THE UNIVERSITY OF SHEFFIELD

Department of Music

The Evolution of the Brass Band and its Repertoire in Northern England

Volume Two

Thesis presented for the degree of Ph.D.

Jack L. Scott

1970
BEST COPY

AVAILABLE

Variable print quality
Appendix I

Musical Examples
No. 1. Trumpet parts extracted from General Reid's *Marches* for Military Band, c.1785.
March I.
TRUMPET.

March II.

March III Tacet.

March IV.

Reid's Marches.

5, 6, 7, 8, 9, 10, 11, 12, Tacet.
No. 2. Horn parts extracted from General Reid's Marches for Military Band, c. 1785.
MARCH I.

in Eb.

CORN I.

MARCH II.

in Eb.

MARCH III.

Priello

Secondo
MARCH IV.

MARCH V.
March VI.

in B♭

March VII.

in B♭

Trio

Reid's Marches.
March VIII.

in Eb.

Corni.

March IX.

in Bb
March X.
Corni.

March XI.

March XII.
No. 3. Clagget's music for two chromatic horns, c. 1788.
Musical Plate No. 2.

A celebrated Air of GIARDINI'S.

As Performed by Messrs Milgrove and Henrard in the New Rooms at Bath.

After a very few Hours Practice all in the Natural Tone of the Horn and totally unassisted by the Orchestra.

Andante

Violins

Cadenza

trombone Horn
No. 4. Extract from Thomas Harper's Airs for Kent bugle, c. 1825.
No. 5. Extract from brass band score to Elijah, 1878.
No. 6. Extract from Tully's Tutor for keyed bugle, 1831.
Ascending by Sharps:

Descending by Flats:

The notes which are not numbered are the open and fixed sounds of the bugle.

Remarks on the Additional Keys.

The Kent Bugle with Six Keys is capable of producing every note within the compass of two octaves except the low Eb. To supply this deficiency a Key has been added on the left side of the bugle, between the Bb and the E♭, which is used with the first finger of the left hand.

Two Keys are sometimes added to the bugle below the F Key; these enable the performer to produce a Shake upon the middle D; the higher Key being used when the instrument is played in C, and the lower, when in B♭; both are shaken with the little finger of the left hand, the note D being sounded.

NB. The Eb Key will also shake the D, whether in B or C.

Directions for Changing the Pitch.

When playing with B Clarionetts, it is necessary to put the bugle in B; this is done by affixing a small crook to it. Still however, the performer must retain the same fingering, though the pitch is altered.

When the music is written in two flats, put the crook on, and play in C; but when in three flats, put the crook on and play in F.

Double and Triple Tongueing.

We shall now give an example of double and triple tongueing, a mode of articulating the notes, which very few English performers are acquainted with.

Put the bugle in B.

Example of triple tongueing.

Pronounce the syllables tie, ke, tie, ke, tie, tie very slowly at first, then by degrees accelerate the pronunciation of them to a Presto, or the quickest movement.

Talley's Method, Kent Bugle.
No. 7. Distin's Military Quadrille, c. 1846.
DISTIN'S
MILITARY QUADRILLE,
as performed by
MR. DISTIN. and HIS FOUR SONS.
on the
SAX HORN'S
Arranged for the
PIANO FORTE.
by
J. DISTIN.

LONDON,
Published by DISTIN & SONS, at their Music & Musical Instrument Depot,
31, CRANBOURN STREET, LEICESTER SQUARE.
MILITARY QUADRILLE.

LE PANTALON.

J. DISTIN.
L’ÉTÉ.

No. 2.

FINE.

MÍR. Quodle DISTIN.
No. 8. Distin's Journal for Sax Horn.

number 1, c.1849-1850.
DISTIN'S
JOURNAL FOR SAX HORN,
SAX TUBA & CORNET A PISTON,
with Piano Forte Accompaniment.
Adapted and Arranged
BY
J. DISTIN.
Dedicated by permission
TO THE
Right Hon. Sir Lord Arundell
OF WARDOUR.

Each Number will contain a Selection from a popular Opera.

Contents.

<table>
<thead>
<tr>
<th>No.</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VIENI LA MIA VENDETTA,</td>
</tr>
<tr>
<td>2</td>
<td>LUIGI BORGHETTI.</td>
</tr>
<tr>
<td>3</td>
<td>POUR TINT D'AMOUR,</td>
</tr>
<tr>
<td>4</td>
<td>Selection from the Opera of &quot;STRADELLA&quot;</td>
</tr>
<tr>
<td>5</td>
<td>MECO TU VENI O MISERIA,</td>
</tr>
<tr>
<td>6</td>
<td>LA STRANIERA.</td>
</tr>
<tr>
<td>7</td>
<td>LA FAVORITE.</td>
</tr>
<tr>
<td>8</td>
<td>ROFFREI ROFFREI FROM BEATRICE DI TENDA.</td>
</tr>
<tr>
<td>9</td>
<td>FAVORITE.</td>
</tr>
<tr>
<td>10</td>
<td>SORRI ROFFREI FROM BEATRICE DI TENDA.</td>
</tr>
<tr>
<td>11</td>
<td>SORRI ROFFREI FROM BEATRICE DI TENDA.</td>
</tr>
<tr>
<td>12</td>
<td>SORRI ROFFREI FROM BEATRICE DI TENDA.</td>
</tr>
</tbody>
</table>

LONDON,
Published on the first of every Month, by
DISTIN & SONS, 31, GRANBURY STREET, LEICESTER SQUARE,
SOLE MANUFACTURERS OF THE SAX HORN TO THE ARMY AND NAVY,
AND IMPORTERS OF EVERY KIND OF MUSICAL INSTRUMENTS.

Where may be had DISTIN'S TUTOR FOR SAX HORN & CORNET CONTAINING THE ART OF SINGLE & DOUBLE TONGUING. (£
Vieni la mia vendetta,
Cavatina,
from the Opera of
Lucrezia Borgia
by Donizetti
Arranged for the Cornet a Pistons
with an ad libitum Accompaniment for the Piano Forte.
N° 1. DISTIN'S Journal. 101
No. 9. Solo cornopean part to the Grand March by Tidswell, c.1852.
Grand March
By a. nahlwll.
No. 10. Selected solo cornopean parts to band music by R. Smith, c. 1852.
Quick step lively bell, in B♭
No. 11. Extract from Distin's

Brass Band Scores, c.1854-1855
No. 12.  *Yorkshire Waltzes* by

Enderby Jackson, 1856.
Terror in original omits this bar.

220 221 222 223 224
No. 13. Solo cornet part to 

Soldier's Polka, c.1860.
The Soldiers March,

Translation: From Beethoven's Symphony No. 9

Music notation page.
THE SAILOR PRINCE POLKA.

J. BUCKLE.

1st CORNET.

Marziali.

TEMPO DI POLKA.

1st TRIO.

2nd TRIO.

CODA.

15,105.
No. 15.  **Warriors Three** (polka - 1953).
Warriors Three
Trio for Bb-Cornets

EDRICH SIEBERT

Tempo di Polka

Quicker

Presto Tempo I

TRIO

CODA Quicker

Maestoso

* In may be omitted by Soloists if desired.

Copyright 1953 in U.S.A. by W. Paxton & Co. Ltd.
No. 16. *Nightingale* (polka - c.1923.)
No. 17. Solo cornet part to
Selections from Lucrezia Borgia
arranged by John Gladney, 1869.
N.B. — No Drum is to be used at this Contest. The Drum Solos to be played by the Basses.
Solo Cornet part and autograph manuscript.
(Courtesy of Wright and Round).
SOLO CORNET.

Allegro agitato (d: 132)

Pianissimo

Piu lento, piano

Allegretto (d: 131)

Tempo

Solo

Tenors & Basses

più mosso.

Selected extractions from the score.
To my friend GRANVILLE BANTOCK Esq., in grateful appreciation

Brass Band Score

CORIOLANUS
TONE POEM
by
Cyril Jenkins Op.65.

PROGRAMME NOTE.

The Hero of Shakespeare's stirring Tragedy "Coriolanus" was a Roman Noble living in a remote and troubled age. A man of rugged, bold and lofty nature and of indomitable courage, yet vain-glorying, more by the consciousness of high des-ert than by pride of position and ancestry. Amid the turmoil of the events depicted in the Tragedy the sweet voices of the gentler affections — the love of mother and wife — are heard intruding upon the din of arms and the clang of martial music.

The composition divides itself into three main sections; and the incidents portrayed in the music are as follows:

Section I

A short Introduction (molto maestoso) depicts the proud and unbending nature of Coriolanus. The allegro agitato shows Rome beset by the Volciani and in a state of famine; her citizens mutinous, and Coriolanus regarded as the chief enemy of the people. At the moderato expressivo are themes representing his mother (Volumnia) and wife (Virgilia).

Section II

Allegro moderato — Coriolanus sets forth with an army against the Volciani. — He defeats them, and on his return to Rome (Tempo di Marcia, e triumphale) the Victor is received with great enthusiasm — he is elected Consul, but very soon after (Allegro agitato) meets with the displeasure of the citizens, and through intrigue is banished from the city. Forsaken by his friends he bids farewell (moderato expressivo) to his wife and mother and leaves the city.

Section III

Coriolanus flees to Antium where he is welcomed by his former enemy Aufidius. The Volciani decide to attack the Roman territories (allegro agitato) and Coriolanus leading the army, carries all before him, and arrives at the gates of Rome. Emissaries are sent out from the city to plead for peace — Coriolanus spurns all until his mother, wife and child arrive (moderato e patetico) — Their pleading is successful — the siege is raised — and on their return to Rome (alla marcia e giocoso) they are received with much rejoicing — Coriolanus on returning to Antium is accused (Lento e Molto marcato) of treachery, and at Aufidius's instigation is put to death.


Copyright

Printed in England
Directions. In military bands that are powerful, the effect of the march may be increased very strongly by the addition of handbells, and kettledrums, in which case the handbells may play unison with the chiefs clarion and the kettle drums in unison. Every other kind of drum calculated for a good accompaniment may be easily regulated by the drum-line. If the band be not in full, the bass drum better be omitted.
Appendix II

Fingering Charts
This mark signifies the Key is to be raised. And this mark the Key closed.
No. 2. Tully's chart for keyed bugle extracted from Tully's Tutor for Kent Bugle, 1831.
No. 5 of R. Cocks & Co.'s Series of Modern Scales.

TULLEY'S SCALE FOR THE KENT BUGLE.

LONDON. Published by R. Cocks & Co. 20, Princes Street, Hanover Square.
No. 3. Phasey's chart for euphonium extracted from Phasey's Tutor for Euphonium, c.1863.
The effect of the Pistons is to flatten or lower each sound. The second is the shortest, which being pressed down causes the Instrument to sound half a tone lower than the open note; the first Piston being pressed down in like manner produces a whole tone lower; the third Piston when pressed down produces a tone and a half, or an equivalent to the first and second Pistons together: the fourth Piston when pressed down produces three tones and a half.

The following Table will show the effect produced by the Pistons, from which the Pupil will obtain a complete insight into the various ways of fingering Scales, Passages, and Shakes.

THE FUNDAMENTAL NOTES WITH THEIR HARMONICS.

*This is upon Phasy's Improved Euphonium only. Sold at Chappell & Hammond.

Note: The Notes marked 0 are only fingered thus in rapid passages.

10829. Chappell. Sold Courtois
   Sold Courtes
Appendix III

British Patents Relative to Brass Instruments
## APPENDIX III

**British Patents Relative to Brass Instruments**

- * Provisional protection only – permanent patent not granted.
- + Foreign patent registered in Britain.
- x Patent registered by British agent in association with foreign inventor.

<table>
<thead>
<tr>
<th>Date</th>
<th>Number</th>
<th>Patentee</th>
<th>Description of Invention</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 Aug. 1788</td>
<td>1664</td>
<td>Charles Clagget</td>
<td>chromatic trumpets and horns.</td>
</tr>
<tr>
<td>5 May 1810</td>
<td>3334</td>
<td>Joseph Halliday</td>
<td>keyed bugle.</td>
</tr>
<tr>
<td>2 Nov. 1811</td>
<td>3505</td>
<td>William Close</td>
<td>chromatic trumpets with finger holes.</td>
</tr>
<tr>
<td>9 Oct. 1823</td>
<td>4849</td>
<td>Joseph R. Cotter</td>
<td>modifications on the bass horn.</td>
</tr>
<tr>
<td>7 Oct. 1824</td>
<td>5013</td>
<td>John Shaw</td>
<td>transverse spring slides (valves) for chromatic trumpets and horns.</td>
</tr>
<tr>
<td>1 Dec. 1838</td>
<td>7892</td>
<td>John Shaw</td>
<td>Swivel valves (disk valves)</td>
</tr>
<tr>
<td>17 Oct. 1853</td>
<td>2397</td>
<td>Haite &amp; Leach x</td>
<td>modification of valves for bass instruments.</td>
</tr>
<tr>
<td>18 Jan. 1855</td>
<td>140</td>
<td>M.J. Nyilassy x</td>
<td>combination bugle and trumpet.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>-----------</td>
<td>--------</td>
<td>---------------------------</td>
<td>------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>13 May 1855</td>
<td>558</td>
<td>A.E.L. Bellford</td>
<td>valve system attempting to reduce sharp bends in air through the valves.</td>
</tr>
<tr>
<td>26 June 1855</td>
<td>1465</td>
<td>Henry Distin</td>
<td>valve attachment added to the mouthpipe of a bugle.</td>
</tr>
<tr>
<td>15 Sep. 1855</td>
<td>2034</td>
<td>V.Scully and B.J. Heywood</td>
<td>proposed use of aluminium for musical wind instruments.</td>
</tr>
<tr>
<td>28 Nov. 1855</td>
<td>2688</td>
<td>W.A. Distin</td>
<td>rotary type valves.</td>
</tr>
<tr>
<td>19 Nov. 1856</td>
<td>2729</td>
<td>Henry Distin</td>
<td>key operated tone holes on cornet.</td>
</tr>
<tr>
<td>16 Dec. 1856</td>
<td>2980</td>
<td>F.W. Gerhard</td>
<td>proposed use of aluminium for instruments.</td>
</tr>
<tr>
<td>22 Feb. 1858</td>
<td>342</td>
<td>J.Davis</td>
<td>valve to change pitch of instrument, water reservoir, flat valve spring and a graduated tuning slide.</td>
</tr>
<tr>
<td>15 Mar. 1858</td>
<td>525</td>
<td>A.Terry</td>
<td>valve holes on equal levels, travelling in one direction.</td>
</tr>
<tr>
<td>26 July 1858</td>
<td>1676</td>
<td>A.Sax (Paris)</td>
<td>ascending and descending valves.</td>
</tr>
<tr>
<td>12 Aug. 1858</td>
<td>1836</td>
<td>Metzler &amp; Waddell</td>
<td>circular shape and bell front euphoniums and basses, &quot;Sonorophones&quot;.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>---------------------</td>
<td>--------------------------------------------------------------</td>
</tr>
<tr>
<td>6 Sep. 1858</td>
<td>2017</td>
<td>Henry Distin</td>
<td>circular cornets, &quot;Distin's Patent centre-bell instruments&quot;.</td>
</tr>
<tr>
<td>30 Sep. 1858</td>
<td>2177</td>
<td>L.Cecconi</td>
<td>6 valved instrument.</td>
</tr>
<tr>
<td>3 Dec. 1858</td>
<td>2766</td>
<td>E.S. Jones</td>
<td>new system to replace valves.</td>
</tr>
<tr>
<td>22 Mar. 1859</td>
<td>719</td>
<td>J.Davis</td>
<td>modification of valve system.</td>
</tr>
<tr>
<td>24 May 1859</td>
<td>1284</td>
<td>A.Sax (Paris)</td>
<td>various valve systems, adjustable and removable bells.</td>
</tr>
<tr>
<td>19 Dec. 1859</td>
<td>2887</td>
<td>E.Davies x x</td>
<td>transposing valves.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(G.A.Besson, Paris)</td>
<td></td>
</tr>
<tr>
<td>3 Dec. 1860</td>
<td>2967</td>
<td>MacFarlane, Newton &amp; Carte</td>
<td>movable bells on brasses, ophicleide bell attachments.</td>
</tr>
<tr>
<td>31 Dec. 1860</td>
<td>3194</td>
<td>Midgley, Sugden &amp; Chapham x</td>
<td>double slide contra bass trombone.</td>
</tr>
<tr>
<td>13 July 1861</td>
<td>1761</td>
<td>P.J. de Rette</td>
<td>5 valved instrument, all 5 valves played with one hand.</td>
</tr>
<tr>
<td>18 Oct. 1861</td>
<td>2592</td>
<td>Henry Distin x</td>
<td>modification of No. 2559.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>---------------------------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>22 Mar. 1862</td>
<td>798</td>
<td>J. Davis</td>
<td>modification of valve system.</td>
</tr>
<tr>
<td>29 Apr. 1862</td>
<td>1245</td>
<td>G.R. Sampson</td>
<td>finger slide valve system.</td>
</tr>
<tr>
<td>21 Feb. 1863</td>
<td>483</td>
<td>W.E. Newton x (Santucci, Paris)</td>
<td>modification in shape and design.</td>
</tr>
<tr>
<td>30 July 1864</td>
<td>1896</td>
<td>Henry Distin</td>
<td>modification of valve springs and water reservoir.</td>
</tr>
<tr>
<td>16 Mar. 1865</td>
<td>741</td>
<td>W. Brooks x (Gautrot, Paris)</td>
<td>equitonique valves.</td>
</tr>
<tr>
<td>25 Sep. 1866</td>
<td>2468</td>
<td>W.E. Newton x (Schriber - USA.)</td>
<td>modified shape, valves, water keys, French Horn String Action.</td>
</tr>
<tr>
<td>29 Mar. 1867</td>
<td>929</td>
<td>M. Henry</td>
<td>device to change cornet pitch with simultaneous adjustment of all slides.</td>
</tr>
<tr>
<td>20 Mar. 1869</td>
<td>855</td>
<td>J. Kay</td>
<td>convex rim to mouthpieces.</td>
</tr>
<tr>
<td>1 Nov. 1869</td>
<td>3165</td>
<td>E. Ford</td>
<td>slide adjustments.</td>
</tr>
<tr>
<td>27 Apr. 1870</td>
<td>1214</td>
<td>E. Vimeau x</td>
<td>device to change volume and tone by removing bells and substituting bells shaped like animal heads with adjustable tongues.</td>
</tr>
<tr>
<td>28 Mar. 1872</td>
<td>930</td>
<td>J.B.V.E.Dupont</td>
<td>conical valve slides.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>---------------------------------</td>
<td>--------------------------------------------------------------</td>
</tr>
<tr>
<td>24 July 1872</td>
<td>2201</td>
<td>G. Cottino</td>
<td>compensating slide for intonation.</td>
</tr>
<tr>
<td>30 Aug. 1873</td>
<td>2866</td>
<td>H. Bassett</td>
<td>modified valve system.</td>
</tr>
<tr>
<td>4 June 1874</td>
<td>1948</td>
<td>E. Dupont x</td>
<td>proposed technique where the body of the instrument is formed by electrodeposition of brass on a mould.</td>
</tr>
<tr>
<td>8 Aug. 1874</td>
<td>2753</td>
<td>J. G. Tongue x</td>
<td>modified valve system.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Besson - Paris)</td>
<td></td>
</tr>
<tr>
<td>3 Mar. 1875</td>
<td>782</td>
<td>B. J. B. Mills x</td>
<td>rubber mounted mouthpiece.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(C. G. Conn - USA.)</td>
<td></td>
</tr>
<tr>
<td>19 Jan. 1878</td>
<td>253</td>
<td>B. J. B. Mills x x</td>
<td>device to facilitate changing pitch on the cornet.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Conn &amp; Dupont - USA.)</td>
<td></td>
</tr>
<tr>
<td>14 Nov. 1878</td>
<td>4618</td>
<td>D. J. Blaikley</td>
<td>automatic compensating valves.</td>
</tr>
<tr>
<td>25 May 1881</td>
<td>2293</td>
<td>B. J. B. Mills x</td>
<td>clear bore valves.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(C. G. Conn USA.)</td>
<td></td>
</tr>
<tr>
<td>7 June 1881</td>
<td>2476</td>
<td>W. R. Lake x</td>
<td>adjustable mouthpiece.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peter Thompson (USA.)</td>
<td></td>
</tr>
<tr>
<td>6 Mar. 1882</td>
<td>1075</td>
<td>W. R. Lake x</td>
<td>compensating valve system.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(F. Sudre - Paris)</td>
<td></td>
</tr>
<tr>
<td>11 July 1882</td>
<td>3276</td>
<td>B. J. B. Mills x</td>
<td>modification of valve wind ways.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(C. G. Conn USA.)</td>
<td></td>
</tr>
<tr>
<td>14 Nov. 1882</td>
<td>5432</td>
<td>W. Booth</td>
<td>moisture drainage.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>---------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>19 May 1883</td>
<td>2513</td>
<td>M. Bauer x x (Heidrich, Germany)</td>
<td>modification of French Horn to make high notes easier.</td>
</tr>
<tr>
<td>8 Jan. 1884</td>
<td>1021</td>
<td>J.H. Johnson x (L. Cousin - Paris)</td>
<td>5 valve cornet.</td>
</tr>
<tr>
<td>26 Feb. 1884</td>
<td>3951</td>
<td>C.A. Goddison</td>
<td>double slide trombone.</td>
</tr>
<tr>
<td>7 Mar. 1884</td>
<td>4542</td>
<td>D.J. Blaikley</td>
<td>modified valve cap with water reservoir.</td>
</tr>
<tr>
<td>10 Dec. 1884</td>
<td>16,259</td>
<td>E. Armitage</td>
<td>rectangular wind chests in place of piston valves.</td>
</tr>
<tr>
<td>12 Dec. 1885</td>
<td>15,292</td>
<td>A.J. Boult x (W. Buckley, USA)</td>
<td>telescopic mouthpiece to allow quick change in pitch.</td>
</tr>
<tr>
<td>7 Jan. 1886</td>
<td>295</td>
<td>H.H. Lake x (Mahillon - Brussels)</td>
<td>compensating valve.</td>
</tr>
<tr>
<td>23 Feb. 1886</td>
<td>2649</td>
<td>E. Armitage</td>
<td>improvement of No. 16,259 Dec. 10, 1884.</td>
</tr>
<tr>
<td>18 May 1886</td>
<td>6679</td>
<td>J.C. Mewburn x (Soc. A. Lecomte et Co., Paris)</td>
<td>double cornet in E flat and B flat</td>
</tr>
<tr>
<td>13 Oct. 1887</td>
<td>13,865</td>
<td>J. Bossi</td>
<td>spiral valve action.</td>
</tr>
<tr>
<td>22 Oct. 1887</td>
<td>14,401</td>
<td>L. Standring</td>
<td>mutes for cornets and other brass.</td>
</tr>
<tr>
<td>13 Mar. 1888</td>
<td>3916</td>
<td>W. L. Wise x (Mahillon - Brussels)</td>
<td>modification and improvement of No. 295, Jan 7, 1886.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patente</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>---------</td>
<td>------------------</td>
<td>----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>15 May 1888</td>
<td>7173</td>
<td>G.T. Nyde x (A. Le Forestier, USA.)</td>
<td>modifications to valves, mouthpipe (water key on mouth pipe).</td>
</tr>
<tr>
<td>9 July 1889</td>
<td>11,069</td>
<td>C.G. Conn (USA.)</td>
<td>side action piston valves, verticle tubes in relation to the water key.</td>
</tr>
<tr>
<td>9 Aug. 1889</td>
<td>12,594</td>
<td>A. Mille (Paris)</td>
<td>modification to trombone slide action.</td>
</tr>
<tr>
<td>13 June 1890</td>
<td>9157</td>
<td>W. Wyatt</td>
<td>additional slides for slide trumpet.</td>
</tr>
<tr>
<td>14 Oct. 1890</td>
<td>16,358</td>
<td>W.L. Wise x (Besson - Paris)</td>
<td>set of new instruments similar to saxhorns but with a continuous taper to the bore and made with bells to the front. &quot;Cornophones&quot;.</td>
</tr>
<tr>
<td>18 Dec. 1890</td>
<td>20,704</td>
<td>B.J.B. Mills x (Conn &amp; Seidel, USA.)</td>
<td>mechanical compensating system.</td>
</tr>
<tr>
<td>12 June 1891</td>
<td>9989</td>
<td>D.J. Blaikley</td>
<td>modification to trombone tuning slide.</td>
</tr>
<tr>
<td>13 Aug. 1891</td>
<td>13,630</td>
<td>F. Robinson, trading as J. Higham.</td>
<td>echo attachment to trombone.</td>
</tr>
<tr>
<td>28 Nov. 1882</td>
<td>21,709</td>
<td>D.J. Blaikley</td>
<td>improvements to No. 4618, Nov. 14, 1878 avoiding bore constriction.</td>
</tr>
<tr>
<td>2 June 1893</td>
<td>10,819</td>
<td>S.A. Chappell x (Albert, Brussels)</td>
<td>triangular bore on brass mouthpieces.</td>
</tr>
<tr>
<td>14 Dec. 1894</td>
<td>24,366</td>
<td>W.P. Thompson x (Schuster, Germany)</td>
<td>mouthpiece covered with cloth or leather.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>-----------</td>
<td>--------</td>
<td>-----------------------------------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>16 Apr. 1895</td>
<td>7677</td>
<td>J. Rückg + (Switzerland)</td>
<td>rubber attachment of mouthpiece rim.</td>
</tr>
<tr>
<td>15 May 1895</td>
<td>9612</td>
<td>A. Nolte &amp; F. Meire + (Germany)</td>
<td>mutes.</td>
</tr>
<tr>
<td>24 Apr. 1896</td>
<td>8632</td>
<td>J.A. Kappay</td>
<td>4th valve added to the cornet to facilitate shakes.</td>
</tr>
<tr>
<td>4 Jan. 1897</td>
<td>165</td>
<td>C.A. Allison x (Witmer &amp; Whaley, Canada)</td>
<td>mouthpiece adjusted by pressure from the lips.</td>
</tr>
<tr>
<td>9 Mar. 1897</td>
<td>6166</td>
<td>H.H. Lake x (Keyes, Smith &amp; Smith, USA.)</td>
<td>Helical air movement caused by spiral ribs in the mouthpiece.</td>
</tr>
<tr>
<td>1 May 1897</td>
<td>10,896</td>
<td>J.H. Gillmartin and Besson &amp; Co.</td>
<td>modification to trombone which allows a shorter first position when needed.</td>
</tr>
<tr>
<td>2 Dec. 1897</td>
<td>28,474</td>
<td>D.J. Blaikley</td>
<td>modification to valve taps to reduce noise.</td>
</tr>
<tr>
<td>4 Nov. 1898</td>
<td>23,239</td>
<td>W. Slack</td>
<td>3 valve compensating system.</td>
</tr>
<tr>
<td>28 Mar. 1889</td>
<td>6702</td>
<td>W. Stasek + (Roumania)</td>
<td>conversion of bugles to cornets by adding a valve section.</td>
</tr>
<tr>
<td>21 Apr. 1889</td>
<td>8350</td>
<td>L. Antoine</td>
<td>mouthpieces made with hollow walls.</td>
</tr>
<tr>
<td>27 Oct. 1900</td>
<td>19,252</td>
<td>C.G. Conn + (USA.)</td>
<td>modification of valve slides and wind ways.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>-----------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>8 Nov. 1901</td>
<td>22,562</td>
<td>F. Sudre + (Paris)</td>
<td>Diaphragms and reeds placed along the main tube to alter the basic sound. &quot;Sudrophones&quot;</td>
</tr>
<tr>
<td>10 Feb. 1902</td>
<td>3316</td>
<td>S. F. Richer</td>
<td>Short action valves.</td>
</tr>
<tr>
<td>17 Jan. 1903</td>
<td>1236</td>
<td>E. E. Stuart &amp; C. Grinstead</td>
<td>Additional slide to trombone which moves with the motion of the main slide by means of a string and a pulley.</td>
</tr>
<tr>
<td>6 May 1903</td>
<td>10,275</td>
<td>G. B. Mackey + (USA.)</td>
<td>Modification of valve windways and slides.</td>
</tr>
<tr>
<td>8 June 1903</td>
<td>12,849</td>
<td>Besson &amp; Co. &amp; T. C. Edwards.</td>
<td>3 valve compensating system.</td>
</tr>
<tr>
<td>6 July 1903</td>
<td>14,946</td>
<td>J. Low + (Germany)</td>
<td>Cheap flap valves.</td>
</tr>
<tr>
<td>3 Oct. 1903</td>
<td>21,295</td>
<td>H. Klussman, G. Klussman, M. Klussman, J. Zambra, Trading as Rudall, Carte, &amp; Co.</td>
<td>Continuous conical bore including the bore through the valves.</td>
</tr>
<tr>
<td>24 May 1904</td>
<td>11,837</td>
<td>Besson &amp; Co. and C. Martin</td>
<td>Modifications to the tuning slide to allow quick change to A.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>----------</td>
<td>---------------------------------</td>
<td>----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>10 Sep. 1904</td>
<td>19,509</td>
<td>W.G.Porter</td>
<td>adjustable tube between mouthpipe and mouthpiece to allow easy change in pitch.</td>
</tr>
<tr>
<td>1 Oct. 1904</td>
<td>21,124</td>
<td>C.Grinsted &amp; E.E.Stuart</td>
<td>valve for ejecting water from trombone slide.</td>
</tr>
<tr>
<td>10 Oct. 1904</td>
<td>21,125</td>
<td>C.Grinsted &amp; E.E.Stuart</td>
<td>trombone locking device.</td>
</tr>
<tr>
<td>8 Aug. 1905</td>
<td>16,147</td>
<td>W.F.Boast x (USA.)</td>
<td>cock type water keys.</td>
</tr>
<tr>
<td>16 July 1906</td>
<td>16,057</td>
<td>A.O.Paulson + (USA.)</td>
<td>modification of valve system.</td>
</tr>
<tr>
<td>26 Sep. 1906</td>
<td>21,287</td>
<td>J.Low + (Germany)</td>
<td>modified valve box.</td>
</tr>
<tr>
<td>17 Apr. 1907</td>
<td>8939</td>
<td>F.G.Hamney</td>
<td>transposing valve with locking device.</td>
</tr>
<tr>
<td>23 Apr. 1907</td>
<td>9470</td>
<td>M.M.Rubright + (USA.)</td>
<td>mouthpiece covered with hard rubber.</td>
</tr>
<tr>
<td>9 Jan. 1907</td>
<td>24,091</td>
<td>W.W.Young + (USA.)</td>
<td>mute-like attachment.</td>
</tr>
<tr>
<td>5 Nov. 1907</td>
<td>24,526</td>
<td>A.J.Burr + (USA.)</td>
<td>mouthpiece with adjustable cup and throat.</td>
</tr>
<tr>
<td>16 Dec. 1907</td>
<td>27,746</td>
<td>M.B.Martin + (Germany)</td>
<td>flexible sound body (main tubing) for bugle.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>---------</td>
<td>---------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>7 Sep. 1908</td>
<td>18,699</td>
<td>K. Kottek + (Austria)</td>
<td>compensating system for high notes.</td>
</tr>
<tr>
<td>10 Dec. 1908</td>
<td>26,830</td>
<td>G. Gnädig + (Germany)</td>
<td>chromatic valveless trumpet.</td>
</tr>
<tr>
<td>9 Feb. 1909</td>
<td>3204</td>
<td>S. Mancini + (Italy)</td>
<td>instruments with six rotary valves.</td>
</tr>
<tr>
<td>13 June 1909</td>
<td>13,605</td>
<td>F. Sudre + (Paris)</td>
<td>bells of instruments made of numerous tubes.</td>
</tr>
<tr>
<td>29 June 1909</td>
<td>15,224</td>
<td>J. Lockhart + (USA.)</td>
<td>compensating valve</td>
</tr>
<tr>
<td>22 July 1909</td>
<td>17,092</td>
<td>J. Bossi</td>
<td>reduced travel of valves.</td>
</tr>
<tr>
<td>10 Apr. 1911</td>
<td>8849</td>
<td>W. Thompson &amp; A. G. Bramman</td>
<td>attachment to mouthpiece to support upper lip.</td>
</tr>
<tr>
<td>18 June 1911</td>
<td>14,320</td>
<td>F. Durant + (Belgium)</td>
<td>Six valved cornet with three ascending and three descending.</td>
</tr>
<tr>
<td>7 Oct. 1911</td>
<td>22,122</td>
<td>W. Fairweather + (Holton &amp; Co., USA.)</td>
<td>modifications in the positions of valve slides and bends in a cornet.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>--------</td>
<td>------------------------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>27 Nov. 1912</td>
<td>27,255</td>
<td>E. Armitage &amp; R. J. Ward</td>
<td>modifications in the valve to give straight through air passage for open and valve tones.</td>
</tr>
<tr>
<td>11 Dec. 1912</td>
<td>28,599</td>
<td>D. J. Blaikley</td>
<td>4th valve for horn to allow transposition to a higher key.</td>
</tr>
<tr>
<td>13 Jan. 1913</td>
<td>995</td>
<td>C. Grinstead &amp; E. E. Stuart</td>
<td>improvement of 21,124 Oct 1, 1904.</td>
</tr>
<tr>
<td>10 Feb. 1913</td>
<td>3362</td>
<td>R. E. Watts &amp; J. Hobkirk</td>
<td>modified valve system.</td>
</tr>
<tr>
<td>13 Aug. 1913</td>
<td>18,442</td>
<td>J. Engelhard + (Germany)</td>
<td>device to facilitate high and low tones.</td>
</tr>
<tr>
<td>1 Nov. 1913</td>
<td>24,874</td>
<td>R. E. Watts &amp; J. Hobkirk</td>
<td>modification of 3362 Feb 10, 1913.</td>
</tr>
<tr>
<td>15 Nov. 1913</td>
<td>26,219</td>
<td>E. O. Roark &amp; C. A. Dickinson (USA)</td>
<td>spring attachment to mouthpiece to absorb shocks.</td>
</tr>
<tr>
<td>3 Feb. 1914</td>
<td>2748</td>
<td>H. T. Jones &amp; W. Collings.</td>
<td>spring attachment to the mouthpiece.</td>
</tr>
<tr>
<td>15 May 1914</td>
<td>11,980</td>
<td>A. Edwards</td>
<td>mute-like device.</td>
</tr>
<tr>
<td>14 July 1914</td>
<td>16,780</td>
<td>W. Briggs</td>
<td>transposing valve.</td>
</tr>
<tr>
<td>29 Aug. 1916</td>
<td>108,832</td>
<td>D. Hamblem + (USA)</td>
<td>modification in the valve windway system.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>----------------------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>5 Nov. 1917</td>
<td>113,766</td>
<td>E.E.King +</td>
<td>modified valve system.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Canada)</td>
<td></td>
</tr>
<tr>
<td>16 Jan. 1920</td>
<td>158,243</td>
<td>P.Suchy +</td>
<td>natural trumpet with movable slides and various bore sizes.</td>
</tr>
<tr>
<td>6 Apr. 1920</td>
<td>161,566</td>
<td>L.Moeremans +</td>
<td>rotary valves operated by spring pistons.</td>
</tr>
<tr>
<td>20 Apr. 1920</td>
<td>161,981</td>
<td>J.F.S.Alshaosky +</td>
<td>tenor trombone converted to alto trombone by cut off valve.</td>
</tr>
<tr>
<td>2 Apr. 1922</td>
<td>193,729</td>
<td>A.Blaikley</td>
<td>modifications to valve springs.</td>
</tr>
<tr>
<td>17 Feb. 1922</td>
<td>197,074</td>
<td>S.Grant</td>
<td>extending lever to water key.</td>
</tr>
<tr>
<td>19 Oct. 1922</td>
<td>198,960</td>
<td>A.Hawkes (Hawkes &amp; Son)</td>
<td>spring attachment to mouthpiece.</td>
</tr>
<tr>
<td>7 June 1923</td>
<td>216,698</td>
<td>F.Maurice</td>
<td>valve spring assembly.</td>
</tr>
<tr>
<td>21 Aug. 1923</td>
<td>217,801</td>
<td>W.R. d'Alfonso + (USA)</td>
<td>mute, adjustable for pitch.</td>
</tr>
<tr>
<td>12 May 1924</td>
<td>232,050</td>
<td>E.Tiller</td>
<td>mute.</td>
</tr>
<tr>
<td>23 Sep. 1924</td>
<td>240,004</td>
<td>A.E.White x (Schluesselberg, Germany)</td>
<td>mute.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>---------</td>
<td>---------------------------</td>
<td>------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>13 July 1926</td>
<td>256,761</td>
<td>J. Hutchison</td>
<td>bushes on trombone slides to reduce friction.</td>
</tr>
<tr>
<td>19 Nov. 1925</td>
<td>261,419</td>
<td>F. Aka + (France)</td>
<td>flanged mouthpiece.</td>
</tr>
<tr>
<td>6 Sep. 1926</td>
<td>263,066</td>
<td>F. A. Buescher + (USA)</td>
<td>modified valve system to allow shorter action.</td>
</tr>
<tr>
<td>2 Oct. 1926</td>
<td>263,460</td>
<td>C. Lehmann &amp; E. Chemnitzer (Germany)</td>
<td>double horn in B flat and F.</td>
</tr>
<tr>
<td>14 Feb. 1927</td>
<td>276,566</td>
<td>F. A. Buescher + (USA)</td>
<td>modifications to trombone slide and tuning device.</td>
</tr>
<tr>
<td>31 July 1926</td>
<td>277,153</td>
<td>T. J. Slechta + (USA)</td>
<td>diaphragm attachment to produce a tremolo or &quot;jazz&quot; effect.</td>
</tr>
<tr>
<td>23 June 1927</td>
<td>297,185</td>
<td>J. Hutchison</td>
<td>device for continuous escape of moisture.</td>
</tr>
<tr>
<td>17 Feb. 1928</td>
<td>311,809</td>
<td>W. Bourne</td>
<td>modified shank to facilitate tuning.</td>
</tr>
<tr>
<td>31 July 1934</td>
<td>427,156</td>
<td>L. M. Schaef er x (C.G. Conn - USA)</td>
<td>off centre eccentric valve stems.</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentees</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>----------------------------</td>
<td>------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1 Aug. 1934</td>
<td>441,561</td>
<td>F. Wooley, S. Dawson, R. Wooley</td>
<td>adjustable pressure tension mouthpiece.</td>
</tr>
<tr>
<td>16 Sep. 1936</td>
<td>472,510</td>
<td>R. B. Olds + (USA.)</td>
<td>polygonal inner trombone slide.</td>
</tr>
<tr>
<td>16 Feb. 1937</td>
<td>473,818</td>
<td>C. N. M. Wornell</td>
<td>valve system in which a telescopic slide covers the valve stem.</td>
</tr>
<tr>
<td>9 July 1937</td>
<td>485,347</td>
<td>L. Davis</td>
<td>valves set in fan shape and staggered to correspond with the natural movement and shape of the fingers.</td>
</tr>
<tr>
<td>17 Mar. 1937</td>
<td>486,345</td>
<td>Francis, Day &amp; Hunter, Ltd. x (H. H. Dick, Germany)</td>
<td>hexagonal valve casings cast in one piece.</td>
</tr>
<tr>
<td>30 May 1939</td>
<td>529,336</td>
<td>H. E. Adkins &amp; Boosey &amp; Hawkes</td>
<td>Bells made from seamless drawn brass tubes (bugles).</td>
</tr>
<tr>
<td>30 May 1939</td>
<td>529,337</td>
<td>H. E. Adkins &amp; Boosey &amp; Hawkes</td>
<td>bugle mouthpiece permanently attached to non removable, adjustable shank in the mouthpipe.</td>
</tr>
<tr>
<td>27 Sep. 1950</td>
<td>668,148</td>
<td>W. F. Morgan</td>
<td>mouthpiece with inner rims.</td>
</tr>
<tr>
<td>13 Feb. 1951</td>
<td>681,787</td>
<td>D. Shumen + (USA.)</td>
<td>trombone slide bent out at a 45° angle</td>
</tr>
<tr>
<td>Date</td>
<td>Number</td>
<td>Patentee</td>
<td>Description of Invention</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>26 June 1956</td>
<td>799,851</td>
<td>C. Lisi + (Italy)</td>
<td>short action valve system with windways inside the valves.</td>
</tr>
<tr>
<td>21 Sep. 1959</td>
<td>883,924</td>
<td>M. Vogel + (Germany)</td>
<td>single gear or lever adjusts all slides of instruments at the same time when changing the basic pitch of the instrument by either a diatonic or chromatic semi-tone.</td>
</tr>
<tr>
<td>23 Oct. 1962</td>
<td>971,282</td>
<td>Amati Narodni Podnik + (Czechoslovakia)</td>
<td>French horn slides are pivoted and can be connected or disconnected from the main tube by rotation on the shaft.</td>
</tr>
</tbody>
</table>
Appendix IV

The Distin Family History
John Distin was born in 1798. Brown and Stratton give the erroneous date of 1793. About the year 1810, Distin joined the South Devon Militia as a band boy, playing the trumpet. In 1812 he played the trumpet part to Handel’s Dettinger Te Deum receiving £10 as a fee. Later in 1812, the South Devon Militia were quartered near Sheffield and Distin played principal trumpet in a concert given there on September 4, 1812. In November of 1812, the South Devon Militia band, of which Distin was a member, were the cause of a fatal accident. "As Mr. Kirkby and his son returned home from chapel in his gig, the horse took fright at the noise of the drums which were beating for the evening parade of the South Devon Militia. The horse bolted and Mr. Kirkby was subsequently killed and his son injured. It may be proper here to state that the drum-major, the moment he perceived the horse was frightened, ordered the drums to cease beating."

3. Sheffield Mercury, August 29, 1812.
4. Ibid., November 12, 1812.
Distin joined the Grenadier Guards Band in 1814, at the age of sixteen, for a seven year enlistment. He was appointed to the post of solo keyed bugle player. The keyed bugle at this time had five keys with an irregular fingering system and Distin suggested a revised system of six keys which was accepted and adopted by all makers. He later had seventh and eighth keys added for shakes and trills. In 1815, Distin travelled to Paris with the band to join the Army of Occupation, following the Battle of Waterloo.

Henry Distin relates in a letter written to Enderby Jackson in 1896, the historical meeting between his father, John Distin, and the Grand Duke Constantine.

"Immediately after the battle of Waterloo, the band of the Grenadier Guards, in which my father John Distin played the solo 'Royal Kent Bugle,' joined the famed regiment in Paris. A grand review of the allied troops was held, in which the Grand Duke Constantine of Russia took part in reviewing the tactical movements of the troops of the various regiments, in company with the Marquis of Wellington, and other commanders of the allied forces; also the marching of the troops before the Grand stand headed by their respective bands. When the British Grenadiers had in turn marched past, with their band in fine form, the order 'cease playing' was given; and my father received

1. Appendix II, No. 1, 2.
2. Wright and Round's Brass Band News, October 1, 1881.
orders to take his Kent bugle, and go at once to the Grand Duke Constantine, who was known to be a great lover of music, attended by the gaudily dressed oriental cymbal player of the band—a large handsome coloured man, an excellent linguist who spoke French well, to act as interpreter, the Royal Duke speaking French fluently, but only a few broken sentences in English. On their arrival, the Duke carried on an animated musical conversation respecting the band, and the solo bugle. He asked the name of the new musical instrument my father had previously at his request handed him for His Royal inspection, also the name of the player. Sambo answered: 'Sire, the instrument you hold is an English Royal Kent Bugle, and the player's name is John Distin, who stands before your Highness.' The Duke said, 'Tell John Distin I wish to have one Royal Kent Bugle made under his special care and supervision; at least equal to this one I hold, to take back with me to Russia. John Distin must see to it. Have one made as quickly, and as good as possible. Then bring it me.'

Due permission being obtained, my father selected Halevy of Paris as the maker, who completed the order with added splendid moulded finish in two weeks at a cost of five hundred francs (£20). On the delivery of the instrument, the Duke ordered his attendant to pay Halevy's bill, and made a present of one thousand francs (£40) to my father, who shared it with his black interpreter and helpmate Sambo. After the payments, the Grand Duke shook hands with my father, and taxing his English, said, 'Good bye, Distin! I go Russia. You come
Russia Distin see me. Good bye! The Duke also honored Sambo by a shake of the hand, saying, 'Good bye, good Clang! Clang!'

And that, friend Enderby, is truly 'How the first chromatic-keyed bugle was sent to Russia."

From the keyed bugle Halary developed the ophicleide.

While in the service of the Grenadier Guards Band, Distin married and his first two sons were born, George, birth date unknown, and Henry, born in 1819. In 1821, Distin was released from military service after fulfilling his enlistment and settled in London, playing concerts, teaching trumpet and bugle and "assuming new duties as a family man." Upon the recommendation of the Duke of Kent, he became a member of King George IV private band at Windsor. The band was thought to be one of the finest in Europe and under the direction of Kramer, became a favourite of the King. Carse relates that the King once said "Kramer, what is the matter with Distin tonight?"

Kramer answered, "He has a bad lip," at which the King remarked, "I missed the trumpet in the last piece."

When William IV ascended, an order was immediately given for the discharge of the band in 1830. The men were given no pension and were asked to give up their band uniforms which were valued at seventy-five guineas each, being heavy with solid gold lace. Distin led an

---

1. Wright and Round's Brass Band News, October 1, 1881.
objection to being released without pension or being able to retain
their uniforms. The Lord Chamberlain withdrew the demand for the
coats and in lieu of a pension, paid each member of the band from
£250 to £500 each, according to their services.

Distin returned to London where Lord Westmorland assumed the
expenses of musical training for Henry and William at the Royal
Academy of Music. George was learning the Jeweller's trade and
Theodor, born in 1823, was only seven years of age. A daughter was
born in 1832. A letter to the Anthenaeum of 1838 suggests that
the Distins were having some financial difficulties in 1830-1832 and
that the father and sons practised regularly. Upon learning that
a neighbour was very ill, they ceased their practice for a number of
weeks until they had learned of her recovery.

In 1833, Distin and his family moved to Scotland where he ac-
ccepted the post as bandmaster to the Marquis of Breadalbane at Loch
Tay, in the Highlands. While in Scotland, Distin taught all four
sons to play on brass instruments and they practised together as a
quintet. The first public appearance of the Distin brass quintet
was at the Adelphi Theatre, Edinburgh, where they were engaged for
one night, "and so took the public by storm that they were retained
by successive engagements for six weeks, becoming finally, the recipient

of a complimentary banquet tendered them by the press and leading
public men." The family began a tour of Scotland (1837) which
included concerts in Aberdeen, Banff, Elgin and Inverness.

The first English concerts appear to have been in Liverpool
and Birmingham where Distin met with an accident and was disabled
for two months. From Birmingham, they went to Bath where they
presented a concert on Monday, October 30, 1837. Jackson errone-
ously suggests that the instruments used by the Distins were valved
brasses made by Pace. No descriptions of the Distins suggest
valved instruments prior to the early 1840's when Henry Distin occ-
asionally used the cornet a piston.

The instruments used by the Distins for the Bath concert were
trumpet, keyed bugles, trombone, French horns and the "Royal
Hibernian Tenor Horn". This use of Cotter's patent of 1823 is the
only known use of his tenor horn. The concert was successful as
reported by the Bath Herald and quoted in the Musical World. "We
must confess that the wonderful and the delightful are combined to
an extent rarely ever equalled, certainly not surpassed. Every piece
was applauded with that earnestness which can never be mistaken for
cold, common-place approval, and the concerted composition 'Crea dea

1. Wright and Round's Brass Band News, October 1, 1881.
3. Enderby Jackson, "Origin and Promotion of Brass Band Contests"
in Musical Opinion and Music Trade Review, March 1, 1896, p.392.
si Misera' from Bellini's opera I Puritani, was rapturously encored."

The Distins returned to London giving concerts at Mr. Willis' Rooms, Drury Lane Theatre, Argyll Rooms, alternating with the Rainer performances and various other engagements. Distin was selected to play the principal trumpet at the coronation of Queen Victoria in June, 1838. The instruments used by the family at this date were slide trumpet, trombone and three French Horns. Carse stated in 1945 that a lithograph existed which showed the Distin family with this combination of instruments.

In 1844, John Distin took his family to the continent for a musical tour. No mention of the tour prior to their arrival in Paris is available from the Distins. Comettant stated that the tour through Belgium was a failure and that upon arrival in Paris had difficulty in finding engagements. The Distins' arrival in Paris is best described by a letter from Henry Distin, written in 1896 to Enderby Jackson.

"When in Paris in 1844, I made special visits to the factories of known brass instrument makers, with the ultimate intention of becoming in the future a manufacturer myself. Our family quintet were playing one night at a grand concert given by a famous singer. On

1. Musical World, November 17, 1837, p.158.
that occasion I, to my great astonishment, heard a new brass instrument — entitled on the program "Sax horn" — played by a French artist whose name I have forgotten. 'Whatever make of instrument is that?' I demanded of our interpreter, being struck amazed by the remarkable purity and sweetness of tone produced from the new instrument. 'Oh! Mr. Henry, it is merely a new fangled thing made by a "little manufacturer". I have not thought it worthy of introduction to your notice'. I replied, 'Is that so! Well, tomorrow morning be here early; we will together visit and inspect the little maker's workshop.' In the morning we found the "little manufacturer" busy at work, with sleeves turned up, barearmed, superintending and working with some six or eight more workmen. My introduction being effected, I learned that M. Adolphe Sax (who afterwards achieved a world wide celebrity) had completed but three instruments built on the new model, which I had heard played upon at the previous night's concer, — viz., a soprano E flat, contralto B flat, and alto E flat. At that time, however, he had not one of them for sale. Before leaving, I arrived at an arrangement for the loan of the three instruments. That very afternoon they were fully and fairly tried by the family at our hotel. The trial raised within us all an indescribable artistic enthusiasm. The delicious evenness, combined sweetness, and general purity of intonation and tone, were recognised and admitted by each member of our family. Adolphe Sax was at once sent for; and, after hearing us play several trios, duets, and solos on them, he eagerly agreed to certain suggested alterations, and gave his word to compete, on the suggested system, without delay, five instruments bearing his
name, as needed for the practical musical outfit of our quintet party. We waited in and around Paris, concertising, until Sax completed the order to our satisfaction; when, having by hard practice attained sufficient facility in their use, they were brought out in public by us as Adolphe Sax's grand new invention, "Sax horns".

The first introduction of these instruments was at a grand concert at the Opera Comique given by M. Berlioz, the famous composer. The selection we performed was from Meyerbeer's "Robert le Diable", and in this our novel quintet of Sax horns met with such vehement demonstrations of approval from the delighted audience that the same evening we were awarded the high honour of being engaged to perform upon them at the Conservatoire. On the conclusion of our first performance there, the committee of that world renowned institution awarded each member of our family a silver medal, which I yet proudly possess. From that time the grand continental tours of the Sax horn Distin family formed a complete succession of triumphs. The press belauded us, the public everywhere was enthusiastic, and amongst many awarded honours Louis Philippe presented us with a magnificent engraved solid silver quintet set of Adolphe Sax's horns.

I was born on July 19th, 1819, and - after a chequered, adventurous musical life - am yet full of energy, with a strong retentive memory; therefore, I have not forgotten the great musical exploits of our celebrated Distin family - in the forties, terminating in 1849 - when introducing throughout Europe and America Adolphe Sax's artistic innovation of open valved free air passages, as introduced by him in
his famous Sax horns: a title yet recognised by every brass bandsman, although the origin of the name and the enormous benefits conferred may almost be said to be forgotten by the present generation, who are now receiving the benefits of the early struggles of original inventors."

In reference to their arrival in Paris, an article taken from the New York Times, by the Brass Band News confirms Comettant's remarks about the Distins' difficulty in securing an engagement. The Distins were very pleased to get a series of performances for one month, seven performances per week for only three thousand francs, equal to about twenty-five U.S. dollars.

The concert at which the Distins first heard a sax horn was a programme organized by Berlioz at the Salle Herz which featured a group of instruments made by Sax including an "improved bugle" played by Arban (the name Distin had forgotten).

After their successful Paris engagements, the Distins made a tour which included three months at Baden-Baden and a private concert for the Grand Duke at Carlsruhe who gave them a letter of recommendation to Queen Victoria.

In his biography of Sax, written when Sax was still living, Comettant

2. Wright and Round's Brass Band News, October 1, 1881.
tells of the association between Sax and the Distins from an entirely different point of view than that related by Henry Distin. According to Comettant, the Distins were desperate after their concert failures in Belgium and came to Sax in despair, begging for help and advice. Sax replaced their "inferior" instruments (trumpet, cornet a pistons, keyed bugle, alto trombone and French horn) with his own and John Distin, in a "transport of joy" embraced the inventor with deepest gratitude. From that moment, the Distins had unfailing success thanks to the new instruments by Sax.

After their success in France, the family returned to England in November, 1844, and played in a concert given by Jullien on December 3, 1844, at Covent Garden Theatre. Prior to the concert, Sax, Arban and Dubois (first trumpet of the Paris Opera) had been to London and gave a few performances on sax horns in October, 1844, with a band conducted by Lauret, London cornet a piston soloist and band leader. Sax and his colleagues withdrew from the engagements after only a few performances, for the concerts did not prove satisfactory. Sax horns were actually introduced to England by the inventor although circumstances were far from ideal. The Distins' introduction of sax horns were under more favourable conditions for Jullien's programmes were always well received. It was unfortunate for Sax that his English introduction of his own instruments billed under the name of sax horns

should prove unsuccessful, whereas the performance by the Distins
was given without the instruments being named on the programme.

This obviously upset Sax who most probably was the "Foreign
Artist Resident in London" who wrote a letter to the editor of Musical
World complaining about the omission of the name sax horn from
Jullien's programme.

M. Sax and the Distin Family.
To the Editor of the Musical World.

Sir,

Knowing you to be friendly to talent, no matter whence springing,
I think it right to let you know a few particulars, which, according
to my own notion of justice, demand publicity. When the Distin fam-
ily, a short time since, were engaged to play at the concerts of M.
Jullien, they announced their performance for the first time on certain
instruments which had been presented to them by his majesty King Louis
Philippe. It appears to me, that as a mere matter of justice, the
Messrs. Distin should have let the public know that the instruments
called (Sax horns) on which they were about to play, were the invention
of M. Sax, from whom they (the Messrs. Distin) received them as a don-
ation, — and by whose influence they (the Messrs. Distin) were enabled
to perform before the King of the French, who presented them with five
hundred francs for their pains. One of these same instruments (Sax
horns) was offered in person by M. Sax to his royal highness Prince
Albert, who honoured M. Sax by accepting it. These things should be
made known, in justice to an artist of very great talent, and most unpretending manners - and if the "Musical World" will afford him the advantage of its wide publicity, it will at the same time be sustaining its reputation for impartiality, and performing an act of nothing less than strict justice. Pray excuse the liberty I take in writing to you on the subject, and believe me your constant subscriber and obedient servant,

A FOREIGN ARTIST RESIDENT IN LONDON.

P.S. - I enclose my name and address.

Wishing to do every one justice to the utmost of our power, we have inserted the above. Our columns, we need scarcely say, are open to the Messrs. Distin, if they think proper to reply. We have received the name and address of our correspondent. - Ed. M.W.

The reply from John Distin clarifies several points in addition to the one raised by "Foreign Artist Resident in London."

The Sax Horns.

To the Editor of the Musical World

No. 6, Foley Place, Great Portland Street,

London, Feb. 4th, 1845.

Sir,

I beg to write a few lines in answer to a letter which appeared

1. Musical World, January 23, 1845, pp. 41, 42.
in the "Musical World" of the 23rd of January, from a "Foreign Artist Resident in London," wherein he states (concerning our playing at M. Jullien's concerts), "as a mere matter of justice, the Messrs. Distin should have let the public know that the instruments (called the Sax horns) on which they were about to play were the invention of M. Sax." When we were engaged by M. Jullien to perform at Covent Garden, we particularly requested M. Sax's name to be mentioned, and to call the instruments "Saxhorns" (the name which we gave them, as M. Sax thought of calling them Cylinder Bugles). But the party who had the management of these concerts said, the name of Saxhorn should be omitted, as they had already (previous to our visiting London) been played by some parties at the Adelaide Gallery, and proved a failure. It will be seen that it was not by our wish that the name of Sax was left out of those bills; we have never, on any occasion, omitted his name in our concert bills. As regards the Sax horn presented by M. Sax to His Royal Highness Prince Albert, which the "Foreign Artist Resident in London" designates "one of these same instruments," he is in error; as we have seen and tried it at Windsor Castle. It has not the same mechanism, but is a very old German or Italian invention, called the "Double Cylinder," not manufactured by M. Sax. We were the first who successfully introduced these instruments to the public in Paris; we played at all the principal concerts throughout the season. During this time we assisted and perfected the tenor and bass instruments,
making the set complete; and performed at the Great Concert of M. Berlioz, at the Opera Comique, and received the only "encore" during the concert. As a proof of our success, we were presented with silver medals by the "Concervatoire Royal de Musique" and "Society of Fine Arts;" and, without egotism, we were the making of M. Sax's name as a manufacturer. We performed before His Majesty King Louis Philippe, through the interest of General de Rumigny. His Majesty conversed with us for some time, and said - "I am delighted with your performance; I never expected to hear such beautiful sounds from such instruments. I return you my best thanks for the pleasure you have afforded me. Are the instruments of English manufacture?"

We answered - "No, your Majesty; they are the invention and manufacture of M. Sax." - At the same time turning round and introducing M. Sax to his Majesty, instead of M. Sax introducing us to him, as the "Foreign Artist Resident in London" asserts. The king certainly did, as is stated, send us a present of 500 francs; and to M. Sax a considerable sum, as we understood, to reimburse him for the instruments. It is our intention to do every justice to M. Sax. Hoping, Mr. Editor, you will excuse me for trespassing so much on your valuable time,

I remain,

Your very obedient servant,

JOHN DISTIN.

1. Musical World, February 13, 1845, p.76.
The Distins were then engaged to play for the Queen, the Duke of Norfolk, Duke of Buckingham, Duchess of Kent and on one occasion, played a piece especially composed for them by Prince Albert.

A tour of the United Kingdom was followed by a repeated tour of the continent where arrangements were made with Sax for the Distins to sell his instruments in London.

A business was established as Distin and Sons which was at first located at their residence but soon moved to 31 Cranbourn Street, Leicester Square, in London. The business sold musical instruments by Sax and others and music, including a few publications of their own. Distin's Military Quadrille, written by John Distin and published about 1846, was one of their earliest publications and is the only surviving composition by John Distin.

A large lithographed picture of the Distin family was drawn in July, 1845 by Baugniet, a Belgian artist resident in London. It was published by Leader and Cock of New Bond Street. The picture shows the sax horns to be trumpet shaped and that only four of them were sax horns, the fifth being a flugel horn with Vienna valves. A later lithograph made after the death of George Distin shows the remaining sons and father Distin with the four sax horns, the flugel being discarded. The original sax horns were made with Berliner pumpen valves as originated.

1. Wright and Round's Brass Band News, October 1, 1881.
2. Appendix I, No. 7.
by Moritz and Wieprecht in Germany. The picture in Karl Geiringer's book, *Musical Instruments*, which is said to be the Distin family with the sax horns made by Sax in 1844, is entirely in error. Not only are the instruments not sax horns but much later ventil horns, the men in the picture are not the Distins. This picture is reproduced as Appendix VI, No. 4, and is a good representation of the ventil horns made by Distin from the early 1860's.

The *Manchester Guardian* of March 27, 1847 announced four concerts to be given by the Distins on "Sax-horn and Sax-tubas" at the Theatre Royal.

The first concert was reviewed by the *Guardian* in glowing terms.

"On Monday evening, Mr. Distin and his four sons gave the first of a series of four concerts, on the Sax-horns and Sax-tubas. These instruments are made, we believe, by an ingenious mechanician named Sax, upon the suggestions and under the direction of the elder Distin. The tubas have a shape not unlike the trombone, but more neat and compact in form, and of a less size. They have, also, a system of valves, which gave great mechanical facility in the execution of passages. The horns appear to possess all the best features of the horn and cornet a piston, with an evenness and uniform quality of intonation which the horn does not possess. The great characteristics of this admirable quintet band,

upon both instruments, are, a perfectness of tune to which the most
critical ear can take no exception, a deliciousness of musical effect
almost surfeiting from its very sweetness, an ease of execution, and a
precision and unity of expression, which would be incredible, did we
not hear and see it realised. Well deserved, indeed, are the tributes
to their wonderful skill in concert playing, given by the celebrated
composers, Meyerbeer and Marschner; and, truly, we must subscribe to
their opinion, that, 'during the entire of their (the Distins) concert,
nothing like the slightest idea of criticism could enter the minds of
the audience.'

The first instrumental piece we did not hear; we believe it was the
famous tenor song, 'CuJus animam,' from Rossini's exceedingly operatic
version of the grief-fraught 'Stabat Mater.' Curschmann's lovely trio,
'Ti prego, 0 Madre pia,' we never heard sung with such a ravishing sweet-
ness of musical blending as it was on this occasion, arranged as a quintet.
'The soldier tired,' with its difficulties for the trumpet, surprises
rather than pleases. We admire that the veteran trumpeter has surmounted
the difficulties with such apparent ease, and that he executes shakes and
passages in triplets with such brilliancy. It is indeed a wonderful
performance, when the awkwardness of the task is considered. The fantasia
on themes from Robert le Diable, pleased us best of the pieces in the
second part; and the 'National Anthem,' arranged for the five Sax horns,
was beautifully played. There was some vocal music by Miss Moriatt
O'Connor, and some of the younger Distins, which was pleasing, because
unpretending, and gave variety to the concert.

We would earnestly and confidently direct attention to these performers, as being admirable and perfect in their way; and we certainly think that the old man, surrounded by his interesting quartet of sons, deserves, after a long and chequered career, the cordial support of all who profess to patronise instrumental music in one of its most perfect forms."

The news article confirms the trumpet shape as seen in the earlier lithograph. It would appear that the Distins continued to perform on the same original instruments as well as the new tuba shape.

In April, 1848, George Distin died. No appearances were made for several months and the music was rearranged as a quartet rather than taking in a new member.

After the family had recovered from the death of George, they accepted an offer of twenty-five hundred dollars for forty concerts in the old Park Theatre in New York. A farewell benefit concert was held for them at the Theatre Royal in London which netted them £500, a generous amount for a single concert. Their entire trip to America proved to be burdened with problems, often near disaster. The Distins at one time were billed as circus riders, the performers on sax horns being misread to be performers on six horses. Upon their arrival in

New York, they learned that the Park Theatre had burned down. The hastily made arrangements for a concert tour of the United States. They gave one concert in Boston for five hundred dollars but Henry Distin developed quinsey and nearly died. He recovered in April and the family started a tour headed south. Concerts were given in Philadelphia, Baltimore, Washington, Norfolk, Richmond and Petersburg. Fear of typhoid fever in the South prevented extension of the tour any further south but they did give a concert in New Orleans.

From New Orleans, the Distins returned north, giving one concert in Montreal before it was destroyed by fire. From Montreal, they gave concerts in Kingston, Toronto, Hamilton, and other Canadian towns before returning to the U.S. in September.

En route to the U.S., the stage coach in which they were riding broke down in the little village of Port Stanley, causing them to miss the boat to Buffalo. The local blacksmith talked them into giving a concert in the village which was held in a barn, was well attended, and netted the Distins seventy-five dollars.

Concerts were given in Albany, Boston and New York and the Distins returned to England, arriving at Liverpool in November 1849.

Henry Distin then assumed the business which became known after 1850 as H. Distin. A story related by Algernon Rose is totally without authentication but the humour of the story justifies its repetition.

"Distin had plenty of self-reliance, and, in 1850, opened a small musical-instrument shop in Cranbourne Street, Leicester Square, where he commenced business with scarce a stiver in his pocket after paying initial expenses. The story of how he obtained the 'wherewithal' - which he quickly augmented - is worthy of a niche in Smiles's monumental **Self-Help**. Henry was whitewashing his store in his shirt-sleeves. A stranger entering unannounced, said, 'Can I see Mr. Distin?' 'Here I am,' was the cheerful reply. 'I want a cornet.' 'Well, my goods are not yet unpacked; but if you can wait twenty minutes, I'll get you a beauty.' 'I'll wait,' assented the stranger. Hurrying out of the back door, Harry Distin took a cab down to Messrs. Behrend, Blumbert & Co.'s., a wholesale import house in the City. He there obtained, on approval, a cornet, of which the trade price was 25s. Returning post haste to his shop, he expatiated on the splendour of the instrument, and played the **Carnival de Venise**, with variations, so delightfully that the ten guineas cash demanded, appeared perfectly reasonable. Deducting 5s. for the cab, it is said that the balance of £9 clear profit was the actual capital with which the business started. The audacity displayed in adding so large a profit in the first instance, may be pardoned if part of it be considered as a professional fee for the artistic rendering of the solo mentioned; or the charge might have been analysed as follows:- For cornet, two guineas; for knowing how to sell it, seven and a-half guineas!"

In a few months he had twenty men employed. At first he made only mouth pieces, and Levy, the cornet virtuoso claimed that as a boy he learned to form his lip on a Distin mouthpiece another boy, employed by Distin, stole for him.

It was about this time that Distin published the Journal for Sax Horn which was a series of cornet or sax horn solos arranged by John Distin with piano accompaniments. For the most part, they were operatic arias. About this same time an arrangement by John Distin of Swedish Melodies as Sung by Jenny Lind for cornet a pistons was also published.

Distin began to manufacture his own instruments in 1850 as well as selling sax horns by makers other than Sax. At the close of the Industrial Exhibition of 1851 where Sax won the Council Medal, Sax took away his agency from Distin and assigned it to Rousselot & Co. In 1853, Sax transferred the agency to Rudall, Rose and Co.

By 1854 Henry Distin had a strong business and advertised extensive additions to his factory. In 1855 Distin received his first patent which was for a valve attachment which could be added to the mouthpipe of a bugle to make it chromatic.

This invention inspired the chromatic bugle band created by James Lawson for the Royal Artillery. At first the band was composed of two E flat soprano bugles, eighteen regulation bugles and four E flat tenor

1. Appendix I, No.8.
bugles, all made of copper by Distin. Later, regular valved brasses, made of copper were added to the band.

In 1854 and 1855 Distin published Brass Band Scores which were arrangements for brass band of operatic selections. Scores only were issued with instructions for the copyist for different instrumentations. The arrangements were designed to suit a brass or reed band of any number from ten performers to twenty-four.

The family seldom made concert appearances after 1849. Henry Distin gave this date as the end of their concerts, but Adam Carse states that they still appeared occasionally in 1855-56 and that John Distin, the "veteran Mr. Distin" still appeared as late as 1858. William Distin received British Patent No. 2688 of November 28, 1855 for rotary valves but nothing is known of him after that date. Theodore became a baritone singer and appeared at Covent Garden in 1860. He was a member of the Pyne and Harrison Opera Company and an Associate of R.A.M. Several songs were also written by Theodore Distin. He died April 12, 1893.

In 1858, Distin patented his centre bell instruments, three weeks after Metzler and Waddell patented their bell front instruments. Distin's new design featured rotary valves and a forward bell projecting from the centre of the instrument.

2. Appendix I, No. 11.
5. Appendix VI, No. 2.
At the National Contests of 1860 and 1861 at Crystal Palace Distin was present to award a circular bass to the winning bands which were Black Dyke in 1860 and Saltaire in 1861. Mr. Frank Gray who conducted a band in the 1860 contest wrote in a letter to the Brass Band News of 1894, "Mr. Distin gave an E flat circular bombardon, I believe the first that was made of that style [it was not]; value thirty-five guineas. I can well remember seeing Mr. Distin going about the palace with it over his shoulder, letting the great army of bandsmen hear what he could fetch out of it."

The 1861 Crystal Palace so impressed the Illustrated News of the World that they published a story about the contest in their August 3, 1861 edition which included an engraved portrait of Henry Distin with the double bass, circular model, given to the Saltaire band conducted by R. Smith. In the 1862 contest, Henry Distin led a band of buglers at the concert.

In 1862 the business became Distin and Co. In 1863, John Distin died. Henry Distin produced his light valve cornet in 1864 which was endorsed by Jules Levy, the cornet soloist.

From the unsuccessful centre-bell instrument, Distin designed the ventil horns. These were made in the 1860's and were a type of sax horn built in compact circular shape with the bell pointing upwards.

1. Frank Gray, in a letter to Wright and Round's Brass Band News, April 1, 1894.
similar to the saxhorn-tuba shape except the tubing was coiled in flat tight circles, rather than open oval. Ventil horns were included in Distin's 1869 price list and were made in soprano, alto, tenor, baritone and bass (euphonium class). From the ventil horns came the Koenig horn, the later tenor cor, and the ballad horn. These three instruments were made in circular form along the lines of the ventil horn with the general exception of having the bell pointing down, rather than up. Anthony Baines gives credit to Distin for the invention of the ballad horn in 1870, but Distin had sold his business although Boosey retained the Distin name. The ballad horn was taken from the ventil horn family by Boosey and Co. and given the new pitch of C and the new name of ballad horn.

The tenor cor was designed by Distin just prior to selling his business and a description of the tenor cor was given in Distin's 1869 catalogue. "Messrs. Distin and Co. beg to call attention to the newly-invented horn or tenor cor, which combines the mellow tone of the French horn with the fulness (sic) of the tenor. The fingering is the same as the cornet, hence a great desideratum hitherto greatly required in military bands is obtained. Up to the present time, the disablement of the French horn player in the band of a Regiment has caused the immediate loss of that instrument, the fingering of the French horn being so totally different from that of any other instrument."

1. Appendix VI, No.3.
2. Appendix VI, No.4.
Distin's original tenor cor was built in F or E flat in saxhorn tuba shape. It differed from the sax tenor horn in that the bell had a very wide flair similar to the bell of the French horn. Sometime after 1870, Distin and Co., followed by others, produced the tenor cor in circular shape with the bell pointing down, giving the appearance of a French horn with valves played by the right hand. The tenor cor, being designed as a French horn substitute, was generally accepted by amateur military bands and is still used by such groups for this purpose. As the French horn was seldom used in the brass band after 1860, the tenor cor was not used by brass bandsmen who preferred the sax tenor horn.

The World's Exposition of 1867, in Paris, awarded Henry Distin a prize medal for the excellence of his instruments. On June 19, 1868, Distin sold his business to Boosey for £9,700 with intentions of retirement. He promptly lost a large sum of money in an unsuccessful concert speculation at the Agriculture Hall. An even larger sum was lost by endorsement to a friend. An agreement in the sales contract with Boosey forbade him to manufacture instruments within one hundred miles of London, so Distin invested his remaining funds in a hotel in Antwerp which proved a failure. Distin had to borrow money from one of his waiters to return to London.

1. Appendix VI, No.3.
2. The name Distin and Co. was retained by Boosey and Co. until 1885.
After a series of financial adventures, Distin sailed for New York, eventually moving to Philadelphia where he made instruments for J.W. Pepper.
Appendix V

Selected Original Music for Brass Band
<table>
<thead>
<tr>
<th>Year</th>
<th>Composition</th>
<th>Composer/Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1925</td>
<td>Macbeth</td>
<td>Keighley</td>
</tr>
<tr>
<td>1926</td>
<td>A Midsummer Night’s Dream</td>
<td>Keighley</td>
</tr>
<tr>
<td>1927</td>
<td>Merry Wives of Windsor</td>
<td>Keighley</td>
</tr>
<tr>
<td>1928</td>
<td>Lorenzo</td>
<td>Keighley</td>
</tr>
<tr>
<td>1930</td>
<td>Oriental Rhapsody</td>
<td>Granville Bantock</td>
</tr>
<tr>
<td>1931</td>
<td>Suite - Springtime</td>
<td>Haydn Morris</td>
</tr>
<tr>
<td>1932</td>
<td>The Crusaders</td>
<td>Keighley</td>
</tr>
<tr>
<td>1933</td>
<td>Princess Nada</td>
<td>Denis Wright</td>
</tr>
<tr>
<td>1934</td>
<td>Pageantry</td>
<td>Herbert Howells</td>
</tr>
<tr>
<td>1935</td>
<td>A Northern Rhapsody</td>
<td>Keighley</td>
</tr>
<tr>
<td>1936</td>
<td>Robin Hood</td>
<td>Geehl</td>
</tr>
<tr>
<td>1938</td>
<td>Owain Glyndwr</td>
<td>R. Maldwyn Price</td>
</tr>
<tr>
<td>1939</td>
<td>A Downland Suite</td>
<td>John Ireland</td>
</tr>
<tr>
<td>1940</td>
<td>Clive of India</td>
<td>Joseph Holbrooke</td>
</tr>
<tr>
<td>1944</td>
<td>Fantasia - The Tempest</td>
<td>Maurice Johnstone</td>
</tr>
<tr>
<td>1945</td>
<td>Suite - Pride of Race</td>
<td>K. A. Wright</td>
</tr>
<tr>
<td>1946</td>
<td>Overture - Salute to Freedom</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1947</td>
<td>Tone Poem - Henry V</td>
<td>R. Maldwyn Price</td>
</tr>
<tr>
<td>Year</td>
<td>Work</td>
<td>Composer</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>1948</td>
<td>Music for Brass</td>
<td>Denis Wright</td>
</tr>
<tr>
<td>1949</td>
<td>Rhapsody in Brass</td>
<td>Dean Goffin</td>
</tr>
<tr>
<td>1950</td>
<td>Resurgam</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1951</td>
<td>The Conquerors</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1952</td>
<td>Scena Sinfonica</td>
<td>Henry Geehl</td>
</tr>
<tr>
<td>1953</td>
<td>The Three Musketeers</td>
<td>George W. Hespe</td>
</tr>
<tr>
<td>1954</td>
<td>Tournament for Brass</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1955</td>
<td>Sinfonietta for Brass Band</td>
<td>Eric Leidzen</td>
</tr>
<tr>
<td>1956</td>
<td>Tam o' Shanter's Ride</td>
<td>Denis Wright</td>
</tr>
<tr>
<td>1957</td>
<td>Carnival</td>
<td>Helen Perkin</td>
</tr>
<tr>
<td>1958</td>
<td>Sunset Rhapsody</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1959</td>
<td>The Undaunted</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1961</td>
<td>Main Street</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1962</td>
<td>Island Heritage</td>
<td>Helen Perkin</td>
</tr>
<tr>
<td>1968</td>
<td>John O' Gaunt</td>
<td>Gilbert Vinter</td>
</tr>
<tr>
<td>1969</td>
<td>Spectrum</td>
<td>Gilbert Vinter</td>
</tr>
<tr>
<td>Year</td>
<td>Composition</td>
<td>Composer</td>
</tr>
<tr>
<td>------</td>
<td>----------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>1913</td>
<td>Labour and Love</td>
<td>Percy Fletcher</td>
</tr>
<tr>
<td>1920</td>
<td>Coriolanus</td>
<td>Cyril Jenkins</td>
</tr>
<tr>
<td>1921</td>
<td>Life Divine</td>
<td>Cyril Jenkins</td>
</tr>
<tr>
<td>1922</td>
<td>Freedom</td>
<td>Hubert Bath</td>
</tr>
<tr>
<td>1923</td>
<td>Oliver Cromwell</td>
<td>H. Geehl</td>
</tr>
<tr>
<td>1924</td>
<td>On the Cornish Coast</td>
<td>H. Geehl</td>
</tr>
<tr>
<td>1925</td>
<td>Joan of Arc</td>
<td>Denis Wright</td>
</tr>
<tr>
<td>1926</td>
<td>Epic Symphony</td>
<td>Percy Fletcher</td>
</tr>
<tr>
<td>1927</td>
<td>White Rider</td>
<td>Denis Wright</td>
</tr>
<tr>
<td>1928</td>
<td>Moorside Suite</td>
<td>Gustav Holst</td>
</tr>
<tr>
<td>1929</td>
<td>Victory</td>
<td>Cyril Jenkins</td>
</tr>
<tr>
<td>1930</td>
<td>Severn Suite</td>
<td>Elgar</td>
</tr>
<tr>
<td>1931</td>
<td>Honour and Glory</td>
<td>Hubert Bath</td>
</tr>
<tr>
<td>1932</td>
<td>Downland Suite</td>
<td>Ireland</td>
</tr>
<tr>
<td>1933</td>
<td>Prometheus Unbound</td>
<td>Bantock</td>
</tr>
<tr>
<td>1934</td>
<td>Comedy Overture</td>
<td>Ireland</td>
</tr>
<tr>
<td>1935</td>
<td>Pride of Race</td>
<td>Kenneth Wright</td>
</tr>
<tr>
<td>Year</td>
<td>Work</td>
<td>Composer</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>1945</td>
<td>Overture for an Epic</td>
<td>Denis Wright</td>
</tr>
<tr>
<td>1956</td>
<td>Festival Music</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1957</td>
<td>Variations for Brass Band</td>
<td>R. Vaughan Williams</td>
</tr>
<tr>
<td>1958</td>
<td>Variations on The Shining River</td>
<td>Edmund Rubbra</td>
</tr>
<tr>
<td>1960</td>
<td>Three Figures</td>
<td>Herbert Howells</td>
</tr>
<tr>
<td>1963</td>
<td>The Belmont Variations</td>
<td>Sir Arthur Bliss</td>
</tr>
<tr>
<td>1964</td>
<td>Variations on a Ninth</td>
<td>Gilbert Vinter</td>
</tr>
<tr>
<td>1965</td>
<td>Triumphant Rhapsody</td>
<td>Gilbert Vinter</td>
</tr>
<tr>
<td>1967</td>
<td>Journey into Freedom</td>
<td>Eric Ball</td>
</tr>
<tr>
<td>1969</td>
<td>High Peak</td>
<td>Eric Ball</td>
</tr>
</tbody>
</table>
Appendix VI

Photographs and Drawings
No. 1. Metzler and Waddell's sonorophones, extracted from British Patent No. 1836, August 12, 1858.
No. 2. Distin's Centre-Bell instruments, British Patent No. 2017, September 6, 1858.
No. 3. Distin's band instruments,
extracted from Distin catalogue, 1869.
DISTIN & CO.'S BRASS BAND INSTRUMENTS.

Manufactory: Gt. Newport Street, London, W.C.

- Valve Trumpet
- Ventil Horn
- Alto or Flugelhorn
- Tenor Horn
- Circular Contra Bass
- Bombardon or Contra Bass
- Tenor Cor.
- Baritone
- Euphonion, or Bass

For prices see back of wrapper.
No. 4. Distin's Ventil Horns.
No. 5. Black Dyke Mills Band, c.1865.
No. 7. Brass Band Contest Poster, 1859.
NEWHALL GARDENS, SHEFFIELD

Mr. ALDERSON

Respectfully to inform the Musical World and the general Public of SHEFFIELD and Vicinity, that he has arranged to give a GRAND

BRASS BAND

CONTEST

AND

BALLOON ASCENT!

On the same GIGANTIC SCALE as given by him in the HULL ZOOLOGICAL GARDENS, (see Opinions of the Press) in the

above-named Gardens.

On MONDAY, June 27, 1859,

And ventures to hope that the great Novelty, combined with extreme Cheaperess, will meet with the liberal kindness he has elsewhere experienced.

The following PRIZES will be awarded:

First Prize .... FIFTEEN POUNDS
Second Prize ... £8 Third Prize ... £5
Fourth Prize ... £3 Fifth Prize ... £1

The ENTRY LIST, containing

19 BRASS BANDS!

Will be found to contain all the famed Brass Bands of Yorkshire, Derbyshire, Durham, Lincolnshire, and Cumberland.

Dewsbury Band
Leader .......... Mr. J. PREL

Ossett Band
Leader ............ Mr. G. HUTCHINSON
Conductor ....... Mr. T. SADLO

Staunton Band
Leader .......... Mr. SHOTTON

Allendale Band
Leader .......... Mr. HOLMES

Eccleshall Band
Leader .......... Mr. JOSEY

Mothley Band
Leader .......... Mr. WARD

Lincoln City Band
Leader .......... Mr. E. WALKER
Conductor ....... Mr. J. WARD

Whitworth New Model
Leader .......... Mr. W. LATHEM

Meltam Mills Band
Leader .......... Mr. A. JACKSON
Conductor ....... Mr. HARTLEY

Horncastle Alliance Band
Leader .......... Mr. SHAW

Shildon Band
Leader .......... Mr. DUNGOOLE

Bramall Band
Leader .......... Mr. JACKSON

Wearmouth Band
Leader .......... Mr. SPIER

Black Dyke Mills Band
Leader .......... Mr. E. GALLOWAY

Chesterfield Band
Leader .......... Mr. BLACK

Cledon Band
Leader .......... Mr. MEWBURN

Dronfield Band
Leader .......... Mr. COOPER

Kingson Cotton Mills
Leader .......... Mr. BARRETT

Kirkburton Temperance
Leader .......... Mr. J. CLAREWORTH

Each BAND will play TWO PIECES, of their own Selection

The Pieces selected to afford a most pleasing variety of Music, and will contain the above.
Each BAND will play TWO PIECES, of their own Selection.
The Pieces selected to afford a most pleasing variety of Music, and will contain the choice Sonatas of Mozart, Bellini, Rossini,
Mozart, Verdi, etc.
The Full Programmes to be had in the Grounds on the day price One Penny.
The Contest to commence about Two o’Clock.
The whole of the Bands will join together at Half past Four o’Clock (after playing the first Pieces of Programmes) and then forming
A MONSTRous BAND of
350 PERFORMERS!

WILL PLAY
“RULE BRITANNIA” and “GOD SAVE THE QUEEN,”
After which they will proceed with the Second Part of the Programme.

IMMEDIATELY AFTER ABOVE, A GRAND FETE CHAMPEE,
A STEAM BOAT ON THE LAKE
Those daring AERONAUTS, Mr. and Mrs. HALL, will ascend in their NEW and MAGNIFICENT BALLOON!
Mr. HALL will be suspended from the Car on the TRAPEZE
And go through the most incredible and astounding Gymnastic Evolutions ever witnessed, with so much ease and grace when a mile high as if on the ground.

The NEW PICTURE of the City and Suburbs of LUCKNOW!
Painted by Mr. Beaman of the Hall Zoological Gardens. This Splendid Typanorama exceeds any other of those Scenic Effects for which these Gardens are so famed. Both on land and in the Gardens will be BRILLIANTLY ILLUMINATED, and the Fete will terminate with a GORGEOUS DISPLAY of FIREWORKS!

Splendid QUADRILLE BANDS will be in attendance

PARTICULARS OF ADMISSION.
Tickets purchased before the day, including admission to Contest and Fete Champetre
Admission to the Contest and Fete, on the day
Admission to the Fete, on the day, after Five o’Clock
N.B.—All Railway Passengers, upon producing their Tickets, admitted to Contest and Fete

Manager—Mr. ALDERSON, 30, Siveston Street

JOHN MONTGOMERY, GENERAL PRINTER, & c., SCALE-
No. 8. Bend formations
Nineteenth Century Standing Square Formation.
Nineteenth Century Standing Contest Formation
Twentieth Century Broadcast Formation
No. 9. Chappell-Albert mouthpiece advertisement, extracted from Wright and Round's Brass Band News, March 1, 1894.
THE NEW TRIANGULAR MOUTHPIECE,
Invented by Albert Marie, and secured by Letters Patent.

The ordinary Mouthpiece deadens the sound, and requires the player to use great exertion to produce the high or the low notes of the scale.

With the new Triangular Mouthpiece, the player is spared all the exertion which is necessary to suppress the rotary action of the air in the Cup, and the sound not meeting with any obstacle is conducted directly into the Tube, which considerably diminishes the necessary force to produce it. Beyond this, the high and the low notes can be produced with facility, thus sparing the performer great fatigue.

"Sir Arthur Sullivan thinks it a most valuable invention for facilitating the production of high notes."

<table>
<thead>
<tr>
<th>Cornoet Mouthpiece, silver-plated</th>
<th>£ s. d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornet Piston, in B-flat, with double water key, Concert Room model,</td>
<td>0 4 0</td>
</tr>
<tr>
<td>Tenor Sax Horn, in F and E-flat</td>
<td>0 5 6</td>
</tr>
<tr>
<td>Bass or Euphonium, in B-flat, 3 Pistons</td>
<td>0 5 6</td>
</tr>
<tr>
<td>in B-flat, 4 Pistons</td>
<td>0 5 6</td>
</tr>
<tr>
<td>Bombard in E-flat, 3 Pistons, upright model</td>
<td>0 5 6</td>
</tr>
<tr>
<td>Slide Trombone, Tenor, in B-flat</td>
<td>0 5 6</td>
</tr>
<tr>
<td>Bass, in G</td>
<td>0 5 6</td>
</tr>
<tr>
<td>Speciality in First-class Instruments.</td>
<td></td>
</tr>
</tbody>
</table>

S. A. CHAPPELL,
SOLE AGENT FOR
Antoine Courtois' Brass Instruments and Eugene Albert's Clarionets.


52, New Bond Street, London, W.
No. 10. Russian Stop [valve]

Trumpet extracted from Harper's

Instructions, c.1836.
Method of holding the Russian Valve or Stop Trumpet.
No. 11. Cornopean, extracted from
MacFarlane's Cornopean Instructor, c.1837.
METHOD OF HOLDING THE CORNOPERAN.

(S.L. Parvane's Cornopean Instructor)
No. 12. William Miller's
silver keyed bugle, 1851-1850
No. 13. Sugden's double slide contre bass trombone, 1860.
No. 14. Henry Distin with circular bass
presented at 1861 Crystal Palace Contest,
extracted from the Illustrated News of the
World, August 3, 1861.
Appendix VII

"Musical Prize Fight"
Few London frequented of spas and watering-places know the sandy town of Redcar, on the north coast of Yorkshire. It is one of those remote refuges which Nature has provided for bathers who are tired of the moderate gaiety of Wootling; for north-country millowners who wish to wash away the smoke of Barnsley, or the soot of Sheffield; for invalids who are advised to fly from the noise of society into the noise of the elements, and for yachting barristers on the Northern Circuit who have more taste for catching cod-fish a score of miles out in the German Ocean, than for dangling after broad-hatted beauties at Harrogate or Scarborough. These are the high and important objects for which Redcar has risen from an old and obscure collection of fishing-huts on a line of sand-hills, into a broad, calm street of red-brick lodging-houses. There is no more human tumult, there are no more signs of life, there is much less of dissipation, in the Redcar High-street on a September evening, than in any well-conducted metropolitan cemetery. The place may be likened to a long cell, into which it is good for worldlings to retire for a while and reflect on the tenor of their past life, with a view of improving the future. The few silent shops seem sacred to the memory of the names over their doorways; and, although the draper's sends forth a perfume of merinoes, silks and fustian, and the grocer's a scent of coffee, tea, and pepper, both shops may, with very little imagination, be taken for family sepulchres. A shaky cart may jolt by with a load of glistening sea-weed for manuring land, but the horse looks drowsy and contented, as his hissing cargo drops in long brown flakes on the sandy road, and the driver moves as if he had his whole lifetime in which to perform his task. So close as Redcar is to the jar and din of the Middlesbrough iron-works, it neither bears them, nor cares for them one jot. It wants to be left alone. It has been a fishing-town beyond the memory of the oldest man, and a fishing town you will be pleased to let it remain. It has gone so far for half a century as to net lodgers as well as fish; but the lodgers were none of its seeking. As they think proper to come, they must be respectably provided for; but with no idea of extortion, or of making the most by them. Its principal hotels, while they furnish every comfort, have not yet got beyond the simplicity and moderation of commercial travellers' prices.

The iron road is too near not to tantalise the inhabitants with the prospect of cheap and rapid travelling—too distant to be readily available; the stage coach is unknown, the omnibus has faded away, and the heavy-rumbling carrier's cart, with its three coarse horses harnessed
head and tail, remains the undisputed master of the position.

The inhabitants of this hill district are chattering and self-reliant. They live and marry amongst themselves, and present the high check-bones and hard features which generally mark the Yorkshire race. A few wild offshoots are occasionally sent out, as scouts, in the shape of wandering boys who see the misty sea between the hills, and go down to its tempting fishing-boats, and away in its gliding ships; but they return as "master mariners" to be buried in their native moorland churchyard, and to add their testimony to those who have been round the world, and pronounce that there is nothing in it worth mentioning.

A favourable specimen of a moorland village in the hills, is Lofthouse, in Cleveland, about half way between Redcar and Whitby. Attracted by a handbill advertisement of a "Grand Village Band Contest" at this place, on Friday, September 30, 1859, I procured a dog-cart at Redcar, and was driven over the greatest part of the way, like the hero of Lummernoor, along the sands, but with not quite such a melancholy result. At length, winding slowly down a hill which we had reached into a valley; past a wagon heavily laden with provisions, which was toiling over to the village festival, while the group of shouting schoolboys who were interested in its contents were making short cuts to Lofthouse, by scampering over the stubby fields; past the village clergyman, and his favourite monitor, driving over in his gigging ship; but they return as "master mariners" to be buried in their native moorland churchyard, and to add their testimony to those who have been round the world, and pronounce that there is nothing in it worth mentioning.

The usual plan of band-approach appeared to be, to stop about two hundred yards outside the houses, and then to tramp in, playing a defiant march. Upon drawing up before the Golden Lion, the players formed a circle, and finished off with another defiant tune, which seemed to say to all Lofthouse, "We are Parnassus; beat that if you can!"

Here I found the first band that had come into Lofthouse to try its musical skill, very busily engaged in playing the Lofthouse rum and ale; while, hanging up by hooks from the ceiling, amongst many bundles of dried winter herbs, were several cornucopias to be used in the harmonious fight.

The usual plan of band-approach appeared to be, to stop about two hundred yards outside the houses, and then to tramp in, playing a defiant march. Upon drawing up before the Golden Lion, the players formed a circle, and finished off with another defiant tune, which seemed to say to all Lofthouse, "We are Parnassus; beat that if you can!"

Before the arrival of another party of combatants, these performers retired to one of the drinking rooms, where the landlord gazed upon them with a silent but fatherly interest, having more regard to what they drank than to what they played. They sat upon tables, and along benches
That each band shall have the privilege of choosing a town that boasts a railway terminus, dodged behind hedges instead of pavingsence, and which call... the Lofthouse Saxhorn company was the only one.The judge got into a bathin-machine, which

The whole village, though it could not quite make out all the important points in the combat, was quite willing to stand still, with its hands in its pockets, and to give itself up to gazing at everything and everybody, and the moderate dissipation of an extemporised air. The daddies (and what village is without a dozen of them?) crawled up and down the hilly street with blinking, smiling satisfaction; while the grannies (and what village is also without a dozen of them?) conferred with each other across cottage garden palings. The children assembled round every object of the slightest show or interest, in speechless astonishment, and listened wherever there was one man speaking to another.

The individual who seemed to take in the whole festival with a quiet grasp of intellect, was a dusty, yellow-coloured quarryman—or something of that kind—who was returning home to dinner from his morning's work. He said nothing, although he stood in the midst of a (Lofthouse) crowd; but the twinkle of his eye, and the saucy tilt of his ramecane, spoke volumes, even without words. His jacket was flung over his shoulder, in the form of a soldier's breast-belt; and in his hand he held dangling a tin can, like a small oil-can, which was most probably devoted to his daily allowance of tea... He looked as if his body had been buried in clay three parts of his life, without destroying his sense of enjoyment, or his belief that whatever is, is right. The children gathered round him, as round one who was constantly good at thinking, and who might possibly give utterance to something that it would not be well to lose. Their expectations, however, were doomed to be disappointed, for, after regarding the Golden Lion, the assembled bands, and the spectators at the opposite cottages, with another eye twinkle, and another meaning smile, he walked slowly down the village hill at the Whitty end, as he had walked slowly up the other hill at the Redear end, swinging his tea-can jauntily at his side, and drooping his heavily-booted legs after him, but making no further remark.

At length the time approached for the musical struggle, and the order was given to desert the rum-glass and the ale-can, and to march to the meadow, where the judge and the orchestra were ready. This was done in noble style, each band of performers playing its own favourite march, in its own favourite way, and being headed by its own favourite musical vivandières. This time it was the turn of the oxen in an adjoining paddock to be thoroughly astonished, and, after regarding the troop of visitors and players with becoming gravity, they evidently came to the usual Lofthouse verdict, that they were not able to make it out. The four or five policemen from the different villages were disposed of round the meadow, and their first duty, as usual, was to chase unruly boys, who dodged behind hedges instead of paying sixteenpence, and coming in by the legal entrance, up a lane.

The judge got into a bathing-machine, which
had drifted up from the coast on to the hills, to
serve him as an observer, and being duly
fortified with apples and a bottle of liquid,
have the necessary and long-expected sign to
begin.

It was Guisboro' that led off first (by lot) with
Mr. Jones's March; and, without pretending to
be critical, I may say that the performance more
than equalled the composition. The Lofthouse
Saxhorn band then took possession of the arena,
and showed the judge and the visitors what
village amateurs can do. Both of these com-
panies were dressed in something like uniform,
which may, or may not, have had an effect upon
their musical unity; and it was not until the
Aislaby players stepped on the platform that I,
for one, amongst the audience, had an oppor-
tunity of regarding a lonely Yorkshire moor-
band, standing up without any adventitious aid.
Without inquiring too closely into the daily
occupations of the performers (which, I am given
understand, may range from farming to iron-
working, and sometimes to keeping a shop), I
should say that a journeyman baker, two regular
cart bargemen, a Duddon collier in their
Sunday clothes, a working blacksmith without
much adornment, and two Scotch tally-men,
provided with dingy trombones, cornet-players,
Saxhorns, and ophicleides, would compose the
picture of the Aislaby band. The Farridale and
Bilsdale Moor-bands that followed them, were
twin brothers in appearance, and I say this
with no disrespect to these humble students of
a refined accomplishment, but rather to their in-
finite credit. They were all working men of the
hardest working class, and they manfully showed
what they are.

When Mr. Jones's March had been decently
blown through the five brass bands and then got
rid of, the second test of comparative merit took
place; the performance of the operatic and sacred
selections. The same rotation was again observed,
and after Guisboro' had led off with a number of
airs from IL Trovatore, the Lofthouse band fol-
lowed with the Hallehugh Choirs, and the moor-
bands of Aislaby, Farridale, and Bilsdale respec-
tively, with selections from La Sonnambula, Lu-
crezia Borgia, and Mozart's Twelfth Mass. To
say that the performance of these difficult pieces
approached perfection, would only convey an
untruth, but it far exceeded the ordinary
standard of civilization existing at the places
from which the bands were drawn. The Bilsdale
band, although playing with less spirit, perhaps,
than some of their rivals, had a keen sense of
harmony, and a rich mellow tone, which suited
my taste even better than the performance of
their more successful competitors. It was a
pleasure to see the leader of this band, a short and
sunburnt young man, like a country "boots,"
dressed in a waistcoat that might have been
a piece of leopard's skin, except that the ground,
instead of being brown, was crimson, and the
spots, instead of being black, were a very pro-
minent white. There were several other Moor
bands in this and other boroughs, all preparing
for very similar waistcoats; and not the unap-
proachable Juliiian, in all his glory, could com-
pare with one of these.

To see such conductors waving a cornet
while "T' Twel' Mass o' Mozart," or "Select-
shuns from t' Narma," as they were conversa-
tionally called, were being played in rather
slow—and consequently Lofthouse—time, was
a hopeful sight for those who travel through
the moorland district in the constant fear that
some ruffian will "fettle their mouths with a
brick." I do not pretend to say, that because
Ah, che la morte! is blown upon a Yorkshire
trumpet, fighting is altogether a stranger to
Yorkshire lusts, but I think that the man who
conducts the melodies of Bellini, although in a
crimson waistcoat and dressing-gown, is not likely
to bite off his neighbour's ear, or to gouge out his
neighbour's eye, and is very likely to have a
humanising influence upon some of his less cul-
vated brethren, besides.

The excitement when the prizes were declared
to be awarded in the following rotation

<table>
<thead>
<tr>
<th>Band</th>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Fourth</th>
<th>Last</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lofthouse</td>
<td>Guisboro'</td>
<td>Second</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Farndale</td>
<td>Bilsdale</td>
<td>Fourth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aislaby</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

was sufficient to show that the cudgels and the
wrestling ring had not altogether been ex-
changed for the harp; and the cheers and
grons were sufficiently loud and antagonistic
to warrant the presence of the police officers,
who had come from every village within twenty
miles. The final musical assault of the day was
the triumphal return of the fire bands, in the
order of their adjudged excellence, to the
devoted and expectant Golden Lion, where all
the dirty glasses and mugs of the morning had
been washed for the afternoon, and where fresh
barrels of ale were set under groaning machines
to satisfy alike the demands of the victor and
the vanquished. The noise that these enraged
and delighted musicians made, as they marched
into the village, all playing at once, and all
playing different tunes, to the barking of
dogs, the shouting of children, the cheering of
friends, and the groning of enemies, can only be
compared to Bartholomew Fair in its palmest
days, when every showman was beating his gong,
and declaring that he alone was the possessor of
the original spotted boy.

Now ready, price 3s. 6d., bound in cloth.

THE FIRST VOLUME
(Containing from Nos. 1 to 20, both Inclusive) of

ALL THE YEAR ROUND.
To be had at all Booksellers.

The right of Translating Articles from All the Year Round is reserved by the Authors.
Selected List of References


BROCKHAUS, Konversations-Lexikon, Berlin, 1902.

BROWN, James and STRATTON, Stephen S., British Musical Biography, Birmingham, 1897.

BRUTON, F.A., Three Accounts of Peterloo by Eyewitnesses, Manchester, 1921.


HARPER, Thomas, *Instructions for the Trumpet with the Chromatic Slide also the Russian Valve Trumpet, the Cornet a Pistons or Small Stop Trumpet and the Keyed Bugle*, London, n.d., c.1836.


HOYLE, Eli, "History of Barnsley and Surrounding District from the Earliest Times to AD.1850", manuscript, c.1900.


KALKBRENNER, August, Wilhelm Wieprecht, Berlin, 1882.

KASTNER, Georges, Cours d'Instrumentation, Paris, 1837.

KASTNER, Georges, Manuel General de Musique Militaire, Paris, 1848.


Life and Career of the Late Mr. Edwin Swift, Milnsbridge, 1904.


London P.O. Directory, 1835.


MARR, Robert A, Music for the People, Glasgow, 1889.

MILLINGTON, William, Sketches of Local Musicians and Musical Societies, Pendlebury, 1884.


Rotherham Advertiser, Reminiscences of Rotherham and District, Rotherham, 1891.

& CARTE,


SLUGG, J.T., Reminiscences of Manchester Fifty Years Ago, Manchester, 1881.

STALYBRIDGE OLD BAND, Stalybridge, 1914.


SUNDELEIN, August, Die Instrumentierung für das Orchester.

TAYLOR, Thomas, The Antiquities of Sheffield, Sheffield, 1797.


WHITE, J. E. Hesling, Short History of Bramley Band, Bramley, 1906.


WINDER, Thomas, ed., An Old Ecclesfield Diary, Sheffield, 1921.


ANTHENAEUM, Feb. 24, Mar. 3, 1838.


DICKENS, Charles, ed., *All the Year Round*, November, 1859.


HARMONICON, Vol. 1, 1833.

HOGARTH, George, "Musical Instruments", in *Musical World*, February 17, 1837.


MUSICAL PROGRESS, September, 1929.


Bath Herald, Oct. 27, Nov. 11, 1837.

Daily Telegraph, July 10, 1860; Aug. 13, 1894.

Eastern Counties Herald, July 2, 1857.
Hull News, July 5, 1856.
Hull Times, July 4, 1857.
Illustrated London News, June 29, 1861.
Leeds Times, May 26, June 2, 1855.
Manchester Chronicle, August 21, 1819.
Manchester Guardian, Sept. 3, Sept. 10, 1853; Sept. 6, 1854;
Sept. 3, Sept. 4, 1855.
Manchester Herald, Aug. 17, 1819.
Sheffield Independent, May 22, June 19, 1858.
Sheffield Mercury, July 11, July 25, Aug. 29, 1812;
May 15, 1813; June 20, 1814; May 27, 1815,
April 25, 1818; Feb. 27, Oct. 15, Nov. 13,
1819; Feb. 12, Feb. 20, 1820; Oct. 1,
Oct. 8, 1836.
WRIGHT AND ROUND'S Brass Band News, Oct., Nov. 1881; Mar. 1882;
Jan. 188; Jan. 1891; Jan., May, 1892;
Mar., April, 1894; Feb., Mar., 1896.
York Gazette, January 5, 1833.
NIELD, G. "Black Dyke Mills Band",
unpublished manuscript, 1965.
Index
Accrington Band, 224
Albert, 100, 495
Alderson, R., 237, 242, 243, 488
Allison, C.A., 101
Almondbury Band, 143
Alt horn, 70, 75, 86, 147, 153
Alto sax horn, 149
Alto tuba, 138, 139, 141
Aluminium, 90
Andre, 182
Arban, 79, 81
Arne, T.A., 180
Astor, George, 57
Auger, Bob, 174, 175

Bacup Band, 248
Bacup Volunteer Band, 8
Balfe, 50, 192
Ballad horn, 97
Ball, Eric, 266, 267

Band, cavalry, 65, 122, 128

Band, military, 3, 5, 7, 8, 9, 14, 21, 24, 27, 29, 31, 47, 53, 55, 56, 58, 60, 65, 69, 77, 85, 88, 89, 93, 98, 108, 111, 112, 117, 120, 124, 138, 139, 144, 147, 168, 171, 178, 179, 183, 184, 193, 209, 412, 413, 414, 415

Band, militia, 3, 7, 178

Band of music, 6, 15, 16, 120, 121, 179, 180

Band, village, 18, 19, 31, 112, 114

Band, works, mill, 18, 112, 114, 119

Bantock, Granville, 261, 262

Baritone, 65, 67, 70, 75, 87, 130, 133, 138, 139, 141, 147, 148, 149, 150, 152, 155, 156, 157, 159, 160, 165, 166, 170, 175

Barnsley Band, 225

Basses, 87, 130, 131, 132, 138, 139, 141, 147, 152, 153, 154, 155, 156, 159, 160, 162, 163, 164, 165, 166, 169, 170, 175

(see bombardon)

Basses, circular, 76, 77, 163, 164

Bass horn, 21, 57, 57n, 58, 59, 60, 61, 62, 63, 109, 110, 113, 117, 126, 127, 128, 186

Bass horn, contra, 59

Bass horn, tenor, 59

Bassoon, 5, 38, 55, 56, 109, 110, 117, 186

Bath, Hubert, 263, 265

Batley Band, 117, 129, 142, 143, 225, 240, 241

Batley Victoria Band, 224
Battee, 41, 42
Batty, James, 225
Baugnet, 81
Bean Brothers' Band, 123
Bean, Joseph, 49
Beethoven, 22, 113, 178, 258
Belford, A.E.L., 90
Belle Vue Band, 215
Bennett, Sterndale, 60
Berlioz, 204
Besses o' th' Barn Band, 9, 18, 32, 58, 113, 115, 116, 127, 137, 138, 148, 158, 184, 202, 248, 252, 258, 261
Besson, 54, 55, 69, 86, 90, 102, 103, 105, 106, 158, 161, 163
Black Dyke Mills Band, 8, 19, 35, 68, 69n, 73, 76, 112, 141, 142, 143, 148, 149, 150, 152, 154, 156, 161, 161n, 165, 184, 229, 234, 238, 241, 245, 247, 248, 252, 261, 484
Blackman and Pace, 193
Blaikley, D.J., 99, 102
Blaina Band, 119
Blight, W., 214
Bloomer, Mrs. A.J., 216
Bluhmel, 37
Blundell, Spence & Co. Band, 143
Bolton Reed Band, 3, 122, 201
Bolton Volunteer Band, 3, 8

Bombardon, 60, 66, 68, 75, 76, 86, 87, 89, 133, 134, 141, 142, 144, 145, 148, 149, 150, 152, 226 (see basses)

Boose, Carl, 88, 209

Boosey, 88, 96n, 97, 99, 100, 102, 103, 105, 150, 209, 210, 213, 214, 242

Boosey & Hawkes, 86, 99, 106

Bottomley, Henry, 148

Bower, Phineas, 156

Bramley Band, 117, 135, 136, 192, 202, 203, 204, 244

Bridlington Band, 142, 239

Brighouse Band, 143

Brockelsby Band, 85, 130

Brooks, W., 99

Brown, Wm., 93

Bugle, 26, 39, 84, 85, 126, 144, 145, 189

Bugle a clefs, 27 (see keyed bugle)

Bugle a piston, 35

Bugle, keyed (see keyed bugle)

Bugle, Regent's, 28

Burbage, 86

Burr, A.J., 101

Bury Band, 225

Bury Borough Band, 135
Buslingthorpe Band, 142, 238
Butler, George, 85, 103

Callcott, John, 85
Calverley and Greengates Band, 206
Campton & Co., 86
Carlisle St. Stephen's Band, 265
Carty, Patrick, 58
Centre Bell Instruments, 95, 96, 478
Cerveny, V.F., 75
Chappell, 70, 152, 247, 495
Chappell and Hammond, 150
Chappell, S.A., 100
Chesterfield Band, 150
Chlandis, 69
Circus, 123, 200, 201
Claggett, Charles, 22, 279
Clapham, Thomas, 228
Clapham, Wm., 91
Clappe, Arthur, 73, 170, 171
Clarinet, 5, 56, 109, 110, 111, 113, 116, 117, 118, 120, 127, 128, 139, 141, 146, 148, 149, 150, 153, 186, 188
Clark, Hamilton, 258
Clegg, James, John, Joseph, 18, 112
Clegg, John, 32, 184
Clegg's Reed Band, 18, 32, 112, 184
Clegg, Mr., 31, 32, 182
Close, William, 36
Coldstream Guards Band, 5, 47, 56, 69
Collins, Bandmaster, 68
Concert, first brass band, 202
Conn, C.G., 67
Cornet simple (cornet ordinaire), 44
Corni, 153
Cornophones, 162, 167
Cotter, Joseph, 59, 60
Courtois, 43, 55, 69, 87, 144, 149
Crimean War, 85
Crystal Palace, 76, 85, 91, 134, 142, 146, 147, 150, 162, 171, 243, 244, 245, 246, 260
Cyfarthfa Band, 68, 132, 133, 134, 150, 211
D'Almaine, 126, 194
Danamora Band, 252
Darlington Band, 143
Daubeney, Ulric, 61
Denbeigh Militia Band, 4, 194
Denman, 191
Dewsbury Band, 116, 135, 136, 224, 227
Dibdin, Charles, 179, 413-416
Dickens, Charles, 243
Dickinson, C.A., 101
Distin Family, 59, 77, 79, 80, 81, 82, 84, 121, 125, 126, 132, 192, 198, 199, 200, 201, 202, 204, 205, 210, 441-467
Distin, George, 81, 132, 210
Distin, Henry, 73, 78, 80, 83, 84, 85, 87, 90, 92, 95, 96, 97, 98, 99, 130, 137, 138, 139, 144, 150, 151, 152, 242, 246, 311, 478, 505
Distin, John, 29, 30, 77, 78, 80, 81, 82, 84, 120, 181, 200, 205, 288-293, 295-300
Distin, Theodore, 84
Distin, William, 84, 92
Doncaster, Band, 143
Donizetti, 195
Dowling, bandmaster, 220
Dubois, 81
Duhem, 212
East India Volunteer Band, 189
Ecclesfield Band, 116
Edgefold Band, 117
Elgar, 261, 264
Ellard, Andrew, 42, 43
Ellwood, bandmaster, 220
Elvey, 189
Embach, Ludwig, 44, 45, 47, 48
Euphonic horns, 85

Fairbairn's Wellington Band, 142, 240
Fawcett, John, 117
Feather, Wm., 217
Fifth Dragoon Guards Band, 217
First Battalion Rifle Brigade Band, 33
First Life Guards Band, 59, 95, 229
Fletcher, Percy, 261, 265
Flute, 5, 38, 56, 109, 110, 111, 117
Fourth Light Dragoons Band, 128
Foxhill Bank Band, 225
Frampton-on-Severn Volunteer Band, 26


Frichot, Alexander, 57

Galloway, F., 229, 231

Garde Republicaine Band, 74

Garrett, Richard, 85

Gautrot, P.L., 87, 99

Gawthorpe Band, 142, 143, 239

Geehl, H., 263, 265

George IV Band, 78

Gillespie, Dizzy, 88

Gisborne, 85, 103, 105, 143.

Gladney, John, 154, 247, 248, 249, 391

Glossop Volunteers, 8

Godfrey, Charles, 152, 153, 209, 252

Golcar Band, 248

Goldhill Band, 150

Goodison, Charles A, 94, 102

Goose Eye Band, 215, 216

Gordon, William, 155

Grand Duke Constantine, 30

Gray, Frank, 244
Greenhill, Joseph, 32, 85
Greenwood, bandmaster, 221
Grenadier Guards Band, 21, 29, 30, 56, 70, 75, 77, 86, 182
Griessling & Schlott, 37
Grinstead, 102
Guillaume, Edme, 56
Guilmartin, J.H., 63, 102

Halary, 30, 43, 60, 61, 78
Halliday, Joseph, 26, 28, 35, 36, 419
Handel, 181, 195, 217
Handley, 201
Hardman, Dan, 121, 123
Hardman, Henry C., 39
Harper, Charles, 192
Harper, Edmund, 192
Harper, Thomas (Sr), 33, 46, 50, 120, 182, 189, 190, 191, 192, 196, 198, 200, 201, 281, 282, 497
Harper, Thomas (Jr), 192, 210, 242
Hawkes, 86, 105
Haydn, 25
Heckmondwyke Band, 225
Helicon, 76
Henry, Andrew, 34
Hesling, Alexander, 188
Heywood, B.J., 90
Hibernian tenor horn, 126
Hibernicon, 59
Higham, Joseph, 86, 87, 92, 103, 105, 106, 141, 142, 226
Hillyard, Wm., 86
Hogarth, George, 56, 61, 191
Holme Mills Band, 248
Holmes Tannery Band, 130, 132, 208
Holmfirth Band, 143
Holst, Gustav, 261, 263, 265, 266
Horsforth Band, 142
Howells, 264
Huddersfield Band, 142, 143, 239
Hughes, Sam, 211, 242
Hull Brunswick Band, 143
Hull Druids' Band, 143
Hull Flax and Cotton Mills Band, 131, 143
Hull Kingston Cotton Mill Band, 143
Hull Shipwright Band, 143
Hunslet Leather Works Band, 143
Hunt, Henry, 12, 15, 16, 17
Hyde, John, 25, 26
Industrial Exhibition (1851),  55, 70, 86, 95, 134, 135, 148, 217
Industrial Revolution,  9, 14, 18, 257
Ireland, John,  261, 264, 265

Jackson, Enderby,  142, 146, 147, 206, 217, 218, 228, 235, 237, 241, 242, 243, 313-379
Jenkins, Cyril,  261, 262, 263, 265, 406-411
Jennison, John,  218
Johnson, Wm.  116
Jones, J. Sidney,  217, 250
Jordan,  86
Jullien,  69, 81, 82, 87, 100, 182, 209, 210, 211, 212, 242

Kastner, Georges,  72, 73, 75
Keifert, Carl,  258
Keighley Band,  227
Keighley New Band,  118, 486
Keighley, Thomas,  263
Kendal Volunteer Band,  117
Key and Co.,  35, 70, 76, 86, 87, 88, 89, 92
Keyes, Smith & Smith,  101
King, James, 225
Kingston Mills Band, 248
Klappenhorn, 28
Keat, George, 86
Kent, Henry, 50
Keat, Henry & Sons, 86
Koenig, 87, 211, 212
Koenig and Fask, 70, 87
Koenig horn, 97
Köhler, John, 33, 48, 51, 52, 53, 54, 85, 87, 94

Labbaye, 87
Lake, H.H., 101
Lauret, 81
Lawson, James, 49, 84, 144, 212
Leeds Joppa Band, 142, 238
Leidzen, Eric, 268
Lester, Septimus, 116
Libeuf, 55
Linthwaite Band, 248
Low Moor Iron Works Band, 143
Loxley, Thomas, 116
Luddite riots, 11
Lynn Band, 143
MacFarlane, George, 47, 47n, 48, 49, 50, 62, 63, 88, 125, 129, 193, 196, 197, 198, 245, 499

Macfarren, 111

Machintosh, Jack, 171, 172, 173

Mahillon & Co., 86, 103, 105, 167

Malibran, 50

Mandel, C, 35

Mariner's Band, 228

Marsden, Dr., 212

Massed brass bands, 220, 245

Massed military bands, 220, 221

Mather, Samuel, 4, 7

Mayer and Harrison, 106

Melling, James, 212, 214, 217, 218, 228

Mellophone, 168

Meltham Mills Band, 129, 143, 248

Mendelssohn, 61, 155, 284

Metzler, 86, 91, 94, 95, 103, 105, 106, 475, 476

Meyerbeer, 79, 204

Midgley, John, 90, 91

Milburn, Herbert, 124

Milburn's Band, 225

Miller, William, 32, 33, 501

Mill Town Band, 40

Moore, Thomas, 59
Mori, 189, 190, 192
Moritz, 43, 50, 60, 62, 66, 72
Morley Band, 143
Mossley Brass Band, 225
Mossley Temperance Band, 135, 137, 220, 225
Mill, 193, 200, 201
Music (performed) 5, 6, 14, 16, 31, 33, 34, 116, 118, 180, 184,
187, 193, 194, 202, 206, 207, 208, 215, 219, 220, 223,
224, 225, 228, 229, 230, 232, 233, 234, 235, 236, 237,
241, 244, 245, 250, 251, 262, 263
Nantwich Band, 135,
Nant Y Glo Iron Works Band, 119
Napoleon, 2
National Festival, 176, 261, 262, 263, 266
Naylor, E.W., 178
Nent Head Band, 18, 115, 123
Neuschel, Jorg, 90
Newark Band, 143
Newcastle-on-Tyne, 143
Newton Bank Print Works Band, 135
Northallerton Band, 120, 186, 187
Novello, Clara, 198

Oakden, bandmaster, 220
Oates, Dr., 51
Oboe, 109, 117
Oldham Rifles Band, 248

Ophicleide, 30, 36, 47n, 56, 60, 61, 62, 63, 66, 67, 69, 70, 78, 114, 122, 126, 128, 129, 130, 131, 133, 134, 135, 136, 138, 141, 146, 147, 148, 149, 150, 156, 186, 190, 211, 242

Ord Hume, J. 257

Ossett Band, 142, 240

Owen, Alexander, 166, 248, 251, 252

Pace, Charles, 48, 49, 78

Pace, Charles and Frederick, 27, 32

Pace, Charles and Sons, 86

Pace, Matthew, 27, 32

Pairpoint, Edward, 33

Pares, 74

Parliament, 12, 20, 186

Parry, John, 4, 194, 195

Pashen, John, 32, 86

Pask, John, 86

Patrington Band, 34, 129

Pendleton Brass Band, 161

Perinet, 54

Peterloo, 15, 16, 17, 114

Phasey, Alfred James, 69, 70, 71, 75, 86, 242, 423

Phasey, Alfred James (Jr), 88
Piccolo, 113, 127
Polyphonian trumpets, 36
Ponder, Mr., 190
Popowitz, 200
Potter, Samuel, 32
Power, James, 38
Praeger, 127, 128, 129, 200
Prince Albert, 131
Prince Regent's Band, 28
Prospere, 211, 212
Pudsey West End Band, 143
Furday, J.T., 34, 191
Queenshead Band, 112, 115
Railway Foundry Band, 225
Reform movement, 15, 16, 17
Reid, General, 23, 179, 271, 273-277
Richardson, F., 257
Riedle, Johann, 60
Rimmer, Wm., 257
Rise Carr Rolling Mills Band, 168, 169
Roark, E.O., 101
Robertson, Joseph, 62, 63
Rodenbostel, George Henry, 26
Roe, J., 86, 90
Rose, Algernon, 77
Rotherham Band, 120
Rothwell Band, 143
Round, Henry, 249, 250, 257, 402, 403, 404
Rousselot & Co., 135
Royal Artillery Band, 5, 34, 49, 58, 62, 68, 75, 109, 128n, 178
Royal Artillery Brass Band, 146
Royal Artillery Bugle Band, 84, 85, 144, 145
Rudall, Rose and Carte, et al., 76, 83, 85, 86, 87, 88, 94, 103, 105, 106, 135
Russian bassoon, 57
Russian Horn Band, 122
Russian valved trumpet, 45, 46, 48, 49, 497

Saddleworth Band, 135
St. George Rifle Volunteer Band, 70
Salvation Army, 165, 168
Samson, G.R., 94
Sax, Adolphe, 51, 72, 79, 80, 81, 82, 87, 90, 125, 130, 132, 135, 204
Saxhorns, 70, 72, 73, 74, 79, 80, 81, 83, 84, 87, 88, 89, 97, 98, 124, 132, 133, 135, 136, 137, 139, 141, 142, 143, 146, 149, 153, 162, 163, 170, 204, 210, 295-300
Sax tuba, 210
Scarsborough Band, 143
Schallehn, Henry, 119n.
Schallehn, Mrs. Henry, 119
Schmidt, J.G., 28, 182
Schnitzer, Jobat, 90
Schuster, 37
Scots Fusilier Guards Band, 209
Scully, V., 90
Second Life Guards Band, 45, 46, 48, 49
Serpent, 5, 38, 55, 56, 57, 58, 60, 61, 62, 63, 109, 110, 117, 118, 125, 127, 128, 129, 186, 188, 193
Shaw, James, 38, 39
Shaw, John, 37-45, 51, 52, 94
Shaw, Thomas, 40
Sheffield Band, 142, 143, 182, 240
Sheffield Militia Band, 7
Sheffield Volunteer Band, 4
Shelly Band, 225
Silkstone Band, 252
Silvani & Smith, 103, 163
Slugg, J.T., 50
Smart, Sir George, 189
Smith's Leeds Band, 142, 239, 241
Solocornu, 88, 89
Sommer, 68, 71, 87
Sonorophone, 91, 95, 95n, 229, 275, 276
Sousa, John Phillip, 77
Sousaphone, 77
South Devon Militia Band, 29, 77, 181
Southport Band, 257
South West Yorkshire Yeomanry Cavalry Band, 122
Spital Hill Band, 252
Spohr, 60
Spontini, 37, 61
Stalybridge Band, 8, 17, 19, 32, 49, 58, 62, 110, 111, 114, 115, 128, 148, 150, 151, 155, 156, 157, 159, 183, 212
Stockton-on-Tees Union Band, 143
Stocksbridge Band, 252
Stölzel, Heinrich, 36, 37, 64
Strutt, John, 18
Strutt's Band, 18, 114
Stuart, E.E., 102
Sugden, John, 91, 228, 503
Sullivan, Arthur, 63
Sundelin, August, 64
Swift, Edwin, 248
Tattersall, Henry, 148
Temperance Movement, 203, 204, 216, 227
Tenor cor, 98, 167, 168, 480
Tenor cornet, 136
Tenor tubas, 138, 139
Tidswell, J., 214, 215, 225, 302, 303
Townend, 86
Trevithick, 10, 10n
Trimmell, Tallis, 217, 218
Trombone, contra bass, 90, 91, 167, 228, 503
Trombone, double slide, 90, 91, 102, 167, 228, 503
Trombone, valved, 157
Trumpet, Clagget's chromatic, 22
Trumpet, harmonic, 41
Trumpet, keyed, 24, 25, 27, 36, 63
Trumpets, polyphoman, 36
Trumpet, tenor, 36
Tuba, 60, 62, 63, 66, 67, 131, 138, 139, 163
Tully, 30, 33, 186, 286, 421

Valves, 22, 34, 35, 36, 37, 39, 40, 42, 43, 44, 45, 48, 50, 51, 52, 53, 54, 55, 60, 63, 64, 65, 66, 67, 72, 81, 82, 84, 88, 91, 92, 93, 94, 95, 96, 104, 105, 124, 144, 151, 163, 168, 188.

Vaughan Williams, Ralph, 174, 265
Ventil horns, 96, 97, 480, 482
Vincent, Charles, 169
Vinter, Gilbert, 261, 266

Waddell, James, 94, 95, 229, 475, 476
Wagner, 60
Waites, 121, 123
Walker and Hardman Brass Band, 49, 62, 122, 124
Walker, James, 121, 131
Walker, John, 150, 211
Waterloo, 8, 30
Weber, Gottfried, 90
Weidinger, A., 24, 27
Wessell & Co., 195, 196, 201, 209
Wharton, Peter, 112, 184
Whitely Band, 244
Whitely, Mr., 214
Whitworth Band, 225
Wieprecht, Wilhelm, 65, 66
Wigglesworth, George, 32, 48
Wilkinson, William, 91
Wills, H.D. and W.O., 167
Wold Band, 34, 67, 70, 75, 131, 132, 136, 208
Wombwell’s Menagerie, 215
Woodham, Richard, 25
Woodhouse Victoria, 143
Woodside Band, 135
Woods, T.A., 214
Wright and Round, 160, 249, 250, 251, 254, 257, 402, 403, 404
Wright, Denis, 266
Wright, Thomas Hargrove, 249