started to release vinyl records (45 rpm Extended Play and 33 rpm Long Playing records) and was regularly (often live) broadcast. It also played concerts abroad (France, Germany, Luxemburg, The Netherlands…). On February 1, 1957, Poulain was succeeded by Karel Torfs who had to conduct the band's 125th anniversary concert on March 3, 1957. The band issued two 33 rpm long playing records with Belgian and the official march of the World Exhibition "Expo 58" in 1958. It performed in France, Germany, Italy and The Netherlands (NATO Tattoo Arnhem 1959).



**185.** ***The Guides Band, Karel Torfs conductor, 1957.***

[227] Pieters, Francis, *Second to none*, o.c. pp. 475-476.
[228] The Band was to be invited at the four-annual WMC contests 12 more times .

In January 1962 Yvon Ducène (1928-2014) became the new conductor of the Guides Band. In a few years he was to bring the Band again to world level. There were numerous broadcast concerts and recording sessions, several records were issued and the band played a lot of world premiere performances of Belgian and foreign composers. The Band gave concerts in Denmark, France, Germany, Great Britain, Luxemburg, Switzerland and The Netherlands. On October 29 the Band of the Guides celebrated its 150th birthday with a gala concert at the Brussels Palais des Beaux-Arts. Yvon Ducène conducted the Band of the Guides in hundreds of concerts during the 23 years he was the Band's musical director. His tenure of office undoubtedly was a highlight in the Band's history.



**186.** ***The Guides Band, Yvon Ducène conductor, 1978.***

On February 1, 1985 Norbert Nozy (1952) succeeded Yvon Ducène. Nozy was a saxophone virtuoso with an international reputation. He conducted on an average 50 concerts a year and under his conductorship the Band released over 50 compact discs. Concerts in Canada, France, Germany, Hungary, Luxemburg, Spain, Thailand, Turkey, the U.S.A., The Netherlands and Zaïre increased the band's international reputation. Nozy also conducted a lot of world premiere performances of compositions by Belgian and foreign composers.



**187.** ***The Guides Band, Norbert Nozy conductor, 1990.***

**The Royal Symphonic Band of the Belgian Air Force**.



**188.** ***Henri Mestrez.***

This Band, successively called *Musique de Bruxelles* (1946) and *Musique de l'Aviation Militaire* (1947) (cf. p. 199), was coached by Royal Air Force musicians and conductor Henri Mestrez composed the *March of the Belgian Air Force* including a theme of the RAF March. In 1949, the band was renamed *Musique de la Force Aérienne* / *Muziekkapel van de Luchtmacht*. [Belgian Air Force Band]. Mestrez retired in 1951.

The next conductor was Jean Redouté (1951-1962) who increased gradually the quality of the band. Under his conductorship the Band performed successfully all over the country and abroad (France, Germany, Italy and The Netherlands). In 1960 it participated in the Military Music Festival at Bari (Italy). Jean Redouté was succeeded by Gaston Devenijns (1963-1964). Under Arthur Heldenberg's conductorship (1964-1976), inspired by the innovative and modern character of the air force, the band focused on a more modern and swinging repertoire. The Band participated in the Military Music Festival at Bern (Switzerland) in 1971. It also released its first long playing record (Polydor Special Stereo 236 203) with marches. This record was re-issued no less than five times on several labels (cf. p. 408).



**189.** ***Royal Air Force band, conductor Arthur Heldenberg*.**

Arthur Heldenberg was succeeded by André Vergauwen (1977-1981) who also composed several band pieces.(cf. p. 233).



**190.** ***Air Force Band, conductor André Vergauwen.***

Assistant bandmaster Roger Verspeeten was the next conductor ‘ad interim’ (1976-1977 and 1981-1984) until **Alain Crepin** (1985-2008) became the new conductor (cf. p. 228).



**191.** ***The Air Force Band, conductor Alain Crepin.***

The band regularly performed for broadcasting and television companies (BRTN/RTBF, VTM, FR3, RAI UNO…). It participated in International Tattoos and Military Band Festivals: Albertville, Calais, Lyon, Mont-Dauphin and Roubaix (France), Düren, Mönchengladbach and Kaiserslautern (Germany), Bari, Bardonecchia and Modena (Italy), Arnhem, Middelburg (The Netherlands), Ålborg (Denmark) and Krakow (Poland). In 1990 the band was featured in the closing concert of the European Saxophone Days at Dinant and performed in 1994 during the Adolphe Sax Year. The city of Berlare accepted the patronage of the band in 1993.
Between 1987 and 2000 the band released 42 (complete) compact discs.
It accompanied several prominent soloists, such as the pianist Chantal Lefèbre (B), the clarinetist Sylvie Hue (F), the flautist Marie Ghisalberti (F) and the saxophonists François Danneels (B), Norbert Nozy (B), Claude Delangle (F), Tom De Vette (NL), James Houlik (USA) and Francisco Martinez (E). Among the guest conductors were Roger Boutry (F), Simon Poulain (B), Paul Sana (B) and André Waignein (B).
In 1996 the Band was awarded the title of “Royal Band” by King Albert II.

**The Royal Band of the Belgian Navy.**
The Band of the 2nd Infantry Brigade, created in 1946, became, the *Muziekkapel van de Marine* / *Musique de la Marine* [Belgian Navy Band] on July 1, 1947 and was stationed at Ostend.
Its first conductor Louis Gasia (cf. p. 230) who composed the popular *March of the Belgian Navy* retired in 1949. He was succeeded by Jos Hanniken (cf. p. 231) who increased the number of musicians to 52 musicians and 12 buglers and extended the repertoire, including several of his own wind band pieces.



**192.** ***The Navy Band, conductor Jos Hanniken.***

Hanniken was succeeded by Guy Duijck (1963-1978) an excellent conductor and prolific wind band music composer. In 1962 the Band participated in the NATO Tattoo at Arnhem in the Military Music Festival at Bari (I) in 1965 and in the Suffolk Tattoo in 1970.
Duijck conducted his band at Luxemburg, at Boulogne, Lille, Lorient, Nancy, Paris, Reims, Roubaix, Verdun and Vichy in France, at Bremershaven, Cologne, Dortmund and Kiel in Germany and at Amsterdam, Arnhem, The Hague and Vlissingen in The Netherlands.



**193.** ***The Navy Band, conductor Guy Duijck.***

When Guy Duijck retired he was succeeded on April 1, 1978 by petty officer Jozef Wauters who was conductor 'ad interim' for eight years (1978-1987) .
The Band opened the concert season at the Casino Kursaal at Ostend and was often recorded by the Flemish Radio (BRT 2).



**194.** ***The Navy Band, conductor Jos Wauters.***

In September 1987 petty officer Dirk Acquet (1987-1989) became conductor ad interim before ensign Peter Snellinckx (1989-2007) took over in 1989. On September 5, 1989 Peter Snellinckx conducted his first concert at the Kursaal of Ostend.
In 1990 the Band participated in a Tattoo at Munster, Germany and in 1991 it performed at Norfolk (USA).



**195.** ***The Navy Band, conductor Peter Snellinkx.***

The Navy Band was the last (and only) Belgian military band allowing conscript musicians both as band musician and as drummer in the drum and bugle corps, conducted from 1960 to 1987 by Herman Vermeire and from 1987 to 1995 by Hans Moreels.
In 1996 the Zeemacht/Force Navale was renamed "Marine" and the band became *Muziekkapel van de Marine* / *Musique de la Marine*.[229]
On July 1, 1997 the Band was awarded the title of "Royal Band" by King Albert II.
The band issued 21 compact discs up to 2000.

[229] Still translated as Navy Band.

## F. MILITARY BAND FESTIVALS.

Right after the end of the War, the tradition of military band festivals[230] (soon called Tattoo) was picked up again.
- The festival at the Brussels Sports Palace on April 7, **1945** included the famous Paris Garde Républicaine Band, the U.S. Army Service Forces Band, the Canadian Forces Band, the Royal Welsh Fusiliers Band, the A.T.S. (Women's Royal Army Corps) Staff Band and the Seaforth Highlanders Band next to the Belgian Guides Band and the reborn Grenadiers Band.[231]

- The Belgian press organized as part of the celebrations of the National Day an *Interallied Military Band Festival* in July **1946** in Brussels with the participation of the Musique du 1er Escadron du Train (F), the Military School (Kneller Hall) Band (GB), the 61° A .C.F. Band (USA), the Royal Military Band - K.M.K. (NL), The Grand-Ducal Band (L), the Musique Militaire de Bruxelles[232] and the Guides Band. Next to numerous ceremonies and individual performances in several cities (Namur, Knokke and Brussels) the festival included a gala concert at Bozar on July 19 and an afternoon concert at the Brussels Sports Palace on July 22.[233]

- In July **1947** there was a military music festival organized for the benefit of "Les Enfants de la Patrie" at Brussels with concerts and parades by the Band of the 43rd Infantry Regiment (F), The Royal Military Band (NL), the Band of the Gendarmerie (B), the Band of the Belgian Navy, the Band of the French ex-prisoners of war and the Band of the Old Rhine Guard. The over 600 musicians performed at the Festival at the Brussels Sports Palace on July 19. The public awarded the First Prize to the French 43rd infantry Band of Lille, conducted by Berthelémy. [234] **This was the first official performance of the new Band of the Belgian Navy**.



**196.** ***The military band conductors of the 1947 festival: FLTR Tournon (F), Berthélémy (F), Wangermée (B), Mengal (B), Van Yperen (NL) and Gasia (B).***

[230] Cf. pp. 134-142.
[231] *Le Soir*, April 7, 1945, p. 2 and *La Dernière Heure*, April 10, 1945, pp. 1 & 2.
[232] Cf. p. 199.
[233] *Le Soir*, July 17, 1946, p. 2 and July 19, 1945, p. 2, *La Dernière Heure*, July 19, 1946, p. 1 and July 21, 1946, p. 6, *La Lanterne*, July 23, 1946, p. 2, *Het Laatste Nieuws*, July 7, 1946, p. 4, *Het Nieuws van den Dag*, July 21, 1946, p. 3 and *Vers l'Avenir*, July 22, 1946, p. 3.
[234] *La Dernière Heure*, July 21, 1947, p. 1, *La Nation Belge* July 5, 1947 p. 5 and *La Dernière Heure*, July 18, 1947, p. 1.

- In July **1949** there was another military band music festival organized in the frame of the National Day celebrations. Highlight was the show of nine military bands at the Heysel Stadion mixed with gymnastics demonstrations on July 21. The participating bands were the Musique du 1er Escadron du Train (F), the Band of the Gordon Highlanders (GB), the Band of the Grand-Ducal Guard (L), the Band of the Dutch Royal Air Force (NL), the Dutch Royal Marine Band, the Band of the Belgian Air Force, the G.T.A. Band (B) and the Band of the Guides.[235]

- On May 31, **1953** there was a military band festival organized by the Belgian War Veterans at Verviers with the band of the 5th Artillery Regiment (F), the Royal Military Band (NL), the Grand-Ducal Guard Band (L) and the F.A.P.G. Band[236] (total of 350 musicians).[237]

- The next military band festival (now called "Retraite") was organized at the Brussels market-square in the frame of the National Day celebrations on July 20, **1957**. This festival gathered all Belgian military bands: the Band of the Guides, the Air Force band, the Navy Band, the Interior Defense Forces Band, the G.T.A. Band, the Band of the 1st Infantry Division, the Band of the 2nd Infantry Division, the Band of the 2nd B Corps and the Mounted trumpeters of the Gendarmerie. The massed bands were conducted by the Air Force band conductor Jean Redouté.[238]

- A similar festival took place on July 19, **1958** and gathered nine bands at the Brussels market square: The Band of the Guides, the Air Force band, the Navy Band, the Interior Defense Forces Band, the G.T.A. Band, the Band of the 2nd Infantry Division, the Band of the 2nd B Corps and the Band of the Force Publique (Belgian Congo).[239] The latter was in Brussels as it was featured at the EXPO 58 (World Fair).[240]

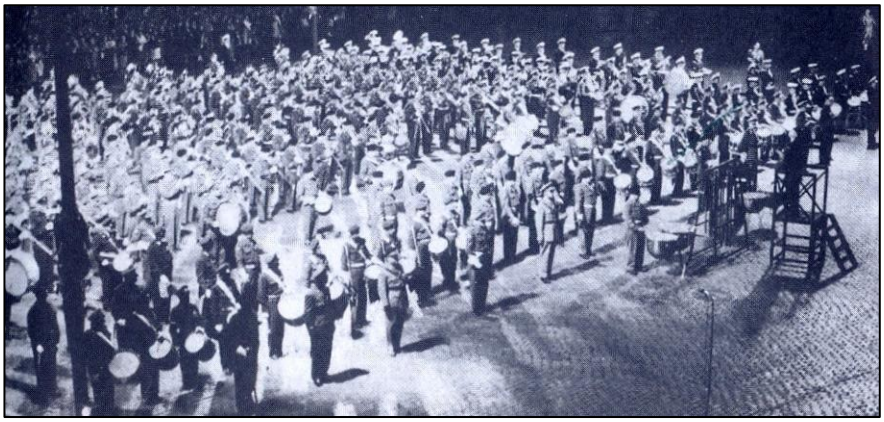
- The tradition continued in **1959** when the festival at the Brussels market square combined the Band of the Guides (K. Torfs), the Air Force band (J. Redouté), the Navy Band (J. Hanniken), the Interior Defense Forces Band (L. Schroeven), the G.T.A. Band (G. Devenijns), the Band of the 2nd Infantry Division (J. Moerenhout), the Band of the 2nd B Corps and the Band of the 1st Tank Division. Jean Redouté conducted the massed bands.[241]

- On June 25, 26 and 27, **1960** there was a military band festival called *Les Nuits de l'OTAN* [NATO Nights] at Hall 3 at the Heysel. Next to the Belgian Navy Band (J. Hanniken), the Belgian Air Force Band and the Band of the Guides, there were the 43rd Infantry band of France, the Dutch Fanfare Band "Limburgse Jagers", the US 33rd Corps Band, the Italian Air Force Band, the German "Nordsee" Navy Band and the Band of the Royal Canadian Dragoon Guards. Redouté conducted the massed bands of 700 musicians in Beethoven's *Egmont Overture*.[242]
- On July 20, **1961** the tradition of the *Retraite* was taken up again with the participation of the Bands of Guides, the Air Force, the Navy, the Interior Defense Forces, the 1st Corps and the 16th Armored Division. Jean Redouté once more conducted the massed bands.[243]
- On June 16 and 17, **1962** there was Festival of Naval and Marine Bands at Ostend with Navy bands from Belgium, France, Germany, Great Britain and The Netherlands.

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[235] *Het Nieuws van den Dag*, July 23, 1949, p. 2, *De Standaard*, July 23, 1949, p. 7, *Het Laatste Nieuws*, July 22, 1949, p. 1, *Le Soir*, July 19, 1949, p.2 and *La Nation Belge*, July 22, 1949, pp. 1 & 4.
[236] Fanfare of the ex-prisoners of war Fanfare des Anciens Prisonniers de Guerre", founded at Deux-Acren in 1947.
[237] *Le Soir*, June 1, 1953 p. 3.
[238] *Le Soir*, July 19, 1957, p. 6.
[239] *Le Soir*, July 22, 1958, p. 4.
[240] Pieters, Francis, *Van Trompetsignaal tot Muziekkapel*, Kortrijk, 1981, pp. 347-353.
[241] *Le Soir*, July 22, 1959, p. 3.
[242] *Le Soir*, June 25, 1960, p. 2.
[243] *Le Soir*, July 21, 1961 p.4

- On July 20, **1962** the *Retraite* called now *Taptoe* [Tattoo] in Dutch, gathered again 450 Belgian military musicians on the Brussels market Square on the eve of the National Day.



**197.** ***Tattoo on the Brussels Market Square, July 20, 1962.***

- In **1963** there was a tattoo with three Belgian military bands at Ostend.



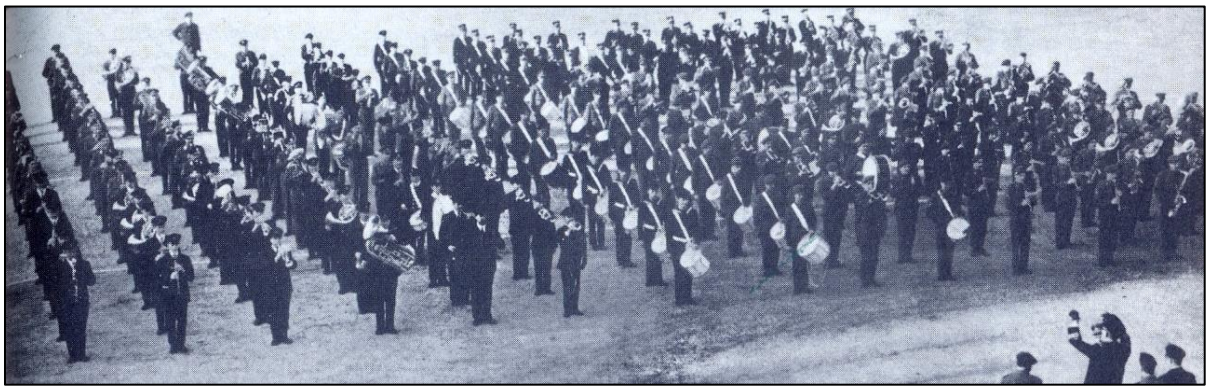
**198.** ***Tattoo at Ostend, July 1963.***

- The **1963** edition of the *Retraite* at the Brussels Market Square on July 20 gathered 400 musicians conducted by Gaston Devenijns.[244]

- On July 20, **1964** the Retraite was performed by the bands of the Guides, the Air Force, the Navy, the Interior Defense Forces, the 16th Armored Division and the 1st Infantry Division. The massed bands were conducted by Guy Duijck. [245]

- The same massed bands concert with still 400 musicians took place again on July 21, **1965**, Guy Duijck conducting, on July 20, **1966**[246], on July **1967**[247], on July 20, **1968**[248] and on July 21, **1969**[249]**.** In 1968 the six bands were joined by a mobile carillon.

[244] *Le Soir*, July 22, 1963, p. 3.
[245] *Le Soir*, July 21, 1964, p. 3.
[246] *Le Soir*, July 21, 1965, p. 3.
[247] *Le Soir*, July 21, 1967, p. 3.
[248] *Le Soir*, July 21, 1968, p. 6.
[249] *Le Soir*, July 20, 1969, p. 6.



**199.** ***Rehearsal for the 1968 military tattoo*****.**

The tradition of the *Retraite* or massed bands display on the Brussels Market Place on the eve on the National Day of July 21 continued in a more or less regular way (still in 2000) and became gradually less important due to the suppression of several military bands.

The Belgian Air Force organized a biennial military tattoo at the seaside resort Koksijde, sometimes with an extra performance at the seaside resorts Wenduine and Middelkerke and at Bruges and Liege. There were also military tattoos in many Belgian cities, such as Antwerp, Bruges, Dendermonde, Ghent, Kortrijk, Namur, Ostend, Roeselare, Sint-Truiden, Tongeren, Tournai, Zottegem …

Quite special was the yearly tattoo at Mons in the frame of the Doudou Festival, a local semi-religious tradition dating from the 14th century with a religious procession and a pageantry reviving the combat of Saint Georges and the dragon (cf. p. 389).[250] From 1961 onwards an international military tattoo was added to the festival. Next to at least one Belgian military band, the tattoo presented (sometimes prestigious) military bands from all over the world. The massed bands closed the tattoo with the popular local song *El Doudou*[251] referring to the above-mentioned enacted combat.[252]

## G. INSTRUMENTATION.

**The last military fanfare bands**.
On May 3, **1945** two fanfare bands were restored: the *Band of the 1st Rifles on Foot* (conducted by Jean-Louis Jacobs) at Mons and the *2nd Rifles on Foot* at Charleroi.
The first disappeared in 1946 and the musicians joined those of the *Band of the 13th Regiment of the Line* to make up the *Musique Militaire de Bruxelles* (later to become the Air Force Band).
The *Band of the 2nd Rifles on Foot* (conducted by Jean Redouté) was successively renamed *Band of the 5th Brigade* in 1946, *Musique de la Brigade Aéroportée* [Airborne Brigade Band] in 1948 and *Musique des Forces Intérieures*/*Muziekkapel van de Binnenlandse Strijdkrachten* [Interior Forces Band], conducted by Leopold Schroeven, in 1951.
This band was definitely dissolved in 1960.

[250] This festival has been recorded as intangible cultural heritage by the UNESCO.
[251] There is a popular recording by Sidney Bechet with André Réweliotty's band (recorded on February 1, 1956) VOGUE V5430/1995 re-issued on CD VOGUE 74321169592.
[252] The annual tattoo lasted until 2016.

In 1939 the Ministry of Defense prescribed the following (standard) instrumentation:

| **Fanfare bands of the 1st & 2nd Rifles Regiments** (Jagers te Voet / Chasseurs à Pied) | | | |
|---|---|---|---|
| Saxophone | 4 | Alto Saxhorn | 2 |
| E flat Flugelhorn | 1 | Baritone Saxhorn | 1 |
| B flat Solo Flugelhorn | 5 | Trombone | 3 |
| B flat First Flugelhorn | 3 | Tuba (Euphonium) | 2 |
| B flat Second Flugelhorn | 2 | E flat Bombardon | 1 |
| B flat Third Flugelhorn | 2 | B flat Bombardon | 2 |
| Cornet | 2 | Snare Drum | 1 |
| Trumpet | 2 | Timpani | 1 |
| French Horn | 2 | Bass Drum + Cymbals | 1 |

After the war the instrumentation of the last fanfare band was gradually adapted to the evolution of the musical instruments. Bombardons went out of use and were replaced by bass or contrabass tubas or sousaphones on parade.

**The military wind bands.**
In 1980 the composition of the 5 military bands was as follows:

| | **Guides** | **Navy** | **Air Force** | **Gendarmerie** | **1st Corps** |
|---|---|---|---|---|---|
| flutes | 4 | 1 | 2 | 2 | 1 |
| oboes/English horn | 4 | 1 | 2 | 3 | 1 |
| bassoons | 3 | 1 | 2 | 2 | - |
| E flat clarinets | 2 | 1 | 1 | 1 | 1 |
| Solo clarinets | 8 | 4 | 6 | 6 | 4 |
| 1st clarinets | 6 | 4 | 4 | 6 | 4 |
| 2nd clarinets | 3 | 2 | 2 | 2 | 2 |
| 3rd clarinets | 3 | 3 | 2 | 2 | 2 |
| bass clarinets | 2 | - | - | 1 | - |
| contrabass clarinets | 2 | - | - | - | - |
| alto saxophones | 2 | 1 | 2 | 2 | 1 |
| tenor saxophones | 2 | 1 | 1 | 2 | 1 |
| baritone & bass saxophones | 2 | 1 | 1 | 1 | 1 |
| trumpets | 4 | 2 | 3 | 3 | 2 |
| cornets | 4 | 3 | 3 | 4 | 3 |
| trombones | 5 | 4 | 4 | 5 | 3 |
| French horns | 5 | 3 | 3 | 4 | 2 |
| flugelhorns | 3 | 2 | 2 | 3 | 2 |
| alto saxhorns | 2 | - | 1 | 1 | - |
| baritone saxhorns | 3 | 1 | 2 | 3 | 1 |
| tubas | 3 | 2 | 2 | 4 | 3 |
| E-flat basses | 1 | 1 | 1 | 1 | 1 |
| B-flat basses | 4 | 2 | 2 | 3 | 2 |
| string bass | 2 | - | 1 | 1 | - |
| timpani | 1 | 1 | 1 | 1 | 1 |
| snare drum | 1 | 1 | 1 | 1 | 1 |
| bass drum | 1 | 1 | 1 | 1 | 1 |
| percussionists | 2 | - | - | 1 | - |
| | | | | | |
| **Total** | **84** | **42** | **52** | **66** | **40** |

# H. THE REPERTOIRE.

**MILITARY MARCHES**.

Military marches remained extremely important in the repertoire of military bands due to the many official celebrations and ceremonies. Most military band conductors wrote military marches for either a special (military) occasion or the creation of a new military unit.
Several fine marches were written by the Navy Band conductor Guy Duijck (cf. p. 229), the infantry band conductors Eddy Geeraerts (cf. p. 230) and Roland Cardon (cf. p. 227) and the Air Force Band conductor Alain Crepin (cf. p. 228). Most of these marches have been recorded, first on long playing records and later on compact discs.

In 1948 the Social Services of the Belgian Army commissioned the Guides Band to record the regimental marches of the 64 Belgian army units. The recording sessions took place at the Egmont Palace in Brussels in November 1948. Those records recorded and produced by the Gramophone Company and released on the Columbia label were sold for the benefit of the charitable activities of the Social Services of the Belgian Army.
There was an advertisement in several newspapers for the series of records with military marches recorded by the Guides Band in November 1948.












**CONCERT REPERTOIRE.**

**The Infantry Bands.**

In 1958 the *Band of the 2nd Division*, stationed at Antwerp and conducted by Jos Moerenhout, was the very first Belgian professional band (military band) invited to perform during the World Music Contest Kerkrade.



**200.** ***The Band of the 2nd Division, conductor Jos Moerenhout.***

At this concert on August 12, 1958 the band played a complete Moerenhout program!

*dinsdag*
**12**
*augustus*

KONCERTHAL
20.00 uur

**Militaire Muziekkapel**
**2e Infanterie Divisie - Antwerpen**
onder leiding van Jos Moerenhout

***Jos Moerenhout-programma***

1. Marche Fantasque
2. Ouverture Miniature
3. Bergsuite (Suite Montagnard)
   a) Bedevaart
   b) Op de bergtoppen
   c) Plechtige Inwijding
   d) Festival
4. Valse Romantique
5. Tweede Orkest-suite
   a) Rumoer
   b) Heimwee
   c) Volksfeest

PAUZE

6. Twee Fanfaren
7. Kleine Triptiek
   a) Stoet
   b) Droom
   c) Legende
8. Winterlandschappen en Zomerbeelden
9. "De Mijn", grote jubelmars
   (met medewerking van de tamboers, klaroenen, trompetten en hoorns van de Kon. Harmonie der Kolenmijnen van Beringen.)

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The *Musique de la Brigade Aéprortée*, conducted by Jean Redouté performed regularly compositions by Belgian composers. The concert at Charleroi on May 26, 1950 boasted only compositions of composers of the Province of Hainaut.[253]

Grand Concert ce vendredi 26 mai 1950, à 19 h. 30, avec le concours de la Musique de la Brigade Aéroportée, sous la direction du Lieutenant Chef de Musique Jean Redouté. Programme : (Compositeurs Hennuyers) :
1. Grande Marche du Jugement de Dieu, N. Daneau ; 2. Fingal (Ouverture), Blarent ; 3. Noce d'Or en Wallonie, R. Bourmorck ; 4. Scherzo, A. Souris ; 5. Cortège Inaugural, A. Floris ; 6. Douleurs et Joies (Fantaisie), N. Norel ; 7. Préambule et Ronde Macabre, J. Redouté ; 8. Pèlerinage (Scène Mystique), A. De Taeye ; 9. Marche Traditionnelle, F. Quinet.

**The Guides Band**.
No doubt the most influential military band as to renewal and evolution of the wind band repertoire is the Symphonic Band of the Belgian Guides. After World War II it continued its pioneer role, started actually in the Arthur Prevost era in the inter-war period.
Several renowned Belgian composers wrote, either commissioned by the conductor(s) or on their own initiative, new compositions or transcriptions of their on orchestral compositions or the Guides. Here is a succinct list of such compositions.



**201.** ***The Guides Band. Conductor Yvon Ducène.***

[253] *Journal de Charleroi*, May 26, 1950, p. 2.

| DATE | COMPOSER | COMPOSITION | PREMIERE | CONDUCTOR |
|---|---|---|---|---|
| 1951 | Jean Absil | Les Voix de la Mer | May 6, 1966 | Yvon Ducène |
| 1952 | Jean Absil | *Rites op.79* | December 7, 1952 | Simon Poulain |
| 1953 | Jean Absil | Rapsodie brésilienne op.81 | May 17, 1973 | Yvon Ducène |
| 1954 | Daniel Sternefeld | *Variations on "Broeder Jacob"* | February 19, 1958 | Karel Torfs |
| 1956 | Jean Absil | *Légendes pour harmonie d'après Dvořák* | October 7, 1957 | Karel Torfs |
| 1956 | Jean Absil | Roumaniana op.92 | February 1, 1972 | Yvon Ducène |
| 1957 | Marcel Poot | *Ronde Diabolique* | | Simon Poulain |
| 1959 | Jean Absil | Danses bulgares op.103 | March 18, 1963 | Yvon Ducène |
| 1959 | Jean Absil | Rapsodie nr.5 op.121 | June 15, 1967 | Yvon Ducène |
| 1963 | Jean Absil | *Trois Fanfares op.118* | June 23, 1967 | Yvon Ducène |
| 1965 | Marcel Poot | *Concertante Beweging* | November 28, 1969 | Yvon Ducène |
| 1966 | Jean Absil | *Nymphes et Faunes* | May 11, 1967 | Yvon Ducène |
| 1970 | René Barbier | Ouverture Concertante (1969) | April 15, 1970 | Yvon Ducène |
| 1971 | Jean Absil | Fantaisie Caprice for saxophone and band op.152 | January 25, 1974 | Yvon Ducène |
| 1971 | René Barbier | Introduction et Fantaisie Rapsodique sur deux airs wallons (1946) | February 3, 1971 | Yvon Ducène |
| 1972 | René Barbier | Fête Carillonnée (1941) | July 8, 1972 | Yvon Ducène |
| 1973 | René Barbier | Introduction et Allegro Symphonique Opus 112 (1967) | November 24, 1973 | Yvon Ducène |
| 1975 | René Barbier | Fanfares - Pour la Reine Elisabeth (1956) | November 24, 1975 | Yvon Ducène |
| 1978 | René Barbier | Concerto for French horn op.106 (1964). | October 13, 1978 | Yvon Ducène |
| 1978 | Victor Legley | Le Bal des Halles (1957) | April 14, 1978 | Yvon Ducène |
| 1979 | René Defossez | *La Conquête de l'Espace (for tape and band)* | April 27, 1981 | Yvon Ducène |
| 1979 | Victor Legley | Before Endevours fade (1977) | October 20, 1979 | Yvon Ducène |
| 1979 | André Waignein | Dunamis | January 18, 1980 | Yvon Ducène |
| 1980 | Daniel Sternefeld | Intrada en vier Variaties op 2 volksliedereen | April 3, 1981 | Yvon Ducène |
| 1980 | Victor Legley | *Hommage à Absil op.97* | February 20, 1980 | Yvon Ducène |
| 1985 | Franz Constant | *Concerto for Piano and Wind Band* | November21, 1985 | Yvon Ducène |
| 1986 | Victor Legley | *Paradise regained* | November 4, 1986 | Norbert Nozy |
| 1986 | Franz Constant | Fantasia for Alto Saxophone and Wind Band (1969) | October 17, 1986 | Norbert Nozy |
| 1988 | Franz Constant | *Concerto for Accordion and Wind Band op.120* | October 16, 1986 | Norbert Nozy |
| 1989 | Victor Legley | *Symphony nr.7 op.112* | April 18, 1989 | Norbert Nozy |
| 1990 | Victor Legley | *Little Introduction for a Royal Celebration* | November 1, 1993 | Norbert Nozy |
| 1993 | Franz Constant | Concerto for Trumpet and Wind Band (1965) | November 19, 1993 | François De Ridder |

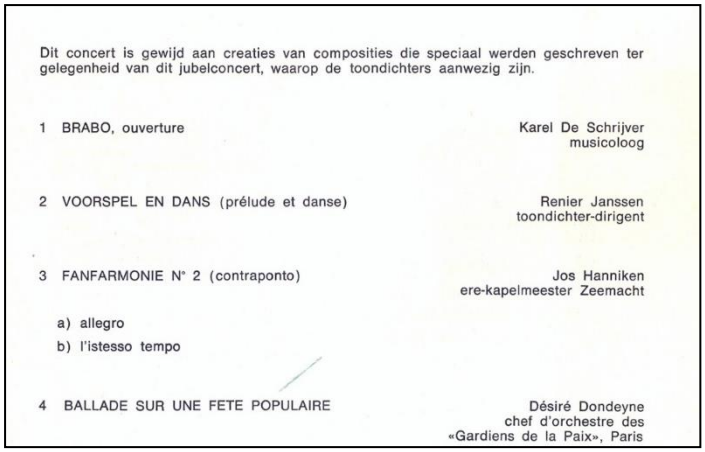
The complete list of original wind band compositions, both by Belgian and foreign composers, premiered by the Guides Band under the conductorship of Simon Poulain, Karel Torfs, Yvon Ducène and Norbert Nozy is absolutely impressive.[254]

**The Navy Band**.

The repertoire of the Belgian Navy Band consisted for many years mainly of original Belgian wind band compositions. This band had a close relation with the province of West-Flanders where Ostend, the band's hometown, was situated. This relationship was best materialized when in 1971 the Navy Band started recording the test pieces of the provincial band contest.[255] In the Guy Duijck period (1963-1978) many composers of West-Flanders such as Gérard Favere, Herman Roelstraete, Lucien Gekiere, Constant Moreau and Lucien Dekimpe were found regularly on the concert programs.

[254] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides - The story of a legendary wind band*, Brussels, 2023, pp. 431-440.
[255] Cf. p. 350.

For the celebration of its 20th anniversary, the Band of the Belgian Navy, conducted by Guy Duijck played quite a unique concert at the Kursaal Hall of Ostend on August 29, 1967 as the program consisted completely of world premiere performances.



Dit concert is gewijd aan creaties van composities die speciaal werden geschreven ter gelegenheid van dit jubelconcert, waarop de toondichters aanwezig zijn.

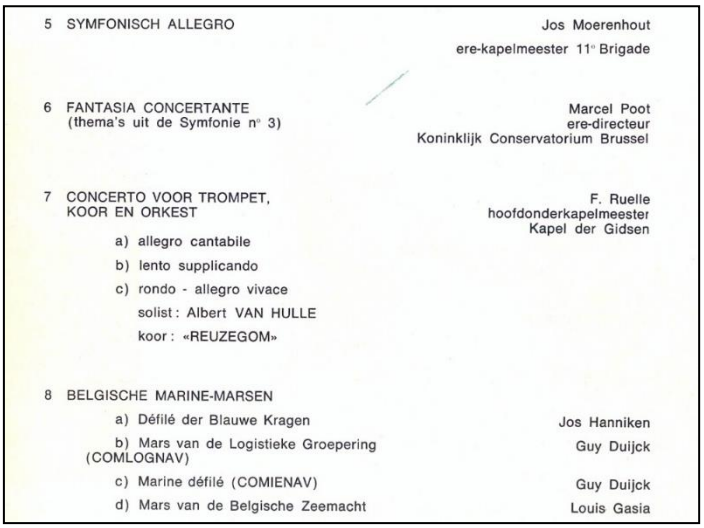
1 BRABO, ouverture — Karel De Schrijver, musicoloog

2 VOORSPEL EN DANS (prélude et danse) — Renier Janssen, toondichter-dirigent

3 FANFARMONIE N° 2 (contraponto) — Jos Hanniken, ere-kapelmeester Zeemacht

a) allegro
b) l'istesso tempo

4 BALLADE SUR UNE FETE POPULAIRE — Désiré Dondeyne, chef d'orchestre des «Gardiens de la Paix», Paris



5 SYMFONISCH ALLEGRO — Jos Moerenhout, ere-kapelmeester 11e Brigade

6 FANTASIA CONCERTANTE (thema's uit de Symfonie n° 3) — Marcel Poot, ere-directeur Koninklijk Conservatorium Brussel

7 CONCERTO VOOR TROMPET, KOOR EN ORKEST — F. Ruelle, hoofdonderkapelmeester Kapel der Gidsen

a) allegro cantabile
b) lento supplicando
c) rondo - allegro vivace
solist : Albert VAN HULLE
koor : «REUZEGOM»

8 BELGISCHE MARINE-MARSEN

a) Défilé der Blauwe Kragen — Jos Hanniken
b) Mars van de Logistieke Groepering (COMLOGNAV) — Guy Duijck
c) Marine défilé (COMIENAV) — Guy Duijck
d) Mars van de Belgische Zeemacht — Louis Gasia

As mentioned, all compositions were written for this concert and all composers (except the deceased Louis Gasia) were present.
At the 25th anniversary concert on July 4, 1972 at the Kursaal Hall of Ostend the Navy Band performed the Belgian première of *Symphony nr.19* (an original wind band composition) by the Russian composer Nikolaj Myaskowsky.
With the next conductors the program gradually consisted more and more of modern compositions, film music and transcriptions. Yet contemporary Belgian composers such as Jean Segers, Norbert Goddaer, Jan Van der Roost, Jan Hadermann, Willy Soenen, André Waignein and Guy Duijck and Jos Hanniken were also frequently on the program.
On April 23, 1993 the band, conducted by Peter Snellinckx, performed the *Rubens Cantata* by Peter Benoit with several choirs at the Casino-Kursaal of Ostend.[256]



**202. *The Navy Band performing the Rubens Cantate, Ostend 1993.***

Carl Orff's *Carmina Burana* was also performed several times, for instance at the 50th Anniversary Concert at the Brussels Conservatory on June 14, 1996.
Rather special was the concert paying a musical tribute to King Bhumibol of Thailand on the occasion of the 50th Anniversary Celebration of his accession to the throne. At this concert at the Brussels Bozar concert hall on March 12, 1996 the band performed nine compositions of King Bhumibol.[257]

[256] Recorded on compact disc SIGNUM (Sig 93001).6)
[257] Recorded on compact disc Royal Thai Embassy Production (ISP CD 9696).

**The Air Force Band.**

Shortly after its foundation the Belgian Air Force Band, conducted by **Henri Mestrez**, was broadcast on Radio Bruxelles. The band performed a lot of Belgian music. For instance, at the radio program of September 23, 1947 the band played music by Victor Quenon[258], Marcel Poot, Meuron and Pieter Leemans.[259]

Under the conductorship of **Jean Redouté** (1951-1962) the band played quite some of his compositions as he wrote some 10 official military marches, next to many other popular marches and several fine transcriptions.

With conductor **Arthur Heldenberg** (1964-1976) the band's repertoire got a more modern character and often displayed a kind of Glenn Miller Sound. Yet Heldenberg composed, next to various military marches, several concert pieces (cf. p. 231)

With conductor **André Vergauwen** (1977-1981) the band played a lot of Belgian wind band pieces, including Vergauwen's own compositions, often premiered by the Air Force Band.

**Alain Crepin** (1985-2008) enlarged the band's repertoire greatly due to the numerous recordings for wind band publishers such as Andel, Scherzando, Mitropa, Tierolff Muziekcentrale and de Haske publications. This repertoire included, next to Crepin's numerous own compositions (cf. p. 228), quite a lot of Belgian wind band compositions by Randy Beck, Dirk Brossé, Roland Cardon, Johan Evenepoel Johan Nijs, Jean Segers, Jan Van der Roost, André Waignein….

Quite naturally several compositions by Crepin were premiered by the Air Force Band (e.g. *Rhapsody for Berlare* (1994), *Falcon and Wolf* (1998) and *Honour & Gallantry* (2000).

Worth mentioning is, no doubt, the "Tribute to Paul Gilson Concert", commemorating the 50th anniversary of the composer's decease, at Berlare on April 3, 1992. The program included *In Memoriam Paul Gilson* (Gaston Brenta), *Concerto for Saxophone and Wind Band* and *Symphonic Waltz nr.1* both by Gilson.



**203.** ***The Air Force Band. Conductor André Vergauwen.***

[258] Victor Quenon conducted the *Band of te Force Publique* in Congo from 1923 to 1946.

[259] *Gazet van Antwerpen*, September 23, 1947, p. 8.

# I. THE COMPOSERS.

BERTEL JEAN-LUC (1955-)



At the Ghent Conservatory of Music Jean-Luc Bertel (Tournai , 1955) graduated for French horn. In 1976 he joined the Band of the Interior Forces and in 1978 entered the Air Force Band. Between 1984 and 1987 he was assistant bandmaster successively with the Band of the Air Force and the Band of the Grenadiers. After another three years study at the Ghent Conservatory he became second conductor of the Band of the Guides in 1993 and of the Navy Band in 2002, before ending his military career as conductor of the Air Force Band (2005-2006). Bertel taught at the music academy of Waregem and conducted several choirs. As a composer, in addition to band music, he also wrote religious, choral and educational music.

Military Marches: *Mars van de School Onderofficieren Nr.2, Semper Paratus-Mars van de 68ste Cie Genie.*
*Marches: Cassandria, Ceremonial Music, Chantalodie, Country-Fair, Eeuwfeestklanken, Intrada, Jubila Mars, Marching Parade Music, Sint Antonius, Set Fortuna Domus, The Footmen, The Horseman, The New Squadron.*
Concert music: *Air and Dance, Canzonetta, Concerto for euphonium and band, East-West Connection, Danza, Due Movimenti, Escapes suite, Fedekam Antwerpen Tune, Memorial Fanfare, Pentagram, Preludium en Recitatief, Rondino (FB), Symphony n.1 for wind band, Song for Francis, Three Contrafacts, Toccata Canzon e Fuga, Western Rhapsody.*

CARDON ROLAND (1929-2001)



Roland Cardon was born in Ronse on April 15, 1929. He studied at the Royal Conservatories of Music of Ghent and Liege. In 1954 he became a military musician and played the flute in the military bands in Arlon and in Liege. In 1963 he was appointed bandmaster of the Band of the Interior Forces in Arlon. He became popular as the director of the Belgian Gendarmerie Band which he led from 1973 to 1981. From 1982 to 1994 he was director of the Conservatory of Ostend. He composed numerous military marches and several interesting compositions for wind band. Cardon died on August 8, 2001.

Military Marches: *Mars van de Geïntegreerde Politie* [Integrated Police March], *Mars van het Mobiele Legioen* [March of the Mobile Gendarmerie Legion], *Mars van de Infanterie School* [Infantry School March], *Mars van de Pantsertroepen School* [Tank Troops School], *Mars van 80 Squadron UAV* and *Mars van het Koninklijk Escorte* [Royal Escort March].

Marches: *Ad Futurum, B.M.S., Cecilia 75, Century March, Chasseurs Ardennais Fantaisie, Crescendo 15, C.V. 75, De Bijenkorf, De Engelbewaarders, De Gilde, Domein Puyenbroeck, Dorpsfanfare 25, Dorpsfeest, Eeuwfeestmars, Festival 10, Festivita, De Fiertel, Gerardimontium, Go, Het Gulden Ei, Hooglede 78, Insigna 25, Intrada, In Veterani Honorem, Iter Plebis, Izegem 900, Jubilate, Jubilee, Jubileummars, Just Friends, Les Aspirants Chasseurs, Les Bérts verts, Lustrum 3, Majorette Special, Marche du Souvenir, Mauritania, Memento,/ funeral march, Moorslede 150, Nuts City, Ostrawa, Parade, Promotion, - Saint-Pol-sur-Mer, Sint Hermes, The Merry-go-round, The Way In, Time is over, - Verbroedering van de Ardense Jagers, Vicennium.*

Concert music: *A European Christmas, Arlequino, Capriccio in Blue, Children's Symphony, Concertino for piano and band, Cop's Dilemma, Cricket First, Dear Harry, (trumpet and band), Divertimento, Euphonia (euphonium and band), Fantasia en Rondo, Festival Hymn, Hello, Hymn for an Overture, Intrada, Lover's Prayer (alto saxophone and band), Marchin' with Sousa, Moods, Paddy's House, Pasticcio- overture, Rodeo, Rondo Fantastico, Shadows (tenor saxophone and band), Taptoe (trumpet and band), Variety Suite .*

Signed Guy Rodenhof: *Ahoi Sailor!, Back to Dixie, Ciao Itali, Dance Party, Dixie Delight, Pop Romantics, Sentimental Mood* (tenor saxophone and band).

CREPIN ALAIN (1954-)



Alain Crépin was born in Mettet on February 28, 1954. He studied the saxophone with François Danneels at the Royal Conservatory of Brussels and became his successor at this institution in 1981. In the meantime, he had graduated with First Prizes for saxophone, harmony, counterpoint and chamber music. He studied conducting with Roland Cardon and Yvon Ducène. In December 1983 he was appointed conductor of the Band of the Interior Forces and one year later he was put in charge of the Belgian Air Force Band which he conducted until 2005. He has also been very active as a virtuoso saxophone soloist and adjudicator in Belgium and abroad.

Military Marches: *200th Jubilee March , Ad Multos Annos, Aircodos, Bayarderie, Bij ons in de Kie Bee (Mars van de 10de Tactische Wing), Falcon and Wolf ( Mars van de 1ste Wing), Gauloiseries (Mars van de 7de Brigade), Hachéradé, Honor and Gallantry, Lean on the Ground (211° Log. Wing), Marche de l'E.S.O.( Mars van de Koninklijke School voor Onderofficieren), Millénaire 3, Proud to serve, Taiaut-Taiaut (Mars van de 2de Tactische Wing), Tenacity (Mars van de 15de Wing Luchttransport), The White Bison, Towards Success* and *Up to Quality (Mars Logistiek Steuncomplex Zuid).*

Concert music: *Air d'Automne, Air Flash, Atmosphères, A Tribute to Sax* (altos saxophone and band), *Bayarderie, Chanson d'Automne, De 3 à 100, Emotions, Diversions* (sax quartet and band), *Equinoxe, Friendship's Hymn, Green Apple* (trumpet and band), *Greetings from Jersey – suite, Messe Universelle, Notes en Rag, Poire Belle Hélène* (flute and band), *Relâche, Rencontres, Rhapsody for Berlare, Sax Flight* (alto saxophone and band), *Saxes en Parallele, Sicilienne* (piano and wind ensemble), *Silhouette* (tenor saxophone and band), *Suite Tastevinesque, Sunra, suite, Temptations*[260].

Signed Pol Steve: *Birthday Rag* & *Happy Notes.*

DE ROECK, GUSTAVE (1892-1966)



Gustave De Roeck was born in Laken (Brussels) and joined the local wind band at an early age. At the age of seventeen he joined the Band of the 1st Carabineers Regiment, led by Victor Turine. In 1917 he was appointed bandmaster ad interim with the Band of the 3rd Carabineers Regiment. Following Jules Blangenois's advice he studied fugue, orchestration and composition with Paul Gilson. In 1929 he became assistant bandmaster of the Band of the 10th Regiment of the Line and somewhat later of that of the 9th Regiment of the Line. In 1934 he was appointed bandmaster of the Band of the 7th Regiment of the Line in Antwerp. Three years later he became conductor of the Band of the 8th Regiment of the Line in Brussels. He retired in 1941 and after the war conducted the Brussels Police Band for several years. De Roeck died in Mons en Baroeul, France on January 9, 1966.

Marches: *Belgique Joyeuse, Ceux du M.N.R., Check to the War, Concordia, Cordialité, European March, Jean-Marie (processional march), Le Président, Les Amis de la Concorde, Les Sportifs du 9ème, Marche des Sapeurs-Pompiers, Mater Dei (processional march), Officiële Mars van de Belgische Politie, Orléans CRS 51, Promina Regina, Silver Crown, Solidarité.*

Concert music: *Allegro Symphonique, American Rhapsody, American Triptych* (suite), *Arlequin et Colombine* (suite), *Ballet des Trois Danses Antiques, Catalunga, Cendrillon, Cortège Solennel, Cortège Triomphal, De Patriarken* (overture), *Trois Images Exotiques* (suite), *Epaminondas* (overture), *Fakkeloptocht, Intermezzi, Le Pavillon, Kermis Suite, Lara* (ballet), *Le Rocher Bayard* (overture), *Moon et Guy* (ballet), *Oosterse Taferelen* (suite), *Overture en Dentelles, Padirac* (overture), *Pantominus* (ballet), *Peter Pan* (overture), *Petite Ouverture Sentimentale, Plechtige Optocht, Prelude Dantesque, Promina Regina* (overture), *Rembrandt* (overture), *Roodkapje (overture), Sganarelle (overture), Schotse Taferelen (suite), Slavische Rhapsodie, Tamar (overture), Una Palabra* (cornet and band).

[260] Dedicated to Pieters, Francis.

DEVENIJNS GASTON (1913-1999)



Gaston Devenijns was born in Gentbrugge on August 23, 1913. At the Royal Ghent Conservatory he obtained First Prizes for clarinet, saxophone, harmony, counterpoint and fugue. In 1937 he joined the Band of the 3rd Regiment of the Line and in 1946 the Band of the Guides. In 1947 he became assistant bandmaster and was successively active with the Band of the 3rd Belgian Brigade (1947), The Band of the Belgian Air Force (1948) and the Band of the Guides Regiment (1949). In 1951 he was appointed bandmaster with the Band of the 4th Belgian Brigade. In 1957 he created the G.T.A. Band in Brussels; this band being disbanded in 1959 he joined the Belgian Air Force Band as conductor. He retired in 1964 and two years later he succeeded De Roeck as conductor of the Brussels Police Band. Devenijns died on June 28,1999.

Military Marches: *Eerste Infanterie Divisie* [1st Infantry division], *March of the 1st Artillery Regiment, March of the 2nd Batallion T.P.T. , March of the 1st Infantry Brigade*

Marches : *Aan onze Voorzitter, De Kleine Zes, Den Bookhamer mars, Eendracht Mars, Efco Colijn Mars, Heikantse Jubelmars, Hold Fast Metropolis, Hulde aan onze Jubilarissen, Inter Politie en Veiligheid, Jubilarissenfeest, Les Bons Vivants, Liga der V., Mars van de Militaire Kino Dienst, Militaire Mars, Rosa Arnold Mars, Royal Racing Club Gent, Salisbury March, Svelta Braecke, Victorie, Vlaanderen zingt, Voorwaarts, Vreugd in Deugd, Wettra Liebaert.*

Concert music: *Ballet Fantasie Musica, Elégie, Gentse Rhapsodie, Herinneringen - concert waltz, In de Bergen* (2 clarinets and band), *Jazz Variatie, Lena* (alto saxophone and band), *Marina - overture, Patricia* (euphonium and band), *Petite Pièce, Rotische Ouverture,Rouwklacht, Verlangen, fantasie, Young Boy Story.*

DUIJCK, GUY (1927-2008)



Guy Duijck was born on April 28, 1927 in Ghent. He graduated from the Royal Conservatory of his hometown for oboe. In 1947 he joined the Navy as a military musician while also playing in the Royal Brussels Opera and the Ghent Opera Orchestras. He graduated for fugue at the Royal Liege Conservatory and studied privately composition with Francis de Bourguignon. In 1951 he became a military bandmaster. From 1963 to 1978 he conducted the Band of the Belgian Navy. From 1963 to 1992 he was director of the Ronse music academy, while he also taught at the Royal Conservatory of Ghent. Duijck died on July 26, 2008.

Military marches: *Hommage à la Marine* [Tribute to the Navy], *Marine Défilé* [Navy March Past], *Mars van de Logistieke Groepering Zeemacht* [March of the Navy Logistics Unit], *Mars van de Groepering Instructie van de Zeemacht* [March of the Navy Instruction Unit], *Mars van de Veldartillerie School* [Field Artillery School March], *Mars van het 43ste Artillerie Regiment* [43rd Artillery Regiment March], *Mars van het 72ste Artillerie Regiment* [72nd Artillery Regiment March], *Mars van de 16de Pantser Divisie*, [16th Armored Division March], *Mars van de 51ste Genie Bataljon* [51st Engineers Batallion March] and *Mars van de 18de Pantsergroepering "Generaal Masson"* [March of the General Masson 18th Tank Unit].

Marches: *ACOD Mars, AGC Mars, Carnaval, Bommlmars, De Boterstede Mars, De Mooie Fanfare, De Mooie Kliek, Dirigentenmars, Fantasia, Filip Mars, GD Tune, G Dewaele 80, Hulste 100, Jan Mars, Jubileummars Nazareth, Koninklijke Feestmars, Onze VA Mars, Oostende 1.000, Söller Marsch, Taptoe Defileermars, Temsica Anguila, The Busker, The Lo Boys, The Sint-Jan Seventy Guards, Vlaanderen leeft, Wetteren 1.000, Wielermars, Ypriana* .

Concert music: *Aegir, Andante &* Scherzo (clarinet and band), *April Suite, Atlantis, Bagatelle, Berdorfer Suite, Carillon* (carillon and band), *Concertsuite, De Vlaamse Ardennen, Drie Aquarellen- suite, F.A.I.R.- suite, Fiesta in Magaluff, Galerie, Genoveva, Golden Memories Suite 50, Herfst Ouverture, Holiday Musigrafica, Introduction and Dance, Miniatuur Suite, Navy Rhapsodie, Neptunus nocturne, Ouverture voor Harmonie, Pavane & Gaillarde; Prelude voor een Festival* (brass), *- Avond aan de Schelde, Springtime, Suite in Oude Stijl, Symfonisch Allegro, Thalassa Sea Interlude, To a Princess, Valéry the Rich Girl, Vier Kontrasten, Youth Band Suite, Zomergemse Butleia.*

GASIA, LOUIS (1898-1950)



Louis Gasia was born in Hoegaarden on January 27, 1898 . He graduated with First Prizes for harmony, counterpoint and fugue at the Royal Brussels Conservatory. After having been musician with resp. the bands of the 4th Carabineers, the 1st Grenadiers and the 8th Regiment of the Line, he was appointed bandmaster of the Band of the 3rd Regiment of the Line before the Second World War. In 1947 he was appointed the first bandmaster of the newly created Band of the Belgian Navy. He retired in 1949 and died at Leuven on September 15, 1950. Gasia conducted amateur bands at Zaventem, Vossem, Sint-Truiden, Leffinge, Tienen and. Hoegaarden.

Military Marches: *4ème Carabiniers en avant, Fraternelle des Grenadiers, Les Démineurs 2ème Battalion, Marche des Troupes de Transmission/*TTR Mars [March of the Signal Corps], *Marche du Batallion Libération, Mars van de Belgische Zeemacht* [March of the Belgian Navy]..

Marches: *Bioul, Ex Suo Pro Merito, Fleurs de Bruyères, Gendarmes à Cheval, Grimde, Hoegaarden, Joyeuse Retraite, Marche des Volontaires belges, Marche du Bataillon Libération, Old Chap, Passendale, Steenstraete, V day, Voerezonen.* Processional marches: *Saint Hubert, Sancta Maria, Saint Eloi, Saint Louis*.

Concert music: *Chants d'Autrefois, De Loteling - Overture, Klerken – Overture, Prelude et Scherzo, Suite Arabe, Tervaete - Overture.*

GEERAERTS EDDY (1951-2020)



Eddy Geeraerts was born on May 17, 1951 in Keerbergen. At the Royal Flemish Conservatory of Antwerp he obtained first Prizes for solfeggio, transposition, chamber music, harmony and trumpet. At the Royal Conservatory of Brussels he obtained a First Prize for counterpoint. He joined first the Band of the 1st Corps and later the Air Force Band as a trumpet player. In December 1984 he became conductor of the Band of the 1st Corps (Ossendorf, Germany). This Band was settled at Brasschaat (Antwerp) in 1986 as Band of the Grenadiers. In 1988, Geeraerts became conductor of the Band of the Gendarmerie. When this band was abolished in 1994, Commander Eddy Geeraerts became second conductor of the Air Force Band until 1996. Two years later, he took on the task of adapting the orchestration of the huge number of Belgian military marches to the current standards of the military bands. He died at Bonheiden on December 15, 2020.

Military Marches: *Belgian Parade, Festive March for the Belgian Bands, Four Nations One Purpose, Mars Competentie Centrum Materieel en Producten, Mars van de Artillerieschool - 6 Artillerie, Mars van de infanterieschool - 2 Cyclisten, Mars van de Koninklijke Technische School, Mars van het 20ste Bataljon Logistiek* and *Mars van het Logistieke Centrum nr.1*.



**201. *1st B Corps. Conductor: Eddy Geeraerts*.**

HANNIKEN, JOS (1912-1998)



Jos Hanniken was born in Wierde on May 28, 1912. Soon the family moved to Ans near Liège, where Jos joined the local band when he was 12 years old. In 1932 he joined the Band of the 9th Regiment of the Line as a bugler. He graduated from the Anderlecht music school for trumpet. During the war he studied at the Royal Brussels Conservatory with Jean Absil and Marcel Poot. He was assistant bandmaster with the Band of the 5th Belgian Brigade and with the Band of the Guides Regiment before succeeding Louis Gasia as conductor of the Belgian Navy Band in 1949. He retired from the army in 1963. He founded the Band Music Publishing Firm Andel in Ostend.
He conducted the *K.F. Saint Cecilia* of Leffinge and the *K.H. Ypriana* at Ieper (1953-1963) and was president of the band federation Muziekverbond West-Vlaanderen (1955-1961). Hanniken died at Ostend on August 9, 1998.

Military marches: *Défilé des Cols Bleus , Commodore Timmermans, Mars van het 41ste Artillerie Regiment*,

Marches : *Europa Mars, Flag Officer March, Ingenieur J.Wille, Europa Mars, Kattefeest Mars, Knokke is hier!, Reuzegom Kwezelken, Rotary Mars, De Veteranen van Koning Albert, Victor Billet, Wieze Oktoberfeesten*

Concert music: *Boule de Feu* (symphonic poem), *Capriccio* (clarinet and band), *De Ouwe Kapitän* (symphonic poem), *Derde aan de Koning – suite, Drie Koralen, Fanfarmonie Nr.1, Fanfarmonie Nr.2, Historische Suite, Ouverture, Terug aan Wal - suite, Scaldiana Part 1 "De Schelde als Levensader", Suite Enfantine, Tambours* (overture), *Valse Noble, Vredeshymne*.

HELDENBERG, ARTHUR (1923-2006)



Arthur Heldenberg was born in Gentbrugge on August 31, 1923. He studied the trumpet and the violoncello at the Mechlin music school and studied at the Royal Brussels Conservatory with Franz Wangermée, Alfred Mahy, Jean Absil, Francis de Bourguignon and René Defossez, graduating with First Prizes for trumpet, counterpoint and fugue. He was trumpet soloist at the Antwerp Opera and in 1951 he joined the Band of the 2nd Rifles on Foot as flugelhorn player. In 1957 he was appointed bandmaster of the Band of the 4th Infantry Division at Liege, in 1960 of the Band of the 1st Corps and finally in 1964 of the Band of the Belgian Air Force. When he retired from the army in 1976 he conducted several amateur bands and became president of the Brussels Band Federation Koninklijke Muziekfederatie van het Brussels Hoofdstedelijk Gewest. Heldenberg died in Brussels on December 1, 2006.

Military marches: *Mars van de Kon. Kadettenschool, Mars van de 9de Wing Missiles, Mars van de 13de Wing Missiles, Mars van het 42 GTA, 55th Squadron march, March of the 64th Artillery Regiment, March of the 67th Artillery Regiment, March of the 73rd Artillery Regiment, Ere aan de 2de Wing, Marche du Wing Télé, NATO Tiger March, Force Aérienne in Review.*

Marches: *Amons nous aute, Eendracht, Flying Saucers, Marching 50, Ninety Springs, Onze Chef, Puc March, Rhythmus Cecila 200*.

Concert music: *A Rhythmical Tale, Band in Rhythm* (overture), *Bolerino, Con moto Arabesque, Cosmos, De Hofnar, Esquisse, Fantasia, Impromptu* (overture), *Improvisatie, Introduction et Czardas, Kentucky, Les Trois Valets, Lucky Meeting, Magic Park, Mister Jones the Galaxy Man* (suite), *Novel Suite, Orchestra Sound Number One* (overture), *Pro Brabantia Juventute, Reflections of a Day, Tarantella.*

MOERENHOUT, JOS (1909-1985)



Jos Moerenhout was born in Sint-Jans-Molenbeek (Brussels) on April 27, 1909. He graduated from the Royal Brussels Conservatory for solfeggio, the clarinet, harmony and composition. He also studied privately counterpoint, fugue and composition with Paul Gilson and August De Boeck. In 1929 he joined the Band of the 8th Regiment of the Line as a clarinetist. Ten years later he was appointed bandmaster of the Band of the 2nd Rifles Regiment in Mons. Returning from captivity in Germany he was appointed bandmaster of the Band of the 7th Belgian Brigade near Cologne, Germany. In 1951 Captain Moerenhout was commissioned to found the Band of the 11th Infantry Brigade in Antwerp (baptized Band of the 2nd Belgian Division in 1955). In 1960 he retired from the army, but conducted some amateur wind bands such as the Colliery Band of Beringen. He organized an important international wind band festival in Beringen for many years. Moerenhout died in Antwerp on January 18, 1985.

Military Marches: *Le Hérisson (March of the 11th Brigade), Mars van het 3de Cyclisten Regiment, March of the 7th Brigade, The Shamrock (March of the 6th Brigade).*

Marches: *Antwerpen-Vlaanderen, Berchem, Beringen, De Mijn Jubelmars, Hoop in de Toekomst, Chasseurs et Fantassins, Marche des Chasseurs Alpins, Marche Fantasque, Mercator, Terlaenen 69.*

Concert music :*Allegro Symphonique, Bergsuite, Caprices* (symphonic poem), *Divertimento Burlesco, Fanfare I and II for brass, Herfstindrukken* (symphonic poem), *Holidays suite, Kleine Triptiek* (suite), *Klokkenvreugde* (suite), *Lente* (symphonic poem), *Lusthoven* (suite), *Mini Midi Maxi* (suite), *Ode aan de Schelde* (symphonic poem), *Ouverture Miniature, Prelude en Rondo, Romantische Wals, Scaldiana – part 3, Souvenirs en Forme d'Ouverture, Tweede Orkestsuite, Valse Romantique, Vier Antwerpse Kunstschilders* (suite), *Winterlandschappen* (symphonic poem), Zomerbeelden (symphonic poem).[261]

POULAIN, SIMON (1906-2004)



Simon Poulain (La Louvière, January 13, 1906) graduated with First Prizes for cornet, solfège, harmony and music history. At the Brussels Royal Conservatory, he got First Prizes for trumpet, transposition and counterpoint. After having been solo trumpeter with the Band of the Belgian Guides Regiment, Poulain became bandmaster of the Band of the 2nd Regiment of the Line in Ghent in 1934. He conducted three other military bands before being appointed director of the Guides Band in Brussels in 1948. He retired from the army in 1957 and became director of the conservatory of La Louvière. Poulain died at Brussels on March 3, 2004.

Military marches: *La Charge de Burkel, Marche de la Libération, Marche du Corps Expéditionnaire Belge en Corée, Marche de la 1ère Brigade d'Infanterie "Piron", Marche de la Police Militaire, Marche du 1er Régiment d'Artillerie.*

Marches: *I et XXI For Ever, Chanson de Dour, Chanson de La Louvière, La Croix d'Honneur, Djobrinade, Hommage au Maréchal Foch, Houdinia, Les Joyeux Douaisiens, Marche de l'Harmonie de Mariemont, Marche de La Louvière, Marche des Efans del Louvière, Marche des Lauréats du Travail, Marche de Viroinval, Marche du Centenaire 1969 La Louvière , Marche du Centenaire 1979, Marche du Hainaut, Marche du Tricentenaire de Charleroi, Marche Solennelle, Parade Marche, Parade pour Gilles, Souvenir d'Asvesnes.*

[261] Moerenhout's transcription of Carl Orff's "Carmina Burana" was performed by the Eastman Wind Ensemble (Clyde Roller conducting) on March 6, 1964 and his transcription of Flor Peeters's "Modale Suite" on November 19, 1965 Donald Hunsberger conducting.

REDOUTÉ, JEAN (1902-1994)



Jean-François Redouté was born in Mons on February 3, 1902. He graduated from the Mons Conservatory for solfeggio, harmony, counterpoint, fugue and music history. Later he studied composition and orchestration with Paul Gilson and Joseph Jongen in Brussels. After having been a military musician and assistant bandmaster he was appointed bandmaster of the Band of the 2nd Rifles Regiment in Charleroi. After five years of imprisonment in Germany he returned to his band which was rebaptized several times. In 1951 Redouté was appointed conductor of the Belgian Air Force Band. He retired in 1963 and continued to compose and make splendid arrangements and transcriptions. Redouté died in Marcinelle on February 5, 1994.

Military marches: *Brigade Aéroportée, March of the 5th Brigade, Mars van de School Logistiek van het Materiaal, March of the 20th Artillery Regiment, March of the 42nd Artillery Regiment, March of the 62nd Artillery Regiment, March of the 6th Fusileers Batallion, March of the 2nd Carabineers Cyclists, March of the 4th Engineers Batallion, March of the 5th Lancers Regiment, of the 6th Lancers Regiment, March of the Light Aviation School squadron, Mars van het Ordonnans (16th Batallion), R.A.S.C. (Royal Automobile Service Corps) March, R.E.M.E. (Royal Electrical Mechanical Engineer) Corps, R.O.A.C. March*

Marches: *Bataillon de Garde, Camarades, Celebration March, Christ Roi* (processional march), *F.N.I. Institut, La Route, Marche de l'Amicale Nationale des Chasseurs à Pied, Marche des Musiciens, Marche Montoise, Marche Noble, Marche pour le Secrétaire, Nous y sommes, Marche Officielle des Croix de Guerre Belges, Prinses Paola, Schildersmars, S.N.C.G.B, Souvenir de Gümmersbach, Stella Artois Mars, U.S.R.A.*

Concert Music: *Bals de Paris* (suite), *Frankenforst, Le Rêve du Carilloneur* (suite), *Osax* (alto saxophone and band), *Printemps, Rhapsodie* (piano and band).

VERGAUWEN, ANDRE (1930-2021)



André Vergauwen was born on July 23, 1930 in Sint-Gillis-Waas. At the Royal Flemish Conservatory of Antwerp he graduated for solfeggio, chamber music, harmony and the clarinet. He studied counterpoint and fugue with Albert Delvaux. He became a military musician and after having served for seven years as assistant bandmaster he became bandmaster and conducted successively the Army Band in Liege, the Band of the 1st Belgian Corps in Cologne, Germany and finally The Band of the Belgian Air Force in 1977. He retired from the army in 1981. From 1973 to his retirement he was director of the Music Academy of Sint-Martens-Voeren. Vergauwen died at Tongeren on May 26, 2021.

Military marches:
*Mars van de Landmacht* [Ground Forces March], *Mars van het Korps Logistiek van de Luchtmacht* [Air Force Logistics Commando March].

Marches: *A Right Start, Break out, Cafetaria Mars, Charleroi en Fête, Concentra, Fidelity, Happy End, In Paradisum* (dirge), *Mars van de Hoofdgriffiers* [March of the Court Clerks], *Naar Nieuwe Wegen, O.K. Boys, Pretty Way,* (processional march), *Sunbeach, The Girls of the Band, The Next Generation, Vreugd in Deugd 80, Vrijheid, Waaslandmars, Wachtparade, Weekendmelodie*

Concert music: *Bagatelle, Ballroom Impressions, Drie Schetsen, Drie Taferelen; Eerste Suite voor Harmonieorkest* [First Suite for Band], *Garda Suite, In Kokkola, Jadranka, Jubileum Ouverture, Melody for Roger* (trumpet and band), *Music Box, One Day Last Summer* (overture), *Ouverture voor een Meifeest, Pastorale Suite, Quatro Movimento per Orchestra, Rapsodie op "Het Loze Vissertje", Rapsodisch Divertimento, Rapsodische Ouverture op "Den Uil die op den Pereboom zat", Serenata, Symfonietta, Thalia* (overture), *Time for Twist, Triptych, Vier Parafrasen op Oude Waalse Volksliederen.*

Several assistant bandmasters also wrote marches (including military marches) and concert music for band.

DUBOIS MAURICE (1952)



Maurice Dubois (Liège, January 25, 1952) studied music in Huy, before going to the Royal Conservatory of Liège. In 1972, he joined the Belgian Gendarmerie Band. In 1987, he was appointed Chief Warrant Officer of the Chasseurs Ardennes Band in Namur. After the band was disbanded in July 1989, he was appointed Principal Deputy Conductor of the Belgian Air Force Band.

Military marches: *350 Squadron March, Hand in hand (Elsenborn Camp)), March of the 4th Group Communication and Information Systems, March of the 67th Engineers Company, March of the Meteorologic Wing, March of the 8th Logistics Batallion, March of the Control and Reporting Center Glons, Pioneers Forward, Semper Melior (225th Maintenance Company).*

RUELLE, FERNAND (1921-2012)



Fernand Ruelle (Jemappes, March 3, 1921) graduated for trumpet, harmony, counterpoint and fugue at the Mons Conservatory and studied orchestration and composition with Alex De Taeye. He was a military musician and was assistant bandmaster of the Band of the Belgian Guides (1962-1974). He composed a lot of orchestral, choir and chamber music as well as numerous band compositions. Ruelle died at Mons on December 19, 2012.

Marches: *Bella Patria, Casques Bleus, Défilé du 72ème TPT, Du Passé au Futur, Échos du 125e, Fraternelle des Officiers M.C.G. Inter Bin Lm, Klika, La Bavarois, La Brenta, Le Chant des Anciens, Lens 63, Marche Antique, Marche de la Fanfare Royale de Lens, Marche des Pompiers d'Ath, Marche du Cinquantenaire, M.C.G. Intern, Oregon, Retour de Provence, Touring Club de Belgique, Touring Secours* and the processional marches *Notre Dame du Moulineau, Sainte Marie* and *Sainte Cecilia*.

Concert music: *À l'Usine, American Fantasy, Carillon waltz, Chicago-jazz overture, Chinese Garden, Columbus, jazz-promenade, Concerto nr.1 for Trumpet, Choir and Symphonic Band, Concerto nr.2 for Trumpet and Symphonic Band, Concerto for four Horns and Symphonic Band, Concerto for Oboe and Symphonic Band, Concerto for Bass Trombone and Band, Cubano, jazz-Overture, Extinction des Feux en Fantaisie, Dry Wood, Halifax, Humoresque, Image d'Orient, In the Shadows, Kantemir – overture for four trumpets and band, La Roja, Le Gille – rhapsody, Life's Laughter* (overture), *Pictorial Westerley, Ritmico Cha-Cha-Cha, Ronde Fantastique, Ronde Pastorale, Rondo in Blue, Rose of September* (trumpet and band), *Sentimental Rhapsody, Tyrol* ( humoristic fantasy).

# AMATEUR BANDS.

After the Second World War cultural life, especially with amateurs, had great difficulties to start up again, as had been the case after World War I. Several bands had lost musicians, musical instruments, their library and often even their home place and rehearsal facilities. The traditional political, ideological, social and publicity sponsors had (temporarily) disappeared. Sometimes two bands that had been created in the same period merged because the rivalry was too great. A typical example happened in Poederlee-Lille. The fanfare bands *Sint-Jan-Baptist* (1923) and *Sint Isidorus* (1925) merged in 1945 into the fanfare band *De Verbroedering* [Fraternization]. Yet gradually new bands were set up.

## A. NEW AMATEUR BANDS AFTER 1945.

FLANDERS:

In the Province of Antwerp

1945 : *Communistische Harmonie Vooruit door Eigen Kracht* (Burcht), *Fanfare De Heidegalm* (Oud-Turnhout), *Harmonie Jeugd en Vreugd* (Ravels), *Harmonie de Verenigde Muzikanten* (Turnhout).
1946 : *Fanfare Moed en Volharding* (Geel), *Harmonie Sint Apollonia* (Geel), *Harmonie Bos en Hei* (Kalmthout-Heide), *Harmonie Arsenaal Mechelen* (Mechlin), *Harmonie Politiekorps Mechelen* (Mechlin), *Fanfare Sint Willebrordus* (Mol),
1947: *Fanfare De Vreugdegalm* (Antwerp), *Spoorwegharmoni*e (Antwerp), *Harmonie De Netezonen* (Emblem), *Socialistische Harmonie Vebroedering* (Kalmthout), *Harmonie Verbroedering Buurtspoorweg-personee*l (Malle).
1948 : *Fanfare Heilige Geest* College (Lier), *Harmonie Sint Carolus* (Mol).
1950 : *Fanfare Sint Jansvrinde* (Boom)
1952 : *Fanfare Sint-Willebrordus* (Meldert), *Harmonie van de Boelwerf Temse* (Hoboken), *Fanfare Sint Cecilia* (Lint).
1954 : *Harmonie Sint Lucia* (Balen), *Harmonie De Broederband* (Wechelerzande).
1959 : *Harmonie der Provinciale Technische Scholen* (Boom), *Socialistische Harmonie Volharding* (Rumst).
1960 : *Harmonie Sint Pieter* (Essen)
1962 : *Fanfare Sint Jozefscollege* (Herentals), *Harmonie Vlaamse Vrienden Jef Van Hoof* (Mortsel).
1968 : *Harmonie De Heidegalm* (Duffel), *Zwijndrechts Saxofoonorkest* (Zwijndrecht).
1969 : *Fanfare Vrijwillige Brandweer* (Duffel), *Fanfare Kempenland* (Nijlen).
1970 : *Fanfare F.C. Heist Sportief* (Heist-op-den-Berg), *Harmonieorkest Conservatorium van Antwerpen*
1971 : *Harmonie Kempenland* - Volksunie (Mol)
1973 : *Beck's Jeugdkorps* (Westerlo)
1975 : *Kempische Jeugdfanfareorkest* (Herenthout)
1976 : *Harmonie Berchem Sport* (Berchem), *Zuiderkempische Brass Band* (Sint-Katelijne-Waver).
1977 : *Fanfare Sint Jozef* (Balen/Mol-Wezel), *Kanasser Brass Band* (Mol).
1979 : *Brass Band Willebroek*
1980 : *De Musicerende Jeugd* (Eksel), *Harmonie Demer en Laak* (Lummen).
1984 : *Jeugdconcertband Lier*
1985 : *Harmonieorkest Gemeentelijke Muziekacademie* (Boom)

In the Province of Brabant[262]

1945: *Fanfare Kunst en Vermaak* (Aarschot)
1960 *: Harmonie Onze-Lieve-Vrouw* (Scherpenheuvel)
1974 : *Universitair Harmonieorkest* (Leuven)
1975 : *Brass Band Midden Brabant* (Nossegem-Zaventem)
1979 : *Mechels Harmonieorkest* (Mechelen)
1986: *Harmonie Fura* (Tervuren)
1995 : *Harmonie Panta Rei* (Leuven)
1998 : *Nero's Muzikanten* (Hoeilaart)
2003 : *Concertband Landen* (Landen)

[262] On January 1, 1995 the province of Brabant was split up in Flemish Brabant (capital Leuven), Walloon Brabant (capital Wavre) and the Brussels Capital Region.

In the Province of East-Flanders

1945 : *Kunst en Vreugd* (Doel), *Stedelijke Harmonie van de Brandweer* (Ronse)
1946 : *Fanfare Eendracht* (Vrasene), *Communistische Harmonie De Dageraad* (Baasrode), *Fanfare De Vrijwillige Brandweer* (Dendermonde), *Fanfare De Verenigde Vrienden* (Melden.)
1947 : *Fanfare van de Rijkswacht -1ste Mobiele Groep* (Ghent), *Fanfare De Brandweer* (Oudegem)
1948 : *Fanfare De Ware Vrienden* (Stekene), *Fanfare Sint-Martinus* (Kerksken) .
1949 : *Fanfare Hand in hand* (Mere)
1952 : *Vlaamse Katholieke Fanfare Sint-Cecilia* (Welle)
1953 : *Fanfare Vrij en Blij (*Kemzeke), *De Brandweer* (Eeklo)
1955 : *Socialistische Harmonie Ons Plicht* (Appels), *Fanfare Sint-Ceciliavrienden* (Lotenhulle).
1957 : *Aalsterse Postharmonie* (Aalst)
1958 : *Brandweerharmonie Sint-Cecilia* (Melle)
1960 :*Olsense Jeugdfanfare* (Olsene)
1960 : *Fanfare Sint-Blasius* (Landegem)
1961 : *Fanfare Sint-Cecilia* (Appels)
1962 : *Harmonieorkest De Pinte* (De Pinte)
1963 : *Fanfare Civiele Bescherming* (Dendermonde)
1964 : *Fanfare Vrije Kunstkring* (Nederbrakel)
1965 *: Jeugdfanfare* (Sint-Lievens-Houtem)
1967 : *Brassband Aalst* (Aalst), *De Zwalmfanfare* (Zwalm).
1970 : *V.T.I. Harmonie* (Aalst)
1971 : *Harmonie De Vlaamse Ardennen* (Kluisbergen)
1973 : *De Ware Vrienden* (Oostakker)
1975 : *Ros Beiaard Harmonie* (Dendermonde)
1978 : *Gent Wind Band* (Ghent)
1981 : *Harmonieorkest Guy Duijck* (Evergem)
1982 : *Harmonie Muzikale Sportvrienden* (Sint Niklaas), *Het Oudenaards Harmonieorkest* (Oudenaarde)
1983 : *Concertband Da Capo* (Wichelen)
1988 : *Seniorenorkest* (Eeklo)
1993 : *Concertband Opus 7* (Zottegem)
1995 : *MAGO Brassband Gent* (Ghent)
1995 : *Mercator Brass* (Rupelmonde)
1995 : *Brassband Zele* (Zele)
1996 : *Harmonie van Zevergem* (Zevergem)

In the early sixties there were twice as many fanfare bands as wind bands. 45% of the bands had a uniform cap and only 20% a complete uniform.

In the Province of Limburg

1945 : *Fanfare De Ware Vrienden* (Bommershoven), *Fanfare Sint-Jan-Berchmans-college* (Genk), *Parochiale Fanfare Sint-Cecilia* (Millen), *Harmonie van het Sint-Hubertuscollege* (Neerpelt), *Fanfare De Verenigde Werklieden* (Valmeer)
1946 : *Harmonie Sint-Kristoffel* (Hasselt), *Harmonie van het Heilig Kruiscollege* (Maaseik).
1947 : *Fanfare Sint-Lambertus* (Veldwezelt*), Mijnharmonie De Eendracht* (Houthalen Meulenberg), *Sint Jozefsfanfare* (Kleine-Brogel).
1948 : *Socialistische Harmonie De Voorzorg* (Hasselt)
1951: *Harmonie De Rode Roos* (Leopoldsburg)
1952 : *Fanfare Sonoritas van het Salvatorcollege* (Hamont), *Sint-Jozefsfanfare Ons Vermaak* (Neeroeteren).
1953 : *Fanfare De Eendracht* (Hamont-Lo), *Fanfare Onze-Lieve-Vrouw-ter-Heirbaan* (Opitter).
1956 : *Harmonie Sint-Martinus* (Herk-De-Stad), *Harmonie van het Heilig Hartinstituut* (Maasmechelen).
1957 : *Fanfare De Eendracht* (Eksel)
1959 : *Fanfare Nieuw-Eisden* (Eisden), *Fanfare van het H. Hartcollege* (Lanaken).
1960 : *Fanfare van het Onze-Lieve-Vrouwe-College* (Tongeren), *Fanfare Sint-Trudo* (Helchteren).
1966 : *De Harmonie van Genk* (Genk)
1968 : *Harmonie De Demergalm* (Hasselt-Godsheide)
1972 : *Verbroedering der Muziekmaatschappijen* (Houthalen)
1977 : *Postharmonie* (Bree), *Harmonie van de Noordse Muziekacademie* (Overpelt).
1979 : *Harmonie Waterschei-Zwartberg* (Genk)
1979 : *Jeugdfanfare Crescendo* (Tessenderlo)
1983 : *Genker Jeugdorkest* (Genk)
1983 : *Het Haspengouws Jeugdorkest* (Hamont)

In the Province of West-Flanders

1945 : *Harmonie Zimpezele Sint-Aloysiuscollege* (Menen), *Harmonie Slyps* (Moorslede), *Harmonie Vrije Beroeps-school* (Kortrijk), *Harmonie Kunst na Arbeid* (Veldegem)
1946 : *Harmonie Sint Cecilia* (Koolskamp)
1947 : *Gemeentelijke Harmonie* (Bredene), *Harmonie Picanol* (Ieper), *Fanfare Scherminkel van het Sint Vincentiuscollege* (Ieper), *Harmonie Generale Bank* (Kortrijk), *Harmonie Kredietbank* (Kortrijk) ;
1948 *: Dorpsfanfare* (Bavikhove), *Harmonie Eendracht* (Aalbeke), *Harmonie Constant Moreau Kring* (Veurne), *Sint Jozefsharmonie* (Kortrijk).
1948 : *Harmonie Bank van Brussel* (Kortrijk), *Harmonie "De Kerels" V.T.I.* (Ieper).
1950 : *Sint Franciscus Xaverius Speelschaar* (Brugge), *Gemeentelijke Harmonie* (Koksijde).
1952 : *Fanfare De Ware Vrienden* (Eernegem), *Fanfare Sint-Cecilia* (Jabbeke), *Gemeentelijke Harmonie* (Sint Baafs-Vijve), *Fanfare Steeds Beter* (Sint-Baafs-Vijve).
1954 : *Fanfare Onze Lieve Vrouwcollege* (Oostende), *Vrij en Blij* (Oostkamp), *Harmonie Sint Cecilia* (Oudenburg).
1955 : *Harmonie Vermaak na Arbeid* (Koolkerke)
1956 : *Speelschaar Sint Stanislas* (Poperinge), *Fanfare Hoger Op* (Aartrijke).
1957 : *Speelschaar Sint-Bernardus* (Knokke)
1958 : *Fanfare De Verenigde Vrienden* (Hooglede), *Fanfare Hoger Op* (Woumen), *Fanfare Deugd baart Vreugd* (Waardamme).
1959 : *Harmonie De Vrienden van de Brandweer* (Oostduinkerke)
1960 : *Fanfare Sint Cecilia* (Nieuwkerke), *Harmonie Were Di* (Kortrijk).
1962 : *Brugs Koperensemble* (Bruges)
1965 : *Jeugdharmonie De Winkelse Piccolo's* (Sint Elooiswinkel)
1966 :*Jeugdharmonie Burleske* (Gullegem)
1970 : *Jeugdharmonie Vetiro - VTI Roeselare* (Roeselare)
1976 : *Kortrijk Brassband* (Kortrijk), *Noordzee Brass Band* (Bruges)
1978 *: Postharmonie* (Kortrijk)
1980 : *Jeugdorkest Ludens* (Zedelgem)
1982 : *Harmonie Crescendo* (Bissegem)
1989 : *Young Silver Band* (Gistel)
1996 *: Brassband Leieland* (Gullegem)

In the early sixties there were 257 bands spread over 158 municipalities.

WALLONIA:

One of the great causes of a major decrease of the number of amateur wind bands in Wallonia was the gradual closing down of numerous coal mines which were no longer remunerative and boasted obsolete installations. The “coal crisis” was heralded. As in Wallonia the political, economic and social life was dominated by the coal mine industry the massive closing of the coal mines, especially in the sixties and the seventies also meant the complete decline and disappearance of all wind bands linked to the mines.

In the Province of Hainaut

1945 : *Fanfare des Pompiers* (Antoing), *Fanfare Sainte-Cécile* (Mainvault)
1946 : *Fanfare Les Bons Amis* (Dergneau), *La Musique des Anciens Prisonniers de Guerre* (Deux-Acren)
1947 : *Fanfare Communale* (Flobecq)
1952 : *Fanfare L'Union Démocratique* (Oeudeghien)
1954 *: Fanfare Union Musicale* (Maulde)
1960 : *Fanfare Frul's Boys* (Dottignies), *Fanfare Municipale* (Frasnes-lez-Buissenval).
1963 : *Fanfare Postale du Tournaisis* (Tournai)
1977 : *Brass Band Hérinnes* (Hérinnes)
1978 : *Club Musical Kainois* (Kain)
1979 : *Fanfare 1900 La Belle Epoque* (Hacquegnies), *Orchestre à Vent du Conservatoire* (Tournai)
1981 : *Fanfare du Centre Culturel* (Ellezelles), *Fanfare l'Egalité* (Escanaffles), *Pompiers Volontaires* (Ath)

In the Province of Liege

1945: *Harmonie Sainte Geneviève*, Remersdael
1944: *Fanfare La Lys Nandrinoise*, Nandrin
1948 : *Harmonie des P.T.T.*, Verviers

In the Province of Luxemburg
1944 : *Harmonie Communale* (Marche-en-Famenne)
1945 : *Harmonie L'Union Bouillonause* (Bouillon), *Fanfare Communale* (Habay-la-Vieille), *L'Amicale* (Wolkrange).
1946 : *Fanfare du Hérou* (Nadrin)
1950 : *Fanfare de Libramont* (Libramont)
1954 *: Fanfare des Deux Ourthes* (Ortho)
1956 : *Fanfare Essor Musical Bertrigeois* (Bertrix)
1961 : *Fanfare La Stabuloise* (Etalle)
1967 : *Fanfare L'Union Musicale* (Neufchâteau)
1973 : *Cercle Musical* (Rulles)
1974 : *L'Union Musicale de Bastogne* (Bastogne)
1976 : *Fanfare Saint-Hubert* (Saint-Hubert)

In the Province of Namur
1946 : *Fanfare Cercle Musical* (Lavaux-Sainte-Anne)
1948 : *Fanfare Communale* (Beez)
1952 : *Fanfare L'Avenir* (Hanzinne)
1967 : *Fanfare de la Police* (Namur)
1974 : *Fanfare Communale* (Philippeville)

Province of Walloon Brabant
1944 : *Harmonie « Corps Musical Nivellois »* (Nivelles), *Royale Harmonie Communale de Rebecq*
1945 : *Royale Fanfare d'Ittre* (Ittre)
1973 : *Ensemble Instrumental de Grez-Pécrot* (Grez-Doiceau)
1974 : *Corps de Musique de la Garde* (Waterloo) (f)
1981 : *Renouveau Musical de Genappe* (h)
1983 : *Société Royale Fanfares de Néthem-Wez* (Grez-Doiceau), *Les Fanfares de Jauche* (Orp-Jauche)
1989 : *Ensemble Alizé* (Rixensart) (h)
2000 : *Ensemble Instrumental de Beauvechain* (f)

## B. BAND LIFE EVOLUTION AFTER 1945.

### The turbulent sixties.

The sixties brought about a real "Tsunami" that threatened the amateur music world. The rise of a youth culture idolizing pop idols caused a shift of interests and values. Active music making in wind bands was no longer "in" and the bands gradually lost their younger members. Several bands were even obliged to stop all activities. For instance in 1967 only two bands participated in the Limburg provincial contest.
Despite the troubles, there were also some positive new phenomena such as the creation of an autonomous drum corps which attracted young people and gradually turned into more or less sophisticated drum bands and drum and bugle corps. It was also in the late sixties that ladies and girls, often via the drum corps of twirling team, got a steady place in the amateur wind bands. Up to then, they had not been very numerous, but from that period onwards the female musicians formed a definitive and important part of the wind band scene. Girls and women playing brass and percussion instruments became a common and even ubiquitous phenomenon.

In 1969 an inquiry with 99 Flemish bands, published in *Fedekamnieuws*[263] pointed out that the bands had an average of 60 members. 70% were band members, 22% drummers and buglers and 4% others (drum majorettes, pop pom girls, standard-bearers).

Only 59% of the conductors had a more or less substantial musical certificate.

[263] *Fedekamnieuws* 1969, pp. 7-11.

Still in 1969 Fedekam Limburg organized the first Play-In for wind band musicians. Amateur musicians from all over the province gathered to play together during one day under the direction of an experienced conductor. The aim was to experience what can we realize in one day with a good conductor starting from scratch! This phenomenon was imported from The Netherlands where composer and conductor Henk van Lijnschooten (1928-2006) and conductor Piebe Bakker (1929-2002) started those sessions that were soon to become extremely popular. The 1969 edition was a big success and the start of a long series of play-ins in different Flemish provinces. There were also youth play-ins (often spread over two days) and play-ins for senior musicians as well.

The seventies

On Whitsunday **1971** the fanfare band Sint-Cecilia Londerzeel, conductor Karel Torfs, won an international band contest at Laon (France). On September 5 the fanfare band *L'Union*, also from Londerzeel, conductor Frans Van Regenmoorter, won the first prize of the international marching band contest at Bösel (Germany).

The Antwerp composer, conductor and band music publisher Georges Follman (cf. p. 313) was invited by the Japanese Band Association to introduce the Belgian wind band music in Japan from 12 to 30 March **1972**. He was the guest of the Japanese Self Defense Marine Band which performed his *First Symphony for Band*, the composer conducting, in the Sjibuya Hall in Tokyo. On July 30, **1972** no less than 12 Belgian bands participated in the international march music contest at Saint-Pol-sur-Mer (France). Before an international panel of adjudicators, including the Czech composer Jindrich Praveček and the Belgian composer Roland Cardon (cf. p. 227), three Belgian bands won a First Prize: *Fanfare Flandria* (Zedelgem), *Fanfare Concordia* (Tisselt) and *Fanfare Opdorp*.

On June 3, **1973** the *Fanfare Sint-Cecilia* Londerzeel, conducted by Karel Torfs, won the international wind band contest at Luxemburg with 96,4%.
From 1 to 8 August 1973 the Youth Band *Burleske* (Gullegem-Lendelede) made a concert trip to Sweden and gave concerts in Lübeck (Germany) and Bollnäs and Voxna (Sweden).



**205.** ***Car-free Sunday 1973.***

Sunday November 18, 1973 was a historical day for Belgium: the very first "Car Free Sunday" due to restrictions because of the petrol (gasoline) and fuel prizes. Unfortunately, numerous wind bands celebrate their patron saint "Caecilia" on the Sunday closest to the patron feast on November 22. Some people proved very ingenious. Robert De Smet was supposed to join the Fanfare *De Eendracht* at Ingooigem as official Fedekam delegate (he was to become vice president of Fedekam West-Flanders). As he was director of the Kortrijk cemetery by profession, he simply hired an old hearse (horse-drawn funeral car)! This feat was covered by several national newspapers.

In 1**974** composer Guy Duijck, conductor of the Belgian Navy Band, was awarded the Benelux Band Composition Contest of the city of Hilvarenbeek (The Netherlands) for his composition *Atlantis*.
In **1976** composer Werner Van Cleemput won a second prize (the only prize awarded) at the Benelux Band Composition Contest of Hilvarenbeek with *Petite Suite Provençale.*

In **1977** there was a joint play-in organized by Fedekam Limburg and Födekam Ost-Belgien at Sankt Vith. Conductor was the internationally famous clarinetist Walter Boeykens (cf. p. 370). He was in charge of a massed band of 269 youngsters. The event was very successful and the final concert caught the attention of radio and television!
In November **1978** the very first National Brass Band Championships of Belgium took place. Winner was the *Kortrijk Brass Band*, conducted by Werner Roelstraete.
Also in 1978 composer Werner Van Cleemput won the first prize at the Benelux Band Composition Contest of Hilvarenbeek with *Arachne*.

The eighties.
In **1980** the band music study center *Muziekcentrum*, publisher of the magazine *Fedekamnieuws* made a poll in order to count the number of active wind bands in Flanders. 97,5% of the summoned municipalities answered, so the survey was more or less complete and resulted in the following figures:

| Province | Wind Bands | Fanfare Bands | Brass Bands | Unidentified | Total | Average of Bands per Municipality |
|---|---|---|---|---|---|---|
| Antwerp | 146 | 174 | - | 19 | 339 | 4,40 |
| Brabant | 80 | 202 | 5 | 21 | 308 | 4,46 |
| East-Flanders | 102 | 117 | 1 | 32 | 252 | 3,87 |
| Limburg | 55 | 96 | 3 | 8 | 162 | 3,68 |
| West-Flanders | 102 | 74 | 1 | 22 | 199 | 3,09 |
| TOTAL= 1.259 | 484 | 663 | 10 | 102 | 1.259 | 3,93 |

It is striking that the fanfare bands still outnumbered the wind bands. Small towns and villages did not boast enough specialized musicians playing oboe, bassoon, bass clarinet or even B flat clarinet, so a smaller size fanfare band was easier to set up and to maintain.
It is a pity that the town of Antwerp was one of the few municipalities that did not answer the inquiry. There were only 9 cities, towns or municipalities in Flanders without a band.
The inquiry also led to the conclusion that about 50.000 Flemish people were active in wind bands on a total population of 5.634.150, or 0,88%. If board members were taken into account, it could be stated that 1% of the Flemish population was involved in the wind band movement.

We also have the figures for Wallonia in 1980.

| PROVINCE | BANDS |
|---|---|
| Hainault | 169 |
| Liege | 44 |
| Luxemburg | 46 |
| Namur | 48 |

Which makes a national total of 1566 bands:

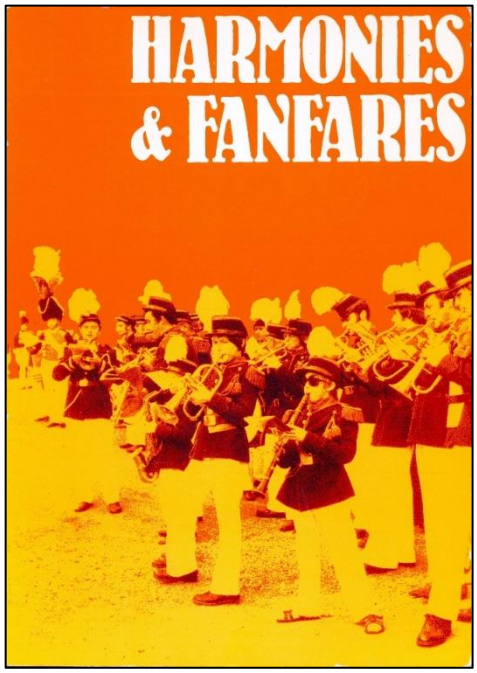
| BELGIUM | 1.566 |
|---|---|

When we compare with the figures of 1924, we establish a decrease with 1.034 bands or a loss of 39,6%. The loss is almost completely confined to Wallonia with a decrease of no less than 753 bands and Brussels with 154 bands less.
Some 80% of all Belgian wind bands were to be found in Flanders!

In the meantime, some bands had a long story. In **1981,** only in the Province of West-Flanders, six bands celebrated an important anniversary: *Kon. Stadsfanfaren Izegem* (175 years), *K.H. De Zwaan Lichtervelde* (175 years), *K.H. Sint Cecilia Poperinge* (150 years), *K.F. De Eendracht Pervijze* (100 years), *K.H. Moed en Vlijt Kuurne* (100 years) and *K.H. Sint Cecilia Vichte* (50 years)

Anyhow, the year **1980** was important because of all cultural activities organized in connection with the celebration of Belgium's 150th anniversary. Looking back at the country's history, several historians and even musicologists rediscovered the glorious past of a country with a huge number of flourishing wind bands in almost every village and in all towns. This insight was, no doubt, one of the main motivations for the organization of a major exhibition.

Indeed, the cultural section of the Belgian bank "Gemeentekrediet / Crédit Communal" organized an exhibition *Harmonies en Fanfares in 150 jaar België* [Wind and fanfare bands in 150 years Belgium] dedicated to the history of the wind bands since Belgium's independence in 1830. The exhibition, started at the initiative of Camiel Swinnen[264], moved all over the country: Brussels (April 16 to June 1), Verviers (June 14 to July 16), Hasselt (September 13 to October 5).




**206.** ***Catalogue of the Gemeentekrediet Exhibition at Brussels 1980.***

In Wallonia there was an awaking about the decline of wind band culture because they realized that in Flanders that culture had reached unprecedented heights.

A conductor of fanfare bands at Chièvres and Huissignies, called Ovide Canselier, wrote a kind of cry of distress *Plaidoyer pour les societies musicales amateurs* [Plea in favor of the amateur bands] in the newspaper "Le Soir" of February 9, 1980. The same conductor organized a round table conference at Huissignies, followed by another one at Tournai in 1983. The *Maison de la Culture* [Cultural Center] at Tournai started a huge action in favor of the amateur wind bands, in collaboration with the Hainault Federation. In 1984 the magazine *Ha-Fa* was launched.

[264] Camiel Swinnen (1923-2007) studied musicology at the University of Freiburg and the Conservatoire Royale in Liège. He built a rich career. He was a much sought-after music critic, commentator and jury member at national and international competitions. For many years, he was director-advisor of the Cultural Service of the Crédit Communal de Belgique and the driving force behind the Pro Civitate competitions. See also footnote 364.

Yet in 1977, composer André Waignein, director of the Tournai Conservatory of Music, had founded the wind band of the conservatory *Orchestre à vent du Conservatoire de Tournai* which became a fine wind band that released a series of recordings (cf. p. 280) and was a stimulating example for wind bands all over Wallonia. The band also made concert tours in France and Germany. It played an undeniable role in the 'relative' renaissance of wind band music in the French speaking part of Belgium.
The exhibition *Harmonies en Fanfares in 150 jaar België* continued its way through different provinces: Sint-Niklaas (March 28 to April 26, 1981) and Mons (May 9 to June 22, 1981). A most interesting catalogue "Harmonie & Fanfares" was published. A separate exhibition *Harmonies & Fanfares en Namurois* was held at Namur from September 12 to October 4 and was also accompanied by a specific catalogue.
Another separate exhibition *Harmonies & Fanfares en Hainaut Occidental* was held at Tournai from September 5 to October 10, **1982** also with its own extended catalogue.
The project launched by the bank "Gemeentekrediet / Crédit Communal" had a sequel with the exhibition *Harmonies en Fanfares en Luxembourg* in Saint Hubert from June 25 to July 31, **1983**, also accompanied by an interesting catalogue.

From July 14 to 21, **1985** the 2nd WASBE World Conference was organized by WASBE president Francis Pieters in Kortrijk. (cf. p. 377)



**207. *The K.H. Excelsior (Sint-Niklaas) met Pope John Paul II who blessed their standard on July 16, 1980.***

In **1986** the bank *Gemeentekrediet / Crédit Communal* organized an exhibition and a research about wind bands in the province of Limburg, embodied by a catalogue *Harmonies & Fanfares in Limburg*.
The Wind Orchestra of the Brussels Conservatory, conducted by Jean Segers, was the first Belgian band that competed in the famous contest "Certamen Internacional de Bandas" in the arena of Valencia. The band performed on Tuesday July 11 and won the First Prize in the Sección Segunda with *Alternances* by André Waignein as its choice piece.

On July 12, **1987**, the *Concert Band Vooruit* from Harelbeke, conducted by Geert Verschaeve, participated in the Certamen Internacional de Bandas at Valencia and won the *Primer Premio con mención de honor* [First Prize with honorable mention] in the Seccion Primera with its performance of *Symphonie de l'Eau* by Serge Lancen.

At the **1988** edition of the Certamen, the *Concert Band Vooruit* competed once more whereas the Band of the Guides was featured as “Banda invitada” [Guest band].
The last decades saw a constant qualitative progress of band music, which was largely supported by the good musical education which the ever-expanding music school-teaching offered. Most amateur bands understood that quality music, according to their capabilities, should be their first goal guaranteeing the survival and gradual recognition of the wind music. In order to achieve this recognition, it was necessary to get rid of the "hoompa” image.
A well-structured framework, a good youth work, a professional approach to the conductor training, an expansion, renewal and adaptation of the instruments, high-quality publications and an adapted and responsible repertoire contributed to this positive evolution.

In **1996** the *Centrum voor Amateurkunsten* started the project “Week of the Amateur Arts”. The goal was to invite as many towns and villages as possible to incite local amateur artists to organize a public event such as concerts, exhibitions, public rehearsals, art promenades etc.
Of course, amateur wind bands were actively involved in this project. In 1996 there were 250 initiatives in 150 Flemish municipalities. Each year these numbers increased .

In **1997** the number of wind bands affiliated to the different federations was registered as follows:

| | | WIND BANDS | FANFARE BANDS | BRASS BANDS |
|---|---|---|---|---|
| FLANDERS | West-Flanders | 145 | 41 | 3 |
| | East Flanders | 131 | 54 | 4 |
| | Antwerp | 146 | 122 | 22 |
| | Limburg | 111 | 60 | 2 |
| | Flemish Brabant | 106 | 103 | 10 |
| | Total | 639 | 380 | 41 |
| BRUSSELS | | 8 | 2 | |
| WALLONIA | Walloon Brabant | 16 | 11 | 1 |
| | Hainault | 60 | 48 | 2 |
| | Namur | 21 | 27 | |
| | Liege[265] | 37 | 21 | 2 |
| | Luxemburg | 42 | 4 | 2 |
| | Total | 176 | 111 | 8 |
| BELGIUM | | 815 | 491 | 49 |

We have a total of 1.355 wind bands, knowing that these are only the bands affiliated to the official federations. Compared to the situation before the Second World War this is a halving of the number of wind bands in Belgium! However, we should not forget that Belgium boasted 2.359 municipalities up to 1976 when they had to fuse into 596 entities!

As already stated, the situation was far more positive in Flanders, though we should notice a stabilization in Wallonia since 1980. The most striking evolution is the complete vanishing of the once legendary Brussels wind bands.

A decrease of the number of fanfare bands and the absolute supremacy of “harmonie” (wind) bands was another evidence. Many fanfare bands turned into either wind or brass bands.

[265] Including the German speaking “East cantons”.

## C. BRASS BANDS.

The phenomenon of the brass band deserves extra attention because - despite its (musically) elitist and rigorously autonomous character - it gave an extra new impulse to Belgian wind music.
The brass band had dominated British amateur music for more than a century and had gained many followers on the continent after World War II. This type of band was therefore (among others) imported to us, had a success that should not be underestimated, but because of its structure, its repertoire and especially the high musical-technical demands on the musicians, it never had the expected expansion. Yet, the professionalism of the, rather small, brass band world partly fertilized the rest of the Belgian wind music world.

The typical British brass band was known by a minority of Belgian band music lovers, but it was only thanks to the enthusiasm and perseverance of one man that this type of band got introduced in Belgium. The Brass Band movement in Belgium was launched by Roger De Pauw (1933–2019). Together with William Blockmans (1944-2016), Robert Leveugle and Julien Vannetelbosch (1920-2000), solo-trumpeter with the BRT Radio Symphony Orchestra. De Pauw set up the ***Brabant Brassband*** in **1972**. It was meant as a project band to demonstrate this type of band. The first rehearsal took place on November 6, 1972 and the first concert took place on March 3, **1973**.

In **1974** the fanfare band *De Eendracht* from Everberg was maybe the first fanfare band to switch to the brass band instrumentation. In 1982 the transformed fanfare band fused with the fanfare band *Sint-Laurentius* of Veltem-Beisem which had also been transformed into a brass band. This brass band invited guest conductors such as Willy Claes and Manu Mellaerts.
Several brass bands were created in this period, some were completely new, some were fanfare bands which had problems as to instrumentation (including a lack of flugelhorn players) and considered the brass band instrumentation as a solution.
The next important step in the development of the Brass Band in Belgium was the establishment of the "National Youth Brass Band" in 1975.



**208.** ***Brass Band Midden Brabant with conductors Michel Leveugle and Jan Van der Roost.***

Among the first brass bands in Belgium were ***Brass Band Midden-Brabant*** arisen from the fanfare band Sint Cecilia of Nossegem (Zaventem). The band, conducted by Jean-Pierre Leveugle (1943) was set up in **1975** with the help of some professional musicians. With Leveugle the band won the Belgian Brass Band Championships in 1979 (*Vrolijkheid in Brass* – Marcel Poot), 1980 (*Volharden* – Vic Legley), 1982 (*A Downland Suite* – John Ireland) and 1983 (*Drieluik* – Vic Legley). When trumpeter Benny Wiame was conductor the band won the Belgian Championships in 1995 (*Odin* – Arthur Butterworth), 1996 (*Fantasy for Brass Band* – Malcolm Arnold), 1997 (*Spectrum*- Gilbert Vinter) and 1998 (*Cloudcatcher Fells* – John Mc Cabe). The band released two long-playing records and several compact discs (p. 446) and performed also in France, Germany, Great Britain, Luxembourg and The Netherlands. In 1984, the in the meantime internationally renowned composer **Jan Van der Roost** (cf. p. 318) was invited to become second conductor.

The ***Brass Band Union*** of Buizingen (Halle) was also set up in **1975** as a transformation of a fanfare band founded in 1979. Luc Vertommen became conductor in 1992 and the band won several prizes including at the National Band Contest of Fedekam in 1992 and 1993, at the WMC 1993 and at the Open International Brass Band Festival at Utrecht in 1995.

The ***Kortrijk Brass Band*** was created in August **1976** with conductor Werner Roelstraete. It won the first Belgian Brass Band Championships in 1978 with *The Prizewinners* (Philip Sparke) as test piece. With conductor Lieven Maertens (since 1982) the band won again in 1988 (*Rhapsody in Brass* – Dean Goffin). It released three long playing records and two compact discs (cf. p. 439 & p. 446).

In December 1976 the ***Noordzee Brass Band*** was set up by conductor and composer Emiel De Cloedt (cf. p. 312) at Bruges.

In **1977** the *Vlaamse Brass Band Federatie* [Flemish Brass Band Federation] was founded with Roger De Pauw as its first chairman and boasted initially 7 brass bands as members.
On November 16, **1978 t**his **VBBF** organized the 1st National Brass Band Championship at Anderlecht (Brussels) with 4 participants.

In **1979** conductor Frans Violet (1954) founded the ***Brass Band Willebroek*** at the local music academy. The band, nominated "Cultural Ambassador of Flanders abroad", gathered as well young professional musicians as music conservatory students and talented amateurs.
This band was to become the most outstanding and rewarded of the Belgian brass bands. The Brass Band Willebroek won the Belgian National Championships no less than 9 times: 1985 (*Incantations* – Willem Kersters), 1986 (*Salute to Youth* – Gilbert Vinter), 1987 (*Three figures* – Herbert Howells), 1989 (*An Epic Symphony* – Percy Fletcher), 1990 (*Ballet for Band* – Joseph Horowitz), 1991 (*Prisms* – Peter Graham), 1993 (*Contest Music* – Wilfred Heaton), 1994 (*Refrains and Cadenzas* – Thomas Wilson) and 1999 (*Montage* – Peter Graham).[266] It also won the European Brass Band Championships in 1993 (*Variations on an Enigma* – Philip Sparke).[267]

None other than **Marcel Poot** became chairman of the Flemish Brass Band Federation and he composed three works for this medium. *Vrolijkheid in Brass* [Cheerfulness in Brass] was the test piece for the 2nd edition of the Belgian Championships in 1979.

[266] Brass Band Willebroek also won the Belgian Championships 14 times between 2001 and 2023.
[267] And also in 2006 and 2007.



**209. *Brassband Willebroek.***

As the VBBF tried to convince Belgian composers to write for brass band Poot's example was followed by a number of "classical composers" such as Peter Cabus, Frédéric Devreese, Willem Kersters, Victor Legley and Gabriel Verschraegen.
At the request of the VBBF composer Vic Legley (cf. p. 325) wrote *Volharden* [Persevere] in 1980 and at the request of the BRT broadcasting company *Drieluik* [Triptych] op. 99. in 1983.
The broadcasting company commissioned several other compositions such as *The 28-82 Link* by Werner Van Cleemput (1930-2006)) and *Black Bunny* by Louis Marischal (1928-1999).
Other Belgian composers who wrote for brass band were Jan Van der Roost (*Rhapsody, Excalibur, Flashlight, Firework, Canterbury Choral, Stonehenge, Exodus, Limelight Fanfare*) Jan Segers (*Fantasia)*, Jan Hadermann (*Visions*), André Waignein (*Contrasts*), Norbert Goddaer (*Hymn to my Hometown, How about London*), Willy Soenen (*Introductie KBB* and *Concertstuk*), Johan Evenepoel (*Concerto for Trombone and Brass Band*, *Concert Overture*, *Méli-Mélo, Tuba Concerto* and *Fairy Tale*)
Many composers arranged their wind or fanfare band compositions for brass band.
Gradually the Belgian Brass Band world amplified. Quite some new brass bands were created, but many only survived for some time. Several issued compact discs, others were successful at Belgian, Flemish, Europen or even World championships. Among those were *Noord-Limburgse Brass Band*, *Brass Band Terpsichore*, *Metropole Brass Band* ( Antwerp), *Mercator Brassband* (Boom), *Brassband Panta Rhei* (Ghent) and *Brass Band St. Cecilia* (Hombeek).

## D. UNIFORMS.

Up to the sixties only a minority of the numerous amateur wind bands had got a uniform. The majority had no uniform or at most a uniform cap. Especially wind bands of smaller villages could not afford uniforms. Youth bands often used uniforms of a youth movement. The Dutch example was very influential and soon many Flemish bands also tried to have smart uniforms.
Those uniforms often had a military character, certainly because of the leading and example role of the military bands, the only professional wind bands. Gradually the uniform style changed as taste and fashion evolved. The band uniform got simpler, also because of the high costs. Finally, only marching bands still wanted military type uniforms and the bands concentrating on the concert repertoire gradually chose classical clothing with uniform suits or even dinner jackets (tuxedos).

## E. THE BANDS' NAMES.

We have already dealt with the origin and meaning or purpose of the names given to amateur wind bands in the 19th century (cf. Part I, p. 381). An inquiry into the names of 625 amateur bands in Flanders published in 1967 in the Flemish band magazine *Fedekamnieuws*[268] pointed out that 125 bands (20%) were named *Saint Cecilia* (or simply Cecilia) and another 112 (17%) had the name of one or other saint! Only fifty of these bands called themselves really "catholic"! Another most frequent name was *Eendracht* [Concord or Union] which appeared no less than 44 times.
If the ancient Roman saying 'Nomen est omen' might be true as far as amateur wind bands are concerned, their names could tell us a lot about the expectations of the founders. The name of a band can also refer to different aims and expectations. Some founders wanted to stress how they considered their music practice, this resulted in names such as *Zucht naar Kunst* [Longing for Art], *Kunst na Arbeid* [Art after Labor] or even *Vriendenband* [Bunch of Friends].
A second series of names referred to the social background: *Werkmanskunst* [Labourers' art] or *De Vrije Burgers* [Free citizens]. A third kind of names referred to ideological, religious or political convictions, such as: *Katholieke Strijders* [Catholic warriors], *Vlaamse Vrienden* [Flemish friends] or *Ware Belgen* [True Belgians]. A fourth series of band names referred simply to the place, area where the band was founded and was active: *Polderzonen, Rupelzonen, Kempenzonen, Scheldezonen, Grensbewoners* [Borderers]. A fifth series was called after a composer, such as *Harmonie Peter Benoit* (Antwerp) , *Harmonie Jef Van Hoof, Fanfare Jaak Lemmens* (Zoerle-Parwijs) or Harmonie *Grétry Kring (*Haren). Finally, many bands wanted to stress that friendship was the cement of their society and their name included the words friend(s) or friendship. Some examples *Vriendenkring, Vriendenbond, Vriendenband, Vriendenschaar, Leerzuchtige Vrienden, Vrije Vrienden, Vlaamse Vrienden, Volksvrienden, Verbroederde Vrienden, Verenigde Vrienden, Vrolijke Vrienden, Lustige Vrienden, Kunstvrienden, Sint-Pietersvrienden, Sint-Jansvrienden* or even *Bacchusvrienden*.

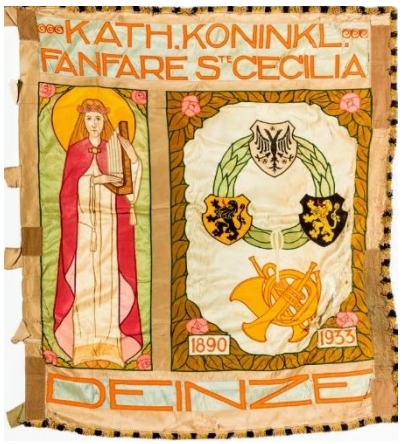
## F. BANDS AND POLITICS.

Politics played again an important role in het weal and woe of many amateur bands which was often linked to the position and power of a political party either belonging to the ruling parliamentary majority or to the opposition.

**Catholic bands**
Also after World War II, the catholic political party continued to promote band life associated to the catholic trade union, catholic schools and catholic cultural and social associations to counter the socialist and the liberal movements. Contrary to many new socialist bands which explicitly called themselves "*Socialist Fanfare*" or "*Socialist Harmonie*" only one band inserted the term catholic in its name, the *Vlaamse Katholieke Fanfare Sint Cecilia Welle.*
All other (supposed catholic) bands simply chose the name of a Saint, usually that of the local parish church: Saint… Apollonia, Carolus, Willebrordus, Lucia, Pieter, Jozef, Kristoffel, Lambertus, Martinus, Trudo and Blasius. Saint Cecila did not automatically refer to a catholic origin, as all bands of all political origins celebrated that saint's feast.
The catholic bands evidently participated in the religious processions which knew a certain revival after the war. But gradually several of these processions disappeared.

[268] Leuridan, Joris, "Muziekverenigingen en hun Naam" in *Fedekamnieuws* 1968, pp. 204-205, 327-238.

Typical is the creation of numerous catholic school bands (cf. p. 259). Bands associated to the catholic trade union ACV were sometimes called (or nicknamed) "Gildemuziek" (e.g. *Gildemuziek Roeselare*).
Most of the catholic Bands were affiliated to the band federation **FEDEKAM** (cf. p. 332).




**210.** ***Standard of the Catholic Fanfare Band Saint Cecilia, Deinze***

**Liberal Bands**
In the second half of the twentieth century, we still found quite some bands that adhered to the ideology and party politics of the Liberal party. Besides quite some drum corps and twirling teams there were quite some 'liberal' bands. More liberal bands are to be found in the provinces of Antwerp and East-Flanders. It is also rather strange that liberal bands proudly boast the name of a saint, namely the patron saint of all musicians, Saint Cecilia. However, in the second part of the 20th century, most adherents of the liberal party were no longer the enemies of the catholic faith and several liberal ministers (secretaries of state) were practicing Roman Catholics.
Three liberal bands celebrated their centenary: *De Bloemenkring* in 1950, *Liberale Fanfare de XXXIV Kapellen* in 1962 and *De Vrijheidsvrienden* in 1976.

In 1973 the band federation **FELIM**, created one year earlier (cf. p. 339), registered 67 liberal bands in Flanders and in January 1974 the number had raised to 75. They were spread over the five Flemish provinces: Antwerp (33), Brabant (3), Limburg (4), East-Flanders (22) and West-Flanders 14.

Province of Antwerp:
*Harmonie Liberale Bond Eerste Wijk* (Antwerp), *Harmonie De Toekomst* (Balen), *Fanfare Sint-Remigius* (Beerzel), *Harmonie Apollon* (Berchem), *Harmonie L'Union* (Boom), *Harmonie Noord-Oost* (Borgerhout), *Liberale Harmonie Sint-Cecilia* (Geel), *Fanfare Sint-Cecilia* (Haacht), *Liberale Harmonie Sint-Cecilia* (Hemiksem), *Liberale Harmonie* (Herentals), *Liberale Fanfare De XXXIV* (Kapellen), *Verbroedering vzw* (Putte), *Grote Harmonie* (Lier), *De Mechelse Arendjes* (Mechlin), *Muziekmaatschappij Hoop en Harmonie* (Meerhout), *Fanfare De Landbouwerszonen* (Meerhout-Gestel), *Liberale Muziekmaatschappij Orpheus* (Merksem), *Liberale Harmonie Vooruit zonder Vrees* (Niel), *Liberale Fanfare De Vrijheidsvrienden* (Wilrijk).[269]

[269] This band celebrated its centenary in 1976.

Province of Brabant:
*Fanfare L'Union PVV* (Beveren), *Fanfare Liberale Harmonie* (Herne), *Harmonie De Melomanen van De Grote Gete* (Hoegaarden).

Province of Limburg:
*Muziekmaatschappij L'Echo de la Jeune Campine* (Leopoldsburg), *Harmonie De Eendracht* (Tessenderlo).

Province of East-Flanders:
*Harmonie De Oude Garde / Les Vrais Amis Constants* (Aalst), *Fanfare Vreugd in Vrijheid* (Appels), *Liberale Harmonie Sint-Cecilia* (Baasrode), *Fanfare Sint-Cecilia* (Berlare), *Fanfare De Jonge Denderlingen* (Denderbelle), *Harmonie Sint-Cecilia* (Dendermonde), *Harmonie Sint-Cecilia* (Ename), *Fanfare Sint-Cecilia* (Erembodegem), *Liberale Harmonie Kunst en Vrijheid* (Hamme), *Harmonie Sint-Cecilia* (Kluisbergen), *Mercator Brass* (Kruibeke), *Fanfare Orphee* (Lebbeke), *Harmonie Sint-Cecilia* (Lokeren), *Liberale Harmonie Trouw aan de Kunst* (Moerbeke-Waas), *Harmonie Sint-Cecilia* (Ronse), *Liberale Brassband Sint-Cecilia* (Rupelmonde), *Blauwe Fanfare* (Sint-Gillis-Dendermonde), *Fanfare Sint-Cecilia* (Sint-Kruis-Winkel), *Harmonie Sint-Cecilia* (Sint-Niklaas), *Fanfare Sint-Cecilia* (Steendorp), *Liberale Harmonie Moed en Volharding* (Temse), *Muziekmaatschappij Moed en Volharding* (Vinderhoute), *Harmonie Les Bons Vivants* (Wetteren), *Volksfanfare De Leerzuchtige Broeders* (Zele), *Liberale Harmonie Vooruit* (Zelzate), *Fanfare Het Lyrisch Gezelschap* (Zingem).

Province of West-Flanders:
*Harmonie Le Phare de l'Escaut* (Avelgem), *Harmonie Neptunus Kinderen* (Blankenberge), *Fanfare Sint-Cecilia* (Harelbeke), *Philharmonie* (Kortrijk), *Vrij Kuurns Muziekensemble* (Kuurne), *Euterpe* (Oostende), *Harmonie Sint-Cecilia* (Roeselare), *Fanfare Sint-Cecilia* (Staden), *Harmonie Sint-Cecilia* (Veurne), *Harmonie De Verenigde Vrienden* (Wervik).

Several of these bands had celebrated their hundredth anniversary, while some did not survive until the 21st century. For instance, *Le Phare de l'Escaut* of Avelgem celebrated its 120th anniversary in 1974[270] and the wind band *Neptunus Kinderen* of Blankenberge, founded in October 1828[271], celebrated its 150th anniversary in 1978.

In Wallonia no new liberal bands were created in the second half of the 20th century. Some existing bands were dissolved mainly because of the decreasing interest of younger musicians while the older musicians were not replaced. *The Fanfare Liberale* of Léglise was dissolved in 1947 and the *Cercle Libéral* of Neufchâteau in 1967.

The *Felim Mars*, composed by Paul Anné, was recorded by the combined Fanfare band *Sint Cecilia Steendorp* and *Sint Cecilia Rupelmonde*.




[270] Cf. Part I, p. 266.
[271] Cf. Part I, p. 144.



**211.** ***Fanfare Sint Cecilia, Harelbeke.***

**Socialist Bands.**
In Flanders the surviving socialist bands became active again after the war, especially to take part into the traditional parade of socialist associations on May 1, Labor Day.

The rehearsal facilities of the Antwerp socialist band *De Werker* were destroyed by a bombing attack on September 13, 1940 and the band's library and musical instruments were completely lost. Yet the board continued to hold (clandestine) meetings. Once Antwerp was liberated on September 4, 1994, the board called on sister socialist bands, including *De Rode Garde* [The Red Guard] of Wilrijk and *Morgenrood* [Red of Dawn] of Hoboken, to loan musical instruments. Yet, because of regular attacks of flying bombs from October 1944 to March 1945, all rehearsals had to be cancelled.
The link with the young labor trade union A.B.V.V.[272] was very strong.
In 1949 this syndicate urged the Antwerp socialist band *De Werker* to record some battle songs and socialist marches on two 78 rpm records.

- *Socialistenmarsch (M. Legel) – Marianne lied (P.C. DE Ruyter)*
- *De Internationale (P. De Geyter)**

- *Rode Turners – De Jonge Garde**
- *A.B.V.V. Marsch (D. Sternefeld)*

**With the socialist men's chorus "Lasalle".*




In 1951 the recording of The Internationale by *De Werker* was reissued on the 78 rpm disc Sobedi 5512, published by the socialist trade union ABVV/FGTB, and coupled to a version by the socialist choir *La Jeune Lyre* and the *Fanfare Socialiste de Quaregnon*.

[272] *Algemeen Belgisch Vakverbond / Fédération Générale du Travail de Belgique* is the socialist labor union set up in April 1945.

For many years, *De Werker* of Antwerp was one of the most successful wind bands in the Antwerp region and won several contests. It stopped all activities shortly after the centenary celebration in 1993.

Several socialist fanfare and wind bands were created after World War II: *Socialistische Harmonie Vooruit Kameraad* at Nijlen (1945), *Vermaak na Arbeid* at Lillo-Fort, *Socialistische Harmonie Vebroedering* at Kalmthout) (1947), *Socialistische Harmonie de Voorzorg* at Hasselt (1948), *Socialistische Harmonie Ons Plicht* at Appels (1955) and *Socialistische Harmonie Volharding* at Rumst (1959).



**212.** ***Socialist fanfare band Vermaak na Arbeid, Lillo-Fort.***

Gradually the socialist party lost its interest in bands and often abandoned the financial support. The wind band *Vooruit* of Ghent, which was conducted by the director of the Ghent Conservatory Leon Torck (1944-1954) and then by the conductor of the Belgian Navy Band Guy Duijck, disappeared in 1991. This band released a long playing record "Vooruits Roem" in 1971 and 45 rpm single record in 1978 (reissued on compact disc in 1998).










Other socialist bands that stopped all activities were the fanfare band *De Vredekring* of Kappellen in 1966, the wind band *Verbroedering* [Fraternization] of Ronse in 1968 the fanfare fand *Morgenrood* [Red of dawn] of Tielrode in 1998.
The fanfare band *De Werker* of Kapelle-op-den Bos became a brass band. The socialist fanfare band *Kunst en Arbeid* of Steendorp, founded in 1931, turned into a wind band in 1993.

Except for the fanfare band *Arbeid* (Wevelgem) and the fanfare band *Broederliefde* (Vilvoorde) all remaining socialist bands in Flanders were wind bands: *Werkerswelzijn* [Laborers welfare] (Bruges)[273], *Vooruit* [Forward] (Harelbeke), *Vooruit* (Geel) which celebrated its 75th anniversary in 1996, *Arbeid en Kunst* [Labor and Art] (Kruibeke), *Vooruit* (Lokeren), *De Plicht* [Duty] (Menen), *Onze Toekomst* [Our Future] (Mol)[274], *Arbeid adelt* [Labor ennobles] (Puurs) and *Willen is Kunnen* [To want is to succeed] (Temse).
The socialist fanfare band *Broederliefde* of Vilvoorde issued two long playing records under its own management (BRO 007 & S.A.M. Records – 04/FM/02).

In 1975 the socialist band *Morgenrood* [Red of Dawn] of Tielrode issued a long playing record.




In 1976 the Flemish federation of socialist bands and choir Federation FLM issued a long-playing record "En Rood is Troef" [Red is Trump] with battle songs performed by *De Plicht* (Menen), *Strijd naar Recht* (Rupelmonde), *Vooruit* (Boom) and *Vooruit* (Harelbeke).




One particular wind band was very successful, the ***Concert Band Vooruit*** of Harelbeke, successively conducted by Staf Devolder and Geert Verschaeve, which won several national and international contests and issued several long playing records and compact discs (cf. pp. 442 & 444).



**213.** ***Concertband Vooruit Harelbeke, conductor Geert Verschaeve.***

[273] Celebrated its centenary in 2020
[274] Celebrated its centenary in 2020.

Yet, in Wallonia, the socialist party remained very influential and so after the Second World War several socialist bands were active as ever before.
In 1960 *The Fanfare Ouvrière L'Avenir* from Frameries could get hold of Edgard Doneux, conductor of the RTB Radio Symphony Orchestra, as their new conductor! The band performed often in France and also in Switzerland (1961, 1972, 1979 and 1982).
It released a 45 rpm single record, conducted by Edgar Doneux, in 1967, reissued in 1984 and another in 1987, conducted by Willy Decart.










Some bands linked to the socialist party stopped all activities: the *Fanfare Socialiste* of Eugies in 1977, the *Harmonie Ouvrière La Fraternelle* of Mouscron in 1986.

**Communist bands.**
The communist wind band *De Dageraad* [Dawn] at Baasrode was created in 1946 after the party obtained two seats at the local municipal council after the elections. The band collaborated with a Brussels band that had the same conductor. Another communist fanfare band *was Door Eigen Kracht* [By means of its own force] in Burcht (1948-1960).

**Volksunie band**
The *Volksunie* [The People's Union] (VU) was a Flemish nationalist political party, founded in 1954 and dissolved in 2001. At the 1971 Belgian elections, the party reached its historic peak with 18,8 % of the votes, which resulted in 21 members of the chamber of representatives and 19 members of the senate.
In 1971 the band *Kempenland* was created as a Volksunie band, performing successively as wind, fanfare and again wind band until its dissolution.

## G. BANDS AND INDUSTRY.

During the Second World War, strategical bombings aimed at industrial targets such as factories, railways, oil refineries on the one hand but also destroyed numerous densely populated towns and regions. Everything had to be reconstructed and this engendered three years of industrial expansion from 1946 to 1948. Between 1949 and 1951 Belgium had almost recovered its pre-war production but the reconstruction was to last for many more years.
The industrial sector was strongly expanded with new oil refining, bulk chemical, plastic and pharmaceutical industries. Until 1970, however, the metal industry accounted for the largest share of employment. It was in this context that new wind bands linked to flourishing factories were created. Several factory bands that had stopped all activities during the war started up again.

The *Harmonie van de Boelwerf* of Temse-Hoboken[275] [Boel shipyard band] was recreated in 1948 when music was needed at ship launchings. The band, conducted by Karel Christiaens from 1948 to 1980, consisted exclusively of the shipyard employees and usually performed during working hours. The band was dissolved when the shipyard stopped definitely all activities in 1996.
In the early fifties the Bell Telephone Company plant[276] at Antwerp boasted a wind band of 100 musicians, conducted by Frans Zielens and called *Bell Harmonie*.



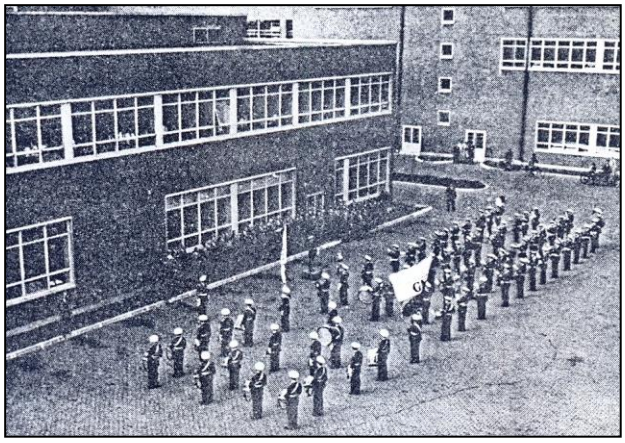
**214.** ***Harmonie Arbeid en Vermaak – Bell Telephone, Antwerp.***

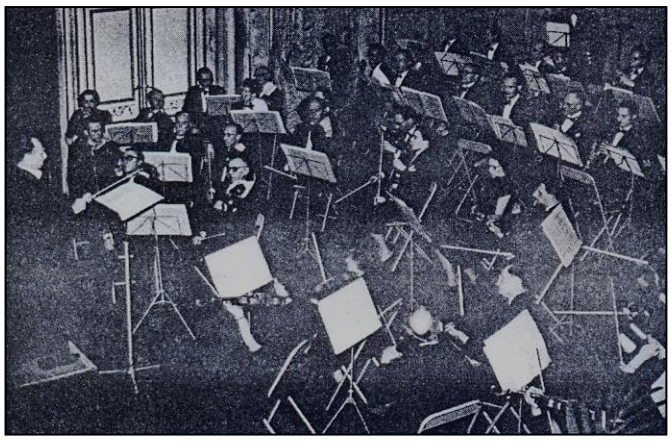
The *Harmonie de l'Amicale du Personnel des Usines Solvay* [Solvay Works Staff Band] (Jemeppe-sur-Sambre) won the Belgian wind band championships at Hasselt in 1965.

Quite spectacular was the rebirth of the ***General Motors Band*** in 1947. This band, linked to the motor works plant at Antwerp, had existed from 1929 to 1940.
In 1947 the then CEO W. Lutz wanted a full-fledged wind band to represent the G.M. plant and both professional and qualified musicians were recruited. This semi-professional wind band, boasting 60 musicians was conducted by Domien Van Nevel. The musicians emanated from 23 different Flemish municipalities and included 17 band conductors which conducted some rehearsals. The band also represented G.M. in The Netherlands. Next to several concerts with often original Belgian wind band pieces, the band also performed parades and shows including numerous half-time shows at national and international football matches.

[275] Between 1829 and 1994, *Boelwerf* was a large Belgian shipyard in Temse on the Scheldt.
[276] The *Compagnie Belge du Téléphone Bell* (the Bell Telephone Company of Belgium) was founded in 1882, as the Belgian subsidiary of the International Bell Telephone Company of New York.

Conductor Van Nevel was a friend of the composer and military band conductor Jos Moerenhout (cf. p. 232). One of the highlights in the G.M. Band's story was the joint concert December 1954.

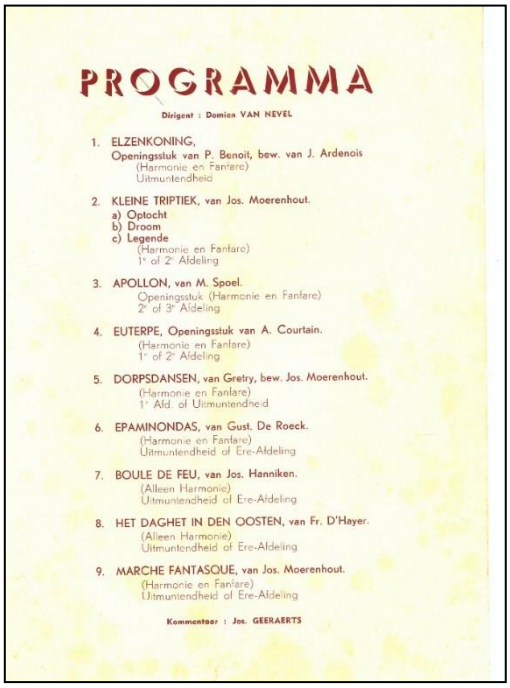




**215.** ***General Motors Band.***

Another very important concert was the concert called **Festival der Belgische Muziek** [Belgian Music Festival] at the General Motors auditory on February 22, 1955. Next to two arrangements the program included only original Belgian wind band compositions.





PROGRAMMA

Dirigent : Domien VAN NEVEL

1. ELZENKONING,
Openingsstuk van P. Benoit, bew. van J. Ardenois
(Harmonie en Fanfare)
Uitmuntendheid

2. KLEINE TRIPTIEK, van Jos. Moerenhout.
a) Optocht
b) Droom
c) Legende
(Harmonie en Fanfare)
1e of 2e Afdeling

3. APOLLON, van M. Spoel.
Openingsstuk (Harmonie en Fanfare)
2e of 3e Afdeling

4. EUTERPE, Openingsstuk van A. Courtain.
(Harmonie en Fanfare)
1e of 2e Afdeling

5. DORPSDANSEN, van Gretry, bew. Jos. Moerenhout.
(Harmonie en Fanfare)
1e Afd. of Uitmuntendheid

6. EPAMINONDAS, van Gust. De Roeck.
(Harmonie en Fanfare)
Uitmuntendheid of Ere-Afdeling

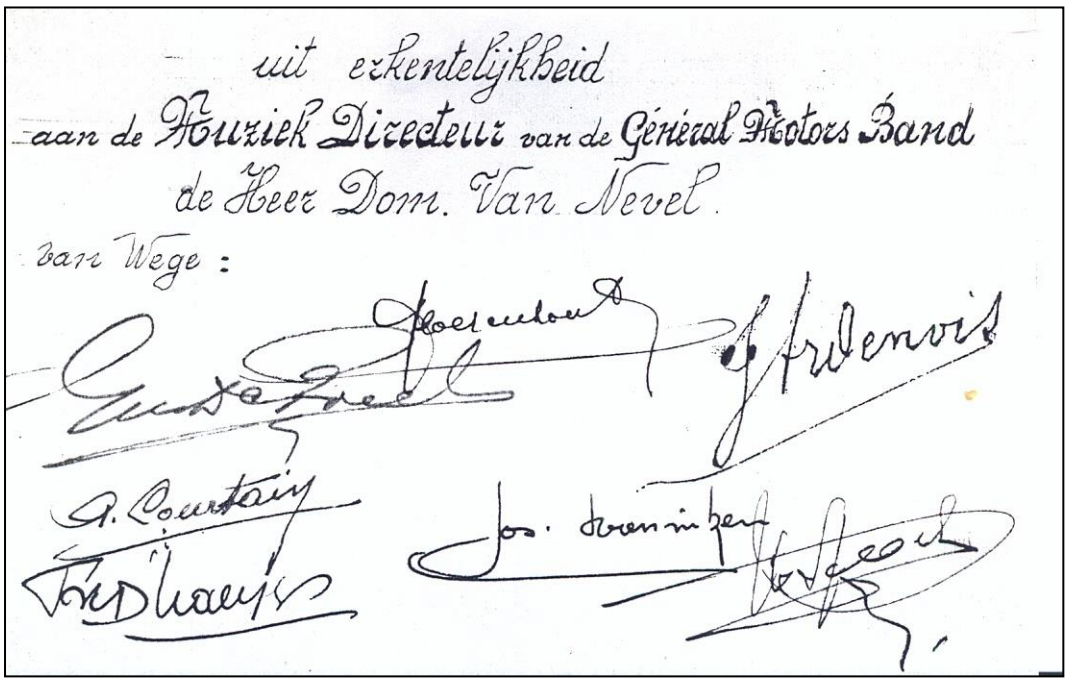
7. BOULE DE FEU, van Jos. Hanniken.
(Alleen Harmonie)
Uitmuntendheid of Ere-Afdeling

8. HET DAGHET IN DEN OOSTEN, van Fr. D'Hayer.
(Alleen Harmonie)
Uitmuntendheid of Ere-Afdeling

9. MARCHE FANTASQUE, van Jos. Moerenhout.
(Harmonie en Fanfare)
Uitmuntendheid of Ere-Afdeling

Kommentaar : Jos. GEERAERTS

The composers were present and the auditors received free mini conductor scores offered by the publishers.




**216**. ***Signatures of the composer De Roeck, Moerenhout, Ardenois, Courtain, D'Haeyer, Hanniken and Spoel. February 22, 1955.***

This festival concert was the start of a really important series of innovative and influential concerts organized by Domien Van Nevel and Jos Moerenhout (cf. p. 232)
Among invited guest-conductors were the Austrian composer Robert Stolz and André Cluytens (cf. p. 74) and among the guest soloist was the Dutch composer Meindert Boekel (1914-1989) who played the solo part of his *Concertino for piano and wind band* .
When Lutz retired in 1958 the company decided to dissolve the band for budgetary reasons.

**Colliery Bands**

The *Mijnharmonie De Eendracht* (Houthalen Meulenberg) was founded in 1947.
In the fifties some Colliery Bands, especially those of Beringen and Eisden reached a very high level and became more or less semi-professional bands, taking over the role of the military bands who had disappeared from the Province of Limburg.
In that period the colliery bands were the moving force of the musical and even the cultural life in the Province of Limburg. Before the authorities started to support the amateur art practice, the collieries played the role of generous Maecenas. They kept sports clubs, theatrical companies, orchestras and especially wind bands alive and even subsidized music schools. They created some unique infrastructures such as the Casino at Beringen in 1952.
No wonder that the cultural life in the province was largely concentrated around the mines.

Two of the very best bands were the *Harmonie van de Kolenmijnen Limburg-Maas* at Eisden and the *Koninklijke Harmonie der Kolenmijnen van Beringen*. The colliery management provided the musicians – all of them working for the mines – with special facilities, paid the instruments and attracted the best professional conductors. The Beringen colliery band was conducted successively by the (retired) military band conductors Albert Lefèbvre (cf. footnote 25, p. 43) and Jos Moerenhout (Cf. p. 232).

The *Harmonie van de Kolenmijnen Limburg-Maas* at Eisden increased its activities in the fifties. The band (boasting 82 musicians), conducted by Jan Demandt, won several contests (Dinant 1950, Limburg 1954 and 1955 and Antwerp 1955) and performed regularly for the regional broadcasting company; it was even successful at international level and won the first prize and was proclaimed "European Champion" at a contest organized by the CISM (International Confederation of Wind Bands) at Varallo (Italy) in 1956.
In 1975 a 33 rpm long playing record with live recordings was issued W.35.101 (cf. p. 441).
The decline of the mine industry was accelerated by the fusion of the collieries in the Kempen area, reducing the personnel at Eijsden from 7.300 to 2.800. With the decease of conductor Demandt in 1978 the band soon declined.



**217**. ***Harmonie der Kolenmijnen Limburg-Maas, Eijsden.***

The *Koninklijke Harmonie der Kolenmijnen van Beringen* also prospered in the fifties. It performed during the interval of the international soccer event 'Belgium-France' in Brussels and in 1954 it gave a concert at the Antwerp Zoo and another in Nancy (F). The band was also invited to perform at Kerkrade (The Netherlands). In 1953 the military bandmaster and composer Jos Moerenhout (cf. p. 232) succeeded to Albert Lefèbvre as conductor. In 1961 the band was to be heard on the radio. In 1962 the band was invited to give a concert during the renowned international wind band festival *Festliche Musiktage* at Uster, Switzerland.
During the sixties Moerenhout and his band organized a series of famous Wind Music Festivals "*Blaasmuziekfestivals".* This was a continuation of the initiative started by Jos Moerenhout and Domien van Nevel with the General Motors band in 1955 (cf. p. 374).

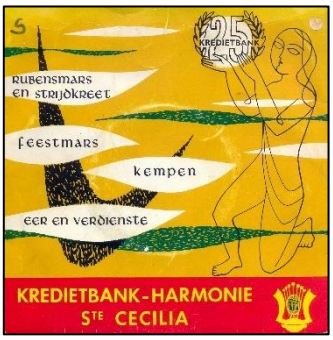



In 1969 the band issued a 45 rpm single record in connection with the world cycling championships at Zolder 45T 14B M 1499.
The band stopped its activities in 1972.
During the sixties the colliery bands continued to play an important role on the wind band scene, but with the decline of the coal industry those prestigious bands disappeared in the early seventies.
The colliery band from Houthalen (Meulenberg) *De Eendracht* was reorganized in 1966 and knew a renaissance. It continued its activities after the closing down of the mine and is still active in 2024.
At Quenast there was the *Harmonie Royale des Carrières de Porphyre*, a wind band associated with the local porphyry quarry created in 1879 and still active in 1970.[277]

[277] The Quenast quarry is the largest open-air quarry in Europe with an area of 140 hectares, and a depth of 125 meter.

# H. SPECIFIC TYPES OF BANDS.

**BANDS OF BANKING INSTITUTIONS**.




After the war some local Bank Agencies organized a wind band associated with the agency. Quite exceptional was the fact that in Kortrijk (West-Flanders) no less than three bank agencies boasted a wind band. The Generale Bank[278] van Kortrijk set up a band in 1947 which lasted until 1957. One year later in 1948 the Bank van Brussel[279] agency also founded a wind band which lasted until 1968. In 1957 the Kredietbank Kortrijk launched a wind band which remained in existence until 1966. The latter released an EP record in 1960 on the occasion of the 25th anniversary of the foundation of the Kredietbank.[280].




**218.** ***Harmonie Kredietbank Kortrijk at Bruges 1955*****.**

The national savings-bank ASLK/CGER created a wind band under the name *Cercle d'Art et d'Étude de la Caisse Centrale d'Épargne et de Retraite; section musicale*/*Vereniging voor Kunst en Kennis van de Algemene Spaar en Lijfrentekas; afdeling Muziek* [Art and Study Center of the central savings bank and annuity fund; music section] in 1950. The band boasted 31 musicians, conducted by Léo Boets who composed the *ASLK March*. In October 1951 the band was heard on the N.I.R. radio and in May 1952 it played a concert in Luxembourg.




In 1972 it released an EP 45 rpm record. The band played concerts on several Brussels mobile bandstands and received subsidies from the city of Brussels.[281]

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[278] The *Generale Bank* was a Belgian bank that existed from 1934 to 1999. The bank has been merged into a larger entity and now continues under the name BNP Paribas Fortis.

[279] The *Bank van Brussel* (French: Banque de Bruxelles) was a Belgian bank that existed from 1871 to 1975 when it became BBL Bank van Brussel Lambert. In 1990 it was absorbed by ING.

[280] Flemish bank founded in 1935, absorbed in 1998 in KBC, a fusion of *Kredietbank* en CERA Bank.

[281] This band was still active in 2024!

**SCHOOL BANDS.**

After the second world war, several wind or fanfare bands were set up at secondary schools. The influence of American military bands of the liberation army was obvious.
Whereas the school bands created in the first half of the century had mostly been set up for entertainment or leisure activities at (often boarding) schools or to ad luster to (mostly religious) ceremonies, now school bands were a fantastic publicity and an ideal means of advertising to recruit pupils. The bands were dressed in colorful uniforms and preceded by a large drum and bugle corps, a drum major and several standard bearers. Most of these bands were intended to head school parades and local processions. Some turned into real fine concert bands. Sometimes they boasted over a hundred musicians and were a fine attraction, e.g. to perform on soccer fields during the intervals of international soccer matches, often broadcast on television.

In the Province of Antwerp the *Fanfare Heilige Geest College* [Holy Ghost College Fanfare Band][282] was founded at Lier in **1948**. In the fifties, we had the wind band *Harmonie van het College van het H. Eucharistisch Hart* of the catholic secondary school at Essen and in 1959 the *Harmonie van de Provinciale Technische Scholen* [Provincial Technical Schools] at Boom. The *Harmonieorkest Sint Jozefscollege* at Herentals was founded in 1963.[283]

In the Province of Brabant there was the *Studentenfanfare Sint Cecilia* of the Damian College at Aarschot in the sixties. The band won the First Prize at a contest in Turnhout in 1961.



**219.** ***Studentenfanfare Sint-Cecilia, Aarschot 1961.***

In the Province of East Flanders composer Victor Van Frachen[284] created a Brass Ensemble at the V.T.I. (Catholic Secondary Technical School) at Aalst in 1960 and in 1970 the *V.T.I. Harmonie* [Wind Band of the Catholic Technical School] at Aalst was founded and conducted by Alfons Beazar.

In the Province of Limburg several school bands were also set up.
In **1945** the *Fanfare Sint-Jan-Berchmans-college* (Genk) and the *Harmonie van het Sint-Hubertus-college* (Neerpelt); in 1946 the *Harmonie van het Heilig Kruiscollege* (Maaseik); in 1952 the *Fanfare Sonoritas van het Salvatorcollege* (Hamont); in 1956 the *Harmonie van het Heilig Hartinstituut* of the secondary school and college of education in Maasmechelen (dissolved in 1959); in 1959 the *Fanfare van het H. Hartcollege* (Lanaken) and in 1960 the *Fanfare van het Onze-Lieve-Vrouw-College* (Tongeren).

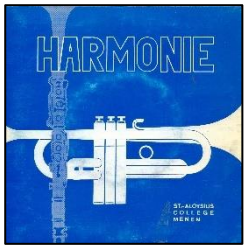
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[282] A college in Belgium was a catholic secondary school run by priests, monks or members of one or other religious order.
[283] This band celebrated its 601th anniversary in 2023
[284] Victor Van Frachen (1924-1999) composed mostly vocal and choir music, but also some works for wind band such as *Brabantia Breugeliana, Jubelmars* and *Waltz.*

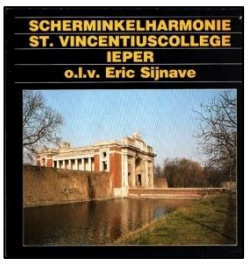
**In the Province of West-Flanders** we had the largest number of school bands and some were very successful.
Several college wind bands (college harmonies) had a link with the catholic youth movement KSA and wore a uniform inspired by that of the movement.



**220. *Harmonie Zimpezele , Sint Aloysius College Menen in 1962.***




In **1945** a wind band was set up with pupils of the Saint Aloys College in Menin and got the name of *Zimpezele*. In 1971 this band released an EP 33 rpm including works for wind band, brass ensemble and clarinet quartet. In 1975 it won a first prize at an international band festival at Sinthofen (Germany).




In **1947** the *Scherminkelharmonie* was created at the Sint Vincentius College at Ypres. The band was a familiar sight at Ypres but it also performed in France, Austria, Germany and Sweden and released a LP 33 rpm record ES 45.639.[285]

In **1948** the *Sint-Jozefharmonie Kortrijk*[286] was founded at the Saint Joseph Secondary School run by the Brethren of the Christian Schools at Kortrijk. Quite specific was the concept of also allowing alumni of the school which enabled to create a high-quality band.




No wonder this band was invited in Paris in 1951 and played a concert at the renowned Salle Pleyel. In 1963 the band performed in London and was allowed to play at the Cenotaph Monument. The musicians wore a uniform inspired by American infantry soldiers. The band played twice a year a concert at the Kortrijk Municipal Theatre and worked with Henk van Lijnschooten, Alain Crepin, Serge Lancen etc. The band released a compact disc in 1999.

[285] This band was dissolved in 2007.
[286] The author was a member (1955-1995), drum band instructor (1963-1975), musician and president (1982-1995) of this band.



**221. S*int Jozefsharmonie Kortrijk, Paris 1951*.**

In **1949** a school wind band *De Kerels* was founded at the VTI [Catholic Technical Secondary School] at Ypres. The band only got its first uniform in 1956 and from then onwards, regularly performed abroad.[287]

In **1950** the wind band *Sint Franciscus Xaverius Speelschaar* was created at the Bruges college "Sint-Franciscus-Xaverius" run by a congregation of catholic brethren devoted to the saint missionary and founded in the 19th century. The band became very popular in Bruges as it participated in the famous "Procession of the Holy Blood of Christ", the historical "Golden Tree Procession" and many patriotic ceremonies. After a decline in the sixties, the band knew a revival in the late seventies as alumni of the college – and even other adult musicians – were accepted in the band.[288]



**222. *Sint Franciscus Xaverius Speelschaar Brugge.***

[287] The band celebrated its 75th anniversary in 2023.
[288] This band was still active in 2024.

Still in **1950** a new fanfare band *Jeugdharmonie Groeninghe* was set up in the catholic secondary school "Sint-Amandscollege" in Kortrijk. It was a faraway inheritor of a previous college band that had been founded in 1880. In 1959 it won a band contest at Fürstenfeld (Austria). The band made concert tours in Germany, Austria, Denmark, France, Italy, Liechtenstein, Luxemburg, The Netherlands, Norway, Sweden and Switzerland. It released a 45 rpm E.P. record on the occasion of its 25th anniversary. In 1964 the band boasted some 140 young musicians! In 1965 it organized an international Youth Band Festival in Kortrijk. In 1967 it participated in the Neerpelt Youth Music Festival and was broadcast by the Austrian radio. In 1970 the band participated in the International Marching Contest at the Kerkrade World Music Contest. In 1976 it organized another international youth band festival in its home town. In 1981 the fanfare band was transformed into a wind band but some years later it was dissolved.






**223. *Jeugdfanfare Groeninghe (Sint Amandcollege) Kortrijk*.**

In **1955** a school wind band called the *Jeugdfanfare Onze-Lieve-Vrouw College* [Youth Fanfare Band of Our Lady's College] – though it was a wind band – was started up again in Ostend after the original band had disappeared in the first half of the century. In the seventies the band, boasting over 100 musicians, also performed in Austria, France, Italy and The Netherlands.[289]

Also in Ostend in the late fifties we had the wind band of the municipal trade school *Harmonie van de Stedelijke Vakschool* and the fanfare band of the catholic technical school *Fanfare Vrije Technische School*.

In June **1956** a wind band was created at the Saint Stanislas college (secondary school) of Poperinge (West-Flanders) and got the name *Sint Stanislas Speelschaar*. The band was a most welcome guest at intervals of international soccer matches at the Brussels Heizel stadium. It won a first prize at the Neerpelt Youth Music Festival in 1965 and 1975, several prizes at the Brasschaat Festival in 1973 and it also performed in London (1971 & 1972), Austria (1976), Germany (1977), Luxemburg and Paris (1979).




[289] The band was still active in 2024.

On May 31, 1981 the band celebrated its 25th anniversary with a festival gathering two more school bands (Ostend and Menin) and another West-Flanders youth band (Mortsella). It also released a 45 rpm E.P. record: Artec 6804 006.



**224.** ***Sint Stanislas Speelschaar, Poperinge.***

In **1957** a wind band called *Speelschaar Sint-Bernardus* was founded with pupils of the Saint Bernard secondary school at the seaside resort Knokke.

In **1960** the *Jeugdharmonie Were Di van het V.T.I.* was set up at the professional and technical high school 'Vrij Technisch Instituut' at Kortrijk. It was the continuation, after a one year's interruption, of a wind band that had been created at the same school in 1945 as *Harmonie Vrije Beroepsschool Sint Jozef* Kortrijk. This large marching band was most successful with its half time show at several international soccer matches at the Brussels Heizel stadium. It made several concert tours abroad, always in the shape of a big camp, sleeping in tents and cooking their own food. Such trips went to Germany (1963 & 1964), Switzerland (1965), France (1966), Italy (1968) and later also in Austria, Denmark, Great Britain and Spain. The band consisted of an average of 140 musicians. In 1968 the band was granted an audience by Pope Paul VI. The band was dissolved in the eighties.



**225.** ***Jeugdharmonie Were Di, Kortrijk.***

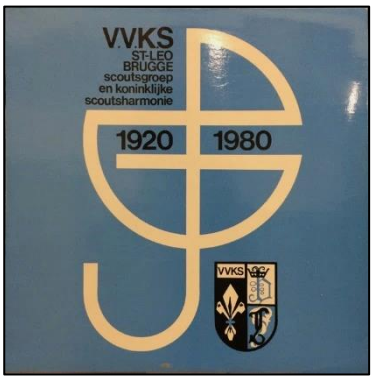
In **1970** the *Jeugdharmonie Vetiro* of the professional and technical high school 'Vrij Technisch Instituut' *VTI* at Roeselare was created but this band lasted only for some years.
In 1**975** a wind band was founded at the catholic technical school VTI in Poperinge.
The *Speelschare van het Sint Aloysius College* at Diksmuide was founded in **1980**.

A rather special school band, *Scoutsharmonie Sint-Leo Brugge,* that had been founded at the Bruges catholic secondary school "Sint Leo College" had in fact been set up as a band of the Flemish Catholic Scouts Movement. Created as a bugle and hunting horn corps and turned into a fanfare band in 1920 it was transformed into a wind band in 1925. The band promoted into the honors division in 1967. It participated in all historical and religions processions and parades in Bruges. The band also performed in the Saint Paul's Cathedral in London in 1970 to celebrate its 50th anniversary. In 1970 the band released its first long playing record ALPHA SP 6006 and in 1980 a second one PYRAMID 843 L, both with marches. The band, still in existence, is a familiar view in the streets of Bruges.



**226.** ***Scoutsharmonie Sint Leo Bruges 1961.***




**YOUTH BANDS.**
Several youth bands, either independent or created within an existing amateur band were created after World War II. They were often considered as a breeding ground for the amateur band(s).

**Province of East-Flanders**.
In the sixties two Village Youth Fanfare Bands were set up, respectively in Olsene (1960) and Sint-Lievenshoutem (1964) in the Province of East-Flanders. Both were set up by a local parish priest called Frans Devlieger. Those bands started from scrap but developed into large uniformed fanfare bands with huge drum and bugle corps that performed all over the country and also abroad.

The *Jeugdfanfare Sint-Lievens-Houtem* boasted some 130 members aged between 8 and 18 on a population of 4.100 inhabitants. It was to be seen in a television program for youngsters (Nonkel Bob) on April 5, 1967 and at the live transmission of the band's Saint Cecilia Mass on December 3, 1967. In 1970 it made a concert tour in Spain and France. In 1974 the band made up a balance of the past 9 years and counted 370 performances, including 75 in foreign countries! From 15 to 30 July it made a concert tour through the USA.[290]




**227. *Jeugdfanfare Sint Lievens-Houtem.***

**Province of Limburg.**

In **1977** a wind band was created with students of the Noordlimburgse Muziekacademie which is part of the regional institution NIKO - Noord-Limburgs Instituut voor Kunstonderwijs [Institute of Arts Education in Northern Limburg] created in 1954 and coaching a huge number of young musicians, visual artists and artists in word. The *NIKO Wind Band* consisted of some 115 youngsters aged between 18 and 25 years and was conducted by Nico Neijens. The band was successful at international contests in Germany, Switzerland and South Africa and performed in most European countries. It released a 33 rpm LP record Foom J5143 in 1981 and in 1998 a compact disc de Haske Wind 198.008.

Other youth bands were *Jeugdfanfare Crescendo* (Tessenderlo) created in 1979 and *Genker Jeugdorkest* (Genk) and *Het Haspengouws Jeugdorkest* (Hamont) both set up in 1983. [291]






[290] The band turned into a concert band called YAMCO still active in 2024.
[291] All three bands were active in 2017.

**Province of Antwerp**.




*Becks Jeugdkorps* [Beck's Youth Band] was a massed youth fanfare band founded in **1973** and named after its founder, composer Randy Beck (alias Frans Verbeeck cf. p. 318). It gathered some 99 musicians aged between 11 and 25, from five fanfare bands: *Moed en Volharding* (Heist op den Berg), *De Verbroederde Vrienden* (Olen), *Met Moed Vooruit* (Opdorp-Buggenhout), *Willen is Kunnen* (Tisselt-Willebroek) and *De Lindekring* (Zoersel). In July 1978 the band won a third prize at an international contest in Vienna (Austria) and in July 1980 it made a concert tour in Denmark. It also released a long-playing record "Becks Jeugdkorps in Wenen" Monopole MLP 0255 892.

*Kempisch Jeugdfanfare-Orkest* [Kempen Youth Fanfare Band] was a youth fanfare band created by composer, conductor and band music publisher Georges Follman (cf. p. 313) in July **1975.** It soon gathered some 65 young musicians from bands active in the Northern part of the Province of Antwerp (De Kempen). Most of those youngsters also studied at the Herenthout music school and several also at the Antwerp Royal Conservatory of Music. The band won several national and international prizes (WMC Kerkrade 1989, 1993 and 1997). In July 1976 it participated in the Youth Wind Band Contest at Bottineau (North Dakota, U.S.A.) and in 1998 at the Mid Europe in Schladming, Austria. In 1987 composer Karel De Wolf (cf. p. 313) succeeded to Georges Follman and two years later Jean Steutelings became conductor. In 1994 the band was selected as Cultural Ambassador of Flanders. The band released 2 LP recordings: - CBS 81495 in 1976 and KJFO 5487 in 1987 and 1 compact disc (Sono 5618) in 1994.










**Province of West-Flanders.**

The youth band *Jong Eendracht Aalbeke* founded in **1958** prepared young musicians for their accession to the Koninklijke Harmonie Eendracht Aalbeke. The youth band organized an annual New Year's concert that was prepared during a music camp.

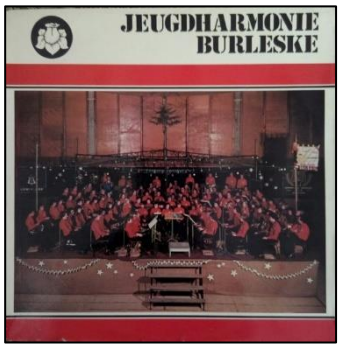



*Jeugdharmonie de Winkelse Piccolo's* was set up at Sint-Eloois-Winkel (Ledegem) in **1965** by Gabriel Gheysen, local teacher in both the local elementary school and the music school and it consisted of youngsters between 12 and 21 years old. The band won several prizes at youth band contests in Belgium, The Netherlands and Germany. In 1978 it made a concert tour in Switzerland.[292] This band released a 33 rpm LP record GEVERS 82075.

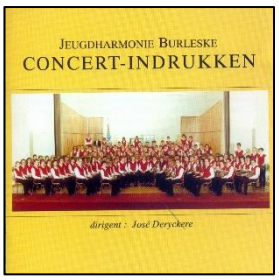
[292] This band is still active.

*Jeugdharmonie Burleske* was created in **1966** by conductor José Deryckere with young musicians from two neighboring villages in West-Flanders: Lendelede and Gullegem. The band won numerous prizes at youth band festivals and contests in Belgium, The Netherlands, France, Germany and Scandinavia. It also made a concert tour in the United States of America and won a First Prize at the Peace Garden Contest (Manitoba/North Dakota) in 1976. In 1978 *Burleske* made a concert tour through Austria and The Netherlands and in 1979 through Germany. The band released 3 LP recordings and 4 compact discs and is still active.



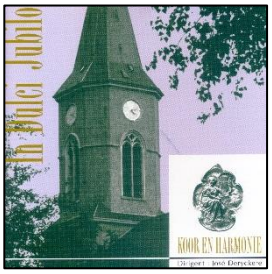


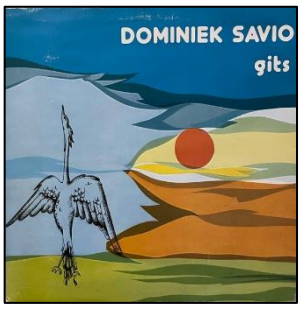




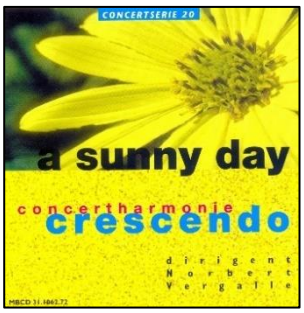



A rather unique youth band was *Fanfarella* a unique fanfare band of some 25 players all patients of the "Dominiek Savio Institute" for mentally handicapped people at Gits. It was created in **1972** and modelled after a similar Italian band at Lido di Roma. The band was to be heard on a 45 rpm E.P. record KRM 635 shared with the institute's Orff Ensemble.




The *Jeugdharmonie Crescendo* Bissegem (Kortrijk) was created in **1982** by conductor Norbert Vergalle, musician of the Navy Band. The band was successful at several contests (including the WMC Kerkrade and the Certamen de Bandas at Valencia). The band performed in Austria, France, Germany, Luxemburg, Slovakia and Spain. The band made a compact disc for Molenaar Edition MBCD 31.1062.72.



**UNIVERSITY WIND BANDS.**

*Universitair Harmonieorkest UHO van de KUL* [Catholic University of Leuven].
The University Wind Band UHO was created at the famous Catholic University of Leuven in 1979 at the initiative of the then Chancellor Pieter De Somer and due to an idea of Dr. Jur. Willem Lahaye. The founder was the conductor and composer Louis Weemaels (1906-1996), director of the conservatory of Leuven, who soon succeeded in creating a complete and high-quality wind band with as motto "Kunst en Vriendschap" [Art and Friendship]. The band consisted of university students and pupils from the Leuven music academy. Weemaels was succeeded respectively by Frans Cuypers (1985), Mark Snackaert, Jean Segers (cf. p. 316), Maurice Van Mechelen and composer Piet Swerts (cf. p. 326).
The band invited several guest conductors such as Jan Van der Roost, Francesco Cesarini and Philip Sparke who conducted their own compositions. The band consisted of students and alumni of the university as well as members of the university staff, a total of 85 to 100 musicians. Each year the band accompanied the University Choir during the solemn mass at the official opening of the academic year. There were concerts all over the country. There was a special Spring concert in the Pieter De Somer auditorium which concluded the band's activities of the current academic year. The band also invited well-known soloists such as the trumpeters Theo Mertens (1932-2003), Manu Mellaerts and Benny Wiame, clarinetist Walter Boeykens, euphonium player Stef Pillaert, trombone player Ivan Meylemans and tango specialist Alfredo Marcucci.[293]
The band still existed in 2024 and was the only university wind band in Belgium until the University of Ghent wind band was created in 2009.



**228.** ***University UHO Wind Band - Leuven.***

[293] In 2023, it was still the largest orchestra within KU Leuven with an annual line-up of between 90 and 100 musicians.

**MUNICIPAL BANDS.**
Several municipal bands started their activities again after the war, although this often happened with many difficulties due to the loss of instruments, uniforms and music library.

**In Flanders**
Several wind bands took up the thread again after the war. That was the case with the *Stadsfanfaren* [Municipal Fanfare Band] of Kortrijk (cf. p. 47) dissolved in 1967, the *Stadsharmonie Oostende* [Ostend Municipal Band] (cf. p. 47), the *Harmonie Communale de Bruxelles* [Brussels Municipal Band] (cf. p. 48) and the bands of Heusden, Izegem, Lokeren, Oudenaarde, Roeselare, Sinaai and Tielt,
The *Gemeentelijk Harmonie* of Bredene was founded in **1947**, the *Gemeentelijke Harmonie* of Koksijde in **1950** and the *Gemeentelijke Harmonie* of Sint Baafs-Vijve in **1952**.
Some municipal or communal bands were surnamed "gemeentelijke harmonie" [communal band] : *Sint Cecilia* (Sinaai), *De Ware Vrienden* (Stekene) and *Sint Cecilia* (Wieze)



**229. *Stadsharmonie* [*Municipal Band*] *Ostend. Conductor Charles Deturck.***

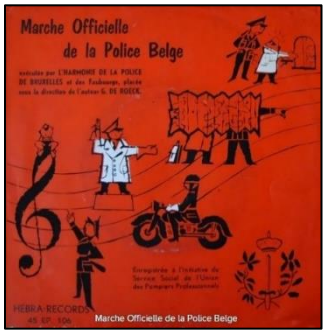
**In Wallonia** numerous municipal bands were set up after the war. Several bands merged into a new local "municipal" band to survive. This was for instance the case in 1945 with the *Harmonie Communale de Rochefort* and the *Harmonie Communale de Jemelle* both resulting from the fusion of two local bands. Other bands were to follow, such as the *Harmonie Communale de Gosselies* (1945), the *Harmonie Communale de Felenne* (1946) and the *Harmonie Communale de Marche-en-Famenne* in 1947. A number of bands including the *Harmonie Sainte Cécile* of Wépion, the *Royale Harmonie Communale de Saint-Servais*, the *Harmonie Communale de Falisolle*, the *Harmonie Communale de Bouillon (Union Bouillonaise)*, the *Royale Philharmonie Communale d'Arlon*, the *Phalange Communale de Jemelle* and *Harmonie Communale de Sirault* succeeded a resurgence after the war.
Several new municipal bands were also created. The *Harmonie Communale* of Namur was founded in May **1946** by decision of the municipal council.

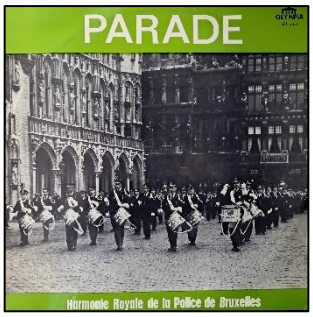
It consisted mainly of ancient musicians of the Band of the 13th Regiment of the Line and was conducted by Fernand Bellery (1895-1974) who had been conductor of that military band.[294] Other new municipal bands created after the war were the *Harmonie Communale de Ransart* (1945), *the Harmonie Communale de Gosselies* (1945) the *Harmonie Communale de Jumet* (1946), the *Harmonie Communale de Marpent* (1946), the *Harmonie Communale de Florennes* (1948) the *Harmonie Communale d'Auvelais* (1949) and the *Harmonie Communale de Belgrade* (1949).

## POLICE BANDS.

### The Brussels Police Band.

*L'Harmonie Royale de la Police de Bruxelles* [The Royal Brussels Police Band], founded in 1923 (cf. p. 51), was reorganized in 1946 as *Harmonie Royale de la Police de Bruxelles et des Faubourgs* [Royal Police Band of Brussels and the suburbs]. In 1947 it performed at the Royal Palace. From 1945 to 1963 the band was conducted by the composer Gustave De Roeck former bandmaster of the Band of the 8th Regiment of the Line (cf. p. 228). In August 1963 he was succeeded by Gaston Devenijns bandmaster of the Belgian Air Force Band (1961-1964). The Band boasted some 80 musicians and performed successfully in France, Germany and The Netherlands. It released a 45 rpm E.P. record *Marche officielle de la Police Belge* HEBRA 45 EP 106 and a 33 rpm L.P. with several march suites OLYMPIA LPT 335.




The *Harmonie des Corps de Police de la region de Bruxelles-Capitale* [Wind Band of the Police Corps of the region Brussels-Capital] was founded in 1991.



**230. *Brussels Police Band*.**

294294 *Journal de Charleroi*, May 23, 1946, p. 5 and *La Libre Belgique*, June 1, 1946, p. 3.

**The Antwerp Police Band.**

The *Muziekkapel van de Antwerpse Politie* [Antwerp Police Band], founded in 1901 (cf. p. 51), had got the title of Royal Band in 1933 and started its activities again after World War II. In December 1945 the band boasted 80 musicians. It participated in many official ceremonies organized by the Antwerp municipality. The band's participation in the Antwerp Liberation Tattoo engendered many invitations for international tattoos and band festivals in France, Germany, Great-Britain, Hungary, Italy and Switzerland. On July 21, 1995 the band was the first nonmilitary band to participate in the Belgian National Day Parade. In 1989 Flor Wade became the new conductor and was later succeeded by Erwin Eertermans (1995) and Hans Casteleyn.



**231.** ***The Antwerp Police Band.***

**The Mechlin Police Band.**

The *Koninklijke Muziekkapel van de Mechelse Politie* [The Royal Mechlin Police Band] was founded on October 3, 1946. The Band was successively conducted by Jan Segers (1946-1957), Hubert Van Vaeck (1957-1964), Hendrik Kisling (1964-1971), Frans Nupie (1971-1974), Frans Storms (1975-1986), Francis Lantin (1986-1991) and Frans Van Kerckhoven (1991-2007).



**232.** ***The Mechlin Police Band.***

**The Ghent Police Band.**

The *Koninklijke Gentse Politieharmonie* [Ghent Police Band], founded in 1901 (cf. p. 51), consisted after W.W. II of 45 musicians, mainly active and retired municipal office holders. It performed in France (Le Havre, Nice, Paris and Rouen), Germany (Düsseldorf and Wiesbaden) London (GB) and Amsterdam (NL). The band released a 33 rpm L.P. record DEL 5801. In 2000 it was the only wind band consisting only of police officers (including 10% of pensioners).






**233.** ***The Ghent Police Band.***

**The Namur Police Band.**

The *Musique de la Police de Namur* [Namur Police Band] was set up in 1967 as the continuation of a Police drum and bugle band created back in 1947. The band, later reduced to a small fanfare or even brass band, released a 45-rpm record in 2000.




**The Charleroi Police Band**.

The *Harmonie Policière de L'Arrondissement de Charleroi* [Police Band of the Charleroi District] created at Fontaine-l'Evêque in 1929 had been turned into the official *Harmonie Policière de la Ville de Charleroi* [The Police Band of the Town of Charleroi] in May 1930. It consisted of both policemen and civilians. In October 1955 the band got the title of Royal Charleroi Police Band. From 1981 onwards it participated in all ceremonies organized by the municipality. According to the character of the ceremony, the Band changed the police uniform for the uniform of the 2nd Chasseurs à Pied [2nd Riflemen on Foot] Regiment.

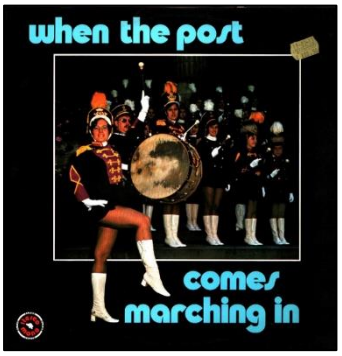



**234.** ***Standard of the Charleroi Police Band.***

**POSTAL SERVICE BANDS.**

In **1957** a Postal Service Band *Aalsterse Postharmonie* was set up at Aalst as subdivision of the local circle of friends of postmen. Conductor was F. Nuelant. The band boasted some 60 musicians and in 1970 a group of twirling girls was added. The band stopped all activities in 1980.
In **1963 t**he Fanfare Postale du Tournaisis [Tournai Postal Fanfare Band] was created.

In the seventies the Cultural Federation of the Belgian Postal Services were proud to boast no less than 12 "Postal Service bands". Among those the *Musique des Postiers Namurois* (1974) and the Ghent Postal Services Band *Gentse Postharmonie* founded in 1895 and which released in 1975 a 33-rpm long-playing record including several marches written for one or other postal service, such as *Mars van het 3de Postgewest* (Van Hoorde) and *Joyeux Postiers* (Anselme Dachy). In 1976 an internal quarrel led to the splitting up in two bands; the *Postharmonie 3de Gewest Gent* [Postal wind band of the 3rd Ghent Postal zone] was created. The original band disappeared in 1980 and the second one in 1996.[295]






**235. *Ghent Postal Service Band 1975*.**

In **1977** the Public Utilities of Postal Services Limburg decided to create its own wind band *Postharmonie van Limburg*. The musicians wore the postman's uniform. Conductor was Jan Vrijens. The band is usually involved in activities connected with postal services, such as inauguration ceremonies of new post offices.

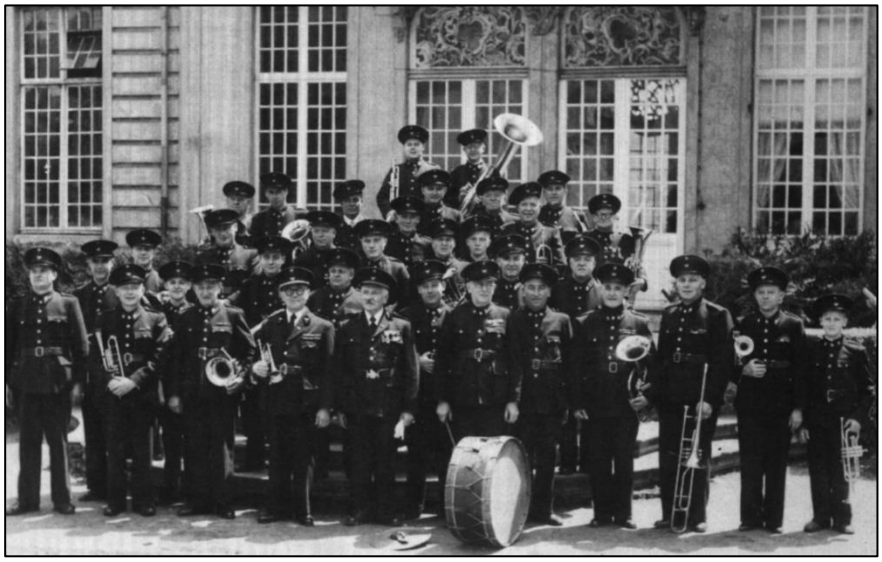
In **1978** the *Postharmonie Kortrijk* was founded with 38 musicians and a drum corps of 22. The band also performed abroad (Germany and France) but existed no longer in 1984.

Several other postal service bands were still active in the seventies*: Harmonie des P.T.T. de Libramont, Phalange Musicale de l'Office des Cheques Postaux – Bruxelles*, *Harmonie des PTT de Verviers* and *Harmonie des Postiers Liégois.*

[295] Marcel De Bleeker, *Hoor! De Muzikanten!*, Gent, 2007, pp. 26-27.

**FIRE BRIGADE BANDS.**

Several Fire Brigade Bands started up again after the war. That was for example the case with the *Aalst Fire Brigade Band* which celebrated its 75th anniversary in 1957.



**236.** ***Fire Brigade Band Aalst – 1957***

Several new bands were created by Fire Brigade corps.
In Wallonia there was a *Fanfare des Pompiers* at Antoing, founded in **1945**.
The *Stedelijke Harmonie van de Brandweer* [Municipal Band of the Fire Brigade] of Ronse was set up in **1945**. Assistant conductor was … Roland Cardon! In 1951 the band boasted 84 active members. The *Koninklijke Muziekkapel van de Brandweer Dendermonde* was set up in **1946.** The *Fanfare De Brandweer* of Eeklo was founded in **1953**, but disbanded in 1975.
*De koninklijke harmonie Vrienden van de Brandweer* [The Friends of the Fire Brigade] of Oostduinkerke was created in **1957**. In **1962** the *Brandweerharmonie* was created with the professional Fire Brigade at Melle. The sale of calendars paid the expenses of the purchase of musical instruments. The band participated in the provincial contest in 1963, but was rebaptized Sint Cecilia Band sometime later. The *Brandweerfanfare Zottegem* is an occasional band gathering once a year for the Saint Barbara Festivities.
Some Fire Brigades boasted only a Bugle corps, for instance Kortrijk and Lauwe. The most famous is that of Ypres playing daily the Last Post at the Menin Gate in Ypres (cf. p. 20).



**237.** ***Stedelijke Harmonie van de brandweer Ronse.***

**RAILWAY COMPANY BANDS.**

On the one hand some railway bands survived the war and on the other hand some railway workers associations set up a band after the war.

The *K.H. Arsenaal* at Mechlin was set up in June **1946** and was the continuation of a small group of workers of the Railway Arsenal who played music during the midday break and post-war parties in 1945. The Arsenal was the biggest railway construction and maintenance plant of the Belgian Railway Company (NMBS/SNCB). The wind band played at railway festivities, inaugurations in Belgium and abroad (Vichy (1952), Orleans (1953 & 70), Spittal (1955), Limoges (1956 & 57), Nancy (1959 & 63), Lille (1967), Rouen (1971), Aachen (1972), Lyon (1974), Utrecht (1979) and Luxemburg (1993, 94 & 95), Budapest 1995) and Varazdin – Croatia (1999). For the band's 50th anniversary in 1996 **Jan Van der Roost** composed the concert march *Arsenal*.

The *Spoorwegharmonie* [Railway Wind Band] of Antwerp was founded in **1947**.
The *Fanfare des Cheminots du Groupe de Charleroi* was created in May **1947** and some months later the band already boasted a hundred musicians ![296] The band did not last for long.
*De Spoorwegfanfare* of Leuven got a flag in October 1949; the railway bands of Antwerp, Mechelen, Namur and Ottignies participated in the festivities.[297]

In **1958** there was a national composition contest for the official Belgian Railway March. The jury consisted of Fernand Carion (1908-1960), Pieter Leemans (cf. p. 315) and Franz Wangermée (cf. p. 93). The marches were performed by the *Fanfare des Chemins de Fer de Namur* at the Brussels Flemish Theatre on April 28, 1959. The railway workers present voted and the winners were Van Nieuwenhove (Dendermonde), Raskin (Verviers) and Gerard Favere[298] (Kortrijk).[299]
In **1959** the *Fanfare des Chemins de Fer de Namur* celebrated its 75th anniversary.

**Local or intercommunal railways** (tramways, buses and underground railways)
The *Verbroedering Buurtspoorwegpersoneel* [Fraternization of the local railway employees] at Oostmalle existed from 1947 to 1980.




The *Harmonie des Transports Intercommunaux de la Région Liégeoise* [Band of the Interregional Transports of the Liege area], created back in 1905, recorded in 1981 a 45 rpm EP, Gérard Libert conducting. The band consisted exclusively of people employed by this regional transport society.

There was also a band composed of employees of the Brussels Transport company STIB/MIVB *Fanfare Royale du Personnel de la STIB* in the seventies.

[296] *Journal de Charleroi*, October 14, 1947, p. 2.
[297] *Het Volk*, October 17, 1949, p. 5.
[298] Gérard Favere (Avelgem,1903 – Kortrijk, 1975) won the Third prize with the march *La Toussiere*. He also composed the wind band pieces *Leieklanken*, *Salzkammergut*, *Indrukken uit Gletsch* and *Tussen Furka en Grimsel*.
[299] *Le Soir*, April 30, 1959, p. 5.

**CUSTOMS AND FINANCE SERVICE BANDS.**

Originally founded in 1896 as *Harmonie Verbroedering der Tol- en Accijnsbedienden*, a trade union of Antwerp Customs and Excises employees (cf. p. 49) this band survived both World Wars. On May 5, 1946, it was awarded the title "Royal" wind band.
In 1973 the trade union gave up the band which was adopted by the Antwerp D.A.P. (Douane en Accijnzen Personeelsvereniging [Customs and Excise Personnel Union]).
Due to the opening of the borders in 1993, and due to staff reductions, the number of playing members decreased alarmingly. At its 100th anniversary, there were only eight active civil servants left at the band. The membership was extended to all civil servants of the ministry of finances. In 1997 the band was rebaptized *Koninklijke Harmonie van Financiën* [ Royal Finances Band].



**238-239.** ***Harmonie Verbroedering Financiepersoneel D.A.P. Antwerp.***

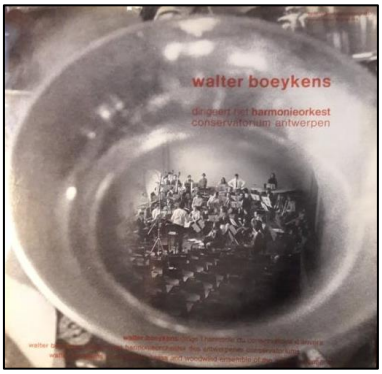


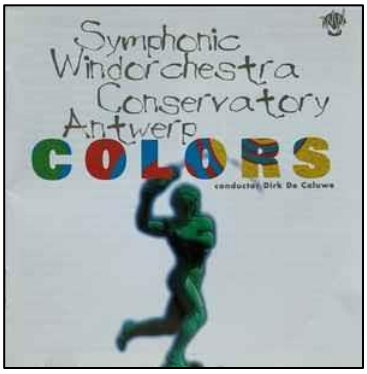
There was also a *Fanfare de la Douane de Mons* consisting of people working for the Ministry of Finances and customs in the Mons area. This band issued a 33 rpm long playing record in 1982.



**CONSERVATORY BANDS.**

**Harmonieorkest Conservatorium Antwerpen**.
The Wind Band of the Royal Antwerp Conservatory of Music was created in **1970** by Eugène Traey, director of the Royal Antwerp Conservatory of Music, in order to support the newly created class of wind band conducting and arranging. Some 65 students trained under the direction of Walter Boeykens, clarinet professor at the institution (cf. p. 370). Several concerts in Antwerp and other Belgian cities were most successful. The band, conducted by Walter Boeykens released a LP record Telemann-Gezelschap W33.34.819. In 1992 the flautist Dirk Decaluwé (1956-2020) was appointed band conducting teacher at the Conservatory and became conductor of the Wind Band of the Royal Antwerp Conservatory of Music. In 1999 the band released its first compact disc "Colors" WWM 500.054 with compositions by the Flemish composers Jan Van der Roost, Steve Willaert, Bert Appermont en Boudewijn Cox.




**Wind Band of the Royal Brussels Conservatory of Music.**
The *Harmonieorkest van het Koninklijk Conservatorium Brussel* [The Wind Band of the Royal Brussels Conservatory of Music] was founded in **1977** at the initiative of composer/conductor Jean Segers (cf p. 316) who had been appointed professor of wind band conducting. Numerous students were eager to join this precious 'tool' of the wind band conducting course that was soon to become a worthy ambassador of this prestigious institution. The band became not only an indispensable instrument for the band conducting students but provided them also with a solid orchestral experience as well as a thorough knowledge of the national and international original wind band repertoire.
The band played its very first concert at the Onze Lieve Vrouw-ten-Zavelkerk [Church of Our Lady du Sablon] in Brussels on May 20, 1978 and was officially presented to the press on the occasion of the 'International Music Day' in the concert hall of the conservatory on October 1, 1978.

Many of the band members later became leading wind soloists in Belgian symphony orchestras and military bands. The band also became a kind of model wind band for the Flemish amateur wind bands, especially because of the promotion of original repertoire. At the same time, the band became a working instrument for the students of the wind band conducting class.
The *Wind Band of the Royal Brussels Conservatory of Music* played concerts in many prestigious concert halls, such as 'Beaux-Arts' in Brussels, 'De Doelen' in Rotterdam (1983) and 'Muziekcentrum Vredenburg' in Utrecht (both in The Netherlands). The band was invited by the Maastricht Conservatory of Music (The Netherlands) to give a concert on March 14, 1980. Robert Steyaert was the soloist in the *Concertino for Piano and Band* by Francis de Bourguignon.

On October 1, 1981 the band gave a concert at the Conservatory in connection with the I.S.C.M. World Music Days. The program included the world première of *Eroptosis* for wind band and two conductors by Luc Brewaeys (1959-2015). Conductor Segers was congratulated by the Slovenian trombone player Vinko Globokar[300] and composer Karel Husa.
Still in October 1981 the band participated in the *Dagen van de Blaasmuziek* [Wind Band Days] organized and recorded by the regional broadcasting channel BRT 2 (cf. p. 355).
In 1982 the band performed *Caribbean Flash* by Werner Van Cleemput for the EBU (European Broadcasting Union) composition contest and the work won the First Prize (beating the Garde Républicaine entry!). On November 11, 1983 the band was featured in the Television program "Mezza Musica" performing an all-Belgian repertoire.



**240. *Wind Band of the Brussels Conservatory* of Music.**

In July 1985 it gave a concert at the second *WASBE* (World Association for Wind Bands and Ensembles) conference in Kortrijk and in 1986, at the proposal and initiative of Francis Pieters (the author of this book), it participated in the 100th *Certamen International de Bandas de Música Ciutat de Valencia* (Spain) and won the First Prize (238/240) in the second division (up to 70 musicians).[301] Besides the test piece *Anem* by Miguel Asins Arbo, the band played *Alternances* (Waignein) and the *March of the Belgian Parachutists* (Leemans).[302]
The band which boasted on an average 80 musicians performed often for the Flemish radio and television and made some recordings.
On June 3, 1988 the band participated in the BRT Television program "Parlando ma non Troppo", realized by Fred Brouwers and dedicated to the wind band. Guests were the band conductor André Verleye (1923-1998) and **Francis Pieters** (The author of this book).
Jean Segers was succeeded by Norbert Nozy, conductor of the Belgian Guides Band, assisted by François De Ridder.

Some pieces, conducted by Jean Segers, were issued on the long-playing records produced by de Haske Edition "Pastorale" ES 46.785 and "Festival Series 3" ES 46.945), on the compact discs "Werner van Cleemput Composer" MBCD 31.1029.72 produced by Molenaar Edition and on the double CD DHM 1008.3/1009.3 produced by de Haske in 1991.

[300] The band performed Globokar's work *La Tromba e mobile*.
[301] *Tijdingen*, October 1986.
[302] The band's performance of *Anem* was issued on the double LP record "Certamen Internacional De Bandes de Música Ciutat De Valencia. Edicion Especial Centenario". Xirivella Records XLB.009.

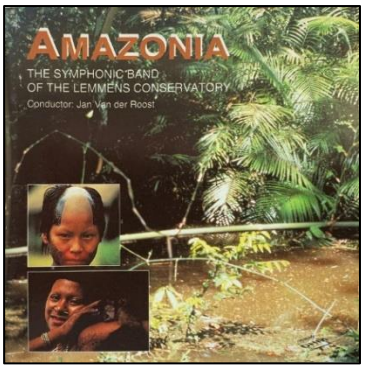
**The Wind Band of the Lemmens Conservatory.**
The Lemmens Conservatory was founded at Mechelen in 1879 as "Ecole de musique religieuse" [Religious music school] by the famous organist Nikolaas Lemmens. In 1968 the school moved to Leuven and became gradually a full conservatory of music.
The *Harmonieorkest van het Lemmensinstituut* [Wind Band of the Lemmens Conservatory] was founded in 1982. The first conductor was composer Karel De Wolf (cf. p. 313) who taught harmony at the conservatory. He was temporarily succeeded by Frans Violet until composer Jan Van der Roost (cf. p. 319) became the dynamic and enterprising conductor. After a modest starting period the band soon grew into a solid and well-balanced wind band with an average of 70 members in 1984. This resulted in an annual recording for the BRT broadcasting company.

In October 1986 a wind band conducting course was established and the band became an ideal field of work for young (candidate) conductors and composers. Students occasionally had the opportunity to work with the institute's wind band, either for a rehearsal, a transition exam, or for their final exams.
In 1986 four pieces were recorded for the long-playing record "Sarabande" ES 46.848 produced by de Haske Edition and in 1988 the band, still conducted by Karel De Wolf, released a long-playing record "Festival Series 4" ES 46.960 for de Haske music publishers. Two pieces of composer Werner Van Cleemput, conducted by Karel De Wolf and Frans Violet were recorded for Molenaar Edition MBCD 31.1029.72 and in 1991 six more pieces, conducted by De Wolf for de Haske Edition Double CD DHM 1008.3/1009.3.
With Jan Van der Roost as conductor the band released several compact discs: in 1991 Amazonia DHM 2.014-3 and in 1997 "Nemu-Susato" DHM 4.005-3.







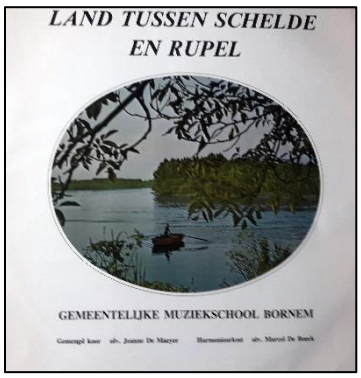



**The Wind Band of the Ghent Conservatory.**
In **1978** the composer and conductor Guy Duijck (cf. p. 229) set up a wind band at the Royal Conservatory of Music Ghent *Harmonieorkest van het Koninklijk Conservatorium van Gent* as a work instrument for his pupils of the wind band conducting class. The band's repertoire consisted at first exclusively of original Belgian wind band compositions (Legley, Torck, Verschraegen, Roelstraete, Duijck…). Besides several thematic concerts the band also played each year a winter concert at the conservatory and occasionally also performed in other Flemish towns. Later the band was conducted by the composer Dirk Brossé (cf. p. 311).

Next to the four wind bands set up at a Royal Conservatory of Music and that could be considered as semi-professional bands, several local or regional music schools also set up a wind band.



**Harmonie van de Noordlimburgse Muziekacademie**
[Wind Band of the North Limburg Music School] was founded on January 8, **1977** in order to play at the annual prize ceremony of the music academy. The band, conducted by Nico Neyens, made several concert tours in many European countries and released a long-playing record (33/5341) in 1981.[303]




**Harmonieorkest Gemeentelijke Muziekschool Bornem**
[Wind Band of the Municipal Music School of Bornem] was set up by the director of the music school, the composer Marcel De Boeck, an ex-military bandmaster and wind band music composer (cf. p. 311). The band released a long-playing record "Land tussen Schelde en Rupel" GMB 10 in 1979.[304]

**Orchestre d'Harmonie du Conservatoire de Tournai**
[Wind band of the Conservatory of Tournai]
When the renowned composer André Waignein (cf. p. 319) became director of the Tournai Conservatory in 1977, he wanted a concrete means to gather the individual tuitions into a common joint practice for wind players. In **1979** he founded the Conservatory wind band gathering 99 wind and percussion students (ranging from 11 to 22) having reached at least the intermediate degree and their teachers. Waignein conducted the band in a masterly way and the musical level increased steadily. In 1985 the band issued its first long-playing record ES 46.774, followed by a second one ES 46.876 in 1987.







**Orchestre des Jeunes de la Communauté Culturelle Française de Belgique.**
[Youth band of the French cultural community of Belgium]
This band was set up in 1981 with students of the Royal Conservatories of Bruxelles, Liège and Mons by composer André Waignein. After some concerts (a.o. at Celles-Molenbaix on September 9, 1981) the project was abandoned.

[303] *Fedekamnieuws*, October 1981, p. 399.
[304] *Fedekamnieuws*, October 1979, p. 314.

# I. INSTRUMENTATION.

After the Second World War there was again a shortage of musical instruments due to many destructions mainly caused by bombings. Fancy-fairs, lotteries, balls and plain collections were organized to purchase new instruments or repair damaged instruments.
Gradually, the standardization of the instrumentation of both fanfare and wind bands (cf. supra) continued. With the wind bands the number and diversification of the woodwind instruments augmented in contrast with the brass instruments. The piccolo flute, the oboe, the English horn and the bassoon became more frequent.
With the fanfare bands the number and choice of saxhorns evolved and the role of the complete saxophone family increased.

An inquiry by the provincial government of Antwerp in **1990** resulted in the following average instrumentation of bands.

| WIND BAND | |
|---|---|
| | |
| Piccolo flute | 1 |
| Flute | 2 |
| Oboe | 2 |
| (English horn) | 1 |
| (bassoon) | 2 |
| (E-flat clarinet) | 1 |
| B-flat clarinet | 16 |
| (Alto clarinet) | 1 |
| Bass clarinet | 1 |
| Alto saxophone | 2 |
| Tenor saxophone | 2 |
| Baritone saxophone | 1 |
| (Bass saxophone) | 1 |
| Trumpet | 4 |
| Cornet | 4 |
| Trombone | 3 |
| French horn | 2 |
| (Flugelhorn) | 2 |
| Alto saxhorn | 2 |
| Baritone saxhorn | 4 |
| Euphonium | 2 |
| E-flat Bass tuba | 2 |
| B-flat Bass tuba | 2 |
| (String bass) | 1 |
| Percussion | 3 |

| FANFARE BAND | |
|---|---|
| | |
| Trumpet | 4 |
| Cornet | 4 |
| Trombone | 3 |
| French horn | 2 |
| (E-flat flugelhorn) | 1 |
| B- flat flugelhorn | 12 |
| Alto saxhorn | 2 |
| Baritone saxhorn | 4 |
| Euphonium | 2 |
| E-flat Bass tuba | 2 |
| B-flat Bass tuba | 2 |
| Soprano saxophone | 2 |
| Alto saxophone | 2 |
| Tenor saxophone | 2 |
| Baritone saxophone | 1 |
| (Bass saxophone) | 1 |
| Percussion | 3 |

It remained rather queer that quite some fanfare bands also integrated one or more occasional woodwind instruments. This sometimes caused problems at contests.

There were also bands with a special instrumentation. For instance, in 1968 the fanfare band *De Eendracht* of Zwijndrecht was transformed into a so-called "saxophone fanfare", the complete flugelhorn family was replaced by saxophones. This band issued a LP record in 1975. The concept was later adapted (introduction some woodwind instruments) and the name changed into *Saxofoonorkest* of Zwijndrecht. Another LP was issued in in 1986 and the band became a kind of wind band with a large saxophone section. In 1997 a compact disc *Lente* [Spring] was released.










When the brass band was introduced in Belgium in the seventies (cf. p. 244) it was not always easy to conform to the "ideal" standard British instrumentation of 27 (selected) brass players.

The standard instrumentation for a British Brass Band includes:

| | |
|---|---|
| 1 | Eb Soprano Cornet |
| 10 | Bb Cornets |
| 1 | Bb Flugelhorn |
| 3 | Eb Tenor Horns |
| 2 | Bb Baritones |
| 2 | Bb Euphoniums |
| 2 | Bb Tenor |
| 2 | Trombones |
| 1 | Bass Trombone |
| 2 | EEb Basses |
| 2 | BBb Basses |
| 2 | Percussion |

All divergences from the standard instrumentation prevented to obtain the unique British brass band sound.



The military bands had a more or less standard wind band instrumentation, whereas the Guides Band boasted a large symphonic band instrumentation.
Here is the instrumentation of the Belgian military bands in 1980.

| | **Guides** | **Navy** | **Air Force** | **Gendarmerie** | **1st Corps** |
|---|---|---|---|---|---|
| flutes | 4 | 1 | 2 | 2 | 1 |
| oboes/English horn | 4 | 1 | 2 | 3 | 1 |
| bassoons | 3 | 1 | 2 | 2 | - |
| E flat clarinets | 2 | 1 | 1 | 1 | 1 |
| Solo clarinets | 8 | 4 | 6 | 6 | 4 |
| 1st clarinets | 6 | 4 | 4 | 6 | 4 |
| 2nd clarinets | 3 | 2 | 2 | 2 | 2 |
| 3rd clarinets | 3 | 3 | 2 | 2 | 2 |
| bass clarinets | 2 | - | - | 1 | - |
| contrabass clarinets | 2 | - | - | - | - |
| alto saxophones | 2 | 1 | 2 | 2 | 1 |
| tenor saxophones | 2 | 1 | 1 | 2 | 1 |
| baritone & bass saxophones | 2 | 1 | 1 | 1 | 1 |
| trumpets | 4 | 2 | 3 | 3 | 2 |
| cornets | 4 | 3 | 3 | 4 | 3 |
| trombones | 5 | 4 | 4 | 5 | 3 |
| French horns | 5 | 3 | 3 | 4 | 2 |
| flugelhorns | 3 | 2 | 2 | 3 | 2 |
| alto saxhorns | 2 | - | 1 | 1 | - |
| baritone saxhorns | 3 | 1 | 2 | 3 | 1 |
| tubas | 3 | 2 | 2 | 4 | 3 |
| E-flat basses | 1 | 1 | 1 | 1 | 1 |
| B-flat basses | 4 | 2 | 2 | 3 | 2 |
| string bass | 2 | - | 1 | 1 | - |
| timpani | 1 | 1 | 1 | 1 | 1 |
| snare drum | 1 | 1 | 1 | 1 | 1 |
| bass drum | 1 | 1 | 1 | 1 | 1 |
| percussionists | 2 | - | - | 1 | - |
| | | | | | |
| Total | 84 | 42 | 52 | 66 | 40 |
| | | | | | |

# J. BAND CONTESTS.

In the second half of the century several contests were set up either by towns (such as Antwerp), by the Provincial governments or by the band federations. The aim was similar to that of the sports championships, stimulate a sound competition and fair rivalry between the amateur wind bands and incite them to ameliorate their performances.
In practice it did not always turn out completely according to those targets. There were always problems with the participants: professionals were admitted according to certain – often heavily contested – conditions, musicians used other identity cards, bands forged their members list etc. Test pieces were introduced and this was no doubt an incentive for the spread of original Belgian band music (Cf. p. 295 ff.). It was clear that wind band composers tried by all means to have their compositions imposed as test piece(s) and many tried to play an important role with one or other wind band federation, preferably the most influential in that province or in that town.
Next to the test piece, the bands also had to perform an own choice piece. As original band pieces gradually superseded the transcriptions, that choice was very often influenced by the composition of the adjudicators panel! So, finally the contests were not only strongly influenced by politics but often by financial profits of both band music publishers and composers.

**The National Antwerp Band Contest.**

After the war, one of the most prestigious band contests was the *Nationaal Muziektornooi Antwerpen* [Antwerp National Band Contest] organized yearly by the city of Antwerp at the historical building "Handelsbeurs" [Antwerp Trade Fair] in October.
A selection of (ten of ) the best amateur wind and fanfare bands competed for a gold or a silver medal coupled to a money prize by performing a test piece and two choice pieces.
At the first edition in October **1952**, the winner was the Socialist Band *De Werker* (Antwerp).

As examples we mention the 1955, 1956 and 1979 editions.

In **1955** the adjudicators panel included the composers Jules Ardennois and Frans D'Haeyer. Six bands got a First Prize: *Koninklijke Harmonie Nut en Vermaak* (Bornem), *Koninklijke Harmonie De Eendracht* (Wevelgem), *Koninklijke Harmonie Limburg-Maas* (Eisden), *Koninklijke Fanfare Sint Martinus* (Halle), *Fanfare Paul Gilson* (Brussels) and *Fanfare La Fraternelle Ouvrière* (Soignies). The conductors were respectively W. De Maeyer, Frederic Vanackere, Jean Demandt, Georges Follman, Arthur Prevost and Estevan Dax.
In **1956** the jury included the composers Frans D'Haeyer and Jef Maes. Seven bands won a First Prize: *Koninklijke Harmonie Apollon* (Berchem), *Koninklijke Fanfare De Eendracht* (Zwijndrecht), *Harmonie Le Progrès* (Jolimont), *Koninklijke Stadsharmonie Roeselare, Koninklijke Harmonie Sinte Cecilia* (Herentals), *Koninklijke Fanfare Sinte Cecilia* (Londerzeel) and *Socialistische Harmonie Willen is Kunnen* (Temse). The conductors were respectively composer Jos Moerenhout, Edmond Proost, composer Raoul Beaumez, Georges Verdonck, M. Petermans, composer Alfred Mahy and Jos Van Rickstal.
In **1979** the jury was made up of the composers Gaston Nuyts, Ernest Van der Eyken and Lode van Doren. Four bands got a gold medal (90%); *Concertband De Scheldezonen* (Hoboken), *de K. Harmonie der Kongregatie* (Izegem), *K.F. Sint Cecilia* (Berlaar) and *K.F. Sint Cecilia* (Londerzeel). Five band got a silver medal: *K.H. De Eendracht* (Wevelgem), *K.F. De Vrije Vlaamse Zonen* (Kapelle-op-den-Bos), *Koninklijke Fanfare Paul Gilson* (Brussel), *K.F. Rumolduszonen* (Humbeek) and *K.H. Sint Cecilia* (Halle).

**The provincial contests.**

In Flanders there was an official band contest (often called championship or tournament) in each province. It was organized by the provincial cultural services in Antwerp, Brabant, East-Flanders and West-Flanders. Only in Limburg it was organized by the independent band federation "Limburgse Muziekfederatie" excluding the bands affiliated to the catholic federation Fedekam Limburg. Usually there was a cycle of several years, at least in two provinces.
The categories for wind bands and for fanfare bands were:

| |
|---|
| Youth Division |
| 3rd Division |
| 2nd Division |
| 1st Division |
| Excellency |
| Honor |
| Superior |

In Antwerp (since 1949) and West-Flanders (since 1948) each year the tournament was intended for another category, whereas in Brabant and Limburg (since 1950) the annual contest were destined for bands of several divisions. For instance, in 1969 the Brabant provincial government organized a contest for bands of the 2nd, 3rd and 4th division and the Limburg federation a contest for bands of Honorary Division, Excellency Division and 1st Division. In East-Flanders there was no cycle. Any band from any division could present itself. Those tournaments were important as they determined whether or not the band got an official subsidy. Even the local subventions granted by municipal authorities depended on the classification by the provincial tournaments.

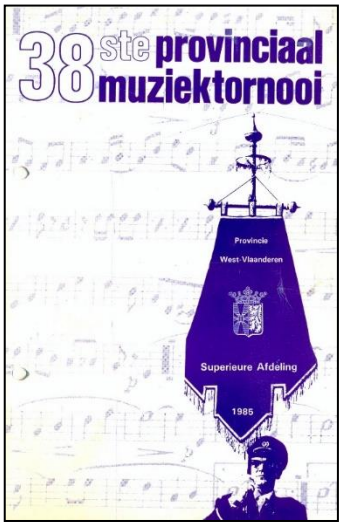
**Provincial Band Contest in West-Flanders.**

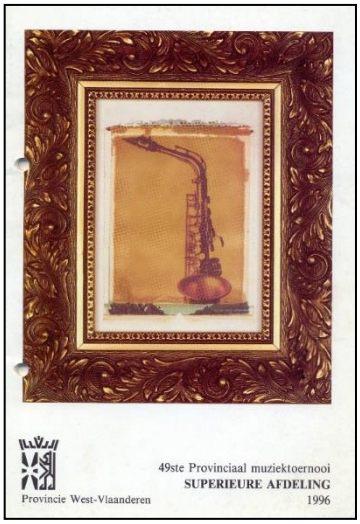
In **1939** the cultural department of the provincial government of West-Flanders organized a classification enquiry and visited all wind bands in the province. All wind bands and fanfare bands were classified into three qualitative divisions (1st, 2nd and 3rd). This first classification was the foundation of all further tournaments and championships determining the provincial (and subsequently often also the local/municipal) subsidies for each band. The organization could only be continued after the war.

A first provincial championship was organized in **1948** with 28 bands competing in the 3rd Division. Each band played two pieces chosen from a series of three compositions. In 1948 there were 34 bands competing in the 2nd Division. In **1950** for the first time a test piece was imposed (cf. p. 298), next to one own choice composition and the Excellency Division was created. In 1953 the Honor Division was created. Up to 1970 the annual championships were limited to one single division in descending order (except for 1956, 1959 and 1963).
The adjudicators' reports often boasted the same statements and remarks, such as unbalanced instrumentation, shortcomings as to reading, dynamics and rhythm. In 1955 there was a remark about musicians talking during their band's performance.

Enquiries in 1959 and 1961 pointed out that resp. 47,6% and 51,9% of the band musicians were wage-earners. Since 1963 the jury's comment was replaced by a technical appreciation handed to each conductor. Also in the sixties, a real improvement in musical quality could be observed, due to the evolution of the musical education system.

Since 1971 the test pieces were performed by the Band of the Belgian Navy and broadcast by BRT 2 - West-Flanders. In 1973 the regulations were adjusted and excluded 'invited or substitute' musicians. In **1974** a new division the "Superior Division" was created and 11 bands were classified in that new division. In 1978 (*Year of the Village*) the championship was open to bands of the 3rd Division and new – non classified – bands were also invited. In 1982 the own choice pieces were also broadcast by BRT 2 Radio West-Flanders.




Among the adjudicators were active or retired military conductors/composers such as Roland Cardon, Marcel De Boeck, Gaston Devenijns, Guy Duijck, Charles Frison, Jos Hanniken, Jos Moerenhout, Jean Segers, André Vergauwen, composers such as Maurits Deroo, Karel De Schrijver, Karel De Wolf, Georges Follman, Jan Hadermann, Victor Legley, Marcel Mattheessens, Werner Van Cleemput, and conductors Edgard Delbarre, Rik Fabes, Jean-Pierre Leveugle, Georges Maes, Theo Mertens, Jaak Ubaghs and Adelson Vermander.

**Provincial Band Contest in Limburg.**

The first post war championship was held on four consecutive Sundays in March/April **1950** in the hall "Onder de Toren" at Hasselt. There was a problem with the phenomenon of 'hired' musicians which provoked a heavy polemic in the provincial and even in the national newspapers. Another controversy was the absence of marks replaced by vague judgments such as very good, good or fairly good. The second edition in December 1951 – January 1952 was also much criticized, partly due to a misunderstanding. Anyway the provincial authorities asked the *Limburgse Muziekfederatie* to take over the organization of the wind band contests of the Province of Limburg.

**Provincial Band Contest in Brabant.**

The contests had already started in 1946. They were spread over several weekends in December and took place at the Brussels Conservatory. The jury included the composers Marcel Poot, Alex De Taeye and Jean Absil. The bands were classified in resp. the 1st, the 2nd and the 3rd divisions.[305]

[305] *Le Soir*, August 2, 1946, p. 2 and December 11, 1946, p. 2.

**The contests organized by the band federations.**

Next to the official provincial tournaments, the band federations also organized their own contests, some were also limited to one province, others had a national character.
The first National Tournament organized by **FEDEKAM** (the catholic band federation[306]) was held at Sint-Lievens-houtem (East-Flanders) on October 22 and 23, **1968** and was intended for bands of the 3rd Division.

The second edition intended for bands of the Honorary Division was held at Edegem (Antwerp) on 28 September and 5 October **1969**. Each of the five provinces selected one Wind Band and one Fanfare Band to compete.
The selected bands were:

| | Fanfare Band | Wind Band |
|---|---|---|
| Fedekam Antwerp | K.F De Eendracht (Itegem) | K.H. Sint Cecilia (Herentals) |
| Fedekam Brabant | K.F. Sint Cecilia (Londerzeel) | K.H. Sint Cecilia (Vilvoorde) |
| Fedekam Limburg | K.F. Nut en Vermaak (Overpelt) | K.H. Sint Jozef (Kaulille) |
| Fedekam East-Flanders | K.F. Sint Jozef (Denderbelle) | K.H. Nut en Vermaak (Bornem) |
| Fedekam West-Flanders | K.F. Ridder Janszonen (Dadizele) | K.H. Het Gildemuziek (Roeselare) |

Fedekam Antwerp also organized band contests per canton (a subdivision of a province), such as the tournament in Bouwel on May 24 and 25, 1969, the tournament in Meerle on July 22, 1969 and at Balen-Rosselaar on June 7 and 8, 1969.

Het **MUZIEKVERBOND** / Confédération Musicale de Belgique (the neutral band federation)[307] organized its first wind band championships in the fifties in Knokke and Hasselt. In fact this federation mainly helped with the selection of adjudicators and test pieces of the municipal, provincial and occasional contests it recognized. This federation wanted to be omnipotent as to the Belgian bands and boasted rather dictatorial rules. It set up regulations for all aspects of the life of amateur bands. In its handbook (called vade-mecum) published in 1956, this federation mentioned the foundation of an association of adjudicators for band (and choir) contests. It claimed a close and exclusive collaboration with the federation, a strict observance of the federal contest regulations and a volunteer collaboration with the federal magazine "Cecilia".[308]


Muziekverbond van België

NATIONAAL DIPLOMA

uitgereikt aan de Maatschappij

van gerangschikt in

met °/o van de punten

op de Verbondswedstrijd van

op 19

De Jury,

De Leden, De Secretaris, De Voorzitter,

Dit Diploma, geldig gedurende een lijdspanne van 3 jaar vanaf 1 Januari 19 , werd uitgereikt door het Muziekverbond van België, en bekrachtigd onder nummer .

Namens het Verbondsbestuur,

De algemene Schatbewaarder, De algemene Secretaris, De Voorzitter,

**241.** ***National Diploma issued to winning bands***.

Bands had to compete every three years in order to be qualified for a provincial or municipal subsidy.

[306] Cf. pp. 157 & 332.
[307] Cf. pp. 156 & 337.
[308] *VADEMECUM Ten Dienste Van De Belgische Volkse Muziekverenigingen*, 1956, pp. 181-182.

The regulations for contests were explicitly and amply detailed in the vade-mecum.[309]
Some quite special clauses:
ART. 4. Only musicians effectively active in the competing band for at least 12 months before the contest are allowed.
ART. 8. The number of external (hired or professional) musicians should by no means exceed 5% of the band's real numerical strength.
ART. 9. All performers (except conductors) should be in possession of the amateur musician card issued by the Muziekverbond. This card, accompanied by the identity card, should be stamped before the performance.
ART. 17. - 3) Next to the test piece and one own choice piece there is a "prima vista" [sight reading] piece
ART. 18 The sight reading test is performed with closed doors and without public. There is ten minutes time for the distribution of the parts, a quick reading and remarks by the conductor.

In 1953 the **Limburgse Muziekfederatie** [Limburg Music Federation] was entrusted by the provincial government with the organization of the provincial wind band contest. The previous organization of those championships by the provincial cultural service had failed and the independent music federation was brought in because it boasted an experienced musical committee including several wind band composers and experienced conductors. The contest, organized for wind bands, symphony orchestras and choirs, was biennial and all professional musicians were excluded. A system of (imposed) test pieces according to each division was set up. There were the following divisions (categories): 3rd, 2nd, 1st, Excellency and Honor Division. The wind and fanfare bands in the 2nd and 3rd divisions had to perform two pieces of their own choice. The bands in the other divisions had to perform a test piece (in 1953 a composition by August De Boeck) and an own choice piece from the repertoire list. The adjudicators judged the tuning, tempo, rhythm, musical expression, balance, technical performance….
Actually, these tournaments were not considered as contests, but rather as evaluations or aptitude tests. Thanks to the good organization the number of competing bands increased. Since 1957, there was only one test piece and one own choice piece for each division. From 1962 onwards the contests were organized annually. Up to 1969 the contest was organized in turn for the 4th and 3rd division, another year for the 2nd and 1st division and still another year for the Excellency and Honor divisions; so bands had three years to prepare.
The contests of the Limburgse Muziekfederatie took place of the last Sunday of October.
The prizes corresponding to the marks obtained were:

| | |
|---|---|
| 95% | First Prize with praise of the jury |
| 90% | First Prize with great distinction |
| 85% | First Prize with distinction |
| 80% | First Prize |
| 70% | Second Prize |
| 60% | Third Prize |

From 1967 onwards the contests were preceded by yearly 'educational concerts' in Hasselt which introduced the test pieces. Those concerts in the hall "Onder de Toren" were given by the *Band of the Army Ground Forces* of Liege and later by the *Band of the 1st Corps* (Cologne) conducted by André Vergauwen. In the late seventies the system of test pieces was suppressed. In 1974, the Limburg Music Federation entrusted the organization of the contests to regional band federation and each year the contests were organized for all divisions.

[309] *VADEMECUM*, pp. 67-74.

The **Vlaamse Brassband Federatie** [Flemish Brass Band Federation] organized its first Flemish championships on November 18, **1978**, at Anderlecht (Brussels).There were four bands competing and the winner was the *Kortrijk Brass Band,* conducted by Werner Roelstraete. This band got a year's sponsorship by Bass Breweries Belgium and was automatically designed to participate in the second European Brass Band Championships in London on October 7, 1979 where it ended in the 10th position. The first Belgian brass band to compete in the European Championship was Brassband Willebroek in 1993.

All wind band contest organizers (whether federations, provinces, towns or private initiators) were confronted with a series of recurring problems such as the composition of an adequate panel of adjudicators, the degrees of technical difficulties of the test pieces, the (often massive) participation of (mostly professional) "hired" musicians. Innumerable meetings, research committees and even conferences dealt with these matters. Unfortunately, each federation had its own visions which often differed from those of official (provincial or municipal) authorities and a consensus seemed unattainable.

Especially the problem of whether or not allow professional hired musicians at band contests was continuously recurring.
At the proclamation of the results of the Antwerp provincial band contest on March 10, 1956 A. De Vos, president of the jury complained seriously about this problem:

> *"Ik ben de eerste om te betreuren dat er groepen zijn die, om het even om welke motieven dan ook, beroep doen op zoveel of haast zoveel mensen als hun korps bevat. Een vereniging moet leefbaar zijn en diegene die niet voldoende levenskracht of werfkracht bezit moet niet trachten zich met af te keuren middelen toch boven water te houden. Haar dagen zijn immers geteld."*[310]
>
> [I am the first to deplore the fact that there are bands which, for whatever reason, call on as many or almost as many people as their corps contains. A band must be livable, and those which do not have sufficient vitality or recruiting power must not try to keep themselves afloat by condemnable means. Anyway that band's days are numbered.]

Identity controls of the musicians were introduced at some contests but did not really appear efficient. Finally the organizing institutions realized they had to rely on the honesty of the bands' managements.

Another problem was the lack of a satisfying number of listeners at band contests. This was inculpated by René Anckaerts in his comment on the Fedekam band contest in November 1966:

> *"Daarbij kwam nog de nare gewoonte die helaas bij ons reeds fel ingeburgerd is, zich onmiddellijk naar de gelagzaal of naar de klaarstaande autobus te begeven, liever dan de concurrenten die in dezelfde reeks optreden te beluisteren, en uit dit optreden de gepaste gevolgtrekkingen te maken."*
>
> [Add to this the nasty habit, which unfortunately is already well established in our country, of going straight to the pub or to the waiting bus, rather than listening to the competitors who perform in the same division and drawing the appropriate conclusions from their performances.][311]

[310] *Fedekamnieuws*, July 1956, p. 1.
[311] *Fedekamnieuws*, February 1967, p. 19.

**Private Contests.**

Several towns and numerous wind bands organized random contests usually on the occasion of a band's anniversary. In most cases the contest was limited to a march music contest.
One example: In **1950** the Brussels band *La Lyre Ixelloise* celebrated its 75th anniversary with a march music contest. Test piece was *La Marche d'Ixelles* , composed by its conductor Martial Dury, an ex-military band conductor. Among the adjudicators were composer René Bernier, a Grand Prix de Rome, Henri Mestrez, conductor of the Belgian Air Force Band and composers/conductors Jules Blangenois and André Daigneux. The overall winner was the *Harmonie de Braine L'Alleud*, conducted by another military bandmaster Arthur Depestel.

**Contests abroad.**
As had been the case since the 19th century, many Belgian bands participated (often very successfully) in international band contests abroad.

Some examples:
The fanfare band *Sint Cecilia* of Londerzeel competed at contests at Roosendaal (The Netherlands) in 1937, Diekirch (Luxemburg) in 1948 and 1968, Valenciennes (France) in 1963, Vichy (France) in 1967 and Epinal (France) in 1968.
The *Kempisch Jeugd Fanfareorkest* won a First Prize at the International Youth Band Festival in North Dakota in 1975 and at the World Youth Music Festival at Zurich in 1992.

**World Music Contest Kerkrade.**
Several bands obtained excellent results at the World Music Contest in Kerkrade (The Netherlands). The evolution of the participation and the results illustrate the gradual improvement of the musical level of Belgian bands.

Three Belgian bands participated in the first edition in **1951**: *Royale Harmonie Uccloise* (Brussels) won a First Prize in the Superior Division, *Fanfare Büllingen* won a 3rd Prize in the 1st Division and *Fanfare de Eendracht* of Itegem won a Second Prize in the Superior Division.
In **1954** the *Stadsfanfaren Izegem* won a Third Prize in the 1st Division, *De Volksgalm* of Zichen-Zussen-Bolder won a Third Prize in the Excellency Division, and *De Verenigde Vrienden* of Heusden won a Third Prize in the 3rd Division.
In **1958** the wind band *Vermaak na Arbeid* of Turnhout won a Third Prize in the Excellency Division, the *Muzikale Kring* of Winterslag won a Second Prize in the Honor Division and the fanfare band *De Eendracht* of Itegem won a First Prize in the Superior Division.
In **1962** the *Fanfare Sint Aloysius Leut* won a Third Prize in the 3rd Division while two other participating Belgian bands got no prize.
In 1**966** the *Oude Fanfare Sint Cecilia* of Vucht won a First Prize in the 3rd Division, *De Scheldezonen* of Hoboken won a Third Prize in the 1st Division and *Sint Martinusfanfare* of Halle won a First Prize in the 1st Division.
In **1970** *Fanfare Onder Ons* of Gruitrode won a Third Prize in the 3rd Division and the other Belgian band *K.H. Sint Jozef* of Kaulille won no prize.
In **1974** six Belgian bands competed in the concert contest: in the 3rd Division *Fanfare Onder Ons* of Gruitrode and *Kunst en Eendracht* of Lendelede both won a Third Prize; in the 2nd Division *Fanfare Sint Cecilia* of Maasmechelen got a Second Prize *and Sainte Cécile* of Gemmenich a First Prize; in the 1st Division *Fanfare De Eendracht* of Itegem and the *Saxofoonfanfare De Eendracht* of Zwijndrecht both won a First Prize.

In 1**978** seven Belgian Bands competed and six of them on a First Prize: the *Saxofoonfanfare of Zwijndrech*t won a First Prize with congratulations of the jury in the 1st Division; in the 3rd Division *Fanfare Sint Cecilia* of Mechelen-Leest won a First Prize and *De Jongelingskring* of Torhout won a Second Prize; in the 2nd Division *Stockheimer Harmonie Sint Elisabeth* of Stokkem won a First Prize; in the 1st Division *Fanfare Sint Cecilia* of Londerzeel, *Fanfare De XXXIV* of Kapellen and *Sint Cecila* of Stokkem won a First Prize.

In **1981** five bands won a First Prize in the 1st Division: *De Kunstvrienden of Sint-Elooiswinkel, Fanfare De Eendracht* of Itegem, *Fanfare Sint Isidorus* of Olen, *Saxofoon-fanfare* of Zwijndrecht and *Stockheimer Harmonie Sint Elisabeth* of Stokkem (the latter with congratulations of the jury). In the 2nd Division *Fanfare Sint Cecilia* of Mechelen-Leest won a First Prize with congratulations of the jury.
In **1985** the *Concertband Vooruit* of Harelbeke, conducted by Staf Devolder, caused a great surprise by becoming champion in the 1st Division. Test piece was *Trittico* (Václav Nelhýbel) and the own choice piece was *Symphony nr.1 for Band* (Claude Smith). In **1989** Vooruit was third in the Concert Division[312], in 1991 **(**Third in the Concert Division), in 1993 (First Prize in the Concert Division), in 1996 Banda Invitada [guest band] and in 1998 First Prize.



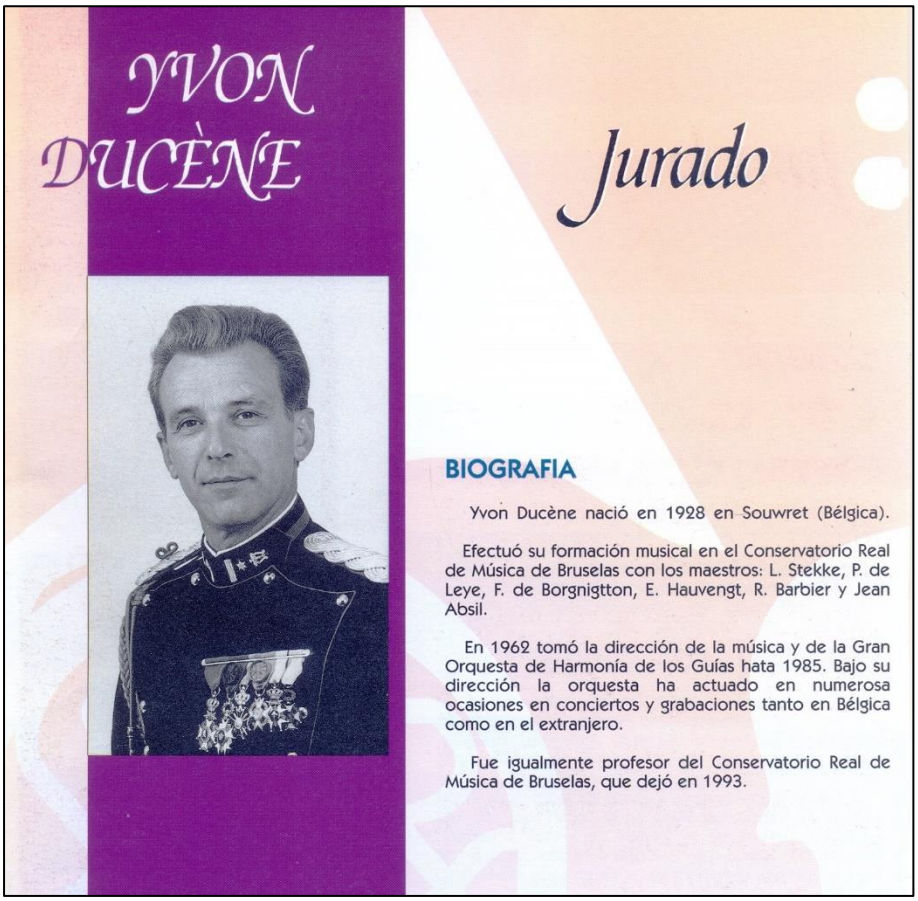
**242. *Harmonie Orkest Vooruit Harelbeke 1997.***

More and more Belgian bands performed, often very successfully, at the WMC contest.
In **1989** *Brassband Terpsichore* (Ekeren), *Fanfare Sint Aloysius* (Leut/Maasmechelen), *Kempisch Jeugdfanfare-Orkest* (Herenthout), *Brass-Band Willebroek*, and *Harmonie Sint Martinus* (Herk De Stad).
In **1993** *Brassband Union* (Buizingen), *Royale Harmonie Moresnet* (Moresnet), *K. Fanfare Sint Cecilia* (Leest), *K. Liberale Fanfare der XXXIV* (Kapellen), *K. Fanfare De Kempenbloei* (Achel), *K. Fanfare De Vriendenkring* (Kessenich) and *K. Fanfare De Werkmanszonen* (Zichen-Zussen-Bolder) and *Harmonie Orkest Vooruit* (Harelbeke).
In **1997** *K.W.H. Onder Ons* (Wervik), *Brass Band Willebroek*, *Mercator Brass* (Rupelmonde), *Brass Band Grimbergen, Brass Band Sint Cecilia Hombeek, Harmonie De Volksgalm* (Zichen-Zussen-Bolder), *K.H. Sint Martinus* (Tessenderlo), *Brass Band Union* (Buizingen), *K.H. De Eendracht* (Wommelgem), *K.F. De Vriendenkring* (Kessenich), *Kempisch Jeugd Fanfareorkest* (Herenthout), *Concertharmonie Crescendo* (Bissegem), *Koninklijke Harmonie van Peer, K.H. Sint Martinus* (Opgrimbie), *K. Fanfare De Werkmanszonen* (Zichen-Zussen-Bolder) and *Harmonie Orkest Vooruit* (Harelbeke).

[312] The Concert Division had been introduced at the WMC in 1985 as the highest division, only accessible by invitation.

Several Belgians were invited to be part of the jury of the WMC concert contests.
**Yvon Ducène** was member of the jury in 1981, 1985, 1991, 1993 and 1997.
**André Waignein** in 1985 and 1993.
**Norbert Nozy** in 1997.

**Certamen Internacional de Bandas de Musica de Valencia.**
Next to the World Music Contest Kerkrade, the international band contest organized by the city of Valencia (Spain) also attracted Belgian bands. The first Belgian band to participate was the *Wind Band of the Brussels Conservatory* in **1986** (cf. p. 278) followed in **1987** by the *Concertband Vooruit*. This band participated also in 1988 (Third in the Sección especial B), 1990 (First in the Sección Especial A), 1996 and 1998 with varying success.
Several other Belgian bands were to follow and participate in the certamen: in 1991 *K.H. De Eendracht* of Wommelgem (Sección Segunda with as test piece *Vuurbol* by the Belgian composer Jos Hanniken)[313], in 1993 *Concertband Lier*, in 1994 *Concertband voor Vlaanderen* of Lier (Sección Segunda).[314]




**243.** ***Yvon Ducène – Certamen Valencia, 1993.***

[313] Recorded on CD PERTEGAS V-2052 1992.
[314] Recorded on CD PERTEGAS EGPCD 17.

# K. BAND FESTIVALS.

The bands celebrating their anniversary preferred to organize a band festival rather than a band contest. Many of them invited bands of the neighboring towns and villages hoping to attract a lot of people spending money at local pubs or street markets. Usually the bands invited bands of an equal musical level, but some festivals aimed at top bands. There were also international festivals, sometimes with famous foreign amateur and military bands.
One example to show the frequency of band festivals.
In 1970 there were band festivals in no less than 36 Flemish towns and villages: Aarschot, Alsemberg, Alt-Hoeselt, Antwerp, Beverst, Bruges, Dilsen-Dorp, Doel, Gullegem, Heppen, Herderen, Heukelom, Hoeselt, Hofstade, Humbeek, Izegem, Kieldrecht, Klerken, Leut, Meer, Merksem, Millen, Neerpelt, Olsene, Oordegem, Opgrimbie, Ottenburg, Pulderbos, Riemst, Rijkhoven, Schilde, Sint-Lievens-Houtem, Stokkem, Verrebroek, Vlijtingen and Zolder.

A successful band festival was the **Herfstmuziekfestival** [Autumn Band Festival**]** at Izegem (West-Flanders). This festival was organized for the first time on September 17, **1961** with marching performances of Flemish bands culminating in a massed bands performance. Soon it was extended to a three-days' festival starting with a gala concert by a military band on Friday evening and culminating in a marching contest on Sunday.
Gradually the festival also included foreign bands. One or more gala concerts by a professional (originally a Belgian military) band completed the festival. The most famous military bands from all over the world were invited.
For the 4th edition in 1964, the composer **Pieter Leemans** wrote the march *Boos Izegem* (1963). **Roland Cardon** wrote the marches *Festival 10* (1970), *Lustrum 3* (1975) *Izegem 900* ( 1980) and *Festival Hymn* (1995). Composer **André Waignein** who conducted the *Harmonie De Congregatie* of Izegem (1982-1990)) composed *Ceremonial Hymn for Izegem* (1985).




**242. *Festival Izegem*.**

On the occasion of the 35th edition in 1995, a compact disc *Een hart voor blaasmuziek* [A heart for band music] was released with pieces related to the Festival by Leemans, Cardon, Waignein and Henri Parmentier.[315]

Also in Wallonia the federations organized band festivals.
The **AMI** (*Association Musicale Interfédérale* [Interfederal Musical Association]) organized festivals in Membach (1983), Aubange (1984), Mettet (1986), Ligneuville-Malmédy (1988), Frameries (1990) and Tilff (1991).
Its successor, the **USM** *Union des Sociétés Musicales de la Communauté Française de Belgique* [Federation of the bands of the French speaking Community of Belgium] organized several annual band festivals in Seilles (1992), Verviers (1993), Mons (1994), Braine-l'Alleud (1995), Marche-en-Famenne and Nassogne (1996), Liege (1997), Membach-Baelen (1998), Ohey (1999) and Frameries (2000).

[315] The last edition of this festival was in September 2015.

**YOUTH BAND FESTIVALS.**

With the large potential of school and youth bands, it was inevitable that specific youth wind band festivals were organized. The most important of those festivals was the annual international *Jeugd Muziek Festival Neerpelt* (Limburg).

**The Neerpelt Youth Music Festival**.
This festival started as an initiative of the local branch of the cultural association "Davidsfonds" which invited ten choirs for a local festival in 1953. One year later, ten wind bands gathered at the initiative of Jan Coninx, teacher at the secondary school Sint-Hubertus College at Neerpelt. From 1955 onwards the festival got an international character thanks to the participation of some Dutch wind bands, joined later by choirs and bands from Germany and other European countries. Some decades later, a festival boasting 100 youth bands, orchestras and choirs from 20 to 25 countries was no exception! The festival was devoted one year to choirs and another year to instrumental ensembles, mostly wind bands, and the maximum age of the participants is 25. The aim was (and still is) to stimulate young people to play music in group, to meet young musicians from several countries and to appreciate what other (musical) cultures have to offer. It was usually during the first weekend of May that those youngsters performed in front of an international professional adjudicators panel. The judgement and appreciation of a band had authority all over Europe. A regular composition contest was linked to the festival. During the festival weekend Neerpelt turned every two years into a world center of (wind band) music for young people.[316]

There were also one-time festivals as was the case on Sunday July 9, 1961 when a festival at Kortrijk gathered 7 youth bands (among those 6 school bands) from the Province of West-Flanders: *Sint-Vincentius Speelschaar* (Ypres), *Sint-Bernardus Speelschaar* (Knokke), *Sint-Franciscus-Xaverius Speelschaar* (Brugge), *Sint-Leo Scouts-harmonie* (Bruges), *Jeugdfanfare Groeninghe* (Kortrijk), *Sint-Jozefsharmonie* (Kortrijk) and *Harmonie Were Di* (Kortrijk).

Band federations also organized Youth Wind band Festivals.
On May 10, 1970 Fedekam organized its very first Festival for Youth Bands at Brasschaat. In fact the federation joined the organization of the third youth band festival organized at Brasschaat. Fedekam later organized its own youth band festivals at Sint-Lievens-Houtem in September 1977, September 1978 and September 1979.
.

[316] The festival is still in existence and had its 72nd edition in 2024.

# L. THE REPERTOIRE.

**CONTEST REPERTOIRE**.

It should be mentioned that most band music publishers continued to produce the so-called "passe-partout" materials that were intended for both wind (harmonie) and fanfare band. So, up to the last decades of the twentieth century, it is practically no use to make a distinction. However, the top bands often performed transcriptions made on purpose for the band by their conductor and so here we have a clear distinction between transcriptions (or compositions) written specifically either for wind band or fanfare band.

This was not always the case with original Belgian band compositions and at band contests there were compositions chosen as test piece for both fanfare and wind band. However, there was sometimes also a distinction between compositions chosen as test piece for wind band (WB) on the one hand and the fanfare band (FB) on the other hand.

**Provincial Band Contest of Antwerp**

Since **1949** the Province of Antwerp organized a yearly band contest for bands of one or more Divisions. Initially the bands had to play 2 pieces chosen from a list proposed by the provincial government.

The list of the **1958** contest (for fanfare and wind bands of the 2nd Division) consisted of 17 original band works including 10 Belgian band compositions by Fernand Carion, Alphonse Courtain, Gustave De Roeck, Karel De Schrijver, Paul Gilson, Jos Moerenhout, Constant Moreau, Fernand Rogister, Fernand Rousseau and Mathieu Spoel.

The list of test pieces for the **1959** contest (for fanfare and wind bands of the 1st Division) consisted of 6 original Belgian band works: *Petite Suite* (Jean Absil), *Scherzo* (Alphonse Courtain), *Feestklanken* (Frans D'Haeyer), *L'Heureux Voyage* (Paul Gilson), *Vijf Volkdansen* (Jef Maes) and *Danses Profanes* (Marcel Poot).

For the **196**1 contest (for fanfare and wind bands of the 3rd Division) the test piece was *Vrijheidsgeest* by August De Boeck.

For the **1962** contest (for fanfare and wind bands of the 2nd Division) the test piece was *Humoristische Fantasie* by Paul Gilson.

For the **1963** contest (for fanfare and wind bands of the 1st Division) the test piece was *Marche Commémorative* by Alphonse Courtain.

For the **1964** contest (for fanfare and wind bands of the excellency and honor Divisions) the bands had to perform a piece by Frans Corneel d'Haeyer (*Ballade* or *Concertstuk*[317]*)* on the occasion of the 75th anniversary of this composer who had been president of the adjudicators panel for many years already.

For the **1965** contest (for fanfare and wind bands of the 3rd Division) the bands had to perform an original band composition either by August De Boeck or by Paul Gilson.

At the June/July **1966** edition on 5 consecutive locations, 14 fanfare bands and 10 wind bands competed. The test piece for both the fanfare bands and the wind bands was *Humoristische Fantasie* [Humoristic Fantasy] by Paul Gilson. Some 75% of the choice pieces were original Belgian band compositions. The fanfare bands played works by August De Boeck, Marcel De Boeck (3), Karel De Schrijver (2), Jean Duez, Georges Follman (2), Julien Jourquin (3), Constant Moreau, Marcel Poot, Fernand Rousseau and Fernand Ruelle (2). The wind bands played music by Marcel De Boeck (2), Karel De Schrijver, Jean Duez, Paul Gilson, Jos Hanniken (2), Julien Jourquin (2), Jos Moerenhout (2), Denis Nicolas (2), Fernand Rogister, Jean Rooses (2), Fernand Rousseau, Maurice Schoemaker (2), and Karel Torfs.

The most performed foreign composer was the Dutch Gerard Boedijn.

[317] *Concertstuk* was commissioned by the city of Antwerp for the 1963 contest.

For the **1967** contest (for fanfare and wind bands of the 2nd Division) the test piece was the symphonic poem *'Ter Dilft'* by Marcel De Boeck.
For the **1968** contest (for fanfare and wind bands of Excellency and Honor Divisions) there were no test pieces, but each band proposed five (Excellency) or six (Honor) compositions and the provincial government selected three of them. Over 80% of the selected pieces were original Belgian band compositions (August De Boeck, Marcel De Boeck, Karel De Schrijver, Frans D'Haeyer, Guy Duijck, Georges Follman, Paul Gilson, Renier Janssen, Pieter Leemans, Jos Moerenhout, Marcel Poot and Leopold Schroeven).
For the **1969** contest (for fanfare and wind bands of the 3rd Division) the test piece was *Landelijk Feest* by Jos Caluwaerts. *Ballade* by Marcel Poot was test piece for both wind and fanfare band. In the seventies this contest was extended to all divisions.

**1979**

| | Fanfare Band | Wind Band |
|---|---|---|
| Youth Division | *Pavane in Blue* (Ted Huggens) | *Pavane in Blue* (Ted Huggens) |
| 3rd Division | | *Ballet Suite* (Marcel De Boeck) |
| 2nd Division | *Miniatuursuite* (Julien Jourquin) | *Levet Scon*e (Matthieu Max) |
| 1st Division | | *Serenata* (André Vergauwen) |
| Superior | *Resurgam* (Eric Ball). | |

**1980**

| | Fanfare Band | Wind Band |
|---|---|---|
| Youth Division | *A Strange Party* (Kees Vlak) | *A Strange Party* (Kees Vlak) |
| 3rd Division | *Jeugdalbum* (Karel De Schrijver) | *Kleine Klassieke Ouverture* (H. van Lijnschooten) |
| 2nd Division | *Musica Simplice* (Karel Torfs) | *Sprookjessuite* (Karel Torfs) |
| 1st Division | *Berdorfer Suite* (Guy Duijck) | *Berdorfer Suite* (Guy Duijck) |
| Excellency | *A Handelian Suite* (D. Wright) | *On the Pier* (Peter Yorke) |
| Honor | *Blackfriars* (E. Cundell) | *Rapsodisch Divertimento* (Pieter Leemans) |
| Superior | *Dionysos* (Marcel Poot) | *Life* (André Waignein) |

Rather strange was the introduction of British brass band repertoire pieces (original or arranged) as test pieces for both fanfare and wind band (Wright, Cundell and Yorke)..

**Provincial Band Contest of Brabant.**
In **1966** there was a championship for three Divisions, spread over 4 Sundays and two consecutive locations (Anderlecht and Tienen). 8 wind bands and 8 fanfare bands competed. The test pieces were the same for wind and for fanfare band: 1st Division *De drie Ontwerpen* (Jules Deprez), Excellency Division *Reinaert de Vos* (August De Boeck) and Honor Division *Binch*e (Paul Gilson).
Five wind bands played a transcription as choice piece (von Suppé, Dvorak, Sibelius, Gluck and Berlioz) and only three played an original wind band piece: *Symphonie populaire* (Julien Jourquin), *Ouverture Circonstentielle* (Désiré Dondeyne) and *Jericho Rhapsody* (Morton Gould).
In **1967** the test pieces were: 3rd Division *Landelijk Feest* (Jos Caluwaerts), 2nd Division *Impromptu* (Arthur Heldenberg). There was no test piece for the 4th Division.
In **1968** the test pieces were**:** 1st Division *Laetitia* (Jean Preckher), Excellency Division *Ouverture Rhapsodique* (L. Fourmy) and Honor Division *Divertimento* (Marcel Poot).
In **1969** the test pieces were: 3rd Division *Symfonietta* – parts 1, 3 & 4 (Marcel De Boeck) and 2nd Division *Juvenil Ouverture* (Julien Jourquin). There was no test piece for the 4th Division.

In **1971** the test pieces were: 3rd Division *Images d'Orient* (Fernand Ruelle) and 2nd Division *California* (Octave Grillaert). There was no test piece for the 4th Division
In **1972** the test pieces were: 1st Division *Domein Bokrijk* (Renier Janssen), Excellency Division *Divertimento for Band* (André Waignein) and Honor Division *Les trois Valets* (Théo Langlois).
In **1978** the test pieces were: 1st Division *Emily's Roundabout* (Mario Carion), Excellency Division *Country Suite* (André Waignein) and Honor Division *Afro Cuban Fresco* (Marcel Mattheessens).
In **1979** the test pieces were: 3rd Division *Partita Simplex* (Matthieu Max) and 2nd Division *Een Kleine Rapsodie* (André Vergauwen).
In **1981** the test pieces were: 3rd Division *Inventies op een Negerlied* (Marcel Mattheessens), 2nd Division *Youth Suite* (Guy Duijck).
In **1982** the test pieces were: 3rd Division April Suite (Guy Duijk) and 2nd Division *Western Cocktail* (Jos Collijns).

**Provincial Band Contest of East-Flanders**
The province of East Flanders organized already band contests in the twenties of the twentieth century. The first post-war band contest organized by the provincial government of East Flanders took place in **1947**.
Test piece for the 1st Division in **1958** was *De Patriarchen* (Gustave De Roeck) and for the Honor Division in 1959 *Moskwa* (Pieter Leemans).
In fact, there was no provincial contest cycle and bands had to propose a candidature to compete for admission to or a consolidation in one of the five contest Divisions.
In **1969** the test pieces were: 3rd Division *Marche Triomphale et Processionnelle* (Paul Gilson), 2nd Division *Marche Fériale* (Paul Gilson), 1st Division *Laetare* (Marcel Poot), Excellency Division *Humoresque* (Marcel Poot), Honor Divion Fanfare Bands *Divertimento* (Marcel Poot) and Honor Division Wind Bands *Dionyso*s (Marcel Poot).
In 1**973** the test piece for the 3rd Division was *Three little Musics* – sic -(Karel De Schrijver).
In **1976** the test pieces were: 3rd Division (Fanfare and Wind Band) *Feest Serenade* (Denis Nicolas), 2nd Division fanfare and wind band *Serenata* (André Vergauwen), 1st Divion fanfare bands *Bergsuite* (Jos Moerenhout), 1st Division wind band *Fantaisie Rhythmique* (Julien Jourquin), Excellency fanfare fand *Kleine Vlaamse Suite* (Karel De Schrijver), Excellency Division wind band *Vlaamse Rapsodie* (Macel Poot) Honor Division fanfare band *Ballad for Band* (André Waignein) and Honor Division wind band *Atlantis* (Guy Duijck).
In 1**979** the test piece for the 2nd Division was *Serenata* (André Vergauwen).
In **1980** the test pieces were: 3rd Division fanfare and wind band *Three Little Musics* (Jimmy Paresco), 2nd Division fanfare and wind band *Pictures* (Georges Follman), 1st Division wind band *Vijf Volksdansen* (Jef Maes), 1st Division fanfare band *Terug aan Wal* (Jos Hanniken), Excellency Division wind band *De Vlaamse Ardennen* (Guy Duijck), Excellency Division fanfare band *Rhapsodische Schets* (Karel Torfs), Honor Division wind band *Country Suite* (André Waignein), Honor Division fanfare band *Canadian Impressions* (Jean Segers).
In 1981 the test piece for the 2nd Division was *Tornacem* (Géo Clément).

**Provincial Band Contest of West-Flanders**.
Since 1950 the cultural department of the provincial government of West-Flanders organized an annual band championship spread over a cycle of several years, each year being devoted to a specific category ranging from 3rd Division , via 2nd, 1st and Excellency to Honor Division. The principal aim was to ameliorate the musical level of the bands.

| | | TEST PIECES AT THE PROVINCIAL BAND CONTEST WEST-FLANDERS |
|---|---|---|
| **Year** | **Category**[318] | **Title and composer** |
| 1950 | 1st | *Philinte et les Etrangers* –overture (Paul Gilson) |
| 1951 | 3rd | *La Liberté* – overture ( Fernand Rousseau) |
| 1952 | 2nd | *Rhapsodie Slave* (Gustave De Roeck) |
| 1953 | 1st & Honor | ? |
| 1954 | 3rd | *Belgische Rapsodie (F. Wantier)* |
| 1955 | 2nd | *Terug naar het Vaderland* – extract from "The Sea" (Paul Gilson) |
| 1956 | 1st | *Overture "Euterpe*" (Alphonse Courtain) |
| | Excellency | *Suite Enfantine* (Jos Hanniken) |
| | Honor (WB) | *Het daghet in den Oosten* (Frans D'Haeyer) |
| | Honor (FB) | *Epaminondas* – Overture (Gustave De Roeck) |
| 1957 | 3rd | *Petite Ouverture* (Julien Jourquin) |
| 1958 | 2nd | *Fantaisie humoristique* (Paul Gilson) |
| 1959 | 1st | *Leieklanken* (Gerard Favere) |
| | Excellency | *Pax et Labor* – overture (Alphonse Courtain) |
| | Honor (WB) | *Concertsuite* (Guy Duijck) |
| | Honor (FB) | *Orestes* – dramatic overture (Alfred Mahy) |
| 1960 | 3rd | *Variaties op een Thema van Wil Saer* (Maurits Schoemaker/R. Kumps) |
| 1961 | 2nd | *Ouverture légère* (Julien Jourquin) |
| 1962 | 1st | *Kleine Triptiek* (Jos Moerenhout) |
| 1963 | Excellency (WB) | *Zomergemse Butleia* – overture (Guy Duijck) |
| | Excellency (FB) | *Domein Bokrijk* – overture (Renier Janssen) |
| | Honor (WB) | *Rhapsodisch Divertimento* (Pieter Leemans) |
| | Honor (FB) | *Isis* – oriental sketch (Renier Janssen) |
| 1964 | 3rd | *Sinfonietta* (Marcel De Boeck) |
| 1965 | 2nd | *Symphonie Populaire* (Julien Jourquin) |
| 1966 | 1st (WB) | *Ouverture Romane* (Maurits Schoemaker) |
| | 1st (FB) | *Vagantes* (Marcel De Boeck) |
| 1967 | Excellency (WB) | *Vier Kontrasten* (Guy Duijck) |
| | Excellency (FB) | *Fanfarmonie Nr.1* (Jos Hanniken) |
| 1968 | Honor (WB) | *'t Ros Beiaard* (Maurits Deroo/G. Duijck) |
| | Honor (FB) | *Second Symphony* (Karel De Schrijver) |
| 1969/1970 | 3rd (WB) | *Ouverture Jan Saels Sr*. (Renier Janssen) |
| | 3rd (FB) | *Musica Simplice* (Karel Torfs) |
| 1971 | 1st (WB) | *Capriccio in Blue* (Roland Cardon) |
| | 1st (FB) | *Sonatine voor Fanfare* (Anne Posthumus)[319] |
| | Excellency (WB) | *Avond over de Schelde* – from 'Scaldiana' (Jos Moerenhout) |
| | Excellency (FB) | *Koning Oedipus* (Karel De Schrijver) |
| 1972 | 2nd (WB) | *Miniatuur Symfonie* (Guy Duijck) |
| | 2nd (FB) | *Kleine Rhapsodie* (André Vergauwen) |
| 1973 | 3rd (WB) | *Suite voor Blaasorkest* (Emiel De Cloedt) |
| | 3rd (FB) | *April Suite* (Guy Duijck) |
| 1974 | Honor (WB) | *Modern Divertimento* (Lucien Dekimpe) |
| | Honor (FB) | *Belgium's Impressions* (André Waignein) |
| 1975 | Excellency (WB) | *A Chain of British Songs* (Gerard Boedijn) |
| | Excellency (FB) | *Seventh Symphony* (Karel De Schrijver) |
| 1976 | 1st (WB) | *Fantasietta* (Marcel Poot) |
| | 1st (FB) | *Berdorfer Suite* (Guy Duijck) |

[318] WB = wind band, FB = Fanfare Band.

[319] This was the first 'foreign' composition. Posthumus was conductor of the Royal Dutch Military Band KMK. Other foreign (Dutch) composers followed: Gerard Boedijn, Arie den Arend, Henk van Lijnschooten…

As to the own choice pieces, there was a satisfactory evolution. Of the 26 own choice pieces in 1956 there were 22 original band compositions!

| | | |
|---|---|---|
| 1977 | 2nd (WB) | *Prelude en Rondo* (Jos Moerenhout) |
| | 2nd (FB) | *Speelstukken in Barokstijl* (Arie Den Arend) |
| 1978 | 3rd | *Variations on a French Folksong* (Henk van Lijnschooten) |
| 1979 | Superior (WB) | *Life* (André Waignein) |
| | Superior (FB) | *El Nil* (Lucien Dekimpe) |
| 1980 | Honor (WB) | *West Sound* (André Waignein) |
| | Honor (FB) | *Canadian Impressions* (Jean Segers) |
| 1981 | Excellency (WB) | *De Vlaamse Ardennen* - Parts 1 & 3 (Guy Duijck) |
| | Excellency (FB) | *Festa Overture* (Marcel Poot) |
| 1982 | 1st (WB) | *Three Pieces* (André Waignein) |
| | 1st (FB) | *Waaslandia* – Festive overture (Emiel De Cloedt) |
| 1983 | 2nd (WB) | *Three Snap-Shots* (Mathieu Max) |
| | 2nd (FB) | *Miniatuur Suite* (Mathieu Max) |
| 1985 | Superior (WB) | *De beangstigende voorspelling van Inga Thorsson* (Willy Soenen) |
| | Superior (FB) | *Les rencontres de Saint-Flour* (Werner Van Cleemput) |
| 1986 | Honor (WB) 1 * | *Alternances* (André Waignein)/or Willy Soenen cf. 1985 |
| | Honor (FB) 1 | *Scaldiana* (Jos Hanniken)/ or Van Cleemput cf. 1985 |
| | Honor (WB) 2 | *On the Village Green* (Van Cleemput) / *Symfonie* (Herman Roelstraete) |
| | Honor (WB) 2 | *Feestouverture* (Jef Maes) / *Zomerbeelden* (Jos Moerenhout) |
| 1996 | Superior (WB) | *Variazioni* (Willy Soenen) |
| | Superior (FB) | *Revisions* (Jan Van der Roost) |

**Federation Contests.**
The federations organized both provincial and national band contests. The provincial contests were spread over several Sundays and located at different towns. The evolution in the choice of test pieces was striking. The initial determination to promote vehemently the original Belgian band music weakened gradually. Despite the courageous efforts of the Belgian band music publishers, the Dutch band music publishers gradually got a dominating influence on the Belgian band music world.

**The National Fedekam Contest**.
At the first National Tournament organized by FEDEKAM for bands of the 3rd Division, held at Sint-Lievens-Houtem in **1968** the test piece was *Rustica* (Karel De Schrijver).
At the second edition intended for bands of the Honor Division, held at Edegem (Antwerp) in **1969** the test piece was *Concertmuziek* (Marcel Poot) for the wind bands and *The Sea* (Frank Wright)[320] for the fanfare bands.
At the **1972** edition for bands of the Excellency and Honor Divisions at Leuven the test pieces were:

| | Fanfare Band | Wind Band |
|---|---|---|
| Excellency | *A Chain of British Songs* (Gerard Boedijn) | *Paso Cabaio* (Kees Vlak) |
| Honor | *Ballad for Band* (André Waignein) | *Ballade* (Marcel Poot) |

Apparently more foreign (i.c. Dutch) band compositions were selected as test piece
In **1975** at the National Fedekam Contest in Kelmis (Ostbelgien) for 3rd, 2nd, 1st, Excellency, Honor and superior Divisions only one of the ten test pieces was by a Belgian composer: *Ancona* (Charles Frison) for the 2nd Division fanfare bands! There were no less than seven Dutch compositions out of ten test pieces!

[320] This is a Brass Band piece by the British composer and conductor Frank Wright (1895-1967).

In **1977** the Youth Division was introduced at the National Fedekam Contest. The test pieces were:

| | Fanfare Bands | Wind Bands |
|---|---|---|
| Youth Division | *Spiritual Contrasts* (Harold Walters) | *Spiritual Contrasts* (Harold Walters) |
| 3rd Division | *Pavane en Gaillarde* (Guy Duijck) | *Pavane en Gaillarde* (Guy Duijck) |
| 2nd Division | *Speelstukken in Barokstijl* (A. Den Arend) | *Tre Pizze* (Kees Vlak) |
| 1st Division | *Vanessa* (Pi Scheffer) | *3 Oud-Hollandse Taferelen* (H.v.Lijnschooten) |
| Excellency | *Vaderlandse Rapsodie* (H.v.Lijnschooten) | *Faja Lobbi* (Karel Van Dijk) |
| Honor | *Sunset Rhapsody* (Eric Ball) | *Pajtas* (Freek Schorer) |
| Superior | *Divertimento Burlesco* (Jos Moerenhout) | *Sinfonietta* (Willem Kerstens) |

The number of Belgian band compositions decreased enormously in favor of Dutch band compositions. Only 4 of the 14 test pieces were by Belgian composers: Guy Duijck (cf. p. 229), Willem Kersters (cf. p. 325) and Jos Moerenhout (cf. p. 232). The efficient publicity made by Dutch band music publishers was really efficacious!
In an interview with Francis Pieters, the author of this book, two members of the adjudicators panel Yon Ducène (conductor of the Belgian Guides Band) and Jaap Koops (conductor of the Dutch Marine Band) stressed that the average level of the fanfare bands clearly surpassed that of the wind bands. Both also criticized the repertoire choice of the wind bands, especially as to the own choice pieces, aiming at cheap popular success instead of performing original wind band music that is on hand.[321]

This trend continued in **1978** with a new strong reduction of Belgian band compositions.

| | Fanfare Bands | Wind Bands |
|---|---|---|
| Youth Division | x | x |
| 3rdDivision | *Promenades* (Gerard Boedijn) | *Promenades* (Gerard Boedijn) |
| 2nd Division | *Jean Saels* (Renier Janssen) | x |
| 1st Division | *Introductie en Dans* (Guy Duijck) | x |
| Excellency | *Indian Summer* (Eric Ball) | *Norwegian Pictures* (Trevor Ford) |
| Honor | *Call of the Sea* (Eric Ball) | x |
| Superior | x | *Spirit of Life* (Meindert Boekel) |

In **1980** there was a change as to the test pieces. In each Division up to five compositions were proposed, actually the test pieces of each of the five provincial Fedekam federations. This enabled a national spread of compositions which used to be known only in the province of the composer.
Belgian band compositions preponderated, except as to the test pieces for brass band which were all chosen from the British repertoire.

[321] *Fedekamnieuws*, April 1977, pp. 65-66.

| | Fanfare Bands | Wind Bands | Brass Bands |
|---|---|---|---|
| Youth Division | *Pavane in Blue* (Ted Huggens)<br>*A Strange Party* (Kees Vlak) | *Thematicos* (H. de Groot)<br>*A Strange Party* (Kees Vlak) | |
| 3rd Division | *Promenades* (Gerard Boedijn)<br>*Jeugdalbum* (Karel De Schrijver)<br>*Variations on a French Folksong* (Henk van Lijnschooten) | *Ballet Suite* (Marcel De Boeck)<br>*Kleine Klassieke Ouverture* (H. van Lijnschooten)<br>*Jeugdalbum* (Karel De Schrijver)<br>*Indian Summer* (Eric Ball)<br>*Variations on a French Folksong* (v Lijnschooten) | |
| 2nd Division | *Miniatuur Suite* (Julien Jourquin)<br>*Sinfonica (*Georges Follman)<br>*Introductie en Dans* (Guy Duijck)<br>*Speelstukken in Barokstijl* (A. Den Arend) | *Levet scone* (Matthieu Max)<br>*Concertante Fantasie* (André Waignein)<br>*Introductie en Dans* (Guy Duijck)<br>*Modern Story* (Joseph-André Daigneux)<br>*Prelude and Rondo* (Jos Moerenhout) | *Contrasts in Brass* (Stuart Johnson) |
| 1st Division | *Concertante Fantasie* (A. Waignein)<br>*Vijf Voksdansen* (Jef Maes)<br>*Miniatuur Suite* (Guy Duijck)<br>*Berdorfer Suite* (Guy Duijck) | *Serenata* (André Vergauwen)<br>*Choral and Alleluia* (Howard Hanson)<br>*Vijf Volksdansen* (Jef Maes)<br>*Fantasietta* (Marcel Poot) | *Homeward Overture* (Eric Ball) |
| Excellency | *Choreografische Fantasie* (Marcel Poot)<br>*Hymne aan de Zee* (Kors Monster)<br>*Suite Montagnarde* (Jos Moerenhout)<br>*A Chain of British Songs* (Gerard Boedijn) | *Choreografische Fantasie* (Marcel Poot)<br>*A Foster Overture* (Gerard Boedijn)<br>*De Koopman van Venetië* (F. Rosse)<br>*Kleine Vlaamse Suite* (Karel De Schrijver)<br>*7de Symfonie* (Karel De Schrijver) | *Voices of Youth* (Edward Gregson) |
| Honor | *Youth Overture* (Werner Van Cleemput)<br>*Blackfriars* (Cundell-Wright)<br>*Festa Ouverture* (Marcel Poot)<br>*Canadian Impressions* (Jean Segers) | *Youth Overture* (Werner Van Cleemput)<br>*Genoveva* (Guy Duijck)<br>*Robin Hood Suite* (F. Curzon)<br>*West Sound* (André Waignein) | *Simon called Peter* (Gilbert Vinter) |
| Superior | *Resurgam* (Eric Ball)<br>*Dionysos* (Mrcel Poot)<br>*The Shipbuilders* (Peter Yorke)<br>*El Nil* (Lucien De Kimpe) | *Binche* (Paul Gilson)<br>*Mannin Veen* (Haydn Wood)<br>*Der Dämon* (Paul Huber)<br>*Life* (André Waignein) | *Three Miniatures* (Tom Powell) |

In **1982** there were 4 test pieces for each division including 2 Belgian compositions, but no brass bands.

| | Fanfare Bands | Wind Bands |
|---|---|---|
| 3rd Division | *Petite Suite Provençale* (Werner Van Cleemput)<br>*Viva Campina* (Lode Van Doren)<br>*Kleine Suite over Volksliederen* (H. van Lijnschooten)<br>*A Starter Collection* Kees Vlak) | *Kinderserenade* (Mathieu Max)<br>*Symfonietta* (Emiel De Cloedt)<br>*Latona* (Johan de Wit)<br>*A Starter Collection* (Kees Vlak) |
| 2nd Division | *Concertant Fantasy* (André Waignein)<br>*Inventies op een Negerlied* (Marcel Mattheessens)<br>*Ouverture de Chasse* (Laurent Delbecq)<br>*Symfonie in D* (G.D. Samartini /arr. De Boek) | *Symfonietta* (Marcel De Boeck)<br>*Three Pictures* (André Waignein)<br>*Petite Sérénade* (Serge Lancen)<br>*Vaganten Ouverture* (Ernst Majo) |
| 1st Division | *Marche aux Flambeaux* (Paul Gilson)<br>*Prelude en Rond*o (Jos Moerenhout)<br>*Kleine Suite voor Blaasorkest* (Piet Stalmeier)<br>*Symphonie Concertante* (Gerard Boedijn) | *Rhapodische Variaties* (Marcel De Boeck)<br>*Waasland Suite* (Emiel De Cloedt)<br>*Play-Time* (Pi Scheffer)<br>*3 Oud-Hollandse Taferelen* (van Lijnschooten) |
| Excellency | *Vagantes* (Marcel De Boeck)<br>*Festa Ouverture* (Marcel Poot)<br>*A Handelian Suite* (Denis Wright)<br>*Divertimento* (Eric Ball) | *Berdorfer Suite* (Guy Duijck)<br>*De Elsenkoning* (Peter Benoit/arr. Ardenois)<br>*United Youth* (Henk van Lijnschooten)<br>*Folk Song Suite* (Ralph Vaughan Williams) |
| Honor | *Muziek voor het Podium* (Jef Maes)<br>*Scherzo* (Renier Janssen)<br>*Othello* (Drake Rimmer)<br>*Divertimento Festivo* (Otto Ketting) | *Arlequino* (Roland Cardon)<br>*Willem de Zwijger* (Jef Van Hoof)<br>*Journey into nowhere* (Pi Scheffer)<br>*Ouverture Triomphale* (Serge Lancen) |
| Superior | *Ballade* (Marcel Poot)<br>*Les Rencontres de Saint Flour* (Werner Van Cleemput)<br>*Jeu de Cuivre* (Henk van Lijnschooten)<br>*Resurgam (*Eric Ball) | *Tower of London* (Marel De Boeck)<br>*Atlantis* (Guy Duijck)<br>*Eufonie* (Louis Toebosch)<br>*Suite voor Hamonieorkest* (Bob Vos) |

**Provincial Fedekam Contests.**
Some examples of the test pieces selected for the provincial contest organized by Fedekam Antwerp.

**1965**

| | Fanfare Bands | Wind Bands |
|---|---|---|
| 3rd Division | *Pasquinade* (August De Boeck | *Pasquinade* (August De Boeck) |
| 2nd Division | *Roodkapje* (Gustave De Roeck) | F*eestserenade* (Denis Nicolas) |
| 1st Division | *Variaties op een thema van Wil Saer* | *Partita Classica* ( (Karel de Schrijver) |
| Excellency | *Mallorca* (Marcel De Boeck) | *Zomergemse Butlea* (Guy Duijck) |
| Honor | | *Rapsodische Schets* (Karel Torfs) |
| Superior | *Mouvements Symphoniques* (Marcel Poot) | *Fantastisch Scherzo* (Georges Follmann) |

All test pieces were original band pieces by Belgian (Flemish) composers.
Of the 26 choice pieces 15 were original band compositions by Belgian composers: Paul Gilson, Gaston Devenijns (2), Julien Jourquin (3) , Karel de Schrijver (3), Pieter Leemans, Marcel De Boeck (4) and Alfred Mahy.[322]

**1972**

| | Fanfare Bands | Wind Bands |
|---|---|---|
| 4th Division | *John Peel* (Fred Mortimer) | *Kinderserenade* (Matthieu Max) |
| 3rd Division | *Feestdag-suite* (Victor Boddaert) | *Marina* (Gaston Devenijns) |
| 2nd Division | *Danses Profanes* (Marcel Poot) | *Miniatuur Suite* (Guy Duijck) |
| 1st Division | *Virginia* (Jimmy Paresco) | *Yanka* (Jean Rooses) |
| Excellency | *Kempische Suite* (Jef Maes) | *Rhapsody from the low countries* (Henk van Lijnschooten) |
| Honor | *Voorspel en Dans* (Renier Janssen) | *Dahomese Rapsodie* (August De Boeck) |
| Superior | *American Rhapsody* (Gustave De Roeck) | *Het daghet in den Oosten* (Frans D'Haeyer) |

**1978**

| | Fanfare Bands | Wind Bands |
|---|---|---|
| 3rd Division | *Around the World* (Kees Vlak | *Around the World* (Kees Vlak) |
| 2nd Division | *Speelstukken in Barokstijl* (A. Den Arend) | *Introduction and Dance* (Guy Duijck) |
| 1st Division | *Evolution* (Willy Hautvast) | |
| Excellency | | |
| Honor | *Music for a Movie Picture* (Kees Vlak) | |
| Superior | *Country Suite* (André Waignein) | |

The provincial contest of **Fedekam Brabant** was first organized in 1977.

In **1978** the test pieces were:

| | Fanfare Bands | Wind Bands |
|---|---|---|
| Youth Division | *Partita Piccola* (Gerard Boedijn) | *Ciaconna Antiqua* (Gerard Boedijn) |
| 3rd Division | *Partita Classica* (Karel De Schrijver) | *Sinfonica* (Georges Follman) |
| 2nd Division | *Kleine Speelmuziek* (H. Van Lijnschooten) | *Symphonie* (Hyacinthe Jadin) |
| 1st Division | *Petit Divertimento* (Victor Kalkman) | *Symphonie Populaire* (Julien Jourquin) |
| Excellency | *Little Suite nr.2* (Malcolm Arnold) | *Country Suite* (André Waignein) |
| Honor | *Jeu de cuivre* (H. Van Lijnschooten) | *2de Orkestsuite* (Jos Moerenhout) |
| Superior | *Resurgam* (Eric Ball) | *Kammersymfonie* (Zdenek Jonak) |

There were six original Belgian band pieces out of 14 test pieces. Ten were published by Molenaar Edition (The Netherlands).

[322] *Fedekamnieuws*, 1965, pp. 218-249.

In **1981** the test pieces were:

| | Fanfare Bands | Wind Bands | Brass Bands |
|---|---|---|---|
| Youth Division | *A Strange Party* (Kees Vlak) | *Children Suite* (André Waignein) | |
| 3rd Division | *Symfonietta* (Emiel De Cloedt) | *Indian Summer* (Eric Ball) | |
| 2nd Division | *Speelstukken* (A. Den Arend) | *Concertante Fantasie* (André Waignein) | |
| 1st Division | *Miniatuursuite* (Guy Duijck) | *Klein Concertstuk* (Georges Follman) | *Partita* (Edward Gregson) |
| Excellency | *On the Pier* (Peter York) | *Arlequino* (Roland Cardon) | *Sinfonietta* (Th. Wilson) |
| Honor | *Blackfriars* (E. Cundell/Wright) | *Zomerbeelden* (Jos Moerenhout) | *Kenilworth* (A. Bliss) |
| Superior | *Dionysos* (Marcel Poot) | *Life* (André Waignein) | |

The provincial contest of Limburg in **1969** was organized by the **Limburgse Muziekfederatie** [Limburg Music Federation] and intended for bands of the 1st, the Excellency and the Honor Divisions. The test pieces were a choice among three pieces proposed: 1st Division *Vaganten* (Marcel De Boeck), *Domein Bokrijk* (Renier Janssen) and *Yanka* (Jean Rooses), Excellency Division *Crassus and Spartacus* (Marcel De Boeck), *Olympische Spelen* (Renier Janssen) and *Vier Antwerpse Kunstschilders* (Jos Moerenhout) and Honor Division *Genoveva van Brabant* (Guy Duijck), *Isis* (Renier Janssen) and *Divertimento* (Marcel Poot).

In **1979** Fedekam Limburg set up a list of test pieces:

| | Fanfare Bands | Wind Bands |
|---|---|---|
| 3rd Division | *Jeugdalbum* (Karel De Schrijver) | *Jeugdalbum* (Karel De Schrijver) |
| 2nd Division | *Introductie en dans* (Guy Duijck) | *Introductie en dans* (Guy Duijck) |
| 1st Division | *Concertante Fantasie* (André Waignein) | *Serenata* (André Vergauwen) |
| Excellency | *Suite Montagnarde* (Jos Moerenhout) | *De Koopman van Venetië* (F. Rosse) |
| Honor | *Festa Ouverture* (Marcel Poot) | *Robin Hood Suite* (F. Curzon) |
| Superior | *The Shipbuilders* (Peter Yorke) | *Der Dämon* (Paul Huber) |

For the lower Divisions the test pieces for fanfare and for wind band were often the same. This showed a lack of "easy" compositions and the continuing dubious publication of "passe-partout" pieces intended for both fanfare and wind band.

**Stadstornooi Antwerpen** [National Antwerp Town Contest]
Among the test pieces we mention *Valse Symphonique* (Paul Gilson) in 1955, *Dionysos* (Marcel Poot) in 1956, *Sganarelle* (Gustave De Roeck) in 1957, *Rhapsodisch Divertimento* (Pieter Leemans) in 1961, *Rhapsodische Schets op twee Volksliederen* (Karel Torfs) in 1964, *Guanchendans* (H. Daems) in 1966 and *Willem de Zwijger* (Jef Van Hoof) in 1979.

In his then innovative study *Volksmuziekkunst in Harmonies en Fanfaren* [Popular Musical Art in Wind and Fanfare Bands] Adelson Vermander listed over 900 compositions (ranging from Jean Absil to Frank Wright) which he recommended as fit for contest performances (Honor, Excellency, 1st, 2nd and 3rd Division).[323]

| Composer | Title | Kind of composition | Publisher | Original or Arranger | Division |
|---|---|---|---|---|---|

Of the 921 pieces, 591 were original band compositions (63%), but only 393 were Belgian compositions (40%).

[323] Adelson Vermander, *Volksmuziekkunst in Harmonies en Fanfaren*, Poperinge, 1959.

**Belgian band compositions as test pieces at the World Music Contest Kerkrade**.
At several European international contests Belgian band compositions were chosen as test piece. That was very often the case at the renowned World Music Contest Kerkrade.

**1954**
2nd division wind band: *Apollon Overture* (Mathieu Spoel).
1st division fanfare band: *Petit Tryptique* (Jos Moerenhout)
Honor division fanfare band: *Scènes écossaises* (Gustave De Roeck).
Honor division wind band: *Het daghet in den Oosten* (François C. D'Haeyer) and *Chants et danses des Matelots* (Paul Gilson).

**1958**
Superior division wind band: *Suite Enfantine* (Jos Hanniken).

**1970**
1st division fanfare band: *Burlesca* (Marcel Poot).

**1974**
3rd division wind band: *Suite Montagnarde* (Jos Moerenhout).
3rd division fanfare band: *Junior Sinfonica* (Julien Jourquin).
1st division fanfare band: *Choreografische Fantasie* (Marcel Poot).

**1978**
2nd division fanfare band: *Vier Antwerpse Kunstschilders* (Jos Moerenhout).
1st division fanfare band: *Mouvement Symphonique* (Marcel Poot).
2nd division wind band: *Country Suite* (André Waignein).

**1981**
3rd division fanfare band: *Vagantes* (Marcel De Boeck).
2nd division wind band: *Vier Antwerpse Kunstschilders* (Jos Moerenhout).
1st division fanfare band: *Binche* (Paul Gilson).
1st division wind band: *Concertmuziek* (Marcel Poot).

**1985**
2nd division wind band: *Bacchanten* (Marcel Poot).
1st division fanfare band: *Divertimento Burlesco* (Jos Moerenhout).

**1989**
3rd division fanfare band: *Music for a Festive Occasion* (Jan Hadermann).

**1993**
3rd division fanfare band: *Ouverture de Concours* (Marcel Poot).
Concert division Brass Band: *Stonehenge* (Jan Van der Roost).

**1997**
1st division fanfare bands: *Avalon* (Jan Van der Roost).



**MARCH REPERTOIRE.**

The success of the record industry initially deprived the wind bands of one of their main aims, the spread of music among the mass. The band repertoire could not match the repertoire spread on record. The bands were more or less condemned to limit their performances mainly to parades and more or less official ceremonies. This was also the reason why uniforms on the one hand and the show aspect including twirling girls and majorettes on the other hand became very important characteristics of many bands.

Anyway march music remained steadily on the repertoire of almost all amateur bands. Marches were not only used very frequently at parades and ceremonies of all kinds, but were usually the starting item played at all rehearsals as a kind of tuning exercise. Moreover the drum and bugle corpses were able to rehearse in combination with the band at the start of the rehearsal. Moreover it used to be a tradition that all bands started their performance at a contest by playing a march.

**March music contests**.

There were also regularly march music contests organized by individual bands celebrating an anniversary. Other march music contests were organized by a town or a band federation.

An example is the contest organized by the *Lyre Ixelloise* at Ixelles (Brussels) on June 25, 1950. The test piece, performed in the morning, was *La Marche d'Ixelles* composed by the band's conductor, the military band conductor Martial Dury. In the afternoon the bands performed a march chosen from the list comprising *Garde d'Honneur* (Eenhaes), *Anchors aweigh* (Zimmerman), *La Suisse* (Van Ophem), *Wien bleibt Wien* (Schrammel), *Marche de la Libération* (Poulain) and *Vieilles Chansons franco-belges* (Ad. André).

The participating bands were: *Fanfare Communale de Touringe-St-Lambert* (Jean Minique), *Fanfare de Treignes* (Albert Delporte), *Fanfare Le Réveil Tillycien* (Roger Debroux), *Fanfare la Fraternelle de Néthen-Wez* (Emile Vandevos), *Harmonie de Braine-l'Alleud* (Arthur Depestel), *Fanfare Albert I de Saint-Gilles* (Armand Schroef) and *La Pédale d'Ixelles* (Henri Wansart). The jury consisted of the composer René Barbier (Grand Prix de Rome and director of the Namur Conservatory), the composer Jules Blangenois, Henri Mestrez (conductor of the Air Force Band), André Daigneux (conductor of the Fanfare Paul Gilson) and Martial Dury (conductor of the organizing band).[324] The *Fanfare Albert I de Saint-Gilles* won the cup presented by the newspaper "La Dernière Heure" for the best interpretation of the choice march, whereas the *Harmonie de Braine-l'Alleud* won the cup presented by the newspaper "Le Soir" for the best interpretation of the test march.[325]

The city of Ostend again organized a yearly march music contest. This contest actually took place for the first time in 1938! After W.W. II the contest was taken up again in 1947 and the jury included Marcel Poot, Louis Gasia and Pieter Leemans. The latter conducted the massed bands performing the test march, his own *March of the Belgian Parachutists*.[326]

In 1947 the winners were the bands of Tielt and Wevelgem; in 1948 the bands of Tisselt and Tervuren; in 1949 the band of Tournai. On August 20, 1950 twenty-two bands from Belgium and France participated. The jury, presided by the French composer Albert Manouvrier, consisted of Charles Den Turck (conductor of the Ostend Municipal Band), Pol Albrecht (ancient conductor of the Luxemburg Military Band), C. De Maie (ancient conductor of the Dutch 6th Infantry Band) and composer Pieter Leemans.[327] The wind band *Sainte Cécile* of Stokkem won the First Prize.

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[324] *La Dernière Heure*, June 22, 1950, p. 2.
[325] *La Dernière Heure*, June 26 , 1950, p. 4.
[326] *Le Soir*, September 2, 19478, p. 5.
[327] *Le Soir*, August 22, 1950, p. 6.

Those contests were very popular in the fifties and sixties.
1950: Knokke (02/07), Namur (10/09), Nazareth (15/08), Ostend (20/08), Waregem (28/05)
1951: Ostend (15/07)
1952: Etterbeek (07 & 14/09), Saint-Josse – Arthur Prevost wrote the test march.
1954: Uccle (20 & 27/06)
1955: Néthen-Wez (19/05)
1958: Brussels Expo 58 (15 & 22/06)
1959: Etterbeek (13/09)
1960: Liege (07/06 – organized by the Band of the 1st Army Corps, conducted by Leopold Schroeven), Knokke (03/07), Oostduinkerke (21/08)
1961: Uccle (11/06)
1964: Turnhout (26/07)
1965: Couvin (26/09)
1967: Vilvoorde (09/09)

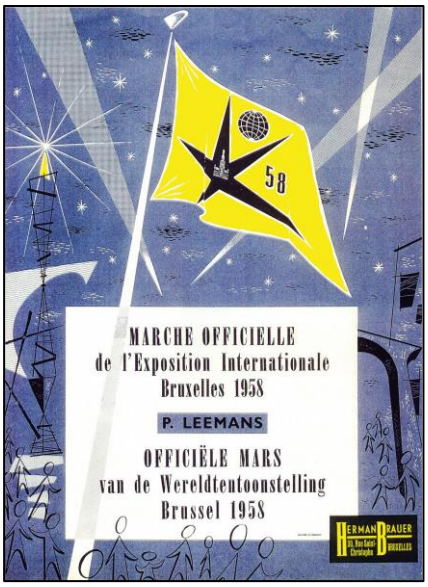
**March composition contests**.
There were also several march composition contests.
In 1959 there was a contest for the *Marche officielle des Cheminots Belges* [Official March of the Belgian Railway Workers] (Cf. p. 275).

In **1958** the composer **Pieter Leemans** (cf. p. 315) who had won the March Contest for the 1935 World Exhibition and composed the world-famous *March of the Belgian Parachutists* (Paratroopers), premiered by the Guides on May 8, 1946, once more won the contest for the official March of the World Fair (Expo 58) at Brussels. It was recorded by the Belgian Guides Band and was to be heard every day at 10.00 a.m. at the opening of the fair ground for 186 consecutive days (from April 17 to October 1, 1958).[328]



**245.** ***The Navy Band, conducted by Jos Hanniken, plays the marches selected for the Expo 58 contest at Studio 4, Brussels. November 17, 1956.***

[328] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides -The story of a legendary wind band*, Brussels, 2023, pp.




Next to Pieter Leemans some more composers could be considered as specialized march music composers. One of them was Lode Meeus (cf. p. 115) who composed over 200 marches.[329]
In 1975 the *Fanfare Sint Cecilia* of Londerzeel, conducted by Karel Torfs, released a 33 rpm record with 8 marches by Meeus (Alpha SP6026) and in 1995, conducted by Dirk Decaluwé, a compact disc with 10 marches by Meeus.










In 1977 the *K.F. Sinte-Cecilia Belsele* issued a record with 10 marches composed by its conductor Petrus De Vleeschhouwer (Belsele, 1921-2021) who had been assistant-conductor of the Band of the Belgian Gendarmerie Band.

**Processional Marches.**
After the war, the tradition of religious processions was taken up again and many bands, mostly associated with catholic institutions (schools, trade union and political institutions) participated in the often renewed and updated processions.
The main religious processions still in existence in the second half of the 20th century include the *Holy Blood Procession* at Bruges, the *Penitential Procession* at Veurne, the *Hanswijck Procession* at Mechlin, the *Procession of the Golden Cart* at Mons, *the Procession of Our Lady of Victories* ("Ommegang") at Brussels, the septennial *Procession of the Coronation of the Holy Virgin* at Tongeren, the septennial *Virga Jesse Procession* at Hasselt and the *Great Procession* at Tournai. [330] Several other processions gradually disappeared (e.g. the *Holy Hair Procession* in Kortrijk in 1964).

[329] Frans De Boeck, *Toondichter Lode Meeus*, Londerzeel, 1992, pp. 199-206.
[330] Pieters, Francis, *The History of the Wind Band in Belgium, Part I (up to 1900)*, https://www.amrg-vkmg.be/publications/?lang=en, p.297.

Bands participating, whether costumed or not, in those religious processions still used the processional marches composed in the first half of the century, such as those composed by Paul Gilson (cf. p. 101), Jules Blangenois (cf. p. 105), Lode Meeus (cf. p. 115) and Franz Wangermée (cf. p. 93), Octave Filsfils, Joseph Baudonck, Jean Strauwen and Rodolphe Deneufbourg, or even marches composed in the 19th century (cf. Part I p. 360).
Yet, after W.W. II several composers wrote processional marches:
Next to the military conductors Gustave De Roeck (p. 228), Charles Frison, Louis Gasia (p. 230), Jean Redouté (p. 233), Fernand Ruelle (p. 234) and André Vergauwen (p. 233) we should mention Emiel De Cloedt (p. 312), Gaston De Hauwere (cf. p. 330), Jean Demandt (cf. 43), Johan Evenepoel (cf. p. 313), Romain Kumps, Denis Nicolas, Marcel Van Quickelberge, Paul Sana and Pierre Weemaels. Armand De Baeremaeker (1907-1989) wrote eight processional marches: *Benedictus*, *Vive Jésus* [Hail Jesus], *Saint Joseph*, *Saint Pierre*, *Saint Vincent*, *Sint Marcus*, *Sint Paulus* and *Vox Populi, Vox Dei*.
Gasia's fine processional march *Sancta Maria* was composed in remembrance of his son's return from the concentration camp of Buchenwald. It was also popular in the South of The Netherlands?

**OCCASIONAL PIECES.**

**Masses.**
In countries where the Roman Catholic faith is predominant, numerous wind bands participate from time to time, often as part of the yearly Saint Cecilia celebration, in the Mass. On this occasion, the bands usually play music with a more or less religious character, such as transcriptions from operatic tunes or organ music such as Bach chorals.
Yet it was a common practice since the 19th century that quite some masses with wind band accompaniment were composed (cf. Part I).
In the second half of the twentieth century several composers continued this practice as Belgium was still a country with a large Roman Catholic majority

For the 7th centenary of the institution of the Corpus Christi celebration at Saint Martin's Church in Liege in 1945, the Belgian composer **Joseph Jongen**, director of the Brussels Conservatory from 1925 to 1939, wrote a *Mass* for vocal soloists, chorus, organ and brass ensemble. The composer conducted the premiere performance at the cathedral of Liege on June 23, 1946.
**Renaat Veremans**, wrote a Mass to honor the Virgin Mary patron saint of Flanders for mixed choir, organ, large brass ensemble and timpani.

Among the typical wind band music composers, two military bandmasters wrote a mass.
**Jos Moerenhout** wrote, while he was a prisoner of war in Germany, a Christmas Mass entitled *Puer Natus* for male chorus, organ and wind band; it was premiered at the cathedral of Aachen (Germany) on December 25, 1950.
**Alain Crepin** (conductor of the Belgian Air Force Band from 1983 to 2005) wrote in 1994 his *Messe Universelle* [Universal Mass for wind band] without chorus.

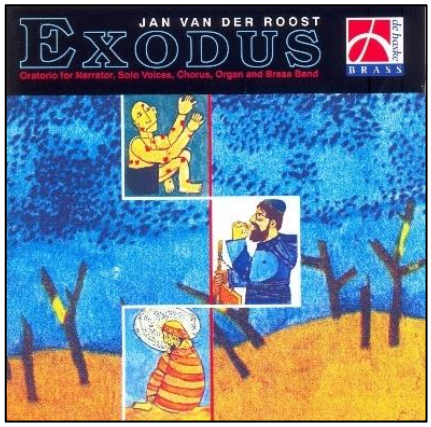
The very productive composer **André Waignein** wrote two fine masses for wind band. *Missa Tornacum* for mixed choir and wind band was commissioned by the composer's friend Félicien Doyen, president of the royal choir Tornacum of Tournai. The version for mixed choir and organ was premiered, the composer conducting, at the cathedral of Chartres (France) in 1996.
*Missa Solemnis* for soprano, mixed chorus and wind band, on the classical Latin text, was premiered by the Val d'Aoste Wind Band, conducted by Lino Blanchod at the Cathedral of Aoste (Italy) on April 29, 2011. I

**Cantatas.**
Many cantatas for massed choirs, vocal soloists and fanfare or wind band had been written in Belgium in the 19th century (cf. Part I) [331] and in the first part of the 20th century (cf. supra). After the war the genre was apparently no longer popular.
In 1990, **André Waignein** (Mouscron, 1942 – Lille, 2015) wrote the *Cantate aux Étoiles* [Stars Cantata], on a text by Monique Cardon, for narrator, huge choir, including mixed choirs and children's choirs, and wind band. The work was premiered by soprano Isabelle Kabattu, baritone Henk Lauwers, narrator Marie-Christine Marghem, 14 choirs (650 performers) from Flanders, Wallonia and France and the Band of the Belgian Guides at the cathedral of Tournai on September 15, 1990.



**246.** ***The Cantate aux Étoiles by André Waignein with the Belgian Guides Band, Brussels September 23, 1990.***

For the 15th anniversary of the Dutch National Brass Band Championships in 1995 the internationally renowned Belgian composer **Jan Van der Roost** (cf. p. 318) wrote the oratorio *Exodus* for narrator, solo voices, chorus, organ and brass band. It was premiered by the *Brass Band Soli Deo Gloria* from Leeuwarden (The Netherlands) and the Noord Nederlands Concert Choir, conducted by Lucas Vis at the Doelen concert hall in Rotterdam on December 9, 1995. The live recording was issued on compact disc.




[331] Pieters, Francis, *The History of the Wind Band in Belgium, Part I (up to 1900)*, https://www.amrg-vkmg.be/publications/?lang=en, pp. 377-380.

**CONCERT REPERTOIRE.**

After the Second World War the bands gradually found their way back to the concert hall or the bandstand. This was greatly due to the various wind band federations (cf. p. 332 ff.) and also to the band contests (cf. p. 284 ff.)
Next to the inevitable transcriptions, gradually more and more original band music got a place on the repertoire of the amateur fanfare and wind bands.

Fortunately, an increasing number of Belgian composers continued to write for amateur bands. They were also incited by the band music publishers in Belgium (cf. p. 329 ff.) and abroad. The Dutch band music publishers Molenaar Edition at Wormerveer and Tierolff Muziekcentrale at Roosendaal published numerous Belgian band compositions.

The countless amateur bands associated with towns, villages, political, social, industrial and other organisms were a fortunate and fertile target for both performing musicians and composers. The semi-professional and the professional military bands were still (as they had been since the 19th century) the ideal field of work for those composers who ventured into the field of wind music. Despite the fact that, as in so many other countries, several renowned classical composers gave wind music numerous letters of nobility, wind band music was still all too often, and usually quite unjustly, regarded as an inferior kind of music by most music critics. Most of the time, the music critics didn't write a single word about wind music, which clearly expressed their - totally unjustifiable - contempt for this kind of music.
Yet this type of music not only had a very valuable and varied repertoire, but it was undoubtedly that part of orchestral music that had the greatest social impact, especially as far as group practice among amateur musicians was concerned.

We make again a distinction between those composers who write regularly or even constantly for band (wind, fanfare and brass band) and the renowned classical composers who occasionally write for band.

It should be remarked that several of the (specific) band composers were urged by band music publishers to produce almost constantly; this was not always really beneficial as to the quality of the compositions. In the end only the really qualitative pieces remained on the repertoire. Too many band compositions disappeared forever from the current concert programs. That was still mor the case with fanfare band compositions, due to the decreasing number of those bands.

Yet during the last two decennia of the 20th century several Belgian band composers got an international reputation and many of their compositions got played and recorded in numerous countries, even in Japan and the USA.

# M. THE WIND BAND COMPOSERS.

APPERMONT, BERT (1973)



Bert Appermont (Bilzen, December 27, 1973) studied fugue, orchestral and band conducting with Jan Hadermann, Edmond Saveniers and Jan Van der Roost at the Lemmens Institute[332] in Leuven. He obtained the diploma of "Master of Music". Appermont is a teacher at the music academy of Beverst and at the music secondary school "Kindsheid Jesu" in Hasselt. He composes for all orchestral forms. Works for band: *The Awakening, Colors* (trombone and band), *The round Table* and *Gulliver's Travels*.

BERNAERTS, FRANK (1967-)



Frank Bernaerts (Willebroek, February 28, 1967) studied piano and trumpet at the local music academy. He was a member of the well-known Brass Band Willebroek since its foundation. He studied at the Mechelen Conservatory and at the Lemmens Institute. In 1986 he won a prize with his brass band composition *Dreaming* at an international composition contest in Ghent. He wrote many arrangements of modern hits and published them himself (Bernaerts Music).

Works for band: *Christmas Song, Dreaming, I don't know why, Interludium, Let it swing, Sonority March, Sto Lat, The Bodyguard Soundtrack.*

BROSSÉ, DIRK (1960-)



Dirk Brossé (Ghent, February 18, 1960) studied at the Royal Conservatory of Ghent where he graduated for trumpet, chamber music and at the Royal Conservatory of Brussels he also obtained First Prizes for counterpoint and fugue. Brossé has worked all over the world as a conductor and composer. He was Music Director of The Chamber Orchestra of Philadelphia and of The World Soundtrack Academy at Ghent Film Festival. John Williams chose him as Principal Conductor of the Star Wars in Concert World Tour. He is professor of composition and conducting at the Ghent Royal Conservatory of Music. Brossé composed some 400 works, including concerti, oratorios, lieder, chamber music and symphonic works. He has also composed extensively for cinema, television and stage.

Music for band: *7 Inch Framed, And the Winner is ..., El Golpe Fatal, Golden Drop Tune, Music for a Celebration and Oscar for Amnesty* (voice and band).

DE BOECK, MARCEL (1921-2019)



Marcel De Boeck (Mariakerke, December 19, 1921) graduated for solfeggio and clarinet at the Royal Flemish Conservatory of Antwerp. He was assistant bandmaster in the Belgian Army up to 1968. He also conducted several amateur wind bands. After many years of teaching he became director of the Bornem music academy (1972-1986). Once retired, he remained still active as composer and adjudicator. He also composed under the pseudonym Marc Rial.

Marches: *E.R.P.D. Mars, Leo Van Dijck Mars, Monté March, Sapeurs-Pompiers* and *Vespa*.

Concert pieces: *Achter de Dijken* (symphonic poem), *Argus* (symphonic poem), *Avanhe*, *Ballet-Suite*, *Crassus en Spartacus* (symphonic poem), *De Notelaer*, *Drie Inventies*, *Fancy-Fair Suite*, *Fandango*, *Folkloristische Fantasie*, *Introduction and Scherzo*, *Malaguena*, *Mallorca* (symphonic poem), Night Club, *Pizzicato Polka*, *Prelude tot Eleonores Oeuvre*, *Rapsodische Variaties*, *Regio Natalis Suite*, *Sirina* (piano and band), *Sonata Piccolo*, *Sinfonietta*, *Tara*, *Ter Dilft* (symphonic poem), *Theater suite*, *Tower of London*, *Twee Ierse Volksliederen* and *Vagantes Suite*.

[332] Since 2012 the conservatory of music of the Lemmens Institute is part of the LUCA School of Arts.

DE CLOEDT, EMIEL (1931-2017)



Emiel De Cloedt (Bruges, February 13, 1921) was awarded a First prize for Trumpet at the Royal Ghent Conservatory and became a trumpeter at the Royal Ghent Opera, which he left in 1972. He joined the Band of the Interior Forces in Charleroi in 1951 and three years later he joined the Band of the Belgian Navy in Ostend (until 1976). Conductor Jos Hanniken advised him to study harmony. De Cloedt did so with Maurits Deroo at the Bruges Conservatory. He conducted he K.F. De Eendracht Oostkamp and the Noordzee Brassband. De Cloedt died at Bruges on July 3, 2017.

Marches: *Bengalimars, B.M.K. Mars, Brugse Parade, C'est Saint-Pol-sur-Mer, De Postiljon, Fedekam West-Vlaanderen 20, Gloria (processional march), Goede Vaart, Here we are, In Fide pro Fide, Johann Schrammel, Lescouhier-Uyttenhove, Majoor Paterson, Manitoba, Neerlandia, - Petit Paris, Resinghe, Ridder Jan, Simba, Staden, Sunny Spain, Systeem D, Tembo, That's All and U.S.D. March.*

Concert pieces: *Amusing brass* (brass band), *Beguine for Band, Caroussel, Cranenburg* (overture), *Eeuwfeestklanken* (concert march), *Enjoying Music* (suite), *Entertaining Music, Miniatuur Symfonie, Play-In (*youth band), *Song without Words, Suite voor Blaasorkest, Sunny Spain, Symfonietta, Three Flemish Folksongs, Three Moods* (suite), *Tiroler Trompeten, Trompetenfest, Village Dance* (brass band), *Waaslandia* (overture), *Zes Volksliederen (brass ensemble).*

DE SCHRIJVER, KAREL (1908-1992)



Karel De Schrijver (Antwerp, May 20, 1908) studied at the Royal Conservatories of Brussels and Antwerp and obtained First Prizes for solfège, the violin, harmony, counterpoint and fugue. He was first solo violinist with the Orchestra of the Antwerp Theatre KNS for five years. In 1939 he was appointed director of the music academy of Hasselt. He conducted several amateur wind bands in the Antwerp area and was very active as adjudicator with band contests. Karel De Schrijver died at Antwerp on September 15, 1992.

He also used the pseudonyms Jimmy Paresco and Helmut Prago.

Marches: *55$_{ste}$ Infanterie Regiment, Arbeid en Kunst, August Depuydt Mars, Boechout ter Zege, Booischot Triumphator, Campina Triomfator, De Ware Vrienden (Oppuurs), Franse Mars, Gerardus Mercator Mars, Heldenmars, Herinneringen aan de Zege, Hove ter Ere, Hulde en Triomfmars, Militaire Mars, Prima Ver, Reuzenmars.*

Concert pieces: *Ardense Taferelen* (symphonic poem), *Brabo* (overture), *Brevis Romantica (overture), Burleske* (suite), *Capriccio* (overture), *Concertstuk* (trombone and band), *Danseries, Eenvoudige Suite, Jubilate, Kleine Huldigingsfanfare, Kleine Klassieke Ouverture, Kleine Vlaamse Suite, Koning Oedipus* (overture), *Lente* (suite), *Miniatuur Concerto* (soprano saxophone and band), *Miniatuur Divertimento* (fantasy), *Musica* (symphonic poem), *Muzikaal Intermezzo, Partita Classica, Preludium en Allegro, Rhapsodie, Rhapsodische Fantasie, Rijnschetsen* (fantasy), *Suite in Balletvorm, Symfonische Reflexen, Thisbe* (overture), *Tweede Symfonie, Verbroedering* (overture), *Zesde Symfonie, Zevende Symfonie.*

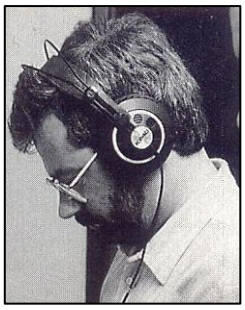
Signed JIMMY PARESCO

*Black and White, Jazz Rhapsody, Lights and Shadows, Lovely Songs and Rhythms, Mirame* (overture), *Rustica, Rhythms and Melodies, Soft and Sweet Songs, Tennessee* (overture), *Three Littles Musics* (suite), *Virginia* (jazz overture).

Signed HELMUT PRAGO

*Manhattan* (jazz overture), *Old and New* (fantasy), *Slows and Fasts* (fantasy).

DE WOLF, KAREL (1952-2011)



Karel De Wolf (Popkabaka, August 27, 1952) was born in the then Belgian Congo[333] as the son of a Belgian leprosy doctor. At the Lemmens Institute of Leuven, he obtained First Prizes for solfège, harmony, counterpoint and choir conducting. He also studied the piano, the violin and the trombone. At the Brussels Royal Conservatory he graduated with a First Prize for fugue and band conducting (with Jean Segers). He was awarded several composition prizes for his wind band arrangements and wind band compositions. He was director of the secondary school for music at the Lemmens Institute until his death at Leuven on February 23, 2011.

Works for wind band: *A Chicken on the Road* (march), *Baeckelandt en zijn Bende* (suite for fanfare band), *Bolero, Hornflakes, Ikebana, Kleine Suite voor Kinderen, Out of the Past (suite), Patchwork, Prelude and Fugue* (2 carillons and band), *Seven Old Flemish Dances* (brass band), *SN Mars, Suite over Hertog Jan I van Brabant, Trilingue, Utotombo* (large percussion ensemble and wind band), *Vier Impressies, Zeven Oud-Vlaamse Dansen (*brassband).

EVENEPOEL, JOHAN (1965)



Johan Evenepoel (Ninove, January 25, 1965.) first studied the clarinet at the music academy of Asse and then he studied at the Lemmens Institute in Leuven and obtained in 1990 the final diploma in HaFaBra conducting with Karel De Wolf, in addition to First Prizes for solfeggio, clarinet and chamber music. He was a clarinetist with the Grenadiers Band. He taught clarinet at the academies of Lennik and Halle and conducted several amateur bands including *H. Kunst en Vermaak* of Liedekerke, *K.F. Moed en Volharding of* Velzeke, *K.H. St. Cecilia* of Sint Martens Lennik, *Harmonie Kreato* of Halle, *Jeugdfanfare St. Martinus* of Halle and *K.H. Kunst, Eer en Vermaak* of Aspelare.

Marches: *Air Time, All together, Aramis, Ars Musica, Bergelmir, De Broodpikkers, Calamity, Cupido, Daddy of Music, Dresselmars, Elegantia, Fast Forward, F.M.B. mars, Fraternization, Futility, Hullabaloo, Internus et Externus, Lovanium, Make Fun, Mater* Amabilis (processional march), *Méli Mélo, Opus Est, Out of Flint March, Pajottenmars, Party Rag, Prima Luce, Strip to the Skin, Sub Divo, Sunwise, Team Work, Teenage, Time to play, To the Point, Two Stripes, Het Vredige Ros, Winterglorie, Wonky Tonky* and *Youth Marching.*

Concert pieces: *100 Klarinetten* (polka), *A Junior Suite, Black Jack, Choral of hope* (hymn tune), *Concert Overture, Concerto for trombone and brassband, Concerto for French horn, Concerto for Clarinet, Concerto for trumpet, Concerto for tuba, Contest Suite, Conversations* (4 clarinets and band), *Day Dreaming* (trumpet and band), *Exasperation, Fairy Tale* (youth band), *Fraternization, Junior Suite, Concerto for 2 Franch horns and fanfare band, Rhapsody for Euphonium and Band, Salute, Sultry Nights, Tantalus* (concerto for bass trombone and fanfare band), *Three Trifles, Trinity* and *Tune.*

FOLLMAN, GEORGES (1920-1994)



Georges Follman (Antwerp, 1920-1994) started a career as a violinist with several symphony orchestras in his native town. From 1950 onwards he started conducting several amateur wind bands. Later he was to be invited in many countries, even Japan, as a guest conductor. In 1956 he bought the small publishing firm *Scherzando* and subsequently also the band music editions *Carillon*, *Strauwen*, *Embre*, *Le Pavillon-Filsfils* and *Musica*. Follman founded a music school at Herenthout and in 1975 he created the regional youth fanfare band *Kempisch Jeugdfanfare Orkest*.

Works for band: *Drie Versnellingen, Elegisch Poëma, Fantastisch Scherzo, Four Sketches for Band, Klein Concertstuk, Narkissons, Pictures, Sinfonic* and *First Symphony for Band.*

[333] Nowadays the Democratic Republic of Congo.

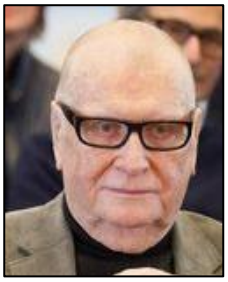
FRANSEN, WILLY (1946)



Willy Fransen (Genk, March 8, 1946) studied trumpet and piano at the music academy of Genk and the municipal conservatory of Hasselt. He won First Prizes in solfeggio and harmony at the Royal Antwerp Conservatory. He studied band conducting with Jos Moerenhout. Fransen taught musical education at the North Limburg Academy for Music and Word and conducted several bands including *Koninklijke Harmonie van Peer*, *K.H. Vriendenkring Oostham*, *Jeugdorkest Salvatorcollege Hamont*, *Jeugdorkest Middenschool Beringen*, *Koninklijke Harmonie van Genk* and *K.H. St. Jozef Kaulille*.

Music for band: *Beyond the Sea, Blue Eyes, Castles in the Air, Contenerezza, Introspection for Band, Laude Spirituale, Mater Dolorosa* (oratorio for mixed choir, children's choir soprano and wind band), *Paraphrasis for Band* (youth band), *Saxomania* (saxophone and band), *School's out Dixie* and *Soft Ice*.

GODDAER, NORBERT (1933-2019)



Norbert Goddaer (Kortrijk, January 26, 1933) studied piano, clarinet and saxophone at the municipal conservatory of his native city and played in the operetta orchestra and in the *Harmonie Kunst na Arbeid*. At the Conservatory of Ghent he graduated with eight First Prizes; He studied composition with Jan Decadt. He founded the Modern Quartet and later the God'art Combo and taught at several music academies in West-Flanders. Later he taught harmony at the Royal Conservatory of Ghent and was director of the music academy of Wetteren. Goddaer died in Koksijde on February 28, 2019.

Music for band: *Big Wind Band Project* (big band and wind band), *Concerto in C minor* (clarinet and wind band), *Cordoba*, *Five Chorals*, *Escapism* (trumpet and band), *How about London*, *Hymn to my Home Town* (brass band), *Motions* (clarinet choir), *November* (brass band), *Paganinesque* (clarinet solo and clarinet choir), *Pentatonic Jingle for Wind Project*, *Where the Golden River flows* (suite) and *Wink* (clarinet choir).

HADERMANN, JAN (1952)



Jan Hadermann (Reet, March 12, 1952) graduated at the Lemmens Institute with First Prizes for composition, orchestration, counterpoint and fugue. He was active in the entertainment music, accompanying several vocal artists. From 1976 onwards he taught counterpoint and fugue at the Lemmens Institute and harmony at the Carillon School in Mechlin. After winning a composition prize for youth band Hadermann started to compose a lot for wind band.

Works for band: *Ballad* (guitar and band), *Canzoni, Choral Reflexions, Cortège, Clouds on the Heath* (fanfare band), *Dancing on the Seashore, Erasmus' Tales, Fanfare for a Jubilee, Funny Little Girl, Get up!, Joy of Music, Laura, Music for a Festive Occasion, Recuerdo, Rendez-vous* (trumpet and brassband), *Ritual, Signature, Spotlight on the Bass Clarinet, Three Times a Tune, Tune it up, Twins, Vier Dansen* (fanfare band), *Visions* (brassband), *When I walk alone* (trombone and band).

HAEMHOUTS, BEN (1972)



Benjamin Haemhouts (Bonheiden, 1972) started his musical studies on euphonium at the music academy of Willebroek and later switched to trombone. At the Lemmens Conservatory he obtained First Prizes in chamber music, solfeggio and trombone. For several years he played with the Rotterdam Philharmonic Orchestra (1993-1996) and then joined the Bamberger Symphoniker (1997-2007). He has been a guest teacher at the Antwerp Conservatory. And was a much sought-after soloist on both trombone and euphonium. He has composed more than twenty works for band. In 1996, together with Juri Briat and Geert Callaert, he founded the band music publishing firm BERIATO.

Works for band: *A Bamberg Fantasy, Bagatelle, Breakfast Melody, Gomera Nights, James, Jello, the Colours of my Soul* (fanfare band), *Mac Gregor Boulevard, Manic Brass Music* (brass band), *Opening Music, The Last Song.*

JANSSEN, RENIER (1898-1972)



Renier Janssen (Limburg, August 10, 1898) graduated for violoncello at the Brussels Royal Conservatory and studied also at the Hochschule für Musik in Berlin, Germany. He became a music teacher at the music academy of Eisden after having toured abroad with several orchestras. His band pieces used to be popular, especially at contests. Janssen died at Eisden on August 8, 1972.

Marches: *Jubileum Mars, Limburg Mars, Winterslag Mars*.
Concert pieces: *Derde Leeftijd, Domein Bokrijk* (overture), *Isis - Oosterse Schets, Jean Saels Sr.* (overture), *Mini Suite in proms Style, Olympische Spelen, Schaduwen* (symphonic poem), *Scherzo* and *Voorspel en Dans.*

JOURQUIN, JULIEN (1896-1969)



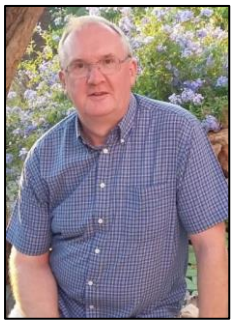
Julien Jourquin (Marchienne-au-Pont, May 13, 1896) studied at the Charleroi Conservatory and the Royal Conservatory of Liege; his harmony and composition teacher was Fernand Quinet. In 1919 he joined the army as a military musician and in 1924 he was appointed assistant bandmaster with the Band of the 4th Rifles. After the war he conducted several amateur wind bands in Châtelet, Couvin, Mont-sur-Marchienne and Morialmé. Jourquin died at Montsur-Marchienne on November 20, 1969.
Marches: *Couvin Marche, Cracovie, F.B.P.C., Hop! La! La!, Jubilé Marche, Le Chemin de la Croix* (processional march), *Marche Triomphale* (concert march), *Nous voilà, Souvenir de Ransart* and L*e Vaillant Soldat* .
Concert pieces: *Entente Cordiale* (3 trumpets and band), *Fantaisie Ballet, Fantaisie Cocktail, Fantaisie Rhytmique, Festival Ouverture, Hoplala, Jazz Fantasy, Junior Symphonica, Juvenil Ouverture, L'Eau Noire* (overture), *Les Petits Rats de l'Opéra (ballet suite), Ouverture Brève, Ouverture en 78 Tours, Ouverture Légère, Ouverture Printanière, Petit Swing, Pro Juvenis, Scherzo, Suite de Danse, Suite Miniature, Symphonie Populaire*.

LEEMANS, PIETER (1897-1980)



Pieter Leemans (Schaarbeek, May 31, 1897) studied piano, harmony, counterpoint, orchestration and composition at the Royal Brussels Conservatory. Among his teachers were Richard Kips, Martin Lunssens and Paul Gilson. During his military service he played the alto saxhorn the Band of the 4th Carabineers Regiment. He worked for many years as pianist, conductor and program director for the Belgian Radio. He won the march contest for the official march of the Brussels World Exhibition in 1935 and again in 1958. He was also the composer of the world-famous *March of the Belgian Paratroopers* (1946). Although considered as a march specialist, he also composed symphonic music and concert music for wind band. Pieter Leemans died at Elsene on January 10, 1980.
Marches: *Atomium, Belgian Air Force, Benelux, Boos Izegem, Colonel Paddy, De Vrijheidsweg* (fanfare band), *De Vrolijke Fluiters, Forward Football Club Anderlecht, Jubilant March, Light Aviation March, Lignatone March, Litause Mars, Marche des Cantonniers belges, Mars van het 6de Infanterie Regiment, Mars van de Belgische Commando's, Mars van de Belgische Parachutisten, Officiële Mars van de Wereldtentoonstelling 1935, Officiële Mars van de Wereldtentoonstelling 1958, Officiële Mars van Oud Brussel, Ulenspiegel* and *Vrijheidsweg.*
Concert pieces: *Rapsodisch Divertimento, Salvius Brabo* (overture), *Moskowa, Twaalf Profielen* (suite) and *Valerius Suite* (men's choir and brass ensemble).

NIJS, JOHAN (1963)



Johan Nijs (Leuven, June 11, 1963) studied clarinet, accordion, piano and harmony at the music academy of Tervuren. At the music academy of Sint-Pieters-Woluwe he obtained government medals for clarinet and chamber music. At the Royal Brussels Conservatory he studied solfège, clarinet, harmony, chamber music, piano accompaniment, transposition, harmony, counterpoint and band conducting. He studied orchestration privately with Jos Hanniken and Jean Segers. In 1985 he joined the Band of the Interior Forces, and then moved to the Air Force Band in 1987. He conducted various amateur orchestras including *K.H. St.Lambertus Leefdaal* and *K.F. De Mottegalm Rillaar*. In 1991 he was laureate of a composition competition of the French band federation CMF with *Reflections for Band*.

Marches: *Admiration, Band Parade, College Memories, De Duvels 110, De Vrijheidszonen, Don Pedro, Frisia, Marching for Freedom, On the Beat, Sint Lambertus, Sint Lambertus 115* and *So long.*

Concert pieces: *A Holiday Party, A Little Spanish Melody, Anitschka* (czardas), *Celebration Fantasy, Disco Story (suite), Explorations (suite), Fantasy for Band, In a Dixie Mood, In a Holiday Mood, La Coruña, Laurena, Let's Play Dixie, Midnight Serenade, Mikkel* (waltz), *Mister Lucky* (xylophone and band), *Mood Romantic, Preambule for a Festivity, Reflections for Band* (overture), *Santa Pepita, Serenade for Pascale, Sleigh Ride Romance, Spectroduction, Speed it up, Spirit of Life, Two Dances for Real Friends, Vladivostok.*




SEGERS, JEAN (1929)



Jean Segers (Mechlin, July 27, 1929) graduated for solfège and clarinet from the Conservatory of Antwerp, for harmony from the Conservatory of Liege and for saxophone, harmony, counterpoint and fugue from the Brussels Conservatory. In 1949 he joined the army as a musician. He was bandmaster of the Band of the 1st Belgian Corps (July 1964 to October 1965) and left the army for a position as producer with the Belgian national broadcasting company BRTN. From 1978 to 1990 he taught band conducting at the Royal Brussels Conservatory where he created a fine symphonic band in 1977. He was director of the music academy of Willebroek and conducted also several amateur wind bands. He retired in 1990 but continued to compose.

Marches: *Benvenuto , Charranga, Cowboy Parade, Feestmars, Here we are , Mechlin's Tower, Mozes* and *With Beat.*

Concert pieces: *Canadian Impressions, Conclusion, Essay for Horn and Band, Fantasia, Flashes for Band, Fragments for Brass Band, Games* (saxophone quartet and band), *Improvisations* (brass band), *Intro, In Sacris* (suite), *Music Box, Music for a Solemn Occasion* (brass ensemble), *Oliver's Music Box* (fanfare band) and *Suite.*

SOENEN, WILLY (1937)

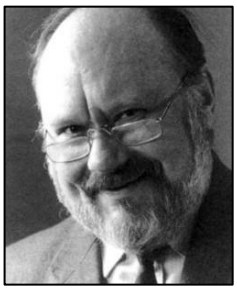


Willy Soenen (Menen, August 10, 1937) graduated from the Royal Conservatory of Ghent for solfège, transposition, music history, trumpet, chamber music, harmony, counterpoint and fugue. For some years he was a trumpeter with the Antwerp Philharmonic Orchestra and played in several brass ensembles. He taught the trumpet at the music academies of Menen and Roeselare and harmony at the Royal Conservatory of Ghent. He was director of the music academy of Tielt (1981-1997) and also conducted several amateur wind bands. Soenen was awarded several composition prizes in Belgium and abroad.

Marches: *Arban Mars, Europese Feestmars, Festival Mars* and *Trulben-Roeselare*,

Concert pieces: *Bagatel* (clarinet and band), *De Beangstigende Voorspelling van Inga Thorsson, Concertino for Geert* (piano and band), *Concertino for Henk* (clarinet and band), *Concertstuk voor Brassband, Dia y noche, Elegie, Hymne, In Memoriam Marc Leplae, Introduction voor Brass Band, Opus Symphoniacum, Out and Out* (suite), *Paroles* (mixed choir and wind band), *Pezzo per Fanfare, Simple Variations, Suite Française, Symfonie, Tango and tarantella* (clarinet and wind band) and *Variazioni.*

VAN CLEEMPUT, WERNER (1930-2006)



Werner Van Cleemput (Sint Niklaas, July 14, 1930) studied at the local music academy and at the Antwerp 'Halewyn Stichting' institute. He studied psycho-acoustics and electronical music at the IPEM Institute in Ghent. As a composer Van Cleemput was completely self-taught. In 1972 he launched his first composition and since then he was awarded countless composition prizes. In 1973 at the request of some friends, Van Cleemput tried his hand at a composition for wind band. That same year the Belgian Navy Band premiered his suite *Music Hall* at the Ostend Casino. Van Cleemput soon became a wind band specialist. He was twice awarded a composition prize at the International Composition Contest of Hilvarenbeek, The Netherlands (1976 and 1978), First Prize of the German Band Confederation (Bund Deutscher Blasmusikverbände) in Karlsruhe in 1980, First Prize of the ERU (European Radio Union) in Geneva, Switzerland in 1982 , and twice a First Prize at the International Composition Contest of Le Havre, France (1982 and 1985).
For many years Van Cleemput was adjudicator at major band contests all over Belgium.
He died at Waasmunster on July 20, 2006.

Marches: *Jubilee, Royal Memorial* and *Summa cum Laude.*

Concert pieces (in chronological order from 1973 to 1998*): Music-Hall* (suite), *D'Ar Penn Ar Bed* (suite), *Petite Suite Provençale, Gospel Time* (suite), *On the Village Green, Poema, Der Dreiländerecker* (suite), *Les Recontres de Saint Flour, Caribbean Flush* (euphonium and band), *Arachne* (symphonic poem), *Flandria Nostra, The 28-82 Link* (brass band), *Tompouce, Villanelle, Danze* (suite), *Meditation* (French horn and band), *Dia tribe* (fanfare band), *La folia, Marines* (clarinet and band), *Amici dell'Arte* (overture), *Caprioles* (fanfare band), *The village on the hill, Visserslatijn (accordion and band)* and *Orthodoxia* (carillon and band).

VAN DER ROOST, JAN (1956)

Jan Van der Roost (Duffel, March 1, 1956) graduated from the Lemmens Institute for trombone, music history and music education. At the Royal Conservatories of Antwerp and Ghent he obtained First Prizes for the trombone, harmony, counterpoint, fugue and composition. He taught harmony, counterpoint and fugue at the Lemmens Institute where he also conducted the symphonic band. He was musical director of the *Brass Band Midden Brabant*. Van der Roost was visiting lecturer at the Shobi Institute of Music in Tokio and at the Nagoya University of Arts. In 1995 he was invited as guest conductor to record some of his compositions with the famous Tokyo Kosei Wind Orchestra.



Works for band: *A Highland Rhapsody, Amazonia, Arsenaal* (concert march), *Avalon* (fanfare band), *Brasiliana* (dance suite), *Canterbury Choral, Centennial Prelude, Ceremonial March, Chemical Suite, Christmas Time, Concerto Grosso for cornet, trombone and band, Condacum, Contrasten, Conzensus, Dynamica, Et in Terra Pax, Excalibur* (symphonic poem for brassband), *Exodus* (choir, vocal soloists, organ and brassband), *Facetten, Firework, Flashing Winds, Flashlight* (brassband), *Four Old Dances, Homage, Humanos, Hymnus Antverpiae, Manhattan Pictures, Limelight Fanfare,* Mercury (concert march for brassband), *Music by Candlelight, Nemu Susat, Olympica* (overture), *Poème Montagnard, Puszta* (suite), *Rapsodie* (brassband), *Renaissance Suite, Revisions* (fanfare band), *Rhapsodie for Horn, Winds and Percussion, Rikudim* (dance suite), *Signature, Slavia, Spartacus* (symphonic poem), *Spirit of Independance, Saint Martin's Suite, Stonehenge* (brassband), *Suite Provençale, Toccata Festiva.*

VERBEECK, FRANS (1926-2000)

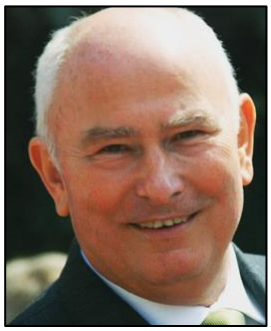
Frans Verbeeck (Tisselt, September 12, 1926) studied at the music academy of Willebroek and the Conservatory of Mechlin. After the Second World War he performed as a trumpeter and accordionist with dance bands. He has led several amateur wind bands in Heist-op-den-Berg, Olen, Tisselt, Tongerlo and Zoersel. For some time he also conducted his own *Beck's Youth Fanfare Band*. He worked as composer, arranger and recording supervisor for Tierolff Muziekcentrale in Roosendaal (The Netherlands). He signed most of his band compositions with the pen-name Randy Beck.
Frans Verbeeck died in Merksplas on October 5, 2000.



Marches: *Aerobic Mars, Ambroos Barbarien, Big City, Bourgogne, Can March naar Offenbach, Cape Horn, Check Point, Chicago Style, D.K. 25, Ensheim, Fulda, Gym Tonic, Happening, Hello, Holidays in Flanders, Kaiser Jägermars, Lindekring 80, Merksem, Miami, Micko, Monte Carlo, Over and Out, Plankendael, Prager Musikanten, Regensburger Marsch, Replay, Stand By, Straight Away, Take it Easy, T.G.V. March, The Big City, The Golden Star* and *Time to go.*

Concert pieces: *Ahoy - seasongs medley, Ballroom Memories, Bingo* (fantasy), *Castles in Spain* (suite), *Dancing Card* (suite), *De Cyclopen* (fantasy), *El Dorado* (fantasy), *Fantastico* (trumpet and band), *Flash Lights, Light and Easy, Lima Express, Mexican Trumpets, Party Clan* (suite), *Playtime, Rock Time (fantasy), Roulette (fantasy),Souvenirs* (overture), *Spanish Fire, Sweet Memories* and *Toast to Europe.*

WAIGNEIN, ANDRE (1942-2015)



André Waignein µwas born at Mouscron on January 28, 1942. His father was a fairly good saxophonist in the local amateur band, but André definitely wanted to play the trumpet. He was awarded First Prizes for piano, history of music, chamber music, harmony and transposition at the Royal Brussels Conservatory of Music, where he also obtained the Superior Degree for Trumpet. He first taught solfège and trumpet at the Mouscron music academy, while studying at the Royal Mons Conservatory of Music where he got First Prizes for counterpoint and composition. In 1977 he attended a training at the Paris Conservatory with Roger Boutry and Olivier Messiaen. In the mean-time he was appointed professor of solfège at the Mons Royal Conservatory and in 1979 he became director of the Municipal Conservatory of Tournai. At this institution he has created several orchestras and ensembles. He also taught at the Royal Brussels Conservatory. Though Waignein is especially known as composer of wind band music, he also wrote many pieces for solo instruments, orchestral and vocal music. He was awarded numerous composition prizes in Belgium and abroad. He also used several pseudonyms such as Rob Ares, Rita Defoort, Ferde Gines and Luc Gistel.
Waignein died at Lille (France) on November 22, 2015.

Works for band: *A Children's Suite, A Medieval Suite, Air for Winds, Alternances, A Medieval Suite, Ballad for Band* (fantasy), *Belgium's Impressions* (fantasy), *Beach Waltz, Brass Spectacular, Camille* (flugelhorn and band), *Cantate aux Etoiles, Ceremonial Hymn for Izegem, Ceremonial Suite, City Walk* (march), *Coast Impressions* (fantasy), *Concert Suite, Concertant Fantasy, Concertino for Flute, Contrastes, Day Dream, Country Suite, Deux Mouvements* (alto saxophone and wind band), *Diagram, Dunamis* (overture), *Dynamic Fantasy, El Vals del Camino, Enigma* (fanfare band), *Entry Jazzy Disco, Episodes* (overture), *Evasion* (fantasy), *Festival Suite, Fields of Armour, Folk Dances, Free and Happy* (march), *Golden River* (suite), *Happy Fantasy, Hymne à l'Europe, Impressions, It seems to me* (cornet and band), *Life* (symphonic poem), *Little Portrait* (fantasy), *Marche de la Cavalerie Ardennaise , Mood Music, Motions for Winds* (suite), *Music for Band* (fantasy), *Music for Fun, North Sea Overture, On the Road, Petite Suite Européenne, Pieces for Saxes, Proclamation for Winds, Reminiscencia Gitana, Rhapsody for Flugelhorn and band, Riva Pictures, Song and Dance, Sounds for Winds* (suite), *South West Courage* (suite), *Souvenirs d'Interlaken, Space Movements, Storia Heroica* (fanfare band), *The Best of Trumpets, The Marchin' Band (march), To Show In, Tournai forever* (march), *Three Bagatelles, Three Folk Characters* (suite), *Three Movements* (piano and wind band), *Three Pictures, Three Pieces (fantasy), Trilogy for Band, A Tribute to Lionel* (vibraphone and band), *A Triple Suite, Ollioules, Two the Limit, West Overture, West Sound* (fantasy) and *Young Music Fantasy.*

Signed with the pen name Rob Ares; *A Happy Band Dixie, Cantabile for Winds, Chorale in Contrasts, Country Dance, Der Zaubermarsch, Diversions* (fantasy), *Fiesta, First Bolero, First Suite, Four Little Pieces, Granados Square, Happy Trombones, Hello Joplin, Juvenile Overture, Lambada de Mar, Memory* (euphonium and band), *Mitternacht in Zell , On the Bandstand/ Platzkonzert, Power Music, Springtime* (trombone and band) and *The Little Musician.*

Signed with the pen name RITA DEFOORT: *A Scheldt Portrait, A Tribute to Benny Goodman* (clarinet and band), *Antzel, B.B.B. for Concert Band , Celebrated Suite, Dixie Mood, Dixie Wars, Irish Dances, Jam Session for Band, Little Suite for Winds, Miniatures for Band (suite), Musical Triptych, New Orleans Spectacular, Pop, Slow & Reggae, Projections for Symphonic Band, Serenata for Winds, Spanish Trumpet (trumpet and band), Tournaisiades* and *Trilogy for band.*

Signed with the pen name FREDE GINES: *Contrasting Scenery, Dixie Band, Frede's Theme, Rock About, Soldier's Song* and *Toumana Pictures* (suite).

Signed with the pen name LUC GISTEL: *A Music Park, Bamba Tropical, Dance Story, Disco Band, Fiesta della Costa , Latin Dream, Little Ballad, Music for Drums, Sound for Frederic, Steady Beat, Studio Sound* and *Summer Serenade.*

# N. THE CLASSICAL COMPOSERS.

Some of the real “letters of nobility” or “gems” of the original wind band repertoire of the second part of the 20th century were composed by the so-called “classical” composers who, in most of the cases, were commissioned, suggested or invited to write for a professional (military) band or a qualitative amateur band.

Two renowned Belgian composers played a capital role in the enrichment of the high-quality wind band repertoire: Marcel Poot (already mentioned as a member of the group “The Synthetists” p. 85) and Jean Absil.

MARCEL POOT (1901-1988)



Marcel Poot (Vilvoorde, May 7, 1901) was the son of the director of the Royal Brussels Theatre and President of the Wind Band of Vilvoorde. Marcel went to study at the Royal Brussels Conservatory with the composer and famous pianist Arthur De Greef. Afterwards he went to the Royal Flemish Antwerp Conservatory where he obtained several First Prizes. He then went back to Brussels and became a private pupil of Gilson. In that period, he became a founder member of the group "The Synthetists" (cf. p. 85). After obtaining a scholarship he went to study with Paul Dukas in Paris. As spiritual disciple of Gilson he spent an important part of his life to composing for wind band, even if he was director of the Royal Brussels Conservatory from 1949 to 1966, President of SABAM from 1942 to 1976, President of the Adjudicator's Panel of the world-famous International Queen Elisabeth Contest from 1963 to 1981 and an international renowned composer who wrote seven symphonies. He was made a baron by King Baudouin.
He composed numerous works for wind, fanfare and brass bands of various levels, as well as several compositions for the Guides Band. His band works were performed at numerous competitions in the Netherlands and abroad (including the World Music Competition in Kerkrade). Marcel Poot died on June 12, 1988 in Brussels.

original compositions for wind band:
*Allegro Symphonique, Bacchanten, Ballade, Burlesca, Capriccio, Charlot, Choreografische Fantasie, Concertante Beweging, Concertante Fantasie, Concertmuziek, Danses Profanes, Défilé Royal* (march)*, Dionysos, Divertimento, Fantaisie Rythmique, Fantasietta, Festa Ouverture, Humoresque, Jazz Music, Laetare* (overture), *Marche du Plan, Mouvement Symphonique, Ouverture de Concours, Ouverture Rhapsodique, Ronde Diabolique, Suite for Winds, Tartarin de Tarascon* (suite), *Variaties in Dansvorm* and *Vlaamse Rapsodie*

works for brass band:
*Brass Band Music, Cheerfulness in Brass, Diptiek, Intrada* and *Marche Nuptiale*.

Poot was not the only member of the Synthetists who continued to compose for band at a later (and even advanced) age. René Bernier also composed a few works for wind band in this period.

RENÉ BERNIER (1905-1984)



René Bernier (Brussels, March 10, 1905) was a pupil of Paul Gilson and became later professor at the Royal Conservatories of Music of Liege and Mons. From 1948 to 1968 he was Inspector of all music schools in the French speaking part of Belgium. He was also a member of the Academy. As a young composer he was encouraged by the great French composer Albert Roussel. Later he was awarded quite a lot of national and international composition prizes. He mainly composed vocal music, though his catalogue contains many orchestral works as well as chamber music. Bernier died in Brussels on September 9,1984.

Works for winds: *Brief Melodies* (solo voice and winds) 1930, *Epitaph I* (brass ensemble) 1927*, Epitaph II* (brass ensemble) 1962, *Hommage to Sax* (alto saxophone and wind band) 1974, *Hymn of Peace* 1950, *Rhapsodic Blues* (wind band), *Fanfare du Triton* (brass ensemble) 1982.

Among the various classical composers who occasionally composed for wind band (to a much lesser extent for fanfare band), the Namur composer René Barbier (1890-1981) is conspicuous. He wrote several works for band between 1930 and 1973.



RENÉ BARBIER (1890-1981)

René Barbier (Namur, July 12, 1890) won a Second Grand Prix de Rome in 1919 and a First Grand Prix de Rome in 1920. He taught at the Royal Conservatories of Brussels and Liège. Next to pieces for choir or solo voice and band (cf. supra) he wrote several excellent wind band pieces (mostly only performed by the Guides Band) such as *Fête Carillonnée* (1941) – only premiered by the Guides in 1972 – and *Introduction et Fantaisie Rhapsodique sur deux Airs Wallons* (1946). Barbier died at Namur on December 26, 1981.

Works for band:

*Adagio* (brass ensemble and bassoon) 1947*, Calliope* (overture) 1955*, Cantate du Centenaire de l'Indépendance Nationale (tenor, mixed choir and wind band)* 1930*, Evocations Sonores de l'Ardenne* 1973, *Fanfare for the 80th Anniversary of Queen Elisabeth of Belgium* 1956, *Fête Carillonnée, Glorieux Anniversaire* (baritone and wind band*)* 1930*, Introduction et Fantaisie Rhapsodique sur Deux Airs Wallons* 1946*, Jeu de la Rose* 1947, *L'Opale et le Grenat* 1956*, Marche de l'Empereur* 1947, *Marche de l'Ommegang* 1947, *Marche Mosane* 1956, *Ouverture Concertante, Pégasse (*overture) 1955*, Souvenir de Luxembourg* (march) 1951 and *Te Deum Laudamus (*mixed choir, organ and fanfare band 1962.

Probably the greatest figure from this period in our Belgian music world Jean Absil would also leave his mark on our wind band music. Absil led the Belgian copyright society during the difficult transition period from NAVEA to SABAM, just after World War II. Although he had already written a few works for wind band between the two world wars, his large and valuable compositions for this medium date from the last two decades of his life. The greatest gem our wind band repertoire ***Rites*** dates from 1952 and, like most of Absil's later band compositions, was written for the Guides Band.

Several of Absil's pupils also composed for band.

JEAN ABSIL (1893-1974)

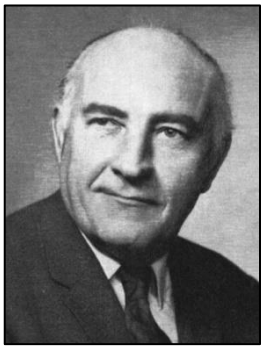


Jean Absil (Péruwelz, October 23, 1893) obtained First Prizes for organ, harmony, counterpoint and fugue at the Brussels Royal Conservatory of Music. Later he studied privately composition and orchestration with Paul Gilson. Absil was awarded several composition prizes among which the Second Grand Prix de Rome in 1921. One year later he became director of the Etterbeek Music Academy. In August 1930 he was appointed professor of practical harmony at the Brussels Conservatory. In 1934 he founded *La Sirène*, an association promoting contemporary music and organizing concerts in Belgium and abroad, and in 1938 the periodical *Revue Internationale de Musique*. One year later became professor of fugue at the Brussels Conservatory and Queen Elisabeth of Belgium invited him to teach counterpoint and fugue at the Chapelle Musicale Reine Elisabeth which she had just founded. Jean Absil developed a quite personal style and his tremendous creative urge resulted in a very large productivity. He composed five symphonies, numerous orchestral works, concerti, piano music, chamber music and a lot of vocal music. He succumbed to a stroke on February 2, 1974 at Uccle (Brussels).[334]

Works for wind band: *Rhapsodie Flamande* op. 4, *Suite Pastorale* op. 37*, Les Voix de la Mer* (overture) op. 75*, Rites* op. 79*, Rhapsodie Brésilienne* op. 81*, Croquis Sportifs* op. 85*, Légendes d'après Dvorak* op. 91*, Roumaniana op. 92*, *Rhapsodie numéro 5* op. 102*, Danses Bulgares* op. 103, *Trois Fanfares* op. 118, *Nymphes et Faunes* op*.* 130 and *Fantaisie-Caprice* op. 152.

Many other "classical" composers composed (often only occasionally) for band.

FRANZ CONSTANT (1910-1996)



Franz Constant (Montigny-le-Tilleul, November 17, 1910) was awarded First Prizes for piano and for fugue at the Royal Conservatory of Brussels. He studied composition with Francis de Bourguignon and Jean Absil and went to Paris to consult Henri Tomasi. At the Brussels Royal Conservatory he taught solfeggio and practical harmony. He was director of the Music Academy of Auderghem. He was awarded numerous national and international composition prizes. His catalogue numbers 130 works and most of them have been performed by famous Belgian and foreign virtuosi and ensembles. He died at Le Tignet in France on March 13, 1996.

Works for winds: *Concerto for Accordion and Wind Wand* (1986), *Concerto for Piano and Winds* (1985) , *Concerto for Wind Band* (1988) and *Fantasia for Alto saxophone and Wind Band.*

ROLAND CORYN, (1938)

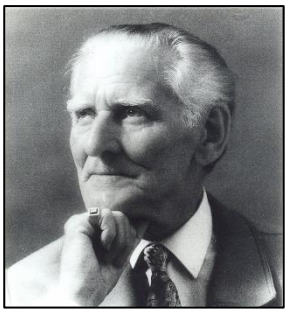


Roland Coryn (Kortrijk, December 21, 1938) graduated at the Royal Conservatory of Ghent for piano, harmony, counterpoint, fugue, viola and chamber music. After a career as music teacher and orchestral musician he became director of the Ostend Conservatory and was director of the Harelbeke conservatory up to September 1996.

Music for band: *Due Pitture opus 40b* (wind band), *Entrata opus 22* (brass ensemble), *Intrada I opus 4 for brass, Intrada II opus 4 for brass, Jocaste against God opus 24* (piano and brass ensemble), *Introduzione e Ciaccona opus 33* (for two brass choirs), *Preambolo Festivo* (fanfare band) and *Five Concert Preludes opus 44* (oboe and wind band).

[334] Pieters, Francis, "Jean Absil and the Wind Band" in *WASBE World*, March 2011, pp. 20-26.

RENÉ DEFOSSEZ (1905-1988)



René Defossez (Spa, October 4, 1905) studied at the Royal Conservatory of Music of Liege and was awarded a First Grand Prix de Rome. He devoted his long and brilliant career to teaching, conducting and composing. He successively taught harmony at the Liege Conservatory (1935-1945) and conducting at the Brussels Conservatory (1945-1972) and also at the Conservatory of Mexico-City. He started as a conductor in his home town at the Spa Great Symphony Festival. Later he became principal conductor at the Royal Brussels Opera "La Monnaie" and at the Opera of Mexico-City. He composed operas, ballet music, concertos and symphonic poems. René Defossez was a member of the Royal Academy of Literature, Science and Art of Belgium. Throughout his career, he also maintained links with the amateur wind band world, including *La Royale Harmonie de Dison* and especially *La Royale Harmonie de Frameries* which he led for thirty years and with which he won a First Prize at the Vichy International Competition in 1959.
Defossez died at Etterbeek, Brussels on May 20, 1988.

works for band: *Chièvres 1825-1975* (march), *Concerto for Trombone and Wind Band* 1948, *Fanfare* (wind band), *Les quatre âges du Cœur* (wind band, fanfare band, solo voices, narrator, mixed choir and children's choir) 1982, *Marche du Jumelage, Petite Suite en Forme de Variations* (woodwind ensemble) and *La Conquête de l'Espace* (wind band and tape) 1981.

FRÉDÉRIC DEVREESE (1929-2020)



Frédéric Devreese was born on June 2, 1929 in Amsterdam where his father, the composer Godfried Devreese, played in the Concertgebouw Orchestra. He received his first musical education at the Mechelen Conservatory of Music, of which his father had meanwhile become director. At the Royal Conservatory of Brussels, he studied composition with Marcel Poot and orchestral conducting with René Defossez. He also perfected his skills with eminent professors abroad. Frédéric Devreese was recruited by the BRT television as a producer and conductor . He taught at the Higher National Institute for Drama and Culture Distribution and often conducted a lot at home and abroad. From 1984 to 1987 he was a teacher of composition at the Tilburg Conservatory. In 1981 he became director of the State Music Academy of Overijse, but resigned after a few years. He composed concertos, a symphony, ballet music, stage music, piano music and songs. It is mainly as a composer of film music that Devreese also gained international fame.
Devreese died at Ukkel (Brussels) on September 28, 2020.

Next to *Marche Militaire*, *Maskarade* (brass ensemble) 1976, *Masque* (suite for brass band) 1989, *Overture for Band* 1986, *Three Dances* (wind ensemble), Devreese made himself several transcriptions for wind band, in fact for the symphonic band of the Belgian Guides, of several of his own orchestral compositions including *Piano Concerto nr. 1*, *Circles*, *Gemin*i (for two orchestras) and the orchestral suites of his film music (*Benvenuto Suite*, *Zenon Suite* and *The Chess Player*,

ERNEST VAN DER EYKEN (1913-2010)



Ernest van der Eyken (Antwerp July 23, 1913) studied at the Royal Flemish Conservatory of Antwerp with Jan Broeckx, Lodewijk De Vocht and Edward Verheyden. He also studied privately with August De Boeck and Paul Gilson. In Salzburg he studied orchestral conducting with Clemens Krauss. After a successful career as a viola player, teacher and conductor (including at the Flemish Opera in Antwerp), Ernest van der Eyken was executive director of Sabam from 1975 to 1990. He composed an opera, orchestral works, chamber music and songs
Van der Eyken died in Antwerp on February 6, 2010.

Works for band: *Ricordanza* (wind band) 1979, *Refereijnen ende Liedekens* (wind band) 1979 and *Twee Goya's* (brass band) 1990.

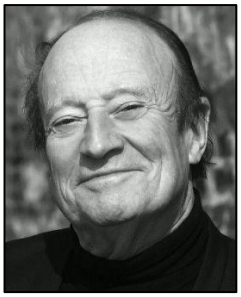
JACQUELINE FONTYN (1930)



Jacqueline Fontyn (Antwerp, December 27, 1930) started studying the piano at the age of five. Later she studied the piano with Marcel Quinet in Brussels, then in Paris and Vienna and finally at the "Chapelle Musicale Reine Elisabeth" in Waterloo from which institution she graduated. Having taught counterpoint at the Royal Conservatory of Antwerp she became professor of composition at the Royal Brussels Conservatory. She retired in September 1990 and devoted all her time to composing. In July 1993 she was made a baroness by the King of Belgium. Fontyn composed many orchestral works and quite an imposing output of chamber music.

Works for symphonic band: *Aratora* (1992), *Blake's Mirror* (suite for soprano and symphonic band) 1993, *Créneaux* (1983) and *Frises* (1975).

FRANÇOIS GLORIEUX (1932-2023)



François Glorieux (Kortrijk, August 27, 1932. After brilliant piano studies with Marcel Gazelle at the Royal Conservatory of Ghent and with Yves Nat in Paris, Glorieux started an international career as piano virtuoso. He performed almost all over the world as an exceptional soloist with renowned orchestras and famous conductors such as e.g. André Cluytens in Germany and Austria. He then acquired an international fame as a fantastic gifted improviser and started also organizing initiation courses for young musicians. He was professor of chamber music at the Royal Conservatory of Ghent, conducted several famous orchestras all over the world and founded several ensembles including the fine *François Glorieux Brass and Percussion Orchestra* which he created in 1979. It was anything but surprising that this exceptionally talented improviser developed into a gifted composer. Besides his piano music, vocal pieces, orchestral compositions and various solo pieces he excelled in numerous compositions for brass and percussion. Glorieux died at Antwerp on September 23, 2023.

Works for brass ensemble : *Anniversary Fanfare, Bridal Fanfare, ECC Hymne, ECC Tune, Fanfare for a Solemnity, Fanfare for Europe, Fanfare for Japan, Fanfare for the Orchestra, Madrugada no Arpoado, Mouvements* (piano and brass ensemble), *Royal Fanfare, Still hoping for peace, Summer Meeting 77, Theme for Reflection, The Pit and the Pendulum, The Waste Land, Tribute to Stan Kenton* and *Xavier Malysse Hymn.*

Works for wind band: *For a better world, Fury of Life, Images of the Past, London Proms Overture, Concerto for Euphonium and Band , Régis Glorieux march, November* (trombone and band) and *Summer Meeting.*

WILLEM KERSTERS (1929-1998)



Willem Kersters (Antwerp, February 9, 1929) graduated for solfeggio, harmony and piano at the Royal Antwerp Conservatory and for counterpoint, fugue and composition at the Royal Brussels Conservatory. He worked some time for the Belgian Radio and then became professor successively of harmony and composition at the Royal Flemish Conservatory of Antwerp and of musical theory at the conservatory of Maastricht (The Netherlands). He was awarded a lot of composition prizes. Kersters died at Antwerp on December 29, 1998

Works for wind band: *Incantations* (brass band), *Laudes* (brass ensemble), *Psalms* (alto, men's choir, organ and brass ensemble), *Sinfonietta* (wind band) and *Valerius Overture* (wind band).

VICTOR LEGLEY (1915-1994)



Victor Legley (Hazebrouck, June 18, 1915) studied at the Ypres conservatory of music. From 1936 onwards he played the viola in the Radio Symphony Orchestra and during the war he studied composition with Jean Absil. From 1947 to 1976 he held several offices for the Flemish Radio Institution. In the fifties he was appointed professor at the Royal Brussels Conservatory of Music and at the Chapelle Royale Reine Elisabeth where he taught harmony, counterpoint and musical analysis. In 1980 he was elected President of the SABAM (Belgian ASCAP). Victor Legley wrote over one hundred compositions, among which seven symphonies and numerous concertos. Victor Legley died at Ostend on November 28, 1994.[335]

Works for band: *Before Endeavours Fade, Divertimento* (woodwind ensemble), *Drie Bewegingen* [Three Movements] *(*brass ensemble), *Drieluik (*brass band), *Hommage à Absil* (saxophone quartet and wind band), *Kleine Introductie voor een Koningsfeest, Le Bal des Halles, Paradise Regained, Symphony nr.7 (*symphonic band) and *Volharden* [Persevere] (brass band).

JEAN LOUEL(1914-2005)



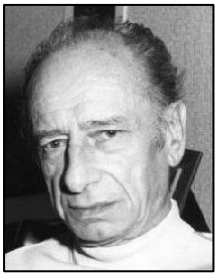
Jean Louel (Ostend, January 3, 1914) studied with Georges Loncke and Martin Lunssens at the Royal Conservatory of Ghent and with composer Jospeh Jongen and conductor Désiré Defauw at the Royal Brussels Conservatory. In 1941 he obtained a virtuosity prize for piano and the First Grand Prix de Rome. From 1956 to 1979 he was national music inspector.
Louel died at Nivelles on October 4, 2005.

Works for brass ensemble: *Fanfares* (1948) and *Fanfare Jeugd en Muziek* (1960).

Works for wind band: *Rhapsody* (1976), *Toccata and Fugue* (1973), *Treurmuziek* (1985), *Triomfmars* (1980) and *Symphony nr.4* (1991).

[335] Pieters, Francis, "Victor Legley, a composer who tried to climb up to the amateur musician" in *Festschrift in Honour of Damien Sagrillo's Sixty-Fifth Anniversary,* Alta Musica Band 37, VERLAG Dr. W. Hopf Berlin 2024, pp. 257-276.

JEF MAES (1905-1996)



Jef Maes (Antwerp, April 5, 1905) graduated as a viola player at the Antwerp Conservatory. He was director of the music academy of Boom from 1952 to 1975 and taught harmony and chamber music at the Royal Flemish Conservatory of his native town. He was a co-founder of the Antwerp Philharmonic Orchestra.
Maes died on June 30, 1996 in Antwerp.

Works for brass ensemble: *Evocatie voor 1 Mei*, (with soloists, mixed choir) 1972 and *Tweede Intrada* 1968.

Works for wind band: *Belcanto Ouverture*, *Feestouverture*, *Kempische Suite*, *Metamorfosen* (symphonic poem), *Muziek voor het Podium* (overture), *Pittoreske*, *Suite voor Harmonieorkest* and *Vijf Volksdansen* (suite).

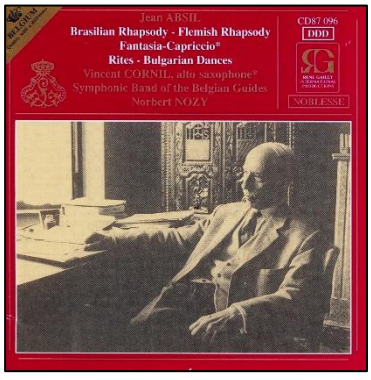
PIET SWERTS (1960)

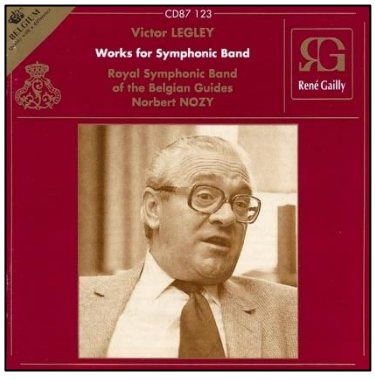


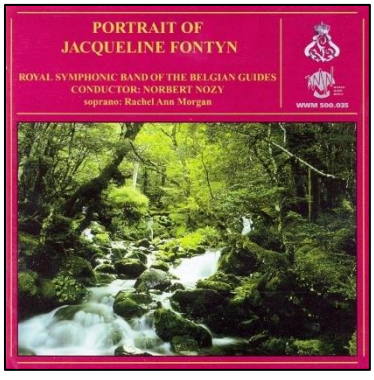
Piet Swerts (Tongeren, November 16, 1960) studied the piano with Robert Groslot and Alan Weiss, both prize-winners of the International Queen Elisabeth Contest. He graduated for solfeggio, harmony, counterpoint, fugue, composition, the piano and chamber music at the Lemmens Institute in Leuven. He was awarded several national and international composition prizes. In 1987 his concerto for piano *Rotations* (1986) was imposed as test piece for the International Queen Elisabeth Contest.

Work for brass ensemble: Karel Alexandersuite (1987).

Works for wind band: *Apocalyps II* (1996), *Centennial* (1994), *Fantasy Tales* (1998), *Epitaph A Tribute to Gustav Mahler (*1998), *Marteniza (*1993), *Rotations* (piano and wind band) 1995, *Shirim – Klezmer rhapsody* (1998) and *Titanic Saga* (1999).



# O. SABAM.

For many years the Belgian association of authors, composers and publishers SABAM was actually interested in band music. The association boasted a special band music section.
Since 1961 the SABAM Prizes were attributed in the field of music (chanson, light music, classical music), literature, radio and film.
Special awards for band music were attributed to Marcel De Boeck (1978), Karel De Schrijver (1969), Guy Duijck (1972), Jan Hadermann (1993), Arthur Heldenberg (1993), Julien Jourquin (1966), Jos Moerenhout (1972), Fernand Ruelle (1978), Jan Segers (1983), Willy Soenen (1997), Werner Van Cleemput (1988) and André Waignein (1983)



**247.** ***SABAM Prizes 1972. Guy Duijck left), Marcel Poot (center), Jos Moerenhout (right).***



**248.** ***SABAM Prize 1978. (f.l.t.r.) Jef Maes, Fernand Ruelle, Marcel Poot, René Defossez.***

Among the other rewarded composers several had also composed for band: Jean Absil (1962), René Bernier (1964 & 1983), Luc Brewaeys (1990), René Defossez (1978), Willem Kersters (1972), Victor Legley (1978), Jef Maes (1962), Daniël Sternefeld (1983) and Renier Van der Velden (1966).



**249.** ***SABAM Prizes 1983: (L to R) René Bernier, Daan Sternefeld, Victor Legley, André Waignein, Jean Segers.***



**250.** ***Fugue Trophy 1991 Norbert Nozy (l), Victor Legley (r).***

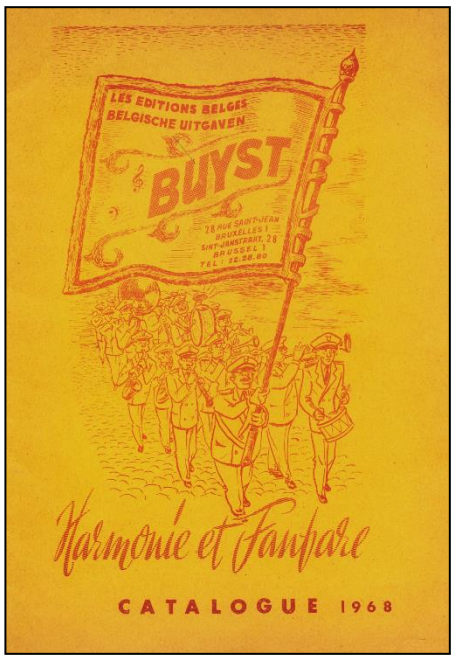
THE UCB/UBC *Union of Belgian composers* attributed yearly, since 1968, the *Fugue-Trophy* to someone who had contributed particularly to the defense of the Belgian (classical) music repertoire. The prize was awarded in 1973 to Yvon Ducène, conductor of the Guides Band (1961-1985), in 1991 to his successor Norbert Nozy (1985-2002) and in 1993 to Alain Crepin, conductor of the Belgian Air Force Band (1985-2008).

The Belgian Artistic Promotion of SABAM paid a tribute to the Belgian military music and handed the *Muse Trophy* to the three conductors Alain Crepin, Norbert Nozy and Peter Snellinckx in 1995 (cf. p. 203).

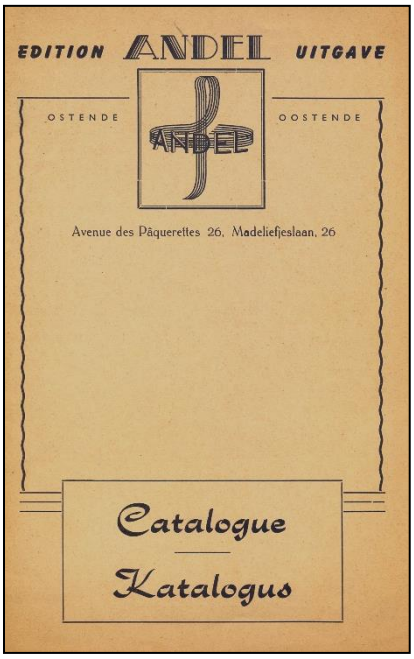
SABAM also occasionally organized a band contest. The National Band Contest 1986 for Belgian bands (wind, fanfare and brass band) was organized at Auderghem on June 22, 1986, on the occasion of the 100th anniversary of the copyright law in Belgium.

# P. THE BAND MUSIC PUBLISHERS.

During the laborious revival of band music after the end of World War II, bands initially continued to use the scores published during the interbellum. However, due to the changing musical tastes, the increasing quality of bands and conductors, the evolving music education and the growing financial means, a new adapted repertoire was necessary. So, a new era for band music publishers presented itself.
Some of the existing band music publishers, such as Brogneaux, Buyst, Harmonia and Scherzando and Strauwen[336], tried to keep their part and continued to sell their stock but hardly published new material.




**251.** ***Catalogue Buyst 1968.***




**252.** ***Catalogue Andel 1959.***

Some had a new start as was the case with Scherzando.

**SCHERZANDO**
After the war composer and arranger Estevan Dax continued to run the band music publishing firm Scherzando at 14, August Ortstraat in Brussels. In 1956 composer/conductor **Georges Follman** (cf. p. 313) bought the small publishing firm *Scherzando* and in some years turned it into one of Belgium's leading wind music editions. The firm had its seat at Lovelingstraat 20-22, Borgerhout (Antwerp). Follman also bought the band music editions *Carillon, Strauwen, Embre, Le Pavillon-Filsfils, Echo de la Bruyère* and *Musica.* He also took over the wind band publications of the Antwerp music publisher *Metropolis* founded by G. Prop at Van Ertbornstraat, 5 Antwerp. *Scherzando* became successively part of *Mitropa Music* (Switzerland) a subdivision of *de Haske* (The Netherlands) later absorbed by *Hal Leonard*.

Several new band music publishing firms were set up.

[336] Cf. Part I.

**ANDEL**

In 1950 Jos Hanniken (1912-1998), conductor of the Band of the Belgian Navy from 1949 to 1963, got his march *Défile der Blauwe Kragen* [March past of the blue collars] published thanks to the sponsoring of a maecenas André Mendel. Consequently in 1954, in collaboration with his wife Gaby Carion, Hanniken started at Ostend his own publishing firm which he called AND(ré) (Mend)EL as a token of gratitude. Besides Hanniken's compositions, the firm published mainly Belgian works, especially marches and concert pieces by other Belgian military conductors such as Jos Moerenhout, Guy Duijck and Roland Cardon. The firm also absorbed the publisher's lists of *L'Echo* (Blangenois), *Gervan* (Dax), *Hulseman* and *Faulx*. After Hanniken's decease, composer Roland Cardon became artistic director for some years.

**BERIATO MUSIC**

Trumpeter and conductor Juri Briat (Hombeek, 1969) and trombone player Ben Haemhouts (cf. p. 314) founded Beriato Music in 1996. Their company became a prominent independent music publisher dedicated to publishing high-quality works for concert band, fanfare band and brass band, not only from established composers, but also from talented young composers.[337]

**BERNAERTS MUSIC**

Frank Bernaerts (cf. p. 311) started publishing and distributing his compositions and arrangements in 1989, and founded *Bernaerts Music* bvba in Willebroek in 1992. Bernaerts Music started to distribute publications and compact discs through all major music dealers worldwide. New offices were constructed in 1996. All publications, from idea to finished product were created at those offices.

**GASPY**

The composer and conductor Gaston Julien De Hauwere (1899-1957) was director of the music school of Dendermonde from 1937 to 1957. He founded a wind band music publishing firm GASPY at the Vijf Januaristraat, 60 in Sint-Gillis-Dendermonde. He published principally his own compositions and arrangements. G.J. De Hauwere died on March 9, 1957 at Sint-Gillis-Dendermonde. In the eighties the firm was still active at Sint Gillis Dendermonde, Aalstersteenweg, 2a.

**GOLDEN RIVER MUSIC**

In 1994 French horn player Rik Vercruysse (1970) founded the publishing firm Golden River aiming to publish new educational scores, solo pieces, ensemble and wind band music by Belgian composers. The firm was successively located at Beveren-Leie, Mechelen and Dendermonde.

[337] In 2008 *Beriato Music* was absorbed by *de Haske Music Publications* which in the meantime had entered in a partnership with *Hal Leonard*.

**HAFABRA LOUIS MARTINUS**

In January 1993, Louis Martinus (December 2, 1964) founded the wind band music publishing firm HAFABRA in Voeren/Fourons. Martinus graduated with a First Prize for clarinet at the Liege Royal Conservatory of Music and was a clarinetist with the Military Band of the *Chasseurs Ardennais* [Ardennes Riflemen]. HAFABRA boasts a nice catalogue of both original wind band compositions and fine transcriptions and started a partnership with the British composer Derek Bourgeois, the Dutch composer Hardy Mertens and the Belgian arranger José Schyns. The firm also released an impressive series of compact discs. Hafabra Music aims to present itself with a good mixture of commercial music, original quality music and great symphonic transcriptions. In 2000 the firm had its first promotional compact disc recorded by Royal Symphonic Band of the Belgian Guides

**TRAXON MUSIC / BAND PRESS**

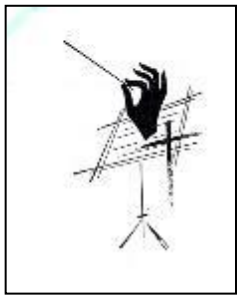
Conductor and percussionist Jean-Pierre Leveugle started a Music business called *Muziek-Center Willebroek* at Willebroek. Soon the name changed into *Traxon Music* and subsequently the firm moved to Brussels. Leveugle's son-in-law, conductor, trumpeter and arranger Luc Vertommen (Leest, 1968) was put in charge of the business and expanded its activities considerably. Traxon Music bought the complete fonds of Buyst and could re-issue some precious compositions by the famous Belgian march composer Pieter Leemans. Traxon also produced several interesting compact discs with wind band Music of famous Flemish composers such as Paul Gilson, August De Boeck and Marcel Poot.

# Q. THE BAND FEDERATIONS.

The turmoil caused by both world wars had really devastated the majority of the bands. This was one of the main reasons why wind band federations had been created, *Fedekam* in 1919[338] and *Het Muziekverbond* in 1941.[339] In the second half of the twentieth century other federations, linked to a political party, were founded.
The role of all those federations deeply influenced the evolution of wind band music.

## IN FLANDERS.

FEDEKAM.



After an interruption during W.W.II, *Fedekam*, **the catholic wind band federation** took a new start and organized a congress at Oostmalle on June 2, 1946 and another at Herentals on April 27, 1952. During the first 25 years of its existence, the catholic federation had been conducted by a triumvirate consisting of Max Dries, Herman Wächtler and Gerard Van Montfort. In 1949 the federation was officially recognized by the Ministry of Culture and in 1951 it turned into a non-profit association called "*Koninklijke Federatie van Katholieke Muziekmaatschappijen van de Provincie Antwerpen*" [Royal Catholic Wind Band Federation of the Province of Antwerp]. In the second half of the fifties, Wächtler and Van Montfort traversed the entire country and disseminated the ideas and conception that would result into a national catholic band federation. There were sections set up in Wallonia and in the German speaking "Eastern Cantons" of Belgium. In 1959 a section was founded in the Province of West-Flanders, in 1961 another one in the Province of East-Flanders and in 1962 still another one in the Province of Limburg as well. The federation was no longer limited to the province of Antwerp but had already changed into a national federation *Fedekam België* in 1961.

The "*Nationale Konfederatie van Katholieke Muziekverenigingen van België: Fedekam België*" [**National Confederation of Catholic Wind Bands of Belgium: Fedekam Belgium**] was officially created as a non-profit organization during a meeting in Brussels on May 24, 1961. The board consisted of Aloïs Sledsens (president), Gerard Van Montfort (vice president) and Herman Wächtler (treasurer). The constitution of the organization was set up by reverend Joris Leuridan who was also chief editor of the magazine *Fedekamnieuws*.
In the editorial of the April 1961 issue of the magazine the sense and necessity of a catholic inspired band federation was explained and even translated in French and in German.[340]
In October 1964, Cardinal Suenens, Archbishop of Belgium, accepted the patronage of the catholic band federation.
On 26 August 1967 a national congress was organized at Antwerp.
The first National Contest organized by *Fedekam Belgium* was held at Sint-Lievens-Houtem (East-Flanders) in October 1968 and intended for bands of the third division.
To celebrate its tenth anniversary Fedekam Belgium organized a (second) national congress in Antwerp on April 18, 1971. This congress was closed with a massed band concert by a fanfare band of 250 musicians (both from Fedekam and socialist bands!) conducted by composer Marcel De Boeck. On October 17, 1971 a National Championship for bands of the 1st Division was held at Lommel (Limburg).

[338] Cf. p. 157.
[339] Cf. p. 158.
[340] *Fedekamnieuws*, April 1961, pp. 3-4, 53-54 and 55-56.

The federation organized the very first "Play-In for Young Musicians" in Belgium at Izegem (West-Flanders) in February 1972. This intensive training session gathered some 130 young musicians, aged between 13 and 18, under the guidance of the Dutch composer and conductor Henk van Lijnschooten who had launched this kind of training in The Netherlands some years earlier. There was a second edition in March 1973, simultaneously in Herentals (Henk van Lijnschooten) and Westende (Bob Vos). Several other editions of those "Youth Play-Ins" were organized in the next years in different Flemish provinces, e.g. in Poperinge in November 1977.
On 25 September 1976 Fedekam organized its third national congress at Westmalle (Province of Antwerp).
In 1978 a separate non-profit study center called **Het Muziekcentrum**[341] was founded at Kortrijk by Joris Leuridan (1919-1999), editor of the *Fedekamnieuws* magazine.
The bimonthly magazine *Fedekamnieuws* was issued since 1955.
In 1984 *Het Muziekcentrum* was (re)transformed into the study center **Fedekamcentrum.** With its extended library of specialized books, magazines, recordings and scores this study-center was a real asset.
In 1980 a new structure was necessary, due to the thorough state reform that was voted in the Senate (July 25, 1980) and in the Chamber of Deputies (August) and officially recognized a larger autonomy of Flanders, Wallonia and the Brussels region.
On 6 December 1980 the confederation Fedekam was revitalized as *Fedekam Vlaanderen* [Fedekam Flanders] and Marc De Langhe, secretary of Fedekam West-Flanders was elected president.
*Fedekam Vlaanderen* was the national Flemish confederation coordinating 5 provincial federations: Antwerp (1986), Brabant, Limburg, East-Flanders and West-Flanders.
*Födekam Ostbelgien*, gathering wind bands in the German speaking area of Belgium came under the control of the German Speaking Community.
Very important was the congress at Leuven on October 20 with guest speakers Jules Aelbrechts (president of Centravoc), Francis Pieters (president of WASBE), Luc De Delanghe president of the High Council for Popular Development) and Gaston Geens (Prime Minister of Flanders).




**253.** ***Poster National Fedekam Contest 1990.***

[341]Kristelijke animatiedienst voor amateuristische muziekbeoefenaars, vereniging zonder winstoogmerk. (Belgian official Gazette 04.01.1979 nr. 44). Acknowledged by the Ministry of Culture.

THE PROVINCIAL FEDEKAM FEDERATIONS.

**Antwerp.**

*Fedekam Antwerp*, founded in 1919 and consequently the oldest of all Belgian band federations, celebrated its fiftieth anniversary with a great band show at the Beerschot soccer stadium on June 28, 1969. There was much more! A study day for conductors of amateur wind bands was organized at Tongerlo on January 18. There were three separate international band contests organized respectively at Westerlo (May 15 & 18), Minderhout (June 8 & 15) and Zoerle-Parwijs (June 28), there was a Belgian-Dutch Festival at Tongerlo (June 1) and the 2nd edition of the National Fedekam Tournament at Edegem (September 8 and October 5). The festivities were concluded with a gala concert in Antwerp on December 14, at which the National Orchestra of Belgium played the first half, whereas a massed fanfare band, conducted by Alfons Van Loo played the second half.

In the course of 1968 Fedekam Antwerp had an inquiry made by the Lodewijk De Raet Foundation in order to analyze the situation of wind band music in the Province of Antwerp. This resulted in a large printed report "*Verenigingen voor Blaasmuziek: Moeilijkheden en Mogelijkheden in de huidige samenleving"* [Bands: Difficulties and Possibilities in the actual society] written by R. Roels and A. Herrebout.

At the establishment of Fedekam Vlaanderen in 1980, Fedekam Antwerp refused to join until a reconciliation in 1986. In 1994 Fedekam Antwerp celebrated its 75th anniversary.

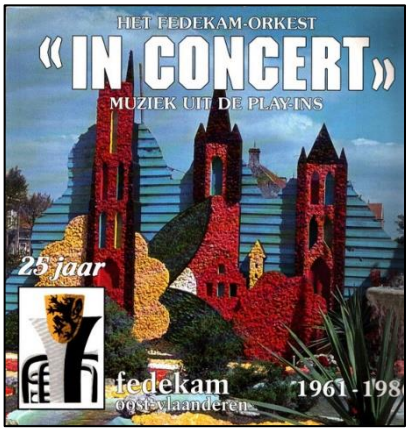
**Brabant**

*Fedekam Brabant* was created in 1961 on initiative of conductor and composer Rik Fabes (1905-1967). First president and founder was Reverend Marcel Goetscholckx, a priest teaching at the Aarschot college. He was succeeded by Dr. Ir. André De Moor two years later. At the latter's initiative, study concerts, youth soloist contests and conductor courses were organized. Fedekam Brabant became a test case for the Flemish Ministry of Culture. In 1971 the tenth anniversary was celebrated at Alsemberg on September 19 and at Aarschot on September 26. Successive presidents were Nestor Driscart and Guido Fabes.

The federation published it on magazine *Crescendo*.

**East-Flanders**

*Fedekam East-Flanders* was founded at Sint-Niklaas-Waas on May 3, 1958. Willy Vogels was elected president, but was soon replaced by Paul Avoux. In 1960 the latter was succeeded by Raymond Van Den Heuvel. Still in 1960 Monsignor Callewaert, Bishop of Ghent, accepted to be protector of the federation, whereas State Minister Théo Lefèvre accepted the honorary presidency. In 1965 Monsignor Van Peteghem accepted to be the new protector. In 1983 Pierre De Smet became president.




'Music Days' were organized under the leadership of Henk Van Lijnschooten (1980), Walter Boeykens (1981), Kees Vlak (1982), Jean Segers (1983), Wybren Valkema (1984), Guy Duijk (1985) and Piebe Bakker (1986). The music studied at those days was recorded on a long playing record issued in 1986 for the 25th anniversary of Fedekam Oost-Vlaanderen.

**Limburg.**
*Fedekam Limburg* (Fedekam section of the province of Limburg) was created at the foundation meeting on March 28, 1962 at Hasselt. Egidius Walthoff was elected president. The first general assembly followed on April 15, also at Hasselt. In 1963 Minister Alfred Bertrand accepted the honorary presidency.
Fedekam Limburg also organized play-ins, such as the monster play-in at Neerpelt with 238 young musicians conducted by Walter Boeykens during the 1979 Neerpelt Youth Music Festival. President since 1967 was Jan Rijken.

**West-Flanders.**
*Fedekam West-Flanders* was created in 1959 by Boudewijn Devadder who remained its president up to his decease in 1984. In 1964 the federation gathered 80 bands. In the course of years, the federation organized drum band contests, drum-majorette contests, soloist contests, evaluation and demonstration concerts, festivals, play-ins for youngsters, for adult musicians and for senior musicians and courses for drum-majors, for drum instructors, for conductors etc. On April 13, 1969 Fedekam West-Flanders organized a study day for board members ("Kaderdag voor Bestuursleden") at Torhout. There were expositions and discussions about the tasks of the president and the secretary and, of course, the link with the federation. A course for conductors was organized at Passendale on May 23 and June 6, 1971. To celebrate its 15th anniversary Fedekam West-Flanders organized in 1974 a Play-In for youngsters at Poperinge in February and a Play-In for adult musicians, conducted by composer André Waignein, in Kortrijk in July. Boudewijn Devadder was succeeded as president by his son-in-law Marc De Langhe († 2001). In 1984 the federation celebrated its 25th anniversary and at that time some 150 bands were affiliated to Fedekam-West-Vlaanderen. A band composition contest was organized and composers Vic Legley and Serge Lancen (France) as well as Yvon Ducène, conductor of the Guides Band, acted as judges. The winner was Werner Van Cleemput with his composition *Vilanelle*.

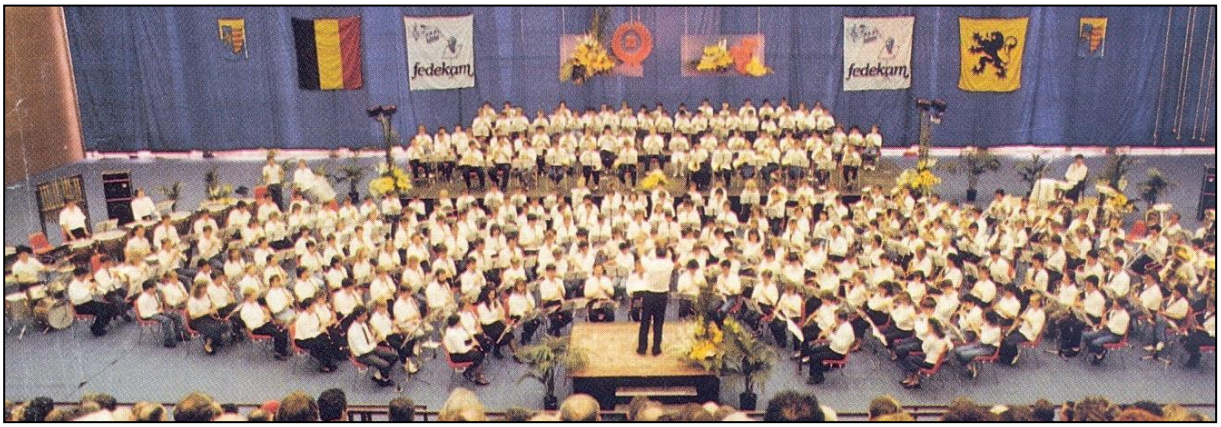


**254.** ***Jury of a Composition Contest Fedekam West-Flanders 1984.***
***Sitting (L to R) Marc Delanghe, Jan Van Duffel, Yvon Ducène, Victor Legley and Serge Lancen.***
***Standing (L to R) Francis Pieters, Boudewijn Devadder and Robert De Smet.***

In 1975 Fedekam West-Flanders issued a series of five 33 rpm long playing records with music played by the fanfare bands *De Ware Vrienden* (Zwevegem), *K.F. De Zwaan* (Lichtervelde), *K.F. De Leiezonen* (Desselgem), *K.F. Ridder Janszonen* (Dadizele), *K.F. Eendracht* (Oostkamp), *K.F. Sint Cecilia* (Ichtegem), *K.F. Sint Cecilia* (Steenbrugge), *K.F. Sint Joris* (Koekelare), *K.F. De Eendracht* (Ingooigem) and *Sint Cecilia* (Vichte) and the wind bands *Sint Cecilia* (Ledegem), *Kon. Stadsharmonie* (Roeselare), *K.H. Congregatie* (Izegem), *K.H. Kunst en Eendracht* (Lendelede), *K.H. Onder Ons* (Wervik), *K.H. Eigen Schoon* (Wevelgem), *K.H. Sint Cecilia* (Beselare), *K.H. Jongelingskring* (Torhout), *K.H. Sint Cecila* (Rumbeke), *K.H. DE Goede Vrienden (*Tielt), *K.H. De Kunstvrienden* (Sint-Eloois-Winkel), *K.H. Deugd en Vreugd* (Gits), *K. Scoutsharmonie - Sint Leo* (Brugge) and *K.H. Sint Cecilia* (Knokke-Heist).




The series fortunately also included music by the Belgian composers Emiel De Cloedt, Karel De Schrijver, Guy Duijck, Jos Moerenhout, Marcel Poot and André Waignein.




**255.** ***Youth Play-in organized by Fedekam at Genk in 1989. Walter Boeykens conducts 360. Young musicians.***

Among its members the federation also boasted several Walloon and East-Belgian bands.

HET MUZIEKVERBOND VAN BELGIË.



As already mentioned in the previous chapter, the first congress of the *Union des Sociétés Musicales* was to be held on November 25, 1945, shortly after the liberation, at Ixelles (Brussels). At the Namur congress of October 6, 1946 the articles of association were set up and approved; they were published in Le Moniteur Belge/ Het Belgisch Staatsblad [Belgian Official Gazette] of January 11, 1947 under act 48. National president Georges Fatzaun was succeeded in 1949 by Jef Poels who had been president of the Brabant section.
Between 1950 and 1955 the federation established contest rules and repertoire lists, collaborated with the organization of provincial contests, obtained official subsidies for amateur bands, created several honorary medals etc.
In March 1951 the trimonthly magazine *Caecilia* was launched.
Poels was succeeded as president by Jean Deryck who organized the first national band championships in Knokke and Hasselt. Next presidents were successively François Pellemans, and J. Papy.
Louis Gasia, conductor of the Navy Band, composed the march of Het Muziekvebond *Ex suo pro merito* (Buyst Editions).
In the 1960s all competences were gradually transferred to the regions and the (linguistic) communities.
In 1972, the Walloon and Flemish provincial branches met separately for the first time at the annual congress. The people of Brussels sided with one or the other.
In the early seventies new articles of association had to be drawn up specifically for Flemish and for Walloon bands, as there were more and more great divergences and in 1974 the federation went through a serious existential crisis and a scission between the Flemish and the Walloon sections seemed inevitable. The Namur and Luxemburg Band sections left the USM (Union des Sociétés Musicales) federation early in 1975, followed by the Hainault section in 1977. Two of these sections joined the APSAM in 1982.
However, with the new decree of 2001, the national federations lost their subsidies. In the end, Het Muziekverbond continued to exist, without subsidies, under the chairmanship of André Corhouts until it was absorbed by VLAMO in 2002.

DE LIMBURGSE MUZIEKFEDERATIE.

De *Limburgse Muziekfederatie* [The Limburg Music Federation] was founded in 1945 as a musical section of the *Cultureel Verbond* [Cultural Alliance] and Robert Mouling was elected president. One year later, the federation organized a Music Day in Hasselt and this was repeated as an annual Provincial Music Day on Whit Monday in 1947, 1948 and 1949. The federation started with 20 bands, but this number increased gradually: 58 at the end of 1945, 99 in 1952 and 141 in 1960. It organized the first classification concerts of the Province of Limburg in 1948/1949. Musical advisers were the ex-military band conductor Albert Lefèbvre (1886-1953) and composers Josée Vigneron (1914-2002) and Renier Janssen (cf. p. 314). In 1951 the federation decided to adhere to *Het Muziekverbond van België* [Music Federation of Belgium]. In 1953 the provincial government of Limburg entrusted the organization of the provincial band contests to the Limburg Music Federation. Next to the band contests, it consequently also organized a provincial marching contest (since 1957), a provincial drum band contest (since 1974) and a provincial twirling team contest (since 1983). In 1954 the federation started a series of courses for band conductors supervised by military conductor and composer Jos Moerenhout (cf. p. 232). At the end of the course, a brochure *De Harmonie- en Fanfare-directeur* [The Wind and Fanfare Band Conductor) was issued.
Most important was the organization of the *Festival van de Hedendaagse Blaasmuziek* [Festival of contemporary wind band music] (cf.p. 373).

From 1966 up to 1985 the Limburg Federation issued also its own magazine *Mededelingen* [Informations]. Composer Renier Janssen (cf. p. 315) wrote the official march of the federation *Limburg Mars*. In 1984 the first annual youth music camp was set up and gathered some 60 young musicians during three days. There were yearly editions at least up to 1993. Then the federation organized twice a year a youth play-in; especially the one between Christmas and New Year, gathering some 150 musicians was very successful.
A fine documentation center was set up by composer Mathieu Max who was editor of the magazine *Mededelingen*. It was settled at Schulen (Herk-de-Stad).

FEMUREP.
A collaboration between *Fedekam* and *Het Muziekverbond* was set up in the nineties with the aim to create a complete wind band repertoire list with a (national) uniform classification referring to the different divisions (classes) in the contest system. In 1995 some 7.000 compositions were listed in the FEMUREP repertoire list. Somewhat later the project was abandoned.

VLAAMSE FEDERATIE VAN SOCIALISTISCHE MUZIEKKORPSEN VFSM.
The history of the *Vlaamse Federatie van Socialistische Muziekkorpsen* [Flemish Federation of Socialist Bands] (and choirs) VFSMZ) started in Antwerp in 1947 when the Committee for the re-equipping of the Antwerp socialist bands was set up to help overcome the damage of the war. The most important socialist party bands from Antwerp were part of this committee which was soon transformed into the Antwerp District Band Federation. Soon there was a cooperation with the districts of Turnhout and Mechelen (established in 1946).
From 1948 onwards, the establishment of a provincial federation was necessary in order to obtain provincial subsidies. Contacts and meetings with other bands and federations in East and West-Flanders led to the establishment of the *Vlaamse Federatie van Socialistische Muziekkorpsen* [Flemish Federation of Socialist bands]. The main initiator was the Antwerp alderman Jan-Baptist Cornet, whereas other promotors were conductors/composers Marcel Mattheessens (1936). and Jos Van Rickstal (1901-1981).
Soon provincial sections were set as was the case in West Flanders with the *Provinciale Federatie van Socialistische Muziekverenigingen West-Vlaanderen* founded on December 2, 1951. This section was led successively by Léon Monbaillieu and Cliff Bourdon.
As the organization aimed at setting up an umbrella organization for all socialist bands in Flanders it started to set up branches in Brabant and Limburg, in addition to the already existing branches in Antwerp, East and West-Flanders.
The socialist band federation issued a trimonthly magazine *Diapason* from 1966 up to 2000 and organized contests for young musicians and play-ins for senior musicians (1988). Some provincial sections also issued small magazines.
In 1970 the VSFM boasted 78 wind bands, 26 fanfare bands and 11 drumbands.
In 1982 the SOCAK [Socialist Center for Amateur Arts Cultivation] issued a brochure *Podium'80* with short bibliographies of Belgian wind band composers compiled by Marcel Mattheessens.
The VFSMZ soon developed various activities. The affiliated bands participated in many band contests organized both on national and provincial level, but also in soloist competitions, May 1st (International Workers' day) celebrations, political demonstrations and so on.
In the 1980s the federation set up a library with scores, books and periodicals.
When band life declined the Socialist Band Federation of West-Flanders organized in 1970 its own band contests (without prizes). In 1975, the national board decided to follow this example in each province. A Youth section was created in 1977.
This federation was also absorbed by VLAMO in 2002.

**Advances!**
On October 2 and 3, 1971 the three wind band federations *Fedekam, Het Muziekverbond* and the *Vlaamse Federatie van Socialistische Muziekkorpsen* met at a common congress in Tielt (West-Flanders).They represented some 2.000 wind bands. The aim was to comment the ongoing political discussions concerning a new culture pact. The three federations also expressed some common goals:
*1. the authorities at all levels have to pay carefully attention to the amateur music practice.*
*2. practical means should be put at the disposal in order to allow all practitioners of amateur wind band music to practice their art, indispensable to the whole population.*
*3. the new culture pact should provide the possibilities to stimulate and promote the amateur wind band music.*[342]

UBEM.
In 1972 the Ministry of Flemish Culture put pressure on the three Belgian band federations (*Fedekam*, *Het Muziekverbond* and *Socialistische Muziekfederatie*) to proceed to the foundation of a coordinating institution called U.B.E.M, *Unie van Belgische Muziekfederaties* [Union of Belgian Band Federations]. This was a compelling demand of the Ministry in relation with the organization of conductor seminars. The creation did not go smoothly, as *Het Muziekverbond*, member of the CISPM (International Band Confederation) always acted as if it was the only legal and valuable band federation, though *Fedekam*, not a member of CISPM, was at least as important.[343] The collaboration between *Fedekam* and the *Socialistische Muziekfederatie* was easier, despite the apparently strong diverging political convictions. (Remember the joint concert in Antwerp in 1971, as well as the collaboration during the activities and festivities at Tielt celebrating the 25th anniversary of the Belgian-Dutch Collaboration also in 1971). The UBEM was governed by the presidents of the three federations (or their substitute), an administrative secretary (Denis Heylen of *Fedekam*) and an artistic secretary (Jos Moerenhout for *Het Muziekverbond*). The institution organized a conductor seminar spread over several years and located at some music schools spread over the country. No less than 181 conductors applied (103 from Fedekam bands, 56 from Muziekverbond bands and 22 from Socialist bands). Among the permanent teachers were Jos Moerenhout and Jos Van Rickstal. At a meeting on 16 December 1972, Ir. André De Moor (President of *Fedekam*) was unanimously elected as president of the UBEM policy commission. Both other federation presidents, Marcel Colla (*Muziekverbond*) and Christiaensens (*Socialistische Muziekfederatie*) were appointed vice-president. Problems arose soon in 1973, as the Ministry of Culture did not pay the promised subsidies and the respective contributions of the federations did not suffice to pay the costs of one year of conductors' course.

FEDERATIE VAN LIBERALE MUZIEKVERENIGINGEN FELIM.
On March 24, 1972 a number of board members of liberal music associations founded the non-profit organization *Vlaamse Federatie der Liberale Muziekmaatschappijen* [Flemish Federation of Liberal Music Societies]. In doing so, they followed the examples of the Catholic and Socialist band federations. which had their own umbrella organizations for some time.
As there was no complete list of bands affiliated to the liberal party it was not easy to contact all those bands. In the first issue of the federation's periodical *Flash* a call was made to get information and data about existing liberal bands.

[342] Motion published in *Fedekamnieuws* 1971, p. 279.
[343] The C.I.S.P.M. only accepted one federation per country! (according to the ' a first come first served' principle).

Even liberal politicians, such as the Minister (State Secretary) Herman De Croo[344], were involved in the research.
Early December 1972 already 34 bands were member of Felim. At the first general meeting of April 28, 1973, secretary Gilbert Van Hoyweghen was able to announce that 53 of the 67 liberal bands known to Felim were affiliated. By January 1974 there were 75 of them: 33 from East Flanders, 22 from Antwerp, 13 from West-Flanders, 4 from Limburg and 3 from Brabant.
According to a provision in the articles of association, the geographical predominance of Antwerp and East and West Flanders also provided these provinces with additional representatives on the board of directors.
During the first two weekends of September 1973, Felim organized the first edition of the *Fanfarama Music Festival* in collaboration with the 110-year-old *Liberal Fanfare Sint-Cecilia Rupelmonde* of Felim secretary Van Hoyweghen.
The first seminar (study day) was organized at Lokeren on March 23, 1974.
For almost 30 years Felim supported liberal fanfare bands, wind bands, brass bands and majorette teams and organized concerts, play-ins, parades, festivals, soloist contests, seminars and exhibitions. In 2002 FELIM was also absorbed by VLAMO.







**Financial subsidies**.
When the liberal band federation *Felim* was started in 1972; Karel Poma, general manager of the Liberaal Vlaams Verbond (LVV) and liberal member of parliament asked a parliamental question to Frans Van Mechelen, Minister of Culture, about the subsidies allotted to band federations in the frame of community development.
From the 1.124.595 Belgian Francs Fedekam received 65%, the Socialist Federation 15% and Het Muziekverbond 15%. The Liberal bands got no subsidies as there was no Liberal umbrella association (band federation).
The political influence was always of capital importance for the award of subsidies.

VLAAMSE BRASSBAND FEDERATIE.
Next to *Het Muziekverbond* there was another band federation that was not involved in any political party but that was created to help to develop a new type of band in Belgium.
In 1977 the *Vlaamse Brassband Federatie* [Flemish Brass Band Federation] was created at the initiative of Roger De Pauw who gathered some 12 bands and published its own magazine *Brass Band Magazine*. Composer Marcel Poot accepted the position of honorary president. On November 18, 1978 this federation organized the first Flemish Brassband Championships at Anderlecht (cf. p. 245). This federation was also absorbed by VLAMO in 2002.

[344] The Minister of State Herman De Croo (1937) hold several ministerial posts in Belgium between 1974 and 1988.

VLAMO.

In 2000, the Flemish government issued a new decree urging amateur arts organizations to work more closely together: according to the decree, only one organization per art discipline would be recognized and subsidized. This decree of December 22, 2000 by Minister (State Secretary) of Culture Bert Anciaux made an end to the compartmentalization of the amateur music sector.
The five music federations *Fedekam Vlaanderen* [Federation of Catholic Bands] the *Koninklijk Muziekverbond van België* [Royal Music Federation of Belgium (KMVB)], the *Federatie van Liberale Muziekverenigingen* [Flemish Federation of Liberal Bands (Felim)] and the *Vlaamse Federatie van Socialistische Muziekkorpsen* [Flemish Federation of Socialist Band (VFSM)] decided to merge. The new organization was founded on December 15, 2001 and was named Vlaamse Amateur Muziek Organisatie [Flemish Amateur Music Organization] VLAMO.
The separate band federations were dissolved.
Only Fedekam West-Vlaanderen stubbornly continued to exist.

KONINKLIJKE FEDEKAM WEST.

*Koninklijke Fedekam West* was founded in 1959 as Fedekam West-Vlaanderen (cf. supra). The main activity of the federation is the organization of the Bruges Tattoo.

**Governmental decrees and subsidies in Flanders.**
The whole system of wind band federations and the related granting and distribution of official subsidies was subdued to governmental regulations formulated in successive governmental decrees.
The first important governmental decree concerning amateur art practice in Flanders dated from February 20, 1980 and according to the Royal Decree of October 12, 1981 it was applied from January 1, 1982 onwards. It dealt with the subsidization of organizations that were promoting the practice of amateur arts on the national or the regional (provincial) scene.
The practice of amateur arts was understood as a form of social cultural activity which engendered a human development and included wind band federations. In order to be recognized as an association of amateur arts practice, and consequently have the possibility to get state subsidies, an association (i.e. band federation) had to fulfill the following conditions:
- *To be structured as a non-profit association.*
- *To have the practice and promotion of music as sole aim.*
- *To be active in the Dutch linguistic area.*
- *To take out insurance to cover the association's civic liability.*
- *To have a minimum of cultural activities (contests, exhibitions, courses, publications etc.)*

The subsidies were also related to the number of membership.
On January 1, 1992 the new decree concerning amateur art practice of July 24, 1991 was applied. It was characterized by a scaling-up. The Flemish community recognized only 'national' organizations and associations, e.g. band federations gathering at least 40 active bands in 4 different provinces.

## IN WALLONIA.

Also in Wallonia (the French speaking part of Belgium) several wind band federations were set up.
The *Conféderation Musicale de Belgique* (CMB) was the French-speaking counterpart of *Het Muziekverbond van België* (cf. pp. 158 & 337).
But after World War II this confederation split up in regional (provincial) federations.

FEDERATION MUSICALE ROYALE DE NAMUR.

The *Fédération Musicale Royale de Namur* [The Royal Music Federation of the Province of Namur] was created in **1946** and was part of the CMB until 1972 when it constituted, together with the neighboring province of Luxemburg the *Fédération Musicale de Namur-Luxembourg* [Music Federation of Namur-Luxemburg]. In 1996 the federation got the title 'royal' and in 1999 it became autonomous focusing its actions mainly on the province of Namur and it was called *Fédération Musicale Royale de la Province de Namur* [Royal Music Federation of the Province of Namur] (FMN). This federation layd at the basis of the creation of the USM, *Union des Sociétés musicales de la Communauté française de Belgique* [Union of the musical societies of the French Community of Belgium] in 1991.

FEDERATION MUSICALE DU LUXEMBOURG BELGE.

The *Fédération Musicale du Luxembourg* [Music Federation of the Province of (Belgian) Luxembourg] was created in February **1946,** under the name of *Fédération Musicale des provinces de Namur-Luxembourg* [Musical Federation of the Provinces of Namur-Luxembourg] (FMNL). It brought together the amateur musical and choral societies of the two provinces. From 1946 to 1974 it remained a section of the *Confédération Musicale de Belgique* [Belgian Musical Confederation] (CMB). It became autonomous in 1975. Its first president was the composer Camille Schmit (1908-1976). His successors were Maurice Leroy and Marc Dasnois.

FEDERATION MUSICALE DU HAINAUT.

The *Fédération Musicale du Hainaut* [Music Federation of the Province of Hainault] was founded in **1949** and started originally as a music federation of the Mons Borinage area. The first president was Max Urbain. In November 1972 the federation was extended with administrators representing other regions of the province such as Charleroi, Mons and Mouscron and managing directors were successively Duhayon and Georges Leriche.
In 1974 a new board was constituted led by Robert Eustace and the first composition contest was organized. The Prize of the Province was attributed to the composer André Waignein (cf. p. 319) and the Prize of the federation to Claude Siquet.
In 1975 the federation was acknowledged by the Ministry of Culture and got its own subsidies.
In 1977 the federation left the *Confédération Musicale de Belgique*, started its own autonomous activities (providing insurances, medals etc.) and became mediator between the bands and the Ministry of Culture.

This go-between function was extended to other Walloon music federations on November 26, 1977. In 1995 the federation became a non-profit association and underwent a second restructuration.
The Inspection Service of the Ministry of Culture of the French Community of Belgium breathed new life into the Federation by suggesting to focus its objectives on administration, documentation, promotion, information, animation and training. A new team, conducted by Gilbert Debaisieux, was elected at the general assembly on June 19, 1995.
The magazine *Note à Note* was created, contacts were established with the music schools and conservatories, festivals and provincial initiatives. 210 musical societies were affiliated.
In 2000 the periodical *Note à Note* was replaced by the magazine *Musicum*.

FEDERATION MUSICALE DE LA PROVINCE DE LIEGE.

The *Fédération Musicale de la Province de Liège* [Music Federation of the Province of Liege] was created in September 1986.

**A.P.S.A.M.**

The *Association pour la Promotion des Sociétés d'Art Musical* [Association for the Promotion of Music Societies] was founded on January 23, **1973** gathering 12 wind bands and 10 choirs.
The APSAM was created in the turmoil of the serious existential crisis that the Belgian Musical Confederation (CMB) went through in the early 70s, at the time of the communitization of Belgium. It is in the district of Verviers, in the municipal entities of Baelen, Plombières and Welkenraedt, where the profusion of musical, instrumental and vocal societies has always been remarkable, that the APSAM had taken off.
At the beginning of January 1973, twelve wind and fanfare bands, immediately assisted by ten choirs, joined forces to form an association whose main objectives were to save and rehabilitate musical organizations in difficulty, to seek the rights of federated societies relating to the allocation of official subsidies from the Ministry and the Province, and thus allow our musical ensembles to flourish.
Initially, the association was called "Groupement des neuf Communes", for lack of any other name, but on 21 May of the same year, it found its definitive name, *Association pour la Promotion des Sociétés d'Art Musical* with the acronym APSAM.
In 1975 Paul Sana (1931-2000) composed the official APSAM march *Union des Cœurs*. A festival at Membach in 1976 gathered 54 bands and choirs.
By 2003 the federation boasted 67 bands and choirs of the Province of Liege and some adjacent towns and villages. APSAM secretary Joseph Beckers issued a *Bulletin d'Information du Mouvement Musical de la Wallonie*, from 1987 onwards.

**AMI**

APSAM was the basis for the creation, in June **1981**, of the first musical confederation of the French Community of Belgium the *Association Musicale Interfédérale* [Interfederal Music Association] AMI. It had its headquarters at Namur. The confederation brought together the *Fédération Musicale du Hainaut*, the *Fédération Musicale de Namur et Luxembourg* as well as the APSAM of the Province of Liège. Established officially on May 22, 1982, it gathered more than 85% of the instrumentalists and choristers of Wallonia. **Simon Poulain**, Honorary Director of the Band of Guides, presided over it with great competence and firmness and was assisted by the APSAM secretary Joseph Beckers.

**USMF.**

Thanks to the efforts of the AMI, effectively assisted by representatives of the Ministry of Culture, a new confederation was founded on June 25, **1991:** the *Union des Sociétés Musicales de la Communauté Française de Belgique* [Union of Music Societies of the French Speaking Community of Belgium] (USM). Since then, it has included all the music federations in the French-speaking part of the country..

Joseph Beckers was president and Simon Poulain honorary president. The main goal was the promotion of amateur wind band music in Wallonia and Brussels. The confederation boasted six sections: the APSAM, the FMBF *Fédération Musicale du Brabant Wallon* [Music Federation of French speaking Brabant], FMH *Fédération Musicale du Hainaut* [Hainault Music Federation], FML *Fédération Musicale de la Province de Liège* [Liege Music Federation], FMLB *Fédération de la Province du Luxembourg Belge* [Music Federation of Belgian Luxemburg[345]] and FMN Fédération Musicale de la Province de Namur [Namur Musical Federation].

This association also organized several festivals. (cf. p. 293)

Géry Dumoulin, musicologist employed by the MIM (Musical Instruments Museum Brussels), was engaged as musical counselor and published a kind of Vademecum of Walloon wind bands "*Radioscopie des Sociétés Musicales non professionnelles en Communauté Française de Belgique*" in 1995.

Joseph Beckers died in 1999 and was succeeded by Gilbert Debaisieux; the latter was succeeded by Jean-Claude Cartiaux in 2001. Late in 2000 the USM launched its magazine *Musicum.*

FEDERATION MUSICALE DU BRABANT WALLON (FMBW)

The Fédération Musicale du Brabant Wallon [Music Federation of Walloon Brabant] was created on April 13, **1992** as a result of the linguistic split of the Brabant Music Federation imposed by the Ministry of the French speaking Community. It grouped 34 bands and choirs with some 1700 members.

## BRUSSELS.

KONINKLIJKE MUZIEKFEDERATIE VAN HET BRUSSELS HOOFDSTEDELIJK GEWEST
LA FÉDÉRATION ROYALE MUSICALE DE LA RÉGION BRUXELLES-CAPITALE.

This bi-lingual federation was originally part of *Het Muziekverbond van België* as the Brabant Section including Brussels, created in 1946.

In 1970, after the third revision of the Constitution Belgium was divided in two communities and the Province of Brabant, as well as the Royal Musical Federation of Brabant, were split in a Dutch speaking and a French speaking part. Due to a new decree in 1993 the Région Bruxelles-Capitale/Brussels Hoofdstedelijk Gewest [Brussels-Capital Region] was created and acknowledged as an autonomous region. Consequently, on May 20, 1997 the *Koninklijke Muziekfederatie van het Brussels Hoofdstedelijk Gewest*/ *La Fédération Royale Musicale de la Région Bruxelles-Capitale* was set up as the only bi-lingual section of *Het Muziekverbond van België* which had provincial sections in Antwerp, Flemish Brabant, East-Flanders, Limburg and West-Flanders. The Brussels federation published its own periodical *Bruxelles Vit / Brussel leeft.*

[345] Luxembourg is also a southern province in Belgium, bordering the Grand Duchy of Luxemburg.

## EAST CANTONS: EUPEN-MALMEDY.

FÖDEKAM OSTBELGIEN.

Eupen-Malmedy is a small, predominantly German-speaking region in East Belgium. It consists of three administrative cantons around the towns of Eupen, Malmedy and Sankt Vith. Elsewhere in Belgium, the region is commonly referred to as the East Cantons (French: Cantons de l'Est / Dutch: Oostkantons).

The Flemish Catholic band federation Fedekam integrated several bands from this German speaking area since 1961. From the January 1961 issue onwards the magazine *Fedekamnieuws* included a page "Födekam-Nachrichten" [Fedekam News] in German.

In October 1961 the foundation of a section Eupen-Sankt Vith was announced.[346]

Hubert Comouth of Eupen was president and Leonhard Fraipont was secretary.

Yet there was no great enthusiasm as from 1961 to 1965 there was no reaction nor input from bands of that area, despite several calls and summons from the national board in the magazine *Fedekamnieuws* and the page(s) in German disappeared. At the national general meeting in Brussels on March 19, 1966 six representatives of the East-cantons representatives were present and the activities of *Födekam Ostbelgiën* and the relations with *Fedekam* (Belgium) started up again. Willy Schyns became the new president and the Bishop of Liège accepted the patronage. The Fedekam section of the East-Cantons was also acknowledged by the Ministry of Culture.

There was a successful general meeting at Büllingen on July 9, 1966.

*Födekam Ostbelgium* became an autonomous federation that remained in good terms with *Fedekam* Belgium.

As, contrary to *Fedekam Vlaanderen*, it was not concerned by the decree of December 22, 2000 it continues its activities in the 21st century.




**256.** ***International Youth Play-in organized by Födekam April 28-30, 1978. Walter Boeykens conducted 189 young musicians.***

[346] *Fedekamnieuws*, October 1961, p. 55.

# R. BAND MUSIC MAGAZINES.

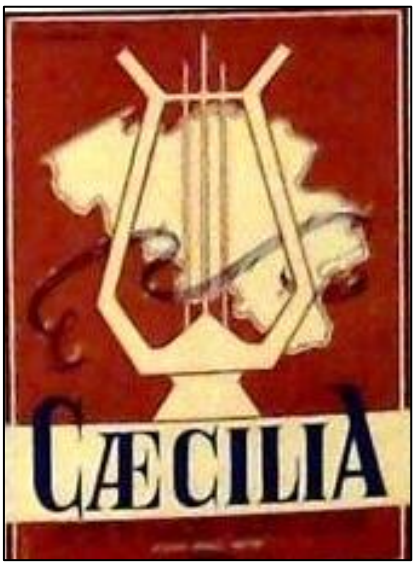
Several band federations issued a magazine which enabled to contact and inform the bands. It could promote the relations between the affiliated bands. Moreover, it was a means to publish didactical and educational articles. Composers, conductors, music publishers, band secretaries and board members contributed to inform and develop the amateur band world.
The first federation that published a magazine was *Het Muziekverbond*.
In March **1951** *Het Muziekverbond* launched its trimonthly magazine ***Caecilia***, published until 2002.


CÆCILIA

AAN ONZE LEZERS EN LEZERESSEN

VERMINDERING OP HET VERVOER PER SPOORWEG TEN VOORDELE VAN DE IN GROEP REIZENDE MAATSCHAPPIJEN

VERZEKERINGEN




In October **1955** the Catholic Band Federation *Fedekam* launched its bimonthly magazine ***Fedekamnieuws***. It was published until 1997.


1ste Jaargang — Special Nummer — October 1955

FEDEKAM - nieuws

Driemaandelijks orgaan van de Kon. Federatie der Katholieke Muziekmaatschappijen van de Provincie Antwerpen (V.Z.W.D.)

AAN ONZE LEZERS

Eindelijk is onze sedert lang gekoesterde wens terug vervuld. Ons eigen orgaan is herboren dat ón publiek én aangesloten leden op de hoogte zal houden van de voorvallen, bijzonderheden en werking van de Federatie en zijn aangesloten kringen. Dank zij de eendrachtige samenwerking van het bestuur herneemt het blad zijn onderbroken opdracht en staat parsaat naast zovele, andere grote en kleine confraters om de belangen van de muziekmaatschappijen te behartigen.

Overal en tegenover elkeen zal ons blad vrij en vraak zijn mening uiten zonder omwegen en zonder benaad maar de ogen te kijken, alleen voor deel hebbend, de katholieke zaak te dienen en nuttig te zijn voor onze muziekmaatschappijen.

Bij het herverschijnen van ons orgaan rijst onvermijdelijk de vraag : « Wat zal het dituaal worden? ». Beloften afleggen en voorreggingen doen is steeds gevaarlijk. Immers zal het antwoord grotendeels afhangen van de aangesloten leden zelf.

Werken zij allen flink met het bestuur mede, dan wordt het steilig na enige tijd een flink en degelijk maandblad dat de band nal zijn welke de zustermaatschappijen vaster moet aaneensmeeren.

De redactieraad rekent dan ook op de medewerking en steun van eenieder. Als blijk van erkentelijkheid tegenover de pioniers van het eerste uur en om aan te tonen dat hun bezieling nog steeds levendig naverkt willen wij bij de aanvang van dit blad het gedicht herdrukken, verschenen in het eerste nummer van ons maandblad en gemaakt door wijlen de Heer Jan Kempenaers, in leven Medestichter en Erevoorzitter van de Federatie.

'N GOEDEN DAG

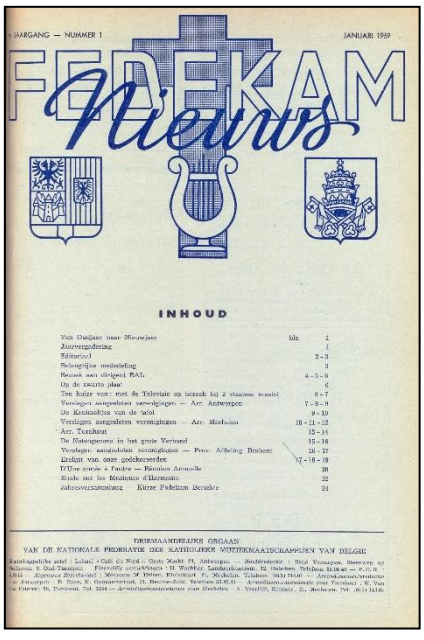
Een droom ree mij door 't ijdele hoofd
Die thans toch waarheid is geworden,
schoon velen, wat men ook gelooft,
Voor mijn grootste wensen knorden.
Maar toen hield vooral en lang aan 't werk,
Men toonde zich manhaftig sterk.
En daar ik 't levendelijk nu zag,
vanaf U « Het Maandblad » goeden dag.

Wat eigenlijk ik wel kon. doen ?
Als steunling te het een der plichten.
Kloodbaarlijk en in goed fatuen
te zeggen wat ik uit verrichten :
Voorverst de datum, plaats en uur.
De uitleg van de ganse duur.
Van een herhaling of een feest
Dit is mijn werk wel allereerst.

Verpaderingen, elk lokaal
zal mij in 't vervolg 't genoegen schenken,
waarvoor ik heb dan altevaal,
Zal roepen met de beste wenschen,
Want slechts na ingelicht te zijn,
Kond werkelijkheid in plaats van schijn
Dat is wat U « Het Maandblad » vraagt
Dat seder daarvoor zorge draagt.

Indien 't zo iederen verstaat
En elk zijn plichten wel wil knipten
Beloofd het Maandblad vroeg of laat
voor zijn roep zijn gen te slichten.
Boschjone dan, de Redtre Zon,
Het werk dat ik zo kloek begon,
En draag mijn groet ter kegenleg,
Aanwaard des maandblads goeden dag.

J. Kempenaers.

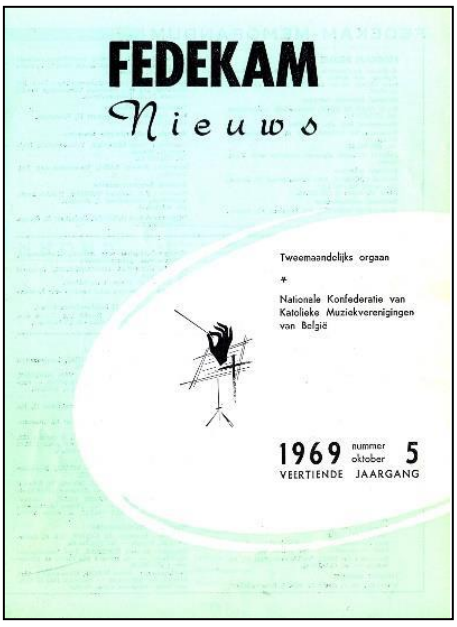

JAARGANG — NUMMER 1 — JANUARI 1969

FEDEKAM Nieuws

INHOUD


Van Oudsher naar Nieuwjaar — blz. 1
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DRIEMAANDELIJKS ORGAAN VAN DE NATIONALE FEDERATIE DER KATHOLIEKE MUZIEKMAATSCHAPPIJEN VAN BELGIE


FEDEKAM

Nieuws

Tweemaandelijks orgaan

+

Nationale Konfederatie van Katholieke Muziekverenigingen van België

1969 nummer 5 oktober

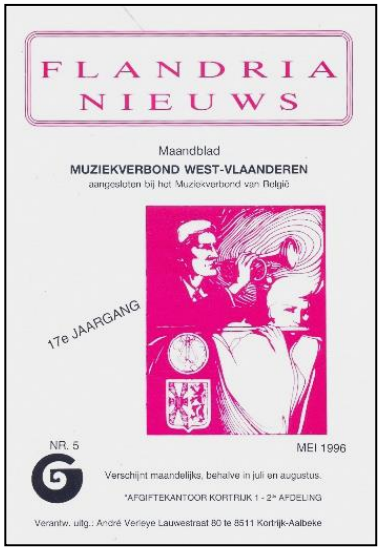
VEERTIENDE JAARGANG

In **1965** the *Vlaamse Federatie van Socialistische Muziekkorpsen* launched its trimonthly magazine ***Diapason*** which was published by the Antwerp section until 2000.
The section of West-Flanders issued a magazine called ***West-Muziek-Info***

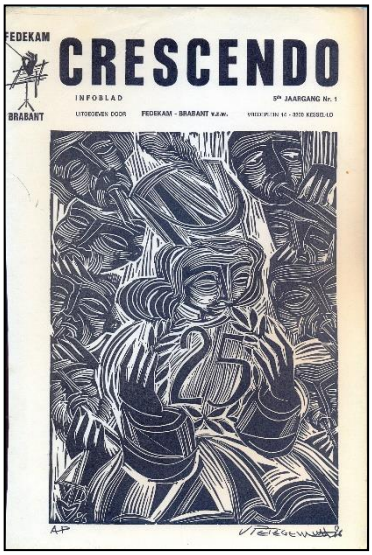
From **1966** up to 1985 the *Limburgse Muziekfederatie* issued also its own magazine ***Mededelingen*** [Informations]. Chief editor was the composer Matthieu Max (1921-1998).

In **1972** Felim, the *Vlaamse Federatie der Liberale Muziekmaatschappijen* issued its magazine ***Flash***

In **1980** Het *Muziekverbond West-Vlaanderen* launched its fine magazine ***Flandria Nieuws***.
It was compiled with care and erudition until 1998 by its inspirer and chief-editor André Verleye.




From **1981** to 1986 *Fedekam Brabant* issued its magazine ***Crescendo*.** Chief-editor was Guido Fabes.





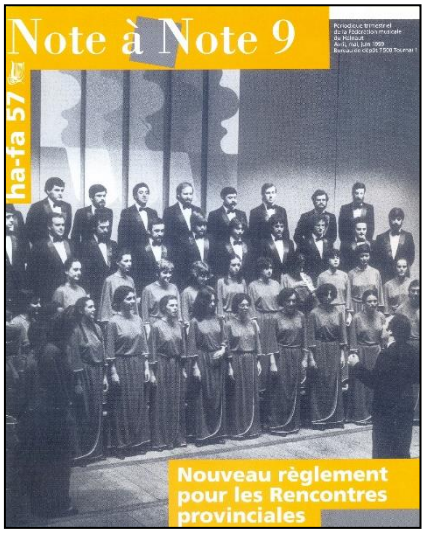


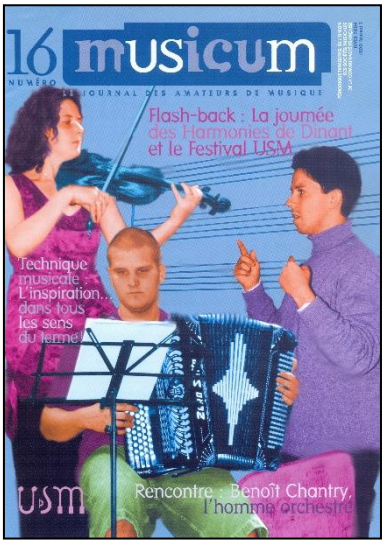
The *Fédération Musicale du Hainaut Occidental* issued from January 1981 to 1996 a quarterly magazine called ***HA-FA***.

The *Association pour la Promotion des Sociétés d'Art Musical* (APSAM) published from **1987** onwards the magazine ***Apsam -Info***. Chief-Editor was Joseph Beckers.




In June **1995 the** *Fédération Musicale du Hainaut* issued its magazine ***Note à Note***, which was replaced in 2000 by the magazine ***Musicum*** a quarterly periodical issued by the *Union des Sociétés musicales de la Communauté française* (USM).



## S. BANDS ON RADIO AND TELEVISION.

After the liberation in September 1944, the Belgian broadcasting company had a difficult start, despite it received recordings from the USA and Great Britain. Because of the trials and investigations about the possible relations of conductors, musicians and composers with the occupying German authorities during the war, the choice of music and conductors was delicate. For instance, the broadcasting of Viennese composers was only authorized late in 1945.[347] All local, regional and independent radio stations were integrated in the 'double' National Broadcasting Institution *N.I.R. Nationaal Instituut voor de Radio-Omroep* (Dutch speaking) and *I.N.R. Institut National de Radiodiffusion* (French speaking).[348] In 1946 four pre-war broadcasting stations became the Regional stations of the N.I.R. and were located at Antwerp, Ghent, Hasselt and Kortrijk. In 1960 the national broadcasting company NIR/INR was split up in the **BRT** Belgische Radio en Televisie [Belgian Radio and Television] for Flanders and **RTB** Radio Télévision Belge for Wallonia. Those names changed into respectively **BRTN** (N referring to 'nederlandstalig' [Dutch speaking] and **RTBF** (F referring to 'francophone' [French speaking] on December 28, 1979. The offical Dutch speaking BRTN changed its name again in **VRT** Vlaamse Radio en Televisie Omtoep [Flemish Radio and Television] in 1998.

# RADIO

**Military bands on the air.**

The INR/NIR broadcast concerts by the bands of the Guides and the Grenadiers resumed immediately after the liberation (cf. p. 175). The broadcast concert by the Guides, conducted by Wangermée, on May 8, 1946 commemorated the 2nd anniversary of the Liberation and included the **world premiere performance** of the celebrated *March of the Belgian Parachutists* by Pieter Leemans (cf. p. 315).

When Simon Poulain became conductor of the Guides Band in 1948 this band gradually more often played recording sessions in the NIR/INR radio studio at the Flagey square. In 1953 the N.I.R. launched a new 30 minutes lasting program **Autour du Pavillon à Musique** [Around the Bandstand] which sometimes consisted of music recorded by the Guides Band



AUTOUR DU PAVILLON
A MUSIQUE

**La Musique des Guides**, sous la direction du **Commandant Simon Poulain.**

1. Concertino pour hautbois et cordes, *Cimarosa.*
   Orchestr. pour tous les instruments à anches : S. Poulain.
   Introduction.
   Allegro.
   Sicilienne.
   Allegro giusto.
   (Hautbois solo : **Philibert Dejardin**)
2. Les Maîtres-Chanteurs de Nuremberg, *R. Wagner*, arr. P. Dupont.
   Prélude du 3e acte.
   Danse des apprentis.
   Marche des Corporations.



AUTOUR DU PAVILLON
A MUSIQUE

*

**La Musique des Guides**, sous la direction du **Commandant Simon Poulain.**

1. « Le Carnaval romain ». Ouverture, *Berlioz*
   (Cor anglais : **Hervé Moens**).
2. Fanfares :
   a) Les airs de trompettes, timbales et hautbois, *J.-B. Lully*
   Prélude du carrousel de la grande écurie
   Menuet
   Gigue.
   Gavotte
   Carrousel de la grande écurie.
   b) La Péri, *Paul Dukas.*
3. L'Oiseau de Feu, *Strawinsky*, transcript. A. Prévost.
   Danse infernale du Roi Kastchéï.



AUTOUR DU PAVILLON
A MUSIQUE

**La Musique des Guides**, sous la direction du **Commandant Simon Poulain.**

1. Allegro symphonique, *Marcel Poot*, transcr. pour harmonie par S. Poulain.
2. Peau d'âne (1re suite), *Jean Absil*, transcr. S. Poulain.
3. La Grande Pâque russe. Ouverture, *Rimsky-Korsakoff.*
   (Trombone-solo : **Georges Van Houtte**).

On July 21, 1955 there was a special broadcast called *Festival der Belgische militaire muziekkapellen* [Festival of the Belgian military bands] including successively music played by the *Band of the Guides* (cond. Simon Poulain), the *Band of the Air Force* (cond. Jean Redouté) and the *Band of the Navy* (cond. Jos Hanniken).[349]

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[347] Mark Delaere a.o., *Het Geheugen van de Geluidsfabriek*, Leuven, 2004, p. 78.

[348] Cf. p. 164.

[349] The Guides Band played the world premiere of *Carnaval d'Été* by Jules Strens.

When Karel Torfs succeeded to Poulain as conductor of the Guides Band the broadcast sessions continued though became scanty. During the 1958 World Exhibition (EXPO 58) a multitude of live concerts were broadcast, but none by a military band!
When Yvon Ducène was conductor of the Guides Band (January 1962 - January 1985) there were 30 broadcast concerts and Nobert Nozy continued the series with some 60 broadcast concerts up to 2000.[350]



**257.** ***Yvon Ducène conducting the Guides Band at the Flagey Studio, 1962***.

Next to those broadcast concerts there were numerous studio recording sessions which were preserved in the audio library of the broadcasting company N.I.R./I.N.R. later BRT and RTBF and used in several radio-programs, mostly specific wind band music programs (cf. infra).

Quite interesting were the recordings and broadcasts of the test pieces for the Provincial Wind Band Contests of West-Flanders by the **Band of the Belgian Navy**. These recording sessions were realized since 1971 by the local radio station BRT West-Vlaanderen for the wind band program **Kiosk**.(cf. p. 363).
At the first session on January 23, 1971 the Navy Band, conducted by Guy Duijck, played *Avond over de Schelde* (Guy Duijck), *De Schelde te Antwerpen* (Jos Moerenhout) and *Sonatine* (Anne Posthumus) and at the second on January 30, 1971 *Koning Oedipus* (Karel De Schrijver) and *Capriccio in Blue* (Roland Cardon). These were the test pieces for the Excellency and Honor Divisions.
These broadcasts continued for many years, conducted by Guy Duijck and from 1978 onwards by Jozef Wauters.

[350] Pieters, Francis, *De Koninklijke Muziekkapel van de Gidsen. Honderd jaar geluidsdragers*, Brussel 2003, pp. 253-275 & *La Musique des Guides. Un siècle d'enregistrements*, Bruxelles 2003, pp. 253-275.

**Amateur wind bands on the air**.
If military bands were to be heard regularly, yet the Belgian Broadcasting Institution was rather reluctant as to have amateur wind bands on the air.
However since June **1948** there was a regular band program on the regional broadcast channel BRT 2 WEST FLANDERS called ***Kiosk*** (cf. p. 363).

In the January **1958** issue of *Fedekamnieuws* the magazine of *Fedekam*, the Catholic Flemish Band Federation, one could read a complaint about the absence of wind band music on the Belgian Radio transmitters. The author J.J. wrote that although 60% of active musicians were to be found in wind and fanfare bands there was so little band music to be heard on the radio. Everybody paid taxes so why could only he inhabitants of larger cities enjoy our high-quality military bands?
In **1960** the Flemish radio BRT broadcast band programs performed by

*Fanfare Moed en Volharding* - Heist op den Berg / *Fanfare1900* – Brussels / *Kon. Fanfare Cecilia* - Hingene-Eikevliet / *Fanfare De Eendracht* – Itegem / *Kon. Stadsharmonie* – Roeselare - *Kon. St. Martinus Fanfare* – Halle.
The Guides Band and the Air Force Band.

In **1962** Composer Karel De Schrijver (cf. p. 312) introduced a program ***Harmonies en Fanfares uit de Provincie*** [Wind and fanfare bands of the Province] on the regional broadcasting channel BRT 2 ANTWERP whereas nine bands of the Province of West-Flanders were broadcast by BRT 2 WEST FLANDERS.

In **1963,** one could read in the same band magazine *Fedekamnieuws* that now wind bands were regularly to be heard on the radio and that some were even to be seen at the television.
BRT 1 broadcast a weekly band program ***Harmonie of Fanfare*** on Sunday morning from 11:00 to 11:30 h. Thirteen programs broadcast music by famous foreign bands such as Fodens Brass Band, the Bands of the Welsh Guards and the Irish Guards, The Garde Républicaine Band...
The Flemish regional broadcasting channels BRT also spent some programs to band music.
BRT 2 LIMBURG broadcast every fortnight recording sessions by the best bands of the province which had been successfully auditioned.

*Kon. Harmonie Limburg-Maas* – Eisden / *Socialistische Harmonie Strijd voor de Vrijheid* – Tongeren / *Harmonie der Kolenmijnen van Beringen / Kon. Harmonie Ste Cecilia* – Stokkem / *Kon. Fanfare St . Aloysius* – Leut.

BRT 2 EAST-FLANDERS launched its own band and choir program called ***Gaston met zijnen basson*** [Gaston and his bassoon]. There were 30 programs of fifteen minutes in which a band played a piece introduced by the band's history. The following bands were heard:

*Harmonie St Cecilia* – Zulte / *Harmonie St Cecilia* – Zele / *Harmonie Eendracht en Verbroedering* – Ertvelde / *Harmonie Vrij en Blij* – Kemzeke / *Harmonie De Leerzuchtige Broeders* – Zele / *Harmonie Verbroedering* – Nevele / *Fanfare Moed en Volharding* – Denderhoutem / *Harmonie Amicitia* – Eeklo / *Kon. Harmonie Hamme* / *Kon. Fanfare Amougies* / *St Cecilia* – Kruishouten / *Kon. Kath. Harmonie Eendracht* – Ninove / *Kon. Kath. Harmonie Het Volk* – Gent / *Kon. Harmonie St Cecilia* – Ronse / *Kon. Harmonie St Cecilia* – Kalken / *Harmonie Concordia* – Ledeberg / *Harmonie Willen is Kunnen* – Temse / *Fanfare St Cecilia* – Welle / *Kon. Harmonie St Cecilia* – Dendermonde.

BRT 2 WEST VLAANDEREN continued to broadcast its weekly program ***Kiosk*** (cf. p. 363).

In **1964** BRT 1 broadcast a monthly program with music by amateur bands initially broadcast on Sunday morning until it was moved to Tuesday from17:45 h to 18:00 h.
Among the bands that succeeded the audition tests were:

*Kon. Stadsharmonie Roeselare* 19 01 and 05 11 / *Harmonie van Bell Telephone* - Antwerp 21 06 and 12 07 / *Harmonie van Beringen* 07 07 and 28 07 / *Kon. Philharmonie* - Jette 01 09 and 15 09 / *Gildemuziek Roeselare* 20 10 / *Kon. Liberale fanfare*- Kapellen 27 10/ *Harmonie De Eendracht* - Wevelgem 17 11 / *Fanfare Ridder Janszonen* - Dadizele 11 07 and 27 12.

There were recordings of and reports on Band Festivals at Beringen, Poperinge and Herenthout, broadcast in November and December
BRT 2 LIMBURG broadcast in the evening (09:20 h) some music played by wind and fanfare bands of the province:

*Kon. Fanfare De Bergengalm* – Hechtel / *Kon. harmonie der Kolenmijnen* – Beringen / *Harmonie Ensemble* – Eisden / *Kon. harmonie Ste-Cecilia* – Stokkem / *Kon. fanfare Ste-Cecilia* – Vucht / *Kon. harmonie St.-Jozef* – Kaulille / *Harmonie Strijd voor Vrijheid* – Tongeren / *Harmonie De Voorzorg* – Hasselt / *Kon. harmonie Vreugd in Deugd* – Ophoven.

BRT 2 EAST-FLANDERS continued to broadcast the program ***Gaston met zijnen basson*** presented by music reviewer Berten De Keyser.

In **1965** four bands were successfully auditioned and broadcast by BRT 1:

*Brass Band Willebroek* (09 01) / *Harmonie Glaverbel* – Mol Gompel (19 02) / *Harmonie Nut en Vermaak* – Bornem (20 03) / *Harmonie Cecilia* - Vilvoorde (29 03).

BRT 2 LIMBURG broadcast four bands of the province:

*Kon. Harmonie Limburg Maas* – Eisden / *Harmonie Strijd voor Vrijheid* – Tongeren / *Kon. Harmonie St. Jozef* – Kaulille / *Harmonie De Voorzorg* – Hasselt.

In **1966** the classical channel BRT 3 (created in 1961) recorded and broadcast in a program called ***Harmonie***, two programs played by the Band of the Guides including *Sympony for winds* (Arthur Meulemans) and *Sinfonia per Organo* (Flor Peeters/tr. Willemot) and two programs played by the Navy Band including one with Belgian compositions. The amateur band *Kon. Harmonie Nut en Vermaak of Bornem* performed music by J.S. Bach, A.M. Grétry and P. Van Anrooy. The socialist *Federale Harmonie De Rode Rupel* of Boom was broadcast on May 1. The *Harmonie van de A.S.L.K*. was broadcast on October 31 (World Savings Day).
BRT 2 EAST-FLANDERS continued to broadcast ***Gaston met zijnen basson***.

In **1967** the BRT 3 channel broadcast in the series ***Harmonie*** four programs with the Band of the Guides and four with the Navy Band, all with over 50% of Belgian compositions.
BRT 2 EAST-FLANDERS continued to broadcast ***Gaston met zijnen basson***.

In **1968** the BRT recorded The Guides Band which performed 5 original wind band pieces (including compositions by Paul Gilson, Godfried Devreese, F. C. D'Haeyer and Louis De Meester) and the Navy Band which performed music by Jef Van Hoof, Joseph Jongen and Paul Gilson. The programs were spread over the channels BRT 1 and BRT 3.
BRT 2 LIMBURG broadcast recordings by four wind bands of the province:

*Kon. Kunstkring Alexis Pierloz* – Hasselt / *Socialistische Harmonie De Voorzorg* - Hasselt / *Harmonie Strijd voor Vrijheid* – Tongeren / *Kon. Harmonie St. Jozef* - Kaulille.

BRT 2 EAST FLANDERS continued to broadcast ***Gaston met zijnen basson***.

In **1969** the BRT recorded and broadcast 9 wind bands:

| |
|---|
| The Guides Band (3) / The Navy Band (3) / The Air Force Band (1) / The *Socialistische Harmonie Vooruit* – Ghent / *Harmonie A.S.L.K.* – Brussels. |

BRT 2 ANTWERP made live broadcasts of a wind band festival at Ruisbroek and the Fedekam wind band contest at Edegem.

In **1971** in the half-hour program ***Harmonies en Fanfares***, broadcast at 11:00 h on Sunday morning, military bands alternated with amateur bands (including bands from Dadizele, Menen and Wevelgem).
EBU (European Broadcast Union) sent eight programs with music performed by foreign military bands.
BRT 2 ANTWERP broadcast live a concert by the Kon. Harmonie *Vermaak na Arbeid* Turnhout.

On June 9, 1971, a delegation of two wind band federations (*Fedekam* and *Het Muziekverbond*), seconded by composer, conductor Jos Moerenhout, met a group of BRT representatives including composer Victor Legley. This meeting resulted in the following two concrete propositions agreed by both parties:
1. In 1972 the leading military bands (Guides, Navy…) will perform on the air the test pieces of the provincial tournaments in six programs of 20 minutes each. These programs will be broadcast 3 times, once on each of the three channels. The test pieces should be communicated to the program director before the end of October 1971.
2. Between 1 April and 31 December performances by top amateur bands will be broadcast every fortnight. The federations will send proposals to the program director.
On October 19, 1971 the program director sent a schedule of six band music programs to be broadcast in February, March and April 1972 on BRT 1 (11:00 to 11:30 h) and repeated on BRT 2 (19:15 to 19.45 h.) and on BRT 3 (16:30 to 17:00 h.) :

| | BRT 1 | BRT 2 | BRT 3 |
|---|---|---|---|
| | 11:00-11:20 h | 19:15-19:45 h | 16:30-17:00 h. |
| Program 1 | 06/02/1972 | 09/02/1972 | 12/02/1972 |
| Program 2 | 20/02/1972 | 23/02/1972 | 26/02/1972 |
| Program 3 | 05/03/1972 | 08/03/1972 | 11/03/1972 |
| Program 4 | 19/03/1972 | 23/03/1972 | 25/03/1972 |
| Program 5 | 05/04/1972 | 08/04/1972 | 11/04/1972 |
| Program 6 | 19/04/1972 | 22/04/1972 | 25/04/1972 |

In a letter dated February 9, **1972** Fedekam President André De Moor sent a list of 34 bands (10 from Antwerp, 3 from Brabant, 6 from East-Flanders, 5 from Limburg and 10 from West-Flanders) which would like to play on the air between April 1 and December 31 as agreed in the propositions of June 1971.[351]

In **1972** the Sunday morning program military bands and amateur bands (including bands from Dadizele, Menen, Wervik, Wevelgem and Willebroek) alternated.
EBU provided 12 programs with foreign bands.
The Air Force Band played model performances of the national contest pieces.

Then the three BRT broadcasting channels started separate band programs (cf. infra).

[351] *Fedekamnieuws*, April 1972, pp. 104-105.

On June 28, **1975** BRT 3 LIMBURG organized in collaboration with the Dutch N.O.S. regional broadcast channel "Regionale Omroep Zuid Maastricht" the *Dag van de Blaasmuziek* [Band Music Day] at Hasselt called **BLASICA**. Musicians from 80 bands participated. The study day closed with a concert by two huge bands made up of musicians from all participating bands: a fanfare bad of 140 musicians and a wind band of 104 musicians.
This festival was to be continued yearly until 1986, alternatively in Flemish and Dutch Limburg. In 1976 it happened in Thorn (NL).

**BRT 1**

In June **1972** BRT 1 started a program ***Rond de Kiosk*** [Around the Bandstand] with own recordings of amateur bands. It was produced by Miel Van Attenhoven (1944-2008)



**258.** ***Miel Van Attenhoven.***

Each program lasted approximatively 30 minutes and was broadcast on two consecutive Sunday mornings.

25 06 and 02 07 *Harmonie De Plicht* - Menen
09 07 and 16 07 *Harmonie Nut en Vermaak* - Bornem
30 07 *Koninklijke Stadsharmonie* - R o e s e la r e
06 08 and 13 08 *Concertband De Scheldezonen* - Hoboken
20 08 *Koninklijke Fanfare Ridder Janszonen* - D a d i z e l e
10 09 *Harmonie De Eendracht* - Wevelgem
12 11 nd 17 12 *Koninklijke Harmonie De Kunstvrienden* - St. Eloois-Winkel

In **1973** recordings by bands from Itegem, Londerzeel, Harelbeke, Houthalen, Opdorp and Kapellen were broadcast.

In **1976** the program was broadcast on Sunday from 11.00 to 12.00 a.m. and presented by the popular singer Louis Neefs.
The wind band *Nut en Vermaak* of Bornem, conducted by Walter Boeykens, was recorded on June 17, 1976 and played *Country Suite* (André Waignein), *Western Rhapsody* (Kees Vlak) and *Time is Over* (Roland Cardon).
The Fanfare Band *De Werkmanszonen* of Zichem-Zussen-Bolder, conducted by William Moermans, was recorded on June 18,1976 and played *Sons of the Brave* (Thomas Bidgood), *Landelijke Suite* (Gerard Boedijn), *Rimbalzelllo* (Lex Abel), *Antillaanse Suite* (Kees Vlak) and *Amen* (Karel Kokelaar).
The recording sessions in 1976 remained limited to these two because they happened on weekdays, whereas almost all amateur bands were only available during weekends.

This broadcast was conceived as a program around a wind band, fanfare band or brass band. A recording was made of each band in studio 4, next to a recording of a rehearsal and a coverage of the band in the context of the locality and the local amateur music practice.
The program became extremely popular and was to last for some twenty years.
In **1977,** it turned into a weekly program still broadcast on Sunday from 11:00 to 12:00 a.m. and produced by Miel Van Attenhoven assisted by Luc De Smet.
In **1978** the program devoted a series of programs to wind bands of small villages around Brussels called *Het Dorp bij de Stad* [The village near the city].
On December 15, 16 and 17, 1978, BRT 1 organized a band festival *Blaasmuziekfestival* at Ypres. The aim was to record all concerts and to broadcast a selection of the finest moments in the program *Rond de Kiosk*. The following bands participated in this festival:

*Harmonie Ypriana* (Ieper) / *The Kortrijk Brass Band* /*Concertband De Scheldezonen* (Hoboken) / *Becks Jeugdkorps* (Province of Antwerp), *K.H. Eigen Schoon* (Wevelgem) / *Werkersharmonie Onder Ons* (Wervik) / *K.H. Kongregatie* (Izegem) / *K.F. Ridder Janszonen* (Dadizele).

At this festival Karel Torfs conducted his very last concert with the fanfare band *Sint Cecilia* (Londerzeel) and the *Symphony for Wind Band* by Willy Soenen was premiered and recorded.
In **1980** the program broadcast an impressive number of Belgian bands.
Next to the military bands (Guides, Air Force, Navy and Gendarmerie) the following amateur bands were featured:

*Kortrijk Brassband* / *Winkelse piccolo's* / *Zwijndrechtse Saxofoonfanfare* / *Kon. Fanfare. St-Cecilia* Leest / *H. St-Cecilia* Ronse / *K.H. St-Elisabeth* Stokkem / *Concertband De Scheldezonen* Hoboken / *K.H. Ypriana* / *Fanfare de Quevaucamps* / *Stadsfanfare Izegem* / *Kempisch Jeugdfanfareorkest* / *K.F. Eendracht en Vreugd* Galmaarden / *K.H. De Kunstvrienden* Sint-Eloois-Winkel / *Harmonieorkest Conservatorium Brussel* / *K.H. De Eendracht* Aalbeke / *Fanfare De Vrijheidsvrienden* Huizingen / *Harmonieorkest Conservatorium Antwerpen* / *K.F. Ridder Janszonen* Dadizele / *K.H. St-Cecilia* Stokkem / *Noordzee Brassband* / *K.H. Concordia* Bornem / *Koperensemble Theo Mertens* / *Harmonieorkest van de Muziekschool Bornem* / *Beck's Jeugdkorps* / *K.F. De Vrije Vlaamse Zonen* Kapelle op den Bos / *K.F. Moed en Volharding* Heist op den Berg / *Big Band Fanfare Randy Beck* / *Brassband St-Cecilia Nossegem* / *Brassband Union Buizingen* / *K.H. De Congregatie* Izegem / Stadsharmonie Roeselare / *Jeugdharmonie Burleske* / *Zuiderkempische Brassband* / *Brassband Sone Vole* / *Harmonieorkest De Voortgang* Neeroeteren / *Brassband Midden Brabant*.




On October 18 and 19, 1980 both programs *Rond de Kiosk* (BRT1) and *Kiosk* (BRT2) joined forces to organize the ***Dagen van de Blaasmuziek*** [Wind Band Days] at the concert studio in Kortrijk. Besides five Belgian amateur bands, the festival also presented concerts by the *Band of the Belgian Air Force*, the Dutch symphonic band *Oefening en Uitspanning* Beek en Donk (conductor Heinz Friesen) and the British group *James Shepherd Versatile Brass*. The concerts were broadcast later in both programs.

Only the British group attracted a large audience. Francis Pieters, author of this book, wrote a critical comment "*Bestaat er werkelijk geen publiek voor blaasmuziek?*" [Is there really no public for band music?].[352]

[352] *Fedekamnieuws*, December 1980, pp. 496-497.

Early in May **1981** the BRT organized a second edition of the ***Dagen van de Blaasmuziek*** [Wind Band Days] this time in Izegem (West-Flanders). The local band *Harmonie de Kongregatie* (conductor Willy Soenen) played the world premiere of *De beangstigende voorspelling van Inga Thorsson* [The scaring prediction of Inga Thorsson] by Willy Soenen.

In October 1981 the BRT organized a third edition of the ***Dagen van de Blaasmuziek*** [Wind Band Days] in Kortrijk. Highlights were the concert by the *Band of the Gendarmerie*, conducted by Roland Cardon, on October 24 and the concert by the *Brussels Conservatory Wind Band*, conducted by Jean Segers on October 25. **Roland Cardon** conducted his very last concert with the Gendarmerie Band.

Late in 1981 there were serious rumors about a possible cancellation or curtailment of the band program *Rond de Kiosk*. A protest motion was set up by the *Muziekcentrum* (Fedekam study center) and was signed by 4.150 wind band lovers belonging to 132 bands which reacted. The motion was handed over to the Flemish broadcasting company BRT on February 19, 1982.[353] By April the motion contained 5.989 signatures from 202 Flemish bands (Antwerp 59, Brabant 32, Limburg 23, East-Flanders 26 and West-Flanders 65).
The program did not disappear, at least for the time being!

The program *Rond de Kiosk* also engendered several compositions by Belgian composers, officially commissioned by the BRT 1 (Dienst amusement en kleinkunst).
It also covered numerous national and international wind band events. Among those the World Music Contest at Kerkrade and the WASBE conferences in Manchester (1981), Skien, (1983), Kortrijk (1985) etc.

In **1982** the concert by the Guides Band at Studio 4 (February 3) was broadcast in *Rond de Kiosk* on May 16.

In **1983** eleven bands were recorded, introduced and broadcast:

*Tournai Conservatory wind band* (23.01) / *K.H. Het Gildemuziek* Roeselare (30.01) / *Saxofoonorkest Zwijndrecht* (06.02) / Concertband De Scheldezonen Hoboken (20.02) / *Groot koperensemble Theo Mertens* (13.03) / *Brussels Conservatory Wind Band* (20.03) / *Brodtsworth Colliery Band* (29.05) / *Brassband Willebroek* (05.06) / *Brassband Midden-Brabant* (09.10) / *K.H. St. Cecilia* Stokkem (16.10) / *Brussels Conservatory Wind Band* (18.12).

The Flemish Brass Band Federation was introduced on May 15 and the Flemish Brass Band Championship (15.05) was reported on December 4.

In **1984** and 1985 there was an additional short band music program on Friday from 18:00 h to 18:45 h.

In **1985** several programs were broadcasting recordings of the concerts performed at the WASBE conference in Kortrijk in July 1985.

[353] *Fedekamnieuws*, February 1982, pp. 3-5.

In **1986 t**he program was now broadcast on Sunday from 10:10 h to 12:00 h. and on holidays. Here is the 1986 program schedule:

01.01 (New year's Day) Popular classical music arranged for band.
05.01 Concert of the *Sacramento Valley Concert Band* at WASBE (Kortrijk 85)
12.01 Concert of the *California State University Fresno Wind Ensemble* at WASBE (Kortrijk 85)
19.01 Concert by the *U.S. Collegiate Wind Band* at WASBE (Kortrijk 85)
26.01 Recordings from the sixties by Flemish composers
02.02 Studio concert by the *Brassband Terpsichore* (cond. Paul Anné)
16.02 *Harmonie St. Michael* Thorn WASBE concert 1985 and studio concert
23.02 Piano and band. Guests: conductor Karel De Wolf and pianist Robert Groslot
02.03 Studio concert by *the Kortrijk Brassband* (cond. Lieven Maertens)
09.03 Studio concert by the *Concertband Vooruit* Harelbeke (cond. Geert Verschaeve)
16.03 Studio concert by the *Brassband Midden-Brabant* Overijse (cond. J . P .Leveugle)
23.03 Studio concert by the *Brassband Midden-Brabant* Overijse (cond. J . P .Leveugle)
31.03 The carillon and band music. Guests: Frank Deleu and Karel De Wolf
06.04 Youth bands.
13.04 Youth bands
20.04 Youth bands
27.04 Youth bands
01.05 New band long-playing records
04.05 Youth bands (Het Muziekverbond)
08.05 Own production
11.05 Bands of the Klein Brabant - Vaartland area
18.05 EBU Composition Contest
25.05 Studio concert *Wind Band of the Lemmens Conservatory* (cond. Karel De Wolf)
08.06 Studio concert by the *Wind Band of the Brussels Conservatory* (cond. Jean Segers)
15.06 In memoriam Daniel Sternefeld
22.06 Studio concert by the *Brassband Willebroek* (cond. Frans Violet)
29.06 Studio concert by the *Jeugdharmonie Burleske Gullegem* (cond. José Deryckere)
07.07 Studio concert by the *Symphonic Band of the Guides* (cond. Norbert Nozy) Part I
14.07 Studio concert by the *Symphonic Band of the Guides* (cond. Norbert Nozy) Part II
21.07 The Belgian military bands
27.07 The EBU Composition Contest
03.08 National BAP contest (Oudergem)
10.08 *The Wind Band of the Brussels Conservatory* at the Contest in Valencia
07.09 Studio concert by *K.F. Moed en Volharding* Heist o/d Berg (cond. J. P .Leveugle)
14.09 Studio concert by *Fanfare Concordia* Ulenstraten (cond. Jos Stoffels)
21.09 WASBE concerts Kortrijk 85 commercial cassette recordings
28.09 Band music at Horebeke
15.10 Studio concert by *Willen is Kunnen* Tisselt (cond. Frans Violet)
12.10 Portrait of Marcel Poot (85th anniversary) Part I
19.10 Portrait of Marcel Poot (85th anniversary) Part II
26.10 Band music at Harelbeke
11.11 Belgian march music
16.11 Studio concert by the *Symphonic Band of the Guides* (cond. Norbert Nozy) Part I
23.11 Studio concert by the *Symphonic Band of the Guides* (cond. Norbert Nozy) Part II
30.11 Band music at Herne
07.12 Wing bands in Great Britain
14.12 Studio concert by *K.H. St. Martinus* Herk de Stad (cond. Maurice Van Mechelen)
21.11 Jef Van Hoof (100th birthday)
25.12 Christmas music for band
28.12 Band music at Hasselt

The additional program **Hafabra** was broadcast on Thursday evening (21:30-22:00 h.)
No less than 19 compositions for wind and fanfare band were commissioned by the BRT.[354]

[354] *Jaarverslag BRT 1987*, p. 16.

In **1987** the program dealt successively with:

Flemish composers performed by foreign bands (1)
*The Lemmens Institute wind band* plays works by Flemish composers
Studio concert by the *Brussels Conservatory wind band*
Studio concert by *Kon. Fanfare St.- Cecilia* from Londerzeel
Band music at Hoboken
Studio concert by the *Concert Band Vooruit* from Harelbeke
Works by Flemish composers performed by foreign bands (2)
About transcriptions 1. The history with Pieter Andriessen
Band music at Hamme
Works by Flemish composers performed by foreign bands (3)
Studio concert by the *Stadsfanfaren* Izegem
About transcriptions 2. Interview with SABAM representatives
Studio concert by the Harmonie *De Koorgalm* from Halen
Band music at Herent
Studio concert by the *Symphonic Band of the Guides* part 1
About transcriptions 3. Interview with Karel De Wolf
Studio concert by the *Symphonic Band of the Guides* part 2
Band music at Herk-de-Stad
Compositions for symphonic band
Award-winning works from the EBU band composition contest 1986
About transcriptions 4. Interview with Norbert Nozy
Studio concert by the *Gendarmerie Band* part 1
Studio concert by the *Gendarmerie Band* part 2
Band music in Heuvelland
Studio concert by the *Air Force Band*
About transcriptions 5. Interview with Johan De Meij
Studio concert by the *Brussels Conservatory wind band*
Band music at Heist-op-den-Berg
August De Boeck-Concert by *the Symphonic Band of the Guides* at Merchtem (part 1)
Studio concert by *Ensemble Kreato* from Halle
August De Boeck-Concert by the *Symphonic Band of the Guides* at Merchtem (part 2)
Festive brass music for the National Day
Studio concert by the *Brass Band du Conservatoire de Esch-sur-Alzette* (Luxembourg)
Report on the Certamen International de bandas de musica de Valencia (part 1)
Report on the Certamen International de bandas de musica de Valencia (part 2)
The Youth Music Festival of Neerpelt (part 1)
In memoriam Henk Badings
The Youth Music Festival of Neerpelt (part 2)
In memoriam Vincent Persichetti
Anthology of own studio productions of 1987 Part 1
Tenth anniversary of the Flemish Brass Band Federation: Interview with Roger De Pauw
Tenth anniversary of *Brussels Conservatory wind band*
About conductors training (part 1)
About conductors training (part 2)
About conductors training (part 3)
Brass music for All Saints' Day
Anthology of own studio productions from 1987 Part II
Mourning music by wind bands
Concert music from France
Commemoration August De Boeck
Report on the European Wind Band Festival (London 14.1.87)
Tenth Flemish Brass Band Championships (Brussels 29.11.87) Part 1
Tenth Flemish Brass Band Championships (Brussels 29.11.87) Part 2
*Orchestre Jean Absil* of Tournai
Christmas music by wind bands
Belgian band music records (1987)

**Hafabra** was broadcast on Monday evening (21:30-22:00h);

In **1988** the BRT made 10 studio recordings of wind, fanfare and brass bands and recorded three bands on location.

In **1989** the BRT made 13 studio recordings of wind, fanfare and brass bands and recorded two bands on location. The concert by the Guides Band at Studio 4 (April 18) was broadcast in *Rond de kiosk* on April 23 and May 4. It included the world premiere performance of Victor Legley's *Symphony nr.7.*

In **1990** the Concert by the Guides Band at Studio 4 (February 13) was broadcast in *Rond de Kiosk* on March 4 and 18. The concert at De Singel in Antwerp (March 16) was broadcast in *Rond de Kiosk* on June 3 and 17. The concert "Prelude to a Royal Anniversary" by the Guides band at Bozar (September 6) was broadcast in *Rond de Kiosk* on September 9 and 16.
André Waignein's *Cantate aux Etoiles* by the Guides Band, vocal soloists and 14 choirs at Studio 4 (September 23) was broadcast in *Rond de Kiosk* on October 7 and 14. The concert by the Guides Band at Studio 4 (October 30) was broadcast in *Rond de Kiosk* on November 1, 1990 and January 13, 1991.

In **1991** the BRT made studio recordings of the *Wind Band of the Lemmens Conservatory*, the *Symphonic Band of the Guides*, *Jeugd Brassband Vlaanderen*, *Brassband Midden-Brabant*, the *Gendarmerie Band* and the *Concertband Vooruit* Harelbeke, next to a live recording of *Eikanger Bjorsvik Musikklag* at Willebroek.

In **1992** *Rond de Kiosk* was broadcast on Saturday 17:00-18:00 h.
New was a series of composer portraits (André Waignein, Guy Duijk, Jean Segers, Jan Van der Roost, Wemer Van Cleemput, Jan Hadermann, Frederik Devreese and Paul Gilson).
Some programs were devoted the WASBE conference at Manchester and the European Brass Band championships at Cardiff. One program dealt with band music in Wallonia.
The following bands were spotlighted:

*De Werkmanszonen* Riemst, *De Leiezonen* Desselgem, *Koninklijke Fanfare De St.-Jansvrienden* Wiekevorst, *Koninklijke Fanfare Moed en Volharding* Heist-Op-Den-Berg, *Kortrijk Brass Band*, *Brassband Willebroek*, *Nationaal Jeugdfanfare-orkest* (NL), *The Guides Band*, *Guildhall School of Music and Drama Wind Ensemble*, *Royal Northern College of Music Wind Ensemble*, *University of Texas Wind Ensemble*, *Wind Band Lemmens Conservatory*, *Brassband Midden-Brabant*, *Brassband Soli Deo Gloria* (NL), *Concertband Vooruit* Harelbeke, *Harmonieorkest St.-Jozef* Kaalheide (NL).

The concert by the Guides Band at Studio 4 (May 7) included the world première performance of *Onyx* by Elias Gistelinck.

In **1993** *Rond de Kiosk* was still broadcast on Saturday 17:00-18:00 and was presented by Geert Segers and Wim Belaen was a new collaborator.

In **1994** Geert Segers was assisted by Johan Roggen to present the program.

In **1995** Only Roggen presented the program.

In **1996** The Spring concert by the Guides Band at the Brussels Conservatory (April 23) was broadcast in *Rond de Kiosk* on May 15 and 22.

The program *Rond de Kiosk* finally disappeared in December 1996. The last program was broadcast on December 7, 1996.

## BRT 3

### *Harmonies en Fanfares*.

In November **1972** the cultural radio channel BRT 3 launched a weekly program ***Harmonies en Fanfares*** [Wind and Fanfare bands], broadcast on Saturday at 17.30 p.m. and produced by the composer Wilfried Westerlinck. This program was mainly devoted to professional bands, mostly Belgian military bands (Guides, Air Force, Navy and Gendarmerie) and British brass bands which performed compositions by Marcel Poot, Peter Benoit, Godfried Devreese, Jef Maes, Paul Hindemith and Manual de Falla.
In **1973** the only amateur band recorded was *Harmonie Nut en Vermaak* from Bornem playing the *Concertino for piano and band* (Meindert Boekel). All other music broadcast were performed by the Guides Band.
Yet the program commissioned new wind band compositions by Flemish composers.
In **1975** it commissioned *D'Ar Penn Ar Bed* by Werner Van Cleemput and had the work premiered by the Gendarmerie Band (conductor Roland Cardon).
In **1977** the program was broadcast in May on Friday from 17:30 to 18:00 h and in June and July on Saturday from 17:30 to 18:30 h.
Four programs were devoted to Belgian composers (Jean Segers and Werner Van Cleemput).

Sometimes, this program consisted of broadcasts of public concerts in Studio 4 (Flagey square, Brussels). To quote one example: on December 11, 1977 there was a radio-concert by the *Koninklijke Fanfare Sint-Cecilia Londerzeel* (conducted by Karel Torfs) in the first half and The Band of the Belgian Guides (conducted by Yvon Ducène) in the second half. The latter played the world premiere of *Rhapsody for Symphonic Band* by Jean Louel.

A (critical) analysis of the programs broadcast in May, June and July 1977 published in *Fedekamnieuws* by chief editor Joris Leuridan[355] gave the following survey.
The bands selected were:

> Four Belgian military bands : the Guides Band (7), the Air Force Band (6), the Navy Band (4) and the Gendarmerie Band (4), Grand-Ducal Band of Luxemburg (2), five British brass bands (G.U.S. Band, Fairey Band, Hendon Band, Hammond's Band, Black Dyke Mills Band) and three Amateur bands: *Nut en Vermaak Bormem* (2) and *K.F. Concordia Tisselt* (1) and the Dutch Brass Band Concordia Vinkeveen (2).

Actually, this meant five professional wind bands, five semi-professional brass bands and three amateur bands (1 wind, 1 fanfare and 1 brass band). Only 16 of the 34 broadcast pieces were by Belgian band composers!
The two Belgian amateur bands were resp. conducted by Walter Boeykens and Jean Segers, both employed by the BRT, the first as solo clarinetist with the Radio Orchestra and the second as music director.

The Belgian military bands performed nine original wind band pieces: *Danses profanes* (Marcel Poot), *Kempische Rapsodie* (Frans D'Haeyer), *Atlantis* (Guy Duijck), *Symfonie nr.4* (Arthur Meulemans), *Voorspel en Dans* (Renier Janssen), *American Rhapsody* (Gustave De Roeck), *Rondo Fantastico* (Roland Cardon), *F.A.I.R.* (Guy Duijck) and *Simfonische Wals* (Paul Gilson). The amateur bands performed *Tweede Orkestsuite* (Jos Moerenhout) and *Suite* (Jan Segers) as original Belgian wind band compositions.

[355] *Fedekamnieuws,* August/September 1977, pp. 166-171.

In **1978** the program moved from Saturday afternoon to Saturday morning from 9.45 h. to 10.30 h. There were 52 programs including recordings in Studio 4 by the Guides Band, *Brassband Union* from Buizingen, *Harmonie Sint Michaël* from Thorn (The Netherlands) and selections from the European Brass Band championships.

In **1979** there were recording sessions with the *Brussels Conservatory Wind Band*, the *Brass Band Sonevole* and the *Kortrijk Brassband*.
Quite special was the program combining the *Harmonie Sint Michaël* from Thorn (NL), conducted by Walter Boeykens with the BRT Jazz Orchestra, conducted by Etienne Verschueren, recorded at Roermond (The Netherlands) on January 19.



**259.** ***Fantasia for Wind Band and Jazz Orchestra (Etienne Verschueren) Sint Michaël Thorn (Walter Boeykens) BRT Jazz Orchestra (Etienne Verschueren) Roermond (NL), January 19, 1979.***

In the following years there were several recording sessions of the Guides Band in Studio 4.
This program disappeared in Autumn 1990.

**Gran Partita**
In January **1993** the BRT 3 channel broadcast a new weekly program which focused on wind band music. It was produced by Walter Couvreur and presented by Norbert Nozy. It lasted until December 1995.

**Commissions.**
When the third channel BRT 3 got interested in wind band music, the producer Elias Gistelinck immediately launched the idea of commissioning original wind band compositions.
In **1974** Guy Duijck composed his suite *Atlantis* at his request and in 1975 Jos Moerenhout followed with *Herfstindrukken* [Autumn Impressions].

When Gistelinck moved to the first channel BRT 1 he took the idea with him. So, at the initiative of producer Elias Gistelinck, the first Flemish radio channel BRT 1 commissioned a series of wind band compositions. The first aim was to get hold of new material to be broadcast at the program *Rond de Kiosk*, but another goal was to extend the better original Flemish wind band repertoire for both amateur and professional bands. Even composers not directly related to the band world were commissioned.
At first in **1977** this resulted in compositions by Gabriel Verschragen (*Introductie en Finale*), Jef Maes (*Suite voor Harmonieorkest op thema's uit de opera De Antikwaar*), Lucien Dekimpe (*El Nil*) and Roland Cardon (*Arlequino*).
In **1978** a new series of compositions was commissioned: *Fiesta in Magaluf* (Guy Duijck), *Four Sketches for Band* (Georges Follman), *Ricordanza* (Ernest Van der Eyken), *Preludium e Ciacona for Brassband* (Herman Roelstraete), *Three Moods* (Emiel De Cloedt), *Holidays* (Jos Moerenhout), *Symfonie voor Harmonieorkest* (Willy Soenen), *Fantasia Concertante* (Marcel Poot) and *Fantasia for Jazz Band and Symphonic Band* (Etienne Verschueren).
In 1**979** the commission project resulted in *Three Pieces* (André Waignein), *Caribbean Flush for tuba and symphonic band* (Werner Van Cleemput), *Three Flemish Dances for brass band* (Gabriel Verschraegen), *Thisbe Overture* (Karel De Schrijver), *Essay for Horn and Band* (Jean Segers), *Referijnen en Liedekens* (Ernest Van Der Eyken) and *Hommage to Jean Absil* (Victor Legley).

When both wind band programs *Rond de Kiosk* and *Grand Partita* had disappeared there was a lot of protest. An action to produce at least one wind band music radio program was organized in 1999 by composer Jan Van der Roost, sided by composer Dirk Brossé and clarinetist and conductor Walter Boeykens.[356]

**EBU Contests**.
In **1973** the BRT took part in the EBU (European Broadcasting Union) march composition contest at Lausanne on November 15 and 16. The entries were recorded by the Symphonic Band of the Belgian Guides: *Retour de Provence* (Fernand Ruelle), *Westfalen* (Yvon Ducène) and *Eulenspiegel* (Pieter Leemans).
In **1975**, the BRT participated once more in the EBU (European Broadcasting Union) march composition contest. Among some 40 entries, the jury, composed of Roland Cardon, Jean Segers and Georges Follman, selected three marches composed respectively by Guy Duijck, Emiel De Cloedt and Frans Verbeeck.
In January **1977** the contest was linked to a military music festival at Sarajevo (ex-Yugoslavia) and the BRT was represented by *Canadian Impressions* (Jean Segers) and *On the Village Green* (Werner Van Cleemput), recorded by the Band of the Belgian Gendarmerie (conductor Roland Cardon).
In **1978** the concert march *Mechlin's Tower* (Jean Segers) was prize winning.
In **1979**, the entry *Essay for Horn and Band* (Jean Segers), was also recorded by the Guides Band and that same year Roland Cardon wrote his march *Ostrawa* for the same contest.
In **1981** the entries *Légende* (Armand Stroeykens) and *Tournai Marche* (Anselme Dachy) were, once more, recorded by the Guides Band.
In **1982** the BRT entry *Caribbean Flush* (Werner Van Cleemput) for tuba and wind band, recorded by the *Wind Band of the Brussels Conservatory* (conductor Jean Segers) and Karel Van Wijnendaele (tuba) won the first prize.

[356] *Caecilia*, November 1999, pp. 6-8.

**Regional broadcasting channels**.

**KIOSK** [Bandstand] BRT 2 WEST-FLANDERS



**260.** ***Lucien Delbarre***

Since 12 June **1948**, the Regional Flemish Radio Program "Gewestelijke Omroep West- Vlaanderen" (BRT Kortrijk) broadcast regularly small concerts by amateur wind bands of the province during a 15 minutes lasting program on Sunday morning.
Producer was **Lucien Delbarre** who 'fought' each year to obtain a weekly 15 minutes wind band program. The very first band that had been recorded was the Band of the Veterans (Bruges).
As the local radio station in Kortrijk did not have the necessary technical equipment at its disposal, the first bands were recorded by technicians from Brussels. Every fortnight there was a live broadcast of 50 minutes from the rehearsal room of one or other band. Among the bands, selected after a proof audition (held by composers such as Marcel Poot and Jos Hanniken), we could mention

*Gildemuziek* Kortrijk / *Sint Leonarduszonen* Bellegem / *Sint Cecilia* Lauwe / *Gildemuziek* Roeselare / *Stadsharmonie* Roeselare / Fanfare *Ridder Janszonen* Dadizele / K. F. *De Ware Vrienden* Zwevegem / *De Goede Vrienden* Tielt / *De Plicht* Menen, *Fanfare Sint Jan* Marke / College wind band Z*impesele* Menen.

Highlights were the concerts by the Belgian Marine Band conducted successively by Jos Hanniken (up to 1963) and Guy Duijck (from 1963 to 1978).

In 1**965** several bands of the province were recorded and broadcast :

*Kon. Katholieke Harmonie St. Cecilia* – Poperinge 15 01 / *Kon. Harmonie St. Leonardusvienden* – Bellegem 12 02 / *Kon. Harmonie Ypriana* – leper 12 03 / *Kon. Harmonie De Eendracht* – Wevelgem 09 04 / *Harmonie Leo XIII* – Izegem 04 06 / *Kon. Katholieke Harmonie* – Menen 02 07 / *Kon. Harmonie Eendracht* – Aalbeke 26 11.

In **1966** bands from Lauwe, Roeselare, Izegem, Bruges and Ostend were recorded and broadcast.

In **1967** eleven bands were recorded and broadcast.
In the Annual Report 1967 of the BRT one could read:

*"Volgens een nauwkeurige berekening van de culturele dienst van de provincie moeten er in West-Vlaanderen bijna 10.000 spelende leden zijn van harmonies en fanfares. Een deel van die maatschappijen hebben voor de omroep een auditie proef afgelegd en aan elf onder hen werd de gelegenheid geboden in onze uitzending op te treden."*[357]

[According to an accurate calculation by the cultural department of the province, there must be almost 10,000 playing members of wind and fanfare bands in West-Flanders. Several bands have been auditioned and eleven of them were recorded and broadcast in our program.]

In **1968** thirty-one programs were broadcast with music by bands from Aalbeke, Bruges, Dadizele, Ypres, Izegem, Kortrijk, Lauwe, Marke, Moorsele, Roeselare, Wevelgem and Zwevegem. There were also 9 broadcasts of music recorded by the Navy Band at Ostend.

[357] *Jaarverslag BRT 1967*, p. 109.

In **1969** no less than 42 concerts were broadcast:

Bruges (3) / Izegem (2) / Marke / Moorsele (4) / Roeselare (5) / Kortrijk (3) / Dadizele (2) / Bissegem (2) / Aalbeke / Wevelgem (2)/ Tielt / Menen / The Navy Band (10) / The Guides Band (2).

In **1970 t**he weekly band program, now called ***KIOSK,*** was broadcast after the 7 p.m. news on Saturday night and lasted about 30 minutes. The program boasted listening figures of some 50.000 faithful listeners. It broadcast 35 concerts by :

Bands from Lauwe (2) / Wevelgem / Menen / Izegem (3) / Ieper / Bruges (4) / Roeselare (5) /Marke (2) / Tielt / Zwevegem (2) / Dadizele (2) / Kortrijk / The Navy Band (6) / The School Band of America (3).

In **1971** the test pieces imposed at the Provincial Wind Band Contest of West-Flanders were broadcast. The compositions were played by the Belgian Marine Band, conducted by Guy Duijck, respectively on January 23 and 30. This was meant as an example performance which was most appreciated by the competing bands. When Guy Duijck retired in 1978, the series continued with interim conductor Jozef Wauters.
In **1974** twenty-nine wind and fanfare bands were recorded and broadcast in the program, twelve in **1976 .**
In **1977** the following bands were recorded on location:

*Kon. Stadsfanfaren Izegem* 30.01 / *Kon. Fanfare St.-Jan* Marke 20.02 / *Kon. Harmonie De Kunstvrienden* St.-Eloois-Winkel 20.03 / *Kon. Fanfare Leiegalm* Bissegem 03.04 / *Kon. Harmonie De Eendracht* Aalbeke 17.04 / *Kon. Philharmonie* Kortrijk 18 .09 / *Kon. Harmonie Gildemuziek* Roeselare 16.10 / *Kon. Harmonie Ste Cecilia* Rumbeke 13.11 / *Kon. Harmonie Eendracht* Wevelgem 11.12.

In **1978** nine bands were recorded and broadcast.
In **1979** nine more bands were recorded and broadcast:

*Kon. Harmonie Leo XIII* Izegem 21.01 / *Kon. Fanfare De Ware Vrienden* Zwevegem 18.02 / *Kon. Stadsfanfaren Izegem* 20.05 / *Kon. Harmonie Kunst en Eendracht* Lendelede 02.09 / *The Belgian Navy Band* Ostend 20.09 / *Kon. Muziekvereniging De Leiezonen* Desselgem 23.09 / *Kon. Fanfare St.-Jan* Marke 14.10 / *Kon. Harmonie De Kunstvrienden* Sint-Eloois-Winkel 25.11 / *The Belgian Navy Band* Ostend 13.12

The producer Lucien Delbarre was succeeded by Frank Deleu in April 1979.
From September 1979 onwards the program, moved to Saturday at 7.15 p.m., broadcast every fortnight a concert by a band of West-Flanders, recorded at the Kortrijk BRT concert studio, whereas the other weeks wind band records were used. Every second Sunday of each month (except for July and August) a concert by a wind band was recorded.

In **1980** nine amateur bands of the province were invited at the BRT concert Studio in Kortrijk on Sunday morning. The music was broadcast in the weekly Saturday evening program.

*Kon. Fanfare Ridder Jans Zonen* Dadizele 23.03 / *Kon. Harmonie Het Gildemuziek* Roeselare 20.04 / *Kon. Harmonie Eendracht* Aalbeke 27.04 / *Kon. Philharmonie* Kortrijk 18.05 / *Kon. Fanfare Ste Cecilia* Rumbeke 08.06 / *Kon. Fanfare De Verenigde Vrienden* Hooglede 14.09 / *Kon. Harmonie Congregatie* Izegem 12.10 / *Kon. Harmonie Kunst en Eendracht* Lendelede 09.11 / *Kon. Fanfare Ste Cecilia* Lichtervelde 14.12

The Navy band was recorded at Ostend on November 20 and December 19.

In **1982** the name of the program was changed into **Hoe het reilt en zeilt** and Francis Pieters[358] became compiler of this now 45 minutes lasting program, still broadcast after the 7 p.m. news on Saturday night. In May 1982 the program was called **Kiosk** again.
All provincial contest sessions of West-Flanders for bands of the 1st Division were recorded, respectively in Vleteren (18.04), Zedelgem (25.04), Marke (02.05), Ledegem (09.05) and Gistel (16.05) and broadcast in May.
The Navy Band was recorded at Ostend on November 25 and December 23.
Four amateur bands and a brass quintet were invited at the BRT concert Studio in Kortrijk on Sunday morning. The music was broadcast in the weekly Saturday evening program.

*Jeugdharmonie Burleske* Gullegem (10.01) / *Sint-Stanislas Speelschaar* Poperinge (14.02) / *Jeugdharmonie Jong Eendracht* Aalbeke (14.03) / *Fanfare Ridder Jans Zonen* Dadizele (14.11) / *Het Westvlaams Koperkwintet* (20.12)

Some programs were entirely devoted to one or two composers of the province of West-Flanders: André Waignein and Emiel De Cloedt (30.01), Lucien Gekiere (13.03), Gerard Favere (17/03) and Willy Soenen (18.12).
In **1983** several programs (compiled by Francis Pieters) were also completely devoted to a composer: Serge Lancen (05.02), Jos Hanniken (26.02), Giovanni Orsomando (12.03), Morton Gould (16.04), Gustav Holst (14.05), Gordon Jacob (04.06), Henk van Lijnschooten (10.09), Karel De Schrijver (15.10) and Paul Yoder (05.11).

The following bands from the Province of West-Flanders were recorded for **Kiosk** between 1980 and 1983:

The wind bands
*Kunst en Eendracht Lendelede* (José Deryckere) / *Sint Cecilia Rumbeke* (Roger Muylle) / *Koninklijke Philharmonie van Kortrijk* (Albert Pollet) / *Koninklijke Harmonie Eendracht Aalbeke* (André Verleye) / *Gildemuziek Roeselare* (Leopold Maertens) / *Koninklijke Harmonie De Eendracht Wevelgem* (Lucien Dekimpe) / *Koninklijke Stadsharmonie Roeselare* (Frans Soete) / *Koninklijke Harmonie De Plicht Menen* (Jean Coffijn) / *Harmonie De Kunstvrienden Sint-Elooiswinkel* (Gabriel Gheysen) / *Concertband Vooruit Harelbeke* (Staf Devolder) / *Koninklijke Kristen Werkersharmonie Onder Ons Wervik* (Willy Soenen) / *Harmonie De Jongelingskring Torhout* (Willy Verhelle)
The fanfare bands
*Ridder Janszonen Dadizele* (Walter Bekaert) / *Kon. Fanfare De Verenigde Vrienden Hooglede* (Jozef Coghe) / *Kon. Fanfare Ste Cecilia Lichtervelde* (Roger Muylle).
The youth wind bands
*Sint Stanislas Speelschaar* Poperinge (Roger Orroi) / *Jeugdharmonie Burleske* Gullegem-Lendelede (José Deryckere) / *Jeugdharmonie Jong Eendracht* Aalbeke (André Verleye).
The Belgian Navy Band (Jozef Wauters).

The program lasted in this version until December 31, 1983 and was definitely abolished in January **1984**, notwithstanding it had an average of 50.000 listeners. Several protest movements from band federation and band music lovers did have no result at all.

In 1981 the RTBF (French speaking radio) launched a program dealing with fanfare and wind bands. The *Fanfares Royales Samson-Brumagne* of Andenne (founded in 1852) was the first band broadcast. The program did not hold out for long.

[358] The author of this book.

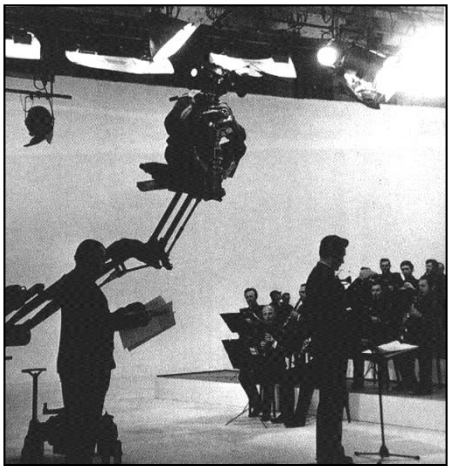
# TELEVISION.

*The birth of the Belgian television was announced back in 1948 by the then Prime Minister Achiel Van Acker, but it lasted five more years before this became reality. A typical Belgian compromise was the fact that Flanders chose an image definition of 625 lines, whereas Wallonia chose the 819 line image. Belgian television sets boasted a double standard!*
*From 1951 onwards there were several experimental television programs both on Flemish (NIR) and Walloon side (INR). A radio studio in the broadcasting building at Place Flagey was turned into the first television studio. The Flemish Television (Brussel Vlaams) and the Walloon Television (Bruxelles Français) started both on October 31, 1953.*

The very first time the Flemish television BRT (Belgische Radio en Televisie) devoted a "live" program to wind band music was on Tuesday September 3, **1963** (21.45 to 23.00 h.) with the transmission of the second part of the famous Military Tattoo at Delft (The Netherlands).

**Military Bands on television**.

In 1961 some shots were made at the rehearsal room of the Band of the Guides Regiment in Brussels. In 1968 the Flemish television broadcast a performance by the Guides Band in a hall of the military airport at Melsbroek, while the French speaking television broadcast a concert of the Guides with Belgian music in the Brussels Mathonet studio in 1973.



**261.** ***Yvon Ducène conducts the Guides Band at Studio Mathonet, Brussels 1973.***

The Guides Band was featured in a concert conducted by Yvon Ducène (1980) and also in several concerts conducted by Norbert Nozy (1988, 1990, 1991 and 2000).[359]

The Flemish Television VRT featured the Navy Band in several programs: a concert of light music conducted by Jozef Wauters (1987) and a show with the popular singer Koen Crucke *Tijd voor Koen* filmed on the deck of a navy ship and conducted by Peter Snellinckx (1991).

[359] Pieters, Francis, *De Koninklijke Muziekkapel van de Gidsen. Honderd jaar geluidsdragers*, Brussel 2003, pp. 276 & *La Musique des Guides. Un siècle d'enregistrements*, Bruxelles 2003, pp.276.



**262.** ***Tijd voor Koen" with the Marine Band (1993).***

**Amateur wind bands on television.**

The first amateur bands seen on the Belgian (Flemish) television were youth bands which performed in specific youth programs. More specifically the *Jeugdfanfare Sint Lievenshoutem* (cf. p. 265) performed in the BRT youth program "Nonkel Bob" on Apil 5, **1967.** The Sint Cecilia mass of the same youth band was broadcast live on the BRT Television on December 3, 1967.

In an article in the band magazine *Fedekamnieuws*[360] one could read a complaint about the absence of wind bands in the Flemish television programs and the fact that whenever an amateur wind band was seen it was rather ridiculed as, for instance, in the satirical program *Echo* picturing the band as a bunch of drunken guys '*blowing something that could hardly be called music'*.

In **1972** the BRT television broadcast a Sunday afternoon program called *Rond de Kiosk* [Around the Bandstand]. On Saturday June 29, 1972 a shooting was made of the wind band *De Scheldezonen* (Hoboken) on the bandstand of the Antwerp Zoological Garden and broadcast on Saturday 1 July. The wind band *Nut en Vermaak* (Bornem) was recorded at the same location. The bands rehearsed all morning on the location and the recording session lasted the complete afternoon. Other bands that were recorded were

*Stadsharmonie Roeselare / De Kunstvrienden Sint-Eloois-Winkel / Fanfare Ridder Janszonen* Dadizele / *De Plicht* Menen / *De Grote Harmonie* Wevelgem.

As the 1972 program series *Rond de Kiosk* was successful and boasted high ratings, a second season of this program was planned for **1973**. The selected bands were

*Muziekkorps de 34* Kapellen / *Fanfare Sint-Cecilia* Londerzeel / *Fanfare De Eendracht Itegem / Fanfare Met Moed Vooruit* Opdorp / *Fanfare De Broederkring* Houthalen.

Each filmed concert was broadcast two times between 24 June and 25 November; there was a broadcast every fortnight on Sunday afternoon.

[360] Anckaert, René, 'De Vlaamse T.V. Camera ziet de Volksmuziek' in *Fedekamnieuws*, 1968, p. 286.

On 23 September 1972 the above-mentioned satirical television program *Echo* broadcast a portrait of a rather "special" wind band conductor. **Willy Claes**, Minister of Education, conducted at that time the socialist wind band *De Voorzorg* of Hasselt. Willy Claes was the son of a military musician and was a most talented musician as well. Later, he played the piano as a soloist with the Guides Band and was also invited as guest conductor with this band.[361]
In **1976** a new series programs devoted to wind band music – still called *Rond de Kiosk* - was launched; the shootings started on 17 and 18 June and featured respectively the wind bands *Nut en Vermaak* Bornem (conductor Walter Boeykens) – broadcast on November 7, 1977 – and *De Werkmanszonen* Zichen-Zussen-Bolder (conductor William Moermans).
These television recordings occurred on Thursday and Friday evening, after the musicians' working hours! This was the reason why the program stopped after those two recording sessions.
On February 25, **1978** the BRT Television broadcast a program *Harmonies and Fanfares* [Wind and Fanfare Bands), portraying the world of amateur wind bands in Flanders with the better and the worse. Quite a lot of bands participated in this television broadcast that had a repeat on October 1 of the same year. In 1980 there was a program with the *Kortrijk Brass Band*.
In November **1984** the *Wind Band of the Brussels Conservatory*, conducted by Jean Segers, was broadcast twice in the BRT television program *Mezza Musica*.

On Friday June 3, **1988** the rehearsal and recordings took place for the BRT television broadcast *Parlando ma non Troppo*. This program by Fred Brouwers was dedicated to the wind orchestra. André Verleye and Francis Pieters were the guests together with the *Symphonic Band of the Brussels Conservatory* (conducted by Jean Segers).
The program was broadcast on Monday, March 6, 1989 at 9:20 p.m. on BRT TV2 and lasted 70 minutes.



**263.** ***Fred Brouwers, Francis Pieters and André Verleye***


21.20 **Parlando... ma non troppo**
tot 22.30 Fred Brouwers praat vanavond met Francis Pieters over muziek. Regie: Rudi Sillen.
Fred Brouwers.

[361] Willy Claes was several times Minister in different Belgian governments and also Secretary General of NATO (1994-1995).

# T. THE CONDUCTORS.

In contrast with The Netherlands, Belgium did not boast any professional training and education of wind band conductors until the late sixties, early seventies.

The problem of the education and training of amateur band conductors had already been brought to notice many times in the interbellum period. Just think of Marcel Poot's remarks in 1938 (cf. p. 152).

The first efforts were made by band federations.
In **1954** the Limburgse Muziekfederatie started a series of courses for band conductors supervised by military conductor and composer **Jos Moerenhout** (cf. p. 232). At the end of the course, a brochure *De Harmonie- en Fanfare-directeur* [The Wind and Fanfare Band Conductor] made up by Moerenhout was issued. In 1973 he also published *Instrumentatie en orkestratie voor de blaasorkest-dirigent* [Instrumentation and orchestration for the band conductor].
Fedekam Brabant organized a band conductor course at Leuven in November **1966**; teachers were composer **Karel De Schrijver** (cf. p. 312), military band conductor and composer Charles Frison (1921-2010) and amateur band conductor and composer Rik Fabes. There were 18 students and 14 got a certificate.
The example was followed by the West-Flanders section of Fedekam which organized an instruction day for conductors.
The problem with these initiatives, however deserving, was that the federations were too self-complacent and omitted to call on pedagogical well-experienced (foreign) typical professional wind band conductors.
An inquiry with 99 Flemish bands, published in *Fedekamnieuws*[362] in **1969** pointed out that only 59% of the conductors had a more or less substantial musical certificate!
On 18 January 1969 a research day for conductors (and board members) of amateur wind bands was organized by Fedekam Antwerp at Tongerlo. The topics were: working of the board, training and integration of young musicians, relations between the board, the conductor and the musicians and the band in relation to the local population.
On 28 June **1970** Fedekam West-Flanders organized a research day for conductors at Woumen.
A course for conductors was organized at Passendale on May 23 and June 6, 1971.

Female wind band conductors are quite common nowadays, but this is rather a recent phenomenon. We suppose the very first female wind band conductor in Belgium was Miss Annie Cornette (1957) who was appointed conductor of the Wind Band of Vlamertinge (West-Flanders) in January 1979. She was a rather good saxophone player and had no specific qualifications.

The UBEM (cf. p. 339) organized in 1972 a conductor seminar spread over several years and located at some music schools spread over the country. No less than 181 conductors applied (103 from Fedekam bands, 56 from Muziekverbond bands and 22 from Socialist bands). Among the permanent teachers were Jos Moerenhout and Jos Van Rickstal.
Problems arose soon in 1973, as the Ministry of Culture did not pay the promised subsidies and the respective contributions of the federations did not suffice to pay the costs of one year of conductors' course.

[362] *Fedekamnieuws* 1969, pp .7-11.

## Band conducting training at the Conservatories.

A band conductor course was gradually set up at the conservatories. It gradually developed into a two-year master course.

### The Royal Flemish Conservatory of Antwerp.

The Wind Band of the Royal Antwerp Conservatory of Music was created in October **1970** by Eugène Traey, director of the Royal Antwerp Conservatory of Music in order to support the newly created class of wind band conducting and arranging. Some 65 students trained under the direction of Walter Boeykens, clarinet professor at the institution. In 1992 the flautist Dirk Decaluwé (1956-2020) was appointed band conducting teacher at the Conservatory and became conductor of the Wind Band of the Royal Antwerp Conservatory of Music

**Walter Boeykens** (Bornem,1938 - 2013) was a world famous clarinetist and a most appreciated professor at the conservatories of music of Antwerp (1969), Tilburg, Utrecht and Rotterdam. He was a very valued soloist with the Antwerp Philharmonic and from 1964 to 1985 with the Flemish Radio Orchestra (nowadays Brussels Philharmonic). He performed as a soloist with numerous outstanding orchestras and famous conductors all over the world. He was also often invited as guest conductor by renowned symphony orchestras. He was also closely linked to wind band music. He started his musical activities as a young clarinetist in the local wind band *Harmonie Nut en Vermaak* of his native Bornem which he would conduct many years later. From 1954 to 1957 Boeykens was a clarinetist with the Military Band in Antwerp (11th Infantry Brigade turned into 2nd Division in 1955) conducted by Jos Moerenhout. Many years later, from September 1976 to July 1983 he conducted the renowned Dutch symphonic band *Harmonieorkest Sint Michael* of Thorn. He also recorded and performed as a soloist with several famous wind bands such as The Rotterdam Conservatory Symphonic Band, the Royal Dutch Military, Band (K.M.K.), the Antwerp Conservatory Wind Band, the Tokyo Kosei Wind Orchestra and the Royal Symphonic Band of the Belgian Guides.



**264.** ***Walter Boeykens and Francis Pieters.***

**Dirk Decaluwé** ( Lokeren, 1956 – 2020) studied flute and conducting at the Royal Conservatory in Ghent, the Royal Flemish Conservatory in Antwerp and at the Royal Conservatory in Brussels. He was flautist with the Orchestea of the Flemish Opera (1974-1978) and the Flemish Radio Orchestra – now Brussels Philharmonic (1978-2000). From 1992 onwards he conducted the Wind Band of the Antwerp Conservatory and taught band conducting at this institution.
In 1995 he started as conductor with the Brussels Festival Orchestra; later he was guest conductor with several well-known orchestras (including the London Philharmonic Orchestra, the Prague Philharmonic Orchestra, The Dutch Air Force Band. He was also a successful conductor of musicals. He also conducted several amateur wind bands: *Koninklijke Fanfare Sint-Cecilia* of Londerzeel (1989-1995), *Koninklijke Harmonie St.-Cecilia* of Zele (1988-2008) and *Concertband De Scheldezonen* of Hoboken (1990-2001).



**265.** ***Dirk Decaluwé.***

**The Royal Conservatory of Brussels**.
Composer and ex-conductor of the Navy Band **Guy Duijck** (cf. p. 229) was invited to give band conducting tuition at the Brussels Conservatory in 1969, later he was temporarily succeeded by **Roland Cardon** (cf. p. 227 ) until in 1977 **Jean Segers** (cf. p. 316) was appointed wind and fanfare band conducting teacher and conductor of the newly created Brussels Conservatory Wind Band (cf. p. 277). Among his assistants were Piet Jeeghers, Maurice Vanmechelen and Jean Steutelings (1938). From 1992 onwards the course was given by **Norbert Nozy**

**Norbert Nozy** (Halen, 1952) studied at the Brussels Royal Conservatory and the Lemmens Institute in Leuven and was awarded First Prizes for solfeggio, transposition, percussion, chamber music, harmony, counterpoint as well as the Superior Degree for saxophone. He studied conducting with André Vandernoot, Léonce Gras, Yvon Ducène and with Jean-Sébastien Béreau at the Paris Conservatory. Victor Legley was his teacher for fugue. In 1970 he was awarded the national "Pro Civitate Prize" as best saxophone soloist and in 1973 he won the International Gaudeamus Contest for Contemporary Music. He was a member of the Belgian Saxophone Quartet and the Belgian Saxophone Ensemble from 1972 to 1975. He represented Belgium at several international saxophone conventions (Bordeaux, Brussels, Chicago, Ghent, Londen, Luxemburg, Maastricht and Washington ). In 1973-74 he was visiting lecturer and teacher at the North Texas State University. In 1975 he joined the Great Symphonic Band of the Belgian Guides as a saxophonist. In 1984 he was appointed bandmaster of the *Band of the First Belgian Corps* in Cologne. From 1985 to 2003 he conducted the *Symphonic Band of the Belgian Guides*. He conducted the Dutch wind bands *Sint Michaël* Thorn (1983-1985) and *Koninklijke Harmonie van Thorn* (2004-2017) and was artistic director and interim conductor of the Dutch military band *K.M.K- J.W.F.* (2005-2006). At the Royal Brussels Conservatory of Music Nozy taught the saxophone and conducting and was conductor of the students' wind band. He was also professor of saxophone at the Maastricht Conservatory (NL) and taught at the Lemmens Institute for many years.



**266.** ***Norbert Nozy.***

**The Royal Conservatory of Ghent**.
The band conductor course at the Ghent Conservatory was started by **Guy Duijck** in 1974. Duijck also conducted the wind orchestra for a number of years. In 1992 the composer **Dirk Brossé** (cf. p. 311) became the new teacher and the well-known clarinetist Eddy Van Oosthuyse was his assistant. They set up again the conservatory wind band. The first production was *Pictures of an Exhibition* (M. Mussorgsky/tr. M. Hindsley). Projects were organized with the composers Jan Van der Roost, Johan De Meij and Philip Sparke and with various soloists (Norbert Nozy, Marc Matthys, ...). In 1998 Wim Belaen became Brossé's assistant.

**The Lemmens Conservatory**.
The band conducting course started at the Lemmens Institute in October 1986 under the impulse Karel De Wolf (cf. p. 313), who taught both practice and theory. When De Wolf was appointed director of the KSO (Art Secondary School) at the Lemmens Institute he was succeeded by Edmond Saveniers who taught conducting practice and Jan Van der Roost who taught the theoretical aspect (instrumentation, orchestration, score analysis, repertoire knowledge etc.). Saveniers was succeeded by Ivan Meylemans and Van der Roost was succeeded by Piet Swerts, who in turn was succeeded by Kevin Houben.

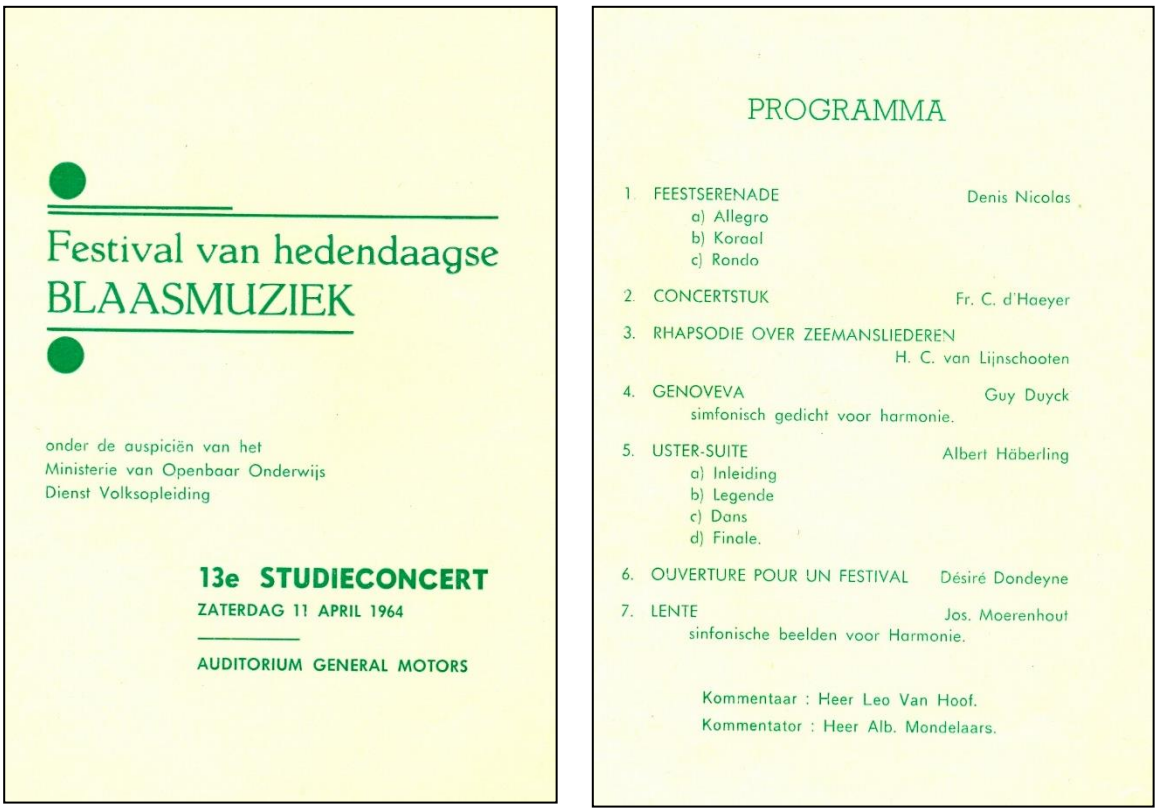
The radio program *Rond de Kiosk* spent three broadcasts to conductors training in 1987.
Yet the quality of too many band conductors remained still mediocre.

# U. SPECIAL EVENTS.

## 1. The Festival of Contemporary Wind Band Music at Antwerp.

After World War II, several series of study concerts, called "Festivals" were organized annually with as sole aim the promotion of new original wind and fanfare band Music.
In **1950** Jos Moerenhout, conductor of the wind band *Koninklijke Harmonie Apollon* from Berchem (Antwerp) organized the first *Festival van Hedendaagse Blaasmuziek* [Festival of Contemporary Wind Band Music] at the General Motors Auditorium in Antwerp. This festival wanted to promote new wind band music in order to enrich and vitalize the repertoire of the Flemish bands. Organizer Jos Moerenhout explained the goal as follows:

> *Music fans,*
> *This deals with the renewal of the repertoire for fanfare and symphonic bands. Renewal to be understood as the creation of an own repertoire: music that has been conceived for our wind bands and that breaks away from the past romanticism and moves with the times. All over Western Europe we see a tendency, an urge to renew the existing repertoire and to incite famous composers to write for our wind bands. Our country cannot stay behind; we boast over 1.000 wind bands: for each level new works ought to be composed. It is not by performing arrangements of symphonic pieces that we educate the people. In former days this was the case indeed. People discovered the master pieces through the symphonic and fanfare bands. However, nowadays all those compositions are well known as they can be heard on the radio and recordings, so that it has become totally superfluous to perform them, most often poorly, by bands. This does not at all mean that our amateur bands are useless. On the contrary. We should consider more than ever to supply our people with the pleasure of playing music, to rise the interest of the youth but only for the better music. That's why an own repertoire is indispensable.*
> Jos Moerenhout.[363]

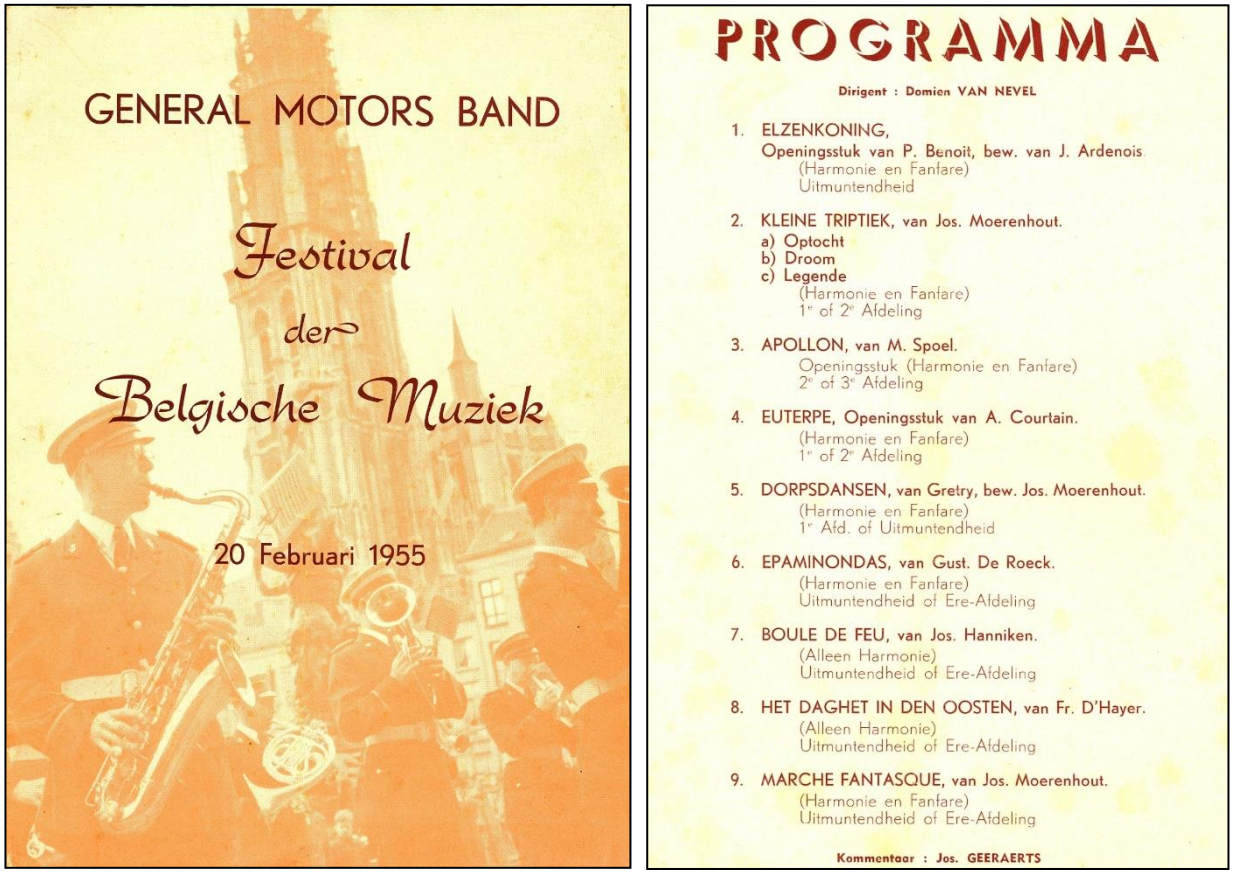



**267. *Program of the 1964 Festival of Contemporary Wind Band Music.***

[363] Program of the 13th "Festival of Contemporary Wind Band Music", April 11, 1964.

Besides compositions by Belgian composers such ad Denis Nicolas, Frans Corneel D'Haeyer, Guy Duijck, Jos Moerenhout, Renier Janssen, Marcel De Boeck and Arthur Heldenberg, several foreign wind band music composers such as Henk van Lijnschooten, Albert Häberling and Désiré Dondeyne were introduced to the Belgian wind band conductors.

In **1951** the *General Motors Band* from Antwerp, conducted by Domien Van Nevel, organized, in collaboration with Jos Moerenhout, a *Festival of Belgium Music* to promote the new band repertoire. It was also intended as an instruction day for wind band conductors. Originally intended for band conductors from the Province of Antwerp, the festival was extended to conductors of the neighboring provinces of Limburg and East-Flanders. The organizers wanted to promote Belgian wind band music, both original and transcriptions, for all divisions and categories. Besides Jos Moerenhout and Jos Hanniken, there were also compositions by the Belgian composers Mathieu Spoel, Alphonse Courtain and Gustave De Roeck. In 1956 the name changed into *Festival of Contemporary Music* and the, program included compositions by Frans D'Haeyer, Pieter Leemans and the Dutch composers Meindert Boekel and Gerard Boedijn.

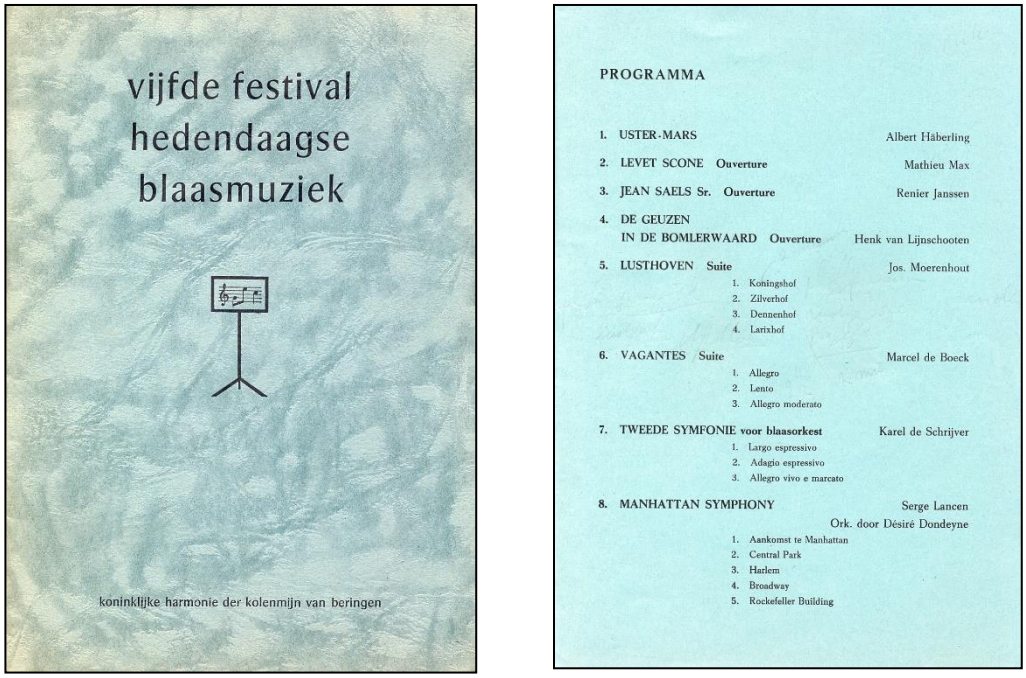



**268.** ***Program of the 1955 Festival of Belgium Music at Antwerp.***

The 8th edition on March 9, 1958 included compositions by Pieter Leemans, Maurice Schoemaker, Francis de Bourguignon, Jos Moerenhout, Gustave De Roeck, Frans D'Haeyer and the Dutch composers Gerard Boedijn and Meindert Boekel.
This festival was made possible thanks to the contribution of the Dutch band music publishers Molenaar (Wormerveer) and Tierolff (Roosendaal) and the Belgian band music publisher Scherzando .

## 2. The Festival of Contemporary Wind Band Music at Beringen.

The Limburg colliery band *Koninklijke Harmonie der Kolenmijnen van Beringen*, conducted by Jos Moerenhout organized from **1962** onwards an annual *Festival van de Hedendaagse Blaasmuziek* [Festival of Contemporary Wind Band Music]. At this festival only new original wind band compositions were performed. The idea came from Jos Moerenhout who was also conductor of the wind band *K.H. Apollon* in Berchem (Antwerp); this band had organized a similar festival since 1950 (cf. supra). In 1962 it became a double festival, organized in Antwerp on Saturday and repeated at Beringen on Sunday. The aim was to allow wind band musicians and conductors to get acquainted with new published band music in the best possible circumstances. The band music publishers provided the audience with mini conductor scores, whereas usually the conductors also attended the concerts. The musicologist Camille Swinnen[364] introduced all compositions. Among the works performed at Beringen there were compositions by the Belgian composers Renier Janssen, Mathieu Max, Marcel De Boeck, Guy Duijck, Julien Jourquin, Karel De Schrijver, Arthur Heldenberg, Jos Hanniken, Jos Moerenhout. The foreign composers were represented by the Dutch Pi Scheffer, Henk van Lijnschooten and Herman Strategier, the Italian Giovanni Orsomando, the Swiss Albert Häberling and the French Serge Lancen. Those concerts were attended by a large audience, especially as the compositions performed were often imposed as test pieces for the national and provincial championships.

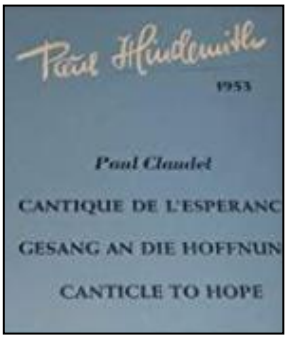



**269.** ***Program of the 1966 Festival of Contemporary Wind Band Music at Beringen.***

The Saturday concert program performed by *K.H. Apollo* Berchem, conducted by Jos Moerenhout, was repeated the next day at Beringen by the *Koninklijke Harmonie der Kolenmijnen van Beringen*, also conducted by Jos Moerenhout.[365]
Later, Jos Moerenhout also involved the *Fanfare Sint Martinus* from Halle in this festival.

[364] Camille Swinnen (Hasselt, 1923 – 2007) was Director-advisor of the Cultural Service of the Bank 'Gemeentekrediet', Secretary of the Pro Civitate Music contest, curator of the Gallo-Roman Museum at Tongeren, teacher at the Hasselt conservatory of Music and Vice-President of the UNESCO International Music Council. In 1980 he organized an itinerant exhibition about 150 years of wind band Music in Belgium. See also footnote 264.
[365] The Antwerp program on Saturday April 3, 1965 was identical to the Beringen program on Sunday April 4, 1965.

### 3. 1953: A Hindemith world premiere!




On July 9, **1953 t**he German composer Paul Hindemith conducted the world premiere of his composition ***Cantique de l'espérance / Gesang an die Hoffnung***[366] during the International UNESCO musical education conference in Brussels. The French text was by Paul Claudel, the English and German translation by Hindemith. Most interesting is the participation of a Belgian amateur wind band in this event. Besides several vocal soloists (mezzo soprano Yetti Martens, alto and tenor), a huge mixed choir (INR/NIR radio choirs, Choir of the Royal Conservatory of Brussels, Brussels Protestant Choir, Brussels Philharmonic Society Choir and Choir of the Brussels 'Jeunesses Musicales'), an organist and the 'Orchestre International des Jeunesses Musicales' (International Youth Orchestra), there was also a brass band composed of members of the Brussels *Fanfare Paul Gilson*. This was the third part of the cantata *Ite, angeli veloces* which also included a wind band composed of piccolo flute, flute, Eb clarinet, 3 Bb clarinets, alto saxophone, tenor saxophone, baritone saxophone, 2 bassoons, 4 horns, 3 trumpets (or cornets), 3 trombones, baritone horn, 2 tubas and percussion (triangle, cymbals, side drum, bass drum, glockenspiel).

### 4. 1954: International C.I.S.P.M. band contest at Ostend.

On the occasion of the 50th anniversary of the Ostend Municipal Band, the international wind band confederation C.I.S.P.M. (Confédération Internationale des Sociétés populaires de Musique)[367] organized an international band contest at the Ostend Market Square (afternoon) and the Casino-Kursaal (evening) on Saturday June 26 and Sunday June 27, 1954. The participating bands came from ten European countries: Belgium, France, Germany, Great Britain, Italy, Luxemburg, Norway, Sweden, Switzerland and The Netherlands. Belgium was represented by the *Municipal Band of Roeselare* (110 musicians), conducted by Georges Verdonck; their choice pieces were *Mouvement Symphonique* by Marcel Poot and *Le Roi d'Ys* by Edouard Lao, and the test piece *Pallas Overture* by Gabriel Parès. The Adjudicators Panel consisted of Adelson Vermander, technical advisor of the Belgian Band Federation (president), Dr. Rudolf Holle, president of the South German Band Federation, Fernand Lamy, honorary principal inspector of the conservatories of France, H. Penrose, member of the National League Bands' Association of Great Britain, and Gerard Boedijn, Dutch composer.
The contest consisted of a sight reading, the performance of a test piece and two own choice pieces (chosen from a list of ten). Two pieces were performed on the bandstand at the Ostend Market Square (*Wapenplaats*) and one at the Casino-Kursaal. The contest was won by the Ford Motor Works Military Band from Dagenham (Essex, Great Britain), conducted by Major G.H. Willcocks. This band had only 42 musicians, but gave much better performances than some giant bands from France (110), Luxemburg (96) and Italy (95).

[366] https://www.unesco.org/archives/multimedia/document-5186-fre-2
[367] The C.I.S.P.M., founded in 1949, gathered band federations from Austria, Belgium, Canada, Denmark, France, Germany, Great Britain, Italy, Italy/South Tyrol, Luxemburg, Norway, Sweden, Switzerland and The Netherlands (only one federation for each country!). The Confederation is a UNESCO member and nowadays gathers some 35.000 bands from 21 countries.



**270.** ***The Ostend Municipal Band in 1954.***

## 5. 1958: (Second) International C.I.S.P.M. band contest at Ostend.

Four years after the 1954 edition, the C.I.S.P.M. organized its international wind band contest once more at Ostend. This time the contest took place at the municipal theatre. There were bands from Belgium, France, Germany, Great Britain, Luxemburg, Norway, Sweden and The Netherlands. The test piece was the overture *A la Jeunesse* [To Youth] by the Hungarian composer Istvàn Sàrközy (1920-2002), orchestrated for wind band by Arthur Prevost. The test piece was performed in the morning with closed doors, the own choice pieces were performed publicly in the afternoon. Belgium was represented by the symphonic band *De Eendracht* from Wevelgem (89 musicians), conducted by Frédéric Van Ackere and they performed *Overture 1812* by Tchaikowsky, *Les Préludes* by Ferenc Liszt and the *Symphonie Fantastique* by Hector Berlioz. The adjudicators panel consisted of Henry Geehl, British composer, Sepp Tanzer, Austrian composer, Albert Thorn, conductor of the Luxemburg Military Band and Adelson Vermander, technical advisor of the Belgian Band Federation.
Only 1st and 2nd prizes were awarded.

## 6. 1966: Band Music Congress at Geel.

On December 10, 1966 Fedekam Antwerp organized a Wind Band Music Congress (*Kongres van de Blaasmuziek*) at Geel. The aim was to deal with the crisis of band music in Belgium, apparently due to a changing philosophy of life, a growing generation conflict and the increasing influence of the media. Sociologist R. Roels stated that amateur bands had to adapt themselves to the changing circumstances if they wanted to survive and that they needed the necessary means for this adaptation. He stressed the role of the municipal cultural councils and the role of the youth in the revival of the band life. The congress ended with a concert by the *Belgian Air Force Band,* conducted by Arthur Heldenberg.[368]
Resulting from this congress R. Roels and A. Herrebout, published a study *De Verenigingen voor blaasmuziek: moeilijkheden en mogelijkheden in de huidige samenleving* [The wind bands: difficulties and possibilities in the contemporary society].

[368] *Fedekamnieuws*, February 1967, pp. 23-25.

## 7. 1985: Second WASBE Conference.




From July 14 to 21, 1985 the 2nd WASBE (World Association for Symphonic Bands and Ensembles) World Conference was organized by WASBE president Francis Pieters in Kortrijk. There were more than 275 conference guests from about 20 countries and 21 exhibition stands from 9 countries. In addition to 11 lectures and masterclasses, 3 clinics, 2 conducting sessions, 1 panel discussion and various board meetings, there were 18 concerts within the framework of the conference. There were bands from Belgium, France, Great Britain, Japan, The Netherlands, Norway, Spain, Sweden, Switzerland and the USA.

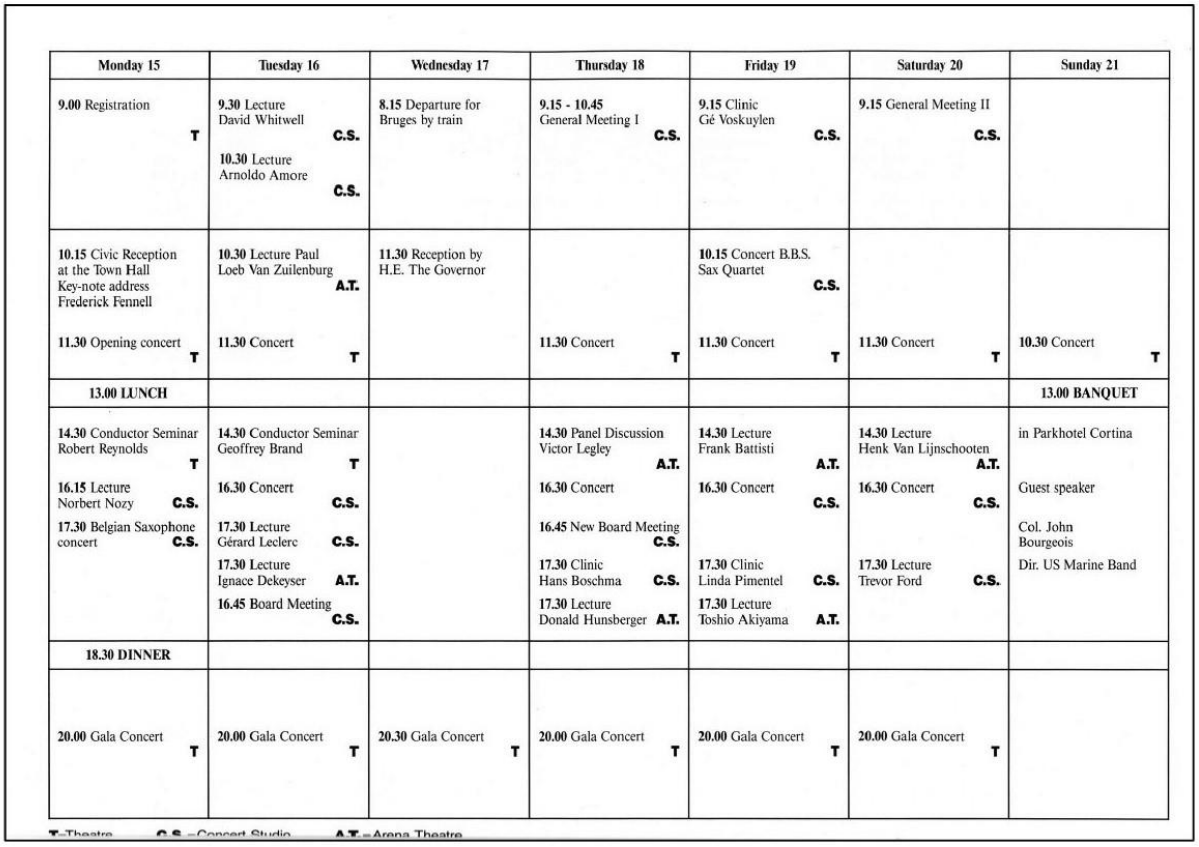
Among the prominent composers present, we mention the composers Warren Barker (1923-2006), Warren Benson (1924-2005), Albert Benz (1927-1988), Adrian Cruft (1921-1987), Csaba Deak (1932-2018), Johan De Meij (1953), Trevor Ford (1931), Jacqueline Fontyn (1930), Clare Grundman (1913-1996), Joseph Horowitz (1926-2022), Serge Lancen (1922-2005), Victor Legley (1915-1994), Juan Mas Quiles (1921-2021), Jean Segers (1929), Henk Van Lijnschooten (1928-2006), Werner Van Cleemput (1930-2006) and André Waignein (1942-2015).

The conductors present included Toshio Akiyama, Henrie Adams, Frank Battisti, Geoffrey Brand, John Bourgeois, Piebe Bakker, Pierre Bigot, Walter Boeykens, Tom Brevik, James Croft, Jan Cober, Frederick Fennell, Felix Hauswirth, Donald Hunsberger, Birger Jarl, Gert Jansen, Jaap Koops, Pierre Kuijpers, Per Lyng, Luis Sanjaime Messeguer, Norbert Nozy, John Paynter, Tim Reynish, Robert Reynolds, Jan Van Ossenbruggen, Al Wright and David Whitwell.



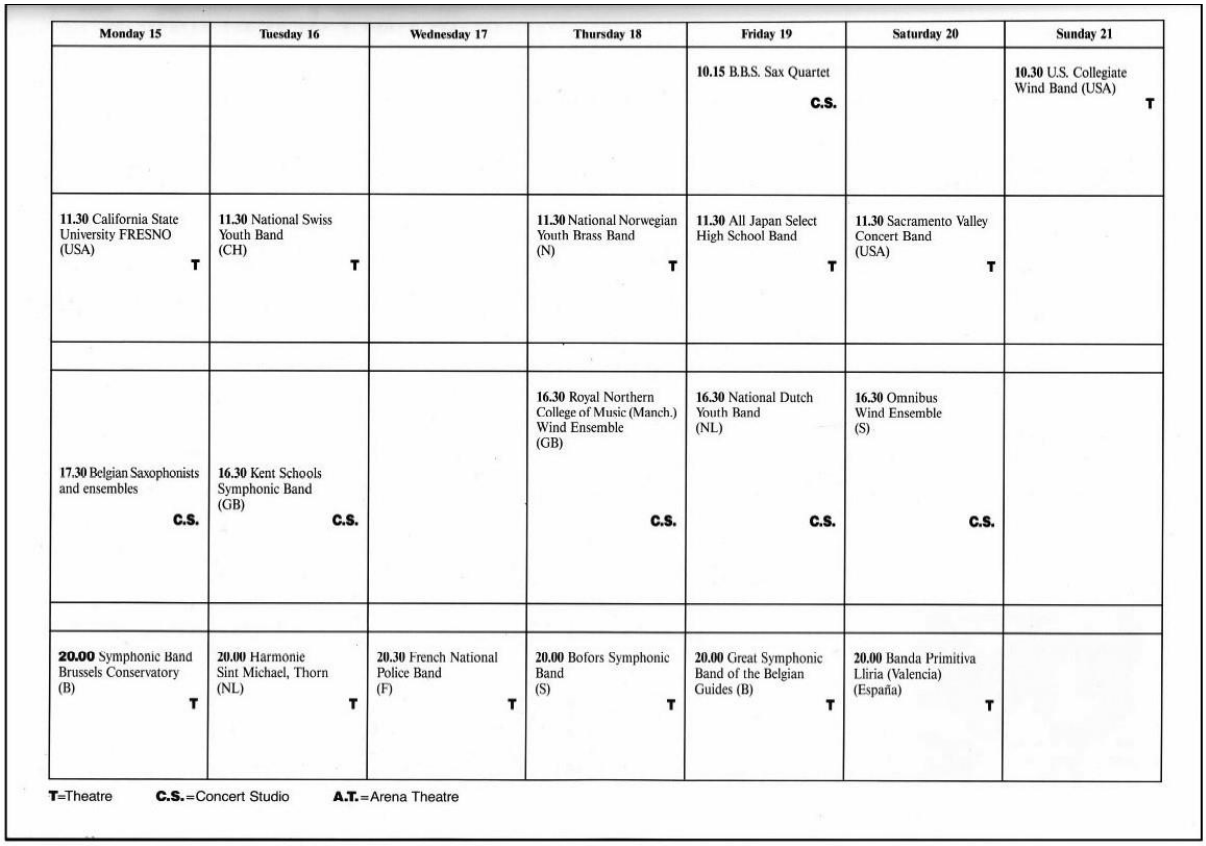
**271.** ***Francis Pieters pays homage to Frederick Fennell.***

Daily program of the second WASBE world conference 1985 at Kortrijk.



| Monday 15 | Tuesday 16 | Wednesday 17 | Thursday 18 | Friday 19 | Saturday 20 | Sunday 21 |
|---|---|---|---|---|---|---|
| **9.00** Registration **T** | **9.30** Lecture David Whitwell **C.S.**<br>**10.30** Lecture Arnoldo Amore **C.S.** | **8.15** Departure for Bruges by train | **9.15 - 10.45** General Meeting I **C.S.** | **9.15** Clinic Gé Voskuylen **C.S.** | **9.15** General Meeting II **C.S.** | |
| **10.15** Civic Reception at the Town Hall Key-note address Frederick Fennell<br>**11.30** Opening concert **T** | **10.30** Lecture Paul Loeb Van Zuilenburg **A.T.**<br>**11.30** Concert **T** | **11.30** Reception by H.E. The Governor | **11.30** Concert **T** | **10.15** Concert B.B.S. Sax Quartet **C.S.**<br>**11.30** Concert **T** | **11.30** Concert **T** | **10.30** Concert **T** |
| **13.00 LUNCH** | | | | | | **13.00 BANQUET** |
| **14.30** Conductor Seminar Robert Reynolds **T**<br>**16.15** Lecture Norbert Nozy **C.S.**<br>**17.30** Belgian Saxophone concert **C.S.** | **14.30** Conductor Seminar Geoffrey Brand **T**<br>**16.30** Concert **C.S.**<br>**17.30** Lecture Gérard Leclerc **C.S.**<br>**17.30** Lecture Ignace Dekeyser **A.T.**<br>**16.45** Board Meeting **C.S.** | | **14.30** Panel Discussion Victor Legley **A.T.**<br>**16.30** Concert<br>**16.45** New Board Meeting **C.S.**<br>**17.30** Clinic Hans Boschma **C.S.**<br>**17.30** Lecture Donald Hunsberger **A.T.** | **14.30** Lecture Frank Battisti **A.T.**<br>**16.30** Concert **C.S.**<br>**17.30** Clinic Linda Pimentel **C.S.**<br>**17.30** Lecture Toshio Akiyama **A.T.** | **14.30** Lecture Henk Van Lijnschooten **A.T.**<br>**16.30** Concert **C.S.**<br>**17.30** Lecture Trevor Ford **C.S.** | in Parkhotel Cortina<br>Guest speaker<br>Col. John Bourgeois<br>Dir. US Marine Band |
| **18.30 DINNER** | | | | | | |
| **20.00** Gala Concert **T** | **20.00** Gala Concert **T** | **20.30** Gala Concert **T** | **20.00** Gala Concert **T** | **20.00** Gala Concert **T** | **20.00** Gala Concert **T** | |

**T**=Theatre **C.S.**=Concert Studio **A.T.**=Arena Theatre



| Monday 15 | Tuesday 16 | Wednesday 17 | Thursday 18 | Friday 19 | Saturday 20 | Sunday 21 |
|---|---|---|---|---|---|---|
| | | | | **10.15** B.B.S. Sax Quartet **C.S.** | | **10.30** U.S. Collegiate Wind Band (USA) **T** |
| **11.30** California State University FRESNO (USA) **T** | **11.30** National Swiss Youth Band (CH) **T** | | **11.30** National Norwegian Youth Brass Band (N) **T** | **11.30** All Japan Select High School Band **T** | **11.30** Sacramento Valley Concert Band (USA) **T** | |
| | | | | | | |
| **17.30** Belgian Saxophonists and ensembles **C.S.** | **16.30** Kent Schools Symphonic Band (GB) **C.S.** | | **16.30** Royal Northern College of Music (Manch.) Wind Ensemble (GB) **C.S.** | **16.30** National Dutch Youth Band (NL) **C.S.** | **16.30** Omnibus Wind Ensemble (S) **C.S.** | |
| | | | | | | |
| **20.00** Symphonic Band Brussels Conservatory (B) **T** | **20.00** Harmonie Sint Michael, Thorn (NL) **T** | **20.30** French National Police Band (F) **T** | **20.00** Bofors Symphonic Band (S) **T** | **20.00** Great Symphonic Band of the Belgian Guides (B) **T** | **20.00** Banda Primitiva Lliria (Valencia) (España) **T** | |

**T**=Theatre **C.S.**=Concert Studio **A.T.**=Arena Theatre

## 8. THE GARDE RÉPUBLICAINE BAND IN BELGIUM (Part 3).

The famous French wind band continued a long tradition and continued to give several concerts in Belgium. On June 12, **1966** the Band, conducted by François-Julien Brun, played a gala concert at Dour (Province of Hainault) as part of the celebration of a Frech-Belgian Day.
On September 30, **1976** the Paris Garde Républicaine Band played a concert at the Brussels cathedral as part of the "Flanders Music Festival" and the next day also at the Tournai cathedral. At the last concert, the audience was mostly French (as Tournai is situated not far from the French broader) because no publicity had been made in Belgium!
On November 29, 1**995** there was a joint concert of the symphonic bands of the Garde Républicaine and the Belgian Guides at the Brussels Palais des Beaux Arts. Conductor Roger Boutry[369] performed as soloist with the Guides in Gershwin's *Rhapsody in Blue*, whereas Norbert Nozy, conductor of the Guides Band, played Boutry's *Divertimento for alto saxophone and band* with the Paris band.[370]
On December 6, **1998**, the Garde Républicaine Band, conducted by François Boulanger[371], played a concert at Wervik in West Flanders, introduced and moderated by Francis Pieters.



**272.** ***Norbert Nozy accompanied by the Garde Républicaine Band. Brussels, November 29, 1995.***

[369] In 2007, Roger Boutry conducted the Belgian Guides Band at a recording session of his own compositions, published by Robert Martin in France. CD "Evocations" 076M.
[370] Roger Boutry conducted the Garde Républicaine Band from 1973 to 1997.
[371] François Boulanger conducted the Garde Républicaine Band from 1997 to 2024.

# V. WIND BANDS IN OSTBELGIEN.
## (GERMAN SPEAKING AREA)

Most wind bands had to cease all activities during the Second World War and many only started their activities again in 1947, some even in 1950, as indeed the war had left very cruel marks in the area. Many musicians had been killed, a lot of musical instruments had disappeared or had been destroyed. Some bands had suffered such great losses (both material and human) that they could not start their musical activities again and disappeared definitively.
Luckily, most bands enjoyed some financial help from the municipalities and started their own music schools. Many musicians studied at the Verviers Conservatory of Music.

Several new bands were created, such as the *Cercle Musical La Calamine-Neu Moresnet* founded on July 15, **1945**. Its first conductor was Willy Hupperman (1890-1969) a retired military musician, succeeded in 1949 by Jean Herzet who turned the group into one of the very best wind bands of the Eastern part of Belgium. The band won the Fedekam National Championship in 1974 and organized the 1977 edition.
The wind band *La Concorde*, Welkenraedt was founded in **1946**.

From **1955** onwards several bands joined the Flemish Catholic Wind Band Federation Fedekam and in 1959 they all gathered into the *Födekam - Föderation der Katholischen Musikvereine* [Federation of the Catholic Bands], German speaking branch of Fedekam (cf. p. 345).
Their number increased gradually: seven in 1960, thirty eight (32 bands and 6 fife and drum bands) in 1965 and one hundred and five in 1975.

In **1969** the Ministry of Culture organized a first selection contest for amateur ensembles of the German speaking area. The adjudicators panel, headed by composer René Defossez (cf. p. 323), selected 15 from the 25 competing wind bands. Two were classified in the Superior Division (*Royale Harmonie Membachoise Saint-Joseph* and *Cercle Musical de la Calamine-Neu Moresnet*), six bands were classified in the Medium Division and seven in the Lower Division.

With the material help of Födekam new selection contest were held in 1972, 1975 and 1978, several records were issued, conductor training sessions and youth play-ins were organized. Clarinetist Walter Boeykens conducted a giant youth play-in at Raren in 1978.
Gradually, the classification divisions were adapted to the Benelux standards:

| |
|---|
| 3rd Division |
| 2nd Division |
| 1st Division |
| Excellency |
| Honor Division |
| Superior Division |

At an extraordinary meeting on April 20, **1983** the band association was turned into a non-profit organization called *Regionaler Verband der Instrumental- und Vokalensembles im Gebiet deutscher Sprache* [Regional Federation of Instrumental and Vocal ensembles in the German speaking area] in short *Födekam Ostbelgien*.

Walter Boeykens became the permanent guest conductor of the Födekam play-ins.




**273.** ***Walter Boeykens a the 1996 Födekam play-in.***

Since the **1984** reform, Malmédy and Waismes belong to the French speaking Community of Belgium and Kelmis, Lontzen, Raeren, Roefgen, Bütgenbach, Büllingen, Amel, Sankt Vith and Burg-Reuland belong to the *Deutschsprachige Gemeinschaft Belgiens* [German speaking Community of Belgium].
In **1989** the wind band of Hergenrath (founded in 1897) was recognized by the government of the German-speaking Community of Belgium as "an association with special artistic distinction", the only orchestra in East Belgium
In **1990** a regional band called *Symphonisches Blasorchester der Belgischen Eifel* [Symphonic band of the Belgian Eifel area] was founded.
In **1997** a wind band contest at Eupen gathered 23 bands (1 in the 3rd division, 5 in the 2nd division, 5 in the 1st division, 7 in Excellency division, 2 in Honor division and 3 in Superior division). Some of these bands obtained excellent results at the World Music Contest Kerkrade (The Netherlands) and at contests in Nordrhein-Westfalen (Germany).
In **1998** Födekam gathered 145 musical societies (bands and choirs), with some 4.500 active musicians, including 43 wind bands, 3 youth bands, 4 fife and drum bands and 1 drumband.

# W. WIND BANDS AND FOLKLORE.

After the Second World War, people again needed entertainment and diversion, so it was inevitable that the diverse folkloristic activities were taken up again and put new life in.
The living folklore can be split up in religious folklore (processions and pilgrimages) and secular folklore (festivals where popular sensibility and joy are expressed, such as carnivals and processions of giants). Some festivals that appear to be profane nowadays have a religious origin. Both the secular processions (carnivals and processions of giants) and the religious processions always involved bands.

## RELIGIOUS PROCESSIONS.

As had been the case with all preceding wars, the Second World War had given a new impulse to religion. So many religious processions were reinstated and after some years several of them were renovated, modernized and adapted to the times being.
In Belgium, a country with a Catholic tradition, they are most often organized on the occasion of a major feast (Ascension, Pentecost, Assumption) or on the occasion of the birthday of the local patron saint (the cult of the saints appearing on the calendar had remained very lively and gave rise to a number of processions). In the latter case especially, the religious festival can correspond with popular festivities such as *ducasses* (a festival that takes place every year in honor of a patron saint) and *kermesses*/*kermissen* (an open-air festival or fair with games and sales stands, etc.).
Some however disappeared in the second half of the 20th century. That was the case with the *Heilig Haar Processie* [Procession of the Holy Hair] at Kortrijk. This procession including numerous groups in historical costumes, floats with representations of biblical scenes and several wind bands honored the relic containing some hair of Jesus Christ, brought to Kortrijk by Philip of Alsace[372] on his return from the Third Crusade. This procession took place for the very last time in 1967.

**Holy Blood Procession**.
The most prestigious and internationally renowned religious procession is the *Holy Blood Procession* at Bruges. (cf. Part I, p. 297). This prestigious procession takes yearly place on Ascension Day. The tradition was taken up again after World War II. Traditionally two bands participate: *Scoutsharmonie Sint Leo* (p. 264) and *Sint Franciscus Xaverius Speelschaar* (cf. p. 261) the latter wearing a special historical uniform.

**La procession du Car d'Or** at Mons is the religious part of the Ducasse de Mons (annual fair of Mons). This procession honoring Sainte Waudru, patron saint of Mons found its origin in the 14th century when a plague epidemic was to devastate the population of the area. Both civil and religious authorities of Mons decided to set up a big procession in order to be freed from this scourge through the intercession of Saint Waudru.
In 1931 the procession was remodeled and included costumed groups evoking the 16th century. In 1980 there were 800 participants, in 2000 some 1500.
Several bands in historical costumes participate in this procession which introduces the traditional ceremony of pushing up the hill the *Car d'Or* [Golden Coach] carrying the shrine containing the relics of Saint Waudru. They play processional marches such as *Sainte Marie*[373] by Fernand Ruelle (cf. p. 234).

[372] Philip I (1143-1191), commonly known as Philip of Alsace, was count of Flanders from 1168 to 1191.
[373] Recorded on the long playing *Ducasse de Mons*, ROUSSE Vol 2 REL/031/060.



**274 & 275.** ***Costumed bands in the Procession du Car d'Or.***



The Saint Dymphna Procession at Geel used to be headed by a huge band gathering the musicians of all wind and fanfare bands of Geel and environment.

## HISTORICAL PROCESSIONS.

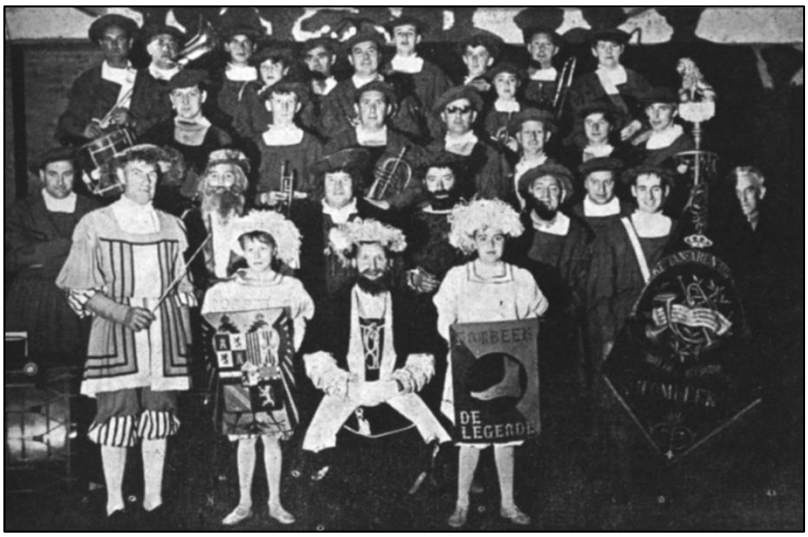
Some religious processions turned into a secular costumed procession evoking historical episodes or events.

**Historical pageant of the "Ommegang".**

Of all surviving folkloristic pageants, the most prestigious is, no doubt, the annual *Ommegang* procession and pageant in Brussels. This solemn historical parade takes place on a Tuesday and a Thursday early in July on and around the unique Brussels market square.

The name 'Ommegang' meaning 'procession' is derived from the Flemish words 'omme' [around] and 'gang'" [walk]. The origin of the procession is religious, namely a miracle concerning the statue of *Notre Dame du Sablon* [Our Lady of de Zavel] that was transferred from Antwerp to Brussels in the 14th century. The continuity of the procession was however largely due to the secular and opulent participation of the guilds, crafts, and chambers of rhetoric. At first, the miraculous statue was left at De Zavel Chapel and then a church was erected with the solemn promise to organize an annual procession presenting the Virgin's statue under the protection of the Guild of the Crossbow Shooters (archers). The legendary Ommegang was born and turned into an annual celebration.

Some centuries later, the religious origin was somewhat eclipsed by a new secular and historical theme, namely the reconstruction of a ceremony that took place in Brussels in 1549 when the emperor Charles V invited many illustrious guests to introduce his successor Philip II and presented them with the Ommegang. From then onwards, the procession of the guilds with their opulent costumes and pennants and standards turned definitely into a historic parade, also including music by trumpeters (on foot and on horseback), fifers and drummers.
The fanfare band *De Lanezonen* from Tombeek, founded in 1869, turned in 1957 into a "Emperor Charles V Group" dressed in 16th century dresses and participating in local historical events and especially in the Brussels Ommegang.[374]




**276 & 277.** ***The fanfare band De Lanezonen in 16th century dresses.***



The *Ommegang* as it can still be seen today, is based on the one that was reconstituted in 1930, on the occasion of the celebrations of the centenary of Belgium's independence. This Ommegang reproduces the one that took place in 1549 and of which we have a very precise description, thanks to the writings of Philip II's chronicler who had attended it that year.
In 1947, **René Barbier** (cf. p. 321) composed music for the Ommegang, the annual historical procession that depicted the glory days of the emperor Charles V in Brussels. He conceived a number of pieces of this processional music for wind and fanfare band: *Marche de l'Empereur* pus 72 [The Emperor's March], *Jeu de la Rose, un combat équestre* opus 73 [The Game of the Rose, an equestrian tournament] and *Marche de l'Ommegang 1947*.[375]

[374] In the Spring of 1971 the band made a nine day concert tour on the Channel Island of Jersey. Conductor was Romain Kumps.
[375] The Ommegang was put on the list of the UNESCO Intangible Cultural Heritage in 2008.

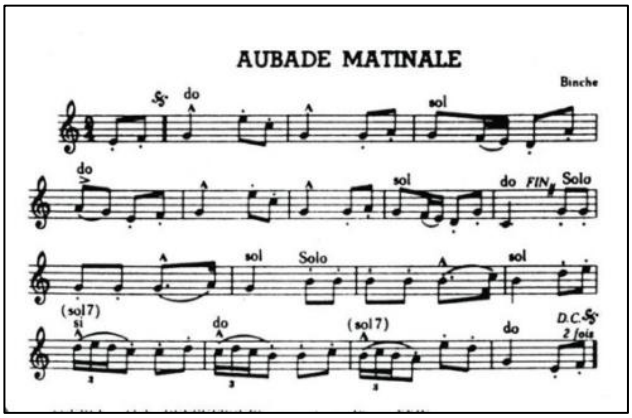
## CARNIVALS.

Carnivals are part of the tradition of making an exuberant and unbridled festival (called *Mardi Gras*) before entering the fasting period of Lent, a period of penance. Though the religious element has something to do with the origins of the carnival, the general inspiration is that of a secular festival during which many things are tolerated.

The **Carnival of Binche** (cf. Part I p. 435) took place for the first time after World War II in 1946 and continued yearly without interruption.[376] One of the so-called *soumonces* (parades preceding the carnival as a kind of rehearsal) on the Sunday preceding the carnival implies all the bands involved. The bands (prominently brass) alternate with the *batteries* (group of 6 or 7 *tamboureurs* [drummers] attached to each of the groups of Gilles.
There are 26 airs de Gilles [tunes of the Gilles]: *Air classique des Gilles - Lion de Belgique - Le postillon de Longjumeau – Le Sans souci - Le petit jeune homme de Binche - L'ambulant - Vivent les Bleus - Paysan s'en va - Eloi à Charleroi – Cavalcade - Le juif errant - La classe – Sérénade - Pas de charge - Mère tant pis - Vos arez in aubade – Arlequin - Les d'gins de l'Estène - El doudou - Quand m'grand-mère - Les chasseurs - Trompette des cent gardes - Les marins - Les brigands - Polka marche* and *Aubade matinale*. The latter is only played at dawn on Mardi-Gras. At the end of each drum interlude an E flat clarinet ( or soprano saxophone) plays the first notes of the tune which the brass players immediately strike up.[377]



**278. *Band accompanying the dances of the Gilles.***




[376] The Carnival at Binche was put on the list of the UNESCO Intangible Cultural Heritage in 2003.
[377] Numerous long playing records were issued. One example published in 1963: *Le Carnaval de Binche*, REGAL 4C048-23073 or HMV CLP 1683. Also several compact discs were issued, including CD Philips 838 345-2

**Kattenstoet Ieper.**
The Kattenstoet [Cat Parade] is a parade in Ypres, devoted to the cat. It was set up in 1955 and is usually held triennially on the second Sunday of May. The parade commemorates an Ypres tradition from the Middle Ages when cats were thrown from the belfry tower of the Cloth Hall to the town square below. Symbolically reviving this practice for the parade festivities, a jester tosses plush children's-toy cats from the Cloth Hall belfry.
The costumed parade is headed by the *Koninklijke Harmonie Ypriana* [The Ypres Municipal Band] and several other bands from neighboring towns or villages (Nieuwkerke, Dikkebus, Elverdinge, Pittem) the youth band *Sint Stanislas Speelschaar Poperinge* and the *Showband Willen is Kunnen Ostend* also participate.



**279 & 280.** ***Bands in the Cat Parade at Ypres.***



PARADES OF GIANTS.

The *Reuzenstoeten*/*Cortèges des Géants* [Parades of Giants] are particularly numerous in Belgium. In the majority of cases, the passage of giants has a special significance that is based on a past steeped in history. The term *Reuzencultuur* [giant culture] refers to the custom of using meter-high puppets in all kinds of parades and events and all the rituals that go with it.
*Reuzenstoeten* [Giant parades] are chiefly a Flemish phenomenon, with expansion in French Flanders, Wallonia and the southern provinces of The Netherlands. Actually the giant population in Flanders is estimated to be between 800 and 1.000 giants or 2 to 3 giants per town. The giants are strongly intertwined with the local communities: they are often the personification of a local personality, historical figure, nickname or craft. Initially, all giants were carried, but in recent decades they have progressively been put on wheels. There was a revival in the 1950's. Giants also parade in several religious processions.
Many giants have always been accompanied by band music, often in a kind of carnival parade. The most typical of these Flemish parades is that of *Het Ros Beiaard* in Dendermonde.

**Het Ros Beiaard** [The Bayard Steed].
The Saga of the Bayard Steed and its four riders has its origins in a medieval 'chanson de geste' The version told in Dendermonde deals with the feud between Aymon, Lord of Dendermonde, and emperor Charlemagne. On the back of the magical Bayard steed, the four sons of Aymon escape from Charlemagne's fury. The horse is finally drowned but Bayard isn't dead. Although drowned 11 centuries ago, he's revived in the procession of the Bayard horse once a decade.
The big historical parade was renovated in 1967 into a fairy spectacular. The giant steed *Bayard* mounted by the four *Aymon Children* and both local giants *Mars* and *Goliath* are surrounded by a thousand of locals in historical costumes, floats with horses, marching bands etc.[378]
The apotheosis on the Market Square with the giants and the **Ros Beiaard Harmonie** [Bayard Steed Wind Band] [379]is most impressive.





**281 & 282.** ***The Ros Beiaard Harmonie preceding the Bayard Steed.***

[378] The Bayard Steed procession was put on the list of the UNESCO Intangible Cultural Heritage in 2008.
[379] Recorded on *CD Ros Beiaard* 2010 ASS 7100501 CD.

**La Ducasse d'Ath.**

On the 4th Saturday of August there is the *Cortège des Géants* [Parade of the Giants] at Ath as part of the annual Ducasse [Fair] including the giants Goliath, Mam'zelle Victoire, Mars and even also the Bayard Steed. There is the battle between David and Goliath and the marriage of Mr. and Mrs. Gouyasse. All giants dance to the sound of several wind and fanfare bands of the area such as *Harmonie Royale l'Union de Lorette*, the *Fanfare Communale de Huissignies*, the *Fanfare de Moulbaix* and the *Fanfare de Saint Martin*.

Some bands wear special (historically inspired) costumes .



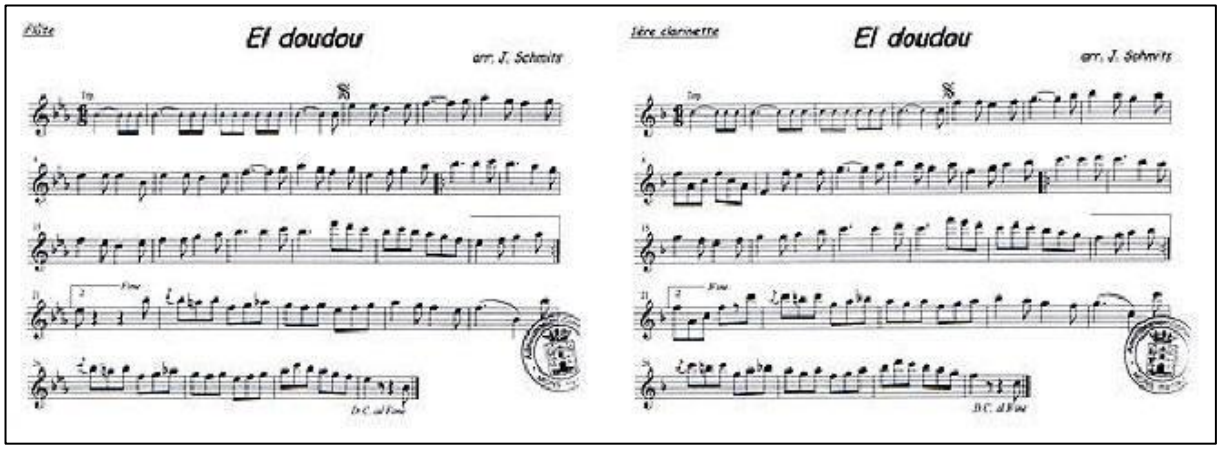
**283.** ***Giant dancing at the market square of Ath.***



**284.** ***Band dressed in historical costume in the giants parade at Ath.***

**THE DOUDOU AT MONS.**

One of the great, if not the greatest, attraction during the annual "Ducasse" (Fair) at Mons, also called "Doudou, Ducasse Rituelle de Mons" late in May or early in June, is the pageant of the *Combat du Lumeçon* enacting the legendary combat between Saint George and the dragon (doudou) on the Mons market square. This pageant is accompanied by a wind band called **La Musique du Lumeçon**. The origin of the nickname of Mons "Cité du Doudou" [Dragon town] is derived from an ancient song *L'Air du Doudou* that accompanies the historic procession and the combat[380]. The band now boasts some 70 members all inhabitants of the town.






**285**. ***Musique du Lumeçon*.**

[380] Since 2005 the *Air du Doudou* was also played by all military bands participating in the annual International Military Music Festival, a mainstay of the Ducasse until 2016. The tune was also recorded by Sidney Bechet with the surname « Si c'était à refaire ». CD Vogue 743 21169592.

**THE STILT WALKERS OF MERCHTEM.**

Some habits and customs continue to live on in the leisure life of a particular region. This creates a form of folklore that introduces the later generations to the past in a fascinating way.

In Brabant, stilt walking is a very old tradition. Archival documents make it clear that stilt walking in the area was already known in the year 1336.

Stilt walking used to be done out of pure necessity. This was also the case for the stilt walkers of the Brabant village of Merchtem. The group was founded in the spring of 1945 on the occasion of the local liberation parade.

This stilt walking at Merchtem is a reminder of a very old custom. Almost yearly the Molenbeek flooded the hamlet of Langevelde. Cut off from the outside world, the residents could only reach the village center of Merchtem on stilts.

The group consists of about 100 people, including about 60 stilt walkers. The height of the stilts ranges from 1 to 4 meters measured underfoot. A band accompanies the stilt walkers. All participants wear folkloric costumes in the Belgian tricolor.

What started as a curiosity quickly grew into a world-renowned folklore group.



**286 & 287.** ***The Stilt Walkers of Merchtem.***



**MARCHES DE L'ENTRE -SAMBRE-ER-MEUSE.**

Ancient religious processions dedicated to local saints, protectors of parishes, have taken on a folkloric character over time, without however losing the religious aspect. (cf. Part I pp. 437-438). The *Marches de l'Entre-Sambre-et-Meuse* are a set of folkloristic parades, taking place from May to October, in the Entre-Sambre-et-Meuse region [region between the rivers Sambre and Meuse]. These religious processions have their origin in the processions of Corpus Christi. They were most often then dedicated to a saint who had miraculously interceded on behalf of the local community. Several are placed under the patronage of Saint Roch (Thuin, Ham-sur-Heure, Châtelet, Acoz...) who is said to have interceded on behalf of the populations during the plague epidemics of the seventeenth century.
The origin of the armed escorts accompanying these processions is essentially secular. These armed escorts are the heirs of the urban and rural militias that were supposed to protect cities and towns.
Since the 1960s, there were more groups dressed in uniforms inspired by or identically to those of the First Empire (Napoleonic army).The "batteries", led by a drum major, are made up of fifes and drums playing traditional tunes and are sometimes followed by a wind or fanfare band dressed also in Napoleonic uniforms..

One of the major assets that makes the beauty of these folkloristic processions remains the permanent presence of music. If the drum batteries allow the platoons to advance in step and rhythm, the various bands enhance the prestige of the escorts throughout the festivities and more particularly during important moments.
Those bands consist of amateur musicians united in friendship and conviviality. Originally, they were natives of the village, but gradually several of them travelled from far away to keep their village band alive. Many of these bands boasted a long history and had played an important role in the village life and especially its folklore.
If in the 1950's one could see a decline in "village bands" the folklore preserved their traditions and encouraged young people to study music. At the time, it was common for wind and fanfare bands to have their own private music school to recruit new members.

In the second half of the 20th century there were about twenty bands in the Entre-Sambre-et-Meuse area. Many of them participated not only in the *Marche* of their own village but quite often also in other processions nearby, in order to satisfy the numerous and growing demand.
Many bands also included 'foreign' or hired musicians, often called "mercenaries" [mercenaries] and had no real link with the village concerned. The repertoire consisted mainly of marches of the current repertoire. Some played marches of the Napoleonic army. When passing by a chapel, the bands played a (religious) processional march.
The most important "marches" were:

Acoz (Gerpinnes) : marche Saint-Roch et Saint-Frégo / Biesmerée (Mettet) : marche Saint-Pierre / Florennes : marche Saints-Pierre-et-Paul / Fosses-la-Ville : marche Saint-Feuillen / Gerpinnes : marche Sainte-Rolende / Ham-sur-Heure (Ham-sur-Heure-Nalinnes) : marche Saint-Roch / Jumet (Charleroi) : Tour de la Madeleine / Laneffe (Walcourt) : marche Saint-Éloi / Morialmé (Florennes) : marche Saint-Pierre / Silenrieux (Cerfontaine) : marche Sainte-Anne / Tarcienne (Walcourt) : marche Saint-Fiacre / Thuin : marche Saint-Roch / Thy-le-Château (Walcourt) : marche Saints-Pierre-et-Paul / Villers-Deux-Églises (Cerfontaine) : marche Saint-Pierre / Walcourt : Marche de la Trinité.



**288 & 289.** ***Bands in the Marches de l'Entre-Sambre-et-Meuse.***








**FANFARE 1900.**



Part of the 1958 International Exhibition **EXPO 58** at Brussels was a Folkloristic Center including a fake medieval village called *Belgique Joyeuse / Vrolijk België* [Merry Belgium].

On March 1, 1957 there was an audition of marches competing to be chosen as official March of the Folkloric Center. Winner was the march *Marche du Centre Folklorique de la Belgique 1900* composed by Arthur Prevost and recorded by the Fanfare 1900 on the double long playing record Philips 6628025.

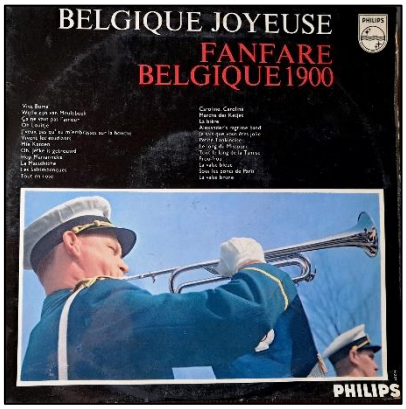


**290. *Fanfare 1900.***

The ad hoc fanfare band (probably a late continuation of the *Fanfare Paul Gilson*) conducted by Arthur Prevost (ex-conductor of the Guides band) which played the competing marches got a big success and was to become the official 1900 fanfare band. The band made its debut at the Ball of the Monnaie Theatre on March 9, 1958. The musicians wore a uniform inspired by that of the pre 1914 Civic Guard. The Fanfare 1900 was a fine advertisement for the coming International Exhibition and performed frequently. A highlight was the concert at the Opera of Algiers in June 1957. The band performed daily during the 186 days of the Exhibition and the records issued were very successful..


Fanfare Officielle
BELGIQUE
JOYEUSE
VICTORY


EN L'HONNEUR DE L'EXPOSITION INTERNATIONALE DE BRUXELLES 1958
MARCHE OFFICIELLE EXPOSITION 1958
MARCHE OFFICIELLE EXPOSITION 1910
MARCHE OFFICIELLE BELGIQUE 1900
MARCHE OFFICIELLE BRUXELLES KERMESSE 1897
FANFARE OFFICIELLE
DE L'EXPOSITION INTERNATIONALE
DE BRUXELLES 1958
DIR. Cdt. ARTHUR PREVOST
PHILIPS 45 tpm


BELGIQUE JOYEUSE
FANFARE
BELGIQUE 1900
PHILIPS


A L'EXPOSITION INTERNATIONALE BRUXELLES 1958
LA FANFARE
BELGIQUE
1900
JOUE DES AIRS 1900
SOUS LA DIRECTION DE COMMANDANT
ARTHUR PREVOST
PHILIPS


L'EXPOSITION INTERNATIONALE BRUXELLES 1958
LA FANFARE
BELGIQUE
1900
JOUE DES AIRS 1900
2
SOUS LA DIRECTION DE COMMANDANT
ARTHUR PREVOST
PHILIPS


Fanfare joyeuse
Fanfare Belgique 1900
favourites series
PHILIPS


Belgique joyeuse
Fanfare Belgique 1900
fontana
STEREO


FANFARE 1900
Fanfare officielle de la "Belgique Joyeuse"
de l'Expo '58

# X. THE WIND BAND AND VISUAL ARTS.

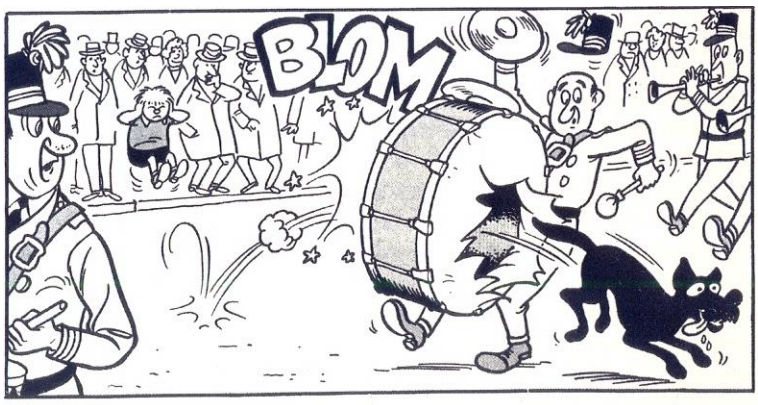
As the symphonic and fanfare band played a rather preponderant role in both the cultural and daily life it was inevitable that the phenomenon made its appearance in several visual arts.

**Comics.**
Belgium played a very important role in the creation and evolution of the European comic strips. Quite naturally they were (and still are) very popular in their native country, but many of them became internationally renowned.
Some of the most popular series sometimes referred to the wind band.

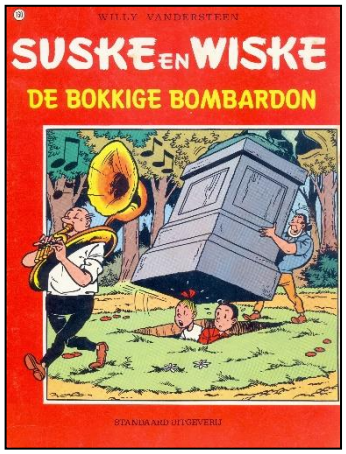
The most worldwide popular Belgian comic strip remains of course the one relating the adventures of comic strip hero TINTIN created by Hergé, alias George Rémy (1907-1983) in 1929. Tintin, cartoon character, an intrepid young investigative reporter, accompanied by his faithful fox terrier, Snowy [Milou in the original French], travels the world in the service of truth and justice in 23 albums.
In the album *Tintin et les Picaros* (1976) Tintin, his friend Captain Haddock and the operatic singer Bianca Castafiora are serenaded by the local band in front of the Moulinsart Castle.




The popular Flemish comic strip JOMMEKE, was created by Jef Nys in 1955,
Together with his friends, Jommeke travels all over the world to help others out of need. Adventure beckons again and again, in the imaginary village Zonnedorp [Sun village] but also in all corners of the planet. The iconic cartoon character is part of Flanders' cultural heritage and has been published in more than 300 albums.



Another popular comic strip relates the adventures of SUSKE AND WISKE created by Willy Vandersteen (1913-1990) in 1945. There are over 300 albums about the adventures of the young boy Suske (short form of Franciscus) and his sister Wiske (short form of Louise) surrounded by their aunt Sidonia, a common friend Lambik, the incredibly strong primitive Jerom and the brilliant professor Barabas. In the album number 130 called *De Bokkige Bombardon* [The surly bombardon] (1976) the newspaper states that numerous bands disappear and there is no more place for convivial and social music making. The protagonists can eliminate the responsible culprits and at the end of the album a band is parading again.













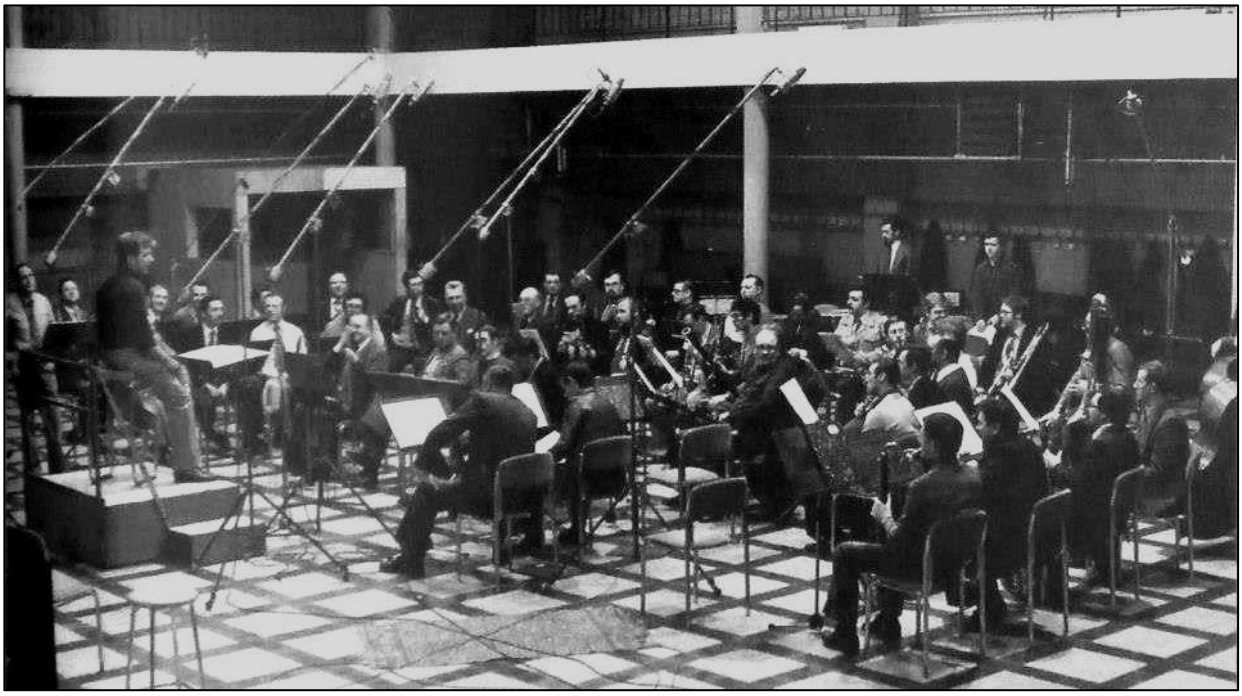
THE SURLY BOMBARDON

*What are you talking about?*

*An article about fanfare bands.*
*More and more bands disappear…* *A FANFARE BAND !*
*No future for convivial music.*

Another internationally renowned Belgian comic strip series is that of the THE SMURFS, created by Peyo, alias Pierre Culliford (1928–1992) in 1958. The Smurfs is a Belgian comic trip centered on a fictional colony of small, blue, humanoid creatures who live in mushroom-shaped houses in the forest. There was, of course, also a "Smurf Band".






JAZZ CLUB DE BELGIQUE (1932)
ABONNEMENT 450 FR PAR AN C.C.P. 2143.67
PER JAAR P.C.R.
13, MADELEINE
1000 BRUXELLES
N° 697
JUIN/JUNI 1979
music
MENSUEL
MAANDELIJKS
CHAMBRE SYNDICALE DES EDITEURS DE MUSIQUE DE BELGIQUE (1878)
Décès de JOE HEYNE
Père de « LA PETITE VALSE »
NUMERO MUSIC
SPECIAL CLASSIQUE
RECENTS ENREGISTREMENTS « PALETTE »
de la MUSIQUE des GUIDES
ORCHESTRE DE LA MUSIQUE DES GUIDES
Direction: Commandant Yvon Ducene
ORKEST VAN HET MUZIEKKORPS DER GIDSEN
Leiding: Yvon Ducene
Distribution en Belgique E.M.I. P.F.P.
PRESTIGE for PLEASURE
PRODUCTION pour "PALETTE" F.R.FAECO

# Y. WIND BAND RECORDINGS.

When the war was over making records was not one of the first priorities neither for military bands nor for amateur bands. Yet in October 1944, only one month after the liberation of Brussels, the *Band of the Guides*, conducted by Arthur Prevost, recorded a series of 11 double-sided 78 rpm records for the OLYMPIA label. Seven of these records were issued in an album sold for the benefit of the Red Cross.[381]



**291.** ***Recording session by The Guides Band at Bozar, October 1944.***

## 1. MILITARY BANDS.

### 78 RPM RECORDS

### The Band of the Guides.

After the war, the Band of the Guides was soon invited again to make several 78 rpm records for various record companies. [382]




In **1948** the Social Services of the Belgian Army commissioned the Guides Band to record the regimental marches of the 64 Belgian army units on 32 records. The recording sessions, conducted by Simon Poulain, took place at the Egmont Palace in Brussels in November 1948. Those records, released on the Columbia label, were sold for the benefit of the charitable activities of the Social Services of the Belgian Army.

Some records issued in 1955 on the Decca and Polydor labels were almost immediately also issued on 45 rpm single records.

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[381] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 473-474.
[382] Ibid. pp. 465- 474.

## The Band of the Belgian Air Force.

Under the leadership of its first conductor Henri Mestrez (1947-1951) the Belgian Air Force Band issued four records:




***Orchestre Militaire – Direction H. Mestrez***
- *La Marche des Évadés*

**CROWN 4250**

***Orchestre Militaire – Direction Capitaine H. Mestrez***
- *Joyeux Compagnons – marche* (F. Ruelle)
- *Marche du 33° Régiment d'Artillerie* (H. Mestrez)

**MAGIC 4263**

***Orchestre Militaire – Direction Capitaine H. Mestrez***
- *Nos vaillants Chasseurs*

**COLUMBIA DCB 1010**




- *La Brabançonne* (Van Campenhout)
- *La Marseillaise* (Rouget de l'Isle)

**VICTORY 4264**

Jean Redouté conductor:

***Orchestre Militaire – Direction Commandant J. Redouté***
- *La Route ; Marche officielle de la N.A.G.* (J. Redouté)
- *Belgica – marche* (G. Gérin /J. Redouté)

**COLUMBIA DCB 1171**




***Orchestre Militaire – Direction J. Redouté***
- *Marche de la FNI* (J. Redouté)
- *Marche de USRA*

**OLYMPIA 5.Q93**

## The Band of the Belgian Navy

Louis Gasia conductor
- *Marche de la Force Navale* (Louis Gasia)
- *Marche officielle du Bataillon" Libération"* (Louis Gasia)

**MAGIC MA 4157**
- *Marche officielle des Parachutistes* (Pierre Leemans)
- *Marche officielle du 2ème Bataillon "Démineurs"* (Louis Gasia)

**MAGIC MA 4158**
- *Marche de la Force Navale* (Louis Gasia)
- *Pluie de larmes* (Louis Gasia) - Vocal: Albert Vrayenne

**MAGIC MA 4159**






Jos Hanniken conductor:




- *Commodore Timmermans* - marche (Jos Hanniken)
- *Défilé des cols Bleus* – marche (Jos Hanniken)

**NOVELTY N 247**

- *Rotary Marche* (Jos Hanniken)
- *Les Vétérans du Roi Albert* – marche (Jos Hanniken)

**NOVELTY N 248**

- *Danse du Sabre* (A. Khachaturian)
- *España Cani* (P. Marquina)

**NOVELTY N 249**

**The Band of the 11th Infantry Brigade,** conducted by Jos Moerenhout, issued one record under the name *Grande Harmonie*

- *March of the 6th Brigade* (Jos Moerenhout)
- *Camaraderie* (Karel Torfs)

**MAGIC 4099**

It issued four records under the name *Victory Band*

- *Chasseurs et Fantassins* (Jos Moerenhout)
- *Metropolis* (Beeckman)

**VICTORY 9839**

- *Le Hérisson* (Jos Moerenhout)
- *Luxor* (A. York)

**VICTORY 9840**

- *Knightsbridge March* (Eric Coates)
- *March of the 3rd Cyclists* (Jos Moerenhout)

**VICTORY 9841**

- *Wien bleibt Wien* (J. Schrammel)
- *Chasseurs Alpins* (Riviera)

**VICTORY 9842**




It recorded one record under the name *Olympia Military band*

- *Marche de la Libération* (Simon Poulain)
- *Marche de la Gendarmerie* (Arthur Prevost)

**OLYMPIA LP 1065.**

## 45 RPM SINGLES

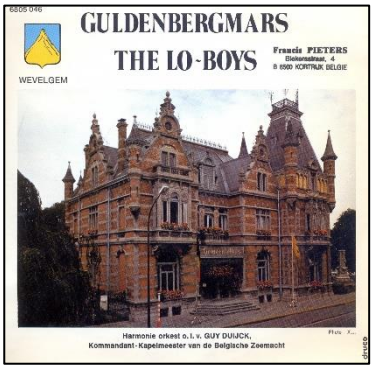
**The Band of the Guides** issued several 45 rpm single records including the record with the official march of the 1958 World Exhibition at Brussels.[383]

**The Band of the Navy** issued two 45 rpm singles under the name *Groot Harmonieorkest onder de leiding van Guy Duijck*




- *Zilveren Spoor – mars* (Lucien Gekiere)
- *Oostende 1000 – mars* (Guy Duijck)

**Stereo 6805 031**




- *Guldenbergmars* (Lucien Gekiere)
- *The Lo-Boys – mars* (Guy Duijck)

**Stereo 6805 046**

[383] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 478-480.

## The Band of the 11th Infantry Brigade.

(Named *Olympia Military Band*).
Jos Moerenhout conductor




- *La Brabançonne* (Van Campenhout)
- *Vers l'Avenir* (Gevaert)
- *Marche de la Gendarmerie* (A. Prevost)

**OLYMPIA LPQ 121**

- *March of the Royal Military School* (A. Prevost)
- *March of the 1st Guides Regiment* (V. Bender)

**OLYMPIA LPQ 122**

- *March of the Ardennes Hunters* (A. Wilmet)
- *March of the 9th Regiment of the Line* (E. Waucampt)

**OLYMPIA LPQ 123**

- *March of the 1st Grenadiers Regiment* (C. Bender)
- *March of the 1st Carabineers Regiment* (A. Prevost)

**OLYMPIA LPQ 125**

- *March of the Mounted Artillery* (A. Prevost)
- *March of the 2nd Lancers Regiment* (F. Bernaert)

**OLYMPIA LPQ 126**

- *March of the Interior Forces* (L. Schroeven)
- *March of the Commandos* (P. Leemans)

**OLYMPIA LPQ 127**

- *Mars 1ste Bataljon Zware Tanks* (K. Torfs)
- *Kamina* (D. Nicolas)

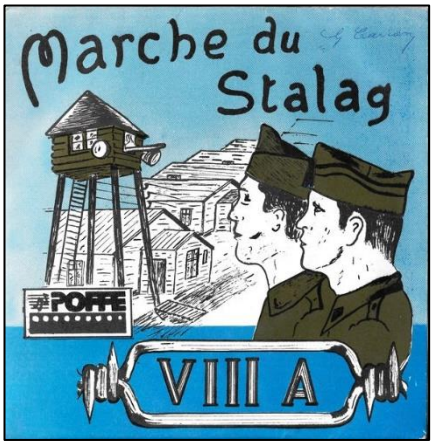
**OLYMPIA LPQ 128**

- *Washington Post* (J.P. Sousa)
- *Marche de la Libération* (S. Poulain)

**OLYMPIA LPQ 133**

## The Band of the 1st BE Corps.

André Vergauwen conductor



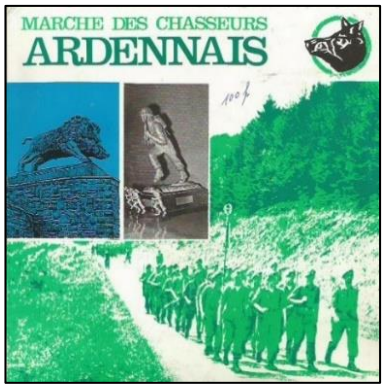

- *Marche de l'Athénée Royal de Rösrath* (José Piron)
- *Marche du Stalag VIII A* (Fernand Carion)

**POFFE JP 010**

**The Band of the Interior Forces**.
Roland Cardon conductor.

- *March of the Ardennes Hunters* (A. Wilmet)
- *Les Bérets Verts* (R. Cardon)

**UNIV ST.8025**




**The Band of the Gendarmerie.**
François De Ridder conductor.

- *Safety First*

**DURECO 5154**




## 45 RPM Extended Play

**The Band of the Guides** issued several 45 rpm Extended Play records conducted successively by Simon Poulain, Karel Torfs, Yvon Ducène and Norbert Nozy.[384]

**The Band of the Belgian Navy.**
Guy Duijck conductor

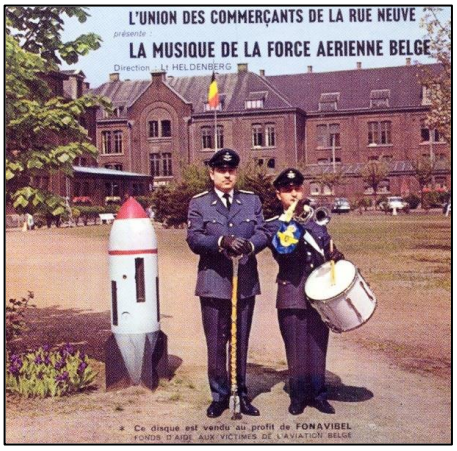
- *Mars van de Belgische Zeemacht* (L. Gasia)
- *Men of Music* (K .L. King)
- *Semper Dixieland* (J.P. Sousa)
- *Half Time Strut* (H.L. Walters)
- *When the Saints go marching in* (H.L. Walters)

**FN 2001**




[384] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 481- 484.

## The Band of the Belgian Air Force.
Arthur Heldenberg conductor.

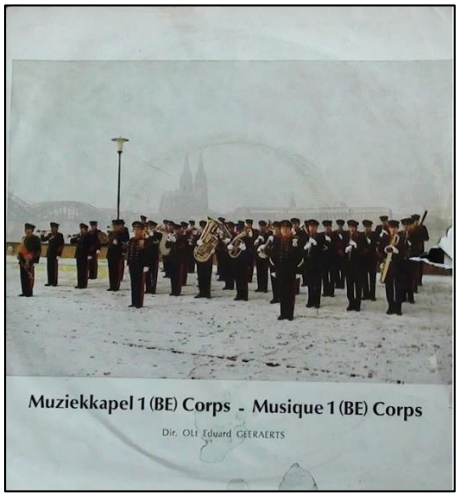



## The Band of the 1st Belgian Corps.
Eddy Geeraerts conductor

**1985**
Militaire Muziekkapel 1 (BE) Corps
Musique Militaire 1 (BE) Corps
Olt. Edouard Geeraerts conductor

- *Mars 4 Bn Logistiek* (G. Devenijns)
- *Mars van de Transmissietroepen* (L. Gaia)
- *Marsch Europäisches Junkersdorf* (J. Watesse)
- *Mars van de Militaire Politie* (S. Poulain)

**F 669 407**




## 33 RPM 10 inch / 25 cm Long Playing Records

**The Band of the Guides** issued several 10 inch long playing records conducted successively by Simon Poulain, Karel Torfs and Yvon Ducène.[385]

## The Band of the 11th Infantry Brigade (Named *Olympia Military Band*)
Jos Moerenhout conductor

***Les Belles Marches Militaires***
- *Marche de la Gendarmerie* (A. Prevost)
- *Marche des Chasseurs Ardennais* (A. Wilmet)
- *Marche de la 2° Cironscription Militaire* (J. Moerenhout)
- *Chasseurs et Fantassins* (J. Moerenhout)
- *Marche de la Libération* (S. Poulain)
- *Marche de la 7° Brigade* (J. Moerenhout)
- *Marche des Chasseurs Alpins* (Riviera)

**OLYMPIA L.P.T. 3314**




[385] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 485-487.

***Marching through the world I.***

- *Alte Kameraden* (C. Teike)
- *March of the 3rd Cyclists* (J. Moerenhout)
- *Washington Post* (J.P. Sousa)
- *Marche des Supporters* (Valden)
- *Défilé de la Garde Républicaine* (G. Wettge)
- *Anchors aweigh* (C. Zimmerman)
- *Cambridge* (J. Breugelmans)
- *Sambre et Meuse* (J. Rauski)
- *Le Hérisson* (J. Moerenhout)
- *Florentiner March* (J. Fucik)

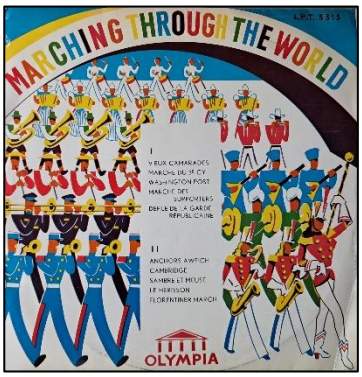
**OLYMPIA L.P.T. 3315**




***Marching through the world II.***

- *Marche de la Garde Consulaire à Marengo* (Furgeot)
- *B.B. and C.F.* (J. Ord Hume)
- *Saint Triphon* (A. Ney)
- *Per aspera ad Astra* (E. Urbach)
- *Einzug der Gladiatoren* (J. Fucik)
- *Belgique-Hollande* (W. Schootemeijer)
- *The Gladiator* (J.P. Sousa)
- *Force et Courage* (D. Nicolas)

**OLYMPIA L.P.T. 3316**




## The Band of the 11th Infantry Brigade.

(Named *New Continental Brass Band*)
Jos Moerenhout conductor

- *Tweede Orkestsuite* (J. Moerenhout)
- *Mouvements Symphoniques* (R. de Guide)
- *Habanera* (R. Van der Velden)

**OLYMPIA L.P.T. 3317**




## 33 RPM 12 inch / 30 cm Long Playing Records

**The Band of the Guides** issued numerous 12 inch long playing records conducted successively by Simon Poulain, Karel Torfs, Yvon Ducène and Norbert Nozy. [386]










386 Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 488-505.

## The Band of the Belgian Navy.

### 1972
***25 JAAR MUZIEKKAPEL VAN DE ZEEMACHT***
Guy Duijck conductor




- *Défilé der Blauwe Kragen* (J. Hanniken)
- *Arnhem* (A.E. Kelly)
- *Mars der Belgische Zeemacht* (L. Gasia)
- *Blow it again* (Caron /arr. E. Jonghmans)
- *Oostende 1000* (Guy Duijck)
- *Mars der Veld Artillerie* (Guy Duijck)
- *Marine's March* (arr. Pi Scheffer)
- *Strike up the Band* (G. Gershwin/arr. W. Paul)
- Medley:
  *Thoroughly Modern Millie* (J. Van Heusen/arr. Glenn Osser)
  *Wade in the Water* (arr. J.F. Edmunds)
  *Hey, look me over* (Cy Coleman)
- *Marching the Blues* (B. Paige/arr. E. Jonghmans)
- *Brasses to the fore* (H.L. Walters)
- *American Patrol* (arr. J. Gray)

**DECCA 790:193.503-X**

### 1972
***DE TIJD VAN DE WAANZIN***
***Soundtrack 21 05 1972***
The Band of the Belgian Royal Navy
Guy Duijck conductor




- *De Tijd van de Waanzin* [Time of madness]

Cantata with music by Louis de Meester

**FLASHBIRD 30205 SECUREX**

### 1978
The Band of the Belgian Royal Navy
Guy Duijck conductor

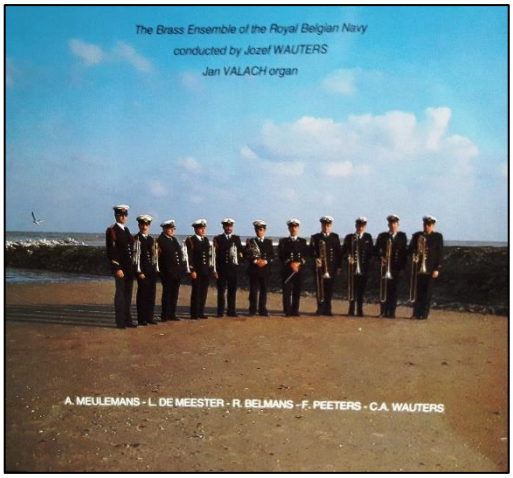



- *On the Quarterdeck* (Kenneth J. Alford)
- *Anchors Aweigh* (C.A. Zimmermann)
- *Blaze Away* (Abe Holzmann)
- *Navy Rhapsody* (Guy Duijck)
- *Valse Militaire Belge* (Louis Fremaux)
- *Filip* (Guy Duijck)
- *Tango Militaire* (E. Kötscher)
- *The Lo-Boys* (Guy Duijck)
- *Ingrid* (Guy Duijck)
- *Marche A.G.C.* (Guy Duijck)
- Moses (G. Rossini/arr. J. Segers))

**OMEGA 193.550**

## 1983

The Brass Ensemble of the Royal Belgian Navy
Jozef Wauters conductor
Jan Valach organ




- *Concerto for organ, trumpet, French horn and trombone* (Arthur Meulemans)
- *Postludium for 3 trumpets, 3 trombones and organ* (Louis de Meester)
- *Laudes Mariae Coelorum Reginae* for 4 trumpets, 4 trombones *and organ* (Rafaël Belmans)
- *Choral-Fantasie sur "Christ the Lord has risen"* for 2 trumpets, 2 trombones and organ (Flor Peeters)
- *Diafonia Maestosa* for 3 trumpets, 3 trombones and organ (Christian-Adolphe Wauters)

**PAVANE RECORDS AD 7151**

## 1985

Jozef Wauters conductor



- *Mars van de Belgische Zeemacht* (Louis Gasia)
- *Viva Centenary March* (Pierre Weemaels)
- *Arlequino* (Roland Cardon))
- *Vice-Admiraal Van Dijck Mars* (Jozef Wauters)
- *A Leroy Anderson Portrait* (Leroy Anderson/arr. James Barnes)
- *Mechlin's Tower* (Jean Segers)
- *Salut à l'Armée* (Joseph Delaet)
- *The Jazz Singer* (Neil Diamond/arr. Jerry Nowak)

**PYRAMID P 85.101.L**

# The Band of the Belgian Air Force.

## 1968

***LES PLUS BELLES MARCHES MILITAIRES / DE MOOISTE MILITAIRE MARSEN***

Arthur Heldenberg conductor

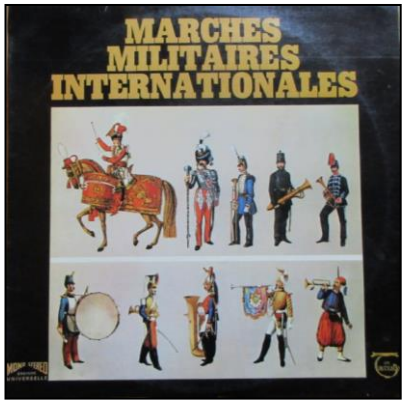


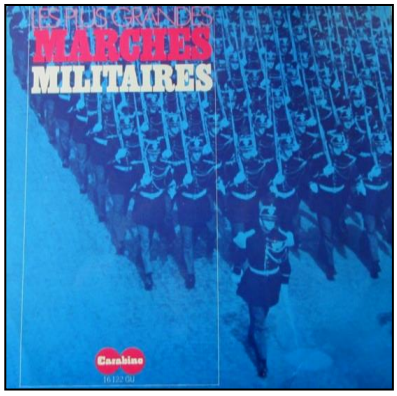

- *Marche de la Gendarmerie* (A. Prevost)
- *Marche des Parachutistes* (P. Leemans)
- *Marche du 1er Régiment des Carabiniers* (V. Turine)
- *Colonel Bogey* (K.J. Alford)
- *Anchors Aweigh* (C. Zimmerman)
- *Marche de la Force Aérienne Belge* (H. Mestrez)
- *Sambre et Meuse* (J. Rauski)
- *Marche du 1er Régiment des Chasseurs Ardennais* (A. Wilmet)
- *Honneur au 2° Wing* (A. Heldenberg)
- *Missiles* (A. Heldenberg)
- *Latin Americana* (H. L. Walters)
- *Moses* (G. Rossini/Jan Segers)

**POLYDOR SPECIAL Stereo 236 203**

This long-playing record, manufactured in Germany (sold on the Belgian market) was re-issued in Belgium, Germany and France: Polydor YD 2420077 / Polydor Special 2420 077 / Karussell Stereo 2431 133 / Disques Carabine 16122 GU / Les Treteaux  L B 6007.



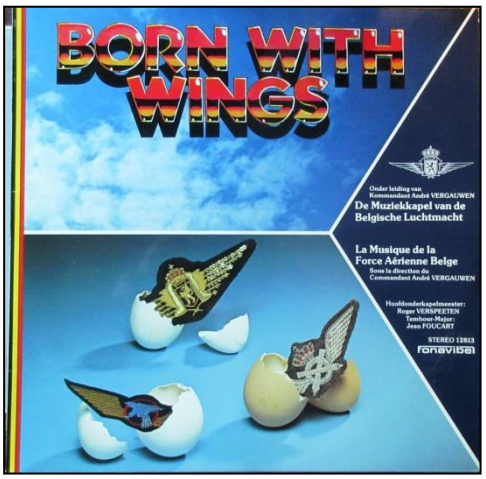







## 1980

***BORN WITH WINGS***
André Vergauwen conductor

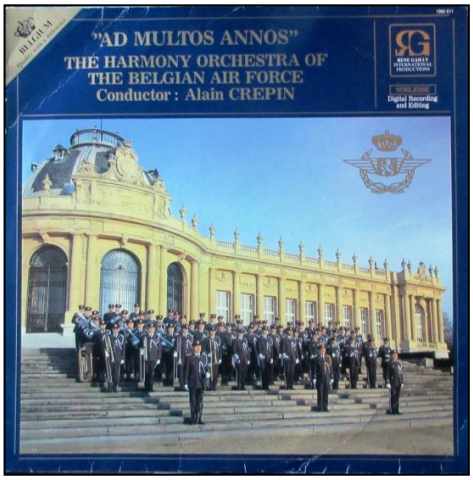



- *Marche de la Force Aérienne Belge* (H. Mestrez)
- *March of the Royal Air Force* (Walford Davis)
- *Light Aviation* (P. Leemans)
- *Marche des Cadets de l'Air de Belgique* (O. Grillaert)
- *Show Parade* (R. Verspeeten)
- *Vreugd in Deugd 80* (A. Vergauwen)
- *Serenata* (A. Vergauwen)
- *Life* (A. Waignein)

**Fonavibel Stereo 12813**

## 1987

***AD MULTO ANNOS***
The Band of the Belgian Air Force
Alain Crepin conductor



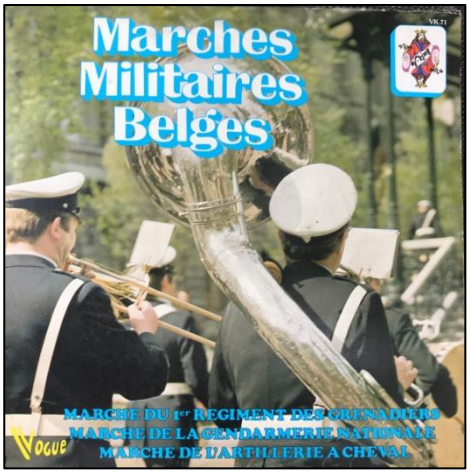

- *March of the Belgian Air Force* (Henri Mestrez)
- *Washington Grays* (Claudio Grafulla)
- *March of the Cadets of the Air Force* (Joseph Cordonnier)
- *March of the Royal Air Force* (Henri Walford Davies)
- *Flying Machines* (Ron Goodwin/arr. Roger Verspeeten)
- *The Royal Irish Rangers* (Traditional)
- *March of the School of the Non-commissioned Officers* (Alain Crepin)
- *Bayarderie* (Alain Crepin)
- *Hunyadi March* (Ferenc Erkel)
- *Ad Multos Annos* (Alain Crepin)
- *The Entertainer* (Scott Joplin/arr. Alain Crepin)
- *The Merry go Round* (Roland Cardon)
- *St. Louis Blues* (William C. Handy/arr. Jean Segers)
- *March of the Belgian Air Force – Jazz version* (Henri Mestrez/arr. Benny Couroyer)

**Noblesse RGIP 1985 011**

## The Band of the 11th Infantry Brigade.

(Named : *Belgisch Militair Orkest* (VK80) or *Orchestre Militaire Belge* (VK71)
Jos Moerenhout conductor.

***MARCHES MILITAIRES BELGES / BELGISCHE MILITAIRE MARSEN***
1978 Reissue of marches recorded under the name *Olympia Military Band* (cf. supra)




- *March of the 1st Grenadier Regiment* (C. Bender)
- *March of the 1st Guides Regiment* (V. Bender)
- *March of the Royal Military School* (A. Prevost)
- *March Expo 1958* (P. Leemans)
- *March of the 9th Regiment of the Line* (F. Vandenbogaerde)
- *March of the Gendarmerie* (A. Prevost)
- *March of the 1st Carabineers Regiment* (V. Turine)
- *March of the Mounted Artillery* (A. Prevost)
- *Défilé des Nations* (L. Fremaux)
- *March of the Ardennes Hunters* (A. Wilmet)

**VOGUE VK71** (French titles)
**VOGUE VK80** (Dutch titles)

## The Band of the Belgian Gendarmerie.

Roland Cardon conductor




- *March of the Belgian Gendarmerie* (A. Prevost)
- *March of the Royal Gendarmerie School* (C. Frison)
- *Gendarmerie Carrousel* (Robert Ledent)
- *The Guardian Angels - march* (R. Cardon)
- *Remembrance March* (R. Cardon)
- *Men of Music* (K. King/H. Walters)
- *The Royal Escort* (R. Cardon)
- *Semper Fidelis* (J.P. Sousa)
- *Festival 10* (R. Cardon)
- *BB and CF* (J. Ord Hume)
- *Mars der Medici* (J. Wichers)
- *Time is over* (R. Cardon)

**DECCA 193.521-K**

### 1977




- *Sambre et Meuse* (J. Rauski)
- *March of the Belgian Paratroopers* (P. Leemans)
- *The Stars and Stripes Forever* (J.P. Sousa)
- *Radetzky March* (J. Strauß Sr.)
- *Marche de la Garde Consulaire à Marengo* (J. Furgeot)
- *March of the Mobile Legion* (G. Mengal)
- *Alte Kameraden* (C. Teike)
- *76 Trombones* (M. Wilson)
- *Moses* (G. Rossini/J. Segers)
- *Marche Lorraine* (L. Ganne)

**DECCA LPZ 537**

### 1982




- *The Royal Escort* (R. Cardon)
- *Folkdances* (D. Shostakovich / F. Erickson)
- *Aranjuez* (J. Rodrigo)
- *Western Dance* (C. Grundman)
- *March on a Children's Song* (S.E. Brown)
- *Nuts City* (R. Cardon)
- *Moon over Naples* (B. Kaempfert)
- *Variations on a Shaker Melody* (A. Copland)
- *Ostrava* (R. Cardon)
- *The Peanut Vendor* (M. Simons)
- *Taptoe* (R. Cardon)

**DURECO 66.038**

**1980**




## *150 ans de Belgique chantée et racontée*
## *150 jaar België gezongen en verteld*

[150 years Belgium sung and narrated.]
Roland Cardon conductor.




## *Music with a smile.*
François De Ridder conductor .

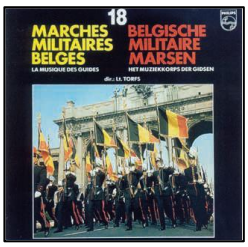
- *Petite Suite* (Eddy House)
- *Nice Try* (Peter De Temmerman)
- *Kentonia* (Pol Kessels)
- *Music with a Smile* (Eddy House)
- *Ballad for Frankie* (Eddy House)
- *March of the Gendarmerie* (A. Prevost)

**ASSEKREM ASS 88301 L**

**COMPACT DISCS**

## The Band of the Guides.

Several long-playing records conducted by Karel Torfs, Simon Poulain and Yvon Ducène were re-issued on Compact discs between 1991 and 1997. [387]



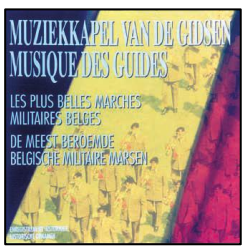
















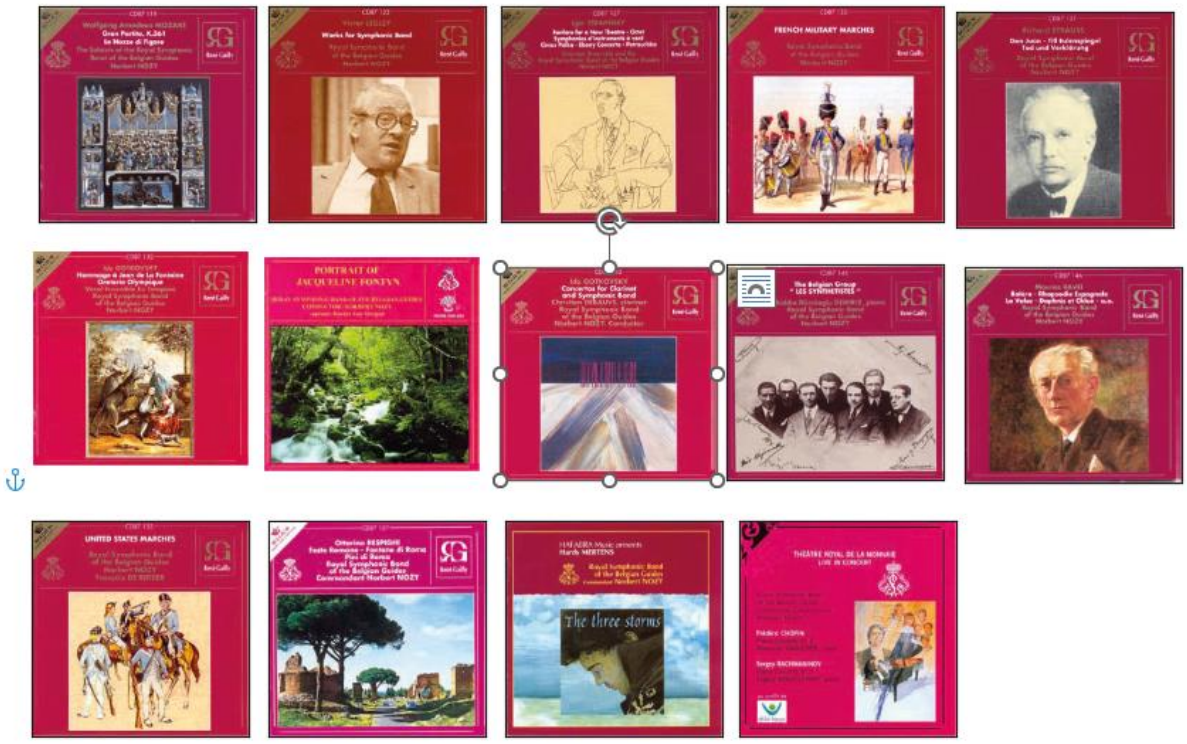



[387] Pieters, Francis, *Second to None, The Royal Symphonic Band of the Belgian Guides, The Story of a legendary Wind Band*, Brussels 2023, pp. 510-515.

Some 40 compact discs, conducted by Norbert Nozy were issued between 1986 and 2000.[388]




[388] Ibid. pp. 516-540.






**292.** ***Norbert Nozy conducting a recording session at the Steurbaut Studio, Ghent, April 1993***.

## The Band of the Belgian Navy.

Re-issues of long playing records on compact disc.

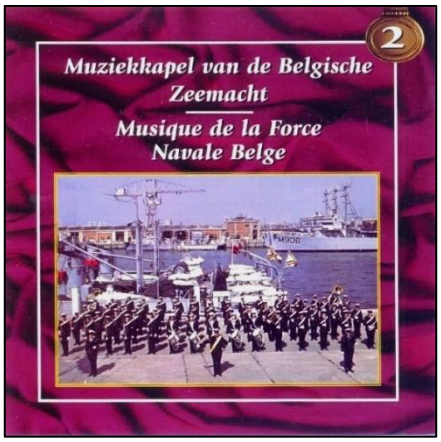
### 1992

***MUZIEKKAPEL VAN DE BELGISCHE ZEEMACHT***
***MUSIQUE DE LA FORCE NAVALE BELGE***
Guy Duijck conductor




- Mars van de Belgische Zeemacht (Louis Gasia)
- Défilé der Blauwe Kragen (Jos Hanniken)
- Arnhem (A.E. Kelly)
- Blow it again (Caron; Capri/arr. E. Jonghmans)
- Oostende 1000 (Guy Duijck)
- Mars der Veld Artillerie (Guy Duijck)
- Marine's March (arr. Pi Scheffer)
- Strike up the Band (G. Gershwin/arr. W. Paul)
- Thoroughly Modern Millie (J. Van Heusen/arr. Glenn Osser)
  Wade in the Water (arr. J.F. Edmunds)
  Hey, look me over (Cy Coleman)
- Marching the Blues (B. Paige/arr. E. Jonghmans)
- Brasses to the fore (H.L. Walters)
- American Patrol (arr. J. Gray)
- On the Quarterdeck (Kenneth .J. Alford)
- Anchors away (C.A. Zimmermann)
- Blaze away (Abe Holzmann)
- Hands across the Sea (J.P. Sousa)
- Navy Rhapsody (Guy Duijck)

**DURECO 11 57002**




Idem **DURECO 11 64382**

### 1990

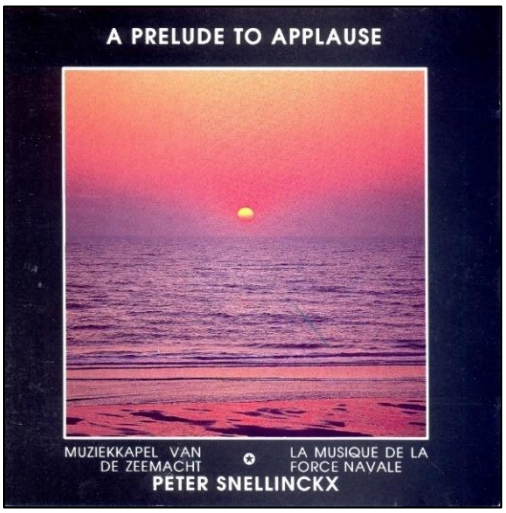
***DE MUZIEKKAPEL VAN DE BELGISCHE ZEEMACHT***
***LA MUSIQUE DE LA FORCE NAVALE BELGE***
Peter Snellinckx conductor




- Marines March (Trad./arr. Pi Scheffer)
- Atlantis (Guy Duijck)
- Holiday for Band (Rex Mitchel)
- Les Papillons (Coby Lankester/arr. Johan de Meij)
- Olympic Fanfare and Theme (J. Williams/arr. J. Curnow)
- Cap Kennedy (Serge Lancen)
- Yankee Doodle (Morton Gould)
- The Phantom of the Opera
  (Andrew Lloyd Webber/arr. Johan de Meij)
- Mars der Belgische Zeemacht (Louis Gasia)

**PYRAMID P.9011 CDJT**

## 1992
## *A PRELUDE TO APPLAUSE*

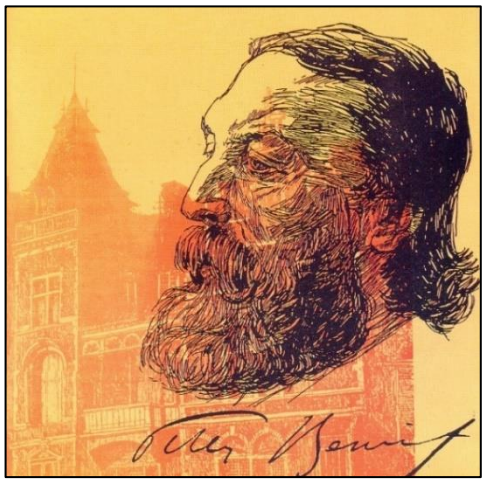



- A Prelude to Applause (Toshio Mashima)
- La Boda de Luis Alonso
  (Geronimo Gimenez/W. Kalischnig)
- Genoveva (Guy Duijck)
- Rhapsody for Flugelhorn (André Waignein)
- Rocka Barocka (Elie Van der Jeught)
- Satin Doll (Duke Ellington/arr. Sjef Ipskamp)
- Dancing Twirl Sticks (Erwin Swimberghe)
- Funny Slides (Wim Laseroms)

THE NAVY JAZZ ORCHESTRA – PETER SNELLINKX
- Drive (Elie Van der Jeught)
- Feel Free (Elie Van der Jeught)
- Wishes (Elie Van der Jeught)

**MUSICA MUNDANA MUMU 3006**

## 1993
## *Vlaanderens Kunstroem - RUBENSCANTATE*

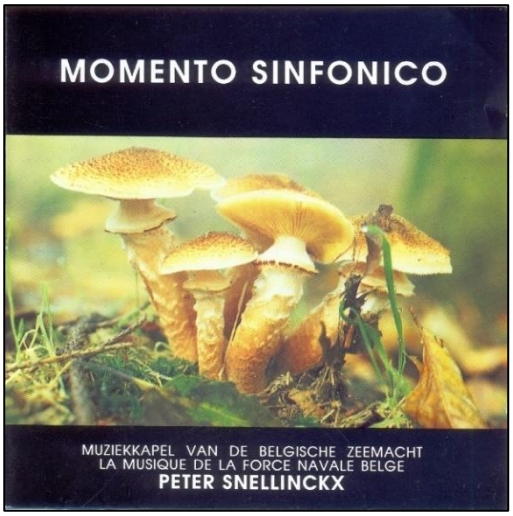


The Belgian Navy Band and several choirs.
Peter Snellinckx conductor

- Rubens Cantata (Peter Benoit)

**SigNum SIG 93001**

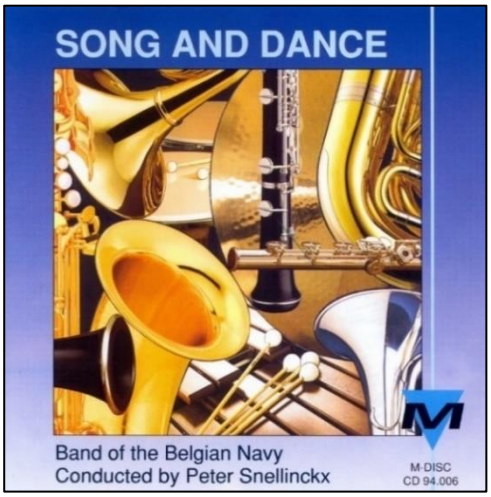
## 1993
## *MOMENTO SINFONICO*




- Momento Sinfonico (Pietro Damiani)
- De la Fête du Village Voisin (Fr. Boïeldieu/arr. P. de Wildt)
- Solemn Melody (Walford Davies/arr. Greg Farell)
- Scandinavian Rhapsody (Siegfried Bethmann)
- Great Classics Vol. 2 (Arr. Walter Kalischnig)
- Romance (Fr. Kmoch/arr. K. Belouhebek)
- Gigi (Pietro Damiani)
- Hlas (Siegfried Bethmann)
- Tricolore (Johan Perik)
- Wishes to Fishes (Elie Van der Jeught)
- Bellissima (Wim Laseroms)
- Fata Morgana (Kurt Bikkembergs)

**MUSICA MUNDANA MUMU 3011**

## 1994
## *SONG AND DANCE*




- El Tiempo de la Musica (André Waignein)
- Song and Dance (André Waignein)
- True Feelings (Joe Grain)
- Mandel (André Waignein)
- Four Little Pieces (Rob Ares)
- Four Dances (Jan Hadermann)
- Chorale in Contrasts (Rob Ares)
- Goodnight Saigon (Billy Joel/arr. Larry Foster)
- Jack's Rag (Hans Fillinger)
- El Chico (Joe Grain)
- Country Dance (Rob Ares)
- Opera Favourites (arr. Richard Comello)

**M-DISC CD 94.006**

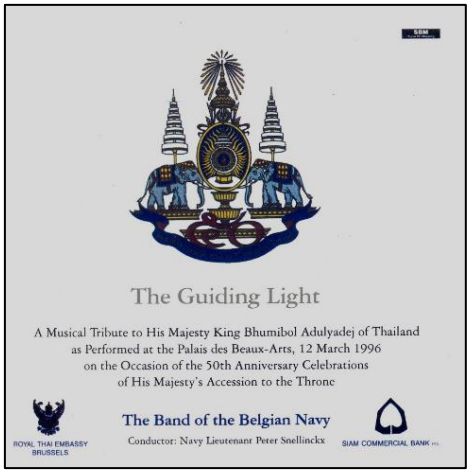
## 1995
## *SOFTLY BLUE*




- Tune (Johan Evenepoel)
- Concert Overture (Johan Evenepoel)
- Softly Blue (Pieter Van Daele)
- Fanfare (Peter Savenberg/arr. Pieter Van Daele)
- Tapas (Peter Savenberg/arr. Pieter Van Daele)
- Serenata (Enrico Toselli/arr. Pieter Van Daele)
- Jubilee Concert March (Werner Van Cleemput)
- Take the A-Train (Billy Strayhorn/arr. Willy Fransen)
- Impromptu (Franz Schubert/arr. Karel De Wolf)
- Team-work (Johan Evenepoel)
- Sandon (Charles Henry Purday/arr. Luc Vertommen)
- Caprioles (Werner Van Cleemput)
- Salut d'Amour (Edward Elgar/arr. Luc Vertommen)
- A Sunday Afternoon Walk (Roger Derongé)

**MIRAGRAM M 88091-2**

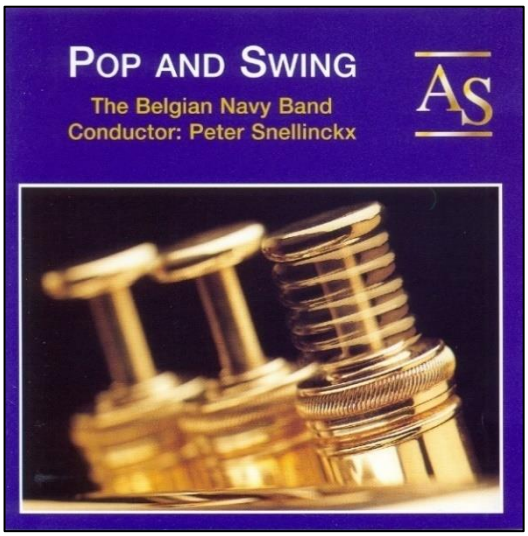
## 1996
## *THE GUIDING LIGHT*
## A Musical Tribute to H.M. King Bhumibol Adulydej of Thailand




- Royal Marines March (H.M. King Bhumibol)
- Oh I say (H.M. King Bhumibol)
- No Moon (H.M. King Bhumibol)
- Pink Panther (Henri Mancini)
- I've got you under my skin (Cole Porter)
- Somehere Somehow (H.M. King Bhumibol)
- Feelings (Morris Albert)
- Feel Free (Elie Van Der Jeught)
- Twilight (H.M. King Bhumibol)
- Gallop (Alfred Reed)
- Send in the Clown (St. Sondheim/arr. Peter Laine)
- Near Dawn (H.M. King Bhumibol)
- Never mind the H.M. Blues
- New York New York (John Kander/arr. Jerry Nowak)
- Little Brown Jug (Glenn Miller)
- Love at Sundown (H.M. King Bhumibol)
- Magic Beans (H.M. King Bhumibol)
- In the Mood (Glenn Miller)
- Belgian Navy March (L. Gasia)

**ROYAL THAI EMBASSY BRUSSELS PRODUCTION CD 9696**

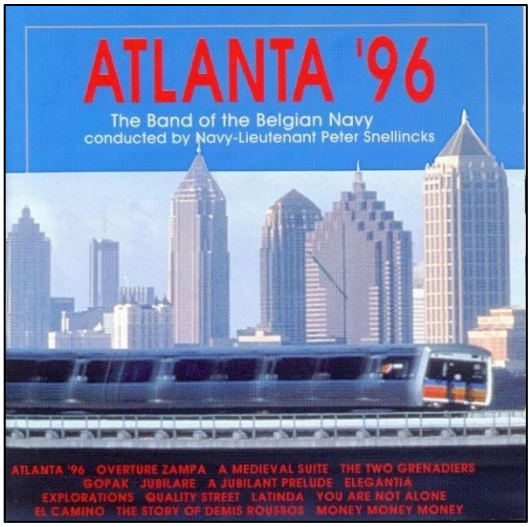
## 1996 *POP AND SWING*




- Zeitenwende (Kurt Gable)
- Classic Tune (Georg Stich)
- Schwabenland (Kurt Gable)
- Heilige Berge (Ralph Siegel)
- Serenade (Wilhelm Koenen)
- Hymnus Festalis (Klaus Ammann)
- Lob, Ehr und Preis (Kurt Gable)
- Paartler Marsch (Josef Seigner)
- Wir in Nordrhein-Westfalen (Hans-Paul Breuer)
- Pop and Swing (Georg Stich)
- Goldeneye (Bono & The Edge)
- Showtime (Kurt Gable)
- Lemon Tree (V. Hinkel/P. Freudenthaler)
- The Best of Beatles (Lennon & McCartney/arr. K. Gable)

**ANDREAS SCHORER AS96002**

## 1996
## *ATLANTA '96*




- Atlanta '96 (Wim Laseroms)
- Zampa (L.J. Ferdinand Hérold/arr. Wil van er Beek)
- A Medieval Suite (André Waignein)
- The Two Grenadiers (Hans Fillinger)
- Gopak (M. Moussorgsky/arr. Wil van der Beek)
- Jubilare (Wim Laseroms)
- A Jubilant Prelude (Philip Hefti)
- Elegantia (Johan Evenepoel)
- Explorations (Johan Nijs)
- Quality Street (Koen De Wolf)
- Latinda (Wim Laseroms)
- You're not alone (R. Kelly/arr. Larry Foster)
- El Camino (Hans Fillinger)
- The Story of Demis Roussos (arr. Larry Foster)
- Money, Money, Money (Abba/arr. André Waignein)

**De Haske DHM 1.012-3**

## 1997
## *MID-WEST 50*

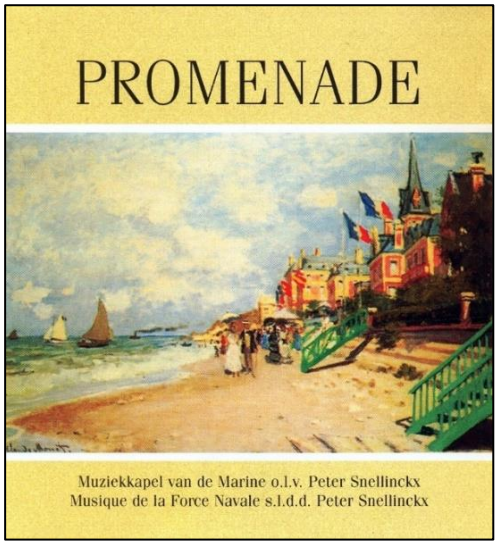
James Curnow (guest) conductor




- Patriots of Pageantry (James L. Hosay)
- Elegy and Celebration (Stephen Bulla)
- Dance of the Jesters (P. Tchaikovsky/arr. Ray Cramer)
- True North (Douglas Court)
- All hail the Power (Stephen Bulla)
- Along the Caney Fork (John Hosay/arr. James L. Hosay)
- Saxophonia (Stephen Bulla)
- Northwest Passage (James Curnow)
- Wait for the Wagon (Mike Hannickel)
- Mid-West 50 (Stephen Bulla)
- Norse Legend (Elliot Del Borgo)
- The Carolers (James Curnow)
- Just South of Utopia (James L. Hosay)
- Legend of Knife River (Stephen Bulla)
- Let it shine! (James L. Hosay)
- Hungarian Dance n°5 (J. Brahms/arr. M. Hannickel)
- Rough Mix (James L. Hosay)
- Christmas Adoration (Paul Curnow)

**CURNOW RECORDS CR 97007-3**

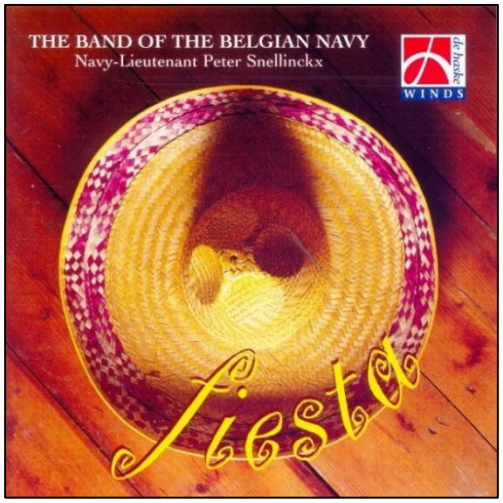
## 1997
## *PROMENADE*




- Silver Wings (Eddy House)
- Amici dell'Arte (Werner van Cleemput)
- Two of a Kind (Koen de Wolf)
- March from the Story of Tsar Sultan (Rimski-Korsakov)
- Fraternization (Johan Evenepoel)
- Ballade ( Peter Savenberg)
- Different Faces (Roger Derongé)
- Johnny Runner (Pieter Van Daele)
- Boogiewoogie Boys (Don Raye/arr. Kagi Tyamatsu)
- Where the Golden River flows (Norbert Goddaer)
- Méli-mélo (Johan Evenepoel)
- Promenade (George Gershwin/arr. Luc Vertommen

**TRAXON CD 88160 2**

## 1997
## *FIESTA*




- Jubilee Fanfare (Franco Cesarini)
- The Italian Western
  (Ennio Morricone/arr. André Waignein)
- Melodioso (Wim Laseroms)
- Contrasting Scenery (Ferde Gines)
- El Vals del Camino (André Waignein)
- Homage March (Edvard Grieg/arr. Wil van der Beek)
- Fidelity (Henk Hogestein)
- Junior's Choice (Peter Riedemann)
- Santa Cruz (Roland Kernen)
- Abenteuerland (PUR/Arr. Stefan Rabe)
- Cooperation (Wim Laseroms)
- Fiesta (Rob Ares)

**de Haske WINDS DHR 1.014-3**

## 1998
## *50*




- First Suite for Band – Gallop (Alfred Reed)
- Marine's March (arr. Pi Scheffer)
- Marine Défilé (Guy Duijck)
- Mars van de Logistieke Groepering Zeemacht (G. Duijck)
- Mars van de Belgische Marine (Louis Gasia)
- Mission Impossible (Lalo Schifrin)
- Défilé des Cols Bleus (Jos Hanniken)
- Hommage à la Marine (Guy Duijck)
- Anchors Aweigh (C.A. Zimmerman)
- On the Quarter Deck (Kenneth J. Alford)
- Concerto for Clarinet (Artie Shaw)
- Colloseo (Roger Verstraeten)

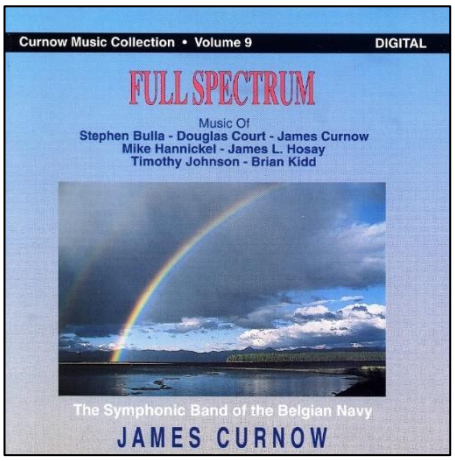
**de Haske WINDS DHR 15.010**

## *FULL SPECTRUM*

James Curnow (guest) conductor

- Finale from Symphony N°5
  (L. van Beethoven/arr. M. Hannickel)
- Be Thou my Vision (Bryan Kidd)
- And the Multitude with one Voice spoke
  (James L. Hosay)
- The Highlander (Douglas Court)
- Shalom Chaverim (Timothy Johnson)
- Full Spectrum (James L. Hosay)
- The Magical Mozart (Douglas Court)
- The Morning Trumpet (Stephen Bulla)
- Prelude, Hymn and Fugue (James L. Hosay)
- Acclamation (James Curnow)
- Trumpet Voluntary (Jeremiah Clarke/arr. James Curnow)
- Fantasy on a Canadian Folksong (Mike Hannickel)
- Rats, Bats and Spiders (Mike Hannickel)
- Bay Town Festival (Mike Hannickel)
- Allegria! Allegria! Allegria! (Stephen Bulla)
- Go ring them Bells! (Stephen Bulla)

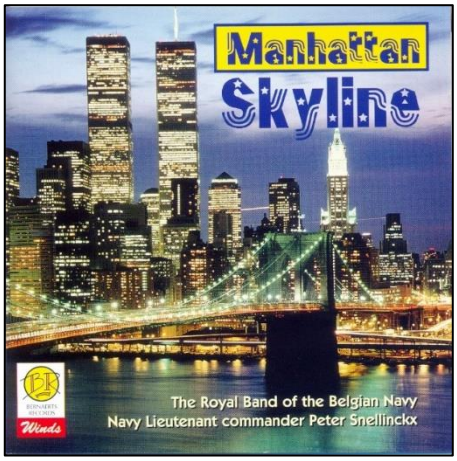
**CURNOW RECORDS CR 198.001**




## *MANHATTAN SKYLINE*

- Kinder Scout (Simon Kerwin)
- Diva (Dana International/arr. Jan van Kraeydonck)
- Big World (Emilia/arr. Frank Bernaerts)
- One for Sorrow (Steps/arr. Frank Bernaerts)
- Ma Baker (Boney M./arr. John Ryan)
- You needed me (Boyzone/arr. Steve Cortland)
- Le Temps des Cathédrales (Cocciante & Plamandon)
- Windkracht 10 (Fonny de Wulf/arr. Eddy House)
- Pata (M. Makeba & C. Gawlo/arr. John Ryan)
- Unchained Melody (Righthouse Brothers/arr. Newman)
- Belle (Cocciante & Plamandon/arr. J. Van Kraeyndonck)
- Manhattan Skyline (David Shire/arr. Rieks van der Velde)
- A Brahms Melody (J. Brahms/arr. Frank Bernaerts)
- Millenium Mania (Frans Van Dyck)
- I don't want to miss a Thing (Aerosmith/arr. Bernaerts)
- I will survive (Gloria Gainor/arr. J. Van Kraeydonck)

**BERNAERTS RECORDS BR 99.016**

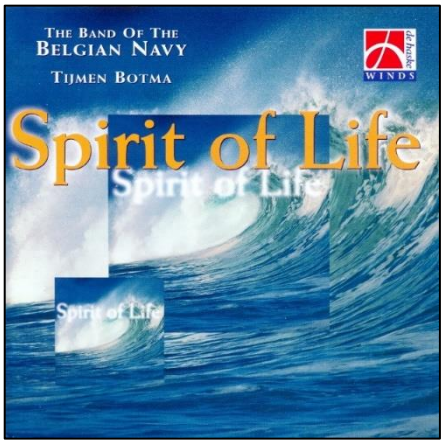



## *SPIRIT OF LIFE*

Tijmen Botma (guest) conductor

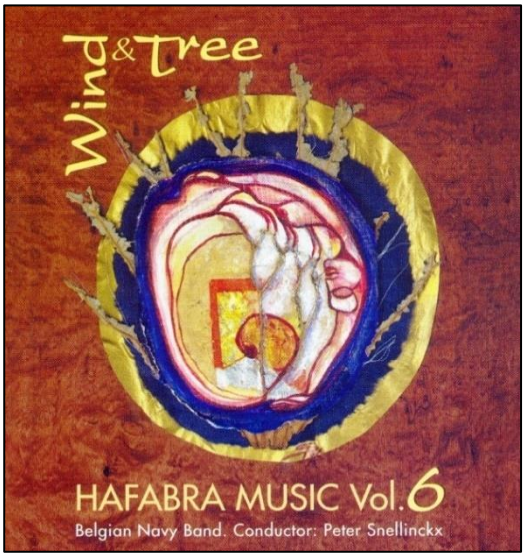
- Lugano (Franco Cesarini)
- Spirit of Life (Johan Nijs)
- The Lost World (John Williams/arr. K. van der Woude)
- Rondo Barocco (Otto M. Schwarz)
- Country Call (arr. Jules Hendrickx)
- The Eagles in Concert (arr. Ron Sebregts)
- My Heart will go on (James Horner/arr. R. Saucedo)
- La Coruña (Johan Nijs)
- Supertramp (arr. André Waignein)
- Le Château des Amoureux (Claude Fressigot)
- Fata Morgana (Kees Schoonenbeek)
- The Forester (Henk Hogestein)

**de Haske WINDS DHR 01.020-3**



## 1999

### *WIND AND TREE*

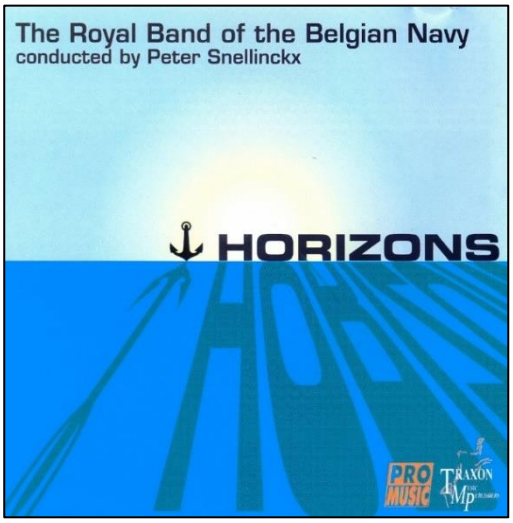



- My Fair Harmony (Bob Gay & Marcel Peeters)
- Concerto for Brass Sextet and Wind Orchestra (Derek Bourgeois)
- Wind and Tree (Mark Smerdon/arr. Hardy Mertens)
- Highlights from "The Rock" (Hans Zimmer/arr. H. Mertens)
- Saxo-melody (Louis Quévy)
- I lost Rhythm (Pascal Devroye)
- Ten Romantic Moods (Hardy Mertens/arr. Louis Martinus)
- Rock Fever (Dominique Wyckhuys)
- Leaden Sunlight (Roland Smeets)
- The Great Escape (Elmer Bernstein/arr. Roland Smeets)

**HAFABRA ES 47.357 CD**

## 2000

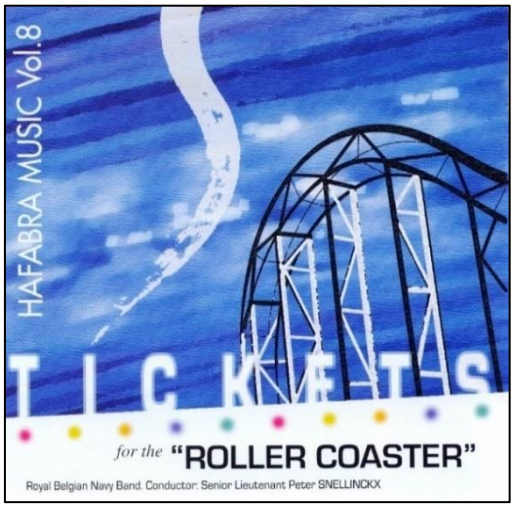
### *HORIZONS*




- Ouverture "Songes d'Automne" (Bernard Curchod)
- A Ticket to two thousand (Ronger Derongé)
- Day-Dreaming (Johan Evenepoel)
- Mélodie pour un Instant (Vivian Domenjoz)
- Horizons (Vivian Domenjoz)
- A Little Prayer (Evelyn Glennie)
- Xylocutions (Fernand Tinturier)
- Inside out (Willy Fransen)
- Mack the Knife (Kurt Weil/arr. Eddy House)
- Shosholoza (Traditional/arr. Nick Hillary)
- Dogern Fanfare (Vivian Domenjoz)
- Emmanuel (Michel Colombier/arr. Luc Vertommen)
- Crépuscule (Fernand Tinturier)
- North Wind (W.P. Chambers/arr. Tony Cheseaux)
- Bluesette (Toots Thielemans)
- Banditen Galopp (Johan Strauß/arr. Luc Vertommen)
- Pour la Patrie (Arthur Ney)

**PRO MUSIC PM792**

### *for the "ROLLER COASTER"*




- Roller Coaster (Derek Bourgeois)
- Magyarpola (Bob Gay & Marcel Peeters)
- Emperor waltz – excerpts (Johan Strauß/arr. R. Smeets)
- Amate adea from Adiemus (Jenkins/arr. L. Martinus)
- Dance of the Polovtsian Slaves (A. Borodine/arr. Schyns)
- Sami's Dream (Bob Gay & Marcel Peeters)
- March of the Winds (Trevor Ford)
- Pegasus Bridge (Roland Smeets)
- That's 4 U! (Pascal Devroye)
- Three Miniatures for Young Band (arr. Roland Smeets)
- Ouverture Alouette (Dominique Moresnet)
- Passacaille de Noël (Dominique Moresnet)
- Golden Age March (Dominique Moresnet)
- High Noon (Dimitri Tiomkin/arr. Kevin Rogers)
- Little Pony's Christmas Song (Pascal Devroye)
- Away in a Manger (Trad./arr. Trevor Ford)
- Go easy! (Erwin Swimberghe)
- When the Saints go marchin' in (Trad./arr. R. Smeets)

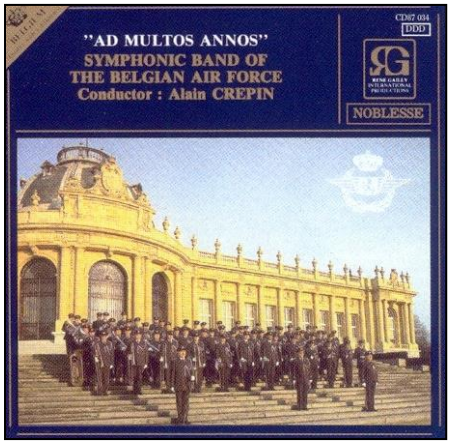
**HAFABRA ES 47.357 CD**

## The Band of the Belgian Air Force.

### 1987
### *AD MULTOS ANNOS*
Conductor: Alain Crepin

- The Merry-go-round (Roland Cardon)
- Mars van de Luchtmacht Kadetten (Jos Cordonnier)
- Ad Multos Annos (Alain Crepin)
- Bayarderie (Alain Crepin)
- Mars van de School Onderofficieren ESO (Alain Crepin)
- RAF March Past (Sir Henry Walford Davies)
- Fliegermarsch (Hermann Dostal)
- Hunyadi Marsch (Ferenc Erkel)
- Those Magnificent Men in their Flying Machines (Goodwin Ron/arr. Roger Verspeeten)
- Washington Grays (Claudio Grafulla)
- Saint Louis Blues (W.C. Handy)
- The Entertainer (Scott Joplin)
- March of the Belgian Air Force in Jazz (Henri Mestrez/ arr. Benny Couroyer)
- Mars van de Belgische Luchtmacht (Henri Mestrez)
- Souvenir de Gummersbach (Jean Redouté)
- The Royal Irish Rangers (Traditional/arr. M. Clarke)

**RGIP NOBLESSE CD 87 034**




### 1989
### *ANDEL'S WIND BAND SERIES VOL 1.*

- Children's Symphony (Roland Cardon)
- Pasticcio (Roland Cardon)
- Rondo Fantastico (Roland Cardon)
- Greetings from Jersey (Alain Crepin)
- Sunray (Alain Crepin)
- Little Suite for Winds (Rita Defoort)
- Miniatures for Band (Rita Defoort)
- Trumpets on Duty (Jean Kesteman)
- Back to Dixie (Guy Rodenhof)
- Sentimental Mood (Guy Rodenhof)
- Birthday Rag (Pol Steve)
- North Sea Overture (André Waignein)

**ES 46.956 CD**




### *RAFFINERIE TIRLEMONTOISE : TIENSE SUIKERRAFFINADERIJ*
150ème anniversaire 150ste verjaardag

- Birthday Rag (Pol Steve)
- Jubelmars (Armand Stroeykens)
- Beach Waltz (André Waignein)
- Viva Centenary (Pierre Weemaels)
- Capriccio in Blue (Roland Cardon)
- Aircodos (Alain Crepin)
- Friendship's Hymn (Alain Crepin)
- Sunray (Alain Crepin)
- Suikermars (Jean Duez)
- Second Dimension (Jean Kesteman)
- The Supercup (Marcel Mattheessens)
- Back to Dixie (Guy Rodenhof)
- Rikudim (Jan Van der Roost)

**ES 46963 CD**

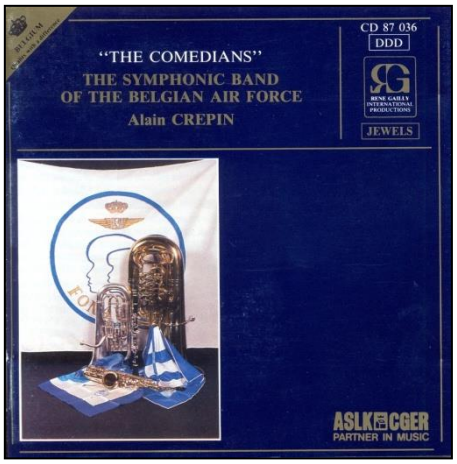


## *THE COMEDIANS*

- Spanish Fever (Jay Chattaway)
- Greetings from Jersey (Alain Crepin)
- Saxflight (Alain Crepin)*
- Symphonic Variants for Euphonium & Band (James Curnow)**
- Music for Winds and Percussion (Elliot Del Borgo)
- Un Poco Cinco (John Fluck)
- The Comedians (Dimitri Kabalevsky/arr. Karel De Wolf)
- Symphony nr.1 for Band (Claude T. Smith)
- North Sea Overture (André Waignein)

* Michel Godefroid, alto saxophone
** Marnik Denys, euphonium

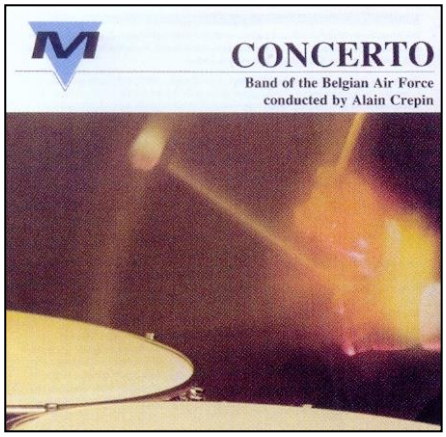
**RGIP NOBLESSE CD 87 036**




## 1990
## *CONCERTO*

- Thème de Sébastien (Johann Sebastian Bach/arr. Rolf Amstad)
- Jubiläumsmusik (Albert Benz)
- Festival Fanfare (Franco Cesarini)
- Piotta (Franco Cesarini)
- Twinkling Flutes (Richard Comello)
- Zirkus-Fantasie (Hans Fillinger)
- Die Felsenmühle – ouverture (Carl Gottlieb Reissiger
- Concerto (Gian Piero Reverberi/arr. Ivano Pavesi)
- Grüße aus Bayern (Horst Schelcke)
- Pony Polka (Horst Schelcke)

**MITROPA M-DISC CD 90.001**



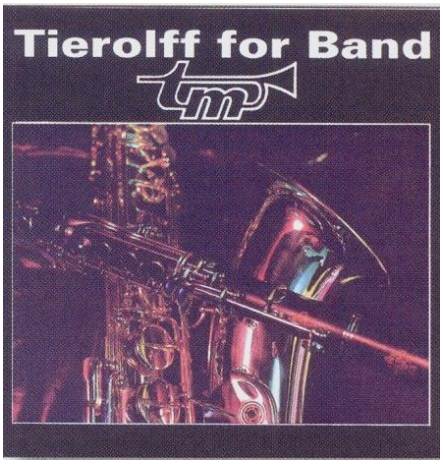

## 1991
## *CLARINANDO*

- Interlude for Band - "*A Festival Interlude"*(Franco Cesarini)
- Clarinando (Richard Comello)
- Cavalcade (Raymond Decancq)
- Fiesta della Costa (Luc Gistel)
- Lauwieser Marsch (Ferdinband Lötscher)
- Feierabend (Horst Schelcke)
- Flashes for Band (Jan Segers)
- Classical Canon (André Waignein)
- Dynamic Fantasy (André Waignein)
- Festival Suite (André Waignein)

**MITROPA M-DISC CD 91.002**



## *TIEROLFF FOR BAND*




- Check Point (Randy Beck)
- Castles in Spain (Randy Beck/arr. J. Mabaar)
- Spanish Trumpet (Rita Defoort)
- Dancing Sounds nr.1 (Wim Laseroms)
- Drumfonia (Wim Laseroms)
- Funny Flutes (Wim Laseroms)
- Semper Viator (Wim Laseroms)
- Favourite Dances (arr. Rita Defoort)
- Marching through America (arr. Randy Beck)
- Six Motions (Henry Purcell/arr. André Waignein)
- Entry-Jazzy-Disco (André Waignein)

**EUROSOUND ES 47.019 CD**

## 1992
## *BARCELONA '92*




- A Happy Dixie Band (Rob Ares)
- Granados Square (Rob Ares)
- Memory (Rob Ares)
- Spirituals! Spirituals! (arr. Rob Ares).
- Balerna (Franco Cesarini)
- Convergents (Franco Cesarini)
- Holiday in Jamaica (Hans Fillinger)
- Rock About (Frede Gines)
- Music for Drums (Luc Gistel)
- Night Fantasy (Dirk Van Goubergen)
- Barcelona 92 (Horst Schelcke)
- Suite (Jan Segers)
- Pizzicato Polka (Johann & Josef Strauß/arr. Marc Rial)

**MITROPA M-IS CD 92.004**

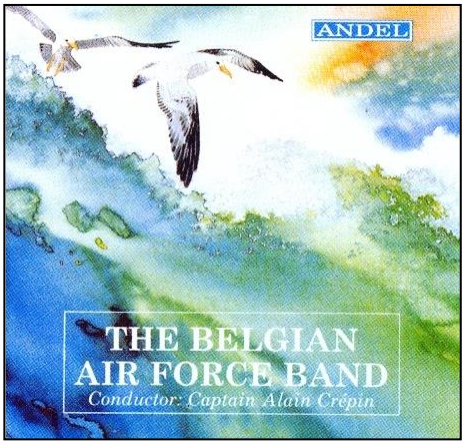
## *VALSE VANITE*
### Tierolff for Band N° 2




- Temptations (Alain Crepin)
- Latin Suite (Rita Defoort)
- Ode for St.Cecil's Day (Georg Friedrich Händel/arr. Rita Defoort))
- Suitony (Wim Laseroms)
- Xylo-ette (Wim Laseroms)
- Swing Selection (arr. Randy Beck)
- Bolero (Maurice Ravel/arr. Randy Beck)
- Valse Vanité (Rudy Wiedoeft/arr. Randy Beck)
- Plankendael march (Randy Beck)
- The Golden Star march (Randy Beck)
- B.B.B. for Concert Band (Rita Defoort)
- Jagerslatijn (Wim Laseroms)

**EUSOSOUND ES 47.080 CD**

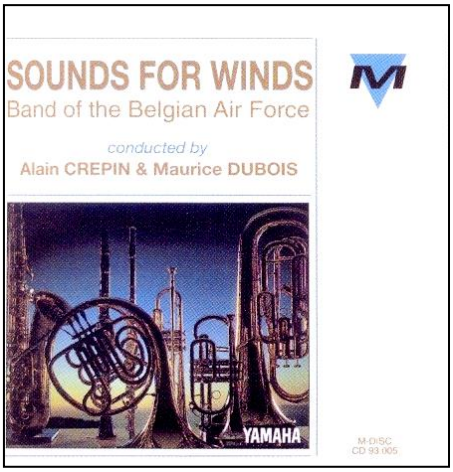
## *ANDEL'S WIND BAND SERIES VOL 2.*




- Cop's Dilemma (Roland Cardon)
- Variety Suite (Roland Cardon)
- Friendship's Hymn (Alain Crepin)
- Suite Tastevinesque (Alain Crepin)
- Galaxies (Carl Davis/arr. Ray Farr)
- Classics for Band (Rita Defoort)
- Spaceman (Jean Kesteman)
- Mars van de Belgische Rijkswach (Arthur Prevost)
- Dance Party (Guy Rodenhof)

**ANDEL ES 47.092 CD**

## 1993
## *SOUNDS FOR WINDS*




- Hello Joplin (Rob Ares)
- Springtime (Rob Ares)
- The Little Musician (Rob Ares)
- Celebration Fanfare (Franco Cesarini)
- Frede's Theme (Frede Gines)
- Soldier's Song (Frede Gines)
- Disco Band (Luc Gistel)
- Greenville (Horst Schelcke)
- Concertino for Flute (André Waignein)
- On the Road (André Waignein)
- Sounds for Winds (André Waignein)
- Bayarderie (Alain Crepin)
- A Lillehammer Tune (Hans Fillinger)
- Andante Religioso (Felix Mendelssohn-Bartholdy/arr. Rolf Amstad
- Der verrückte Wecker (Leroy Anderson/arr. J.Colmar)
- Saxflight (Alain Crepin)

**MITROPA M-DISC CD 93.005**

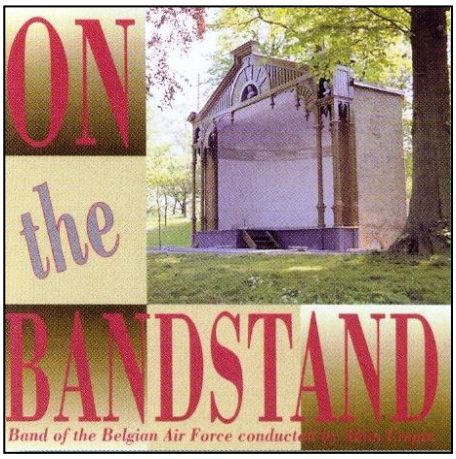
## *LATIN TRUMPETS* Tierolff for Band N° 3




- Over and Out, march (Randy Beck)
- Emotions (Alain Crepin)
- A Scheldt Portrait (Rita Defoort)
- A Tribute to Benny Goodman (Rita Defoort)
- Russian Spectacular (Frede Gines)
- Saint Louis Blues (W.C. Handy)
- Dancing Sounds nr.2 (Wim Laseroms)
- Festivo (Wim Laseroms)
- Latin Trumpets (Wim Laseroms)
- Our Conductor (Wim Laseroms)
- Swinging Through America (arr. Randy Beck)
- The Fairy Queen (Henry Purcell/arr. Rita Defoort)
- Scotland the Beauty, march (arr. Randy Beck)
- Dans l'Orient (Rudy Wiedoeft/arr. A. Crepin)

**ES 47.125 CD**

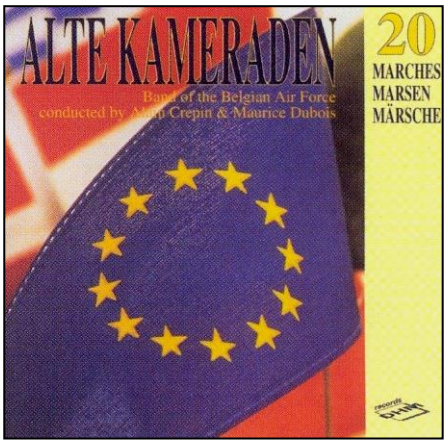
## *ON THE BANDSTAND*




- On the Bandstand (Rob Ares)
- Twinkling Flutes (Richard Comello)
- Wonderful Party (Richard Comello)
- Marche de L'ESO (Alain Crepin)
- Party Rag (Johan Evenepoel)
- Suite 1500 (Jan de Haan)
- Disco Story (Johan Nijs)
- The Mill on the Cliff "*Die Felsenmühle*" (Carl-Gottlieb Reißiger/arr. André Fischer)
- Dynamic Fantasy (André Waignein)
- The Return of the Cat (Derek Broadbent)
- Bal Masque (Kees Schoonenbeek)

**de Haske DHM 1.010-3**

## *ALTE KAMERADEN*

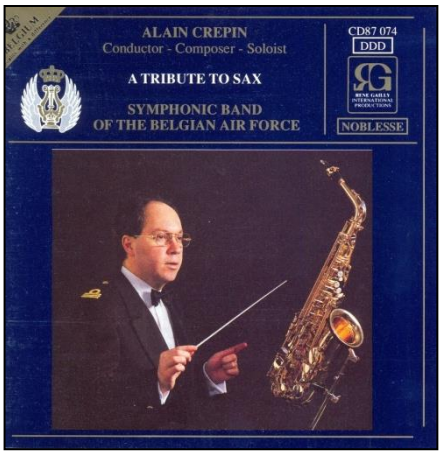



- Piotta (Franco Cesarini)
- Juventus (Rolf Amstad)
- Balerna (Franco Cesarini)
- Marche de L'ESO (Alain Crepin)
- The Night before (Alain Crepin)
- AVANHE (Marcel De Boeck)
- Cavalcade (Raymond Decancq)
- Air Time (Johan Evenepoel)
- Cupido (Johan Evenepoel)
- High Spirits (Harm Evers)
- The Lights of Europe (Harm Evers)
- Lauwieser Marsch (Ferdinand Lötscher)
- Band Parade (Johan Nijs)
- So long (Johan Nijs)
- Barcelona '92 (Horst Schelcke)
- Greenville (Horst Schelcke)
- Grüße aus Bayern (Horst Schelcke)
- Alte Kameraden (Carl Teike)
- Free and Happy (André Waignein)
- On the Road (André Waignein)

**de Haske DHM 1.011-3**

# 1994

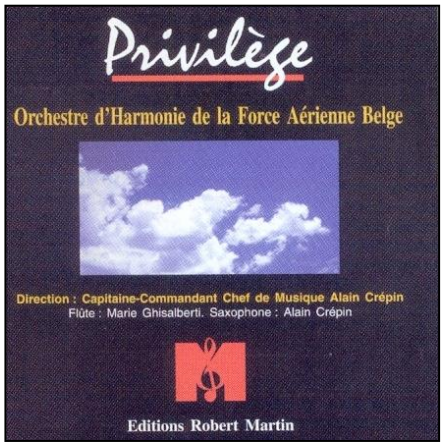
## *A TRIBUTE TO SAX*




- A Tribute to Sax (Alain Crepin)
- Air d'Automne (Alain Crepin)
- Émotions (Alain Crepin)
- Bij ons in de Kee Bee (Alain Crepin)
- Suite Tastevinesque (Alain Crepin)
- The White Bison (Alain Crepin)
- Sicilienne (Alain Crepin)
- Rencontres (Alain Crepin)
- Temptations (Alain Crepin)
- The Night Before (Alain Crepin)
- Notes en Rag (Alain Crepin)
- Silhouette (Alain Crepin)
- Aircodos (Alain Crepin)
- Friendships Hymn (Alain Crepin)

**RGIP NOBLESSE CD87 074**

## *PRIVILÈGE*




- Musique pour un Pardon (Pierre Bigot)
- Caminos (Alain Bodenes/arr. Jérôme Naulais)
- Silhouette (Alain Crepin)**
- Festival au Havre (Maurice Faillenot)
- Pastorale et Danse (Maurice Faillenot)
- Black Bunny (Louis Marischal)
- Ouverture vers la Joie (Louis Marischal)
- Quatre Visages de l'Ouest (Louis Marischal/Tr. Jean Broucquières)
- Magie Noire (Jérôme Naulais)
- Danse des Sauvages (Jean-Philippe Rameau/arr. J. C. Amiot)
- Un Petit Train de Plaisir (Gioacchino Rossini/arr. Alain Crepin)
- Ouverture Sportive (Georgy Salnikov)

**Éditions ROBERT MARTIN RM 62018 CD IL 7861**

## *SPANISH FIRE* Tierolff for Band N° 3

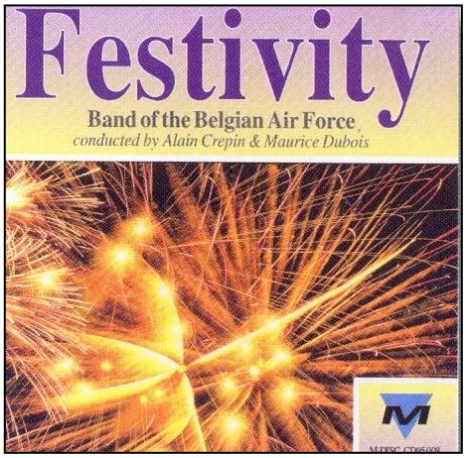



- Bourgogne march (Randy Beck)
- Miami march (Randy Beck)
- Spanish Fire (Randy Beck)
- Winging on the Range (arr. Randy Beck)
- Trilogy for Band (Rita Defoort)
- Excellence march (Wim Laseroms)
- Mozaïek (Wim Laseroms)
- The Busy Bombardon (Wim Laseroms)
- Trombonella (Wim Laseroms)
- Andante in C Major (Wolfgang Amadeus Mozart/arr. Waignein)
- The Magic of Mozart (arr. Rita Defoort)
- Beguine for Pauline (John Nimbly)
- Happy Notes (Pol Steve)
- The Boogie Rock (Joop de Winter)

**EUROSOUND ES 47.162 CD**

# 1995

## *FESTIVITY*



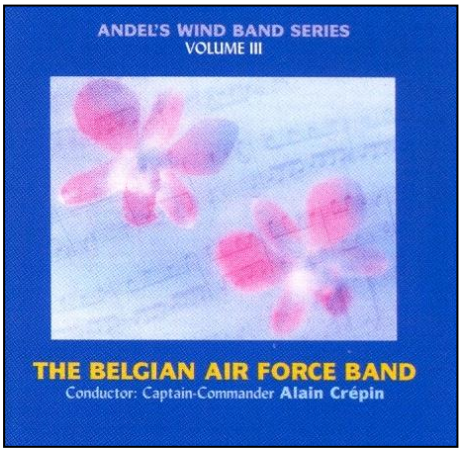

- Tyrolean Eagle (Rudolf Achleitner)
- Power Music (Rob Ares)
- Bravura (Wim Laseroms)
- Explora (Wim Laseroms)
- Festivity (Wim Laseroms)
- A Whiter Shade of Pale (Procol Harum/arr. Rob Ares)
- Cantabile for Winds (Rob Ares)
- Juvenile Overture (Rob Ares)
- Toumana Pictures (Frede Gines)
- A Music Park (Luc Gistel)
- Fields of Armour (André Waignein)
- Clarinet Candy (Franz Watz)

**MITROPA M-DISC CD 95.008**

## *ANDEL'S WIND BAND SERIES VOL 3.*

- Tango (Isaac Albéniz/arr. Tony Osaer)
- Festival Hymn (Roland Cardon)
- Go (Roland Cardon)
- Paddy's House (Roland Cardon)
- Shadows (Roland Cardon)
- Après un Rêve (Gabriel Fauré/arr. Tony Osaer)
- Four Nations, One Purpose (Eddy Geeraerts)
- Circus of Soul (Jean Kesteman)
- Full Moon (Jean Kesteman)
- Ciao Italia (arr. (arr. Guy Rodenhof)
- Twistin' Time (arr. Armand Debaeremaeker)
- Gabriel's Oboe '(Enrico Morricone/arr. Willy Fransen)
- Far West Ouverture (Tony Osaer)
- A Tribute to Bert Paige (Bert Paige/arr. Guy Rodenhof)
- Erinnerung an Zirkus Renz (GustavPeter/arr. Guy Rodenhof)

**ANDEL ES 47.196**




## *PASO DORADA* Tierolff for Band N° 5

Conductor: Eddy Geeraerts

- Big City (Randy Beck)
- Sweet Memories (Randy Beck)
- Rhapsodie voor Berlare (Alain Crepin)
- Serenata for Winds(Rita Defoort)
- A Taste of Baroque (arr. Rita Defoort)
- Juniora (Wim Laseroms)
- Paso Dorado (Wim Laseroms)
- Saxamba (Wim Laseroms)
- Go Before (John Nimbly)
- Can-Can March (Jacques Offenbach/arr. Randy Beck)
- Concert Suite (André Waignein)

**Eurosound ES 47.193 CD**

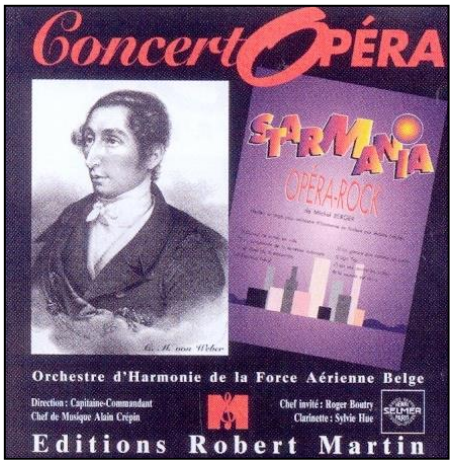



## *CONCERT OPÉRA*

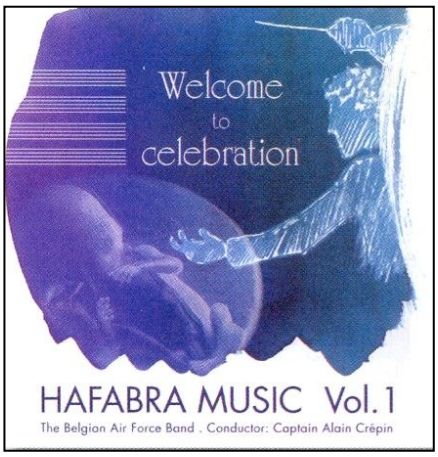
Roger Boutry (guest) conductor *

- Cortège Burlesque (Chabrier/arr. Brouquières)*
- Cosmographie (Charles Beck)
- Starmania (Michel Berger/arr. Jérôme Naulais)
- Carabosse (Marcel Chapuis)
- Saxs en Parallèles (Alain Crepin)
- Un Homme et une Femme (Francis Lai/arr. JérômeNaulais)
- La Javanaise (Serge Gainsbourg/arr. Jérôme Naulais)
- La Mer (Charles Trenet/arr. Patrick Poutoire)
- Concerto nr.1 opus 73 (Carl Maria von Weber/arr. Roger Boutry)

**Éditions ROBERT MARTIN RM-0895 C –IL 660**



## *WELCOME TO CELEBRATION* HAFABRAMUSIC VOL.1

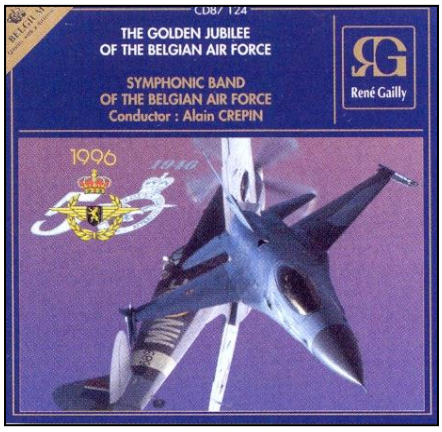



- Las Primeras Horas – pasodoble (Bruno Herff)
- Xylophon-Kapriolen (Jean Herzet)
- Celebration Overture (Eric Van Lancker)
- Libuse (Bedrich Smetana/arr. Jo Conjaerts)
- On Parade march (Kai Tønnesen)
- Huyata (Traditional/arr. Jean-Michel Bondeau)
- Conquest of Paradise (Vangelis/arr. Pascal Devroye)
- What now my love (Gilbert Bécaud/arr. Pascal Devroye)
- Ouverture de "Germana"(Jean-Michel Bondeaux)
- Welcome to Celebration (Pascal Devroye)
- Introduction and Allegro (Trevor Ford)
- A Little Suite for Young Band (Bruno Herff)
- Ballad for Band (Bruno Herff)
- Fragments for Band (Bruno Herff)

**HAFABRA ES 47.195 CD**

## 1996

## *GOLDEN JUBILEE OF THE BELGIAN AIR FORCE*




- Adagio from the Sonate “Pathétique” op.13
  (Ludwig van Beethoven/arr. F. Andrieu)
- Music for a Celebration (Dirk Brossé)
- La Brabançonne (François Van Campenhout/arr. A. Crepin)
- 349 Squadron march (Frédéric Colpin /arr. B. Courroyer)
- Aircodos - march of the Air Commandos (Alain Crepin)
- Bij ons in de Kie Bee (Alain Crepin)
- Rhapsodie voor Berlare (Alain Crepin)
- Saxs en Parallèles (Alain Crepin)
- Tenacity (Alain Crepin)
- The White Bison (Alain Crepin)
- Marche de la RAF (Sir Henry Walford Davies)
- Jour de Guerre (Marc Keyaert)
- Jour de Tristesse (Marc Keyaert)
- L'Eté 42 (Legrand Michel/arr. Alain Crepin)
- Marche de la Force Aérienne (Henri Mestrez)
- March of the Belgian Air Force in Jazz (Henri Mestrez/arr. B.Courroyer)
- Colonel Chopin (Patrick Poutoire)
- Les Saisons - Barcarolle op.37 nr.6 (Pjotr I. Tschaikowsky/arr. A.Crepin)

**René Gailly International Productions RGIP CD 87 124**

## *EURO-MUSIC 2*




- 5 Chorals (Johann Sebastian Bach/arr. Ch.Guillonneau)
- Brass in Concert (Philip Breydels)
- Fancy Classics (Philip Breydels)
- Messe Universelle
  Entrée / Méditation /Offertoire/Communion/Sortie (Alain Crepin)
- Chanson Espagnole (Léo Delibes/arr. Jacques Devogel)
- Modern Dream (Donald Furlano)
- Veronica (L.Grisolia /D.Mastrullo)
- Apocalypse (Knetter)
- Fröhliche Trompeten (Huby Mayer/arr. Karl Safaric)
- Cap Tonic (Jérôme Naulais)
- Ninna Nanna (Lorenzo Pusceddu)
- Black Jack (Karl Safaric)
- Signum (Gottfried Veit)
- Un Giorno di Regno (Giuseppe Verdi/arr. M.Tamanini)
- Super Circus (Carmino d’Angelo)

**EUROMUSIC 1996**

## *LARGO AL FACTOTUM*
**Tierolff for Band N° 6**




- Back in Town (Randy Beck)
- Caribbean Beauties (Randy Beck)
- Musette (Randy Beck)
- No Youth, no Future (Wilco Bos)
- Pop, Slow & Reggae (Rita Defoort)
- Capriccio Magic (arr. Rita Defoort)
- Holiday for Trumpets (Wim Laseroms)
- Our Guide (Wim Laseroms)
- Vierdaagse Mars (H.A. van Mechelen)
- Jeremiah Clarke Suite (arr. Eg Leemhuis)
- Czárdás (Vittorio Monti)
- Largo al Factotum (Gioacchino Rossini/arr. Jan van Nerijnen)
- Three Folk Characters (André Waignein)
- Hills sweeping down to the Sea (Dominique Wyckhuys)

**Tierolff Muziekcentrale DISC PRESS**

## 1997
## *SUITE ESPAGNOLE*
**Tierolff for Band N° 7**



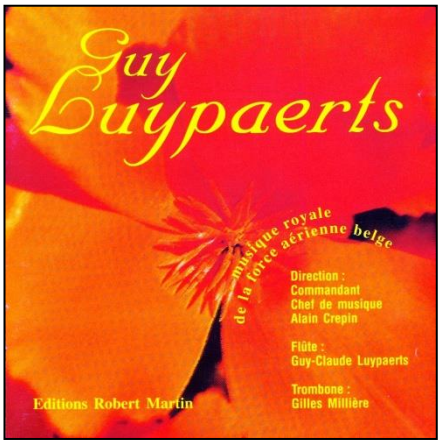

- Ballroom Memories (Randy Beck)
- Light and Easy (Randy Beck)
- Swinging Parade (Wilco Bos)
- Fantasie voor Klarinet en Orkest (Franz Danzi)*
- New Orleans Spectacular (Rita Defoort)
- Little Ballad (Luc Gistel)
- Suite Espagnole (Edouard Lalo)
- Immer Fest (Wim Laseroms)
- Saxorella (Wim Laseroms)
- Ahoy (arr. Randy Beck)
- United Friends (Jean van der Meulen)
- Midnight in Madrid (John Nimbly)**
- Adagio for Band (Dominique Wyckhuys)
- Bariton Go! (Dominique Wyckhuys)***

* Anne Boeykens clarinet - ** André Robette trumpet - *** Arjen Bos euphonium

**Tierolff Muziekcentrale DISC PRESS**

## 1998

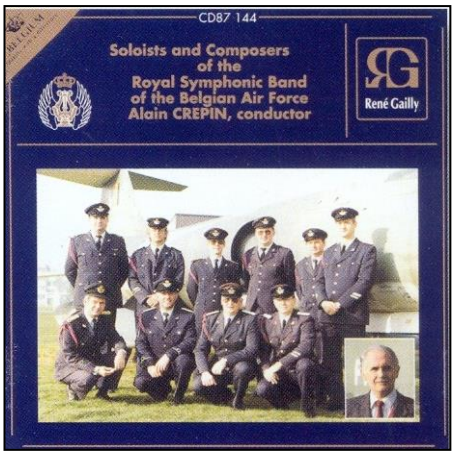
## *GUY LUYPAERTS*




- Andante et Allegro (Guy Luypaerts)
- Cascade (Guy Luypaerts)
- Concertino pour Trombone et Orchestre (Guy Luypaerts)
- Exotica (Guy Luypaerts)
- Mare Nostrum (Guy Luypaerts)
- Light Music (Guy-Claude Luypaerts)

**Éditions ROBERT MARTIN R982M**

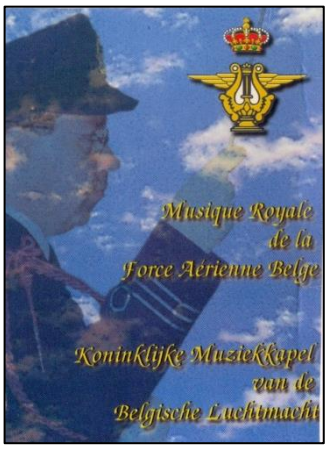
## *SOLOISTS AND COMPOSERS*




- Looping (Louis Quévy)
- Ray Jeans (Jan Ceulemans)
- What an Event (Pascal Devroye)
- Pioneers Forward (Maurice Dubois)
- Flying Trumpets (Eddy Geeraerts)
- Follow me (Jaak Govaere)
- Splanky (Neil Hefti)
- Pequeña Czarda (Pedro Ituralde)
- Explorations (Johan Nijs)
- Concerto nr.1 for Trumpet (Fernand Ruelle)
- Concerto for Clarinet (Artie Shaw)

**RGIP CD 87 144**

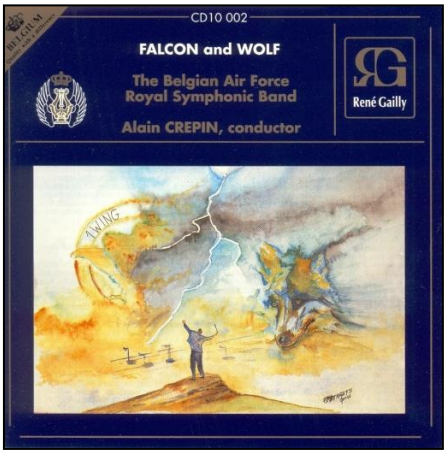
## *MUSIQUE ROYALE DE LA FORCE AÉRIENNE BELGE*
## *KONINKLIJKE MUZIEKKAPEL VAN DE BELGISCHE LUCHTMACHT*




- La Brabançonne (François van Campenhout)
- Friendship's Hymn (Alain Crepin)
- Notes en Rag (Alain Crepin)
- Tenacity (Alain Crepin)
- The Entertainer (Scott Joplin/arr. Alain Crepin))
- Jour de Guerre (Marc Keyaert)
- March of the Belgian Air Force in Jazz (H. Mestrez/arr. Benny Courroyer)
- Looping (Louis Quévy)

**ECLECTI ECL 9818**

## *FALCON AND WOLF*

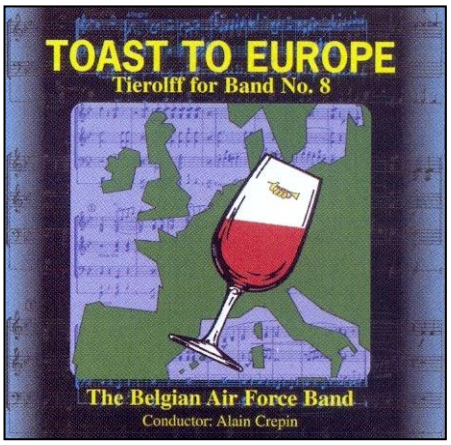



- La Brabançonne (François van Campenhout)
- Falcon and Wolf (Alain Crepin)
- March of the Belgian Air Force (Henri Mestrez)

**RGIP CD 10 002**

(Special issue supported by The Golden Falcon)

## *TOAST TO EUROPE*
**Tierolff for Band N° 8**




- Replay march (Randy Beck)
- Toast to Europe (Randy Beck)
- Bravour 1900 (arr. Randy Beck)
- Jam Session for Band (Rita Defoort)
- The Magic of Capriccio Espagnol
  (Rimsky-Korsakov/arr. Rita Defoort)
- Slavische Dans nr.8 (Op 46) (Antonin Dvorak/arr. Eg Leemhuis)
- Dixie-Band (Frede Gines)
- So long march (Wim Laseroms)
- Summer Fiesta (Wim Laseroms)
- Be Sharp – rumba (John Nimbly)
- Music to Introduce (Blaise Sainclare)
- Love Song (Ton Verhiel)
- Super Band Rock (Joop de Winter)
- Cocktail Party (Dominique Wyckhuys)

**Tierolff Muziekcentrale LAR Music LMCD-1529**

## *CONCERTO IN THE SKY*




- A Bridge too Far (John Addison)
- My oh My (Aqua/arr. Jan van Kraeyndock)
- Concert Tune (Jan Ceulemans)
- Concerto in the Sky G.(Mc Donald & L.Stone/arr. A.Crepin)
- James Last Music (arr. Frans Van Dyck)
- Movie Spectaculars (arr. Frank Bernaerts)
- Always on my Mind (Elvis Presley/arr. Jan van Kraeydonck)
- My Way (Frank Sinatra/arr. Frank Bernaerts)
- Stop (Spice Girls/arr. Jan Van Kraeydonck)
- I will follow Him uit (arr. Jan Van Kraeydonck)
- Everything's gonna be allright (Sweet Box/arr. John Ryan)
- Shalom Alechem (Traditional/arr. Rieks van der Velde)
- A Brand New Day (Luther Vandross/arr. Frank Bernaerts)
- This is the Moment (F.Wildhorn & L. Bricusse/arr. F. Bernaerts)

**BERNAERTS RECORDS BR 98.010**

## *ATMOSPHERES*



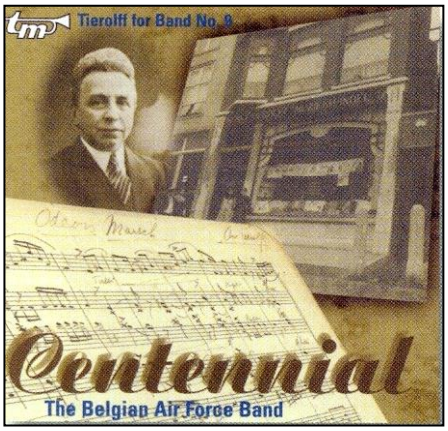

- Dans les Steppes d'Asie Centrale
  (Alexandre Borodine/arr. A.Crepin)
- Atmosphères (Alain Crepin)
- Equinoxe (Alain Crepin)
- Falcon and Wolf (Alain Crepin)
- Hachéradé (Alain Crepin) -
- Messe Universelle (Alain Crepin)
- Poire Belle-Hélène (Alain Crepin)
- Rapsodie for Berlare (Alain Crepin)
- Saxs en Parallèles (Alain Crepin)
- Taiaut-Taiaut (Alain Crepin)
- Marche du Service de Santé (René De Ceuninck/arr. A. Crepin)
- Sicilienne (Albert Huybrechts/arr. Alain Crepin)
- Czárdás (Vittorio Monti/arr. Alain Crepin)

**RGIP CD 87 151**

## 1999

### *CENTENNIAL*

**Tierolff for Band N° 9**

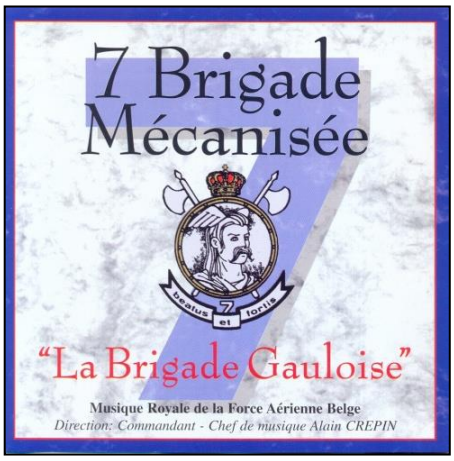



- Rhythmus to the Fore (Charles Michiels)
- International Nations (David Seeker)
- Nobody knows why (David Seeker)
- Idylle (Patrick Valo)
- Fiesta (Ton Verhiel)
- Blues Boogie (Dominiuque Wyckhuys)
- Mont Saint-Aubert (Dominique Wyckhuys)
- Complex Fraction (Rob Balfoort)
- Cops (Rob Balfoort)
- El Dorado (Randy Beck)
- Take 44 (Randy Beck)
- Time Out (Randy Beck)
- Evocations (Rita Defoort)
- Centennial (Defoort, Beck, Lasreoms/instr. Nimbly)
- In Festive Mood (Wim Laseroms)
- Favourite Arias (arr. Rita Defoort)

**Lar Music LMCD-1555**

### *7 BRIGADE MÉCANISÉE*

### *"La Brigade Gauloise"*

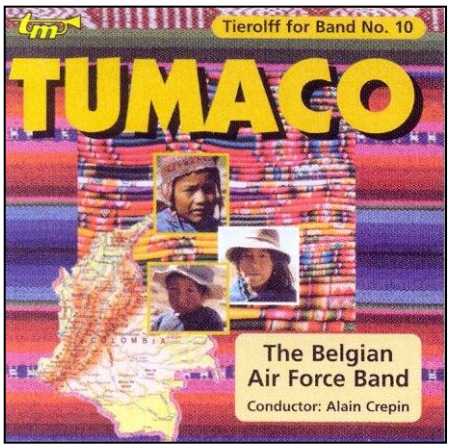



- Gauloiseries – Marche de la 7ème Bigade Mécanisée (Alain Crepin)
- Marche du 12ème Régiment de Ligne (Jean Daudenard)
- Marche du 13ème Régiment de Ligne (Mathias Goebel)
- Marche du Régiment de Chasseurs Ardennais (André Wilmet)
- Marche du 1er Régiment de Lanciers (Jules Maréchal)
- Marche du 1er Régiment d'Artillerie de Campagne (S. Poulain)
- Marche de la 67ème Compagnie du Génie de Combat (M. Dubois)
- Marche du 4ème Bataillon de Logistique (Gaston Devenijns)
- Marche du 2ème Régiment de Chasseurs à Pied (François Humblet)
- Marche de la 7ème Brigade Mécanisé (Alain Crepin)
- La Brabançonne (François van Campenhout)

**LAR Music LMCD-1466**

## 2000

### *TUMACO* Tierolff for Band n°10




- Big Band Memories (Rob Balfoort)
- On Line (Randy Beck)
- Torre de Fuego (Randy Beck)
- Five Colours (Wim Laseroms)
- Team-Work (Wim Laseroms)
- March Moments (Medley/arr. Charles Michiels)
- Theme in Time (Charles Michiels)
- Paulimar (Jan van Nerijnen)
- La Bella Fleur (David Seeker)
- Irish Impressions (Traditional/arr. Rob Balfoort)
- Oase (Patrick Valo)
- Harry's Rock Music (Ton Verhiel)
- Remember the Good Times (Ton Verhiel)
- Tumaco (Kees Vlak)
- Little Portrait ((André Waignein)

**LAR LMCD-1583**

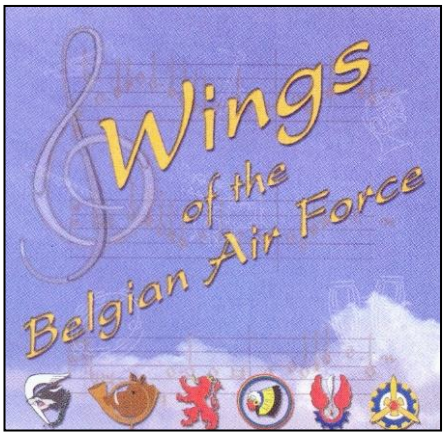
## *SYNERGIES*




- Concertino for Flute op.107 (Cécile Chaminade)
- Divertissements – for brass and percussions (Albert Huybrechts)
- Games – for saxophone quartet and band (Jean Segers)
- Synergies (Alain Crepin)
- Millénaire 3 (Alain Crepin)
- Lean on the Ground – Marche du 21ème Wing (Alain Crepin)
- Gauloiseries (Alain Crepin)

**RGIP CD 87 168**

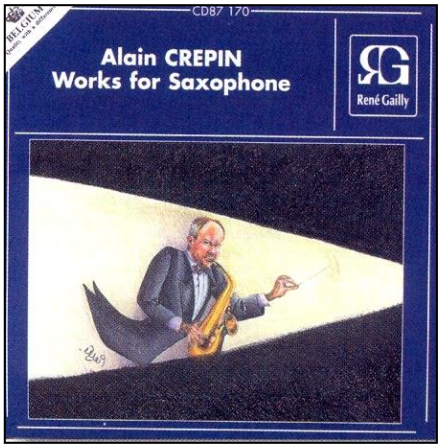
## *WINGS OF THE BELGIAN AIR FORCE*




- March Belgian Air Force (Mestrez)
- Falcon and Wolf (Alain Crepin)
- Taïaut (Alain Crepin)
- Bij ons in K.B. (Alain Crepin)
- Tenacity (Alain Crepin)
- Lean on the Ground (Alain Crepin)
- March of the Royal Technical School (Eddy Geeraerts)
- March of the Belgian Air Force Jazz Version (Mestrez arr. Couroyer)
- La Brabançonne (Van Campenhout arr. Crepin)

**ASBF 2000**

## *ALAIN CREPIN WORKS FOR SAXOPHONE*




- A Tribute to Sax (Alain Crepin)
- Green Apple (Alain Crepin)
- Saxflight (Alain Crepin)
- A Tribute to Sax (Alain Crepin)
- Saxflight (Alain Crepin)
- Silhouette (Alain Crepin)

+ The Dinant Saxophone Quartet
& various saxophone soloists

**RGIP CD 87 170**

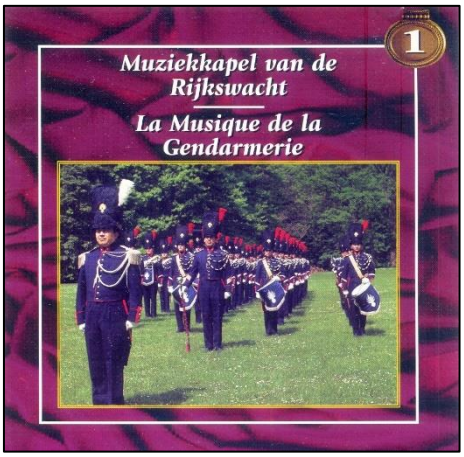
## The Band of the Belgian Gendarmerie.

Reissues of long-playing records
Roland Cardon conductor.




- March of the Belgian Gendarmerie (A. Prevost)
- Mars der Medici (J. Wichers)
- Sambre et Meuse (J. Rauski)
- March of the Belgian Paratroopers (P. Leemans)
- The Stars and Stripes Forever (J.P. Sousa)
- Radetzky March (J. Strauß Sr.)
- Marche de la Garde Consulaire à Marengo (J. Furgeot)
- March of the Mobile Legion (G. Mengal)
- Alte Kameraden (C. Teike)
- Marche Lorraine (L. Ganne)
- The Royal Escort (R. Cardon)
- Nuts City (R. Cardon)
- Ostrava (R. Cardon)
- Taptoe (R. Cardon)

**DURECO 115692**




Idem **DURECO 116372**

## *De Muziekkapel van de Rijkswacht*
## *La Musique de la Gendarmerie 2*




- 76 Trombones (M. Wilson)
- Moises (G. Rossini/J. Segers)
- March of the Royal Gendarmerie School (C. Frison)
- Gendarmerie Carrousel (R. Ledent)
- The Guardian Angels - march (R. Cardon)
- Remembrance March (R. Cardon)
- Men of Music (K. King/H. Walters)
- Semper Fidelis (J.P. Sousa)
- Festival 10 (R. Cardon)
- BB and CF (J. Ord Hume)
- Time is over (R. Cardon)
- Folkdances (D. Shostakovich / F. Erickson)
- Aranjuez (J. Rodrigo)
- Western Dance (C. Grundman)
- March on a Children Song (S.E. Brown)
- Moon over Naples (B. Kaempfert)
- Variations on a Shaker Melody (A. Copland)
- The Peanut Vendor (N. Simons)

**DURECO 1164332**

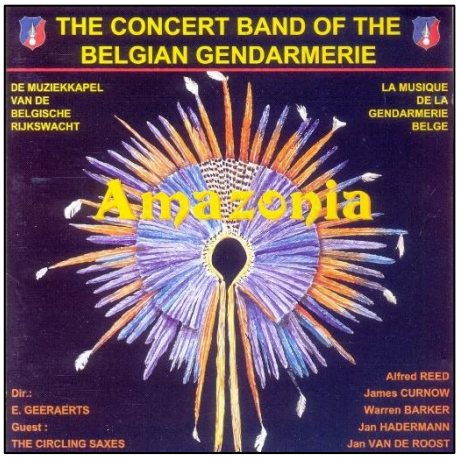
## 1988
## *March and Symphony*
Eddy Geeraerts conductor




- Children's Symphony (Roland Cardon)
- Canticle of the Creatures (Jim Curnow)
- March of the Mobile Legion (Roland Cardon)
- Spartacus (Jan Van Der Roost)
- March of the Royal Escort (Roland Cardon)
- Symphony nr.1 for Band (Claude T. Smith)
- March of the Gendarmerie (Arthur Prevost)

**Assekrem ASS 790 05 03**

## 1996
## Amazonia
Eddy Geeraerts conductor




- Amazonia (Jan Van Der Roost)
- Second Suite for Band (Alfred Reed)
- Concert Piece for Clarinet, Winds and Percussion (J. Curnow)
- Twins (Jan Hadermann)
- Capriccio for Saxophone Quartet and Band (Warren Barker)

**TUNE CD 860041**

# 2. AMATEUR BANDS.

*Next to the records issued by amateur bands mentioned above here is aan anthology of vinyl records and compact discs recorded by Belgian amateur bands in the second half of the 20th century.*

## 45 RPM SINGLES

The 45 rpm single records mainly contained one or two marches or one or two short pieces often related to the band or its home place. Sometimes they boasted an arrangement of a popular (contemporary) tune and seldom an extract of or a short original band piece.




Fanfare De Lanezonen Tombeek
Fanfare Sint Michaël Terlanen




Sint Jozefsfanfare Herentals




Kon. Filharmonie Ottenburg




Zuiderkempische Brass Band



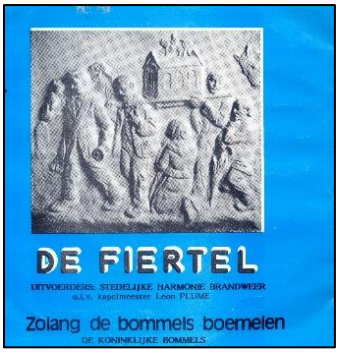

K.H. Vreugd in Deugd Meulebeke




K.F. ST Cecilia Ichtegem



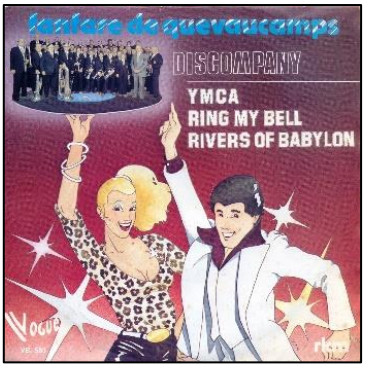

Groeninger Blaaskapelle




Harmonie Brandweer Ronse




K.H. ST Cecilia Merchtem




Harmonie de Quévaucamps




K.F. Moed en Volharding
Heist-op-den-Berg




H.H. Sint Quintinus Zonhoven



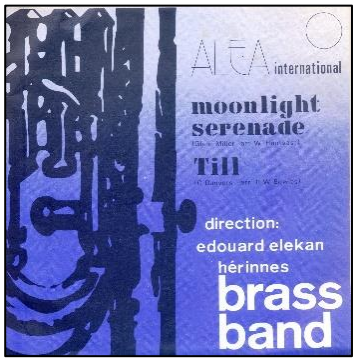

Stella Harmonie




K.F. Eendracht maakt Macht Lot




Fanfare L'Union Hérinnes




Brass Band Hérinnes




K.F. Willen is Kunnen Wippelgem




K.F. De Vrijheidsvrienden Huizingen

## 45 RPM Extended Play




K.F. Sint Jan Marke




Brass Band Hérinnes



K.K.F. DE Eendracht Zwijnaarde










Kon . Harmonie Nut en Vermaak Bornem

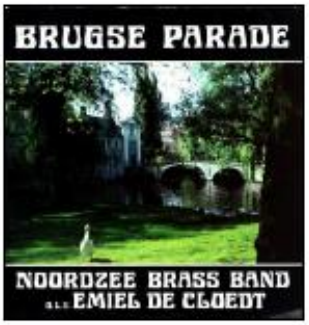
## 33 RPM 12 inch / 30 cm Long Playing Records




Brass Band Midden-Brabant




Zuiderkempische Brass Band




Noordzee Brass Band




Noordzee Brass Band




Kortrijk Brass Band



Kortrijk Brass Band




Kortrijk Brass Band




Brass Band Hérinnes




Brass Band Herinnes




K.F. St. Jozefsgilde Mol-Sluis



K.F. Moed en Volharding
Heist -op-den-Berg




K.F. Moed en Volharding
Heist-op-den-Berg




K.F. Kapelle-op-den-Bos




Stadsfanfaren Izegem




Stadsfanfaren Izegem




K.F. St. Cecilia Ichtegem




Fanfare Lembeek




St. Jansvrienden Wiekevorst




Fanfares Samson-Brumagne




K.F. De Eendracht Lovendegem




Fanfare Concordia Tisselt




Showfanfare Flandria




Fanfare De Broederliefde Vilvoorde




Saxofoonfnfare Zwijndrecht




H. Nut en Vermaak Bornem




H. Nut en Vermaak Bornem




H. Nut en Vermaak Bornem




H. Nut en Vermaak Bornem

This record was so popular that it was released in many countries with text in several languages.






K.H. Kolenmijnen Eisden



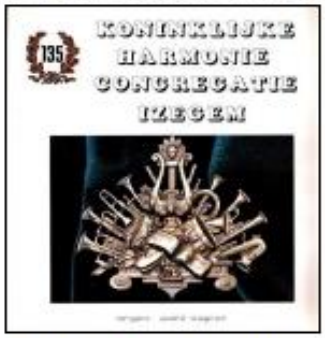

Harm. Kon. Conservatorium Antwerp



Philh. Concordia Ottignies




K.H. Eendracht Aalbeke




K.H. Congregatie Izegem



Harmonie Stokkel




Harmonie Onder Ons Wervik




K.H. Kuurnse Gilden




Waregems Harmonieorkest




H. De Scheldezonen Hoboken



K.H. St. Cecilia Stokkem




H. Vermaak NaArbeid Turnhout




Concert Band Vooruit Harelbeke




Concert Band Vooruit Harelbeke




Concert Band Vooruit Harelbeke




Club Musical Kainois – Kain




Massed Bands Klein Brabant Region




4 Bands of Walloon Brabant




4 Bands of Ternat




4 Bands of Roeselare




3 Bands of Wevelgem



Philh. Concordia Ottignies (vol 2)




Philh. Concordia Ottignies (vol 3)

# COMPACT DISCS

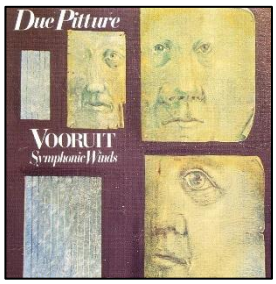
When the compact disc had become the most current type of sound record support in the late eighties, also numerous amateur bands released one or more of them.
The absolute champion was the *Concert Band Vooruit* of Harelbeke which released thirteen compact discs between 1994 and 2000. Some of them with guest conductor Willy Claes and with several renowned Belgian soloists.





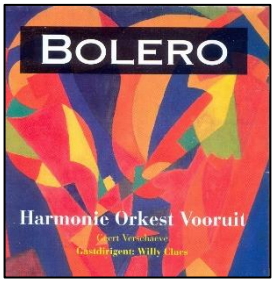


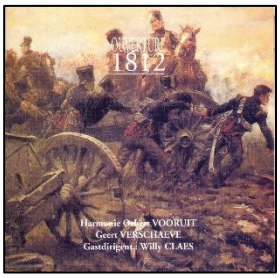




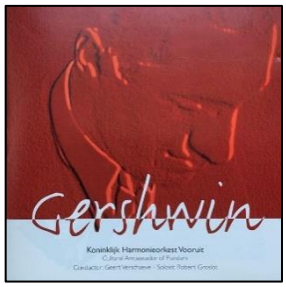


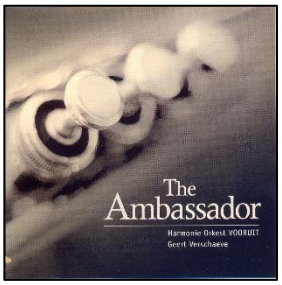


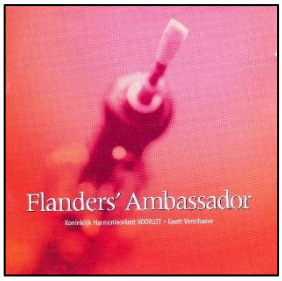







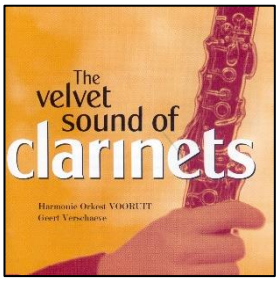






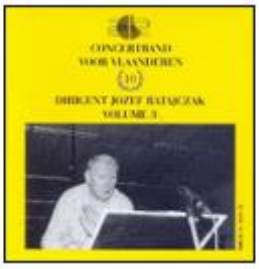





Concertband Lier




Concertband Vlaanderen




Concertband Vlaanderen




Concertband Vlaanderen



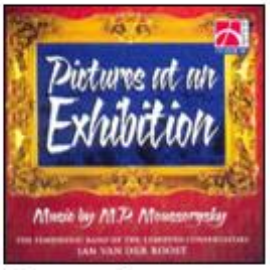

K.H. Eendracht Wommelgem




K.H. Eendracht wommelgem



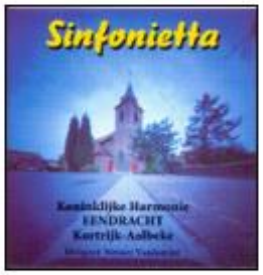

Club Musical Kain



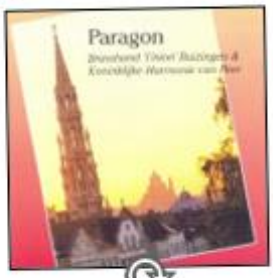

Lemmens Conservatory




Bevers Harmonieorkest




K.H. Eendracht Aalbeke




Kon. Harmonie Peer




K.H. Sinte-Cecilia Zele




Wind Orchestra De Pinte




Harmonie Onder Ons Wervik




Concords Winds




Cercle Musical Kelmis




Conservatoire de Tournai




K.H. Moed en Vlijt Kuurne




Vlaamse Vrienden Vlamertinge




Fedekamorkest 1990



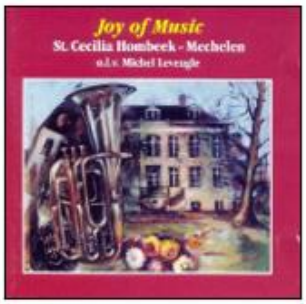

K.F. Kempenbloei Achel




K.F. ST. Cecilia Deerlijk

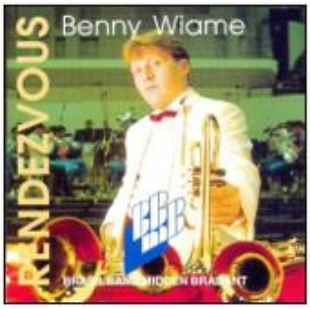



Kempisch Jeugdfanfare O.




ST. Cecilia Hombeek









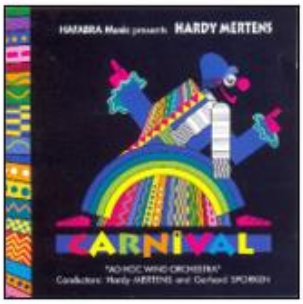

Brass Band Midden Brabant




Kortrijk Brass Band




Concert Band Hever




Ad Hoc Wind Orchestra

## *Appendix I*

# BIBLIOGRAPHY.

**Books.**


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## *Appendix II*

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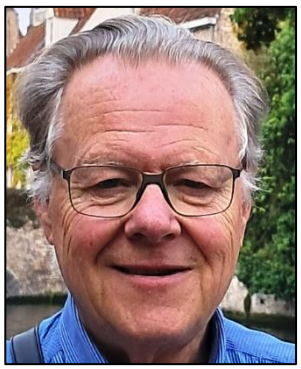
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## *Appendix III*

# ABOUT THE AUTHOR.



**Francis Pieters** (Kortrijk, Belgium 1947) graduated from the Catholic University of Louvain (KUL) with a Master of Arts degree (Philosophy and Literature). From 1970 to 2002 he taught Germanic languages and literature at secondary education level (high school) and was active as percussionist and drum instructor in numerous wind bands. For ten years he was co-editor of the Flemish wind band magazine *Fedekamnieuws* and in 1978 he was cofounder of the Flemish Wind Band Research Centre *Muziek Centrum*. He produced the weekly wind band music radio program *Kiosk* for the Belgian Broadcasting Institution BRT2 and he also had a weekly wind band CD column on the Dutch radio NCRV – Hilversum 4 (*Muziek in Vrije Tijd*). Moreover, he was invited to participate in several Belgian radio and television programs.

Francis has published over 1.200 articles and over 1.700 record reviews in numerous specialized wind band magazines in Belgium and abroad. For many years he has been a steady contributor to the specialized Dutch wind band magazines *Sinte Caecilia*, *De Dirigent*, *Molenaar Blaasblad*, *De Muzikant* and *Défilé* (as chief editor). From 1994 to 2016 he also had a regular column with historical articles as well as a comprehensive compact disc review in the *Journal de la Confédération Musicale de France* (Wind Band Federation of France). He has written numerous extensive articles about the history of wind band music in the magazine WASBE WORLD from 2010 to 2022. Francis has been co-founder of the Belgian Branch of the International Military Music Society and was its chairman and magazine editor for ten years, while also chairing the international committee for some time.

Francis Pieters has also compiled over 100 CD booklets.

He was cofounder and Past President of WASBE (World Association for Symphonic Bands and Ensembles) and organized the 2nd World Conference in Kortrijk, Belgium in 1985.
Francis has given numerous conferences on band music history in Belgium and abroad (Austria, France, Germany, Great Britain, Hungary, Italy, Japan, Norway, Portugal, Slovakia, Spain, Sweden, The Netherlands and the USA).

He has been regularly invited to give repertoire master classes at training sessions and courses for wind band conductors in Belgium, France (Guebwiller, Lille, Metz and Paris) and The Netherlands (as visiting lecturer at the Amsterdam and the Groningen Conservatories). Francis also taught at the training courses for military conductors and promotion exams for military musicians in Belgium. In 2000, on the recommendation of the Defense Minister, Francis was made Officer of the Order of King Leopold II in acknowledgement of his efforts in favor of Belgian military music.

From 2004 to 2018 Francis was vice-president of IGEB (International Society for the Investigation and Promotion of Wind Music) and in July 2019 he was made honorary member.
He contributed to the *Algemene Muziekencyclopedie* (Weesp, 1984), *The Heritage Encyclopedia of Band Music* (Westerville, Ohio 1996) – with 154 entries -, the *Biographie*

*Nationale* of the Académie Royale de Belgique and the *Lexicon van de Muziek in Wes-Vlaanderen*,(2000-2006).

Up to now he has published fifteen books on wind band music: *Van Trompetsignaal tot Muziekkapel* (1981) – the history of Belgian military music, *Blaasmuziek tussen Gisteren en Morgen* (1992 – reprinted in 2002), *Ook zij schreven voor Blaasmuziek* (1996) – about one hundred classical Belgian 19th and 20th century composers and their wind band music, *Gerard Boedijn, Blaasmuziekpionier* (1997), *Franse Blaasmuziekcomponisten* - an encyclopedia of French wind band composers (2001), *La Musique Royale des Guides - Un siècle d'enregistrements* (2003), *De Koninklijke Muziekkapel van de Gidsen - Een eeuw geluidsdragers* (2003), the internationally praised biography *Désiré Dondeyne: Pionnier de la Musique pour Orchestre d'Harmonie en France au XX*ème *Siècle* (2008), *The Royal Symphonic Band of the Belgian Guides – A legendary wind band* (2018), *Second to None. The Royal Symphonic Band of the Belgian Guides – The Story of a Legendary Wind Band* (2023) and the e-books *De Geboorte van de Militaire Muziek in het Koninkrijk der Nederlanden* (2019), *An ever prestigious French Fanfare Band: La Sirène de Paris* (2020), *The History of the Wind Band in Belgium – Part I : up to 1900* (2021), *The Belgian Grenadiers Band* (2023) and *Eux aussi ont écrit pour orchestres à vent* (2024).

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