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A STUDY OF THE HISTORY, REPERTORY, AND INSTRUMENTATION OF THE
BAND OF THE CORFU PHILHARMONIC SOCIETY FROM 1840 UNTIL 1920

by

Foteini Angeli

A DOCTORAL DOCUMENT

Presented to the Faculty of

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In Partial Fulfillment of Requirements

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(Wind Band Conducting)

Under the Supervision of Professor Carolyn Barber

Lincoln, Nebraska

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A STUDY OF THE HISTORY, REPERTORY, AND INSTRUMENTATION OF THE
BAND OF THE CORFU PHILHARMONIC SOCIETY FROM 1840 UNTIL 1920

Foteini Angeli, D.M.A.

University of Nebraska, 2025

Adviser: Carolyn Barber

The Corfu Philharmonic Society band was founded in 1840 and is still active today. It is considered the one of the oldest continuously operating music education organizations in Greece. The people, repertoire, and instrumentation of this band influenced all other wind bands in Greece. There are important resources available on the topic, but dedicated research to the organization is in its infancy. Focusing on the changes in instrumentation through original manuscripts from the inaugural band (1840) through the end of the First World War reveals significant multinational influences that continue to be felt to this day. This is the first document that focuses on the instrumentation of a Greek wind band and its changes throughout the decades. A goal of this document is to insert Greek wind bands into the larger conversation of musicological study related to wind bands. The findings of this research highlight the band's influences from bands of various European cultures such as the British, the Italian and the Austrian military bands.

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CHAPTER I: INTRODUCTION AND OVERVIEW

Wind Bands are one of the most popular music ensembles today worldwide. The use of wind and percussion instruments has always played an important role in human societies. Their use has been closely connected throughout the centuries to various aspects of everyday life. In the distant past, winds were used for war (trumpets), church (trombones), and hunting (horns) long before modern ensembles were formed. Today, the bands are intertwined with education (symphonic bands, wind ensembles, marching bands), the military (military bands) and society (community bands). Thousands of works are being commissioned every year worldwide and the repertory for the medium increases rapidly. World organizations such as WASBE (World Association for Symphonic Bands and Ensembles) and IGEB (International Wind Music Research Society) promote contemporary compositions, symposiums and published research.

In contrast to the symphony orchestras, musicological research focusing on wind bands is only a few decades old. Among the pioneering researchers globally in the field are David Whitwell, Raoul Camus, and Francis Pieters who have set the ground and published numerous books and articles. David Whitwell has published a series of books on the topic. *Band Music at the French Revolution*, *A Concise History of the Wind Band*, *The Wind Band and the Wind Ensemble of the Classical Period* and *The Baroque Wind Band and Wind Ensemble* are only some of the Whitwell's contributions. These books are important references for every wind band conductor today. However, although Dr. Whitwell's work is of extreme value, it often does not cover most of the issues in depth.

Raoul Camus' scholarly contributions include *Military Music of the American Revolution* which showcases research on the topic of the history and instrumentation of the American wind bands in the late 18th century. Francis Pieters focuses on the history and instrumentation of the bands in the francophonic European countries in texts such as *La Musique Royale de Guides, Un Siecle d'Enregistrement*. Although there are some articles published in the *Journal of Band Research*, and the WASBE, IGEB, and CBDNA journals, the focus of scholarship in the wind band community tends to be on literature rather than history. In recognition of this state of affairs, IGEB has dedicated their upcoming conference (Bern, July 2026) to highlighting the cultural heritage of wind bands and their historical and current roles in society.

This document answers IGEB's call focusing on the instrumentation of the Greek wind bands as currently there is no book or article published on the issue. The pioneers of Greek musicological research are Prof. Haris Xanthoudakis, Dr. George Leotsakos, and Dr. Konstantinos Kardamis. However, most of their work and publications are focused on the life and works of Greek composers generally. It is the orchestral, choral, piano and solo works that are highlighted, and the wind band works are typically not mentioned.

Nearly every contribution to the musicological field about the wind band is pioneering. It is hoped that this document will be a beginning of a branch which will explore the Greek wind bands and will fertilize or enrich the interest on research into wind bands in other countries. Wind band research tends to focus on composers and their work. This document will use repertory to explore the evolution of instrumentation in a

specific locale and to begin to reveal the cultural position of the wind band in 19th century Greek society.

When it comes to the European wind bands of the 19th century especially, research is difficult because primary resources and original works have in many cases been destroyed or lost. Researchers also need to have good knowledge of multiple languages and the patience to spend hours in non-musical archival historical research before music can be addressed in any way. While the research of Western European scholars tends to be available in English, this is not yet true of Greek scholarship which remains in the complex native language. Another goal of this document is to enhance global accessibility about the history and instrumentation of Greek wind bands through the English language.

Given the focus of this document, the issue of Greek music and nationalism is inevitably involved. Greek composers in the end of the 19th century were as interested in musical nationalism as Antonine Dvorak, Friedrich Smetana and Edward Grieg were in their respective countries. However, when considering Greek music, issues of nationalism have not been tracked in the wind band medium. In contrast to orchestral and vocal music, the music composed for Greek wind bands throughout the 19th century is influenced totally by western European (non-Greek) instrumentation and the western European tonal system. Although there are instruments such as the clarinet, which can be found in the Balkan, Greek and Eastern European folkloric traditions, the investigation of instrumentation in this document analyzes the classical western European origins and functions of the components of the wind band.

As mentioned above, this document focuses specifically on the instrumentation of the band of the Corfu Philharmonic Society. The author is a member of the band and the topic is therefore of great personal interest. As a lifelong Corfiot, the author has carried out research in the first Museum of Music, which is dedicated to the history of the CPS in the 19th and 20th century. The Museum archives have been organized by Dr. Konstantinos Kardamis, eminent musicologist and professor at Ionian University, Corfu, Greece.

Corfu is an island situated in the Adriatic Sea, in the northwestern part of Greece. It is part of the group of Ionian Islands, which are all situated in the western side of the Greek mainland. In contrast to other parts of Greece which belonged to the Ottoman Empire for many centuries, the Ionian Islands share a different history. Corfu has been the most prosperous of them due to its geographical situation and proximity to the Italian peninsula. Corfu has been associated and heavily influenced by the Venetian Empire (1385 -1797) and the Italian culture as well as the British Empire (1815-1864) and the British culture. Although it has been heavily influenced by Western Europe, most of the native population has identified as Greek throughout the centuries and the island unified with Greece in 1864. It is because of the island's geopolitical situation in the Mediterranean, the proximity to the Italian peninsula and the historical events of the 19th century that the island was so influential for the Greek state throughout the 19th century.

The Corfu Philharmonic Society was founded in 1840, when Corfu was a semi-independent British territory. During the 19th century and until the mid-20th century, the artistic leadership of the institution was held by some of the most important

figures of the music of modern Greece, most notably Nikolaos Mantzaros (1795-1872), who is the composer of the Greek National Anthem. Many of the musicians of the Philharmonic had and continue to have careers as composers, soloists, and members of orchestras and military bands. They continue to contribute in their own way to the development of art music in Greece into the 21st century. It is worth noting the Philharmonic band's musically established standards which have been influential and adopted by countless similar groups in and outside of Corfu.

Questions and Overview

The primary question to be addressed in this document is, how does the early evolution of the instrumentation of the band of the CPS inform our understanding of 19th century Greek musical culture and national character? It is because of the history of the island of Corfu within the years 1840-1920 that this document will be an important resource for not only Greek musicians but also for scholars of European wind bands. The ensemble is a natural choice for this investigation because it is the oldest continuously active Greek musical organization and therefore influential in the development of Greek musical identity.

This document is intended to be a macro historic first attempt for the rich history of Greek wind bands and composers to be gathered in one document and become known to Greek and non-Greek scholars alike. In addition, a goal is to inspire further musicological wind band research and to situate Greek wind bands within European history. The document is an example of how musicians and scholars might begin to

unearth fascinating and fruitful information surrounding the bands of their hometowns and countries.

In an effort to maximize accessibility, all scores in this document have been carefully chosen to be complete and legible. A long-term goal of the research is to create modern scholarly editions to enable the music to be performed by modern ensembles.

Following the introductory remarks, literature overview, and exposition of research questions in Chapter One, Chapter Two provides the historical context in which the musicological research of Chapters Three and Four is situated. Because Chapters Three and Four rely on on primary resources located on and unknown outside of Corfu, an overview of the secondary resources published on the topic of the wind band of the CPS was considered necessary to acclimate both Greek and international scholars.

Chapter two begins with an overview of the history of Corfu and introduces the reader to the multicultural environment of the island in the 19th century. Furthermore, information about the organization and purpose of the CPS gives an insight to the reader about the structure of the institution and the band. The life, works, and the relation to the band of four notable Greek composers conclude in the first part of the chapter. These composers are Nicolaos Chalikiopoulos Mantzaros, Iosif Liberalis, Dionisios Rodotheatos and Spyridon Samaras. They were all closely associated not only with the island's musical life but also with the band. They contributed to the repertory by composing or dedicating works to the CPS band as well as to the island's music education. The second part of the Chapter is about the Ensemble. Five publications relate

to the repertory played in the 19th century, the issues that conductors often faced, the involvement of band members in political events, and the trial of a band member.

Chapter Three is dedicated to the 19th and 20th century unpublished historic resources related to the Band of the Corfu Philharmonic Society. An overview based on unpublished 19th century programs give an insight into the band's programming and the concert choices. In addition, a selection of fourteen unpublished scores from the archives of the CPS museum highlights the instrumentation and the repertoire played throughout the 19th century. The instrumentation and titles of each score are analyzed.

Instrumentation spreadsheets and photos of the manuscript scores can be also found in the Appendix.

Chapter Four is the heart of the investigation, focusing on the evolution of the band's instrumentation. The structure of Chapter Four is organized around four subtopics. It begins with an overview of the international trends focusing on primary influences in Corfu (British and Italian wind bands). In addition, this chapter analyzes the shifts in proportions in the CPS band (woodwinds, brass, percussion), the problems associated with the instruments playing the bass line (serpents, bassoons, ophicleides, bombardons, etc.), notable absences within the ensemble's forces (oboes and saxophones), and the use of unusual instruments (flutes in E-flat and D-flat, F clarinet, trumpet in E-flat, flugelhorn in A-flat, bass trumpet, baritone in E-flat, etc.). The chapter also includes discussions about the integration of saxhorns and cornets and the arrival of baritones and euphoniums.

The document ends with Chapter Five. It provides important inferences and conclusions supporting the thesis that the band of the Corfu Philharmonic Society was a seminal force in the development of the Greek wind band tradition. The study of the instrumentation of this ensemble reveals possible paths of further research into other Greek and western European wind bands. Finally, the Appendices include summaries of the instrumentation as it evolved and photos of fourteen original manuscripts housed in the museum of the CPS. These manuscripts are complete and readable and prime candidates for the creation of modern editions.

Resources

The primary resources that were consulted focus on the instrumentation of the wind band. These include a series of concert programs and unpublished manuscript scores from the Archives and the Museum of the Corfu Philharmonic Society. Secondary resources include the scholarly journals *Mousikos Ellinomnimon* (*Μουσικός Ελληνομνήμων*) and *Mousikos Logos* (*Μουσικός Λόγος*), published by the Ionian University. In addition to these materials, three dissertations about the composer Nicolaos Chalikiopoulos Mantzaros were consulted as well as the Grove Dictionary of Music Online and the website of the Corfu Philharmonic Society.

An essential resource was also the musicologist Dr. Konstantinos Kardamis, Professor of Music at the Ionian University and the scholar responsible for the organization of the Corfu Philharmonic Society Museum Archives. His enthusiasm and guidance while researching the archives enabled this document to come to life.

CHAPTER II: HISTORY

This chapter aims to introduce non-Greek readers to cultural and historical context in which the band of the Corfu Philharmonic Society developed. The first part is about the history of Corfu and an overview of the history of the Corfu Philharmonic Society. It is the historical events and the western European influences that determined various factors of the instrumentation explored in Chapters Three and Four. The second part of the chapter is a gathering of all the secondary resources available about the band of the CPS. It is about some notable composers related to the band, their life and works. In addition, it is a summary of five secondary sources that would not otherwise be accessible to the non-native speaker, as all of them are published in Greek.

Corfu

Corfu is one of the seven Ionian Islands (*Ιόνια Νησιά*) situated in the Northern Western part of Greece. It is an important geopolitical place due to its proximity to the Italian Peninsula and the Albanian (today) coast, an ideal spot for safe trade and travel within the Mediterranean and the Adriatic Sea. The first mention of the island is in the *Odyssey*, as the island of the Phaeacians, the final stop of Ulysses before Ithaca.

The modern history of the island is also fascinating. It was one of the first parts of the Byzantine Empire to be conquered by the Venetians, in the beginning of the 15th century (1401). Upon the dismemberment of the Venetian republic (1797), Corfu was

assigned to France, but the French garrison soon was expelled by a Russo-Turkish fleet. Incorporated into the Napoleonic empire (1807), the island became a British protectorate after the emperor's final defeat (1815).¹ British administration displeased the inhabitants, however, and in 1864 Corfu was ceded, with the other Ionian Islands to Greece.² In contrast to the Greek mainland, Crete and the Aegean Islands, the Ionian Islands have not been under Ottoman rule. As a result, there is a strong Western European influence in architecture and the arts witnessed even today.

The historic context of this document could be divided into two parts. The first is the years from the 1840-1864 (before the Unification with Greece) and the second from 1864 and on (after the Unification). In the first part, Corfu was the capital of the semi-independent state of the Ionian Islands, ruled by a British Governor and a Parliament consisting of aristocracy members. The members of the Parliament, the island's nobility were mostly of Greek, Italian and Adriatic descendance (parts of the Adriatic that used to belong to the Austrian or Venetian Empire at that time). The British governor was appointed by the Queen to ensure matters of foreign politics.³ The relations of the Corfiot nobility/Parliament members and the Governor were not always the same. After the Ionian Islands were unified with Greece (1864), they became part of the country, ruled by the Greek King in Athens.⁴ Although Corfu has had many influential politicians even

¹ The Editors of Encyclopedia Britannica. "Corfu." Encyclopedia Britannica.

² Ibid.

³ Ibid.

⁴ Ibid.

today, it is only part of the Western counties. The place slowly and steadily lost its influence within the Mediterranean.

The multicultural environment of mid-19th century Corfu has not been lost. Many locals still speak in the local idiom, with many Italian words used and mixed with Greek. In addition, several families still live in the same houses, which have been inherited from generation to generation and many of them preserve the family trademarks which nowadays are only of sentimental value. Most of the buildings, including the Governor's palace, have been historically restored, and some are museums now. Taking a walk to the narrow streets is a trip back in time, as (similarly to other European towns) there are no cars. The old town and the two medieval fortresses belong to UNESCO World Heritage sites.

The Corfu Philharmonic Society

Organization and Purpose

The Corfu Philharmonic Society was founded in September of 1840, and it is one of the oldest Greek organizations for music education. Its mission statement was to provide free music education to Corfiots and was organized similarly to the Italian music institutions of the time. Most of the 19th century, the Society offered instrumental (wind, string and piano), singing and theory classes. Its choir, orchestra and band would also often give concerts.⁵ In the 20th century, the CPS was influenced by the two World Wars.

⁵ Corfu Philharmonic Society Website. *Historic Review*. Fek.gr.

Although it never stopped providing classes and concerts, the choir, orchestra, string and piano classes were eliminated for some decades. Today, the organization is more active than ever in the music education of the island, organizing not only concerts (choir, orchestra, band), but also international symposia and conferences.

The most popular ensemble of the CPS is the band. The band marches in various celebrations, participates in ceremonies and organizes two big annual concerts (one in the Easter and one in August). Currently the band has about 150 members in concerts and the conductor's name is Spyros Prosoparis (b. 1979). Additionally, the two youth bands, *piccolo bandina* and *bandina*, consist of younger students.⁶ The museum's archive catalogues indicate that the past (19th and beginning of the 20th century), it was mostly male students of the lower social classes who would learn to play woodwind and brass instruments. Many of them became professional musicians in various theaters and army bands. Even today, a plethora of the CPS's students were inspired to become professional musicians in the Opera or State orchestras and Music teachers in Public Schools.⁷

The Corfu Philharmonic Society is directed by a Board of Regents. In the past, they were members of the nobility. The Board of Regents elects a President, and they decide for various non-musical matters of the Society such as finances, instrument purchase and repair, the hire of new teachers, trip preparations and participation in ceremonies. The structure of the Corfu Philharmonic Society has been and still is the inspiration for many Greek wind band organizations.⁸

6 Ibid.

7 Ibid.

8 Ibid.

The Museum

The museum of the Corfu Philharmonic Society was founded in 2010 and is located on the first floor of the building of the CPS. It is the first museum of its kind in Greece. The museum highlights the history of the organization from 1840 until today.⁹ The museum reflects the institution's various ensembles, such as the choir, the orchestra, and the band. Various published and unpublished piano, orchestra and wind band scores are displayed. Student catalogues of the 19th century and photographs of the 20th century give an insight to the operation of the wind band. In addition, part of it is dedicated to concerts and the display of 19th century wind instruments.¹⁰

People

Most contemporary wind band research focuses on composers and their work. The development of the medium is tied directly to the works. Therefore, in order to understand the band of the Corfu Philharmonic Society we need to understand the music that was composed for it and the composers associated with it. A short review of the biography of four important composers follows.

9 Kardamis, Kostas. "The museum of Corfu Philharmonic Society". In *Mousikos Ellinomnimon*. Part 8, 2010. pages 35-45.

10 Kardamis. "The Museum".

Nicolaos Chalikiopoulos Mantzaros (1795-1874)

Nikolaos Chalikiopoulos Mantzaros was a Greek composer, theorist, and educator. He is widely known as the composer of the Greek National Anthem. However, the importance of his compositional career and dedication to music education have only recently been acknowledged. This Chapter will highlight two aspects of his life and compositions that have not yet been scholarly explored by researchers.

Mantzaros was a member of Corfu's nobility. Due to his aristocratic background, and aligning to his contemporaries, he never claimed the designation of professional musician. Mantzaros began his music studies in 1807 (pianoforte and harmony) and 1809 (violin) with the brothers Stefano (1768–1826) and Girolamo (1779–1842) Pojago, musicians of Corfu's San Giacomo Theatre.¹¹ In 1815, Mantzaros made his debut presenting in Corfu a series of arias in Italian and the one act opera *Don Crepuscolo*. Similar compositions followed between 1818 and 1827.¹²

Kardamis comments that between 1819 and 1826 Mantzaros visited Italy and became friends with Niccolò Zingarelli.¹³ Zingarelli was one of the most well-known composers at that time and his compositional style deeply influenced Mantzaros. The long friendship and influence of Zingarelli and Mantzaros is also evident on the research

11 Kardamis, Kostas. "Mantzaros, Nikolaos Halikiopoulos." In *Grove Music Online*. 2001.

12 Kardamis. "N.Ch. Mantzaros".

13 Kardamis. "N.Ch. Mantzaros".

of composer and scholar Haris Xanthoudakis.¹⁴ In 1827 Mantzaros presented in Corfu's theater *Aria Greca* and started to set music to Greek poetry. The earliest setting of Dionysios Solomos's *Ύμνος εις την Ελευθερίαν* (*Hymn to liberty*, 1829-1830) acquired such popularity that its opening stanzas were officially acknowledged as the Greek National Anthem in 1865. Mantzaros set to music the poetry of several other Greek and Italian poets.¹⁵

The Corfu Philharmonic Society was founded in 1840 and in 1841 Mantzaros became its lifelong artistic director, organizing it according to the curricula of the Italian music academies of the time. Several of his early students became teachers at the Society. During his lifetime Mantzaros was considered as the characteristic representative of the 'classic Neapolitan style'.¹⁶ He is also considered as the founder of the musical development in the 19th-century Ionian Islands. Some of the composers mentioned in this chapter (Liberalis brothers, Dionysios Rodotheatos) were his students and also contributed to the formulation of 19th-century Greek music.

14 "In 1823 Mantzaros left Corfu and visited various cities in Italy. In the end, he settled in Naples, where he began his two-year training alongside the famous composer and music educator Niccoló Zingarelli, then director of the San Sebastiano Conservatory (later renamed San Pietro a Majella). The acquaintance of Mantzaros with the Neapolitan composer dates back to 1821, when Zingarelli seems to have visited Corfu. During his stay he developed social contacts with various families of the island, among them the family of Mantzaros, which had an important position. Zingarelli recognized Mantzaros' talent, and the two musicians kept in touch. The apprenticeship of the Corfiot composer alongside Zingarelli in Naples is the result of both his relationship with the composer and the fact that Naples was recognized as the most important training center for young composers, a reputation that lasted until the time of Verdi. In this sense, Naples emerges as the alma mater of the so-called "Ionian School", since the vast majority of its composers studied there." Xanthoudakis, Haris and Kardamis, Kostas. *The Unknown Mantzaros*. Conference Program notes. Athens: 2002.

15 Kardamis. "N. Ch. Mantzaros".

16 The Neapolitan Style is a musical style developed in the beginning of the 19th century in the Naples and the southern part of Italy. The most famous representative of this style is Gioacchino Rossini. The style is distinctive for the light articulation and repetitive harmonies based on single cadences. In contrast to the harmonic innovations of German composers such as L. van Beethoven, this style is more conservative.

Mantzaros is the composer of the first surviving opera by a Greek composer (*Don Crepuscolo*, 1815), the first known work in Greek for voice and orchestra (*Aria Greca*, 1827), the first known Greek works for string quartet (*Partimenti*, c. 1850), the first Greek piano repertoire, the first Greek work in fugue form, the first mentioned Greek symphony (lost), as well as the author of the first essay on musical analysis (*Rapporto*, 1851) and the first music-pedagogical writings in Greece.¹⁷ Various works of his include vocal, stage, and incidental music, sacred music (both for the Orthodox and the Catholic rites), various piano compositions, wind-band music, and several theoretical works.¹⁸ In 2002 Kardamis and Xanthoudakis presented various manuscripts from Mantzaros which until then were falsely credited to other composers. They attempted to restore the composer's reputation which in the past had been characterized as "meticulous and mediocre".

The decades Mantzaros lived were distinctive in the history of the Ionian Islands. When he was born, the Ionian Islands' capital, Corfu, belonged to the Venetian Empire. In 1815, the Islands switched to a semi-independent governmental system under the protection of the British Empire, until their unification with Greece in 1864. In light of the historical circumstances, Xanthoudakis describes Mantzaros' music as: "perfectly integrated into its time and the geographical space that gave birth to it: a space not, as it is stereotypically believed, on the East-West borderline, but at the peak of the osmosis processes of the different dominant European currents. In the music of Mantzaros one

17 Xanthoudakis & Kardamis. "The Unknown Mantzaros".

18 Kardamis. "N. Ch. Mantzaros".

discerns a healthy fusion of German, Italian and French elements, along with characteristics of a distinct Corfiot musical tradition.”¹⁹

In the first half of the 19th century, Corfu’s most important poets, musicians and artists would regularly visit the house of Mantzaros and spend time talking about politics and music in the family’s salon. Mantzaros, as a Corfiot aristocrat was appointed many important positions throughout his life, such as the Secretary of the Ionian Islands’ Attorney General (1818-1832), member of the Ionian Parliament (1833), and Secretary of the Ionian Senate’s President (1833-1856).²⁰

In his doctoral thesis, Kostas Kardamis proves that the musical activities of Mantzaros between 1795 and 1835 were pioneering for the neo-Hellenic developments. Kostas Kardamis was the first scholar who provided information about the historical and musical environment of Corfu between 1795 and 1835.²¹ Kardamis’ work about the life and music of the composer resulted in the entry about the composer in the Grove Dictionary, and various additional article publications in magazines *Mousikos Hellinomnimon* (*Μουσικός Ελληνομνήμων*) and *Mousikos Logos* (*Μουσικός Λόγος*). These are the only secondary sources that mention Mantzaros’ activities in the Corfu Philharmonic Society and provide some information about his wind band compositions and the band of the CPS.

19 Xanthoudakis & Kardamis. “The unknown Mantzaros”.

20 Kardamis. “N. Ch. Mantzaros”.

21 Kardamis, Kostantinos. “The prosolomian Nikolaos Halikiopoulos Mantzaros and his work.” National Archive of PhD Theses. Ionian University. Corfu: 2006.

There are two more dissertations related to the music of Mantzaros and the Greek national anthem²² as well as his contrapuntal compositions.²³ Both dissertations, however, focus on musical composition techniques and, although useful to read, do not mention his wind band compositions. An article from Dr. Athena Fytika about salon piano music in the 19th century gives more insight into Mantzaros and the domestic music making sphere.²⁴ Fytika's article highlights his influence on his students (Iosif & Antonios Limperalis, Pavlos Karrer, Spyridon Ksyndas) and the composers of the following generations. Collectively their compositional style was influenced by the Italian operatic music of the 19th century and came to be known as the *Heptanisian School of Music*.

The salon

Fytika comments that the musical life in Corfu started to flourish in 1733 when Theater San Giacomo began to host mostly Italian operas. By the time British rule in the island started (1815-1864), fortepianos and were used for domestic music making.²⁵ Mantzaros was actively involved in the public and private music community of Corfu writing various piano and vocal music works, hosting an atypical salon. 19th century European salons were most frequently hosted by female, amateur (due to social status)

22 Zervopoulos, Konstantinos. "Nikolaos Halikiopoulos - Mantzaros and the settings in music of the poem Imnos is tin Elefthrian (hymn to liberty) of Dionysios Solomos". National Archive of PhD Theses. Ionian University. Corfu:2009.

23 Brovas, Demetrios. "The harmonic theory of Nikolaos Halikiopoulos Mantzaros: presentation and commentary of the sources." National Archive of PhD Theses. Ionian University. Corfu: 2022.

24 Fytika Athena. "Dances, Waltzes and Serenades: Salon piano music by Ionian Composers." in *Mousikos Logos*. Issue 0. August 2013.

25 Fytika Athina. "Dances, Waltzes and Serenades: Salon piano music by Ionian Composers." pages 3-4.

musicians.²⁶ In our case, Mantzaros' salon was full of activities and guests. Although sources do not write about it in detail, Kardamis and Fytika mention gatherings where politics would be discussed. In contrast to European contemporaries, although Mantzaros was married, he maybe was himself the salon's host. There is no indication in any source of a female presence (his wife or his daughters) playing the piano or singing.

Mantzaros' salon is described specifically as a place for music making, poetry readings, and discussion preliminary for males. It is likely that Dionisios Solomos and members of the aristocracy and government officials would have been his guests.²⁷ The repertoire remaining that would likely have been played is series of *Sinfonias* written for solo piano in the 1820s (probably an orchestral reduction). Fytika describes them as "full of original, lyrical melodies".²⁸ Considering other Mantzaros' works, there are various songs (*Aveva due canestri di fiori*, *Alla bionda Arabella*, *Levommi il mio pensier*) for which there is no evidence they were performed in San Giacomo theater.²⁹ Since there is not yet a known reference for a public performance or publication and there is a plethora of those compositions, they could have been part of Mantzaros' salon music making. Many of these songs are related to love poems of Dionisios Solomos (*Ksanthoula*, *Farmakomeni*).

26 Borchard, Beatrix, and Cornelia Bartsch. "Leipziger Straße Drei: Sites for Music." in *Nineteenth-Century Music Review* 4. no. 2 (2007): 119–38.

Whallen Meg. "Fanny Hensel Mendelssohn's Sunday Musicales." in *The Magazine of Historical and Contemporary Women Composers*. Vol 2. No 1. February 1994.

27 Kardamis, Kostas. "The Death of Dionisios Solomos." in *Six Studies about the Philharmonic Society of Corfu*. Soueref Press. Corfu: 2010.

28 Fytika Athina. "Dances, Waltzes and Serenades: Salon Piano Music by Ionian Composers".

29 A full list with the works of Mantzaros we know about can be found in:

Kardamis, Kostas. "Mantzaros, Nikolaos Halikiopoulos." In *Grove Music Online*. 2001.

Possible Connections to the Italian Risorgimento

Mantzaros was a patriot and strongly supported the unification of the Ionian Islands with Greece. Although Dionisios Solomos was an influential close friend, the Italian exiles in Corfu between the 1830s and 1860s also are likely to have influenced him. Mantzaros had close acquaintance and was influenced by various Italian poets exiled in Corfu such as Paolo Costa and Antonio Fogacci.

One of the primary resources which reflects political ideas of Mantzaros', is the obituary he wrote for his student and colleague, Antonio Liberali, who died in 1842.³⁰ Mantzaros mentions that "he (Liberali) composed various cantatas, out of which the one that stands out is that dedicated to Miss Galserani (*L'Orphano di Souli*), and its introduction resulted into a vivid applause from the audience. You could hear the first seeds of a National Melody reflected in the majestic harmony and orchestration". The topic of the cantata relates to one of the most heroic moments which led to the Greek Revolution against the Turks.³¹ In addition, Mantzaros later in his obituary announces that "...it is the Spirit of a Nation which, although it had not the means, it was preserved and when it was in doubt, it (the Spirit) reminded to everyone that once upon a time it was the Teacher or all the other Nations".³²

Although romanticized 19th century Greek Nationalist ideas and music have been researched by Kardamis, Zervopoulos and Brovas³³, the obituary mentioned above was

30 Kardamis, Kostas. "An unknown obituary for Antonio Liberali by Nikolaos Chalikiopoulos Mantzaros." in *Six Studies about the Philharmonic Society of Corfu*. Pages 56-110. Soueref Publications. Corfu: 2010.

31 Britannica, T. Editors of Encyclopedia. "Syrtos." Encyclopedia Britannica, July 20, 1998.

32 Kardamis. "An unknown obituary".

33 Dissertations of Kardamis, Brovas and Zervopoulos.

published in the Italian language in Severiano Fogacci's Corfiot magazine *Album Jonio*.

³⁴ According to Kardamis, Mantzaros chose this magazine because it was popular among the local rich and educated classes who spoke and interacted in Italian (rather than the Greek or English). However, other locals published their obituaries of Liberali in the governmental newspaper *Gazetta degli Stati Uniti delle Isole Jonie* (Spyridon Martinellis in Italian, Micheal Idromenos in Greek). At that time of his life, Mantzaros was an established and important public figure in Corfiot society. Therefore, it was probably the author and not the subject that appealed to Fogacci.

Fogacci was an Italian exile who moved to Corfu in 1831. He was involved in Bologna's 1831 revolution and as commander of the city's divisions, he led a voluntary military detachment to besiege Rome.³⁵ Kardamis comments that, in addition to Fogacci, various other well-known Italians found refuge in Corfu. Although most of them were under constant surveillance by the local police, Kardamis highlights that Fogacci managed to become a central figure among the Italians of Corfu. His philanthropic activities (raising funds for poor Italian patriots) and his attempts to preserve solidarity in the Italian community, through cultural activities (frequently exploiting to its limit the tolerance of the British administration).³⁶ In the early 1840s, Fogacci's activity would have been well known to Mantzaros. Their homes were situated in proximity to each other, and both were connected to the musical life and happenings of the San Giacomo Theater.

³⁴ Kardamis. "An unknown obituary".

³⁵ Kardamis Kostas. "Un Italiano in Corcira: Severiano Fogacci's music-related activities during his exile in Corfu (1831-1846). In *Mousikos Logos*. Issue 0. Ionian University. Corfu: 2003.

³⁶ Kardamis. "Un italiano in corcira".

Mantzaros was not only aware of the political situation in the Italian peninsula because he had studied there and visited often but may have been found inspiring for a unification of the Ionian Islands with Greece through Fogacci's political ideas.

The actions of Italian expats in the region could relate to similar actions in the Parisian public theaters and in semi-private salons. Mary Ann Smart writes about the public musical life in the 1835 Paris: "For an Italian in Paris in the 1830s, the comfort of one's existence could almost be calculated by proximity to the Théâtre-Italien. Composers and musicians—or at least an elite few of them—were sought after and fêted. Rossini's arrival in 1823 had stoked the demand for new works by Italians. The vogue reached a peak early in 1835 when both Bellini and Donizetti received their first commissions to compose new works for the Théâtre-Italien. Donizetti's *Marino Faliero* and Bellini's *I puritani* were premiered within six weeks of each other; their conjunction provoked a minor media frenzy".³⁷

Although the political happenings in the small town of Corfu cannot compare to the French metropolis, they share some commonalities. It seems that in the same years, the music of Bellini was as influential in Corfu as it was in Paris. Kardamis described how, in 1835, Fogacci composed his own *Norma*, a few months after listening to Bellini's *Norma* when the work was premiered in the San Giacomo Theatre. In the same year, he published the full text of a tragedy in three parts, "*tragedia per musica, Dirce*,

37 Smart, Mary Ann. "Parlor Games: Italian Music and Italian politics in the Parisian Salon." 19th century music. Summer 2010, Vol 34, No. 1. page: 39-60.

figlia di Aristodemo” which, was intended to become an opera libretto and related to Metastasio’s musico-dramatic system.³⁸

There are some commonalities in the semi-private sphere, as well. Smart writes about Rossini and Mercandante, who both published song collections in 1835 and 1836. In Rossini’s *Soirées Musicales* there are four canzonettas by Metastasio: *La Promessa*, *Il Rimprovero*, *La Partenza*, *La Pesca*. In the same years, Fogacci was active in poetry and music making. Two of his works, *Saggio di versi* and *Romanze per musica* were probably intended to be used in vocal compositions. Mantzaros had an interest in Metastasio, too, with two of his works based on Metastasio’s poetry, *L’aurora* (1818, cantata for mezzo-soprano and orchestra) and *La Clemenza di Tito* (1831).³⁹ In addition, in 1831, Mantzaros set music for Paolo Costa’s *Dall’alte selve*, and in 1836 he set music for Fogacci’s *Cavatina di giovine sposa*.⁴⁰ This interest of Mantzaros is no longer evident in the works of later years, when Fogacci had left Corfu.

Although the connection between Mantzaros and Solomos and their deep friendship is not questioned (Kardamis describes in detail how devastated Mantzaros was when Solomos died), it seems that the composer’s connections to the Italians in the beginning of the 1830s are various. Not only was he interested in the Metastasio poems, but he also set music in Paolo Costa’s and Fogacci’s poetry. Although the primary resources are limited, there is an obvious underlying connection between Mantzaros and the Italian expatriates in exile which is probably tied due to the composer’s social status

38 Kardamis. “Un italiano in corcira”.

39 Kardamis. “N. Ch. Mantzaros.”

40 There is no evidence if those two works were ever performed in public.

as a Governmental Officer. In addition, there seems to be a common pattern on the poetry and musical interests of the Italian expatriates of Paris and Corfu that relate to the Risorgimento. In addition, it seems that this interest of Mantzaros fades away the years that Fogacci has left Corfu.

Iosif Liberali (1819-1899)

Iosif Liberali was a Greek composer, pianist, educator, conductor, and impresario. He was the son of Domenico Liberali, an Italian military bandmaster in British service.⁴¹ Iosif received his early music education from his elder brother, Antonio (1814–42). He lived in Britain between 1825 and 1828 but returned to Corfu after his father's death. Iosif became close friends with Mantzaros, and probably on the latter's advice he studied in the conservatories of Naples and Milan. After his return he worked as a flutist in Corfu's opera house. In 1841 he was appointed assistant bandmaster of the Corfu Philharmonic Society. The next year he succeeded his deceased brother as bandmaster. Liberali was the impresario of San Giacomo Theater for the opera seasons 1846–7, 1850–51, and 1851–2 and contributed to the early dissemination of Verdi's works in the Ionian Islands. According to Kardamis, the failure of his third Project (impresa) seems to have obliged him to leave the island and spend the remainder of his life in the island of Zakynthos and the city of Patra.⁴²

41 Kardamis, Kostas. "Liberalis Iosif." In *Grove Music Online*. 2001.

42 Kardamis. "Liberalis".

Liberalis' works received Rossini's acclaim (the two composers met in 1846).⁴³ Although some of his compositions are of Neapolitan style, others continue his brother, Antonio's contribution towards the formation of *Greek National Music*.⁴⁴ Characteristic of the latter category are *Le réveil du Klepht* (1847 or 1849, the earliest extant work by a Greek composer to use indigenous folklore elements), as well as several compositions created for the Corfu Philharmonic Society. His operatic works are also based on incidents from the Greek Revolution and also express the period's quest for National Music.⁴⁵

Although the official surname of the composer is Italian, he is often named in resources in the unofficial Greek version of Liberalis, Limperalis and Eleftheriadis (Greek translation). The life and works of Liberali have not been extensively researched yet, however, he is often mentioned in publications about the issue of nationality in the 19th century music of Greece.⁴⁶

Dionisios Rodotheatos (1849-1892)

Rodotheatos was a Greek composer from a noble family. His works reappeared in musical circles in the last years of the 20th century. He took his first music lessons from Mantzaros. Later he studied for seven years at Conservatorio San Pietro a Majella di Napoli and then returned to Corfu where he composed his three-act opera *Roberta di*

43 Kardamis. "Limperali".

44 Kardamis, Kostas. "An unknown obituary."

45 Kardamis. "An unknown obituary".

46 Kardamis. "Liberalis".

Cherandini which was not eventually performed due to the enormous production cost.⁴⁷ After that the composer travelled to Italy and studied at Conservatorio ‘Giuseppe Verdi’ di Milano, and subsequently in Germany and Austria. He returned to Corfu in 1875 and became the vice-president of the musical section of the Corfu Philharmonic Society. He resigned from this position in 1889 and continued to teach harmony and counterpoint.⁴⁸

In 1876 his opera *Oitona* was staged at the Teatro Comunale di Corfu and was a great success. In 1885 his choral work *Ύμνος προς την Πατρίδα (Ymnos pros tin Patriida/ Hymn to the Country)* was published, and in 1886 his analytical treatise on harmony, *Πραγματεία πολιτική και Πρακτική (Pragmateia theoritiki kai praktiki/ English translation: Theoretical and Practical Treatise)*. It is the earliest published Greek theory textbook and reveals the composer’s strong education and general culture.⁴⁹

Rodotheatos composed three symphonic poems, which makes him one of the first Greek composers to tackle a genre that is more usually associated with Central and Eastern Europe in the 19th century. *Atalia* (based on Racine) and *Lo Cid* (after Corneille’s *Cid*) are in fact orchestral suites in several movements with a certain programmatic nature, a fact that is also indicated by the movements’ titles.⁵⁰ A new edition of *Atalia* featuring period instruments has been prepared and is currently being arranged for modern concert band by the doctoral candidate Spyridon Rouvas (University of Macedonia, publication pending).

47 Leotsakos, George, and Christina Vergadou-Mavroudaki. "Rodotheatos, Dionysios." In *Grove Music Online*. 2001.

48 Leotsakos & Mavroudaki. "Rodotheatos".

49 Leotsakos & Mavroudaki. "Rodotheatos".

50 Leotsakos & Mavroudaki. "Rodotheatos".

Rodotheatos arranged *Atalia* for the wind band medium himself in 1879.

Kardamis highlights that this was an attempt to “import in Corfu the Italian symphonic genre of the period through the wind band. It is a piece that possibly explains the composer’s creative re-orientation roughly at the same time towards more simplistic and “Greco-centric” patriotic vocal compositions.⁵¹ This creative change is a complete contrast to the cosmopolitan character of the composer’s other works. It was already heralded in the mid-1870s and was perfectly justifiable within the conditions that started to prevail in the Ionian Island after the Greek Unification in 1864.⁵²

In the mid-1860s, the Corfu Philharmonic Society, to which Rodotheatos dedicated the wind band version of *Atalia*, was related to national developments. This was common among European Institutions at that time. Kardamis speculates that there were two reasons behind this idea. First, it could have been inspired by the popularity of the Corfu Philharmonic Society Wind Band and the lack of a qualified symphonic orchestra at that time. In addition, the composer arranged his symphonic music for an ensemble that, on the one hand had constant presence on the musical life of the island, and, on the other hand, could act as a safe medium for his music dissemination.⁵³

51 Kardamis, Kostas. “Greece and Symphonism. The case of Dionisios Rodotheatos through his symphonic poem *Atalia* for wind band, 1879” .In *Six Studies about the Philharmonic Society of Corfu*. Pages 111-127. Soueref Publications. Corfu: 2010.

52 Kardamis. “Greece and Symphonism”.

53 Kardamis. “Greece and Symphonism”.

Spiridon Filiskos Samaras (1861-1917)

Samaras is a Greek composer who started his music studies in Corfu. He then continued at the Athens Conservatory (probably 1875–82), and at the Paris Conservatoire (from 1882), where he was highly praised by Massenet and his teachers Delibes, Dubois, and Gounod.⁵⁴ Despite his success in Paris, in 1885 he shifted his activities to Italy. 1886 saw the successful première of his *Flora mirabilis* in Milan and in 1888 *Medgé*, translated by Fontana, a lifelong admirer of Samaras, was impressively staged at the Teatro Costanzi, Rome. Samaras was closely associated with the Milanese publisher Edoardo Sonzogno, whose Teatro Lirico Internazionale opened on 22 September 1894 with Samaras' *La martire*. His three last operas were in texts by Paul Milliet, *Storia d'amore* or *La biondinetta* (1903), *Mademoiselle de Belle-Isle* (1905), and *Rhea* (1908). His operas were also staged in Paris, Monte Carlo, Cologne, Berlin, Vienna, Malta, Bucharest, Constantinople, Smyrna, Alexandria, and Cairo.⁵⁵

Samaras was the most internationally lauded Greek composer before Mitropoulos and was a remarkable figure of late 19th-century opera and an important herald of the style of Puccini (whom he knew, and with whom he shared librettists). Apart from the operas, Samaras also wrote various songs and piano works. He is considered to be a continuation of the work of other Ionian composers such as Iosif Liberalis. He also

⁵⁴ Leotsakos, George. "Samaras [Samara], Spyridon." In *Grove Music Online*. 2001.

⁵⁵ Leotsakos. "Samaras".

composed the *Olympic Anthem*, a song that debuted in the revival of the Olympic Games in Athens in 1886 and has been sung in every opening ceremony ever since.⁵⁶

There are various relations of Samaras with the Band of the Corfu Philharmonic Society. The most highlighted one, the performance of the band's *Olympic Anthem* for the first Olympic Games will be analyzed extensively later. However, the administrative and musical archives of the Society as well as articles from that time offer evidence of a deeper relationship between the composer and the organization.⁵⁷ First, the success of *Flora Mirabilis* in 1886 resulted in Samaras' election to an Honorary Fellowship in the Society. In addition, there was frequent correspondence between the composer and the directors and board of the CPS. Samaras was asked in 1889 to give insight on issues of reorganization of the institution's musical and educational structures. Finally, press reviews highlight that the band was playing often arrangements from his operas.⁵⁸

The Ensemble

The second part of this Chapter is about the literature review of secondary resources related to the band members of the Corfu Philharmonic Society. The 19th century in the Ionian Islands was an interesting socio-economic period. Frequent changes took place regarding governmental and language issues. This unit gives an insight into the life and mentality of the band members, who usually were lower middle- and

56 Leotsakos. "Samaras".

57 Kardamis Kostas. "Samaras and the Corfu Philharmonic Society". *Spiridon-Filiskos Samaras: 150 years from his birth*. Corfu, Soueref Press: 2011.

58 Kardamis. "Samaras and the Corfu Philharmonic Society".

working-class people. Focus will be on several published resources. At the end of the Chapter, I am listing some observations on the social classes of the island in the 19th century and their connection with the band of the Corfu Philharmonic Society. The island of Corfu was a true multicultural environment for the people who lived there. Hints of that identity can be found still today.

Challenge of Designation: The Police Falsely Accuse a Band Member

This resource is about a comic incident which took place in the 1840s. One of the band members of the Corfu Philharmonic Society, Filippo Devari, was falsely accused of writing inappropriate comments on his score. In addition, it turned out that this score was for the bass instrument *serpent* and Devari was playing it with a different instrument, the cimbasso.

In the Chapter *A Band Member of the Corfu Philharmonic Society is Accused*, Kostas Kardamis writes about a funny incident.⁵⁹ Filippo Devari⁶⁰ was a member of the CPS, born in 1819. His family was typical of that time. He was a Catholic, his father was born and raised in Trieste and his mother was from Croatia (at that time both places were part of the Austrian Empire).⁶¹ The archives of the CPS catalogue show that Devari took exams playing ophicleide in 1841.⁶² Moreover, Kardamis comments that the instrument

59 Kardamis, Kostas. "A Band Member of Corfu Philharmonic Society being Accused." In *Six Studies about the Philharmonic Society of Corfu*. Soueref Press. Corfu: 2010.

60 Filippo Devari in Italian or Filippos Devaris in Greek.

61 Kardamis comments that the multiethnicity of Corfiot families was an often phenomenon. Kardamis, "A Band Member".

62 Some insight about the instrument was that the original order in 1840 would be "uno ophicleide (bombardone basso/basso d' Armonia)" (Γ.Α.Κ. -Α.Ν.Κ., σπ. 6, 4985, 245-247). Kardamis, "A Band Member".

Devari played was a valved instrument with a brass mouthpiece, therefore it would more likely have been a cimbasso.⁶³ The jury commented on the sound produced, which was “dry, because of the metal mouthpiece”. The details indicate that the Ophicleide used by Devani was a brass instrument and had no woodwind mechanism. At the same period, the archives indicate the use of one more instrument for the bass line indicating the basso corno/ cimbasso⁶⁴

The Corfu Philharmonic Society owned three ophicleides and two cimbassi. Kardamis highlights that there is no indication that the band purchased any serpents. Although the serpent was a popular bass instrument in earlier centuries, in the mid-19th century it had already been replaced by the ophicleide family throughout Europe. The popularity of the ophicleide had reached Corfu, as well. The ophicleide would be used from the early 1820s and on as a low brass instrument playing the bassline and would steadily replace the serpents. The name “serpent” continued to be used for the bass line and in various scores and parts, although the instrument was already replaced by the ophicleides. The topic of this article confirms the theory.

In the fall of 1846 Devari was listed as the principal ophicleide of Corfu’s Opera Theater San Giacomo.⁶⁵ In 1849 he was involved in a police case because of a music book. The book (Devari’s ophicleide music part) had inappropriate sketches and words on the front page and some of the theater’s care keepers and members of the audience

63 According to the catalogue of Renato Maucci, “the cimbasso and related instruments in 19th century Italy”. *The Galpin Society Journal* 49. Kardamis, “A Band Member”.

64 Kardamis. “A Band Member”.

65 It is the years that Liberali was the theater’s impresario. Kardamis. “A band member of Corfu Philharmonic Society being accused”.

were scandalized by it.⁶⁶ Liberali, as the theater's impresario, gave a testimony that several music parts had arrived from Italy with sketches and marks already on them and it was not the Corfiot musicians who drew them. They were mostly associated with name of the score - *Il Bravo* by Saverio Mercandance, which had been premiered in Milan in 1839.⁶⁷ On top of that, Devari's part had also some "S" drawings on it (which they associated with the shape of a snake) as well as the term *Serpan*⁶⁸, which the audience associated with the evil snake from the Garden of Eden. Serpan is the French name of the serpent. Kardamis hypothesizes whether it was an association to the French originate of the instrument or just a mistake from the copyist.

The serpent was an instrument with a quite distinctive shape originally. It was giving it's place away to the opheicleide already in the 1820s, but there were some attempts to preserve the instrument through innovations. There was an attempt of organization of the keys and the shape of the instrument which ended up being straight and not curved.⁶⁹ There is no indication that the band of the Corfu Philharmonic Society owned the instruments.

In the ensuing trial, the judge found the musician not guilty, first because Devari highlighted in his testimony that he spoke Greek and did not know what the French and Italian words meant. Secondly, because the British police involved did not react in proportion to the simplicity of the case. The police did not investigate the case and

66 The excerpt is from the police archives Γ.Α.Κ.- Α.Ν.Κ., Πλημμελειοδικείο 608, 119 (15/27 of February 1849). Kardamis. "A Band Member".

67 The name of the opera is quite important. In Greek, it means the paid assassin.

68 Kardamis. "A Band Member".

69 Macdonald, Hugh. "Woodwind with mouthpiece- The serpent." in Berlioz Orchestration Treatise: A Translation and Commentary." Cambridge University Press: 2002.

forwarded it directly to the courthouse. From this incident, two conclusions can be easily drawn. The document associated with the case reflects the intercultural environment of the 1840-1850s in Corfu. Although it is safe to suspect that Devani could have lied regarding his language understanding of the word *serpan*, Kardamis comments that this case highlights the attitude of the British authorities, which aligned with the upper-class audience's complaint rather than the lower-class musician.

Musically, this case is evidence that, regarding the bass line, the musician was playing a completely different instrument than that originally written on the score. In addition, the audience of the island in the mid 19th century was not familiar with the serpent as a musical instrument or its shape.

Administration and Function

An article, published by K. Kardamis in the scholarly magazine *Mousikos Ellinomnimon* of the Ionian University, shows that the band members of the Corfu Philharmonic Society were often involved in protests and political events through their music. Although Corfu in the 1850s was the capital of a semi-independent state, it still belonged to the British Empire. However, various political events reflected the preparation for the unification with Greece in 1864. In 1850, the band members, mostly of Greek origin, completely ignored the decisions of the Corfu Philharmonic Society Board for the band to not participate in events related to the unification. Many of them participated in a protest which was reported by the local authorities.

Two reports from the Executive Police of Corfu were made in the summer of 1850 concerning the participation of musicians of the Philharmonic in an event in favor of the Radicals, the liberal political party of the Ionian Islands. Kardamis comments that this action implies a direct alignment of music with politics, having as a central point of reference the Philharmonic Society of Corfu.⁷⁰ In 1850, the Ionian Islands sought union with Greece. However, these were the years after two failed Revolts in Kefalonia (1848 and 1849) were suppressed by the barbarity of the British. Britain had imposed sanctions on the newly established Greek state (e.g. freezing Greek ships in Ionian ports). The Ionian Islands had also become a place of refuge for Italian patriots as another phase of the bloody Risorgimento movement for Italian unification had just been completed unsuccessfully.⁷¹ Although the arbitrariness of the British government was not eliminated, the Ionian Islands had gained a semi-independent status in which they could elect their local representatives.

One police report states that under the pretext of celebrating St. John, two ships with improvised balloons and sparklers, with musicians playing and with the Greek flag prominently positioned, sailed along the northern coastal front of the city, under the windows of the palace of the British Commissioner Ward and reached the harbor that was the center of life of the city. In addition to a "Greek song," the crowd asked the musicians

70 Kardamis Kostas. "The music of the philharmonic orchestra comes in a batelo: Music and Politics in Corfu in 1850". *Music Ellinomnimon*. Issue 18-19. May-December 2014. 3-23.

71 Kardamis. "The Music."

to play a polka, perhaps to cover up the obvious political side of the event, or simply for entertainment.⁷²

The “Greek song” was probably a dance or a popular song with which the musicians would be familiar. It probably was not the Greek national anthem (because it would have been named by the authorities) but a song popular enough to be identified by the British as “Greek”. It is noteworthy that the choice of a polka would indicate the European music influence on the locals. Although the crowd and the musicians knew and enjoyed the music, they did not connect with it ethnically. This situation reflects another hint of the intercultural environment in the musical life of the 1850s in Corfu. The indication that the musicians played a polka that the audience requested reflects their familiarity to it. Greek songs and European polkas were a popular choice in the band’s concert programming.

Kardamis comments that in the correspondence and the practical statements of the board there is no mention of sending its musicians to such events in favor of the Radicals. This participation was also in contrast to the seriousness that the Philharmonic Management took in attending the Dinner of the Reading Society in 1848 which will be analyzed in the following paragraphs. Regarding the participation in the 1848 event there is a letter in Italian to the Chief Musician Liberali requesting in detail the program that would be heard and the turn.⁷³ The seriousness the organizers took in dealing with the situation was unusual.

72 Kardamis. “The Music.”

73 Kardamis. “The Music”.

In contrast to the boat incident of 1850, there is a detailed report of the dinner which took place in the Reading Society two years before, in 1848. The seriousness with which the administration of the Corfu Philharmonic Society treated this private event is quite distinctive. The band was part of it and gave an indoor concert.

The repertory of the night was: Introduction from Rossini's *Il Barbiere di Siviglia*, the tenor *Cavatina* and *Terzetto* from *The Due Foscari*, *Duetto* from Verdi's *Attila*, *Cavatina* from Verdi's *Ernani*, and *Aria* from *Beatrice di Trenta*.⁷⁴ Also, three national anthems would be played: the English National Anthem would be played twice (for the Queen and the Governor), Lord Byron's Hymn would follow (official anthem at that time for the semi-independent Ionian Islands), then again the English National Anthem (for the Commander of the British Army and Navy) and the Greek National Anthem (honoring Greece).

Kardamis comments that a letter to the conductor, Liberalli, was sent probably only two days before the concert, suggesting that the members of the band were familiar with the pieces and they probably had played them more than once in the past. It is unclear whether the decisions were made after the Reading Society had communicated with the conductor. It is safe to conclude that the Board of Regents of the Corfu Philharmonic Society was also directly related to the repertoire selection as well.⁷⁵

Verdi's operas were often directly or indirectly connected to political ideas. The choice of these operatic adaptations makes obvious once again the connection of the

⁷⁴ Kostas Kardamis. "Corfu, San Giacomo Theatre, April 4, 1848: A "political lunch", five operas, three hymns and five toasts." In *Music Hellinonimon*. Issue 17. Corfu: 2007.

⁷⁵ Kardamis. "A Political Lunch".

band's repertoire the popular taste and the events of the San Giacomo Theater.⁷⁶ It would not have been possible for the pieces to be arranged for band and for the ensemble to perform the music with only a couple of days' preparation if the musicians had not already known or performed the repertory.

Although the Board of the Corfu Philharmonic Society had as early as their Second Meeting on 9 September 1840 decided to include in concerts vocal and instrumental works of Greek national music, the absence of it in this concert is distinctive. Taking into account uprisings that were taking place in other Ionian Islands at that time, the band's director probably organized a program that would not raise any political questions. While in the 1850 boat incident the band member's choices had a Greek national taste, this is not evident in this event.

The Band of the Corfu Philharmonic Society in the Olympic Games of 1896

The first modern Olympic Games took place in Athens in 1896. Spyridon F. Samaras was assigned to compose the Olympic anthem and various bands from all over Greece were invited to play at the game ceremonies. Stefania Merakou has published on the topic. The following expert is from the local newspaper: "Among the bands that attended (Corfu, Kefallonia, Lavrio and Pyrgos), the band of Corfu, which was the oldest, was the only one whose musicians wore helmets, and it was placed honorary first. In the concert the same night, the CPS band was also honored. However, the audience did not appreciate the concert program. The band played two long potpourris and the audience

⁷⁶ Kardamis. "A Political Lunch".

became impatient. The atmosphere was not good. One by one the audience members would leave and complain. The concert lasted one and a half hour and was a badly blended sound of sixty brass and percussion instruments. At the end, when the potpourris finished (God Bless!), only few audience members were still there. There was no way for the audience to appreciate the remaining music programmed after this torture had ended. They did not even applaud and probably were relieved when the concert was over.”⁷⁷

Some conclusions can be drawn from this resource. Unarguably, the audience from Athens did not appreciate the programming of the concert. The band of the Corfu Philharmonic Society had prepared a concert based on the island’s taste and it did not align with that of the Athenians. The two potpourris could have been operatic excerpts. Considering that the journalist is not overreacting considering the time each potpourri would have lasted more than forty minutes. Considering the forty-minute span, it is safe to assume that it was not merely excerpts, but whole arias. Although the Corfiot audience would be used in this programming, the audience in Athens not only did not appreciate it but also left.

In addition, the comment about the sound indicates that the musical result was out of tune and tempo and did not allow the audience to have a cohesive and meaningful experience. The chosen Greek word (*ορρυμαγδός*, closer English translation: clatter) has an especially negative meaning. The remainder of the program was a choir piece, which, according to the resource, the audience was too exhausted to appreciate enough. Despite

⁷⁷ Merakou Stefania. “Music and Musicians in the Athens Olympic Games of 1896” .

the negative review, the source provides an estimation of how big the band was (sixty members). The description of brass and percussion is probably inaccurate, as there must have been woodwinds included. Also, the organizers recognized and honored the Band of the Corfu Philharmonic Society as the oldest. In addition, they were impressed by the helmets, a detail relating to the influence of British military bands. It seems that the band's history and uniforms impressed the Athenians more than their musical choices.

People

Kardamis, in *Six Studies about the Corfu Philharmonic Society*, highlights that in 1853 (fifteen years after it was founded), the Board of Regents of the Corfu Philharmonic Society was proud to list many of the students who learned music in the organization and now held professional positions.⁷⁸ Thirty-one students are listed in Corfu's Theater San Giacomo playing wind instruments (flutes, clarinets, trumpets) and as choir singers. In addition, many of them held professional positions in the British, French and Greek Army Bands. Alexandros Vlachos was the conductor of the 49th British Army Band, Filippos Devaris and Iosif Kodegas were musicians in the British Fleet, Nicholaos Botagginis was a musician in the French fleet, Michael Desyllas was a musician in the Greek Royal Band, and Nicholaos Merianos was conductor of the Lefkada island Band.

The popularity of the CPS band members in various professional positions reflects the quality of the education the band members received. The CPS's band covered the needs for wind players in the local theater. In addition, the presence of Corfiots in

⁷⁸ Kardamis. "Six Studies about Corfu Philharmonic Society".

various army bands around the Mediterranean gives an insight to the various diverse ethnic backgrounds these bands consisted of. Especially, when thinking about the British Empire, Corfu in the 1850s was still part of it. The Corfiot musicians were directly influenced not only by the British Military Bands, but they could also potentially be an influence for the fleet they were playing in. As a result, we need to consider that, in the Mediterranean, it was a two-way influence. The British Military Bands would influence the places and people they were at. At the same time, their members of different ethnic backgrounds could be a potential influence for the British Military Bands, too.

Unknown Composers and other members of the Corfu Philharmonic Society

There are many composers from the following chapters whose lives have not yet been researched. We currently know little about these composers and insight into their life relies on future musicology archive research. They were students and musicians of the Corfu Philharmonic Society. Most of the band musicians were members of the low middle and working class. The students of the Corfu Philharmonic Society would learn for free to play an instrument. Mantzaros (who was the lifelong artistic director of the institution) paid attention to theory and composition classes the students would attend on top of the instrument practice.⁷⁹ The compositions of the following chapter relate to these theoretical classes, as many of them have the stamp that the pieces were approved by the Artistic Director, N. Ch. Mantzaro. Although these student composers were not the

⁷⁹ The instrument learning was incomplete without the theory (prob. Arrangement) and composition knowledge. Evidence of theory and instrument catalogues of the CPS are on display in the organization's museum.

institution's conductors or directors, most of them were probably band members. Their compositions and arrangements would probably be played in concerts or at festive celebrations.

Although most of these composers are males (Baccha, Zocchio, Kakarougka, Martinelli, Vlacho, Prosalenti, Fanarioti, Kaisari), there is also the band transcription of a female composer (Ioanna Nerantzi). Although we do not know anything about the composer herself, it is safe to assume that she was member of the upper middle class or the aristocracy and was attending as a student of the piano school of the Corfu Philharmonic Society.

CHAPTER III: REPERTORY

Chapter Three is based on the author's exploration of the primary resources in the archives of the Museum of the CPS. It begins with an overview based on three available concert programs. These programs are related to indoor concerts, and they date from the years 1883, 1884 and 1885. In addition, the poster announcing the first Composition Contest in Greece (1883) is included. The winning composition was performed by the band of the CPS in 1884. The programs and the poster highlight the band's role in Corfiot society. The materials are from indoor concerts, proving that the band was giving not only regular annual, summer outdoor concerts but also indoor concerts. Although there is no direct reference to the instrumentation of the ensemble, the information provided is crucial for understanding the operations of the band of the CPS.

The second part of the chapter presents a series of manuscripts found at the museum's archives. The manuscripts date from the 1840s, the decade when the organization was founded until the 1920s when the saxophone family was the last instrumental addition to the ensemble. The instrumentation options in each piece are presented and analyzed in the original language and an English translation is provided. There are fascinating differences in the instrumentation throughout the decades and each score highlights them.

Overview based on available concert programs

There are only three concert programs saved from the years 1883, 1884 and 1885 in the Archives of the Corfu Philharmonic Society.⁸⁰ Some of the special guests receiving invitations were the local archbishop, the mayor and various military and parliament members. In addition, these programs indicate that female performers and composers performed in public venues. Various ensembles from the CPS would play in the same concert, beginning and ending with the band. There are also piano pieces and songs performed by females (Penelope Barker, Aspacia Xynda, Maria Iatrou). Although the only programs found in the CPS Archives are associated only with the 1880s, two important points could be highlighted. The Corfu Philharmonic Society would organize indoor concerts in which the band would perform along with soloists. This evidence adds to the existing information we have about indoor concerts and is a contrast to the association that bands would only perform outdoors. Although invitations found in the archives reflect that the band was indeed performing outdoors in August, they would often perform indoors as well.

The concert of 1883 took place in the concert hall of the Corfu Philharmonic Society, on the 22 of March 1883 and was part of the Greek Celebration Memorial Ceremony. The concert is split into three parts. In the first part, the band played a march,

⁸⁰ Πρακτικά Διοικητικής Επιτροπής Φιλαρμονικής Εταιρείας Κέρκυρας Έτη 1883-1885: Π.Α.Φ.Ε.Κ. - Δ.Ε. 1883-1885).

which is not named. It was followed by a speech and the National Anthem played by the band. In the second part, the band started with a piece dedicated to the Cretan revolution, which also does not have a title. It was followed by a *Romanza* composed by S. Roza (singer: Errikos Peraggiallos), a piano transcription of the *Misserrere* from Verdi's *Trovatore* (played by Maria Iatrou), a *Rhapsody for Piano* (no name or composer indicated /played by Maria Midiati and Parthenope Barker), a *Piano Concerto* (no name or composer/ played by Georgios Topalis) and a *Duet* from Verdi's *Macbeth* (singers: Maria Iatrou & Errikos Peraggiallos). The Third Part started with a *March* played by the band (no name or composer), the introduction from Verdi's *Forza del Destino* (piano: Parthenope Barker), the *Quanto t' amai* (no composer name/ singer: Alexandra Iatrou), the piano piece *Bombardamento d' Allesandia* (no composer name/ played by P. Barker), a *Clarinet Concerto* (no composer or composition or soloist name), a *Duet* from the Greek opera *O Ypopsifios* by Spyridon Ksyndas (sung by Sp. Ksyndas & his daughter Georgina), and, a *piano concerto* (no composer or composition name/ performer: G. Topallis). The concert finished with the *Greek National Anthem*, played by the band. The archives of the CPS indicate that all pianists and singers were students of the organization (with only the exception of Spyridon Ksyndas who was one of the teachers and the choir director). All women are listed as "miss", and they were unmarried.

The second program is from the concert which took place in the concert hall of the Corfu Philharmonic Society on the 21st of March 1884 (at 8:00pm), honoring again the remembrance of the Greek Revolution. This program is less detailed compared to the year before. The concert began with a *March* played by the Band (no name of composer

or composition). It was again followed by a speech and the *National Anthem* (probably played from the band), a poem by Spyridon Melissanos, a *Clarinet Concerto* (no name of composer or composition or soloist), and *Music*. Although there is no detail about the programming, the last part of the concert was probably music played by the band, which is the only ensemble mentioned in the program. In contrast to the year before, the concert is not split into parts and there are no compositions for soloists (singers or pianists) listed. In addition, it is also not clear whether the clarinet concerto would be played by piano or band accompaniment. This program was attached to the concert invitations; therefore, it is not clear whether there would be a more detailed program at the concert.

The third program is from the concert which took place a year later, 19 March, 1885 at the Corfu Philharmonic Society Hall, honoring the Greek Revolution Remembrance. The concert was in two parts and started with a *March*, played from the band (no composer or composition name). It was followed by the choir, a *Clarinet Concerto* accompanied by chamber orchestra, a concert for violin and piano, a poem, a voice composition (composed and performed by Tzentolas) and the *National Anthem* (played by the band). The second part started with excerpts from Rossini's *Semiramide* (performed by the chamber orchestra), *Hymn to the Country* by Rodotheatos (the winner piece of the 1884 Composition Contest, played from the band), Excerpts from Paganini (performed by Tzentolas), a choir piece (no composition name/ composer: Spyridon Ksyntas), excerpts from Verid's opera *I Lovardi* (performed by the chamber orchestra) and the *National Anthem* performed by the band.

In addition, the archives suggest that in the years 1883-1885 the band would officially perform in two concerts per year. The first concert would take place in March, as indicated above, and the second would take place in August. There are no details about the August concerts, except for the invitations. The August concert was an outdoor concert in the central square of Corfu. Many politicians, the archbishop and members of the CPS's were invited. Considering that the band has been associated with outdoor concerts, the band of the CPS was having also yearly indoor concerts. In addition, various ensembles and performers were participating in the same concert, such as the choir, the chamber orchestra and soloists.

Concerning the band, all three programs use the term "*music*" for it. This is probably due to the issue that even today there is no official or generally established Greek name for the medium. Although the scores and the composers later in this chapter use the name *banda* in different versions (*banda nobile*, *banda militaire*), all three programs showcase an attempt to use the Greek language as much as possible, even naming Rossini as *Rossinis* (Greek version) and Verdi as *Verthis* (Greek version). The word *Banda* may have sounded too Italian or foreign for an official event, highlighting the newly established in the Ionian Islands official Greek language (official language of the Ionian Islands since 1864). Therefore, the closest term the organizers could think of would be the general term music, which has ties back to Greek antiquity.

Insight on the first Composition Contest in Greece

Hymn to the Country by Rodotheatos was performed in March 1885 concert by the band of the Corfu Philharmonic Society. The archives of that year indicate that this piece was the winner of the first composition contest organized in Greece. The aim of the composition was to promote original works by Greek composers and to be repeated if possible.⁸¹ Although a piano score of the piece would be submitted to the Committee by all candidates, the winning piece would be transcribed by the composer and played by the band.

The contest announcement decision was made on August 14, 1884. Although there are no resources whether it was advertised in the local newspapers, the archived document would have been hung on the institution's door. The first deadline for the composers was to submit a piano score of their work by December 1, 1884. Their piece was to be inspired by Greek themes, music or songs, aiming to promote the Greek national identity in music. The committee would announce the winners on December 25, 1884. The first prize winner would receive 150 drachmas and a gold medal. Their composition would be performed by the band, and the Society would have all copyrights reserved to promote it further. The second prize winner would receive a diploma. The committee also reached out to the community to support financially the cause, aiming to establish it as an annual event. Donors would be recognized for their contributions, and the competition would be named after them in future years. There is no indication that the competition was repeated. Rodotheatos was the winner and the *Hymn to the Country* was premiered by the band in 1885.

⁸¹ The full announcement can be found on the December 1884 practical notes.

The programming of March 1885 and the competition announcement of 1884 give us some insight on the timelines the band would follow. It is noteworthy that it was the band who performed the piece and not the choir or chamber orchestra or even soloists of the Corfu Philharmonic Society who participated in that year's concert. It could be that the band that was the most established, popular or advanced ensemble at that time. One can assume that by choosing the band, the committee members aimed at the highest possible musical results as well as the most impactful experience for the audience. In addition, the composer (Rodotheatos) was probably not hesitant to write or arrange his composition for the band medium, an action he did multiple times.

We can also have an insight into the speed at which the piece came into life. There was a three-month interval from the date the winner was announced until the performance. In that frame, the composer had to arrange the piano score for the wind band, the copyist had to finish the parts, and the band had to rehearse it. Although we can only speculate how many rehearsals they would have had, it is evident not only the fast-learning pace of the amateur ensemble but also the composer's familiarity with the medium.

Exploration of manuscripts in the archives

The Archives of the Corfu Philharmonic Society are rich in countless scores dating from the 1840s until today. All scores dating from the 1840s until the mid 20th century are part of the museum's archives. All scores from the mid 20th century to today are kept in the current conductor's archives (conductor: Spiridon Prosoparis, since 2012/

archive responsible Elsa Karydi), have been separately catalogued and are currently being digitized. This chapter is about scores from the museum's archives. Although the scores are countless, many of them have not been catalogued yet. In addition, various scores have been either partly destroyed or lost or are not readable. The scores of this chapter are all picked up to easily edited or transcribed for the modern wind band in the future.

Score 1: 1844, Stelio Prossalendi

The first score is the oldest surviving and readable score written for the Corfu Philharmonic Society band, dating from 1844. The front page's name is not easily readable. It indicates that it was composed by Stelio Prossalendi, one of the students of the institution at that time. The writing in the upper left part indicates that the score was reviewed by Mantzaros (the artistic director) before being played. As it is typical of the band repertory of that time, it is a transcription and not an original work. The ensemble on this score is described as a military band.⁸²

The Instrumentation of the piece in the original language is *ottavini, flauti terzini in mi b, quartini in mi b, 1 clarineti, 2 clarineti, 3 & 4 clarineti, 1 tromba in mi b, 2 tromba in mi b, 3 tromba in mi b, 1 corno in mi b, 2 & 3 corno in mi b, serpenti, fagotti, 1 tromboni, 2 & 3 tromboni, offecleide* (English translation: piccolos, flutes in E-flat, soprano clarinet in E-flat, clarinets 1,2,3 and 4 in B-flat, trumpet 1 in E-flat, trumpet 2 in Eflat, trumpet 3 in E-flat, horn 1 in E-flat, horn 2 and 3 in E-flat, serpents, bassoons, trombone 1, 2 and 3, and ophicleide). The instrumentation is in Italian and aligns with the

⁸² the term of the military band in the 19th century is often related to civic and not army ensembles.

instrument order of 1840 which can be found in the archives of the Corfu Philharmonic Society. The use of plural for some instruments could be interpreted as at least two musicians playing in each part (for example the use of the word *ottavini* instead of *ottavino* indicates multiple players). The use of singular for other instruments indicates one player (for example the word *tromba* instead of *trombe*).

Score 2: 1849, Iosif Limperali

The second score dates from four years later, in 1849. The composer is Iosif Limperali's and the work's title is *Passo Doppio Greco*. The title *Passio Doppio* relates to a form similar to a march. In addition to resources of previous chapters, this wind band piece adds to the nationalistic character various works of this composer had. His signature has the Greek version of his name (*Liberalis*).⁸³ The original composition was for piano and was arranged by the composer himself for the wind band medium. In contrast to the score by Prossalendi the band here is named *Banda della Societa Philharmonica* (Band of the Philharmonic Society).

The Instrumentation of this piece in the original language is *ottavino, terzino, quartino, clarinetti 1, clarinetti 2, tromba in mi b 1, tromba in mi b 2, tromba in mi b 3, corno in mi b 1, corno in mi b 2 & 3, serpenti, fagotti, trombone 1, trombone 2 & 3, officleide* (English translation: piccolo, flute, clarinet in E-flat, clarinets 1 and 2 in B-flat,

⁸³ Liberali in Italian, Liberalis in Greek. All greek male names and surnames have an 's' added at the end, indicating the male gender.

trumpet 1 in E-flat, trumpet 2 in E-flat, horn 1, 2 and 3 in E-flat, serpents, bassoons, trombone 1, 2 and 3, ophicleide, percussion).

Score 3: c. 1850, Nicolaos Chalikiopoulos Mantzaros

The third score is an original composition by Nicolaos Chalikiopoulos Mantzaros. Although there is no date on the front page, the piece was written in the 1850s and the score is catalogued in Grove as *Sinfonia for Wind Band c. 1850 GR-CPS*. It is signed by Mantzaros himself and not a copyist or student (*Musica di Mantzaro*). The title *Sinfonia* is of high importance. The term is often related to short musical works that function as Introductions in a concert. As a result, this work may have been intended to be played in a concert, rather than when marching. The music itself (also indicates that it is for a concert ensemble, as the opening measures show a drumroll on the percussion and a short chord on the woodwinds followed by a new drumroll. This is the oldest unpublished original work for the wind band medium from the 1850s dedicated to the Corfu Philharmonic Society that is preserved in the Museum's Archives.

The instrumentation of the work in the original language is *ottavino in Eb, clarino in Eb, clarinetti 1 in Bb, clarinetti 2 & 3 in Bb, Flügel Corno in Ab, tromba 1 in Eb, tromba 2 in Eb, corno 1 in Eb, corno 2 in Eb, fagotti, trombone 1, trombone 2 e 3, timpani, tamburo, gran casa, and mod.* (English translation: piccolo in E-flat, clarinet in E-flat, clarinets 1, 2 and 3 in B-flat, flugelhorn in A-flat, trumpet 1 in E-flat, trumpet 2 in E-flat, horn 1 and 2 in E-flat, bassoons, trombone 1, 2 and 3, timpani, snare drum, bass drum, and mod.) This instrumentation indicates that most of the instruments bought in

1840 when the Corfu Philharmonic Society was founded were still in use. This ensemble could emphasize a bigger woodwind section and a smaller brass section. The use of the plural words (clarinetti, fagotti) indicates at least two players for each voice, although we do not know exactly how many they could be (The ten clarinets and three bassoons due to the Instrument Order Receipt). At the same time, the higher woodwind parts (piccolo in Eb and clarinet in Eb) are written for one player. In the brass section, there is a flugelhorn in Ab two trumpets in Eb, two horns in Eb and three trombone voices. The percussion section consists of timpani, snare and bass drum. The use of timpani in addition to the cymbals and snare drum on the percussion line suggests that this composition would be played in a concert. There is no clear indication of which instruments would be used for the bass line. It is also quite unusual for the bass line to be placed below the percussion. This instrumentation would result in a sound that would probably favor the soprano and alto voices (piccolo in E-flat, clarinet in E-flat, trumpets in E-flat, clarinets in B-flat) to the tenor and bass ones.

All three scores place the bassoon line in the brass section instead of the woodwinds. This is an unusual choice both for the orchestral and the wind band writing (the bassoons would be placed with the woodwinds under the clarinet family).

Score 4: Date unknown, Ioanna Nerantzi

The fourth score is an arrangement for the CPS band. Attention should be particularly brought to the composer, who was female. Although there is scant research on Ioanna Nerantzi, she was a member of the aristocracy or the upper middle class. The

form of the composition and the composer's gender indicate that the original work was for piano and N. Vlachos (one of the band's students) arranged it for the medium.

The instrumentation of the piece in the original language is *ottavino, flauto, clarinetto eb, clarineti Bb 1,2,3, cornetti Bb, trombe Eb, saxcorno Bb, corni Eb, fagotti, baritono Bb, tromboni 1,2, euphonio, bassi* and the tempo is also marked: *Maestoso con molto marcato* (English translation: piccolo, flute, clarinet in E-flat, clarinets 1,2 and 3 in B-flat, cornets in b-flat, trumpet in E-flat, saxhorn in B-flat, horns in E-flat, bassoons, baritone in b-flat, trombone 1 and 2, euphonium, basses).

Although the woodwind instrumentation is similar to other scores from the 1880s, the band has been enriched with the family of the saxhorns, the baritone in B-flat and Euphonium. (write about the saxhorns) In this piece it is only the saxhorns in B-flat used, the soprano instrument of the saxhorn family. In addition, the lower brass have been enriched with the baritone in B-flat and the Euphonium. The bass line does not specify what instruments would be used.

Score 5: 1863, Nicolaos Chalikiopoulos Mantzaros

The fifth score is a *Waltz* by Mantzaros from 1863. In contrast to the first score, this one is an arrangement of a *Waltz*. The name of the arranger has been erased intentionally, maybe for two reasons. The first is that one student falsely credited themselves for the arrangement, resulting in the composer's anger. The other reason, more probable reason, could be that the score was indeed arranged by a student who was later expelled from the institution. In this score the band of the Corfu Philharmonic

Society is mentioned again as *military band* in the title. The title is written in English, which unusual choice, but the original title of the composition is in French, which is also unusual. We may even consider that the language choice was related to political decisions, as 1863 was one year before the unification of Corfu with Greece. It is not clear from which work of Mantzaros this *Waltz* derives from. Considering that all catalogued works of Mantzaros in Grove until today are titled in Greek or Italian, we may consider that the original composition is of a French composer or opera and if the original work was written for piano or orchestra.

The instrumentation of the piece in the original language is *ottavino in Reb, terzino in F, clar. Mib, clar. 1,2 Sib, clar. 3,4,5 Sib, trom. Mib, cornet 1 Sib, cornet 2 Sib, trom. Mib, corni Mib, sax (corni) Mib, sax (corni) Sib, bombardino/euphonio, fagotti, tromboni, bassi, Tamburi/triangolo* (English translation: piccolo flute in D-flat, (soprano) clarinet in F, Eb (Soprano) clarinet, clarinets 1 and 2 in B-flat, clarinets 3,4,5 in B-flat, trumpet in E-flat (piccolo), cornet in B-flat, cornet 2 in B-flat, trumpet in E-flat (bass trumpet), horns in Eb, saxhorns in E-flat, saxhorns in B-flat, bombardino/euphonium, bassoons, Trombones, basses, snare drums/triangle). In the 1860s and the enriched colors compared to the previous decade. Instruments of the family of the saxhorns have been added. Saxhorns in E-flat enrich the horns/ alto voice while saxhorns in B-flat enrich the bass voice. In addition, bass trumpet (in Italian *bassotromba*), euphonium and *bombardone* (brass instrument playing the bass line, popular in Italian wind bands of the 19th century) enrich the Brass family. In the woodwind family the B-flat clarinet voices have been enriched, while the soprano in F (*terzino*) clarinet has have been added.

Similarly to Score 1, although there are bassoons there is no oboe part and no flute part, although there is a piccolo flute part. This instrumentation would tend to provide a balanced sound between woodwinds and brass.

Score 6: 1881, Stelio Bacca

The sixth score is an arrangement for the band of the Corfu Philharmonic Society by Stelio Bacca. It is catalogued in the 1881 works and the title *Polca* indicates that the original was a piano and not an orchestral or operatic work. The band in this score is indicated as *nobile* (English translation: noble). Questions arise why the composer chose this name because there is no other resource using the same name. Stelio Bacca is listed in the archives within the students of the Corfu Philharmonic Society and was a member of the working class. In contrast to the previous composers, the language use (*nobile* and *societ* instead of *societa*) could indicate a not well-educated person.

The instrumentation in the original language is *ottavino re b, terzino, quartino, clarineti si b 1, 2,3, corni mi b 1,2,3, corneta si b 1,2, trombe mi b 1,2, saxcorni si b 1,2, alticorno si b, tromboni 1,2,3, eufonio, bassi, tamburo, cassa & piatti* (English translation: piccolo in D-flat, flute, clarinet in E-flat, clarinets 1,2 and 3 in Bb, horns 1, 2 and 3 in E-flat, cornet 1 and 2 in B-flat, trumpet 1 and 2 in E-flat, saxhorns 1 and 2 in B-flat, baritone in B-flat, trombones 1,2 and 3, baritone in E-flat, basses, snare drum, bass drum, cymbals. The score indicates that the band's numbers and instruments had started stabilized. The woodwind instruments are similar to the 1860s (Piccolo, flute, clarinet in E-flat, clarinets in B-flat).

In the brass line, there is a Euphonium in B-flat line. The Euphonium in E-flat has a dedicated line and the horns are written above the trumpets, following probably the orchestral scoring. There is no line for the bassoons. However, they would be probably playing the bass part. The trumpet, horn and trombone instruments have not changed (3 E-flat horns, 2 cornets, 2 trumpets, 3 trombones), while from the saxhorn family only the B-flat ones are being used. There is still no oboe line added and no saxophones. Concerning the percussion, the *piatti* (cymbals) are indicated along with snare and bass drum.

Score 7: 1881, Pano Kakarougka

The seventh score is by another student of the Corfu Philharmonic Society, Pano Kakarougka, written also in 1881. The title *Triumphant March* indicates that this piece would have been performed on the road while marching. These marches have a steady, slow rhythm (much slower than the military marches) and are often played even today in the church processions which the band of the CPS marches many times every year.

Kakarougka's and Bacca's works were written the same year, therefore the band's instrumentation would be similar. However, the instrumentation of this piece is different (original language): *ottavino, quartino, clarino 1,2,3, saxcorno 1,2,3, cornetta 1,2,3, corno 1,2,3, trombone 1,2,3, eufonio, bassi, tamburo & Gran Cassa* (English translation: piccolo, clarinet in E-flat, clarinet 1,2 and 3 in B-flat, saxhorn 1,2, and 3 in B-flat, cornet 1,2 and 3, horn 1,2 and 3, trombone 1,2 and 3, euphonium, bass, snare drum and bass drum). This score has less voices than the one before, missing the flute, the Trumpet in

Bb, and the Baritone in Bb. On the other hand, there is a voice added on the saxhorns (saxhorn 1, 2 and 3) which, also here, double the trumpet line. Although not written, the cymbals would double the bass drum part, and the bassoons would be playing the bass line.

Score 8: 1881, Spiridona Zocchio

The eighth score is one more work from 1881 has been saved in the archives, composed by *Spiridona Zocchio*, another student of the Corfu Philharmonic Society. This work has been arranged for the band by *Nicola Vlacho*, one of the band's conductors in those years. This work would also have been played in one procession while marching. In all of the 1881 scores, the language used is still the Italian, although Corfu had at that time been a part of Greece for seventeen years. The reasoning why the composers chose Italian over Greek is pure speculation and it is not clear what their knowledge of the Italian language would be.

The instrumentation for this piece is (original language): *ottavino, terzino, quartino, clar. 1,2,3, saxhorn 1,2, cornetto 1,2,3, corni, tromboni, eufonio, basso* (English translation: piccolo flute, flute, Clarinet in E-flat, Clarinet 1,2 and 3 in B-flat, Saxhorn 1 and 2, Cornet 1,2 and 3, horns, trumpet, euphonium, bass, snare drum and bass drum). It is for a slightly smaller band compared to the same year's other scores. There are no changes concerning the woodwinds (piccolo, flute, clarinet in E-flat, clarinets in B-flat). When looking at the brass section, the horns, trombones, euphonium and bass voices have no changes either. Small changes are in the B-flat saxhorns (two voices

instead of three) which again are doubling the cornets. The irregular voicing in the three scores of the same years could mean that the transcriptions were made based on the amount of the performers available for each occasion. The bottom of the score has two single lines for the percussion.

Score 9: 1881, Eugenio Martinelis

The ninth score is a fourth piece dating also in 1881 is a funeral march (*Νεκρικό Εμβατήριο*) that would be played either for the Easter (Good Friday) celebrations or in a funeral. This is the collection's first title in the Greek language, and the composer is *Eugenio Martinelis*. As discussed in the programming earlier in this chapter, in the 1880s there was a trend for names and titles to sound as Greek as possible. The lack of any naming for the Corfu Philharmonic Society band in this score could be possibly related to the hesitation as to how to name the ensemble in Greek (the name *banda* would sound Italian).

The instrumentation of this score is *ottavino, terzino, quartino, clarini 1,2,3,4,5, cornetti, saxcorni 1,2,3, corni in mi b, euponio, trombone 1,2,3, basso, tamburo, gran casa* (English translation: piccolo, flute, clarinet in E-flat, clarinets 1,2,3,4 and 5 in b-flat, cornets, saxhorns 1,2 and 3, horns in Eb, baritone in Eb, trombone 1,2,3, bass, snare drum, bass drum). The instrumentation of this score is like the other scores of the same year. The woodwinds would be a piccolo, flute, clarinet Eb, and Bb clarinets (five voices instead on three). The brass also would, in general, align with cornets, horns, euphonium, trombones, basses and percussion (snare, bass drum probably also cymbals).

Score 10: 1879/1882, Dionisios Rodotheatos

The tenth score is a symphonic poem by Dionisios Rodotheatos. Although originally composed for orchestra in 1879, Rodotheatos himself arranged it for the wind band of the Corfu Philharmonic Society 1882. The top left part of the Front page has the indication *Partizione di Banda* (wind band part). On the second page the composer signs “*alla banda della Societa Philharmonica di Corfu dedicato questo lavoro, Dionisio Rodotheato, Corfu 12 Giogno 1882*” (This work is dedicated to the wind band of the Corfu Philharmonic Society, Dionisios Rodotheatos, Corfu 12 June 1882). The form of the work indicates German influences, as the symphonic poem as a musical form is mostly related to composers like Frantz Liszt and Richard Strauss. Not only is it an unusual choice for a wind band composition, but also it is an indication that Rodotheatos was influenced by his German contemporaries. It is a concert piece. Rodotheatos still writes in the Italian language.

The instrumentation of this piece is *ottavino reb , flaouto mib, clarino mib, clarini sib 1,2,3, corni mib 1,2,3, cornetta prima sib, idem 2nda, trombe mib 1,2, saxcorni sib 1,2, alticorni, tromboni 1,2,3, euphonio, bassi, tamburo, gran casa e piatti* (English translation: piccolo in D-flat, flute in E-flat, clarinet in E-flat, clarinets 1,2 and 3 in B-flat, cornet 1 in B-flat, idem 2 and 3 , horns 1,2 and 3 in E-flat, trumpets 1 and 2 in E-flat, saxhorns 1 and 2 in B-flat, trombones 1,2 and 3, baritone in E-flat, basses, snare drum, bass drum and cymbals). The instrumentation of this piece is close to the one before. The B-flat saxhorns double the brass soprano line and have been chosen instead of the E-flat saxhorns. The horn line is written under the trumpet line, perhaps thinking of the

instrument functioning more as a member of the brass family. This listing, placing the horns under the trumpets is also used in wind band compositions today. As usual, it is not specified which instruments are playing the bass line.

Score 11: 1881, Dionisios Rodotheatos

The eleventh score is another symphonic poem by Rodotheatos. As with *Atalia*, it was originally composed for orchestra and Rodotheatos himself arranged it for the wind band of the Corfu Philharmonic Society in 1881. The top left corner of the front page has the indication *Partizione di Banda* (wind band part). The form of the work again indicates German influences, and it is a concert piece. Rodotheatos practice is to write in the Italian language.

The instrumentation in this piece is enriched compared to the one before: *ottavino reb , flauto mib, clarino mib, clarini sib 1,2,3, corni mib 1,2,3, cornetta prima sib, idem 2nda, trombe mib 1,2, saxcorni sib 1,2, alticorni, tromboni 1,2,3, euphonio, bassi, tamburo, gran casa e piatti* (English translation: piccolo in D-flat, flute in E-flat, clarinet in E-flat, clarinets 1, 2, and 3 in B-flat, horns 1,2 and 3 in E-flat, cornet 1 in B-flat, idem 2, trumpets 1 and 2 in E-flat, saxhorns 1 and 2 in B-flat, baritone in B-flat, trombones 1,2 and 3, baritone in E-flat, basses, snare drum, bass drum and cymbals). Since it is the same composer as the piece before the woodwind instrumentation is identical. The B-flat saxhorns here again double the brass soprano line and have been chosen instead of the E-flat saxhorns. The cornets have also been enriched with E-flat trumpets. However, the horn line is written above the trumpet line this time, probably adopting the orchestral

writing in which the horns are part of the wind quintet and function as part of both the woodwind and the brass family. It is not specified which instruments are playing the bass line.

Score 12: date unknown, *Sinfonia* by Sailler

The next score (Score 12) is an original wind band composition dedicated to the band of the Corfu Philharmonic Society. Although there is not a specific date, it may have been composed in the early 20th century, the years that Sailler was the conductor of the Greek Military Band residing in Corfu. This is another piece which strengthens the anthology of the unpublished concert scores for the wind band medium. In contrast to the *Sinfonia* by Mantzaros, which was written in the mid 19th century, a *Sinfonia* in the early 20th century would be an outdated choice for a different ensemble, but not the wind bands. Sailler uses the Italian language.

The instrument choices in this piece are quite interesting: *ottavino Reb* , *quartino*, *clarinetti B 1,2,3*, *corni Mib* , *cornetta Mib* , *tromba Mib I & II*, *sax (saxcorno) in Bb basso*, *beugel in Bb*, *alticorno*, *eufonium*, *tromboni 1,2,3*, *bombardoni*, *tamburo*, *gran casa* (English translation: piccolo in D-flat, clarinet in E-flat, clarinets 1,2 and 3 in B-flat, horns in E-flat, cornet in E-flat, trumpet 1 and 2 in E-flat, bass saxhorn in B-flat, flugelhorn in B-flat, baritone in Bb, baritone in Eb, trmbones 1,2 and 3, bombardoni, snare drum, bass drum. Although the instrumentation is similar to the ones dating in the 1880s concerning the woodwinds, there are some differences in the brass family. Although the cornet and horn family is similar to the scores before, here there is no

soprano saxhorn. It has been replaced by the bass saxhorn, indicated specifically by the composer. The euphonium, baritone and trombone sections are similar to the previous scores. However, the basses are indicated as *bombardoni* and have two voices in the opening chords, indicating that two players would be needed. The lack of the flutes and the use of the *bombardoni* as a bass instrument in the beginning of the 20th century is a quite unusual compositional choice.

Score 13: 1917, *Valse Etoile d' Attique* by Spiros Kaisaris

The next score (Score 13) is a composition dedicated to the band of the Corfu Philharmonic Society by the composer Spiros Kaisaris. It was written in Athens in 1917. Following the fashion of the Belle Epoque, the title is in French (*Valse Etoile d' Attique*/ Vals of the Attic star). There are various Greek expressions relating to the mild and sunny weather of Athens, a city famous for its great mediterranean climate (Attic sky also usually refers to a sky without clouds). Therefore, although the title is French the composer would be a native Greek speaker, using the French language as a sign of education and refinement.

An interesting feature of this score is the lack of the saxophone family. The instrumentation is *ottavino Re b, flauto Do, clarinetti B 1,2,3, corni Es, cornetta, trombe Es, trombe B basso, flugelhorn, alticorno, eufonio, tromboni 1,2,3, bombardoni, tamburo, gran casa* (English translation: piccolo in D-flat, flute in C, clarinets 1,2 and 3 in B-flat, horns in E-flat, cornet, trumpet in E-flat, trumpet in B-flat, flugelhorn, baritone in B-flat, baritone in E-flat, trombones 1,2 and 3, basses, snare drum, bass drum). Kaisaris at that

time was the conductor of the Athens Army Band. A picture of the funeral of King George I shows that there were saxophones in the army band as early as 1912. However, the band of the Corfu Philharmonic Society was also present in the same funeral, without saxophones in its instrumentation. This score dedicated to the band of the CPS and dating in 1917 is a proof that the saxophone family was still not yet added.

Score 14: Date unknown, Nikolaos Fanariotis

The final score (score 14) is a march, Kerkyra (Corfu), written by Nikolaos Fanariotis, a member of the band of the Corfu Philharmonic Society, dating in the 1920s. The use of languages is mixed. The name of the composer and the composition is in Greek, while the description (*Partitura per Banda*) is in Italian. There are the following lyrics for the march: “Πάπια που κορφολούζεσαι στον Ιονίου τα νερά /O duck, you are bathing in the waters of the Ionian Sea” referring to the island of Corfu. In the 1940s this march was associated with the resistance against the German occupants in Corfu. Some students on 25 March 1944 marched singing the lyrics as a symbolic act of resistance against the Germans.

This is the first score that the saxophone family has been added. The instrumentation is *flauto Re b, quartino, clarini 1,2,3,4, claroni mi b, claroni si b, saxofoni: soprano, contralto, tenore, baritono, cornetta, flicorni, corni mi b, trombe mi b & si b, tromboni 1,2,3,4, bombardino, bassi, batteria* (English translation: flute in D-flat, clarinet in E-flat, clarinets 1,2,3 and 4, alto clarinet in E-flat, bass clarinet in B-flat, saxophones (soprano, alto, tenor, baritone), cornet, flugelhorn, horns in E-flat, trumpets

in E-flat & B-flat, trombones 1,2,3 and 4, bombardino, basses, percussion). Furthermore, alto and bass clarinets are added, too. It is unclear whether the piece would be played in a concert due to the use of the bass clarinet. This piece is still being played by the band today.

There are many pieces in the museum's archives dating in the later decades, between the 1920s and the 1970s. However, the collection intentionally ends here with the addition of the saxophone family in the band of the Corfu Philharmonic Society. Similarly to European contemporaries, the instrumentation of the band of the CPS was stabilized after the addition of the saxophones. In the following years and throughout the 20th century, there were changes. In the case of the band of the Corfu Philharmonic Society these changes were related more to historic events instead of instrumental inventions.

CHAPTER IV: INSTRUMENTATION

International Trends Focusing on Primary Influences in Corfu

The term ‘military band’ dates from the late 18th century and denoted at that time a regimental band consisting of woodwind, brass and percussion instruments.⁸⁴ In the 19th century, it came to be applied as well to civilian bands of similar constitutions. With the growth of civilian wind bands for all sorts of activities (outdoor entertainment, marching etc.) the epithet ‘military’ became increasingly inappropriate; the more general ‘mixed wind band’ is accordingly used here to define the whole group of bands, ‘military band’ being reserved for a mixed wind band maintained by the armed forces. The words used in other languages as equivalents for ‘military band’ support a more general designation since many of them make no reference to a specific military function: Fr. *bande, harmonie*; Ger. *Blaskapelle, Blasorchester, (Militär-)Musikkorps*; It. *banda, corpo di musica*; Sp. *banda*.⁸⁵ This is the case of the band of the Corfu Philharmonic Society, as well. Some scores use the word military band, while most of them the name *banda*. There is no use of the Germanic *Harmonie* or *Blasorchester*.

The band of the Corfu Philharmonic Society was not influenced by the French wind bands of the time. A French military wind band in 1845 would consist of one piccolo, twelve to twenty clarinets, two to four B-flat trumpets, two E-flat horns, three to six trombones, six to eight ophicleides and percussion. The saxophone family was

84 Polk, Keith, Janet K. Page, Stephen J. Weston, Armin Suppan, Raoul F. Camus, Trevor Herbert, Anthony C. Baines, J. Bradford Robinson, and Allan F. Moore. "Band (i)." In *Grove Music Online*. 2001.

85 *ibid*.

already added in 1852.⁸⁶ This is a stark contrast to the band of the CPS. Therefore, it was not the French, but rather the British, Austrian or Italian wind bands which influenced the instrumentation of the Corfiot wind band.

According to the same resource, bandmasters in Germany and Britain have followed a closer path considering the instrumentation. have from the onset of the valve era, due to a conservative feeling but also due to practical consideration, generally kept to the well-balanced instrumentation advocated by military journals of the mid-19th century.⁸⁷ This consists of a contemporary orchestral wind and percussion group augmented to fulfil band requirements and filled out with a few extra instruments. Saxophones, invented for the band, were first used in French infantry bands about 1845. The treble is led by cornets, flugelhorn or trumpets and the bass is supplied by valved basses; a string bass is often added in concert performance. The only other instrument foreign to the orchestra is the euphonium, which helps with nearly everything prominent in the tenor and bass registers.⁸⁸ The instrumentation of a British band (Grenadier Guards) in 1848 would consist of piccolo, flute, eight clarinets, three bassoons, four piccolo cornets, four trumpets, one horn, one baritone, three trombones, two ophicleides, one tuba and percussion.⁸⁹ This instrumentation seems to be much closer to the instrumentation of the band of the Corfu Philharmonic Society and, therefore, could have been a possible influence.

86 Ibid.

87 Ibid.

88 Ibid.

89 Ibid.

Before moving, a close look should be taken also in the wind band tradition of the Germanic countries, the heart of which was the Habsburg Empire and Vienna. In (nowadays) Austria, the new style of military band, with choirs of woodwind instruments and brass, the clarinets predominating, is mentioned in documents from 1800 onwards.⁹⁰ A report of the *Hofkriegsrat* to Emperor Franz I (20 September 1820) draws attention to the large size of some ensembles – fifty to sixty men – and their expensive and ‘unmilitary’ dress, all due to the officers' desire for prestige and magnificence. Two years later the emperor decreed that infantry bands be limited to thirty-four men apiece and regimental staff bands to ten. The combination was determined by individual bandmasters. Wind instruments with keys and brass instruments with valves were adopted early in Austria: the *Allgemeine Schule für die Militärmusik* (Vienna, 1845) confirms that trumpets, flugelhorn, horns and even trombones had changed to valves by this time. The band of Fahrbach is cited as a typical Austrian infantry band, with a large clarinet section, trumpets of different sizes, flugelhorn and euphonium.⁹¹ An Austrian military wind band in 1845 (*organizzazione della musica militare/ Milano 1846*) would consist of piccolo, flute, oboes, clarinet in A-flat, clarinet in E-flat, clarinets in B-flat, bassoons, double bassoon, two horns in E-flat, two horns in A-flat, seventeen different types of trumpets (including flugelhorn, natural trumpets etc.), one Euphonium (*bombardino* or obligato trombone), three trombones, three basses and percussion.⁹² The instrumentation of the Austrian military bands also differs drastically to that of the band

90 Ibid.

91 *ibid.*

92 *Ibid.*

of the Corfu Philharmonic Society, especially in the trumpet family. As a result, it could not have been a direct influence on the Corfiot band.

Finally, considering the Italian wind bands of the 19th century, the first catalogued instrumentation found is from 1867.⁹³ The instrumentation is piccolo, flute, oboe, E-flat clarinet, B-flat clarinet, B-flat bass clarinet, three saxophones, E-flat horns, Genes, E-flat Flugelhorn, B-flat trumpets, E-flat cornets, euphoniums, valved trombones, *bombardoni*, *pelattoni* and percussion. This instrumentation is also differentiated to that of the band of the Corfu Philharmonic Society due to the use of the saxophone family. In the same year, the British wind bands would also use the saxophone family, but the Austrian and German bands would not.⁹⁴

Nevertheless, the repertory of the band of the Corfu Philharmonic Society is influenced by the Italian wind bands. According to the Grove Dictionary, “The *Banda Comunale di Roma*, founded with forty members in 1871, doubled in size on the appointment of Alessandro Vessella as its director in 1885; it is typical of the ‘*banda municipale*’ of a major Italian city, with its brilliant tone color, excellent players and repertory of orchestral and opera transcriptions”.⁹⁵ Italian operatic transcriptions and potpourris are found in the archives of the CPS throughout the 19th century.

The instrumentation of the band of the Corfu Philharmonic Society seems to be a blend of contemporary European cultures and trends. The original instrumentation of the band (1840) is closely associated to the proportions and instruments of the British

93 Ibid.

94 Ibid.

95 Ibid.

Military Bands. The lack of saxophones in the mid- 19th century is also evident in the Austrian and German wind bands. The repertoire played in the second part of the 19th century is closely connected to the Italian wind bands of the time. It is possible the band in this small island in the Mediterranean Sea would be informed about the news and the instrumental innovations of Continental Europe. They would choose which to follow and adapt and which not, depending on their needs and finances.

Shifts in Proportions in the CPS Band (Woodwinds, Brass, Percussion)

Looking at the scores of the previous chapter, the woodwind instrumentation is quite small and does not change significantly throughout the 19th century. Taking into consideration the original instrument purchase, it consisted of about fifteen to twenty players. The maximum amount of B-flat clarinet players would be ten, the maximum number of bassoons would be three and the rest would be single players. The piccolo, the flute, the E-flat clarinet and the B-flat clarinet line were consistently used. The late add in the 1880s of the E-flat alto clarinet and the B-flat bass clarinet was clearly for concert purposes. The reason why the woodwind instrumentation does not change throughout could be the Board of Regents' emphasis on spending budget money on instruments that could be used while marching rather than only in concerts.

Although in the early compositions the bassoons had a dedicated line in the score, their line vanished some decades later. Considering the ambiguity of the instruments used in the bass line, probably the bassoons would play that line rather than being eliminated from the band. Besides, in the early scoring, the bassoon line would be

in one of the bottom voices, near the trombones. This is an indication that the composers and the arrangers were not using the orchestral writing score, in which the bassoons would be placed under the clarinets. This could be a practical decision, saving the composer and the copyist time and ink. As a result, the composers of the Corfu Philharmonic Society were trained to think practically rather than about the concept of sound colors and creative instrument pairing within the woodwind family.

The brass family of the band of the Corfu Philharmonic Society had various changes withing the 19th and 20th century. Although there is a steady choice of the horns in E-flat as the alto voices and accompaniment and the cornets in E-flat for the soprano voice, the number of cornets or trumpets and their number varies in each piece. The trombones have been also used for the tenor line in three voices throughout the century with no differentiations.

The use of the euphonium and the baritone for enriching the tenor and bass lines started in the 1860s and was established by the 1880s. This is a voicing that remains even today in European bands. In contrast to the US Wind Bands, baritones in B-flat are still used. The issue of the bass is quite complicated. As mentioned in chapter 2 and the case of Devari, it is a safe assumption that the Corfu Philharmonic Society owned ophicleides and trained musicians to play those instruments. In addition, the specification of the *bombardoni* instruments indicated that they would be a bass brass option. We can only speculate on the number of musicians and the combination chosen.

The most interesting conclusions regarding the brass instrumentation come from the saxhorns. Although saxhorns would often be used as a family (playing soprano, alto,

tenor and bass voices, similar to that of the clarinets or the saxophones) this is not evident in the scores of the Corfu Philharmonic Society. The band would own B-flat (soprano) saxhorns, E-flat (alto) saxhorns and B-flat bass saxhorn, which was probably added in a later stage. The saxhorns in all this Chapter's scores are used to double other instruments such as the trumpets or the horns. Some speculations about these choices are either that there were not enough musicians to play all the instruments. In addition, the use of both B-flat and E-flat saxhorns could have resulted into an unbalanced, heavily brass oriented sound.

The various changes in the brass families throughout the decades of the 19th century adds to the idea that the Corfu wind bands were not influenced by the French wind bands. Taking ideas from Italy, where many of the composers had studied, probably the strongest influence would have been the Italian wind bands especially from the north (and Milan), which would have been influenced by the Austrian Wind Bands. The use of the percussion is as expected for that time. Snare drum, bass drum, cymbals and timpani would be used.

The problem of the bass

In Chapter Two, Kardamis wrote about the court case of Devari and the instrument use for the bass line. This is an issue tracked also throughout the 19th century scores from the band's archives. The most usual line is bass, without the instruments to be specified. It is certain that the band owned *bombardoni*, ophicleides and bassoons. These may be the instruments used the most. The combination of each piece and the

number of players remains a mystery. In addition, the bassoon line, which is tracked on the first scores, is eliminated later. It could be the case that the bassoons were also part of the bass line.

Notable absences (oboes, saxophones)

Throughout the 19th century and the beginning of the 20th century there are no oboes used. Therefore, the band of the Corfu Philharmonic Society was not influenced from the French Bands of that time which were heavily double-reed oriented.

The add of the saxophones was late, the first score dating in the 1920s. There is only speculation as to why it happened. Archived letters in the practicals of the 1880s indicate that the band would buy the saxhorns directly from Adolf Sax's shop in Paris through a Board member who would travel there for personal business. The topic of the letters was the question why the saxhorn delivery was months late and whether the shop of Adolf Sax had a reasonable answer for it. There is no evidence as to why the band of the Corfu Philharmonic Society added the saxophones decades later from their European contemporaries, although they would buy saxhorns from the same store. I would speculate that maybe they did have not enough money or players, or the conductors thought that a new woodwind family was not necessary. The late add of the saxophones in the 1920s is noteworthy. This is one of the reasons why my documentation ends in that decade. Later, there ensemble's numbers increase, but there are not many changes in the instrumentation of the ensemble throughout the 20th century, except for the add of the percussion instruments (rhythmic and melodic) in the end of the century.

Unusual instruments

There are some instruments in the scoring that are quite unusual and distinctive. These instruments are the flute in E-flat, the flute in D-flat, the F clarinet, the trumpets in E-flat, the flugelhorn in A-flat, the bass trumpet and the baritone in E-flat.

The flute in E-flat is used by Mantzaros in *Sinfonia*. There was indeed a piccolo flute in E-flat used by the military bands in the 19th century to double other instruments such as the E-flat clarinet. This flute was also named also third flute soprano flute, tierce flute, *flûte à tierce*, *Terzflöte*.⁹⁶ However, there are some mistakes on the score. The key signature of the piece is C Major. The top line key indicates five sharps instead of four, in the wrong order (F-sharp, C-sharp, G-sharp, A-sharp, D-sharp). The second line (clarinet in E-flat) has three sharps (F-sharp, C-sharp, G-sharp) instead of four. It is not clear whether it is a mistake because the instrument has rests in the opening measures. Although the E-flat Flute existed and could have been used, more research in this piece needs to be done regarding the composer's intentions.

The Flute in D-flat is used by Mantzaros in *L'Espirance et l' amour*. The key signature of the piece is A-flat Major, and the top line key signature indicates that it is not a mistake, and it is indeed a D-flat flute. It is a piccolo Boehm flute and would be used often for pieces in multiple flat keys, which favor the brass and the B-flat instruments. The use of it in Corfu would be due to the influence of the British Military bands, which

⁹⁶ Montagu, Jeremy, Howard Mayer Brown, Jaap Frank, and Ardal Powell. "Flute." In *Grove Music Online*. 2001.

avored the distinctive sound of fife and drum bands when the British Army would march. This piccolo type was used frequently within the band medium and was popular even in the Sousa Band in the United States. According to Ardal Powell, also in the United States, the use of it derived from the British Military Bands.⁹⁷ The question to ask would be why we do not see it in more scores.

The clarinet in F is used in some of the manuscripts of the Corfu Philharmonic Society is a sopranino clarinet which was used from the early 18th century to the early 19th century. It is mostly associated to the military bands.⁹⁸ It was replaced by the clarinet in E-flat.

The *Flügel corno* in A-flat is used by Mantzaros in *L'Espérance et l'amour*. There is some ambiguity regarding the instrument's name and the language used. The first word is in German (*Flügel*) while the second is in Italian (*corno*). It is more likely that the instrument is relating to the *flicorno* in A, and especially the *flicorno sopracuto* in A, an instrument used by the Italian wind bands.⁹⁹ It might have been an experimental instrument which was quickly abandoned. The original inspiration for the instrument was the German flugelhorn (in B-flat), which is still used today.¹⁰⁰ Adam Carse highlights that in Germany and Austria the word flugelhorn is sometimes used in a wider sense to denote not only the B-flat instrument, but also the entire family of valved bugles and

97 Powell, Ardal. "Flute in the United States." In *Grove Music Online*. 25 Jul. 2013.

98 Page, Janet K., K.A. Gourlay, Roger Blench, and Nicholas Shackleton. "Clarinet." In *Grove Music Online*. 2001.

99 "Flicorno." In *Grove Music Online*. 2001.

100 Baines, Anthony C., and Trevor Herbert. "Flugelhorn." In *Grove Music Online*. 2001.

saxhorns, from the soprano down to the bass. In addition to the common instruments in B-flat, there have been flugelhorn in C and in A, also the saxhorn contralto in A-flat.¹⁰¹

Considering the trumpet family, the scores ask for two unusual types of trumpets, the E-flat (soprano) trumpets and the bass trumpets (often referred to as basso tromba). Trumpeters today, because of the variety of musical styles in which they are required to play and the perfection demanded of them in broadcast and recorded performances, need at least three or four instruments, including ones pitched in B \flat and in C for regular work, in D or E-flat and in high B-flat or A.¹⁰² A low E-flat trumpet is still used in military bands on the continental Europe, especially in Germany and Italy. It is the band counterpart of the old orchestral valve trumpet in F.¹⁰³

The last unusual instrument is the Euphonium in E-flat. It is considered the band equivalent of the F tuba.¹⁰⁴ In England it was formerly sometimes called also 'bombardon'.¹⁰⁵ The bombardon in F is a bass instrument with five cylinder valves and no keys. Its tone is a little different from the ophicleide. This instrument is very loud and would only moderate tempo passages. It had a good effect on big orchestras with large woodwind sections.¹⁰⁶ The bombardon and the ophicleides were later replaced by the bass tuba, which is still used today.

¹⁰¹ Carse, Adam. "The flugelhorn." in *Musical Wind Instruments*. Dover Publications. New York: 2002.

¹⁰² Sarkissian, Margaret, and Edward H. Tarr. "Trumpet." In *Grove Music Online*. 2001.

¹⁰³ Ibid.

¹⁰⁴ Bevan, Clifford. "Tuba (i)." In *Grove Music Online*. 2001.

¹⁰⁵ Ibid.

¹⁰⁶ Macdonald, Hugh. "Brass with mouthpiece." in *Berlioz Orchestration Treatise: A Translation and Commentary*. Cambridge University Press: 2002. Page 238-240.

Integration of saxhorns

The Saxhorns is a family of valved brass instruments developed by Adolphe Sax at his workshops in Paris in the 1840s and 50s. The name 'saxhorn' became a generic description for the instruments of this family. Intended primarily for army use, the saxhorn revolutionized military, and in particular brass, bands in the 19th century.¹⁰⁷ The saxhorn family is not used anymore.

The terminology of the larger brass instruments is very confused since they appeared in many different countries at different times in the early 19th century; hence classification on any but very general lines is difficult. Different makers adopted the proportions which seemed best to each and gave their products fanciful names. Only in France is the term 'saxhorn' still applied to the entire group, while in Britain, where instruments of the species are an essential and defining feature of brass bands, they are known by names such as baritone.¹⁰⁸ In other countries, the word saxhorn is now applied so loosely as to have no real significance. Sax himself, at least in his early years in Paris, did not use the term to describe a group of inventions. In his 1845 patent he used 'saxhorn' only to indicate one type of instrument to which his invention could be applied and otherwise used terms such as *saxotromba*.¹⁰⁹

The family of the saxhorns consisted of soprano, alto, tenor and bass instruments. In the band of the Corfu Philharmonic Society the saxhorns would double the trumpet

107 Bate, Philip, Trevor Herbert, and Arnold Myers. "Saxhorn." In *Grove Music Online*. 2001.

108 *ibid.*

109 *Ibid.*

and horn line. They would not be used as a family. They would be used accordingly to the needs of the time. It is evident that in the same year, some composers used only the saxhorns in B-flat or only the saxhorns in E-flat and others used both.

Arrival of baritones and euphoniums (bombardino)

The arrival of the baritones and euphoniums in the mid-19th century aligns with the contemporary European instrumentation of that time. The baritone in B-flat would enrich the tenor line, while the euphonium the bass line. In contrast to the United States, this instrumentation is typical of European wind bands even today. Although it is not used in the USA, the baritone in B-flat is often doubling the tenor saxophone. Similarly to the USA, the euphonium's line is closely connected to that of the tuba. From their earliest days, the euphonium and baritones were essentially military and brass band instruments.¹¹⁰

¹¹⁰ Carse, Adam. "The Euphonium and Baritone." in *Musical Wind Instruments*. Dover Publications. New York: 2002.

CHAPTER V: Conclusions and Recommendations

The scores of this document are only some examples of the numerous scores archived in the museum of the Corfu Philharmonic Society. When researching in the summer of 2024 and winter of 2025, decisions had to be made as to which scores would be photographed and included and which set aside for future investigation. With the assistance of Dr. Konstantinos Kardamis, scores that were in good condition were identified (the notes and the instrumentation are easily readable). All of these scores could be transcribed for modern wind band and the pieces could be played by contemporary ensembles in the future. The initial or last pages of many other scores have been destroyed by the island's humidity, causing the ink to fade. It is a hope for the revival of the rich 19th century band music to be played again.

The Band's Repertory

As expected, the band of the Corfu Philharmonic Society would play many opera transcriptions which is evident in many published resources (Chapter Two and Three) and in the scores of the archives. The archives have an abundance of potpourris of Italian operas from composers such as Verdi and Rossini. These works were also programmed constantly in Corfu's theater San Giacomo throughout the 19th century and were popular among the Corfiots.

In addition, the band would play transcriptions of piano pieces such as Liberali's *Passo Doppio Greco* and Suzanna Nerantzi's *Mazurka*. This is quite unusual for wind band programming and highlights that there were deep connections between the band, the

students and the local composers. Works that probably originated in a public or private piano performance would be adopted by the conductors of the band without hesitation. In addition, the original unpublished wind band compositions found in the archives indicate the rich 19th century compositional activity aimed to the wind band medium. This document presents a *Sinfonia* by Mantzaros, a *Sinfonia* by Saillerr and two symphonic poem transcriptions for the Wind Band of the Corfu Philharmonic Society by Rodotheatos (*Io Cid* and *Atalia*). In addition, there had been in the past at least one more work, *Ymnos eis tin patrida*, which was the winner of a composition contest of 1884, and the score is lost. The museum archives of the CPS prove the rich and diverse repertoire played by the wind band medium in the 19th century. It is an opposition to the public opinion that wind bands would perform only orchestral arrangements and marches.

Terminology

Throughout all the titles and the chapters, there is some inconsistency in the naming of the ensemble. Some examples are *banda nobile* or *banda militaire* or just *banda*. It is remarkable that even when other languages are in use (Greek, French), the ensemble is still named in Italian. This information adds to the naming issue of Chapter Three, in which the name “music” was used as the Greek translation. Even today, there is not an official name in Greek for the wind bands. Although the name wind ensemble is often used in conferences and publications, it is not related to the American Wind Ensembles and Frederic Fennell.

It is the Italian “banda” (*μπάντα*) which is the unofficial name related to the ensemble that remains until today. Other names could often be referred to philharmonic (*Φιλαρμονική*). In addition, although there are complex Greek names for all instruments (*ευσύαυλος, πλαγύαυλος* etc.), they are only used in academic documents. The scoring and naming within the musicians and conductors is the Italian (*flauto, clarineto, trombeta* etc.).

The Band Members and the Society in which They Lived

While writing the document, I had to make decisions on whether or not to include information and comparisons to European Wind Bands of the 19th century. When pages and chapters started coming into life, I realized that this is the first attempt to scholarly present the history, the repertoire and the instrumentation of the band of the Corfu Philharmonic Society. It is an introduction to the foreign reader, aiming to give an insight based on the published and unpublished resources of the first wind band in Greece. Finding the chapters and collecting my resources, I realized that it is worth not only worth documenting the instrument use and the scoring but also the stories of the people who wrote and played them. It is a fascinating aspect I noticed while gathering my materials which I had completely ignored.

The members and the wind band of Corfu Island were closely associated to the political events and the society they lived in. They would play with the same ease Verdi opera excerpts and marches from local composers. They would identify as Greeks and write mainly in the Italian language. The music they played was often used as a tool to

promote political ideas, especially in the early years of the attempts for the Unification with Greece. Wind Bands have often been viewed as how they relate to the military or the symphony orchestra. However, this is not the case for the band of the Corfu Philharmonic Society. This band, the musicians, the composers and the conductors were an independent living musical organism which through the music influenced and was influenced by the society they lived in.

Chapter Two gives insight to the life of different social classes. The beginning of it reflects the biographies of the life and works of the composers who were mostly members of the upper middle class and the aristocracy. Many of them (such as Mantzaros or Samaras) have already gained scholar recognition. In addition, it gives an insight to the band members whose life we know little about and were mostly poorer, working-class people. Band members were not afraid of expressing their political ideas through music, even if the Board members did not often approve of those actions. In the years between 1840 and 1863, their actions reflect some actions of resistance that would end up in the police involvement. At the same time, the same people would perform official duties such as the dinner in the Reading Society. Playing music had an important role in all resources of Chapter Two. The repertory played was mostly European (Opera excerpts, polkas etc.), and “Greek” music.

The island of Corfu could easily be described as a multicultural environment due to the multiple ethnicities and the languages spoken and by the people who called Corfu home. The British authorities, the use of the Italian as an official language and the use of the Greek language by the band members reflects a society in which various ethnicities

were blended and influenced each other. The band members with the education they would receive from the Corfu Philharmonic Society would become often professional musicians and get a chance to live a better life. Although most of them held positions at the local theater, some of them were musicians of various military bands (British, French, Greek), representing the ideals and the mentality of Corfu and the Ionian Islands in other parts of the Mediterranean.

The Instrumentation

Chapters Three and Four highlighted the various influences on the band of the Corfu Philharmonic Society throughout the decades. Although the French wind bands were less influential as evidenced by the absence of oboes, it is notable that the island's band was influenced in its early decades from the British military bands. There is not enough literature to provide information whether the Italian wind bands could have also been a strong influence, as the first entry for the Italian wind bands in the *Grove Dictionary* starts three decades after the CPS was founded. There is also a loose connection to the Austrian wind bands, which were also the last continental wind bands to include the family of the saxophones.

When we think about the instrumental choices when scoring a piece of music, there are also some practical considerations to think about. Some of them are budgeting, possible financial issues, availability of musicians and the composer's choices of the ensemble's sound colors. However, this document showcases the families of instruments

which were used in consistently throughout the decades and those that were sporadically used.

Recommendations for Future Research

Information about Female Composers and Performers

In both Chapters Two and Three many female students and composers are mentioned. Considering the 1880s programming, some of them are P. Barker, M. Iatrou, A. Iatrou, G. Ksynda. This is unusual, as historians have associated females of the 19th century mostly with the philosophy of Habermass and domestic music making. In the Corfu Philharmonic Society the female performers and the band would be part of the same public concert. Future research could show more evidence of whether this was a local phenomenon or took place in other rural European countries. In addition, the arrangement of the score from countess Nerantzi in 1880 for the CPS Band is also unique. Future research could show whether there were more females associated with the band medium.

The Band's Repertory and Instrumentation from 1920 until Today

As mentioned above, the historic review of the archives of the Corfu Philharmonic Society ends in 1923 with the addition of the saxophones. The rich history and tradition continue also through the 20th century. However, due to the Second World War, the years from 1930 until 1950 should be studied in future research. The historic, political and financial events in Europe and in Greece influenced the band as well. An

issue finding a conductor in the 1930s, the financial problems of the 1930s and the 1940s and the island's bombing from the Germans in 1944 affected the organization's operations. Nevertheless, the band today is bigger than ever, counting 120 musicians in concert and about 200 when marching. There future is optimistic.

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APPENDIX

A: MANUSCRIPTS – INSTRUMENTATION SUMMARY

Date	Composer	Instrumentation	Notes
1844	Prosalenti	piccoli, flutes in Eb, soprano clarinet in Eb, 1 st clarinets, 2 nd clarinets, 3 rd & 4 th clarinets, 1 st trumpet in Eb, 2 nd trumpet in Eb, 3 rd trumpet in Eb, 1 st horn in Eb, 2 nd & 3 rd horn in Eb, serpents, bassoons, 1 st trombones, 2 nd & 3 rd trombones, ophicleide	
1849	Liberali	piccolo, flute, clarinet in Eb, 1 st clarinets, 2 nd clarinets, 1 st trumpet in Eb, 2 nd trumpet in Eb, 1 st horn in Eb, 2 nd & 3 rd horns in Eb, serpents, bassoons, 1 st trombone, 2 nd & 3 rd trombone, ophicleide, percussion	Transcription from Original CPS Composition
1850s	Mantzaros	piccolo in Eb, clarinet in Eb, clarinet 1 in Bb, clarinets 2 & 3 in Bb, flugelhorn in Ab, trumpet 1 & 2 in Eb, horn 1 in Eb, horn 2 in Eb, bassoons, trombone 1, trombone 2 & 3, timpani, snare drum, bass drum.	Original CPS Wind Band Composition
1863	Mantzaros	piccolo in Db, F (soprano) clarinet, Eb (soprano) clarinet, clarinets 1, 2 in Bb, clarinets 3-5 in Bb, trumpet in Eb (piccolo), cornet in Bb, cornet 2 in	

		Bb, trumpet in Eb (bass trumpet), horns in Eb, saxhorns in Eb, saxhorns in Bb, bombardino / euphonium, bassoons, trombones, basses, snare drums / triangle.	
1881	Baccha	piccolo in Dd, flute, clarinet in Eb, clarinets in Bb 1-3, horns in Eb 1-3, cornets in Bb 1-3, trumpets in Eb 1, 2, saxhorns in Bb 1, 2, baritones in Bb, 1, 2, trombones 1-3, baritone in Eb, basses, snare drum, bass drum, cymbals	
1881	Kakarougka	piccolo, clarinet in Eb, clarinet 1-3, saxhorn in Bb 1-3, cornet 1-3, horn 1-3, trombone 1-3, euphonium, bass, snare drum, bass drum	
1881	Zocchio	piccolo, flute, clarinet in Eb, clarinet 1-3, saxhorn 1,2, cornet 1-3, horns, trumpet, euphonium, bass, snare drum, bass drum	
1881	Martinellis	piccolo, flute, clarinet in Eb, clarinets 1-5, cornets, saxhorns 1-3, horns in Eb, baritone in Eb, trombone 1-3, bass, snare drum, bass drum	
1888	Nerantzi/ arr. Vlachos	piccolo, flute, clarinet in Eb, clarinet in Bb 1-3, cornets in Bb, trumpets in Eb, saxhorn in Bb, horns in Eb, bassoons, baritone in Bb,	Transcription from Original Wind Band Composition

		trombones 1,2, euphonium, basses	
1881	Rodotheatos <i>Lo Cid</i>	piccolo in Db, flute in Eb, clarinet in Eb, clarinets in Bb 1-3, horns in Eb 1-3, 1 st cornet in Bb, 2 nd cornet in Bb, trumpets in Eb 1,2, saxhorns in Bb 1,2, baritone in Bb, trombones 1-3, baritone in Eb, basses, snare drum, bass drum, cymbals	Arrangement for Wind Band by the composer
1882	Rodotheatos <i>Atalia</i>	piccolo in Db, flute in Eb, clarinet in Eb, clarinets in Bb 1-3, 1 st cornet in Bb, 2 nd and 3 rd cornets in Bb, horns in Eb 1-3, trumpets in Eb 1,2, saxhorns in Bb 1,2, trombones 1-3, baritone in Eb, basses, snare drum, bass drum, cymbals	Arrangement for Wind Band by the composer
1910s	Saillerr	piccolo in Db, clarinet in Eb, clarinets in Bb 1-3, horns in Eb, cornet in Eb, trumpet in Eb 1, 2, bass saxhorn in Bb, flugelhorn in Bb, baritone in Bb, baritone in Eb, trombones 1-3, bombardoni, snare drum, bass drum	Original Wind Band Composition
1917	Kaisaris	piccolo in Db, flute in C, clarinets in Bb 1-3, horns in Eb, cornet, trumpet in Eb, trumpet in Bb, flugelhorn, baritone in Bb, baritone in Eb,	

		trombones 1-3, basses, snare drum, bass drum	
1920s	Fanariotis	flute in Db, clarinet in Eb, clarinets 1-4, alto clarinet in Eb, bass clarinet in Bb, saxophones (soprano, alto, tenor, baritone), cornet, flugelhorn, horns in Eb, trumpets in Eb & Bb, trombones 1-4, bombardino, basses, percussion	

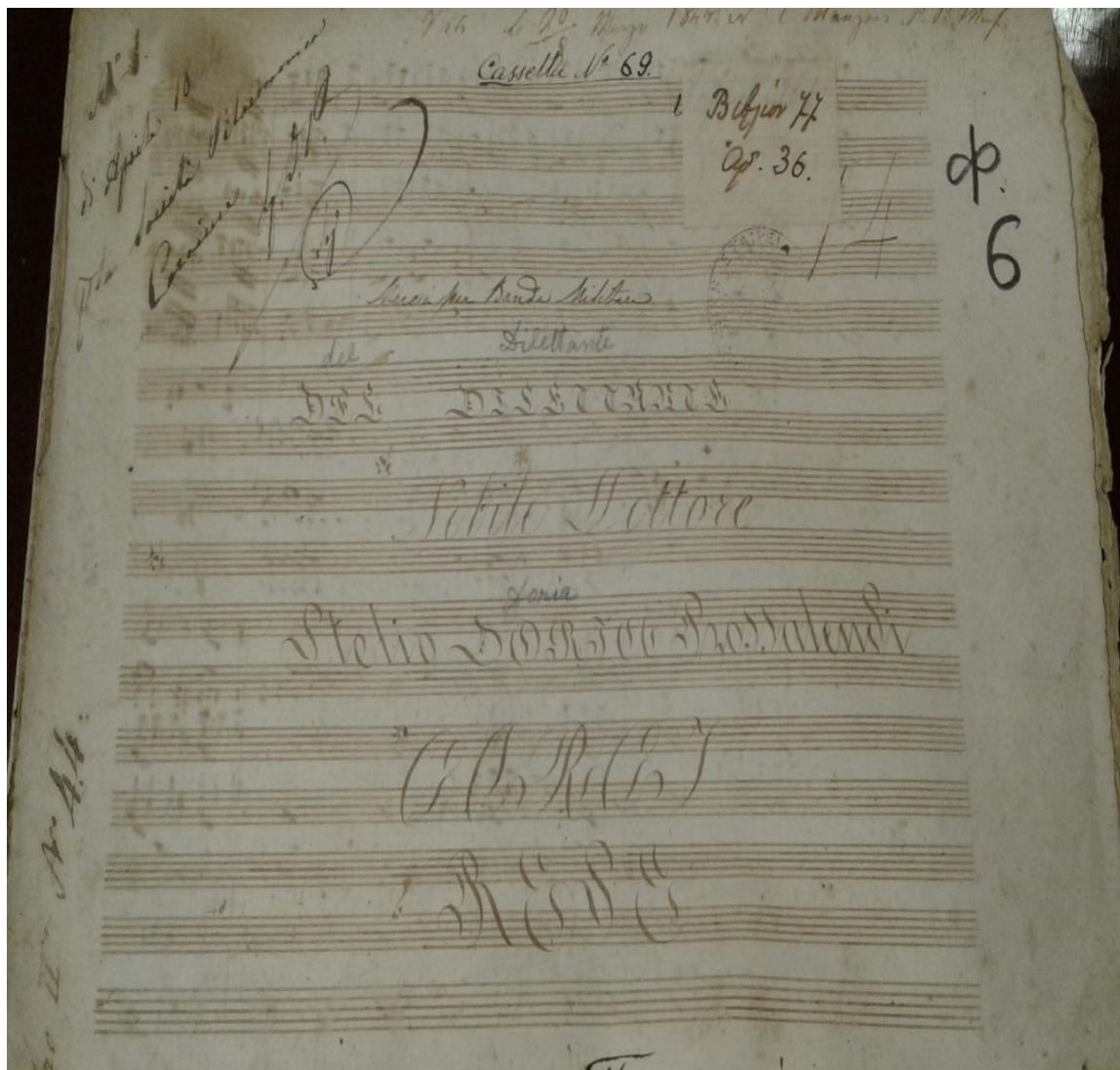
B: MANUSCRIPTS – WOODWIND COMPARISON

Prosalenti	Picc	Fl Eb	Cl Eb	Cl Bb 1-2-3-4	Bsn	-
Liberali	Picc	Fl	Cl Eb	Cl Bb 1-2	Bsn	-
Mantzaros	Picc	-	Cl Eb	Cl Bb 1-2-3	Bsn	-
Mantzaros	Picc	-	Cl Eb/F	Cl Bb 1-2-3-4-5	-	-
Baccha	Picc Db	Fl	Cl Eb	Cl Bb 1-2-3	-	-
Kakarougka	Picc	-	Cl Eb	Cl Bb 1-2-3		-
Zocchio	Picc	Fl	Cl Eb	Cl Bb 1-2-3	-	-
Martinellis	Picc	Fl	Cl Eb	Cl Bb 1-2-3-4-5	-	-
Nerantzi	Picc	Fl	Cl Eb	Cl Bb 1-2-3	Bsn	-
Rodotheatos	Picc Db	Fl Eb	Cl Eb	Cl Bb 1-2-3	-	-
Rodotheatos	Picc Db	Fl Eb	Cl Eb	Cl Bb 1-2-3	-	-
Saillerr	Picc Db	-	Cl Eb	Cl Bb 1-2-3	-	-
Kaisaris	Picc Db	Fl	-	Cl Bb 1-2-3	-	-
Fanariotis	Picc Db	-	Cl Eb	Cl Bb 1-2-3-4 Eb alto Cl Bb bass Cl	-	Sx: soprano alto tenor bass

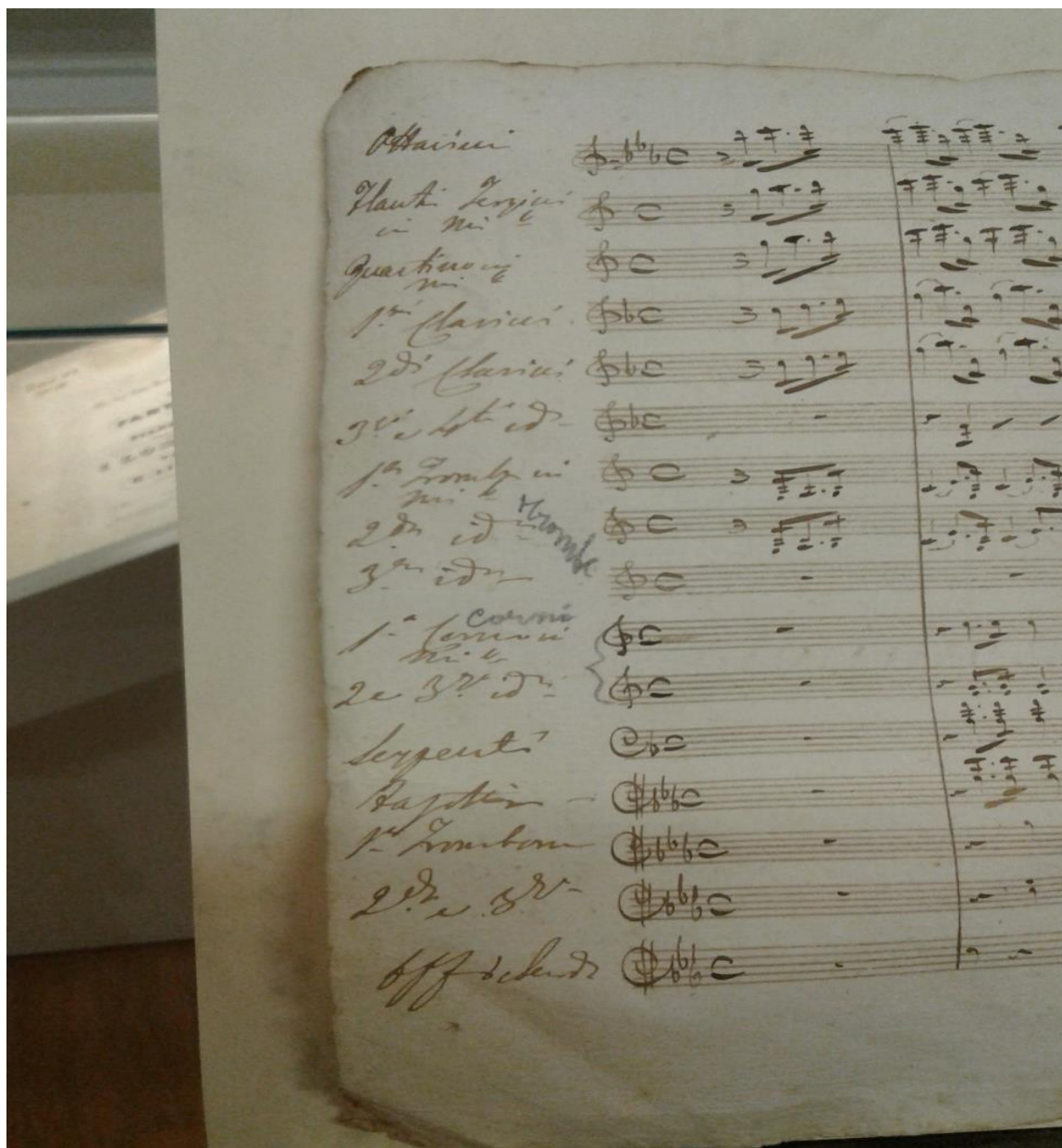
C: MANUSCRIPTS – BRASS COMPARISON

Prosalenti	Tpt Eb1-2-3	Hn Eb 1-2-3	-	Serp	Trb 1-2-3	Oph
Liberali	Tpt Eb 1-2	Hn Eb 1-2-3	-	Serp	Trb 1-2-3	Oph
Mantz.	Flg Ab Tpt Eb 1-2	Hn Eb 1-2	-	-	Trb 1-2-3	
Mantz.	Tpt Eb 1-2 Crnt Bb 1-2	Hns Eb	Saxh Eb Saxh Bb	-	Trb	Bomb Euph Basses
Baccha	Crnt Bb 1-2 Tpt Eb 1-2	Hn Eb 1-2-3	Saxh Bb	-	Trb 1-2-3	Bar Bb Bar Eb Basses
Kakar.	Crnt 1-2-3	Hn 1,2,3,	Saxh Bb 1-2-3	-	Trb 1-2-3	Euph Bass
Zocchio	Crnt 1-2-3 Tpt	Hn	Saxh 1-2	-	-	Euph Bass
Martinel.	Crnts	Hns Eb	Saxh 1-2-3	-	Trb 1-2-3	Bar Eb Bass
Nerantzi	Crnt Bb Tpt Eb	Hns Eb	Saxh Bb	-	Trb 1-2	Euph Basses
Rodoth.	Crnt 1-2 Tpt 1-2	Hn Eb 1-2-3	Saxh Bb 1-2	-	Trb 1-2-3	Bar Bb Bar Eb Basses
Rodoth.	Crnt Bb 1-3 Tpt Eb 1-3	Hn Eb 1-2-3	Saxh Bb 1-2	-	Trb 1-2-3	Bar Eb Basses
Saillerr	Crnt Eb Tpt Eb 1-2 Flg Bb (bass)	Hns Eb	Saxhorn Bb	-	Trb 1-2-3	Bar Bb Bar Eb Bombardoni
Kaisaris	Crnt Tpt Eb Tpt Bb Flg	Hns Eb	-	-	Trb 1-2-3	Bar Bb Bar Eb Basses
Fanariot.	Crnt Flg Tpts Eb Tpts Bb	Hns Eb	-	-	Trb 1-2-3-4	Bombardino Basses

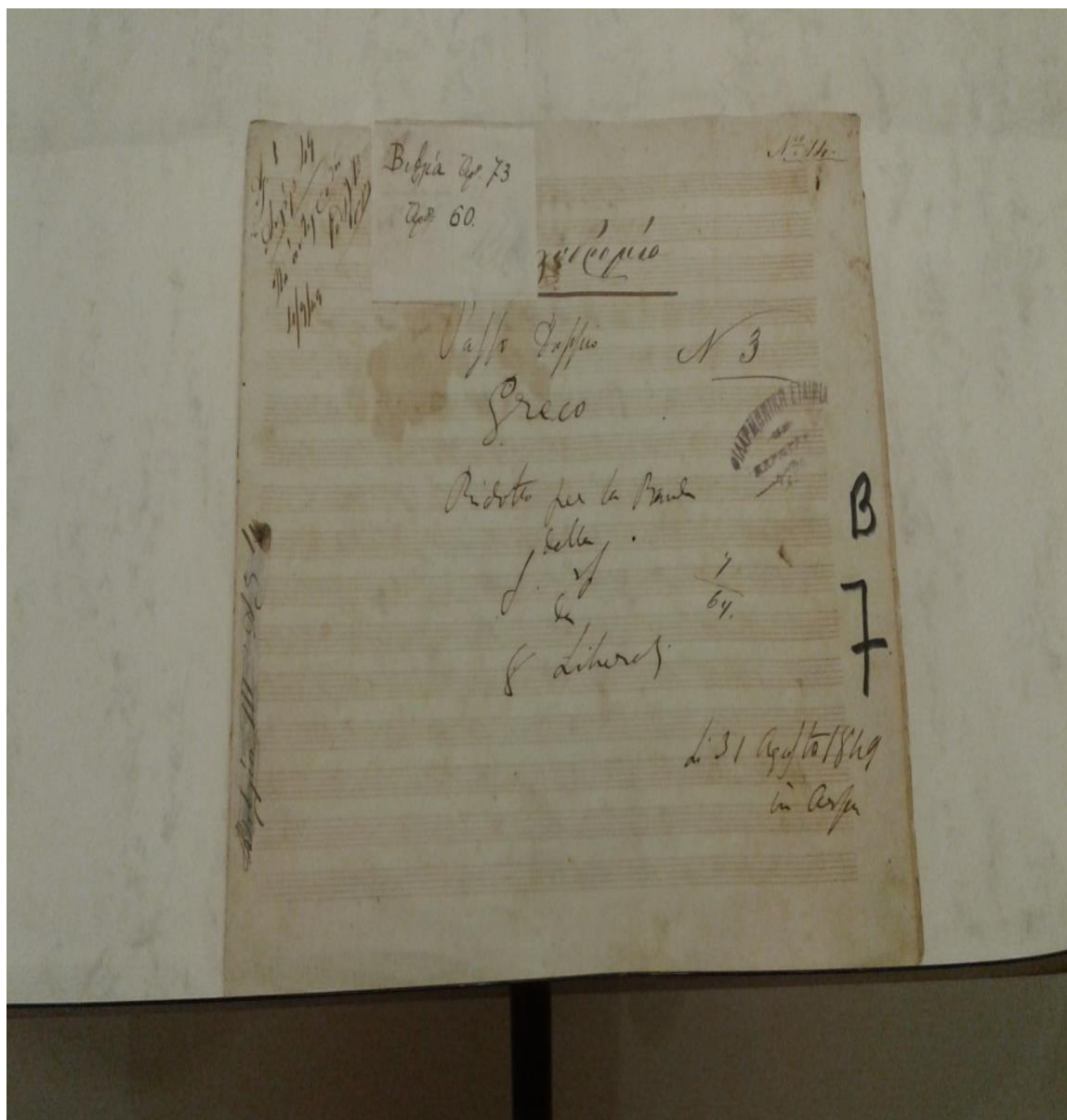
D: MANUSCRIPTS - PHOTOS



Score 1 (Front page): *Ridotta per Banda Militare/del direttore//Stelio Prossalendi/Corfu 1844*



Score 1 (Instrumentation): *ottavini, flauti terzini in mi b, quartini in mi b, 1 clarineti, 2 clarineti, 3 & 4 clarineti, 1 Tromba in mi b, 2 tromba in mi b, 3 tromba in mi b, 1 corno in mi b, 2 & 3 corno in mi b, serpenti, fagotti, 1 Tromboni, 2 & 3 tromboni, ophicleide*



Score 2 (Front page): *Passio Doppio Greco Ridotto per la Banda della S. PH.* Da I. Liberalis / Corfu, 31 Agosto 1849, composer: Iosif Liberali

Ottavino
Terzino
Quartino
Clarinetto 1
Clarinetto 2
Tromba 1
Tromba 2
Tromba 3
Corno 1
Corno 2 & 3
Serpenti
Fagotti
Trombone 1
Trombone 2 & 3
Ophicleide
Tuba

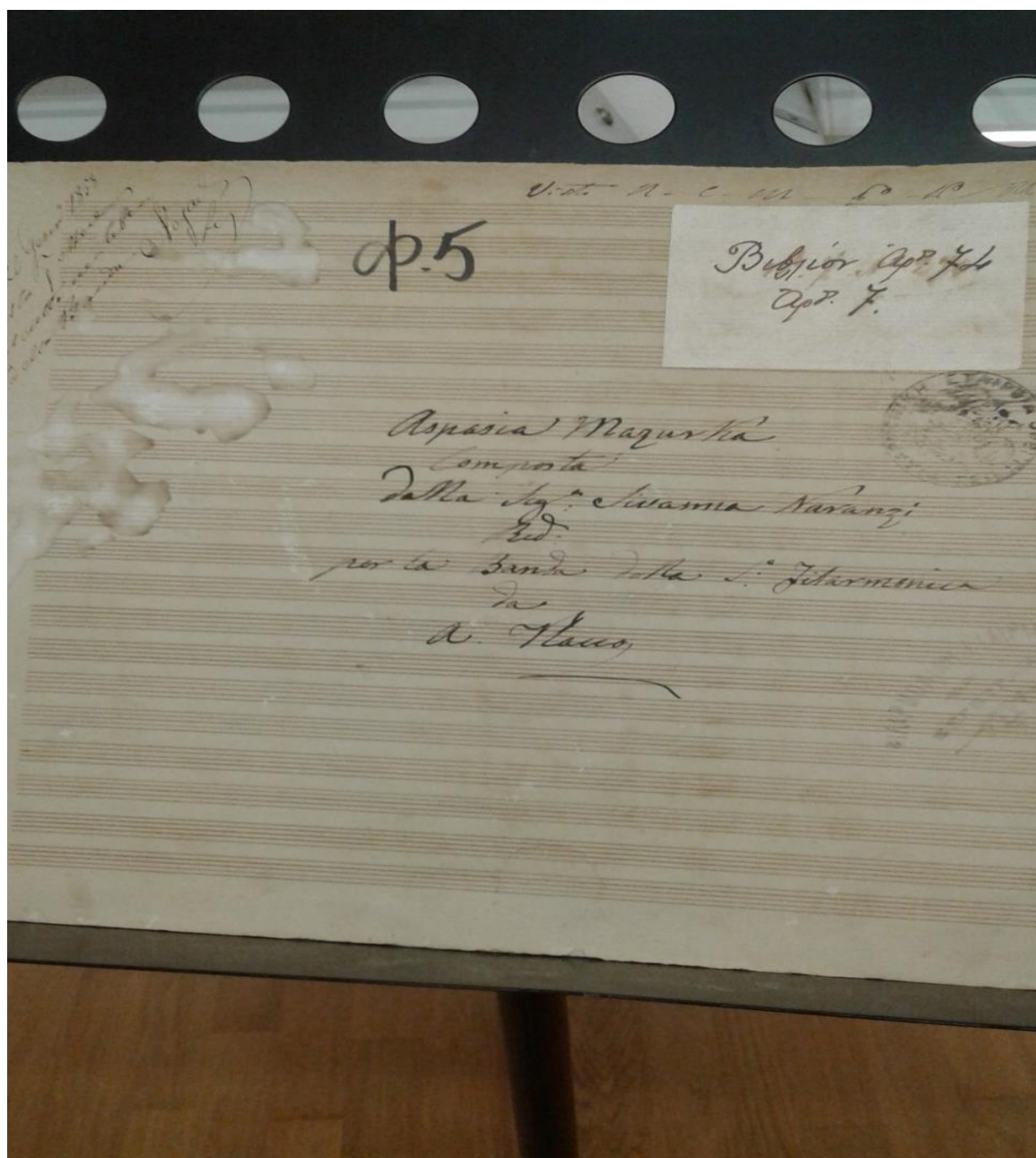
Score 2 (Instrumentation): *ottavino, terzino, quartino, clarinetti 1, clarinetti 2, Tromba in mi b 1, Tromba in mi b 2, Tromba in mi b 3, corno in mi b 1, corno in mi b 2 & 3, serpenti, fagotti, trombone 1, trombone 2 & 3, ophicleide*



Score 3 (Front page): *Musica del Mantzaro, Sinfonia*

Ottavino in Eb
 Clarino in Eb
 Clarinetto 1 in Bb
 Clarinetto 2 in Bb
 Clarinetto 3 in Bb
 Fligel Corno in Ab
 Tromba 1 in Eb
 Tromba 2 in Eb
 Corno 1 in Eb
 Corno 2 in Eb
 Fagotti
 Trombone 1
 Trombone 2 e 3
 Timpani
 Tamburo
 Gran Casa
 And. mod.

Score 3 (Instrumentation): *Ottavino in Eb, Clarino in Eb, Clarinetto 1 in Bb, Clarinetto 2 & 3 in Bb, Fligel Corno in Ab, Tromba 1 in Eb, Tromba 2 in Eb, Corno 1 in Eb, Corno 2 in Eb, Fagotti, Trombone 1, Trombone 2 e 3, Timpani, Tamburo, Gran Casa, And Mod.*



Score 4 (Front page): *Aspasia Mazurka* composta della (Signora) Ioanna Nerantzi rid. Per la banda della società philarmonica da N. Vlacho / 1888

Introduzione

Ottavino

Flauto

Clarinetto Eb

Clarinetti Bb

Cornetti Bb

Trombe Eb

Sax Corno Bb

Corni Eb

Fagotti

Baritono Bb

Tromboni

Eufonio

Bassi

Maestoso con molto marcato

Score 4 (Instrumentation): ottavino, flauto, clarinetto Eb, clarinetti Bb (1,2,3), cornetti Bb, Trombe Eb, saxcorno Bb, corni Eb, fagotti, Baritono Bb, Tromboni (1,2), Eufonio, Bassi Maestoso con molto marcato

362. 382.
 43


City, Corfu 27th October 1863

WALTZ
 "L'espérance et l'amour"

by
 N. C. Mantzaro.

Arranged for Military band
 by
~~XXXXXXXXXX~~

Corfu 27th October 1863.

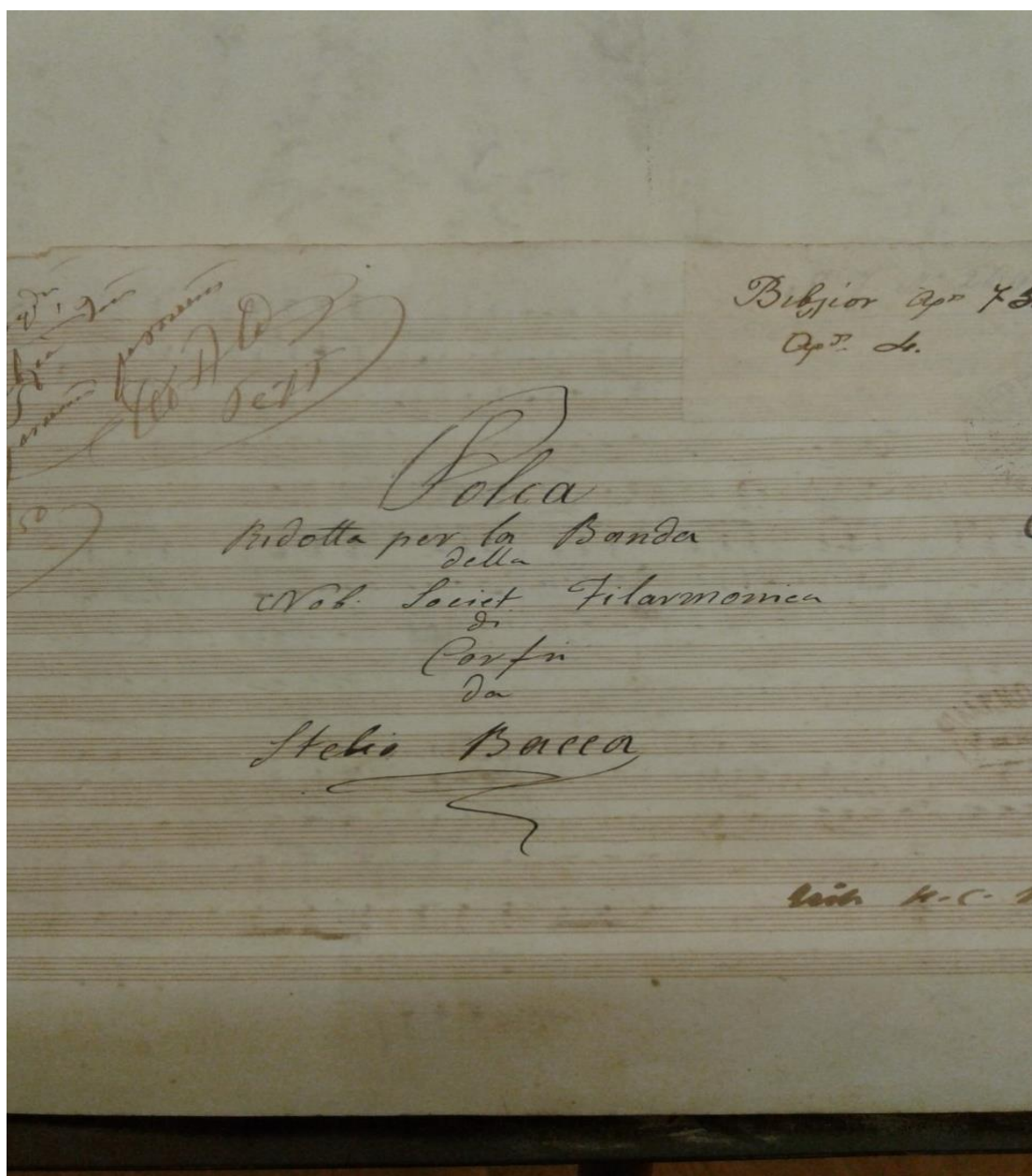


Score 5 (Front page): *Waltz "L'espérance et l'amour" by N. C. Mantzaro arranged for military band by (name erased). Corfu 27th of October 1863*

303. *Tempo sostenuto*

Clav. Mib
Sax. Fa
Clar. Mib
Clar. 1, 2 Sib
Clar. 3, 4, 5 Sib
Tromb. Mib
Cornet 1 Sib
Cornet 2 Sib
Tromb. Mib
Corna Mib
Sax Mib
Sax Sib
Bombardino/Eufonio
Fagotti
Tromboni
Bassi
Tamburi

Score 5 (Instrumentation): *Ottavino in Reb, Terzino in F, Clar. Mib, Clar. 1,2 Sib, Clar. 3,4,5 Sib, Trom. Mib, Cornet 1 Sib, Cornet 2 Sib, Trom. Mib, Corni Mib, Sax (corni) Mib, Sax (corni) Sib, Bombardino/Euphonio, Fagotti, Tromboni, Bassi, Tamburi/Triangol.*



Score 6 (Front page): *Polca Ridotta per la Banda della Nob. (nobile) Societ Filarmonica di Corfu da Stelio Bacca*

M.^o Eroico

Ottavino reb *♭* *♯* *C* -

Terzino *C* -

Quartino *C* -

Clarineti sib *♭* *C* -

1^o mi

Dem. 2.^o *♭* *C* -

idem 3^o *♭* *C* -

Corni 1, 2, 3 *♭* *C* -

Cornetta sib *♭* *C* -

1^o mi

Dem. 2.^o *♭* *C* -

Trombe 1, 2 *♭* *C* -

Sax. Corni 1, 2 *♭* *C* -

Alticorni 1, 2 *♭* *C* -

Tromboni 1, 2, 3 *♭* *C* -

Eufonio *♭* *C* -

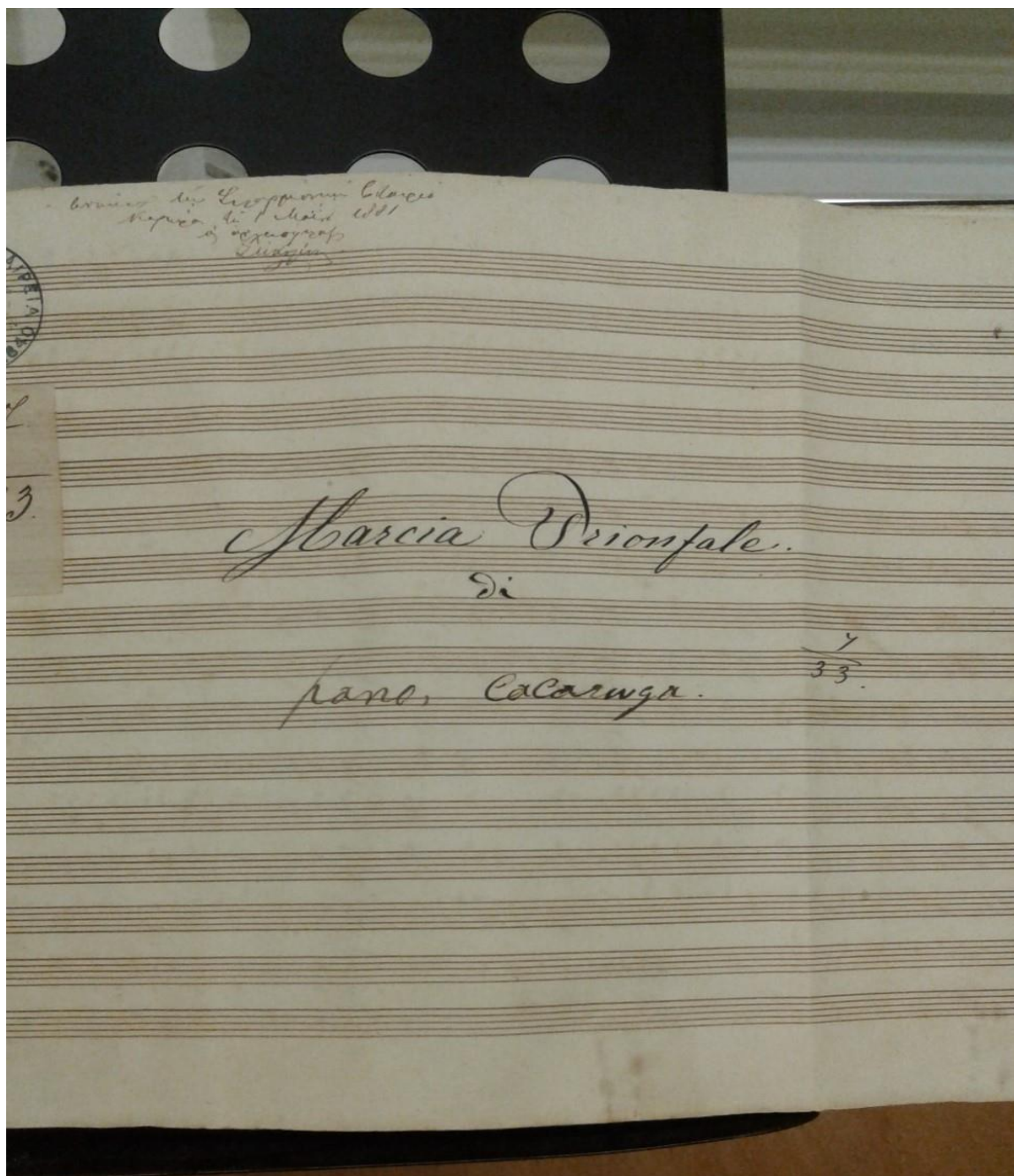
Bassi *♭* *C* -

Tamburo *C* -

Cassa & Piatti *C* -

M.^o Eroico *[Signature]*

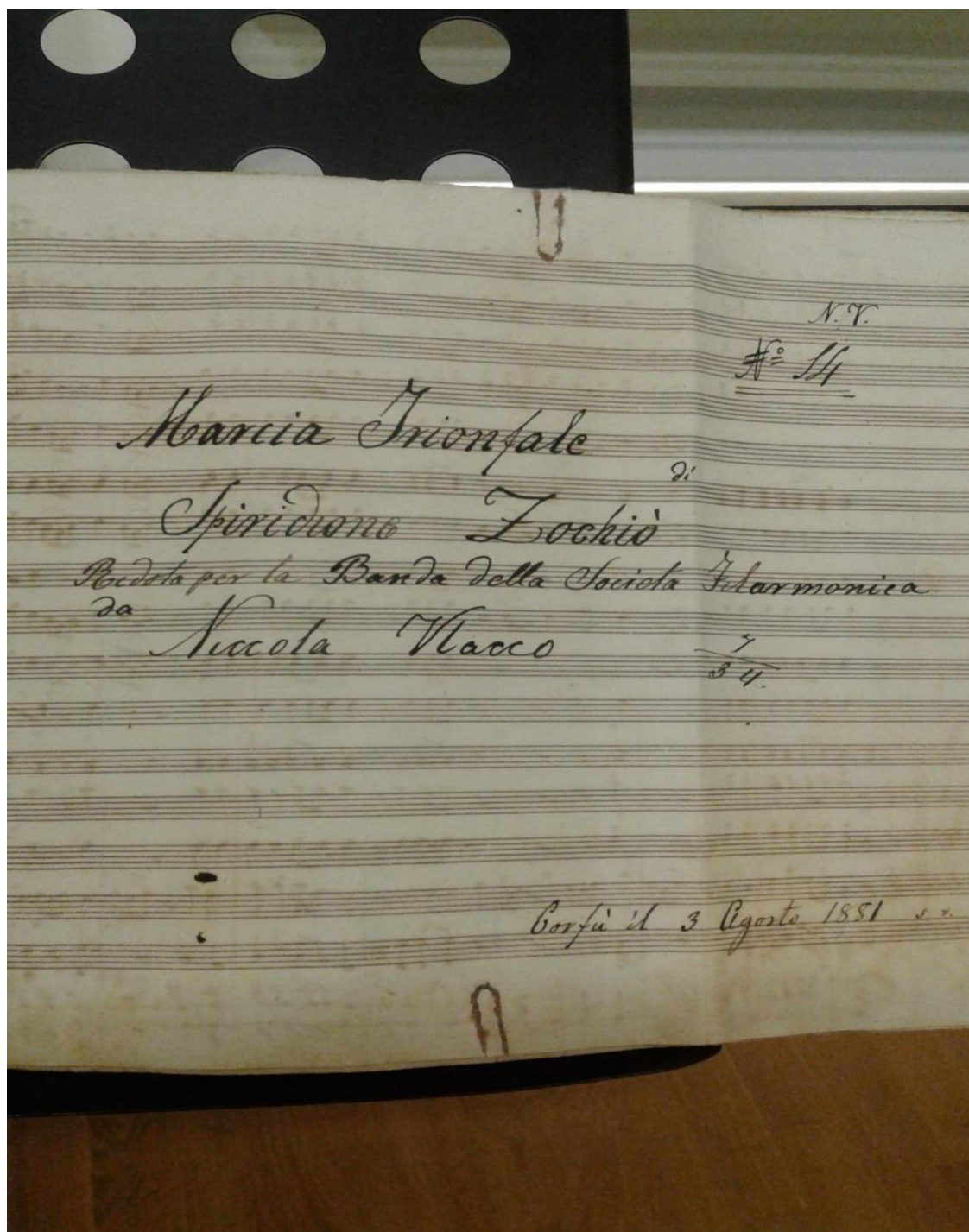
Score 6 (Instrumentation): *ottavino re b, terzino, quartino, clarineti si b 1, 2,3, corni mi b 1,2,3, corneta si b 1,2, trombe mi b 1,2, saxcorni si b 1,2, alticorno si b, tromboni 1,2,3, eufonio, bassi, tamburo, cassa & piatti*



Score 7 (Front page): *Marcia Triomphalle di Pano Kakarougka, Corfu: 1881*

Handwritten musical score for Score 7 (Instrumentation). The score is written on aged, yellowed paper and features 14 staves. The instruments listed are: Ottavino, Quartino, Clarino 1^{mo}, Clarino 2^{do}, Clarino 3^{do}, Sax Corno 1^{mo}, Sax Corno 2^{do}, Sax Corno 3^{do}, Cornetta 1^{mo}, Cornetta 2^{do}, Cornetta 3^{do}, Corno 1^{mo}, Corno 2^{do}, Corno 3^{do}, Trombone 1^{mo}, Trombone 2^{do}, Trombone 3^{do}, Eufonio, Bassi, Tamburo, and Gran Cassa. The notation includes various musical symbols such as clefs, key signatures, and rhythmic markings.

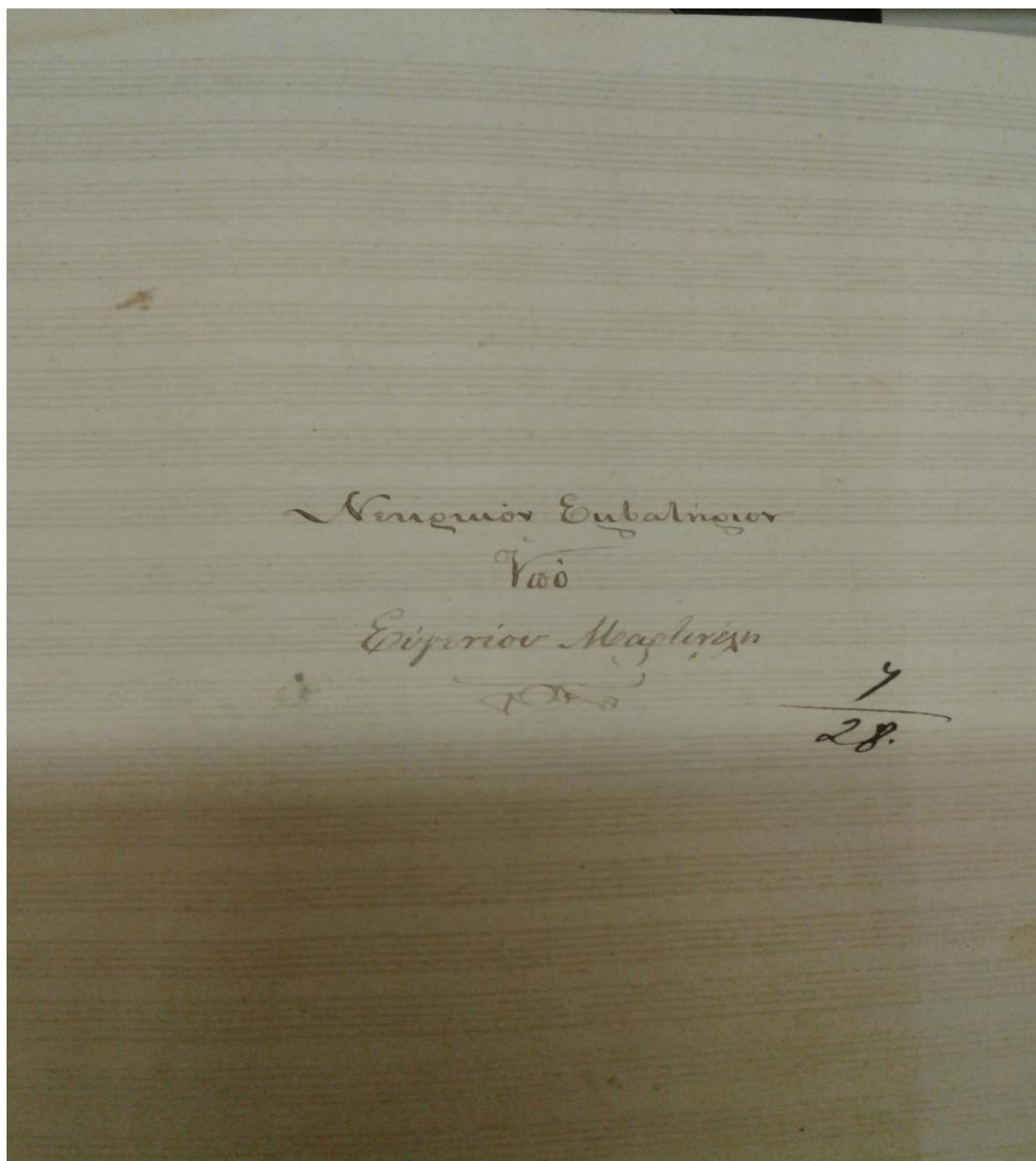
Score 7 (Instrumentation): ottavino, quartino, clarino 1,2,3, saxcorno 1,2,3, cornetta 1,2,3, corno 1,2,3, Trombone 1,2,3, eufonio, bassi, tamburo & Gran Cassa



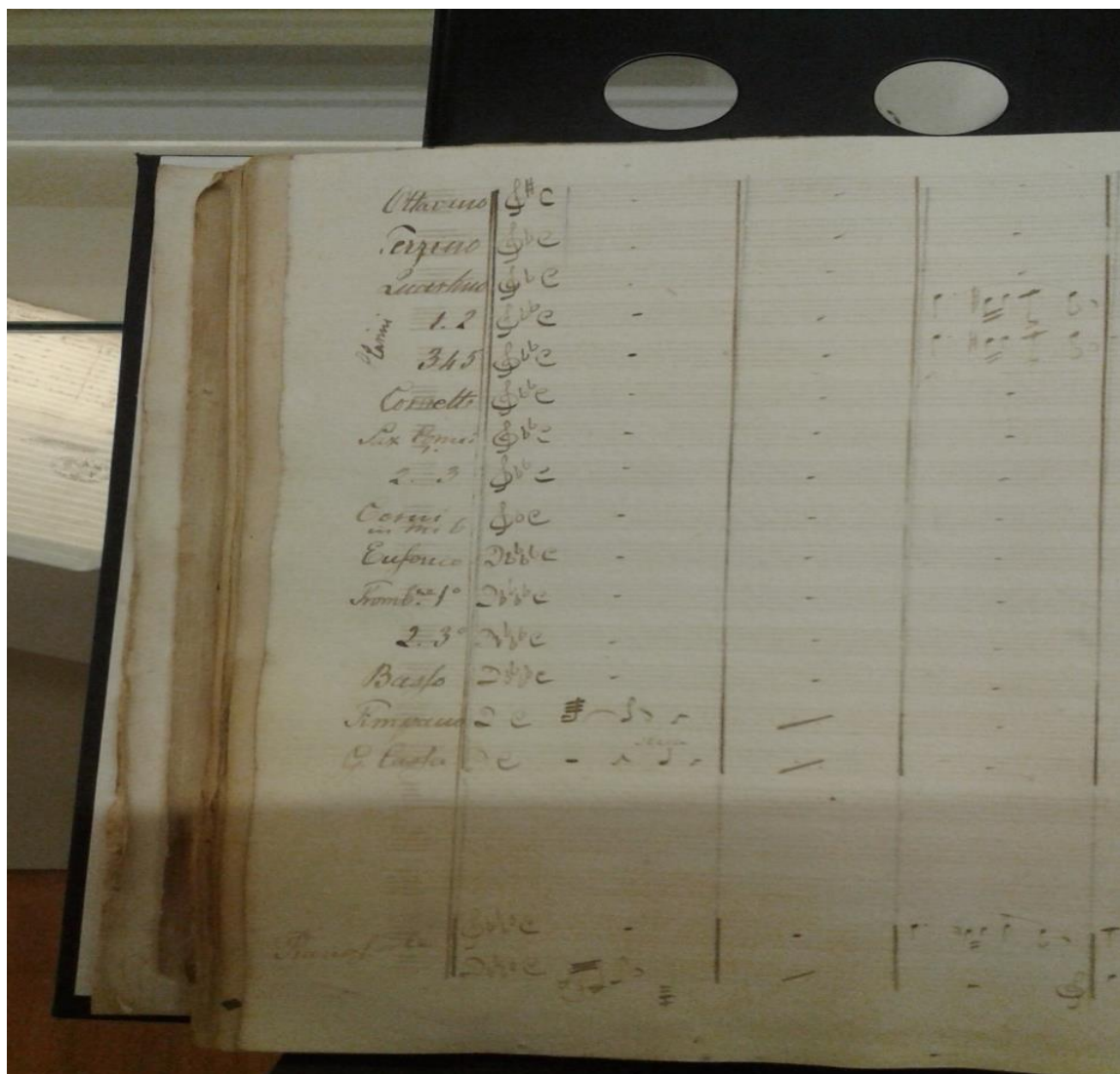
Score 8 (Front page): *Marcia Triomfale di Spiridone Zochio ridotta per la Banda della Società Filarmonica da Nicola Vlacho/ Corfù: 1881*

Handwritten musical score for Score 8 (Instrumentation). The score is written on aged, yellowed paper and features multiple staves for various instruments. The instruments listed are: Ottavino, Terzino, Quartino, Clarinet 1, 2, 3, Saxhorn 1, 2, Cornetto 1, 2, 3, Corni, Tromboni, Eufonio, and Basso. The notation includes clefs, key signatures, and rhythmic markings.

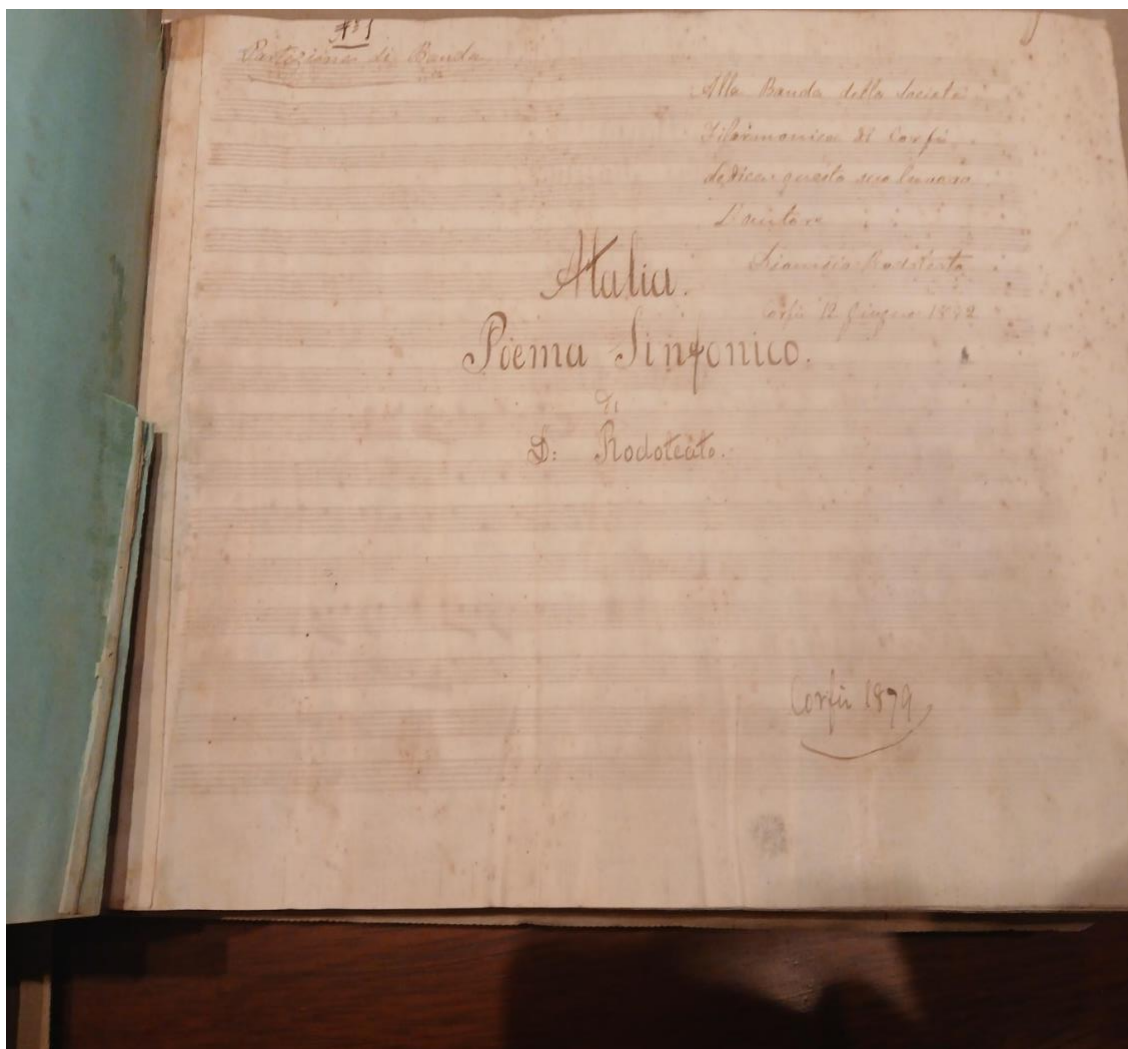
Score 8 (Instrumentation): *ottavino, terzino, quartino, clar. 1,2,3, saxhorn 1,2, cornetto 1,2,3, corni, tromboni, eufonio, basso*



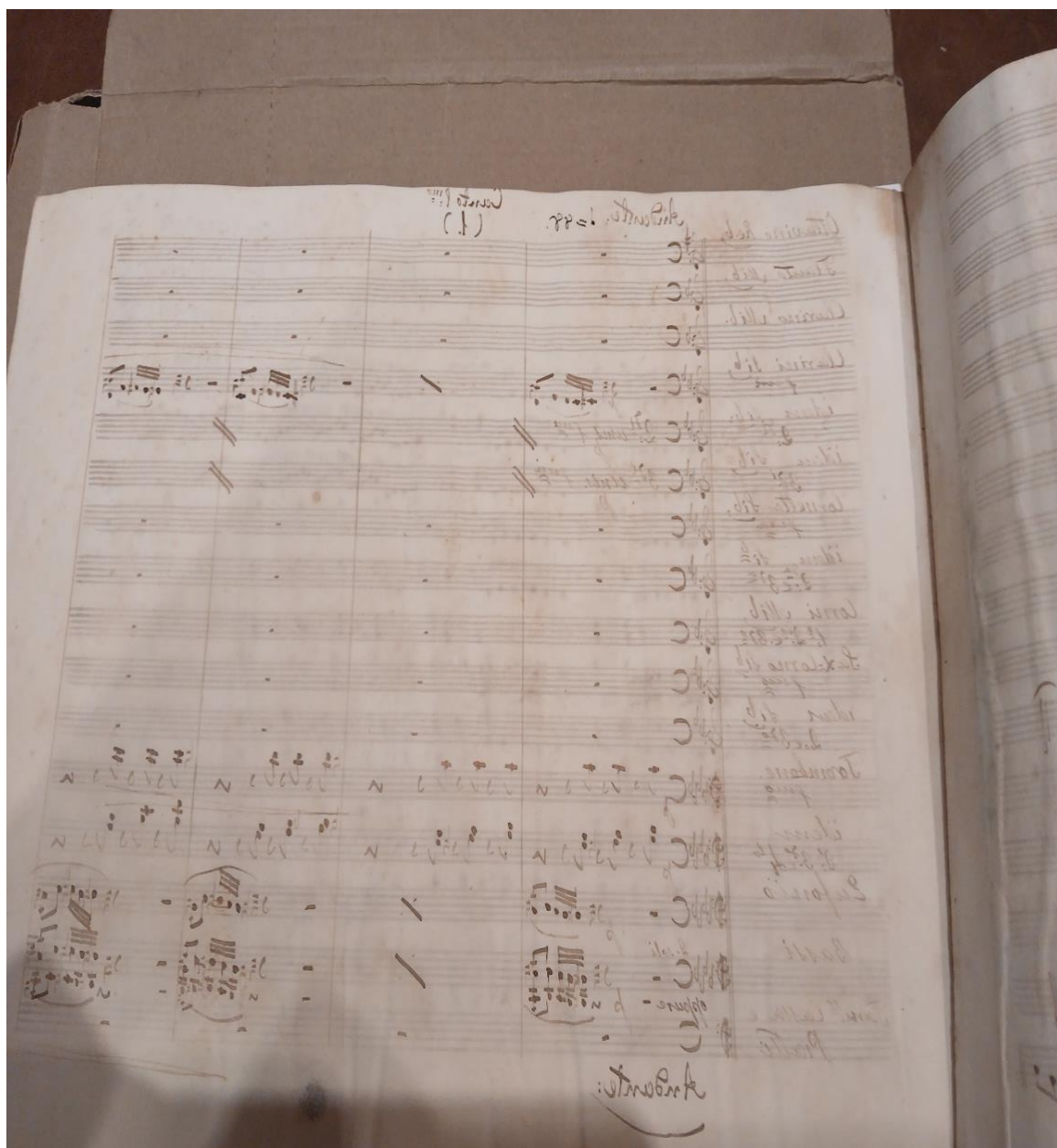
Score 9 (Front page): *Nekrikon Emvatirion/Eugenios Martinelis/Corfu: 1881*



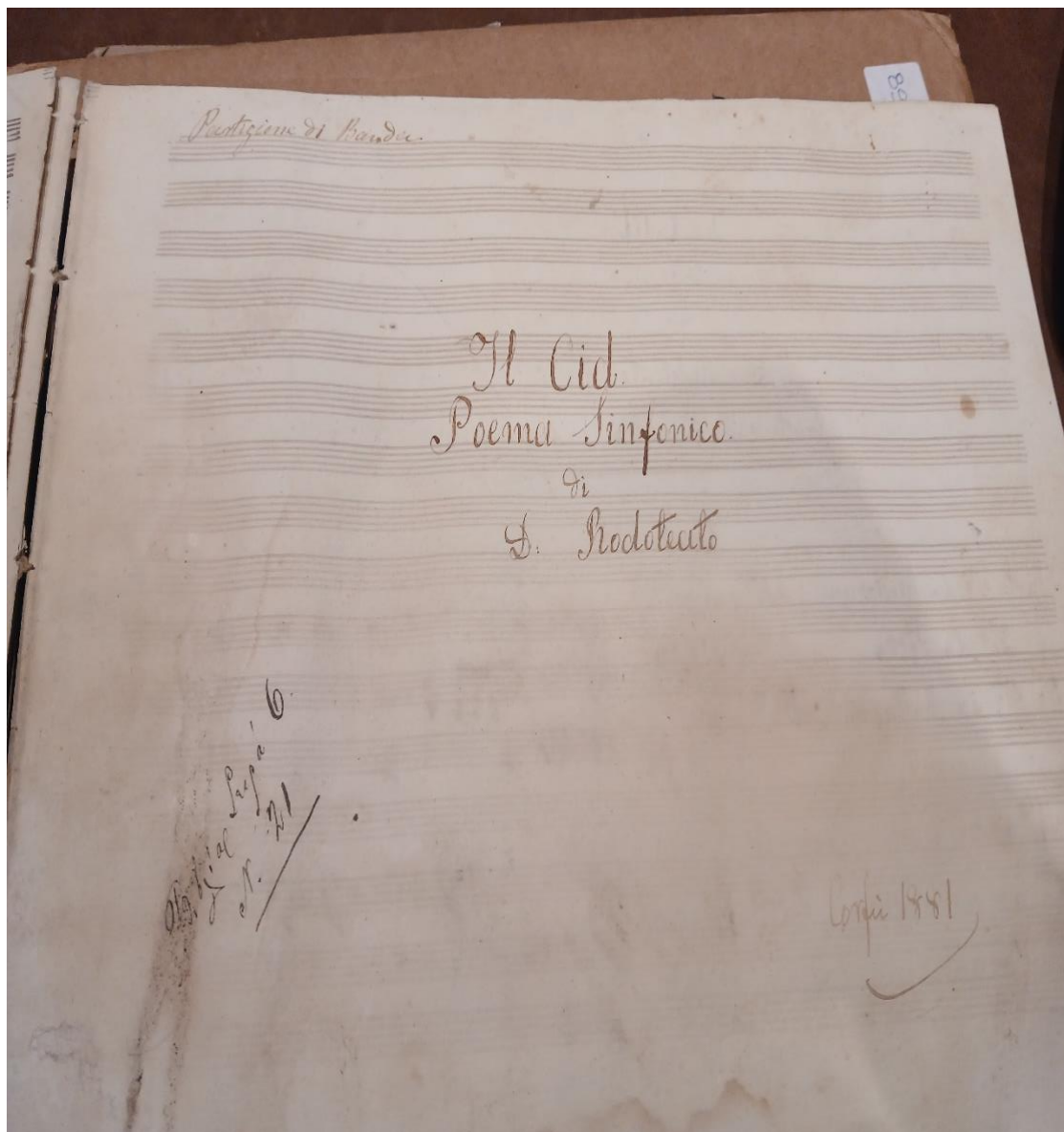
Score 9 (Instrumentation): *ottavino, terzino, quartino, clarini 1,2,3,4,5, cornetti, saxcorni 1,2,3, corni in mi b, eufonio, trombone 1,2,3, basso, tamburo, gran casa*



Score 10 (Front page): *Atalia Poema Sinfonico di Rodoteato (Partizione di Banda)*



Score 10 (Instrumentation): *ottavino reb, flauto mib, clarino mib, clarini sib 1,2,3, corni mib 1,2,3, cornetta sib, idem si b 2nda, 3, corni mib trombe mib 1,2, saxcorni sib 1,2, tromboni 1,2,3, euphonio, bassi, tamburo, gran casa e piatti*

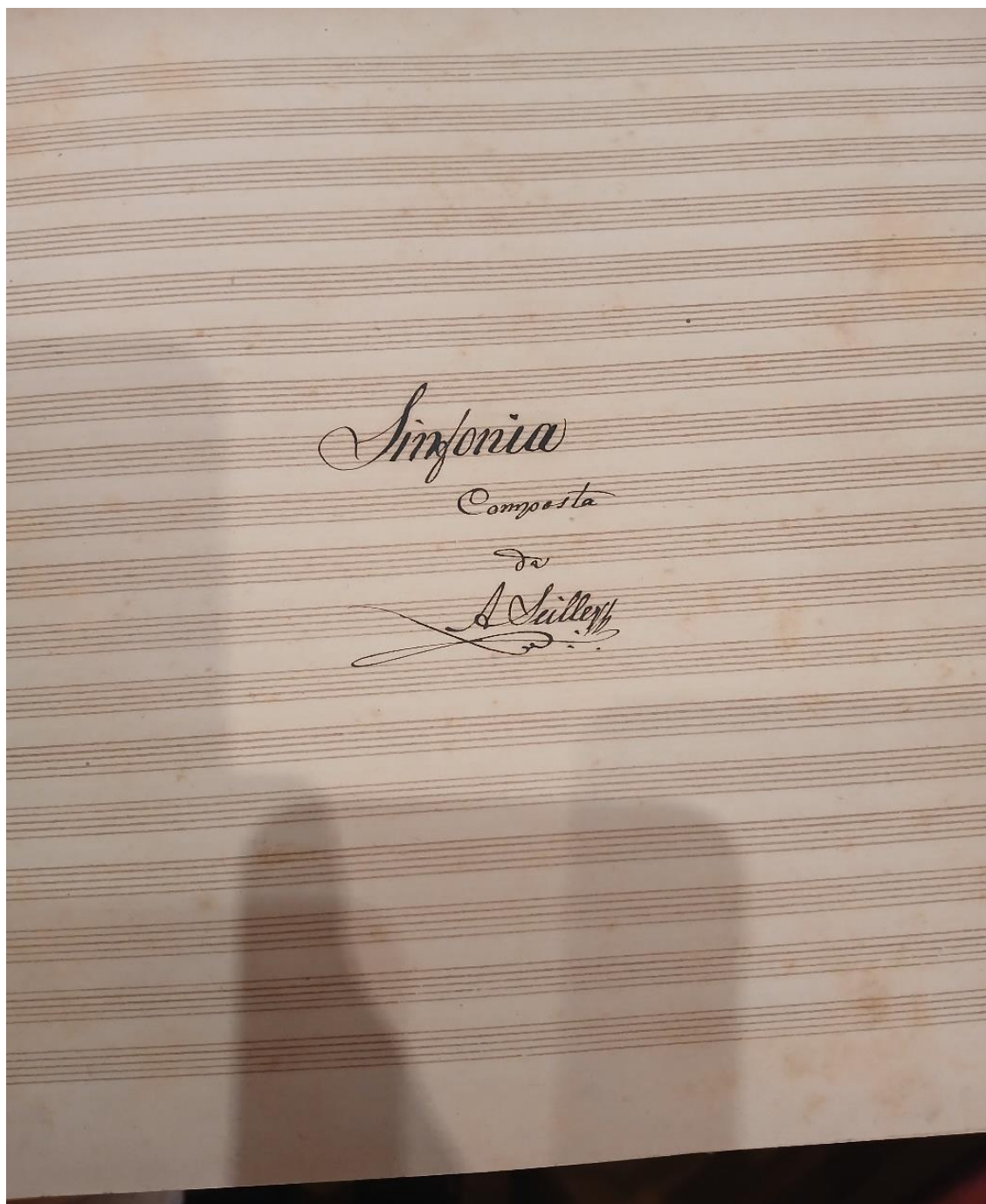


Score 11 (Front page): *Lo Cid Poema Sinfonico di Rodolphe (Partizione di Banda)*

Ottavino. Reb.
Flauto Mib.
Clarino Mib.
Clarini Sib.
idem 2.^a
idem 3.^a
Corni Mib.
idem 1. 2. 3.
Cornetta Sib.
idem 2.^a
Trombe Mib.
idem 1. 2.
Sax-Corni Sib.
idem 1. 2.
Alcorno Sib.
Tromboni
idem 1. 2. 3.
Eufonio
Bassi.
Tamburo
Cassa e Piatti

And. 1/2 poco sostenuto ♩ = 80

Score 11 (Instrumentation): *ottavino reb, flauto mib, clarino mib, clarini sib 1,2,3, corni mib 1,2,3, cornetta prima sib, idem 2nda, trombe mib 1,2, saxcorni sib 1,2, alticorni, tromboni 1,2,3, euphonio, bassi, tamburo, gran casa e piatti*



Score 12 (Front page): *Sinfonia Composita di A. (Alexandros) Sailler*

Andte. lost.

Ottavino in A^b

Quartino

Clarinetto I in B^b

II

III

Corni in Mib

Cornetta in B^b

Tromba in Mib I

II

Sax in B^b basso

Beugel in B^b

Alticorno

Eufonium

Trombone I

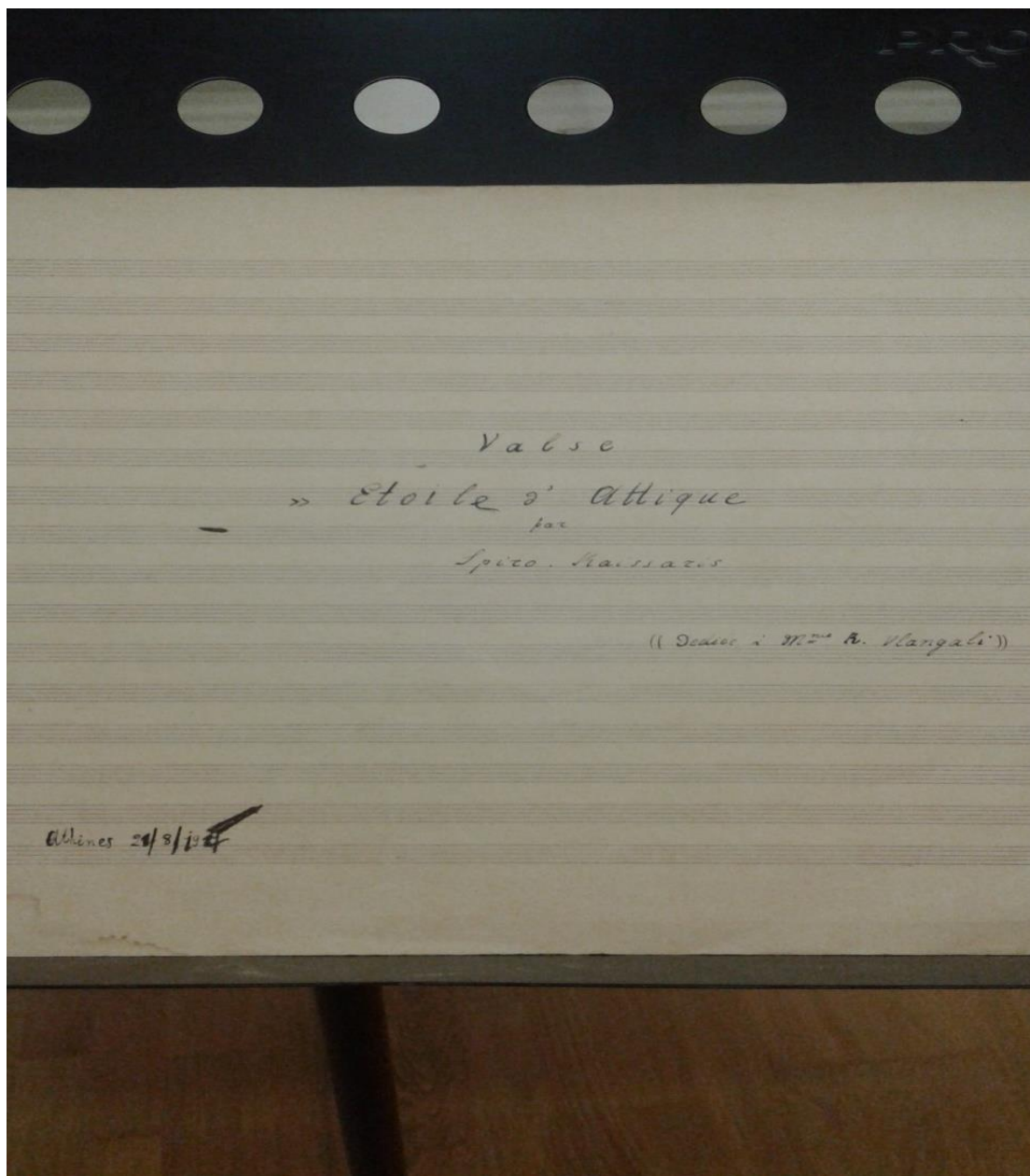
II

Bombardoni

Tamburo

Gran Casa

Score 12 (Instrumentation): *Ottavino Reb, quartino, Clarinetti B 1,2,3, Corni Mib, Cornetta Mib, Tromba Mib I & II, Sax (Saxcorno) in Bb Basso, Beugel in Bb, alticorno, eufonium, Tromboni 1,2,3, Bombardoni, Tamburo, Gran Casa*

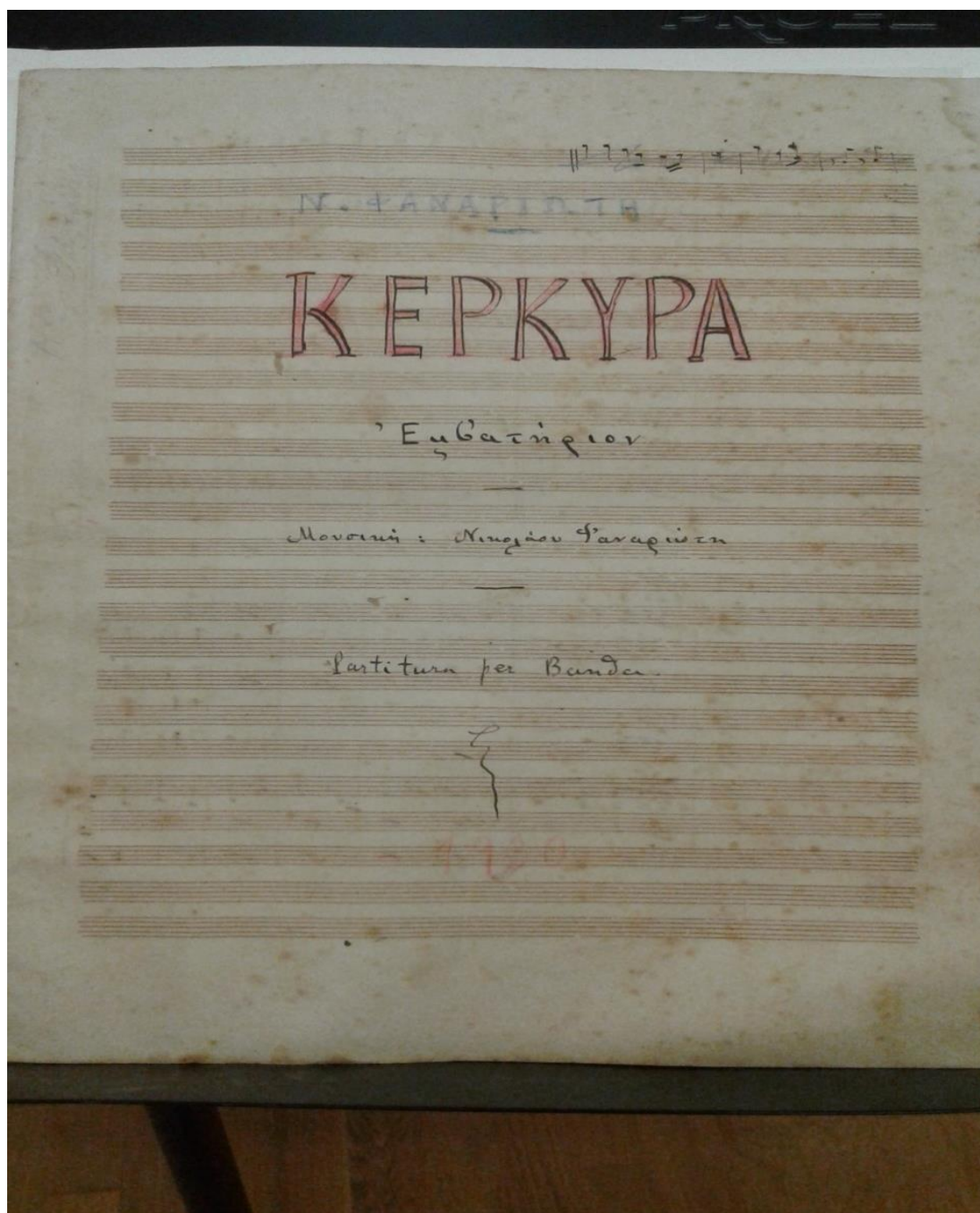


Score 13 (Front page): *Valse Etoile d'Attique par Spiro Kaissaris/ Athene, 21/8/1917*

All^o Marciale

Ottavino Re b *flauto Do*
Quarta
Clarinetti B
Corni Es
Cornetta
Trombe Es
» B. basso
Flugelhorn
Althorn
Eufonio
Tromboni I
II
Bombardoni
Tamburo
gr. cassa

Score 13 (Instrumentation): *Ottavino Re b, Flauto Do, Clarinetti B 1,2,3, Corni Es, Cornetta, Trombe Es, Trombe B Basso, Flugelhorn, althorn, eufonio, Tromboni 1,2,3, Bombardoni, Tamburo, Gran Casa*



Score 14 (Front page): *Κέρκυρα Εμβατήριον Μουσική Νικολάου Φαναριώτη (March Kerkyra, music by Nicolaos Fanariotis), Partitura per Banda*

Handwritten musical score for Score 14 (Instrumentation). The score is written on aged paper and includes staves for various instruments. The instruments listed on the left are: Flauto Re b, Quartino, Clarini 1-2, Clarini 3-4, Claroni Mi b, Claroni Si b, Saxofoni (Soprano, Contralto, Tenore, Baritono), Cornetta, Flicorni, Corni Mi b, Trombe (Mi b, Si b), Tromboni 1-2, 3-4, Sacc, Bomb., Bassi, and Batteria. The score features musical notation including notes, rests, and dynamic markings. At the top right, there is a line of text in a non-Latin script, possibly Greek or Italian, which appears to be a title or subtitle for the score.

Score 14 (Instrumentation): Flauto Re b, Quartino, clarini 1,2,3,4, claroni mi b, claroni si b, saxofoni: soprano, contralto, tenore, baritono, cornetta, flicorni, corni mi b, trombe mi b & si b, tromboni 1,2,3,4, bombardino, bassi, batteria