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Department of Music

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

Volume One

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Summary

The initial English amateur wind bands were reed bands which developed from the numerous military and militia bands prevalent during the beginning of the nineteenth century. These early amateur bands grew in numbers as the Industrial Revolution gave a new life to thousands of people in the northern counties. By the middle of the third decade, the bands began to convert to all brass instrumentation and by mid-century the brass band was common to all of the north of England and began to spread to the midlands and further south. The first Belle Vue Contest was held in 1853, and from that date, contesting has remained an important facet of the brass band movement.

In the beginning, amateur band music consisted of popular and patriotic songs. From the very popular contests, operatic selections for brass band developed which remained into the twentieth century. These operatic arrangements with their dramatic programme and soloist-accompaniment design suited the brass band. By the end of the century, brass bands were an important entertainment, if not cultural media for the working class bandsmen and their peer audiences.

In the twentieth century the role of the bands reverted from one of entertainment for listeners, to its original role of providing an activity for the participants. One result of this reversion has been the composition of original works for brass band by recognized English composers.

The brass band in the span of one hundred and fifty years has become well established as an English tradition and heritage.

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Introduction

As the nineteenth century began, England was involved in a nearly continuous state of war. The Republic of France, and later, an ambitious Napoleon, proved to be of great military concern. Large numbers of troops were necessary for employment in the many widespread conflicts.

Moreover, at home there was the constant apprehension of invasion of English shores by the French forces.¹ For this reason, a strong home guard was steadily maintained. Sir Edward Cust writes in Annals of Wars of the Nineteenth Century² that in 1804, the combined forces of the regular army and the militia numbered two hundred thousand, and that the King was empowered to call out the people to repel the invader while various counties were authorized to enrol all males between the ages of seventeen and fifty-five and form them into regiments for the civil defence. At this time there were no police, and dragoons were of the utmost importance for the preservation of order. The price of food was high everywhere and in Lancashire and Yorkshire the introduction of new machinery had created even greater unrest. Five regiments of cavalry were required permanently to main-

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1. J.W.Fortescue, A History of the British Army, Vol. V, London, 1920, pp.231-232.
 2. Sir Edward Cust, Annals of Wars of the Nineteenth Century, Vol. I, London, 1862, p.193.

tain order in the disturbed districts of Yorkshire, Lancashire
and Cheshire alone.¹

In addition to the regular regiments quartered at home, each area had its own organization of local militia or volunteer regiments serving the same general purpose as the regulars, that was, to maintain law and order in the event of civil disturbance and provide a defence should there be an invasion of French troops. The regular army served full time while the militia and volunteer groups were activated only for annual training and in times of crisis.

Nearly all of these army units of regimental size, both regular and local militia, contained military bands of music. In the instance of the regular army regiments, the bands were supported by the officers and the bandsmen were not conscripted soldiers, but professional musicians hired on contract by the officers. The Bolton Volunteers were formed in 1803 by Col. Ralph Fletcher. This regiment included a band of music which continued on as the Bolton Reed Band after the regiment disbanded in 1815. The cost of the regiment and the band to Col. Fletcher was £1,000 per year.²

In Military Music,³ Farmer gives information that "many of these local militia or volunteer bands surpassed the bands of the regular

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1. J.W.Fortescue, A History of the British Army, Vol. IX, London, 1920, p.16.
 2. William Millington, Sketches of Local Musicians and Musical Societies, Pendlebury, 1884, p.57.
 3. Henry George Farmer, Military Music, London, 1950, p.42.

service and some were led by well known musicians". Samuel Mather, Sheffield organist and founder of the Yorkshire Music Festivals, was bandmaster of the Sheffield Volunteers in 1805. John Parry, composer and critic, was bandmaster of the Denbeigh Militia from 1797 to 1807.

All of these military bands kept an active schedule, much to the delight of the local populace. For the regular army units and the local volunteers while on annual training, there were the evening formations, Saturday parades, monthly inspections and the frequent marches from town to town. In addition, numerous civic and social functions were attended throughout the year. The following entry from the diary of Thomas Asline Ward dated April 2, 1804, concerns the evening parade of the Sheffield Volunteer Infantry while on annual training in Doncaster, "The captains gave their reports to the adjutant, the band performed several airs, marches, etc, and the whole were dismissed. Sometimes the band would chuse to remain half an hour¹ after parade to amuse themselves and the inhabitants". This same band performed at a dinner for the regimental officers and Doncaster City Officials. "The regimental band enlivened the company at intervals by songs, glees and airs which were greatly appreciated".²

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1. Alexander B. Bell, ed., Peeps into the Past, Sheffield, 1909, p.23.
 2. Ibid., p.24.

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The size of the average military band in 1800 varied, but was usually made up of eight to twelve players. The instruments played were flutes, clarionets, bassoons, trumpets, horns, serpents and percussion. By 1815, the average size had risen to nearly thirty players with the same basic instruments. The Royal Artillery Band, which numbered twelve in 1798, could muster thirty-eight in 1812, whilst the Coldstream Guards Band had risen from twelve in 1785 to twenty-two in 1815.¹ One feature of these bands was their outstandingly colourful uniforms. In general, the practice was to dress the band in the colour of the regiment's facings, and as these were, at that time, very varied in hue, bands were to be seen in coats of red, blue, black, buff, white, orange, yellow or green; the green varied as much as seven different shades.² The fact that the bands were always under the direct control of the regimental officers created a great rivalry among regiments to produce the best band.

Newspaper accounts of the period 1804-1815 show that the military bands did play a very important role in the official and social functions of the day. Virtually no procession or gala event was held without a band in attendance to provide the necessary music, which invariably was; God Save the King, Rule Britannia and assorted glees, songs and airs. The Sheffield Mercury of July 25, 1812, contained

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1. Henry George Farmer, Military Music, London, 1950, p.42.
 2. Henry George Farmer, Memoirs of the Royal Artillery Band, London, 1904, pp.53-54.

two references to bands performing in Sheffield on Monday, July 20, 1812. The first was a local celebration of Pitt's birthday in which the newspaper makes mention of a band in attendance during the procedure of toasts following the dinner. The items played were; God Save the King, The Prince and Old England, Rule Britannia, Hearts of Oak Are Our Ships and The Duke of York's March. The newspaper later identifies the band, "the excellent band belonging to the Sheffield Regiment of Local Militia were placed in an adjoining room and often enlivened the festive moments with national airs and occasional music". Of importance is another item in the same newspaper relating to an additional celebration also held on July 20, 1812. "The Original Lodge of Oddfellows celebrated the anniversary of their establishment on Monday last. In the forenoon, they went with a band of music in splendid procession ... to the parish church". The bands connected with the military services were supported entirely by the officers and could only perform as the regimental band through the courtesy of the officers. The officers, in most cases, were influential men in the community and it is logical that they would have allowed the band to perform for important social and civic events. This they did. Because of the fact that the appearances of the band were through the courtesy of the officers, military bands were usually

1. The Standing Orders for the Third West York Militia, May, 1809;
 "The Band either individually or as a band must not engage in outside events without permission".

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mentioned by name in the programmes, advertisements and news articles; "The very excellent band belonging to the Queen's Regiment have obtained the permission of the Officers to assist in the performance on this occasion at the assembly rooms, Norfolk Street".¹ The band performing at the Pitt celebration was named as the Sheffield Local Militia Band. The band playing for the Odd Fellows' procession was un-named. Keeping in mind that the Local Militia bandsmen were not regular soldiers, but town musicians who played in the Militia Band only when required, we may see that although it is possible that on July 20, 1812, there were two different bands attending these two functions, this would seem unlikely. The limited number of wind musicians resident in Sheffield during this time does not suggest two active performing bands. A more logical explanation is that the local musicians who were members of the Local Militia Band merely played as the town band for the Odd Fellows early in the day and as the Militia Band for the Pitt celebration later in the evening. Further evidence of this probability is given by the fact that Samuel Mather, bandmaster of the Sheffield Volunteers² in 1805, is also mentioned as being conductor of the town band. This dual membership is an important factor in the early history of town and works brass bands. Until 1815, the military bands, a large per-

1. Sheffield Mercury, May 15, 1813.

2. The Sheffield Volunteer Infantry were transferred to the Militia in 1808 and then became known as the Sheffield Local Militia.

centage of them volunteer, were in public demand, receiving many engagements, but after Waterloo, there was a severe reduction of the armies and many military bands were disbanded. In addition to the number of bands being reduced, the number of players in those bands remaining active, were reduced to their earlier size of ten to twelve players. The number of musicians for regimental bands was fixed at ten in 1822.¹ The Sheffield Local Militia were suspended in April, 1816. The band continued activities for several additional years, for the band was in attendance providing the music for the opening of the Sheffield Canal on February 22, 1819.² After Waterloo, the Bolton Volunteer Regiment, like most others, was disbanded. The band continued on and Col. Fletcher supported the band for several additional years. The results of volunteer and militia bands continuing on as amateur town bands after the disbandment of regiments can be seen in the military adjectives attached to the names of many nineteenth century amateur bands such as Bacup Volunteers, Glossop Volunteers and others.

This strong influence of military bands in Yorkshire, Lancashire and Cheshire prompted villagemen who had no military band to regularly call upon, to form their own bands. The histories of the bands of Stalybridge, Besses o' th' Barn, Black Dyke and others of early origin are such bands.

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1. Henry George Farmer, Rise and Development of Military Music, London, 1912, p.93.
 2. Sheffield Mercury, Feb. 27, 1819.

The presence of military bands in the northern counties was an important factor in establishing the correct atmosphere for the creation of amateur town bands. Army cavalry bands of this period were often composed entirely of brass instruments and drums. Primarily this was for ease of playing while mounted. The repertoire of these cavalry bands was limited due to the lack of valved instruments, hence they generally did not receive much public attention, but they were the first English brass bands and certainly had an influence in establishing the concept of an all brass band in the minds of the town and village musicians.

Simultaneous with the war with France was the beginning of the social-technical change in the English way of life which became known as the Industrial Revolution. As is common with any complex change in direction, the Industrial Revolution, coupled as it was with the wartime and post-war hardships, was very painful. The war had caused shortages of food and forced costs to an all time high. Conditions were intensified by the enclosure acts. These very real hardships, accompanied by the fear of the unknown future in regards the social and economic destinies of the working man, pushed the people near the breaking point.

The age old apprenticeship system began to dissolve. For centuries trades had been carried on by master craftsmen assisted by one or more apprentice workmen. This concept of the individual skilled

master with his apprentices (often indentured) had been a common fact of everyday life. The system became less and less rigid and faltered. The rules regarding the time length of apprenticeship were no longer strictly enforced. Indenture became the exception rather than the rule.

The textile trade was passing through a period of transition from hand labour to machinery.¹ This conversion to machinery contributed greatly to the end of the apprenticeship system. The apprenticeship laws for the woollen trade were abolished in 1809, and for all others in 1814. England had begun her move towards the modern employer-employee concept. The invention of machinery designed to do the work of many hands greatly accelerated the change. Trevithick introduced his first steam locomotive running on the highway in 1801, and his first locomotive running on rails² appeared in 1816.

All the problems of the day became more compounded. The use of machinery involved the concentration of the workers around factories in towns and cities which had insufficient accommodation. Even more serious the machinery displaced thousands of craftsmen and apprentices, causing widespread unemployment. The actual working con-

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1. Jocelyn Dunlop, English Apprenticeship and Child Labour, London, 1912, p.241; Report from the Committee on the Minutes of Evidence Respecting the Calico Printers, 1806, p.447.
 2. Trevithick at first believed that the future of the new locomotive was on the highways but soon realized its potential on rails.

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ditions had always been bad. Long hours, hazardous materials, unsafe surroundings, child labour and unhealthy sanitary conditions had always existed for workers.¹ What now made it so much worse were the added social problems of great masses of people being jammed into areas that were miserable, almost beyond belief.² Any dignity there may have been was now gone. The craftsmen lost their independence and the apprentices lost their security. Formerly, under a master, the apprentice was generally assured food and lodging, the learning of a trade and the hope of one day being a master craftsman. All this slipped away from the men who became wage earning employees, entirely dependent upon the low wages and whims of the employers.³

Poor wages, loss of independence and unemployment brought widespread unrest. Hints of organization leading to movements for political reform arose. The working man was vulnerable and sought protection and strength through unity.

The Luddite riots of this period involved economically depressed people who systematically destroyed machinery and factories in an effort to reduce unemployment.⁴ At times, their movements were well organized and always were of great concern to the factory owners and the authorities. One of the most outspoken leaders for the working

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1. Jocelyn Dunlop, English Apprenticeship and Child Labour, London, 1912, p.262.
 2. Ibid., p.242.
 3. Ibid., p.261.
 4. Robert F.Wearmouth, Some Working Class Movements of the Nineteenth Century, London, 1948, p.7.

men was Henry Hunt, who openly sought to organize the masses. He was continuously active in the industrial areas speaking on behalf of the working people. Adding insult to injury was the supreme arrogance of the Georgian aristocracy. The House of Lords rejected a Parochial Schools Bill introduced into Parliament in 1807. The bill was designed to assist in the education of the poor. Although there were several objections to the bill, the Lords' main objection was their supposition that if the poor were educated, they would become discontented with their lot and would be influenced by reading seditious pamphlets.¹

Magnus states that at the turn of the century two-thirds of the population grew up without being able to write their own name.² As late as 1833, a House of Commons inquiry reported that from two-fifths to one half of the working class children were without any sort of schooling. Statistics on education during this period are difficult to assess, for few records of literacy were maintained, primarily due to the fact that what education there was, was offered by dame schools and church or charity schools. No state support of schools became available until 1834.

The desire for education grew as the Select Committee of 1816 reported to Parliament, that in all parts of the country, in villages

1. S.J.Curtis and M.E.A.Boultwood, An Introductory History of English Education Since 1800, London, 1960, p.54.
2. Sir Philip Magnus, "Industrial Education", in Education in the Nineteenth Century, R.D.Roberts, ed., Cambridge, 1901, p.143.

as well as in towns, the poor were anxious to secure education for their children and for themselves. In 1808, the Royal Lancastrian Association was formed based on a system in which the older students taught the younger ones. The National Society for the Education of the Poor in the Principles of the Established Church was founded in 1811, in another early effort to provide schools for the poor. In 1815, the first of many mechanics' institutes was opened.

The price of the Political Register, a paper reflecting the views of the industrial workers, excluded news from its editions in 1816, to avoid the stamp tax and dropped its price from one shilling, half-penny to two pence. Forty-four thousand copies were sold in the first month at this new price. The Society for the Diffusion of Useful Knowledge (SDUK) gave a further impulse to educational desires by providing a whole library of books on subjects of interest to the industrial classes at a very cheap rate.

The many cries for education were first answered by various church and private organizations established for the purpose of educating the poor. The government offered no support for education of the masses until an initial grant of £20,000 was appropriated by parliament for school buildings in 1834. A basic education eventually became available to nearly all the people as the working society continued their long climb for self betterment.

Few music historians have mentioned that music during the early 1800's was available to only a very small segment of the population.

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E.D.Mackerness has noted in his recent book, A Social History of English Music that the ordinary working class had little opportunity, if any, to attend musical performances.¹ J.T.Slugg stated in his Reminiscences, "the opportunities afforded to people outside the concert hall of hearing good music were few and far between".² Concerts and music programs were attended by gentlemen, the wealthy, and the more privileged classes. Social and economic reasons kept the working class from attending the few public concerts given each year. For many people, their only exposure to music was the exciting appearance of an occasional military band on parade through the streets. It is easy to understand why these people took to the band for their own musical outlet.

The facts gathered from the early days of the Industrial Revolution show that the working class people began to think in terms of themselves. They saw that hope for better things lay in organization and group pressure. An awareness developed that their role in society was not all that it should have been.

The people looked to music as a means of enjoyment and self improvement. William Smith sums up this effect of the Industrial Revolution in his statement, "The Industrial Revolution largely created

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1. E.D.Mackerness, A Social History of English Music, London, 1964, p.132.
 2. J.T.Slugg, Reminiscences of Manchester Fifty Years Ago, Manchester, 1881, p.308.

conditions which compelled the ordinary people in the nineteenth century to find their own recreations cheaply amongst themselves - and they therefore endeavoured to make their own music"¹. For their music they turned to the two mediums now recognized as English traditions, the male voice choir and the brass band.

In reference to bands, there arose a need for bands to accompany the many marches, meetings and demonstrations held by the workers on behalf of the reform movement. Evidence is abundant that these meetings were attended by bands of music.

A contemporary newspaper account of 1819² gives a colourful description of a reform meeting held in York on October 14, 1819. "A little before twelve, the different bands of people from Leeds and its neighbourhood entered the Castle York with their flags and banners unfurled. The band of music which accompanied them immediately struck up Rule Britannia, after which, God Save the King was played". The best known reform meeting was held August 16, 1819 in St. Peter's Field, Manchester. This meeting, which ended in disaster, quickly became known as Peterloo. The reform speaker, Henry Hunt, was arrested and a large number of participants were injured and several killed when nervous local authorities ordered the military forces to attack the assembled crowd. In describing the events of the day, prior to the yeomanry

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1. William Smith, in discussion to, "The Industrial Revolution and English Music", in Proceedings of the Royal Musical Association, LXXII, 1945, p.39.
 2. Sheffield Mercury, Oct. 16, 1819.

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charge into the crowd, the Manchester Herald¹ describes a regular band of music, dressed in grey uniforms, preceding Henry Hunt in the procession to St. Peter's Field where the meeting took place. White, in Waterloo to Peterloo,² mentions a band playing God Save the King³ at the beginning of the meeting and Wheeler's Manchester Chronicle³ stated that just prior to speaking, Mr. Hunt commanded the different musical instruments which were piled on the speakers' platform to be removed. Bruton quotes frequent references to bands of music by three reputable eye-witnesses to Peterloo. Rev. Stanley (later Bishop) upon arriving in Manchester on business, came onto the reformers marching in the streets; "I was soon surrounded by them as I passed, and though my horse showed a good deal of alarm, particularly at their band and flags, they broke rank and offered no molestation whatever".⁴ Lt. Jolliffe, later Sir William Jolliffe and Lord Hylton, commanded two squadrons of Cheshire Yeomanry at St. Peter's Field. "Other officers as well as myself occasionally rode to the front (to the end of a street) to see them pass. They marched at a brisk pace in ranks well closed up, five or six bands of music being interspersed".⁵ After the rout, Jolliffe observed the field "was quite covered with hats, shoes, musical instruments, and other things".⁶ John Benjamin Smith attended

1. Manchester Herald, August 17, 1819.

2. J.R.White, Waterloo to Peterloo, London, 1957, p.182.

3. Wheeler's Manchester Chronicle, August 21, 1819.

4. F.A.Bruton, Three Accounts of Peterloo by Eyewitnesses, Manchester, 1921, p.21.

5. Ibid., p.51.

6. Ibid., p.55.

the meeting and saw "large bodies of men and women with bands playing and flags and banners. He [Hunt] was received with enthusiastic applause; the waving of hats and flags; the blowing of trumpets; and the playing of music"¹.

The Stalybridge Band were engaged by Henry Hunt to participate in the procession to St. Peter's Field. Hunt released the band at the conclusion of the parade and the band retired to a local inn. Hence, Stalybridge were not present at the field during the attack by the military troops. The history of the Stalybridge Band gives mention to the militia "smashing bands". It would be evident then from the many references to bands and musical instruments that several other bands in addition to Stalybridge were in attendance on that particular day. Newspaper accounts record the presence of more than one band at other reform meetings. A few months after Peterloo, on November 8, 1819, there were several bands in the procession of reformers in Barnsley,² while on the same day, in nearby Huddersfield, there was a second reform meeting in which some of the groups were also preceded by bands of music.³ These reform movements were generally in opposition to the Crown and those in authority, therefore, none of the bands accompanying these meetings could in any way be associated with the military. These bandsmen initiated the first appearances of amateur town

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1. F.A.Bruton, Three Accounts of Peterloo by Eyewitnesses, Manchester, 1921, pp.65, 66.
 2. Eli Hoyle, "History of Barnsley and Surrounding District from the Earliest Times to AD 1850," Manuscript, c.1900; Sheffield Mercury, November 13, 1819.
 3. Sheffield Mercury, Nov. 13, 1819.

and village bands representing working men.

As the Industrial Revolution grew, the men gained security and confidence in what they could do. The little education they began to receive increased their desire for improvement. The prospect of performing music in the exciting combination of instruments known as a band, soon became an important facet in the lives of thousands of men.

During these early years of the nineteenth century, the owners of various mills, works and mines began to see some value in promoting bands for the working men. In 1818, John, Joseph and James Clegg, cotton manufacturers in Cheshire, formed a band in the village known as Besses o' th' Barn. The brothers bore all costs of the band which was at that time known as Clegg's Band or Clegg's Reed Band. From about 1821 until the present day, the band has been known as the Besses o' th' Barn Band. Other owners such as Samuel Greg of Bollington in Cheshire were also aware of conditions and worked hard for their employees. William Millington relates that Moses Berry, colliery manager to the Bridgewater Trustees, established a reed band at Edgefold, Worsley about 1825. The London Lead Company's northern mines were encouraged to form bands, the first of which appeared at Nent Head in 1820. Also about 1820, John Strutt of Belper selected personnel from his mills and workshops for a band of instrumentalists and a choir of singers. These

1. Arthur Raistrick, Two Centuries of Industrial Welfare, London, 1938, p.71.

musicians were "trained by masters and taught to play and sing in
the best manner"¹.

In many instances the local industry did not support the bands directly, but were generous in their contributions. A great many bands were village bands dependent upon public subscription and engagements for their support. The Stalybridge Band had its beginnings in 1812 and was firmly established in 1814 as a town band. Peter Wharton formed a village band in 1816 which eventually became the famous Black Dyke Mills Band supported by John Foster Mills of Queensbury. As the idea of a local band caught on from village to village, the brass bands provided a much needed source for village pride, something that here-to-fore, the people had little occasion to experience.

1. William Gardiner, Music and Friends, London, 1838, p.512.

Part I

Instruments

The investigation of the instrumentation of military and amateur bands at the opening of the nineteenth century reveals three basic problems related to brass instruments which confronted bandsmen, composers and inventors. These three problems were the lack of chromaticism, the lack of a satisfactory bass instrument and the absence of a complete, related family of brass instruments. The brasses available included natural trumpets, natural horns, trombones and occasionally, the bass horn. The trumpets and horns were limited to their natural harmonics and were incapable of playing chromatic melodies. Hence their role was confined to supporting chords through the use of harmonic tones and occasional fanfares or melodies based on the chordal tones.¹ Trombones were not always included in the military band of this period. The sixteen wind players of the Grenadier Guards Band of 1794 included only one trumpet and three horns.² The English bass horn was unsatisfactory as a true bass instrument, for it was actually a serpent made of brass and redesigned for convenience. The very nature of outdoor performances presented by bands drew widespread attention to these deficiencies and the urgent need for satisfactory solutions.

In the orchestra these needs were not nearly so apparent, for the

1. Appendix I, No.1.
 2. Henry George Farmer, Military Music, London, 1950, p.39.

orchestra had many chromatic instruments in the strings and woodwinds and the bass role was supplied by the cellos and double basses. The atmosphere of indoor concerts did not create a demand for brass improvement. The established orchestral style at the height of Beethoven's career actually endorsed the limited use of brass. It would seem appropriate then, that the first widely used advancements in the brasses would appear where needed most; in the wind band.

The modern development of brass instruments and brass performance in England began with the invention of chromatic trumpets and horns by Charles Clagget in 1788.¹ Clagget's instruments were constructed of two trumpet or two horn tubes connected to a single mouthpipe by means of a valve. This valve was operated by a finger device and diverted the vibrating air column to either of the two tubes as desired by the performer. The two tubes were pitched a semitone apart, thereby allowing a nearly complete chromatic range of notes. The valve served a second function of assisting the performer to lip in the notes not available on the harmonic series of either tube. In his paper, Musical Phaenomena, Clagget states that the valve "also tempers the tune of that which sounds,"² and gives the following instructions, "the practitioner will find the tones chang'd require sometimes a lesser pressure, particularly where these figures appear $\frac{1}{4}$, no exact

1. British Patent No. 1664, August 15, 1788.

2. Charles Clagget, No. 1 of Musical Phaenomena, London, 1793, p.18.

rule can be given but he must be governed by his ear and embouch-
ere [sic]."

Public performances were given on these instruments in Hanover Square at Bath. Milgrove and Henrard, the two soloists at Bath performed on the new instruments with less than eight hours' practice prior to the concert.¹ The music for these two concerts, as well as a Chromatic Concerto for Horn and a Solo Concerto for Patent Trumpet² were written and arranged by Clagget.

The inventor had great confidence in his chromatic horns and trumpets and fully anticipated their wide acceptance and use. "Trusting to the utility of these improvements, the Patentee has rejected every offer made to him from the continent. Both his duty and inclination made him resolve to give a proper preference to the country which gave him birth; conceiving too exalted an idea of its munificence, to imagine, even for a moment, that he should be long unrewarded."³ In discussing the general use of horns in the bands and orchestras of the time, he suggested that often the horns "remind us of a clown in a pantomime, who frequently steps officiously forward to shew what he cannot do." Although this statement of Clagget's was not universally true, as can be evidenced from the Mozart horn concertos, there are many examples of music contemporary with Clagget which support his statement. The horn parts from General Reid's

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1. Charles Clagget, No. 1 of Musical Phaenomena, London, 1793, p.22.
 2. Appendix I, No.3.
 3. Charles Clagget, Ibid.

Marches for military band, c.1785, illustrates the inventor's point of view.¹ Of significance is the fact that Clagget recognized the potential use for chromatic brass in the military band. Clagget said he "is convinced that these improvements would render military bands complete. If there are any who do not comprehend this statement, we refer them to examine some scores of airs and songs, adapted (as it's called)² to military bands."

Other than the two performances mentioned by Clagget, no other public demonstrations on his chromatic trumpets and horns have been noted. The need for chromatic brass had not yet developed. The style of orchestral composition did not necessitate chromatic brass and it was to be thirty-five years before military bands in England reached their height of popularity. Clagget's horns and trumpets received little endorsement or support outside his enthusiastic, but small circle of friends. Capel Lofft is quoted in Concert Room and Orchestra Anecdotes as being the author of the statement that Clagget was one "the misfortune of whose life it was, to have ideas theoretically sublime, but deficient in practical utility."³

About 1795, Weidinger, a trumpet player in Vienna, began experiments with a keyed trumpet. In addition to making the trumpet chromatic through the use of side holes covered with keys, he also redesigned it by making the bore more cylindrical and giving more flair

1. Appendix I, No.2.

2. Appendix I, No.20.

3. Thomas Busby, Concert Room and Orchestra Anecdotes, Vol.2. London, 1825, p.175.

to the bell. There are few facts concerning Weidinger's work prior to 1801, but there is evidence that the keyed trumpet was known as early as 1795. In his book on the trumpet, published in 1795, Altenburg suggests that he knew of trumpets with keys. Haydn's Concerto for Trumpet is dated 1796 and was written for keyed trumpet. Hughes¹ states that the concerto was written for Weidinger by Haydn. Prince Nicolas II, patron of Haydn, did not maintain a large orchestra, but one of modest proportions. He also supported a wind band from which Haydn borrowed players to fill out the orchestra. It is quite probable that Weidinger as a member of the court band experimented in the band with his keyed trumpet. This gives weight to the probability of Haydn writing his Concerto for Trumpet specifically for Weidinger.

In 1801 Weidinger introduced to the public, his five keyed trumpet made by Riedl of Vienna,² who modified the bore and bell once again to improve the tone. These keyed trumpets were used for about forty years but were not widely accepted outside of Vienna.

John Hyde, an English trumpeter, is generally given credit for³ the invention of the slide trumpet in 1804, but there is evidence to support a claim that the first slide trumpet mechanism was made by Richard Woodham in London prior to 1797. A slide trumpet, formerly

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1. Rosemary Hughes, Haydn, London, 1950, p.98.
 2. Adam Carse, Musical Wind Instruments, London, 1939, p.233.
 3. Philip Bate, The Trumpet and Trombone, London, 1966, p.115;
Adam Carse, Musical Wind Instruments, London, 1939, p.237.

in the Galpin Collection and now in the Morely Pegge Collection is inscribed "Geo. Henry Rodenbostel, maker, Picadilly, London." Although Rodenbostel does not appear in the rate books after 1789, Langwill gives information that two horns by Rodenbostel were purchased on August 8, 1798¹ for the Frampton-on-Severn Volunteers. The slide trumpet made by Rodenbostel has the slide mechanism marked, "Woodham, Inventor & Maker, Exeter Court, Strand, London." Evidently, Woodham invented the slide principle and Rodenbostel made the instrument. This was prior to 1797, the year of Woodham's death. John Hyde is given popular credit for the invention of the slide trumpet because he was the first well known performer on the slide trumpet. He also wrote a tutor for the instrument. The slide trumpet remained very popular with orchestral players in England until the close of the nineteenth century, but was less used in France and Germany. The slide trumpet was used almost exclusively in the orchestra and although Farmer states that the slide trumpet was used in the Royal Artillery Band from 1818² to 1848, it did not receive general acceptance in wind bands.

On May 5, 1810, Joseph Halliday,³ master of the Cavan Regiment of Militia quartered in Dublin, received a British patent for "certain improvements in the musical instrument called the bugle horn."⁴ The in-

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1. Lyndesay E. Langwill, An Index of Musical Wind Instrument Makers, Edinburgh, 1960, p.98.
 2. Henry George Farmer, History of The Royal Artillery Band, London, 1954, p.437.
 3. Sometimes erroneously referred to as James Halliday.
 4. British Patent No. 3334, May 5, 1810.

strument was to have "five keys to be used by the performer, which, together with its five original notes, render it capable of producing twenty-five separate tones in regular progression." Halliday's invention was a chromatic keyed bugle patterned after the earlier keyed trumpets of Weidinger. Morley Pegge recalls an unauthenticated story that a bugle with a hole in it was given to Halliday for repair and the bandmaster, noticing that the hole affected the pitch¹ of the instrument, conceived the idea for his invention. A more logical hypothesis would be that Halliday heard of the keyed trumpets introduced earlier in Vienna and designed his keyed bugle horn after Weidinger's trumpets. There is a strong similarity in construction and design between the keyed trumpet and Halliday's original five keyed bugle.

Halliday sold his patent rights to Matthew Pace, a musical instrument maker in Dublin, for £50 and Pace appears to have been the first maker of keyed bugles. Charles and Frederick Pace, the sons of Matthew Pace, continued their father's music business which moved to London in 1815 and included in their trade advertisement, "original makers of the Royal Kent Bugle." The instrument was given the name Royal Kent Bugle in honour of the Duke of Kent who encouraged its use in military bands. Halliday's keyed bugle became known by many names, including; Kentish Bugle, Bugle Horn, Keyed Bugle, Bugle a Clefs,

1. R.Morley-Pegge, "The Horn and Later Brass", in Musical Instruments Through the Ages, Anthony Baines, ed., Middlesex, 1961, pp.305, 306.

Klappenhorn, and, as inscribed on the instruments built by several makers in Dublin, Royal Patent Kent Bugle.

Although the keyed bugle is occasionally called the Regent's Bugle, it appears that the Regent's Bugle was not a keyed bugle, but a slide bugle similar to the slide trumpet. Morley Pegge carefully discounts the theory that the Kent Bugle and the Regent's Bugle were one and the same.¹ Strong arguments are established that it was a special instrument devised by J.G.Schmidt, principal trumpet in the Prince Regent's band.

The key system of the Kent Bugle was similar to the phenomenon of the key holes on various woodwinds. Halliday's original bugle was pitched in C and gave the pitches of pianoforte middle C and its natural harmonics when all the keys were closed. Piano forte middle C was a second harmonic and the lowest note that could be played. The other harmonic tones were E, C, E, G, B flat (flat in pitch) and C. The chromatic notes between these harmonics were played by the use of irregular combinations of keys. The opening of the keys caused the vibrating air column to be shortened, giving a new fundamental and harmonics for each key combination. An examination of Halliday's original fingering chart shows that except for the natural notes produced with all keys closed, the notes had little relationship to each other according to the harmonic series, even to the point that notes an oct-

1. R.Morley-Pegge, "The Regent's Bugle", in Galpin Society Journal, IX, June, 1956, pp.91-96.

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ave apart required different keys.

Notwithstanding this rather complicated fingering system, the keyed bugle became widely acclaimed. British Army bands quickly accepted it, for not only did it fill the need for a melodic chromatic brass instrument, but the instrument itself, the bugle, was long established in army tradition.

In 1812, John Distin, who eventually became one of the most important personalities of nineteenth century brass music, had begun to establish his career as England's leading brass man. At the age of fourteen, he served as a band boy with the South Devon Militia which quartered in Sheffield that year. An advertisement in the Sheffield Mercury shows that young Distin played principal trumpet in the Sheffield Festival Orchestra.²

In 1814, Distin, at the age of sixteen, was appointed solo keyed bugle in the famous Grenadier Guards Band. He suggested that the keyed bugle should be made slightly longer with six keys instead of five. This was done and nearly all keyed bugles from that point had six or more keys. The keys were set in such a way that the sixth key, the largest and nearest to the bell, remained open most of the time. With this key open and the remaining five keys closed, the instrument produced C and its harmonics as before. The remaining five keys produced D flat, D, E flat, E and F along with their corresponding

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1. Appendix II, No.1.
 2. Sheffield Mercury, August 29, 1812.

harmonics. When the new key, near the bell was closed, the entire length of the tube was used and a low B and its harmonics became available. This new system was accoustically better than the original and made the fingering for notes much easier. Tully's fingering chart, c.1831, clearly shows that this new system was much more logical than the original.¹ Distin and other soloists added seventh and eighth keys for special effects, but the six keyed bugles more than met the needs of bandsmen.

After the Battle of Waterloo, Distin travelled with the Grenadier Guards to France where the Guards joined the army of occupation. The Grand Duke Constantine of Russia had the opportunity to hear Distin perform on the keyed bugle and was greatly impressed. Distin was obliged to present the Grand Duke with a copy of his bugle. The Grand Duke wanted to take a keyed bugle back to Russia for introduction there. Distin chose Halevy [Sic] to make the copy which was accomplished "in two weeks at a cost of five hundred francs (£20)". The Grand Duke not only paid for the instrument, but gave Distin "a present of one thousand francs (£40)". This story was related in correspondence to Enderby Jackson in 1896 by Henry Distin, eldest son of John Distin.²

From Distin's keyed bugle, Halary developed his own system of keyed instruments of which the ophicleide, introduced in 1817 and patented in

1. Appendix II, No.2.
 2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in The British Musician, July, 1896, pp.152, 153.

1821, became the most popular with bands and orchestras.

Keyed bugles were made of copper with brass keys and fittings, although some were made entirely of brass. The keys were mounted in brass saddles and the early instruments had flat flaps with leather pads while later bugles had somewhat curved or cup shaped flaps. On some bugles the flaps or keys were ribbed in a style similar to sea shells.¹ Short brass columns were soldered to the holes so that the flaps would have a flat surface on which to seat and create an air-tight closure. Crooks which fit into the mouthpipe were used to change the instrument from C to B flat or A. Fine tuning was accomplished by short tuning bits placed between the mouthpiece and the crook or mouthpipe. In addition to keyed bugles in C and B flat, others were built in various keys including E flat soprano.

The popularity of the keyed bugle reached beyond the military bands. In 1816 Sir Henry Bishop not only scored for keyed bugle in his overture Guy Mannering, but included a solo passage. Meyerbeer scored for keyed bugles in A flat and B flat in Robert Le Diable in 1831. In 1820, the Sheffield Mercury contained an account of one of the many celebrations in Doncaster of the ascension of George IV. "The entertainment at the Mansion House was particularly enlivened by the performance of Mr. Clegg, Jr. of Sheffield, on the Kentish Bugle, which was rapturously applauded."²

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1. Two examples, Castle Museum, York.
 2. Sheffield Mercury, February 12, 1820.

Mr. Clegg was Sheffield's leading trumpeter at the time and it is interesting to note his playing of the keyed bugle and its apparent warm reception under chamber music conditions.

Village bands which began to appear, were quick to include the keyed bugle in their instrumentation. The Stalybridge band was formed in 1814, and by the end of the year included a bugle horn in the band. Clegg's Reed Band, later to become Besses o' th' Barn, were formed in 1818, and John Clegg, one of the founders, played the keyed bugle. The band retained the keyed bugle in 1838, but cornets were in use by 1849.

In the forty years from the invention of the bugle in 1810, until its general disuse in 1850, more than fifty different instrument makers in England and Ireland produced keyed bugles. Among the lost list of those who made keyed bugles were the original makers, Matthew Pace, succeeded by his sons, Charles and Frederick; Samuel Potter who produced bugles with eight keys as early as 1828; Joseph Greenhill who advertised as "specialists in keyed bugles;"¹ John Pashen who supplied the Guards; and George Wigglesworth of Otley, Yorkshire, who, during the period 1830-1843, furnished many of the early northern amateur bands with instruments.

The most magnificent of all keyed bugles in existence is the solid silver bugle presented to bandmaster William Miller in 1850.² Miller

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1. London P.O. Directory, 1835.
 2. Appendix VI, No.12.

had served for thirty-eight years as bandmaster of the First Battalion Rifle Brigade Band. The inscription on the bugle reads "Presented by the Officers of the First Battalion Rifle Brigade to Mr. William Miller in token of their regard and approbation of the zeal and energy which he has always displayed as Bandmaster of the Battalion. Canterbury, Oct. 5, 1850." The bugle has ten keys and was made by John Köhler of London and hallmarked by Soho silversmith Edward Pairpoint. Miller was one of the last of the keyed bugle soloists and was nicknamed Billy the Bugler. The instrument is now owned by a group of trustees who anticipate being able to display it at the new National Army Museum in Chelsea.

A Selection of Favorite Airs ¹ [sic] for the Royal Kent Bugle was written by Thomas Harper about 1825. Harper identifies himself as "first trumpet and bugle to Kings Theater, the Ancient Philharmonia Concerts and inspector of trumpets and bugles to the Hon. East India Co." The book, published by Clementi & Co., contained thirty-three selections arranged as solos, duets and trios, some of which were fairly difficult and ornamented with trills and grace notes. ² The earliest known instruction book for keyed bugle is Tully's Tutor, ³ published in 1831. Harper introduced his tutor for trumpet with additional instructions for Russian valve trumpet, cornet a pistons

1. Thomas Harper, A Selection of Favorite Airs adapted and arranged as Solo, Duets, and Trios for the Royal Kent Bugle, London. n.d., c.1825.
2. Appendix I, No.4.
3. Tully, Tutor for the Kent Bugle, London, n.d., c.1831.

and keyed bugle in 1836.¹ A revised second edition appeared in 1837. I.T.Purday also wrote a tutor for keyed bugle about 1836² and A Complete Introduction to the Keyed Bugle was written by Johann Logier about 1837.

Thus with the invention and wide acceptance of the keyed bugle, bandsmen realized temporary satisfaction to the problem of chromatic melodic brass. Keyed bugles were found as standard melodic band instruments until the introduction of cornopeans and cornets a pistons. The Royal Artillery Band contained keyed bugles from 1812, until the retirement of Andrew Henry, the last principal keyed bugle player, in 1835.³ From that date the Royal Artillery used cornopeans and cornets a pistons. Keyed bugles fell into continued disuse among all bands until mid-century when they became obsolete. At the band contest at Burton Constable in 1845, Enderby Jackson, who was in attendance, noted that the instruments of the Patrington Band, which included two keyed bugles, "were perverse, as well as imperfect, and caused their well meant efforts to pass totally unregarded."⁴ Patrington were judged to be last in the contest while the winning band, Wold, were almost completely equipped with new valved instruments.

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1. Thomas Harper, 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.
 2. I.T.Purday, Tutor for the Royal Kent Bugle, London, n.d. c. 1836.
 3. Henry George Farmer, History of the Royal Artillery Band, London, 1954, p.437.
 4. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, November 1, 1896, p.102.

The keyed bugle received wide use in bands in England, America, France, Germany and Austria. In England the instrument was replaced by valved cornets and cornopeans but in Vienna valves were added to the bugle in place of the keys and the instrument became known in Austria and Germany and later, in England as the flugel horn. In France it became known as bugle a piston or simply bugle. Carse¹ gives the date of the first flugel horns in Vienna of about 1830. Kastner pictures bugles in E flat and B flat with three valves and describes them as bugles or Vienese flugel horns.²

The keyed bugle was very popular in England. Its valved counterpart, the flugel horn, was slow to receive widespread use. The first mention of the flugel horn in England is in the Royal Academy of Music Directory for 1856. Key and Company in the advertisement of brass instruments list a soprano flugel horn in E flat at £7 and an alto flugel in B flat at £9. The first recorded general use of the flugel horn in England is in the Royal Artillery Band of 1857, when two B flat flugels are listed in the instrumentation. Mandel makes mention³ of the flugel horn in his book on instrumentation of about 1859. Mandel's German background along with other German bandmasters of the period may have been responsible for the introduction of the flugel horn in England. Black Dyke used a flugel horn in 1860.

In 1811, the year following Halliday's patent on the keyed bugle,

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1. Adam Carse, Musical Wind Instruments, London, 1939, p.294.
 2. Georges Kastner, Manuel General de Musique Militaire, Paris, 1848, Pl. XVI.
 3. C.Mandel, The Instrumentation of Military Bands, London, n.d., c.1859, pp.4, 11, 13, 23, 36, 42.

William Close of Dalton, received a patent for "Improvements on trumpets of different denominations, namely, the treble or common trumpet, the French horn or tenor trumpet, and the bugle horn."¹ In contrast to Halliday's two-page general description of the keyed bugle, Close's specification is quite detailed, covering eight pages and is the first English patent specification relating to brass instruments to contain technical descriptions and demensions for construction of the instruments. Close's unique system for providing additional notes on the trumpet, French horn and bugle consisted of adding supplementary tubing to the main instrument body. These supplemental tubes contained finger holes for altering the pitch. The theory of the instrument was to provide additional notes or tones without disturbing the main tube with holes as in the keyed bugle. Close's invention was not successful and no mention or record can be found of his "polyphonian trumpets" being used in bands or orchestras.

Although the keyed bugle received widespread acceptance in the early amateur bands, it was the invention of the piston and rotary valves which provided the most lasting and satisfying brass instruments. The development of the keyed trumpet, keyed bugle and ophicleide are well documented in music history. The details concerning the invention of the valve are obscured by lack of facts and documentation. The first mention of a valve for a brass instrument appeared in Allgemeine Musikalische Zeitung in 1815.² This article names Heinrich Stölzel

1. British Patent No. 3505, November 2, 1811.

2. G.B.Biercy, "Neue Erfindung," in Allgemeine Musikalische Zeitung, May, 1815, p.310.

as the inventor of a device by which all the sounds of the chromatic scale over three octaves could be played on the horn. Stölzel is again named as the inventor of a valve in a further article in November, 1817.¹ A third article of July 1818 gives credit to Stölzel and Blühmel for the invention and they jointly received a patent for ten years protection in Prussia.² Even though Stölzel's name appears in the articles of 1815 and 1817, the persistent story that Blühmel actually invented the valve and Stölzel was the promoter, cannot entirely be dismissed. The patent was issued to Blühmel and Stölzel and according to Mahillon, as quoted by Morely Pegge, it was Blühmel's signature alone which appeared on the original specifications.³ Valved instruments were first made in Berlin by Griessling & Schlott and in Carlsruhe by Schuster and were introduced to Paris makers by Spontini who sent several two and three valved instruments to Paris between 1823 and 1831.⁴

England's first participation in the development of valves was contributed by John Shaw, born on Hay Ridge Farm, near Glossop, Derbyshire, in 1800. Hay Ridge Farm remains a working farm today, located two miles east of the Snake Inn on the Sheffield to Glossop A57 road.

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1. Friedrich Schneider, "Wichtige Verbesserung des Waldhorns", in Allgemeine Musikalische Zeitung, November, 1817, p.815.
 2. Allgemeine Musikalische Zeitung, July, 1818, p.531.
 3. R.Morley-Pegge, The Horn, London, 1960, p.32.
 4. Georges Kastner, Manuel General de Musique Militaire, Paris, 1848, p.192.

The present house was built in 1820, while the original house and out-buildings have an earlier origin. Shaw grew up at Hay Ridge and had the unusual opportunity, for a farm boy, of attending Dronfield School, near Sheffield, where he and his brother James, showed an early interest in mechanics. In later life, he was able to play the cornet, flute, violin, cello, dulcimer, bassoon and serpent. After completing his schooling at Dronfield, John Shaw left home (about 1820) for travel through the United Kingdom, beginning in Scotland. Having little money, he made his way playing the flute in taverns and inns. From Edinburgh he went to Dublin.

While enjoying the Irish hospitality in a Dublin tavern, Shaw and the other guests were entertained by a strolling Irish piper. Shaw challenged the piper saying that he could get better music from two straws. The challenge was accepted and Shaw promptly began cutting on two straws making one into the chant and the other into the drone. He then proceeded to play, receiving cheers of encouragement from those present. His success so enraged the piper, that he charged Shaw with a clasp knife. Only the quick intercession of those present prevented the attack from being fatal.

From Dublin, Shaw travelled to London, arriving with only sixpence-halfpenny. To earn money he sold his straw pipes in the streets at 1/6 a pair. When he left London, to return to Glossop, he had accumulated £10 from his sales.

Shaw returned to Glossop and in 1824 received a patent for¹ transverse spring slides for the trumpet. He had developed a system of valves that was original and in no way similar to those of Stölzel and Blühmel.² Enderby Jackson relates the story later³ quoted by Russell and Elliot, that James Shaw, brother to John Shaw, was a sea captain and had brought him a cornet a trois pistons from Russia, from which Shaw developed his ideas. This story is totally untrue. Shaw's system was so completely different from the early piston valves that his system could in no way be considered a copy. More important is a letter written by John Shaw's nephew, Henry C. Hardman in 1895. Mr. Hardman states in clear terms that Shaw had only one brother, his name being James, and that James Shaw was not a sea captain, but a hard-working farmer who stayed on at Hay Ridge Farm for many years. Mr. Hardman makes the point that neither John Shaw nor his brother James had ever been out of the United Kingdom.

Shaw called his invention "Transverse Spring Slides for Trumpets, Trombones, French Horns, Bugles and every other Musical Instrument of the like Nature." These are called slides by Shaw but are a definite type of valve. The transverse spring slides differed from all other systems earlier or later, except possibly the later Vienna double valves. Shaw's trumpet had four double slides, which, with no slides

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1. British Patent No. 5013, October 7, 1824.
 2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, May 1, 1896, p.538.
 3. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, p.46.

in action, used all the available tubing except one small portion controlled by the fourth slide. In this manner, the trumpet produced C and all its harmonics. The fourth slide opened the extra tubing and lowered the instrument a semitone to B. This acted as a descending valve with the same effect as the second (semitone) valve of modern brass instruments. The remaining three slides were ascending valves which cut off various lengths of tubing. As each of these three slides were pressed, the air was diverted away from a portion of tubing. These three ascending slides caused the instrument to be shortened to the effect of a half tone, a full tone and a tone and a half. All four slides worked independent of each other and were not used in combination. Because Shaw's slides were double valves, they are often compared with the Vienna double valve which appeared about 1830. There is little relationship between the two systems other than the fact that each employs the use of a double tube.

From what source Shaw, the farmer, received his inspiration for making valves for trumpets is unknown. It may have been from the old Mill Town Band in Glossop. No doubt he had some occasion to hear the trumpet during his visit to London. Eric Halfpenny has presented the interesting thought that John Shaw, while in London, may have associated himself with Thomas Shaw of the famous Shaw family of instrument makers in

¹ London. Halfpenny asks, "Was John Shaw, the 'and Co.' of T. Shaw & Co.?"

1. Eric Halfpenny, "William Shaw's Harmonic Trumpet," in Galpin Society Journal, Vol. XIII, 1960, p.11.

The mark 'T.Shaw & Co.' was used about the time John Shaw visited London, and was shortly thereafter discontinued. It was the Shaw family of London that made the harmonic trumpet in 1787. It is only interesting conjecture that John Shaw, in listening to talks about the harmonic trumpet, conceived the idea of a better system of chromatic tones.

Another conjecture is that Shaw, being mechanically minded, may have wanted to devise a system for the trumpet which would be more satisfactory than the keys were on the keyed bugle. Three of his transverse spring slides were actually a mechanical way of shortening the tube, just as the keys shortened the tube of the bugle. The descending valve lengthened the tube, just as the sixth key lengthened the tube on the keyed bugle. The bugle had five keys which shortened the tube and one which lengthened. Shaw's trumpet had three slides which shortened the tube and one which lengthened. Though his patent mentions applications to other instruments including the bugle, Shaw's main interest was in the trumpet.

Enderby Jackson states that he quotes directly from Shaw's notes and papers when he says that drawings for the transverse spring slide instruments were signed as drawn in Mr. Battee's brass instrument workshop at Sheffield on February 9, 1825. This small item has been quoted by nearly all succeeding writers but a search of the Sheffield

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Trade Review, September 1, 1896, p.815.



directories and rate books of this period reveals no Mr. Battee or any name similar to his.

Because Shaw applied for and received a patent in which his invention was well described and accompanied by drawings, much emphasis has been given to his "invention of valves". How many, if any, of these instruments were made is not known. No examples have been known and no mention is available of any use of, or performance on these instruments. No further developments in brasses or valves can be strongly linked to the transverse spring valves. John Shaw's patent¹ of 1824 proved to be of no practical and little theoretical value.

John Shaw's "English patent of 1827" is referred to by Enderby² Jackson. Here Jackson is in error, for there is no patent recorded for John Shaw in 1827. Jackson's account of Shaw's papers indicate that his new valves of 1827 were improved piston valves. Jackson described a drawing as "a well executed drawing of a chromatic trumpet (dated November 7, 1827) with four clean button-top, pistoned, upright valves, having singular connecting top and lower side tubes to each valve. The wind enters the first valve, traverses the opened ways, and leaves by the fourth valve. The most noteworthy invention here is that the bottom of each of the four valves is open, as is the cornet³ a pistons of today." Jackson also quotes a letter from A.Elland [sic]

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1. A.Sax employed the ascending valve principle on some of his later inventions but these received little acceptance.
 2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, September 1, 1896, p.815.
 3. Andrew Ellard, instrument maker of Sackville Street, Dublin, 1819-1838.

to John Shaw dated December 8, 1827, "I have no objection to your taking to London the trumpet which you have operated and worked in my factory. I am to have the first offer of purchase when your patent is completed. You will then either come to Dublin, or send me completed sample instrument." This brief description is all that is available concerning Shaw's piston valve trumpet. If Jackson's observations were correct concerning the open bottom valves, Shaw was years ahead of the others, for Moritz did not introduce the successful Berliner-pumpen until 1835, and the more successful Perinet valves did not appear until 1839. Both of these systems eliminated the wind way exits from the bottom of the valve. Shaw and Ellard had plans for promotion of the piston valve trumpet. No information is available as to why their plans were not completed. The specifications were not entered at the patent office and no record or examples of these instruments have been known, other than the one mentioned in Ellard's letter to Shaw.

Valved instruments, primarily horns, were produced in Germany from 1818, and one of the first valved cornets to be produced may be the example listed in the Paris collection catalogue (1894 supplement) as No. 1141, made by Courtois Freres in 1828. Halary is also given credit¹ for making the first valved cornets about this same time.

The original valveless cornet was a small circular instrument which,

1. Adam Carse, Musical Wind Instruments, London, 1939, p.244.

after the invention of valves generally became known in France as the cornet simple or cornet ordinaire, so as to distinguish it from the cornet a pistons.¹ The cornet a pistons is of definite French origin and the name cornet a pistons continued in general use in England, until the middle of the nineteenth century when it was shortened to cornet. Many of the first cornets were made with two valves but the third valve became standard on nearly all cornet a pistons by 1832. Both two and three valve cornets were made for a few years after 1830, but no two valved cornets were made after 1835.

Ludwig Embach, music instrument maker in Amsterdam from 1820 to 1842, took out several patents for horns and trumpets in 1824; and in 1825 won a prize medal at Haarlem Exhibition.² He produced the cornopean in 1830.³ The cornopean and the cornet a piston were, for all practical purposes, the same instrument.⁴ John Russell has suggested that Embach's cornopean was an alteration of John Shaw's 1827 trumpet.⁵ This would seem unlikely, for no production or promotion of Shaw's trumpet has been evidenced. As described by Jackson, Shaw's instrument was a trumpet with four valves in which the wind way made its exit from the fourth valve. Embach's cornopean was a conical bore, horn-like instrument, not a trumpet and had three Stölzel valves in which the wind way

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1. Georges Kastner, Cours d'Instrumentation, Paris, 1837, p.51; Manuel General de Musique Militaire, Paris, 1848, Pl. XV, No.1.
 2. Lyndesay C. Langwill, An Index of Musical Wind-Instrument Makers, Edinburgh, 1960, p.31.
 3. Enderby Jackson, "Origin and Promotion of Brass Band Contests" in The British Musician, July 1896, p.152.
 4. Appendix VI, No.11.
 5. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, p.43.

made its exit through the valve bottoms. It would be more probable that Embach received inspiration from the cornet a pistons already being produced in Paris with Stölzel valves.

Although John Shaw patented his transverse spring slides in 1824¹ and according to Jackson, produced a piston valve trumpet in 1827, no actual or specific use of valve instruments in England is recorded prior to 1831. The valve system had been produced in Russia for Jackson relates the following information. "When Earl Cathcart was diplomatically engaged at St. Petersburg he was much pleased by the novel, pure, singing tone of the set of brass instruments played by the band of the Imperial Guards; and that the emperor was so gratified that he presented the Earl with a similar set for use in the Earl's own regiment of Second Life Guards; but on the understanding that when they were played in public the valve portion (as was done in Russia) should be covered, so as to escape the public gaze, and thus prevent the mechanism from being pirated. The instruments in question were duly brought to London, and it is stated that whenever the band used them in public a coverlet was placed over the fingering hand, thus hiding the three valves and the necessary connecting tubing from view. I have been told that these instruments were cornets a trois pistons, and were a Russian 'tube within a tube' advance upon Schuster's latest closed bottomed box passages. It is said that the instruments were in possession of the

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, September 1, 1896, p.815.

regiment until superseded by British improvements sometime in the forties."

Although this account, as related by Jackson, is basically true, the reference to the instruments being three valved cornet a pistons is open to suspect. The use of these instruments, valved trumpets, in the Second Life Guards, is confirmed by a statement in the United Service Journal of 1831 which mentions the "famous Russian chromatic trumpet-band" of the Second Life Guards and also states it is the only one of its kind in England. Further confirmation of their existence may be taken from Harper's tutor of c.1836 which shows a picture of a two valve "Russian Valve Trumpet."¹ The presence and confirmed use of valved trumpets in the Second Life Guards Band of 1831 may be taken as the first general use of valved instruments in England. The introduction of the cornopean and cornet into England is less definite.

The Musical World of December 15, 1837 gave a review on music selections titled The Cornopean by George MacFarlane. The December 29, 1837 issue of Musical World contained an article explaining the cornopean as follows:

"The cornopean (known in France as cornet-a-pistons) is not, as it is generally supposed to be, of French invention, for it was well known to, and in general use among the Germans for a considerable time prior to its introduction into France; and for the origin of the system of valves we

1. Appendix VI, No.10.

are indebted to the Russians, who first invented and applied them to their trumpets and horns; the Germans next adapted the Russian invention to their brass instruments, and it was upon their models that the French made farther improvements. The cornopean was first introduced into England, by Mr. MacFarlane, about four years ago, as it was then used by the French; Mr. MacFarlane immediately saw that by adding the third valve, it having at that period only two, and those very imperfect, its power would be considerably increased and its utility more generally acknowledged, besides which he has also added a new system of springs. On his inviting the attention of the music masters of the different regiments of guards to the instrument, it was instantly adopted by the excellent band of the Coldstream, all the others following their example, and military bands are now considered incomplete without it."

The Musical World does not offer its source for the information but the content of the article suggests that the information came from either MacFarlane or someone closely associated with him. The term cornopean was not used in Paris where the term cornet a pistons was in use. This tends to verify Jackson's statement that the cornopean was originally developed by Embach of Amsterdam. The phrasing of the opening statement in the Musical World suggests the author thought the cornopean and cornet a pistons to be one and the same. Giving credit

1. George MacFarlane was bandmaster of an infantry regiment. He suggested the clapper key for the cornopean and in 1860 co-introduced a patent for improvements to lower brasses and ophicleides.

to the Russians for the invention of the valve is in error according to the facts available today. The Russians copied the valve system from the Germans as did the French and others of later date. This impression that the Russians invented valves came from the use of Russian valved trumpets in the Second Life Guards. The statement that Mr. MacFarlane first introduced the cornopean into England about four years previously [1833], "as it was then used by the French", is contradictory. It is generally accepted that MacFarlane did introduce the cornopean into England. If so, why did he not call it cornet a pistons, "as used by the French", instead of cornopean? Although MacFarlane was aware of the use of the cornet a piston in Paris he may have purchased the cornopean, which he considered to be superior, from Embach. English instrument makers immediately made copies of the cornopean, most of which had a clapper key suggested by MacFarlane to facilitate shakes.

The English makers and dealers looked to Paris for instruments and ideas, for Langwill notes that few of Embach's instruments were actually used in England and no examples are on exhibition in any major English collections.¹ These early manufacturers of cornopeans were Charles Pace and J. Köhler of London and George Wigglesworth of Otley, Yorkshire. The use of instruments called cornopeans continued until about 1850 when the term cornet became the generally accepted name in England. By

1. Lyndesay G. Langwill, An Index of Musical Wind-Instrument Makers, Edinburgh, 1960, p.31.

this time also, the MacFarlane clapper key was no longer in use.

The Musical World article also stated that MacFarlane introduced the cornopean to the Coldstream Guards who adopted it, "all others following their example, and military bands are now considered incomplete without it." No doubt the acceptance of the cornopean was assisted by a desire to "keep up" with the Second Life Guards who had their Russian valved trumpets. The cornopean was introduced into the Royal Artillery Band in 1835. This was a two valve cornopean made by Charles Pace.¹ By 1839, the Royal Artillery listed the use of three cornets, rather than cornopeans and a concert program of 1846 lists Mr. James Lawson as Solo Cornet a pistons.

Jackson states that Walker and Hardman's brass band was formed at the latter end of 1833, some of the players playing cornopeans.² This would be about the same time the Musical World gives credit to MacFarlane for introducing the cornopean. In 1836 Mr. Joseph Bean formed a band in the East Riding of Yorkshire which included cornopeans. Stalybridge Band added a cornopean to their instrumentation in 1839 and the five bands competing in the band contest at Burton Constable in 1845 contained both cornopeans and cornets a pistons.

English makers of this same period began copying the French model of the cornet a pistons and the cornet was soon produced in much larger quantities than the cornopean. Paris was the centre of instrument de-

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1. Henry George Farmer, History of the Royal Artillery Band, London, 1954, p.117.
 2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, September 1, 1896, p.815.

velopment and continuous improvements came from the French makers. For this reason, the name cornopean was superseded by the name cornet a pistons and by 1850 the cornet a pistons was generally known in England as simply cornet.

The cornet a pistons was well known in England prior to 1836 for Harper makes mention of it in the title and text of his tutor, to the exclusion of the cornopean.¹ Henry Keat made cornet a pistons in 1835² and J.T.Slugg made two references to Harper playing the cornet in the Manchester Festival of 1836 in addition to his playing the trumpet.³ In 1836, the soprano, Malibran asked Balfe to write an opera for her and he responded with the Maid of Artois. In his score of this opera, Balfe wrote for cornet a pistons, the first appearance of the cornet in an English orchestra score.⁴ The Musical World of December 8, 1837, had referred to the cornet a pistons as "the beloved of coach guards and cads" in a discussion of Joan of Arc by Balfe. This was the issue of Musical World which preceded the review of MacFarlane's Cornopean Instructor.

In 1835, Moritz in Berlin, introduced the Berliner-pumpen piston valve which allowed a less restricted windway through the valves. These were rather short, fat valves which Moritz produced in collaboration with

1. Thomas Harper, 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.
2. Henry George Farmer, History of the Royal Artillery Band, London, 1954, p.117.
3. J.T.Slugg, Reminiscence of Manchester Fifty Years Ago, Manchester, 1881, pp.301, 302, 305.
4. William Alexander Barrett, Balfe, His Life and Works, London, 1882, p.110.

Wieprecht, Germany's leading exponent of brass instruments. The Berliner-pumpen were copied by other makers including A.Sax of Paris.

John Shaw patented his most successful invention relating to valves in 1838.¹ He had, up to this date, produced "five original types of valves for the lengthening and shortening of the brass instruments." He also complained that his valve originalities "have been copied in all parts of the continent, to the great financial injury to said John Shaw." Constructed on an entirely new idea, Shaw called his invention swivel valves. These were neither piston nor rotary valves but devices for diverting the air column by rotating flat discs. For this reason, they are often referred to as disc valves.² Instead of piston valves Shaw installed three rotating discs located along the line of the main tube. Each of these three discs butted against another of similar design to which additional tubing was attached. When the valve stem was pressed, one disc rotated on the other, bringing the additional tubing into use.

Shaw negotiated with J.A.Köhler of London for the manufacture of instruments using the new swivel system. Although there is no evidence that Shaw ever made instruments, several facts indicated that he did make swivel valves at Glossop for installment to instruments by the maker. Shaw is listed on the patent specification of 1838 as brass

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1. British Patent No. 7892, December 1, 1838.
 2. Adam Carse, Musical Wind Instruments, London, 1939, Plate XXII, C.

worker. His original plan was to make the swivel valves and supply them to Köhler who was to manufacture the instruments using Shaw's valves. Köhler actually made very few instruments with Shaw's own original swivel valves, for he (Köhler) soon produced a modified system of his own called Patent Lever Valves, much to the objection of Shaw. Köhler's Patent Lever Valves were constructed on lines suggested by Shaw in his patent specification and Shaw objected to the changing of the name from swivel valves to lever valves and to the fact that Köhler was making his own valves rather than being supplied by Shaw. Köhler's Patent Lever Valve consisted of an enclosed circular disc which prevented exposure of the working surface to dust and dirt. Köhler later introduced further improvements in the New Patent Lever Valve in which the fixed plate had four holes and contained both the main windway and the supplementary tubing. The moving plate then carried only the two small connecting tubes. When Köhler's exclusive contract to the swivel valve expired, Shaw advertised in 1855 that his original patent swivel valves were available from him to those makers who wished to use them on their instruments.¹ Shaw evidently still anticipated being able to make the valves and supply them to the trade. There are no examples of Shaw's swivel valves installed on any instruments other than those made by Köhler. By the time Köhler's rights to the valve expired, the valve

1. Rudall, Rose & Carte, Musical Directory, London, 1855.

system lost its popularity and was superseded by the widely used Perinet valves.

The swivel or disc valves had many advantages in that they provided smooth action and an unrestricted windway which, along with the rather unsevere U bends, provided good intonation and blowing ease. The British Army adopted the New Patent Lever Valve instruments and the Crystal Palace Band conducted by H.Schallehn during the years 1854-1856 were equipped with eighteen disc valve instruments in 1854. They were preferred by many leading players for their smooth action and rapidity in execution. Although the theory and application of the disc valve system was equal to piston and rotary valves, and in many instances, superior; the disc valves had a serious fault. The limits of metal technology prevented a solution to the fact that these discs involved a plate constantly rotating against another, causing rapid wear and subsequent air leakage resulting in poor musical tone production. On the very latest models, a spring mechanism was devised to adjust the discs as they wore. The constant attention to this leakage problem resulted in their eventual disuse in the late 1850's after twenty years of limited success. Köhler diverted his time and efforts to the already successful and popular Perinet valves.

The cornepean and cornet a pistons were quickly accepted into English musical circles. The cornepean was used extensively in military and amateur bands whereas the cornet a pistons found favour not only in the

bands but also in the theatre and opera orchestra. The strong influence of instrumental activity in Paris overwhelmed the efforts of Embach in Amsterdam and prompted the London makers to favour the name cornet a pistons over that of cornopean. Köhler and others made both the cornet a piston and the cornopean in an effort to provide either instrument to their customers.

Prior to 1839, brass instruments could be found with a wide variety of valve systems. The most widely used system in England were the Stölzel valves. Others included the Vienna double valves (1830 - rarely used in England), the rotary valve (1832 not a popular system in England), the Berliner-pumpen (1835) and Shaw's disc valves (1838). All these valve systems were eventually superseded in England by the Perinet valves developed in Paris in 1839. These valves were made by Francois Perinet and were first used by himself and G. Besson in Paris. The Perinet valves eliminated the windway exit through the bottom of the valve as in the slender Stölzel valve and did not have the tendency to slow action as did the fat Berliner-pumpen. The windways were less restricted than, and acoustically superior to the Stölzel valve and the action was quicker and smoother than the Berliner-pumpen. It is the Perinet style piston valve as modified by Oates in 1851, followed by later minor modifications, that is still in constant use today.

J.P.Oates, a medical doctor and amateur musician from Lichfield

introduced his equilateral valves at the Great Industrial Exhibition of 1851. The valves were an improvement on the Perinet valves in that Oates made the best geometrical use of the available cross section of a piston by bringing the internal passages to the surface at the points of an equilateral triangle. Oates applied for no patent for his equilateral valves and other modifications but sold his ideas to Courtois and Sax in Paris, who received French patents on systems based on Oates' principles. In 1855 Gustav Besson, in Paris, patented a system of valves in which the same dimensions of bore were maintained through all the windways and in all possible combinations of the pistons. These improved Perinet valves by Sax, Courtois and Besson became the standard piston valves readily copied by English and worldwide makers.

As military bands began to expand their instrumentation in mid-eighteenth century, the need for a satisfactory bass instrument arose. Bassoons were known to be used in English military bands prior to 1760,¹ but the bassoon soon became useful and important as the tenor voice and basso cantabile. Bassoons did not satisfy the need for a true bass instrument.

The serpent had been used for church music since the late sixteenth century. Adam Carse refers to Abbe Libeuf's Memoires concernant l'histoire ecclesiastique et civile d'Auxerre (Paris, 1743), which gives

1. Henry George Farmer, The Rise and Development of Military Music, London, 1912, p.51.

credit to the Canon of Auxerre, Edme Guillaume, for the invention
of the serpent.¹ Military bands began to use the serpent as a bass
instrument at the close of the eighteenth century. The Coldstream
Guards Band were formed in 1785 and included one serpent among the
twelve instruments.² The Grenadier Guards Band of 1794 were composed
of one flute, six clarionets, three bassoons, one trumpet, three horns,
two serpents and Turkish music. Serpents were generally considered
to be essential to the military band from this date (1794) until about
1835. George Hogarth, writing in 1837, said, "It may now be considered,
however, as being superseded by the trombone and ophicleide, and is
almost entirely laid aside, even in military bands."³

The serpent was unsatisfactory in many ways. The length required
to produce the bass tones necessitated the instrument to be curved in S
shape, which made the instrument a great inconvenience, particularly on
the march. The tone holes had to be placed in such a way as to be
within the reach of the players' fingers. This placing of the holes
for convenience caused accoustical faults resulting in poor tone and bad
intonation. The serpent was, by tradition and heritage a bass cornet,
hence it was almost always made of wood, covered with leather, which in
turn, made the instrument very susceptible to the elements of the
weather.⁴

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1. Adam Carse, Musical Wind Instruments, London, 1939, p.268.
 2. Henry George Farmer, The Rise and Development of Military Music, London, 1912, pp.69, 70.
 3. George Hogarth, "Musical Instruments", in Musical World, February 17, 1837, p.132.
 4. Adam Carse, Musical Wind Instruments, London, 1939, p.273.

In an attempt to correct some of the faults found in the serpent, several modifications were initiated. The most important to English history was the creation of the bass horn in 1800 by Alexander Fricot, a Frenchman living in London at that time. Fricot was the serpent player in the Ancient Concerts, London, in 1793 and 1794. He collaborated with George Astor, the instrument maker, and the first brass bass horns appeared in 1800.¹ Fricot published a tutor for bass horn which was sold with the instrument.² The bass horn was, for all practical purposes, a brass serpent which was more convenient in shape and less trouble to maintain. Bass horns were usually made entirely of brass in V shape with the bell pointing up in a similar fashion to the later ophicleide and sax horn.³ Most models were played in the same manner as the later serpents in that they had six finger holes and three or four keys. The mouthpieces were usually made of ivory and were shaped like small tea cups with narrow rims and a bowl-like cup in order to allow the player maximum latitude in liping the notes into correct pitch. The instrument became very popular in England and is often referred to as the English bass horn to differentiate between the bass horn and the continental models such as the Russian bassoon. The bass horn provided little tonal, technical

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1. E.L.Gerber, Neues historisch-biographisches Lexikon der Tonkünstler, Vol.1, Leipzig, 1812, p.199.
 2. "A Compleat Scale and Gammut of the Bass Horn, A New Instrument invented by Mr. Fricot and Manufactured by G.Astor, Music and Instrument Seller."
 3. The Keighley Museum displays a copper bass horn made by Charles Pace, London, c.1834-1849 and an unmarked wooden bass horn with brass keys and fittings.

or theoretical advancement over the serpent. Its main contribution was that it was more convenient and less troublesome than the wooden serpent. In the military band and early amateur bands, the bass horn was used in place of and together with the serpent. The first authenticated use of the bass horn in an English wind band occurred when Patrick Carty joined the Royal Artillery Band after an amalgamation of the Royal Artillery Band and the Royal Irish Artillery Band in 1802.¹ Langwill states that James Power supplied a bass horn to the Royal Artillery in October of 1803.² Farmer quotes a letter dated 1806 which listed one serpent and one bass horn in the Royal Artillery Band and requests an additional new bass horn to replace the serpent.³ Serpents were used however, in the Royal Artillery Band, along with bass horns for many years where the last use of the serpent was in 1848.

The instrumentation of the Stalybridge Band of 1814 included one serpent and one bass horn. Besses o' th' Barn Band were formed in 1818 and included two bass horns. As late as 1838, Besses included a serpent in the band with the notation, "made by the performer."

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1. Henry George Farmer, History of the Royal Artillery Band, London, 1954, p.86.
 2. Lyndesay G. Langwill, An Index of Musical Wind-Instrument Makers, Edinburgh, 1960, p.92.
 3. Henry George Farmer, History of the Royal Artillery Band, London, 1954, p.85.

In 1823, the Reverend Joseph Cotter received a patent for "certain improvements in wind musical instruments."¹ These improvements were an early attempt to expand the compass and variety of brass instruments. Cotter made modifications in the bass horn, actually designing two different instruments. One of these was an entirely new contra bass horn which he called the hibernicon. The other instrument was a modified standard bass horn which he called a tenor. Cotter's concept was that the contra bass should play the bass part and the existing bass horn which he called tenor, should play the tenor parts. The name hibernicon is not mentioned in the patent specification but the instrument is described and named by Cotter in a letter written by Thomas Moore and dated August 6, 1823.² The only known use of the bass hibernicon was at the York Festival in 1835. It was sixteen feet, five inches, double the length of the bass horn, and provided a true bass voice for the wind instruments.

The only known use of Cotter's tenor instrument was on a concert presented by the Distins in Bath, October 30, 1837, where the instrument was listed as the Royal Hibernian Tenor Horn.³

Thomas Moore's letter mentions Cotter demonstrating it to the First Life Guards in London in 1823. No specimens of these instruments remain today and no makers of the period 1823-1835 are listed as makers of the hibernicon.

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1. British Patent No. 4849, October 9, 1823.
 2. R. Morley-Pegge, "Hibernicon", in Groves Dictionary of Music and Musicians, Vol. IV, Eric Blom, ed., London, 1954, p.272.
 3. Bath Herald, October 27, 1837.

Cotter's invention not only was an attempt to provide a true bass instrument, but also marked the earliest English attempt to expand the brass instrument family.

Serpents and bass horns were not only used side by side in military and amateur bands, but both found occasional use in the orchestra. Numerous examples exist of the use of the serpent in connection with outdoor music but the serpent also found use in the orchestra. Wagner scored for serpent in Rienzi in 1842, Spohr wrote for bass horn in his Ninth Symphony (1849) and Bennett included a part for serpent in his May Queen in 1858. The tradition of the serpent in church music rendered it difficult to be entirely replaced by the bass horn. The availability of serpents and the expense of new bass horns also precluded the bass horn from completely displacing the old serpent.

The ophicleide provided further fulfillment of the much needed bass instrument and eventually replaced both the serpent and the bass horn. After being introduced by Halary in Paris in 1817, the ophicleide was quickly accepted into bands and orchestras in France and England. Halary did not receive his French patent for the ophicleide until 1821. Meanwhile Johann Riedl produced a twelve keyed ophicleide in Vienna about 1820. Riedl called his instrument bombardon.¹ This was the first application of the name bombardon to a bass cup mouthpiece instrument and the name bombardon was adopted by Moritz for some of his valved tubas in 1835.

1. Curt Sachs, Real Lexikon der Musikinstrumente, Hildesheim, 1964, p.54. (reprint of Berlin edition, 1913.)

The ophicleide enjoyed much wider acceptance than either the serpent or the bass horn for it was a much superior instrument with a tone that was rich and even throughout the register. The rather sophisticated key system made the instrument fully chromatic with reasonably good intonation. Hogarth said "in playing the contra basso part in great choruses, [the ophicleide] is magnificent in the extreme.¹

Halary actually designed a set of keyed instruments but the ophicleide in B flat or C proved to be the most popular. This was an eight foot instrument with a compass similar to modern baritones and euphoniums.

One of the faults of the serpent and bass horn was that the holes had to be small enough to be covered by the fingers and close enough together to be reached by the fingers. In the ophicleide, this problem was eliminated for the holes could be made of the correct proportions and all were covered with keys. The bore of the ophicleide was conical which mellowed the tone. Orchestral composers were quick to add the ophicleide to their scores. Spontini scored for ophicleide in Olympic in 1819. Mendelssohn employed the ophicleide extensively and the ophicleide part to Mid Summer Night's Dream is probably the best known ophicleide part in orchestral literature. Daubeney quotes an unnamed music critic of 1834 as saying, "the ophicleide

1. George Hogarth, "Musical Instruments", in Musical World, February 17, 1837, p.133.

is destined to operate a great change in the constitution of the orchestra."¹ It was the next year (1835) that Moritz introduced the bass tuba.

At the time that the ophicleide was introduced, the growth of amateur bands had begun and as new bands were formed they made purchases of new ophicleides in preference to the less satisfactory bass horns and serpents. The first English band to use the ophicleide appears to be the Royal Artillery in 1820. The earliest recorded use of the ophicleide in an amateur band is in Walker and Hardman's Band in York in 1833 although ophicleides must have been included in some of the many now unnamed bands that were being formed during the period of 1820 to 1833. The Stalybridge Band added an ophicleide in 1839. During this same year, the Royal Artillery had two serpents, two bass horns and one ophicleide. From 1840, nearly all bands included one or more ophicleides.

As is true in many instances where the life of a product is to be taken over by a new item, last minute improvements are often applied to the original. As the ophicleide was losing ground to the new euphoniums and bombardons, efforts were made for improvement by Joseph Robertson's patent in 1851,² and MacFarlane, Newton and Cartes patent of 1860.³ Robertson's patent covered several different inventions,

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1. Ulric Daubeny, Orchestral Wind Instruments, London, 1920, p.112.
 2. British Patent No. 13,601, April 24, 1851.
 3. British Patent No. 2967, December 3, 1860.

one of which was an ophicleide with descending keys rather than ascending keys. "The weakest notes will be equal to the best of those made on the old principle, for instead of shortening the tubes as at present is done, the inventor lengthens them, so to speak, and the tones, instead of decreasing, increase in strength and volume." Not only was Robertson's invention more theoretical than practical, it came too late to receive a just trial. MacFarlane, Newton and Carte's invention related to attachments to the bells of ophicleides to alter the basic sound.

By 1870, the euphonium had replaced the ophicleide in nearly all English Bands. The soloists who remained were featured because of their musicianship and as a novel reminder of past days. J.H. Guilmartin played ophicleide solos at the Royal Aquarium Concerts under Sullivan in 1876. The Gloucester Festival of 1895 listed Guilmartin as "ophicleide and tuba," and the London Musical Directory of 1901 listed Guilmartin as professor of the ophicleide.

The keyed trumpet, slide trumpet and keyed bugle led to the valved cornets which finally provided a lasting solution to the need for chromatic melodic brass. The serpents and bass horns gave way to the ophicleide which provided a temporary satisfactory bass instrument which eventually yielded to the valved basses which were the final solution. These developments, along with hundreds of experiments and ideas greatly contributed to concept of a family of related brass instruments, from sopranino to contra bass.

The first expansion of the brasses came from the originator of the valve, Stölzel, in Berlin. An 1828 edition of Die Instrumentierung für das Orchester by Sunderlin contained a price list of Stölzel's instruments which included a chromatic bass horn or bass trumpet in F or E flat, a chromatic tenor horn or tenor trumpet in B flat, a chromatic trumpet in F or E flat, a chromatic alto trumpet in B flat and a chromatic signal horn (bugle) in E flat.¹ This list appeared at the time when the brass instruments in the band included only trumpets in F or E flat, horns, possibly trombones and the bass horn or serpent. The offer to furnish either bass horns or bass trumpets and tenor horns or tenor trumpets not only shows that Stölzel had two distinct shapes in mind, i.e., upright tuba shape or trumpet shape, but also suggests that two bore patterns may have been contemplated, conical for the "horns" and cylindrical for the "trumpets". All of the instruments listed were chromatic and new in concept except for the trumpet in F or E flat which was the standard military and orchestral trumpet of the day. Stölzel merely added valves to the F-E flat trumpet. The bass horn or bass trumpet advertised by Stölzel corresponds to the modern E flat bass and the tenor horn or tenor trumpet corresponds to the modern baritone or euphonium. The trumpet alto in B flat relates to present day trumpets in B flat which were unknown prior to 1828. The signal

1. August Sundelin, Die Instrumentierung für das Orchester, Berlin, 1828, p.48.

horn relates to the modern soprano E flat flugel horns and soprano cornets.

Wilhelm Wieprecht became interested in the new valved brass and spoke strongly for their use in the Prussian Army bands. Carse states that Wieprecht included some of these valved instruments in his Prussian cavalry band soon after 1825¹ and Kalkbrenner states that during the period 1825-1830, Wieprecht reorganized the Trumpeter-Corps of the Prussian Dragoon Guards and included two tenor horns in B flat and one tenor bass horn in B flat, each with three valves.² These two instruments, the tenor horn in B flat and the tenor bass horn in B flat were the first valved instruments to be made in the tenor-baritone range and the first instance of two valved instruments of the same pitch having different designations. The tenor horn was smaller in bore, producing a lighter tenor sound whereas the tenor bass horn was wider in bore and produced a heavier tone more characteristic of the baritone range. These two instruments have developed over the years and although they have undergone modifications, are still used in present German and English brass bands. The two instruments are known in Germany now as the tenor horn and baryton. In England they are called baritone and euphonium. The tenor horn was popular, along with the tenor-bass, known as the baritone in American during the period 1850-1900, after which it became obsolete.

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1. Adam Carse, Musical Wind Instruments, London, 1939, p.76.
 2. August Kalkbrenner, Wilhelm Wieprecht, Berlin, 1882, p.22.

After 1900, American manufactures compromised the two instruments and the American baritone of today is a hybrid of the original tenor horn and baritone (tenor-bass).

Wieprecht's interest in the brasses intensified and resulted in a collaboration with J.G.Moritz, brass instrument maker in Berlin. An improved valve system called Berliner-pumpen was introduced by Moritz in 1833. The new Berliner-pumpen offered many advantages over the Stölzel valve in that all entries and exits to the valve were on the same plane and the bottom of the valve was closed and did not serve as a wind way. Hence the air column had no sharp bends through the valve. The larger valves also allowed for larger wind ways which also allowed for a fuller tone. To accomplish these improvements, the valve had to be made short and fat, which caused some sluggishness in action.

In 1835, the Wieprecht inspired, Moritz made, bass tuba was offered. The instrument was protected by a German patent held jointly by Moritz and Wieprecht and represented the first use of the term bass tuba. In appearance it resembled an ophicleide with valves. Moritz also produced an additional bass instrument, almost identical to the bass tuba which he called the bombardon¹. The name bombardon had been used in 1820 by Riedl of Vienna for his twelve

1. Curt Sachs, Real - Lexikon der Musikinstrumente, Berlin, 1913, p.54.

keyed ophicleide. Although the bass tuba and the bombardon were practically one and the same, the bass tuba became thought of as an orchestral instrument and the bombardon, a band instrument. Possibly the reason for this was that the bass tuba was (and usually still is) made with four, five, or six valves and the bombardon was made with three valves.¹ Kastner in 1848 gives illustrations making no differentiation between "bombardon or bass-tuba".² The idea of putting similar or like instruments in sales catalogues under different names has continued into modern times. The C.G.Conn Corporation of Elkhart, Indiana, U.S.A., pictures six different models of baritones and euphoniums in their current catalogue. These six are identical in every dimension and size except that there are variations in the number of valves (three or four) and the direction of the bell (upright or forward). The differences between these baritones and euphoniums, other than the number of valves or the direction of the bell, is in name only. The feeling that the tuba is an orchestral instrument and the bombardon, now called the bass, is a band instrument, is still very persistent.

Valved tubas or bombardons were introduced in England during the years 1845-1850. The Wold Brass Band of 1845 contained a valved tuba and Farmer relates that these instruments were introduced into

1. Modern basses designed for bands often include four valves.
 2. George Kastner, Manuel General de Musique Militaire, Paris, 1848, Pl. XVI.

the Royal Artillery Band during the years 1845-1850 under Bandmaster Collins.¹ Jackson, writing in 1896, states that he arranged music for the Cyfarthfa Band in 1847 which included parts for E flat bombardons. He also states that the formation instrumentation of the Cyfarthfa Band was "also that of most of the Yorkshire and Lancashire bands about that period".² Jackson's memory as to dates and instrumentation nomenclature is suspect. He also mentions the Cyfarthfa Band of 1847 as including a euphonion. This would appear to be too early for the euphonion by that name. It may have been a sax bass in B flat but unlikely at that period to be called euphonion. The Black Dyke Mills Band was formed in 1855 from fragments of a local village band and John Foster Mills outfitted the band with new brass instruments which did not include euphoniums, sax basses or bombardons although these were added within a few years prior to 1860.

In 1843, a German conductor by the name of Sommer made improve-³ments on the tenor-bass in B flat and called it the euphonion. According to Fetis, Sommer made concert tours in 1843 and 1844, featuring his new instrument.⁴ Sommer may have taken the name euphonion from the glass harmonica of the same name invented by the German

1. Farmer, Henry George, History of the Royal Artillery Band, London, 1954, p.156.
2. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, July 1, 1896, p.674.
3. Riemann Musik Lexikon, Vol.1, Mainz, 1959, p.309.
4. F.J.Fetis, Biographie Universelle des Musiciens, Vol.8, Paris, 1875, p.62; Brockhaus, Konversations-Lexikon, Berlin, 1902, p.395.

physicist, Chlandi in 1790.

In the 1840's, Alfred James Phasey was ophicleide soloist with the Coldstream Guards Band. The exact date when Phasey changed from ophicleide to a valved instrument is not known, but would be about 1848 or 1849. Upon changing to a valved instrument of the B flat sax bass type, Phasey widened the bore proportions and made several improvements and "was practically the inventor of the euphonium."¹

Phasey's euphonium, however, differed from the later euphoniums which were quickly accepted into brass and military bands. His "improved" euphonium was pitched in C, a fundamental pitch that was little used, giving way to the more popular and practical B flat euphonium.² Phasey's first euphoniums were four valved, with the fourth valve lowering the pitch three full tones.³ Other four valve brass instruments that preceded Phasey and nearly all that followed employed a fourth valve which lowered the pitch two and a half tones, the same as the first and third valve combination, but more correctly in pitch. His "improved euphonium" was later sold by Chappell and Hammonds, who took over Jullien and Co. completely in 1858. Jullien was agent for Courtois and Besson of Paris, as was S.Arthur Chappell, his successor. Phasey's euphoniums may have been made by either of these high quality firms. The Royal Military School of Music (Kneller Hall) opened in

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1. James D.Brown and Stephen S.Stratton, British Musical Biography, Birmingham, 1897, p.318.
 2. Key, Rudall & Co. advertised a euphonium in C with four rotary valves in 1857.
 3. The spelling of Black Dyke varied from Dyke to Dike from 1855 until 1912 when Mr. Harold Foster, Director of John Foster Mills, requested the permanent spelling of Dyke. All references in this text uses the original spellings.

1857 and Phasey was appointed professor of euphonium. A tutor for euphonium was written by him and published by Chappell and Co. about 1863. His tutor was one of the earliest published for euphonium. Phasey also was a member of the Queen's private band and a member of the Crystal Palace orchestra for twenty-five years (he also played bass trombone and wrote a tutor for trombone). He served as bandmaster of St. George's Rifle Volunteers and his son, Alfred James, was also a well known euphonium player.

The name euphonium or euphonion was generally unknown in England prior to 1850, for instruments of that class were usually called sax bass or B flat bass or some similar derivative from the saxhorn or the German tenor-bass. An instrument of this type used by the Wold Brass Band in 1845 was called a valved bass. The Grenadier Guards Band of 1848 included an alt horn ¹ [baritone horn] and two ophicleides but no euphonium. The earliest mention of euphonium or euphonion in England occurs in a storeman's list of the Grenadier Guards Band of 1851 which lists a euphonium among the band's instruments and the trade description of Koenig and Pask [Pask and Koenig] at the Great Industrial Exhibition of 1851, which also lists a euphonion among ² their instruments for sale. The price list of Key and Co., London,

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1. Harold C.Hind, "Military Band," in Grove's Dictionary of Music and Musicians, 5th ed., Vol.V, Eric Blom, ed., London, 1954, p.770.
 2. Great Exhibition of the Works of Industry of All Nations, Official Catalogue, 5th ed., September 15, 1851, p.68.

included, in 1854, a euphonium with four valves at £16 and from the next few years following that date, the euphonium was included in nearly all the catalogues of English brass instrument makers and sellers.

Although Phasey did not invent the euphonium, nor introduce instruments of this type into England, he did design the instrument along the lines we know today and his influence was a factor in the euphonium being quickly accepted as an important instrument in military and amateur bands all over Great Britain.

Phasey's tutor mentions a euphonium with side action valves with the four valves in line, all played by the right hand and the bell at the left ear German Style , but his instruction book describes his improved euphonium as having three valves played by the right hand, the fourth played by the left hand and the bell to the right ear. From this description we know that, although pitched in C, Phasey's instrument was similar in appearance to the modern euphonium used in England today. No verification exists, but Phasey is also thought to be the first to use the word euphonium as distinguished from euphonion introduced by Sommer in Germany. Several makers and publishers used the word form euphonion into the twentieth century, even though the popular and most widely used term was euphonium.

Phasey's development of the euphonium was one of three influential English contributions to instrumental advancement during the first

half of the nineteenth century. The other two were the slide trumpet (c.1800) and Halliday's keyed bugle (1810).

In 1844 and 1845 in Paris, Adolphe Sax, capitalizing on the efforts of his predecessors and contemporaries, through improvements and modifications to brass instruments, introduced the first complete and proportionately related sets or families of valved brass instruments. His first set of instruments were of conical bore and became known as saxhorns and were immediately accepted and copied by French and English makers. A second series of instruments called sax-trombas were primarily of cylindrical bore and enjoyed less success and received little attention in England.

Each of the various types of instruments which came to be called saxhorns had previously been made by German and some French makers, but Sax was the first to make them all as a set with complimentary designs in bore proportions, valves, and bell flair. Sax (or his father) had been to Berlin prior to 1844 and purchased valved instruments with Berliner-pumpen valves from Moritz. Sax's first saxhorns were made with Berliner-pumpen valves, copied from Moritz. The first saxhorns were made in trumpet shape but prior to 1848 Sax had changed to the upright tuba form for all his saxhorns including the soprano in E flat and the alto in B flat. Kastner (1848) lists a set of

1. Adam Carse, "Adolphe Sax and the Distin Family", in Music Review, Vol.6, 1945, p.198.

saxhorns with three valves and a set of saxhorns with four valves which included E flat soprano, B flat contralto, E flat tenor, B flat bass [small bore], B flat bass [large bore], and E flat contra bass. The two B flat bass saxhorns were improvements on the German tenor horn in B flat and the tenor-bass horn in B flat. The E flat contra bass was an improvement on Moritz bass tubas and bombardons.

With the introduction of the B flat contralto saxhorn, brass players had a choice of three melodic instruments, the B flat contralto saxhorn in upright form, the B flat cornet a pistons or the B flat cornopean. Due to the similarity of these three instruments and the fact that by 1844-1845, the cornet a pistons was so well established, the contralto saxhorn, although adopted by French Army bands for a period, never received wide use. Henry Distin included B flat sax alto tubas in his own catalogue of instruments for several years and the Black Dike Mills Band included one of these in its original instrumentation, but generally, they were not included in the instrumentation of English bands.

Clappe, writing in 1911, revealed a fondness and preference for the E flat and B flat saxhorns over the cornet. "In France the E flat sopranino and B flat soprano contralto are largely used to take parts which with us are assigned to E flat and B flat cornets, a preference that evinces judiciousness and superiority of musical taste.

'The mouthpiece of the soprano saxhorn is deep from the lip to the throat, approximating in this respect somewhat to the mouthpiece of the horn. This gives mellowness of tone which the instrument possesses. Its large bore gives a fullness and richness to the tones below which cannot be had by the cornet. Monsieur Pares, bandmaster of the Garde Republicaine of Paris, himself a cornet player of high order, says that the low notes come out much more easily and with better effect on the soprano saxhorn than on the cornet. Furthermore, he calls it the singer par excellence of the band.' - Mahan. In Belgium, also, the B flat saxhorn is used in preference to the cornet. The sopranino possesses the quality of brilliancy devoid of the shrillness associated with the tones of the E flat ¹ cornet." Such was Clappe's endorsement of the soprano and contralto saxhorn.

The soprano and contralto saxhorns were made with a broader bore than the cornets of the same period but the responsibility for the mellow tone production lay mainly with the horn style mouthpiece more than the instrument itself. These upper voiced saxhorns were not used in England to any great extent, for the English preferred the cornet a pistons and the cornopean. The remaining saxhorns were quickly accepted by English bandsmen and became the foundation for the brass band. The sax tenor horn in E flat retained its name of sax tenor through the nineteenth century. Eventually the sax was dropped

1. Arthur A. Clappe, The Wind-Band and its Instruments, London, 1912, pp. 124, 127.

and the shorter term of tenor horn came into general use at the end of the century. The B flat bass (small bore) took the name of alt horn about 1848 but soon became known as the B flat baritone which it is still called in modern brass bands. The B flat bass (large bore) modified by Phasey, became known as the euphonium from 1850. The sax E flat contra bass was introduced into England during the years 1845-1850, taking the German name of bombardon. These bombardons were not German instruments, however, but French copies of the German instruments. The French used the term bombardon for these bass instruments as early as 1848, for ¹ Kastner did not differentiate between bass tuba or bombardon. The Wold Brass Band of 1845 contained a valved tuba, the Grenadier Guards Band had a bombardon in 1848 and by 1850, the Royal Artillery Band had four E flat bombardons. The name bombardon was used concurrently with the more accurate name of E flat bass, into the twentieth century, finally giving way to the more popular term of E flat bass.

Sax had made larger contra basses in C and B flat as early as 1845 although V.F. Cervery, a Bohemian maker, is often quoted as being ² the first maker of the large BB flat and C contra basses in 1845.

These large basses came into use in England sometime after 1851, for

1. Georges Kastner, Manuel General de Musique Militaire, Paris, 1848, pl. XVI.
2. Curt Sachs, The History of Musical Instruments, London, 1942, p.430.

the Rudall, Rose and Carte price list of 1854 shows a contra bass or bombardon in C with three valves at £16. Within a few years the instruments in C were no longer available, but bands began to use a pair of B flat basses after 1860. One of these basses was of small proportions and was called the B flat bass and the other was of large proportions and was called a BB (double B) flat or monster bass. These large basses were slow to be used by bands, for the massed band of 1,390 players at the 1860 national contest at Crystal Palace included only two BB flat basses.

Circular basses, designed for convenience in marching, originated in Russia and were introduced in Western Europe by Ignaz Stowasser of Vienna in 1849. They were made in the same keys and valve combinations as the bombardons and were available in England after 1851. In 1856, Key and Co.'s price list included a "contra bombardon, in B flat, three valves, New Model to encircle the body of the performer, £21. With rotary action, £2/2/0 extra." At the second national contest at the Crystal Palace in 1861, the prize awarded to the band winning first prize (Black Dyke) was a "monster champion contra-bass, to encircle the body of the performer, with three pistons, in E flat, made by Henry Distin." A very early photograph of the Black Dike Mills Band shows the band with two circular basses. The Germans called their circular basses helicons but the term was not used in England. The circular basses were used to a

1. Appendix VI, No.5.

fair extent in military bands but did not receive wide use in amateur brass bands. Algernon Rose suggests the reason for this was that the circular basses were difficult to stow away on railway carriages.¹ The fact was that the circular basses cost nearly twice as much as the conventional basses.

The circular bass projected the tone forward of the player. At the end of the century, this forward projection of the bass sound raised objections from John Phillip Sousa who suggested that the instrument be redesigned so that the bell would point upwards in the manner of the bombardons. This suggestion led to the creation of the sousaphone in 1909, the original models of which had the bells pointing skyward. The instruments proved to be awkward and difficult to balance and the bell was redesigned to the front once again. In America, the sousaphone in modern bands has completely replaced the bombardon and tubas in marching and concert.

The Distin family contributed more to brass instrument popularity and development in England than any other individual or group of individuals.²

John Distin, the father, was born in 1798, served as a band boy and trumpeter in the South Devon Militia and joined the Grenadier Guards as solo keyed bugle player in 1814. After joining the Guards Band, he suggested that the keyed bugle, as originated by Halliday, should be

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1. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, p.244.
 2. Appendix IV, History of the Distin Family.

modified from five keys to six. This new improved six keyed bugle became the standard keyed bugle everywhere and was the model from which Halary of Paris developed his own set of keyed instruments in 1817. The most important instrument from Halary's developments was the ophicleide.

Distin was a member of the private band of George IV and in 1837, served as principal trumpet at the coronation of Queen Victoria. In that same year he began a series of concert engagements with his four sons, the five of them playing brass instruments which included the slide trumpet, trombone and French horns.¹ The instruments used by the quintet varied from time to time and from 1833, they played on instruments made by Charles Pace of London.² By 1840, Distin had taken up the cornet a pistons in addition to the slide trumpet.

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 made by the Distins. Comettant's comments that the tour through Belgium had been unsuccessful may be correct.³ The family arrived in Paris in the spring of 1844. Henry Distin, eldest of the sons, tells in a letter written to Enderby Jackson in 1896, of incidents that happened upon their arrival in Paris.⁴

Henry Distin made the rounds of several manufacturers of instruments,

1. Adam Carse, "Adolphe Sax and the Distin Family", in The Music Review, Vol.6, 1945, p.195.
2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in The British Musician, July 1896, p.152.
3. Oscar Comettant, Histoire D'un Inventeur, Paris, 1860, p.53.
4. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, July 1, 1896, p.674.

for he intended to start in the instrument business at a future date and was anxious to gain as much knowledge as he could. He stated that the family attended a concert at which they heard a new brass instrument played by "an artist I have forgotten." The instrument was a modified valved bugle and the artist was Arban. The Distins were excited over the sound of the new instrument and visited the maker's workshop the next day. The instrument had been made by Adolphe Sax.

According to Henry Distin, Sax had only completed three of his new instruments, an E flat soprano, a B flat contralto and an E flat alto tenor . None of the three instruments were for sale. The Distins borrowed the three completed instruments and after several hours practice, returned to Sax with several suggestions for alterations with which Sax concurred. Sax then agreed to complete five instruments "bearing his name" for the Distins.

The new instruments were publicly introduced by the Distin quintet as Adolphe Sax's grand new invention, "Sax-horns", at a concert at The Opera Comique conducted by Hector Berlioz. The music was a special arrangement of Meyerbeer's Robert le Diable. The concert was highly successful, the Distins receiving the only encore of the evening, and they were subsequently asked to perform at the Paris Conservatoire for which they each received a silver medal. From that point, they met enthusiastic audiences including King Louis Philippe, who presented the family with a solid silver set of instruments.

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1. A silver tenor horn with rotary valves in The Adam Carse Collection is engraved: "La Famille Distin, Ad. Sax & Cie., a Paris, T. Distin, London." It was Theodor Distin who played tenor horn.

John Distin maintained that it was the Distins who, through their successful concerts, made Sax famous. Distin claimed that not only were they the first to introduce and concertize on the instruments, but they also "perfected the tenor and bass instruments." Distin also claimed that Sax originally intended to call his instruments bugles a cylindres and it was the Distins who first called them saxhorns.

In his biography of Sax, written when Sax was still living, Comettant tells of the association between Sax and Distin from an entirely different view. 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" instruments¹ with his own and John Distin in a "transport of joy", embraced the inventor with deepest gratitude. From that moment, the Distins enjoyed unparalleled success, thanks to the new instruments² by Sax.

Irrespective of these conflicting accounts of the meeting of Sax and the Distins, the outcome was mutually beneficial to both.

Henry Distin in his letter to Jackson stated that Sax made five instruments for the Distin family. This has led to the logical,

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1. These instruments were the slide trumpet played by John Distin and cornet a pistons, alto trombone in D flat, keyed bugle and French horn played by the sons.
 2. Oscar Comettant, Histoire D'un Inventeur, Paris, 1860, p.53.

but erroneous conclusion that all five instruments were saxhorns. Of the five instruments made by Sax, only four were saxhorns. The fifth was a flugel horn with Vienna double valves. The saxhorns were an E flat soprano, B flat contralto, E flat tenor and a B flat bass (baritone). All five instruments were in trumpet shape and Berliner-pumpen valves were used on the four saxhorns. These five instruments are clearly seen on a lithograph picture by Baugnet of July, 1845. This picture dates seven months after the Distins returned to London from Paris. George Distin died in 1848 and a lithograph made shortly after his death shows John Distin and his remaining three sons with the quartet of saxhorns, the flugel horn being discarded.

After their success in France, the Distins returned to England in November, 1844 and played in a concert with Jullien at Covent Garden Theatre on December 3, 1844. The concert was a success, but the appearance of the Distins at Jullien's concert was not the first appearance of saxhorns in England. Prior to the Jullien concert, Sax, Arban and Dubois, the trumpeter from the Paris opera, had been in London and gave a few performances on saxhorns in October, 1844 with a band conducted by Lauret, London cornet a pistons soloist and band leader. Sax and his companions withdrew from the engagements after only a few performances, for the concerts did not prove satisfactory. Saxhorns were actually introduced to England by the inventor, Adolphe Sax, although circumstances were far from ideal. The

Distins' introduction of saxhorns were under more than favourable conditions (Jullien's programmes were very popular and well received). The name saxhorn was not used in connection with the Distins' concert as had been the earlier case for the concert by Sax. Jullien's manager would not allow the name saxhorn to be used, for they had¹ been played in the Adelaide Gallery and "proved a failure".

It was unfortunate irony for Sax that his English introduction of his own instruments billed under the name of saxhorns should prove unsuccessful, whereas the performance by the Distins on the unnamed saxhorns was highly successful.

John Distin and Sons began selling instruments and music in 1845. The business was at first conducted from their home and most of the instruments sold by them were made by Sax in Paris. In 1846 the business moved to 31 Cranbourn Street and Distin was appointed sole agent in England for Sax instruments. An early saxhorn of long tuba form, an E flat tenor, is inscribed, "sold by Distin and Sons, 31 Cranbourn St., Leicester Sq., London."² This instrument has three Berliner-pumpen valves and is one of the first Sax instruments to be made in tuba form following the original trumpet shaped saxhorns. Distin sold instruments made by other makers as well as those made by Sax, often as saxhorns, much to the displeasure of

1. Musical World, February 13, 1845, p.76.

2. Roy Mickleburgh Collection, Stokes Croft, Bristol.

Mr. Sax.

Henry Distin maintained his ultimate goal of making his own instruments. With this in mind, it can be seen that Distin was not particularly anxious to press the name of Sax to the public's attention when he anticipated manufacturing saxhorns of his own.

Distin's business flourished, for bands were being formed at a rapid rate all through the north of England. At the contest at Burton Constable in 1845, the Brocklesby Band included two sax tenor horns and a sax B flat bass (baritone). In 1850 Distin began to manufacture his own instruments and in 1851 advertised as "Instrument Maker, to Her Majesty's Army and Navy". Also in 1851, the Distins played on their own newly designed instruments on their infrequent concert appearances. Distin continued to produce large numbers of his own instruments and in 1853, Sax transferred his agency to Rudall, Rose and Carte.

Rudall, Rose and Carte's franchise for Sax's instruments was preceded by Rousselot & Co., whose advertisement in the Musical World of 1851 announced that they were the "representatives of the eminent inventor of the Sax horns, who has gained the sole Council Medal for the Military Band Instruments, they are able to provide purchasers with genuine Sax Horns, French Horns, Trombones, Cornets with or without the patent slides etc., at moderate prices." Rousselot was a

1. Musical World, November 8, 1851, p.718.

cellist who operated a business of imported instruments from the years 1850-1857. Evidently, the split between Sax and Distin occurred sometime during the Great Exhibition. By this time, the Distin family had greatly reduced their concert appearances. There is no evidence that the other brothers took an active interest in the business. Theodore became a well known opera singer. William entered a British Patent for rotary valves in 1855 and little is known of him after this date.¹ John Distin, the father, died in 1863. In 1868, Henry Distin sold the business to Boosey and Co. for £9,700 and moved to Philadelphia where he associated with J.W. Pepper.

During the years 1845-1868, Henry Distin devoted all his energies to his business. He entered six specifications for patents relating to brass instruments. Two of these received provisional protection only and four received full patent protection. He also received patents for improvements on drums. His first brass patent, received in 1855, was for a three valve attachment to the regulation service bugle.² In 1856, Drum-Major James Lawson of the Royal Artillery Band, formed a bugle band known as the Royal Artillery Chromatic Bugle Band using Distin's invention. Lawson added two E flat soprano bugles and four E flat tenor bugles to the band, in addition to the eighteen regulation

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1. British Patent No. 2688, November 28, 1855.
 2. British Patent No. 1465, June 26, 1855.

service bugles.¹ All the bugles were made of copper by Distin. Lawson's bugle band of twenty-four players was a model for other regimental bugle bands which were quickly formed. The Royal Artillery bugle band eventually became a brass band, winning a first prize at Crystal Palace, then was converted to a military band and was eventually disbanded.

When Distin began to manufacture his own instruments in 1850, he called his newly designed instruments euphonic horns. At this time, the English brass instrument trade began a phase of development that enjoyed fifty years of prosperity concurrent with the continuous growth of brass bands. In addition to the brass bands, the Crimean War created new interest in military and volunteer bands. New makers appeared in London, Birmingham, Manchester, Liverpool and several provincial towns while the established makers were continuously expanding their facilities to meet the demand for new instruments. After 1850, the desirability of French instruments diminished, even though French instruments could be purchased for less money than the English made instruments. By 1865, practically all bands were being supplied with English instruments. In addition to Distin, the other leading brass makers of 1850 included John Köhler, George Butler, John Callcott, Rudall, Rose and Co. (later Rudall, Rose and Carte), Richard Garrett, Gisborne (Birmingham), Joseph Greenhill

1. Henry George Farmer, "Bugle Band," in Grove's Dictionary of Music and Musicians, 5th ed., Vol. I, Eric Blom, ed., London, 1954, p.1006.

(discontinued in 1851), Joseph Higham (Manchester), Jordan (Liverpool), George Keat, Henry Keat and Sons, Key and Co., Mahillon and Co., George Metzler and Co., C. Pace and Sons, John Pashen, John Pask, John Roe (Liverpool), Townend (Bradford), and Ward (Liverpool). Boosey was making woodwind and limited brass in 1850 and bought out Distin in 1868. Other makers who soon followed were Campton and Co., Burbage (1855), F. Besson (1858), Hawkes (1860), and William Hillyard (1862). No important maker of brass instruments appeared after 1862. At the end of the century, as the industry began to recede, the number of manufacturers were reduced, most of which ceased to exist. Others eliminated the manufacture of instruments and became sellers and agents. At the beginning of the twentieth century, only three major makers of brass instruments remained. They were Besson, Boosey and Hawkes. Boosey and Hawkes merged in 1930 and merged again with Rudall, Rose and Carte and Besson in recent years.

The most important innovations of the early 1850's were the introduction and development of the low brass instruments.

Although a few low brass instruments were used at the Burton contest in 1845, the alt horn and bombardon appeared in the Grenadier Guards in 1848 and Phasey began to develop the euphonium just prior to 1850, these instruments were not in general use until after the Great Industrial Exhibition of 1851 where various makers, particularly the French and the Germans, had a wide range of low brass on

exhibit. Sax displayed his entire line of saxhorns including the baritone, B flat bass, E flat contra bass and B flat contra bass, for which the jury awarded the Council Medal saying, "his saxhorns, double bass in E flat and B flat have left ophicleides very far in arrear"¹. Courtois received honourable mention for his bombardons as did Labbaye and Gautrot. F.Sommer of Prussia also received honourable mention for his Sommerophone.

Awards to English makers included the Prize Medal to John Köhler who exhibited a complete range of brasses including a tuba bass saxhorn and a "patent lever bombardon, the largest instrument made" [by Köhler]. Koenig and Pask were awarded a Prize Medal for clarinets and brass. Their exhibit included a euphonium, the only mention of the instrument by that name at the Exhibition.

At the conclusion of the Great Exhibition, Koenig dissolved his association with Pask and joined Jullien and Co.² The English makers took full advantage of what they saw and learned at the Exhibition.

Rudall, Rose and Carte advertised their appointment as being sole agent in England for Sax's instruments in 1854. Simultaneous to their advertising Sax's instruments, they also offered a complete list of saxhorns of their own manufacture at a slightly advanced price over Sax's instruments. Key and Co., Distin, Köhler, Higham and others

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1. Great Exhibition of the Industry of All Nations, Jury Awards, London, 1851, p.332.
 2. Musical World, November 8, 1851, p.719.

were able to offer a complete line of saxhorns by 1855.

In 1851, George MacFarlane exhibited an improved cornet a pistons with short action valves which won a Prize Medal. This instrument was sold by Rudall, Rose and Carte and led to the short action valve euphonium endorsed by Alfred Phasey Jr. in the 1860's. Carl Boose's new patent model cornet a piston appeared in 1854 but no British Patent is recorded for this instrument. Boose's cornet was made by Boosey and Sons and had several unique features including a bell that inclined upwards at an angle of forty-five degrees, not unlike the trumpets of the modern jazz trumpeter, Dizzy Gillespie. The instrument also could be taken to pieces and placed in the pocket.

In 1856, Key and Co. in co-operation with Rudall, Rose and Carte, advertised the solocornu to replace the cornopean, stating:

"The deficiency as to volume of tone of the Cornopean, as a Leading and Solo Instrument for Military Bands, has always been a subject of regret. With a view to remedy this defect, Messrs. Rudall & Co. have been induced to institute a series of practical experiments, the result of which has proved eminently successful. By the application of a scientific calibre of bore, an instrument has been produced of a rich sonorous, and brilliant quality of tone, combined with the sweetness of the Cornopean, and a much greater freedom and power; an Instrument calculated to bear up against and make its way through the power-

ful Bass and Tenor Brass Instruments in their present improved state. The Solocornu in E flat is designed to lead the Brass Band, and those in B flat and A flat the Full Military Band.¹"

Key and Co. also listed a complete set of saxhorns without calling them saxhorns. The price list from 1856 included: soprano horn, tuba in E flat; alto horn, tuba, in B flat; tenor horn; tuba in E flat; baritone horn, tuba, in B flat, sometimes termed tenor horn, clavicor or alt horn; bass horn or tuba, in B flat with three valves; bass horn, tuba, in B flat, euphonion, with four valves; contra bass horn, tuba, bombardon, in E flat; contra bass in C or bombardon. Key also listed a "New Model contra bombardon in B flat to encircle the body of the performer; the same, ordinary model." In this list we see the beginning of the breakaway from the term saxhorn and the use of the terms tenor horn, baritone, euphonion and bombardon.

Numerous new and modified systems were subject to experimentation and patent applications as noted in a list of patents specifications relative to brass instruments.² The list of patents registered in the British Patent Office from 1851 to 1962 shows a wide variety of ideas applied to brass instruments, the majority of which, like A.E.L.

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1. Rudall, Rose and Carte, Musical Directory, 1856, n.p.
 2. Appendix III.

Belford's patent of 1855, were continued efforts to modify and improve the valve system.¹ Many patents reflected impractical or untried principles such as V.Scully and B.J.Heywood's proposal in 1855, to use aluminium for the construction of instruments.² One of the most astounding proposals was A.J.Sax's patent of 1865 for making brass instruments with an attachment to hold a sulphur base antiseptic to keep players healthy as they inhaled the fumes through their instrument.³

During the period 1858-1868, Distin and other makers experimented with new designs for instruments including circular shapes and adjustable and removable bells.⁴ In 1860, John Midgley of Keighley, Yorkshire, invented a double slide contra bass trombone, two of which were built by F.Besson of London.⁵ Canon Galpin relates that Jorg Neuschel was asked to construct a double slide trombone in 1542 and a collection in Cologne contains a double slide trombone made by Jobat Schnitzer of Nuremberg dated 1612. Canon Galpin also gives information that about 1817 Gottfried Weber introduced a bass trombone with a double slide and that Rowe [Sic] of Liverpool, brought out a contra bass possune with a

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1. British Patent No. 558, May 13, 1855.
 2. British Patent No. 2084, September 15, 1855.
 3. British Patent No. 112, January 13, 1865.
 4. Metzler & Waddell, British Patent No. 1836, August 12, 1858;
Henry Distin, British Patent No. 2017, September 6, 1858;
A.Sax, British Patent No. 1284, May 24, 1859;
MacFarlane, Newton and Carte, British Patent No. 2967,
December 3, 1860.
 5. British Patent No. 3194, December 31, 1860.

double slide in 1838.¹ (Canon Galpin's reference contains two printing mistakes where Rowe is used in error for the correct Roe and the date 1738 is given instead of the correct date of 1838). John Midgley, John Sugden and William Clapham received provisional protection for their invention in 1860.² These unique contra bass trombones were played in Keighley brass bands including Marriner's Band, by Midgley and William Wilkinson. At the second national contest held at the Crystal Palace in 1861, a competition was held for bass players. The prize for the best bass solo was a new sonorophone bell front contra bass in E flat made by Metzler. The prize was won by John Midgley playing on his double slide contra bass trombone. One of Midgley's contra bass trombones is in collection at Keighley Museum.³ The other is unknown.

Although the rotary valve system had been available on brass instruments prior to 1850, English players consistently preferred piston valves. The choice of the piston over rotary stemmed from two factors, one of which was tradition. The first valved instruments introduced into England were piston valves and bandsmen remained loyal to the pistons they first knew. The second reason was one of cost. Nearly all dealers and manufacturers quoted their instruments

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1. Rev. F.W. Galpin, "The Sackbut, Its Evolution and History", in Proceedings of the Musical Association, XXXIII, 1907, p.17.
 2. Halary of Paris exhibited a contrabass double-slide trombone in 1855.
 3. Appendix VI, No.13.

with piston valves with the added notation that rotary valves could be supplied at extra cost. Key and Co.'s price list of 1856 stated, "any of the above instruments with rotary action, extra £2. 2. 0." To bandsmen paying £9 for a tenor horn, the extra two guineas for rotary valves seemed to be an unnecessary and expensive luxury. Some of Distin's imported instruments had rotary valves but these were in minority to the piston valve instruments.

Two patented attempts were made to provide an English rotary action for band instruments. The valves of William A. Distin, brother to Henry Distin, are described in the patent specification as a partly rotary action.¹ The January 15, 1857 patent of Joseph Higham of Manchester, incorporated the appearance of piston valves with a mechanical rotary action.² Higham's valve stems passed down through the "valve" casings which looked, from the exterior, like piston valve casings. The valve stem actually was a long rod connected to a rotary valve located below the "valve" casing, hence, with its valve stems, valve caps, and the three false valve casings, the instrument did not have the foreign look associated with most rotary actions. Even with these concessions to appearance, the rotary action was not accepted by bandsmen. The traditional preference for piston valves remains with English brass players of today. Not until mid twentieth century

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1. British Patent No. 2688, November 28, 1855.
 2. British Patent No. 123, January 15, 1857.

did English military band and orchestral horn players give up their piston valve French horns in favour of the universally accepted rotary valve models.

In reference to piston valves, Algernon Rose gives credit to William Brown of London, for the invention of modern valve guides which keep the pistons from rotating inside the valve casing. Brown was an apprentice brass instrument maker working for Richard Garrett at 64 King Street. According to Rose, Brown invented in 1850, what are now known as the guides. Originally when the piston was depressed, projecting screws caught in nicks in the valve case and the spring was squeezed together as the valve was lowered. Rose relates that,

"for these screws Mr. Brown substituted a circular piece of brass the diameter of a threepenny piece, having two prongs to it. Passing the pronged disc edgeways through the slots, he twisted it round and allowed it to drop horizontally, with the prongs sticking out at the base of the apertures. A spiral spring was then placed within the tube or spring-box, above the "guides" or prongs, and around the piston rod. Over the cylinder was next screwed the top washer, padded underneath with cork having a hole in its centre through which the spindle of the piston worked. Lastly, the finger-button was affixed to the end of the spindle, and the valve was complete. Brown's two guides, however, were not perfect. Courtois improved them, by making three slots and a tripod of three prongs. This admitted of less sticking and unsteadiness and ensured that the pump could not turn

round in the slightest degree, so that the wind-ways of the pump were kept in their exact places. The principle of triple guides¹ is now universally adopted."

John Shaw's patent for swivel valves had expired by 1855 and Köhler discontinued production of swivel valves within a few years following the patent expiration. Köhler then equipped all his brasses with Perinet type piston valves as used by nearly all other makers. Experimentation continued for better valves and in 1862, George Robert Samson received British Patent No. 1245 for a new valve system called finger slides.² Samson's system employed the use of moving slides rather than a piston to divert the air column. His invention was improved by Charles A. Goodison and instruments were made by Rudall, Rose, Carte and Co.³ Production of these instruments with Samson's finger slides was limited and only a few specimens are found in modern collections.

Encouraged and influenced by Sax's numerous innovations, many of them successful, English makers experimented with new designs and shapes, hoping to also develop something that would revolutionise brass instruments as did the saxhorns. In 1856, Metzler and Waddell pat-⁴ented their circular shape and bell front euphoniums and basses.

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1. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, pp.190-191.
 2. British Patent No. 1245, April 29, 1862.
 3. Adam Carse, Musical Wind Instruments, London, 1939, p.74.
 4. British Patent No. 1836, August 12, 1858.

Metzler owned a long established London music house and instrument manufacturer. James Waddell reorganized the band of the First Life Guards in 1832 and stayed on as director of music until 1863. He died in Kensington on April 10, 1879. The instruments patented by Metzler and Waddell were tuba shaped, bell front instruments, not unlike those employed by modern American bands. The primary difference between these sonorophones and modern bell front instruments was that on the Metzler-Waddell instruments, the mouthpiece came from the centre of the instrument and bent across the main tubing at the top centre.¹

On modern instruments the mouthpipe and bell are located on the same side with the mouth-pipe soldered to the bell tube for strength. These instruments were awarded a medal at the International Exhibition in London in 1862, but received little in English bands.²

Almost simultaneous with Metzler and Waddell's patent for bell front instruments was Distin's patent of September, 1858, for centre-bell instruments.³ Distin's centre-bell was designed in basic shape to look somewhat like the body portion of the French horn except that the bell pointed forward from the centre of the instrument.⁴ These instruments were made with rotary valves in a family or set from soprano through baritone and gave the ultimate in compactness. Although

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1. Appendix VI, No.1.
 2. An engraving of the London Rifle Brigade Band in the Illustrated London News, June 29, 1861, p.603, shows at least two of these instruments in the band.
 3. British Patent No. 2017, September 6, 1858.
 4. Appendix VI, No.2.

the design of these instruments was a practical one, very few bands adopted the centre-bell models.

Distin continued to introduce improvements and new ideas. In 1864, he patented his light valves, which were eventually copied by many makers.¹ The light valves were combined with equisonant pistons which "have an equal bore throughout, consequently instruments with these pistons possess an evenness and an equality of tone that cannot be produced upon instruments with ordinary pistons." Distin's price list of 1869 shows a tenor horn listed at £4, with equisonant pistons, £5. The twenty-five per cent increase in price for the better valves placed a difficult decision on bands with limited funds for the purchase of new instruments.

From the unsuccessful centre-bell instruments, Distin progressed to a new design called Ventil Horns. These ventil horns, made in the early 1860's, were a type of saxhorn-flugel horn built in compact circular shape with the bell pointing upwards, similar to the saxhorn-tuba shape except the tubing was coiled in flat tight circles, rather than an open oval.² Ventil horns were included in Distin's³ price list of 1869 with the following description:

"A very pleasing effect is produced by small Brass Bands, composed of

1. British Patent No. 1896, July 30, 1864.
2. Appendix VI, No. 3, 4.
3. In 1862, H. Distin became Distin & Co., and in 1868, the business was sold to Boosey & Co. who maintained the name Distin & Co. until 1885.

Distin & Co.'s Ventil Horns exclusively. They are all made upon the circular model. The Ventil Horn has a mellow rich tone similar to the Flugel Horn."

The ventil horns were made in soprano, alto, tenor, baritone and bass sax bass or euphonium class. They were not widely accepted as a substitution or replacement for saxhorns. These ventil horns were erroneously pictured and described as the original sax-horns in Geiringer's book, Musical Instruments.¹ From Distin's ventil horns came three instruments which enjoyed limited success, the Koenig Horn, the 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. The Koenig horn and the ballad horn were actually variations on the cornet a pistons or contralto saxhorn. The Koenig horn was inspired by the famous cornet soloist, Herr Koenig. The ballad horn, built in C, occasionally in the baritone range, was a late nineteenth century innovation to allow amateur brass players to read the melodic line from the piano score. Anthony Baines gives credit to Distin for the invention of the ballad horn in 1870 and states that the bell was directed upwards or forwards, but Distin had sold his business to Boosey and Co. and moved to America in 1868.² 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.

1. Karl Geiringer, Musical Instruments, London, 1943, pl. LXII.
2. Anthony Baines, "Ballad Horn", in Grove's Dictionary of Music and Musicians, Vol.1, Eric Blom, ed., London, 1954, p.375.

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."

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.¹ 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.

1. Appendix VI, No.3.

At the period when Distin sold his works to Boosey, the instruments were still basically hand made. Distin and Co.'s production book of 1868, now in the possession of Boosey and Hawkes, lists the instruments produced and the name of the individual craftsmen who made each instrument. Although no one man made an instrument completely from start to finish, the master craftsmen were responsible for the construction, assembly and final quality of individual instruments. Boosey and Co., successor to Distin and Co., claim to be the first to introduce the use of drawn brass tubes in the manufacture of brass instruments.¹

Beginning in 1865, British patents began to reflect the interest taken in the natural problems of intonation created by the use of three valves in combination. In Paris, P.L.Gautrot developed a system for horns which compensated the valve slides when the horn was crooked into a lower key. This systeme equitoneque received British Patent No. 741, March 16, 1865 under the name of W.Brooks, but was not accepted by English musicians. Extensive experiments with compensation were carried out in Brussels and Paris but the system devised by D.J.Blaikley in 1878 and improved in 1892 (to avoid bore constriction)² received widest use. Blaikley, working for Boosey and Co., developed a system in which compensation for sharp tones was

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1. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895. pp.69, 212, 213.
 2. British Patent No. 4618, November 14, 1878; British Patent No. 21,709, November 28, 1892.

accomplished without compromise or the use of additional valves. Small lengths of tubes, brought into use as the valves were used in combination, caused the tones to sound at their exact correct pitch. Fortunately for Boosey and Co., the International Patents Convention of 1883 gave a fair amount of protection to the patent. Blaikley's compensating system has been the most successful and widely used patent of all British patents relative to brass instruments, and is still an important feature of current lower brass instruments produced by Boosey and Hawkes.

British Patents continued to be granted in all areas of instrument development and in 1893, patent applications began to be received for inventions relative to mouthpieces. The first of these was granted to S.A.Chappell for a mouthpiece made with a triangular bore, which was developed by Albert, the clarinet maker in Brussels. The Alberts were established in 1846 as manufacturers of woodwinds. Rendall states that Jullien first introduced Albert clarinets in England in the 1850's.¹ S.Arthur Chappell took over Jullien's business in 1858 and continued the Albert agency. In the Albert brass mouthpiece, the "cup is cut away pyramidically, into three planes, which would meet at a point in the centre of the neck."² By this it is claimed that the rotation of breath which was thought to cause power loss is prevented, and the sheet of vibratory air is enabled to pass

1. F.Geoffrey Rendall, The Clarinet, London, 1954, p.111.
 2. Appendix VI, No.9.

freely into the instrument, so that high notes can be struck with less than usual effort and low ones sounded with comparative ease."¹

Other patents were received for mouthpieces with rubber, leather or cloth covered rims to prevent irritation to the lips. Mouthpieces with spring attachments to absorb shock to bandsmen's lips while marching were also unsuccessfully introduced in 1897 in a patent by C.A.Allison.² E.O.Roark and C.A.Dickinson of the U.S.A. entered a similar patent in 1913.³ In 1897, H.H.Lake patented a mouthpiece invented by Keyes, Smith and Smith of the U.S.A., with internal spiral ribs to produce helical air movement.⁴ This mouthpiece was predated by the similar device invented by Guilbaut. Rose suggested, however, that the grooves in these mouthpieces were apt to get filled with dirt.⁵

From 1893 to 1901, seven patents were received and granted for various modifications of mouthpieces, none of which produced lasting results. In 1907, A.J.Burr of the U.S.A. received British Patent No. 24,526 for a mouthpiece with an adjustable cup and throat.⁶ These adjustable mouthpieces have received limited use by professional musicians but have never received prolonged consideration from bandsmen.

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1. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, p.40.
 2. British Patent No. 165, January 4, 1897.
 3. British Patent No. 26,219, November 15, 1913.
 4. British Patent No. 6166, March 9, 1897.
 5. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, p.40.
 6. British Patent No. 24,526, November 5, 1907.

Of all the brass instruments the trombone and bass trombone were transformed the least. In 1884 C.A. Goodison, who had improved Samson's finger slides, patented a double slide trombone.¹ The idea was not original and the purpose was to reduce the length of each trombone position by half so as to enable quicker and cleaner movement from note to note. D.J. Blaikley who devised the compensating system for Boosey and Co., produced a modification to the trombone tuning slide in 1892.² J.H. Gillmartin working with Besson and Co., made a trombone which allowed a shorter first position when needed by spring action.³ In 1903 a complicated system was patented in which an additional slide attached to the trombone moved with the motion of the main slide by means of a string and a pulley.⁴ Practical inventions were patented by C. Grinstead and E.E. Stuart in 1904 when they introduced a valve for ejecting water from the slide and a slide lock.⁵

For the most part the patents relative to trombones were either inconsequential or minor modifications. The tenor trombone with its small bore, remained unchanged in the brass band until after World War II. It was after the War that manufacturers began to make tenor trombones with a larger bore. The original size trombones were superseded by the large bore tenor trombones and by 1960 these small "pea-shooter"

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1. British Patent No. 3951, February 26, 1884.
 2. British Patent No. 21,709, November 28, 1892.
 3. British Patent No. 10,896, May 1, 1897.
 4. British Patent No. 1236, January 17, 1903.
 5. British Patent No. 21,124, October 1, 1904;
British Patent No. 21,125, October 1, 1904.

trombones were rarely seen. The G bass trombone remained unchanged and unmodified, although in the 1960's the B flat bass trombone with F attachment has been introduced into some bands replacing the G bass trombone.

Ninety-one British patents, relative to brass instruments, were recorded during the nineteenth century. The number of brass bands continued to grow until the last decade of the century when amateur brass bands were at their zenith. Manufacturers worked constantly to supply the newly formed bands and the expanding established bands with brass instruments. Besson employed one hundred and thirty-one men in their London factory in 1895 where one hundred brass instruments were produced each week. Fifty-two thousand Besson instruments had been made in London from their establishment there in 1862 until the year 1895. Joseph Higham was established in Manchester in 1842 and produced his sixty thousandth instrument in 1893. Ninety men were employed by Higham in 1895. One hundred men worked at the Boosey and Co. factory during this last decade of the century. Other leading firms producing brass instruments just prior to 1900 were; George Butler, Gisborne and Co., Mahillon and Co. (London branch), Metzler and Co., Rudall, Carte and Co., Silvani and Smith and R.J.Ward and Sons.

From 1900 until 1962, eighty-five patents pertaining to brass instruments were registered with the London Patent Office. Except for the German development of the double French horn in B flat and F, these

1. British Patent No. 263,460, October 2, 1926.

patents were either minor improvements to existing systems or were of little significance. Valves continued to receive the most attention from inventors, particularly compensating systems. The popularity of the cornet in the theatre and symphony orchestra drew attention to rapid change devices from B flat to A. The non-standard pitch for bands also brought attention to various methods of fine tuning.

A summary of twentieth century British patents shows the following table of patents in nine categories:

Patents 1900-1962 Brass Instruments

New or modified compensating devices and valve systems	29
Modifications to mouthpieces	10
Mutes	9
Modifications to trombones	7
Transposition systems	6
Tuning devices	5
Modification or new water keys	5
New designs for special effects	2
Miscellaneous	<u>12</u>
Total	<u>85</u>

By 1900, the basic design for brass instruments as used by the brass band was well established and except for minor modifications

and improvements, the same instruments are used in present day brass bands. The rotary and side action valves of Germany, the American bell front instruments, the sousaphone, the American amalgamation of the baritone and the euphonium and the orchestral B flat-F bass trombone have all failed to make any noticeable influence in the basic instruments used by brass bandmen.

At the turn of the century, the number of bands stabilized and then began a steady decrease. The manufacturers were faced with a marketing problem due to the fact that very few new bands were being formed. As established bands disbanded, the market was flooded with used instruments, often nearly new, at very low prices. Scientific changes and advancements greatly altered the entertainment habits and tastes of the public. Jazz and social dancing became instantly popular. Suddenly the brass band, as an entertainment medium, became an old-fashioned curiosity and the number of bands continued to diminish at a rapid rate. The War of 1914-1918, greatly reduced the bands as the men enlisted in the war effort. They returned from the War to a different world, and banding, having lost its appeal, reached a very low ebb. In 1914, Gisborne and Co., who had been making band instruments in Birmingham since 1839, closed down.

After the War, the only companies still manufacturing brass instruments were; Mahillon (discontinued in 1922), Joseph Higham, Metzler and Co., Hawkes, Rudall, Carte and Co., Boosey and Co., and Besson. All

of these companies reduced their domestic output greatly, looking to foreign markets for sales. During the economic crisis of 1930 the number of companies manufacturing brass instruments was again reduced. Metzler and Co. closed down and Joseph Higham of Manchester was taken over by Mayer and Harrison who were sellers and dealers only. Boosey and Hawkes merged their two great music houses that same year. As England entered World War II, the only remaining makers of brass instruments were Boosey and Hawkes, Besson and Rudall, Carte and Co. These companies discontinued the manufacture of instruments and redesigned their plants for the war effort and very few instruments were made during the war years. Boosey and Hawkes purchased Rudall, Carte and Co. and Besson in the 1950's, leaving at the present time (1970), only one major manufacturer (Boosey & Hawkes) of brass instruments in the United Kingdom.

Although experiments with brass instruments have been continuous in England for nearly two hundred years, the greatest changes and advancements occurred during the period 1800-1880. By this later date, the instruments of the brass band reached a standard of design, appearance and performance that has altered little in modern bands. Gradual minor improvements have steadily increased the quality of instruments but basically, they remain unchanged.

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1. The Salvation Army maintains a small factory at St. Albans for the manufacture of their own instruments.

Part II

Instrumentation

"The existence of the military band led to the formation of amateur bands and from the 1830's the starting point of the people's brass bands." - Henry George Farmer.¹

Newspaper accounts of vestive occasions held during the first decade and a half of the nineteenth century often mention bands of music in attendance. Without a known exception, these bands of music (other than the military service) were always nameless. Possibly this was due to their non-attachment to a specific organization. The desire of newspaper editors to patronize the local regimental officers by mentioning their band but not the "competition", may have been a factor. More likely, these loosely organized early bands may have had no regular name. After 1815, when there were few military bands available and the amateurs were more frequently called upon for their services, these bands were occasionally mentioned by name or by the leader's name.

Newly organized amateur bands received inspiration from the military bands, but did not exactly duplicate the instrumentation established by the military men. Being amateurs, they did not have the strong professional leadership which demanded conformity to specific requirements. More important, the bandsmen were willing

1. Henry George Farmer, The Rise and Development of Military Music, London, 1912, p.108.

to accept players based on the availability of instruments.

The Royal Artillery Band of 1806, was composed of twenty-six players, an unusually large band but the instruments used were typical of the period.

1

Royal Artillery Band 1806

1 soprano clarinet	3 trombones
6 clarinets	2 trumpets
1 flute	2 French horns
3 hautboys	1 serpent
2 bassoons	1 bass horn
	4 drums

26 players, total

No record of the instrumentation of an amateur band of the first ten years of the nineteenth century is available. By 1812, the Royal Artillery Band had thirty-eight performers including boys and black drummers, whilst the Coldstream Guards Band had twenty-two players in 1815.² This figure of twenty-two players was more representative of the size of military bands just prior to Waterloo than was the extra large band of the Royal Artillery.

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1. Henry George Farmer, A History of the Royal Artillery Band, London, 1954, p.85.
 2. Henry George Farmer, Military Music, London, 1950, p.42.

The earliest recorded instrumentation of an English amateur band is that of the Stalybridge Band, in Cheshire, which had organizational beginnings as early as 1812, and was firmly established in 1814.¹ The instrumentation of the Stalybridge Band included nineteen players and was patterned along the lines of the contemporary military bands.

²
Stalybridge 1814

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|-------------------|----------------|
| 4 flutes | 2 French horns |
| 4 clarinets | 1 serpent |
| 2 bassoons | 1 bass horn |
| 1 bugle horn | 1 drum |
| 1 trumpet | 1 triangle |
| | 1 cymbals. |
| 19 players, total | |

Analysis of this instrumentation reflects changing trends and the availability of instruments and players. The absence of oboes was a continuation of their diminishing importance. Inclusion of four flutes rather than one or two, was the result of the great popularity of the flute among amateur musicians. Flute players could

1. Stalybridge Old Band, Stalybridge, 1914, pp. 11, 12.
 2. Ibid., p.12.

be found in nearly every community. Entire operas and oratorios were printed in arrangements for flute solo. Macfarren, when visiting the Isle of Man in 1837, found the available resources there to be a few violins, one violoncello, one clarinet and sixteen flutes.¹ The exclusion of trombones was not unusual, for trombones were not always included in military bands of this period. The bugle horn, although not identified as such, was in all probability Halliday's keyed bugle which gained immediate popularity and use from 1810.

The first public appearance of the Stalybridge Band occurred on the Monday before Easter, 1814. No engagements were taken until June 24, 1815 when the band played for the foundation stone-laying of the Chapel Street Sunday Schools in Stalybridge.² In 1816, the band numbered twenty-one players and acquired a set of sky blue uniforms for a procession in Glossop. The practice of amateur bands dressing in uniforms as did the military bands was not unusual. Other bands followed suit although the expense was prohibitive for some.

Stalybridge's performance in 1814 can in no way be considered the first performance by an amateur band, but it can be regarded as the first recorded performance by a named band. The Stalybridge band has never ceased to function and is still known at present by

1. Henry Davey, History of English Music, London, 1895, p.449.
 2. Stalybridge Old Band, Stalybridge, 1914, pp. 12, 13.

the same name.

In 1816, Peter Wharton, a publican, formed a reed band at the Old Dolphin in the village now known as Queensbury, near Bradford, Yorkshire.¹ Little is known of this band other than the fact that one of the original members was John Foster, and that after a period of years, the band disbanded. A second village band, known as the Queenshead Band, was organized in 1833 as a reed band and continued until 1855, when it was reorganized as a brass band sponsored by Messrs. John Foster and Son, and renamed the Black Dike Mills Band.

The instrumentation of bands in the military service was greatly reduced after 1815, being limited to ten players and a bandmaster by a War Office regulation in 1821.² This move to small bands by the military service plus the severe economic depression which followed the war, resulted in the newly formed amateur bands limiting their numbers to ten to fourteen players.

In 1818, Messrs. John, James and Joseph Clegg, cotton manufacturers, in the village of Besses o' th' Barn, near Whitfield, Lancashire, formed a reed band of which they bore all costs and expenses. This is the first instance of an amateur band being supported by the owners or management of a local works or mill. Originally the band was known as Clegg's Reed Band, John Clegg playing on the keyed bugle.³ By 1821,

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1. Frank Barrett, A History of Queensbury, Queensbury, 1963, p.132.
 2. Henry George Farmer, Military Music, London, 1950, pp.43, 44.
 3. Joseph N. Hampson, Origin, History and Achievements of the Besses o' th' Barn Band, Northampton, n.d., c.1892, p.9.

the band became known as the Besses o' th' Barn Band. The instrumentation for the band included twelve players.

1
Besses o' th' Barn 1818

1 piccolo	2 French horns
3 clarinets	1 trombone
1 keyed bugle	2 bass horns
1 trumpet	1 bass drum

12 players, total

This instrumentation was not unusual for the period, but does show the use of three instruments relatively new to bands. Of these, the piccolo was the newest. Beethoven's first use of the piccolo in his orchestral scores was in his Symphony No. 5, completed in 1807. The piccolo, at first an orchestral instrument, was not generally included in reed bands until after 1820. The keyed bugle had only been available for eight years and was beginning to receive widespread use in bands. Although the bass horn was introduced in 1800, many bands continued to use serpents because of their availability. It would appear that the Clegg brothers, in outfitting their band, selected the latest instruments available to ensure a good band, hence the appearance of the piccolo, keyed bugle and bass horns.

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1. Joseph N. Hampson, Origin, History and Achievements of the Besses o' th' Barn Band, Northampton, n.d., c.1892, p.9.

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Emphasis has been given to works, mill and colliery bands by most historians, but village and town bands have always far outnumbered those bands supported by industry. From a journalistic point of view, bands connected with a specific works were easier to identify and it may have seemed more worthwhile to write about the existence of such bands. The Stalybridge Band was active from 1814, participated in the Peterloo disturbances in 1819, as well as numerous other public occasions, yet, being a town band with no industrial endorsement, the band and others of similar organization, received no mention (by name) from contemporary writers, including the eye witnesses at Peterloo, who only mention the presence of bands of music. Seldom in the local history of Stalybridge, is the band mentioned until a history of the band was written in 1914.

Contrasted with the unpublicised existence of the Stalybridge band is William Gardiner's account of John Strutt's band. "About the year 1820, Mr. John Strutt of Belper selected forty or more persons from his mills and workshops, making a band of instrumental performers and a choir of singers. These persons are regularly trained by masters, and taught to play and sing in the best manner. Whatever time is consumed in their studies, is reckoned into their working hours. On the night of a general muster, you may see five or six forge men in their leather aprons, blasting their terrific notes upon ophicleides and trombones. Soon after commencement of this music school, it was found that the proficientes were liable to

be enticed away, and to commence as teachers of music." ¹ The Harmonicon contained the additional account, "At a great sacrifice, both of time and money, he [Strutt] encourages its practice among his male and female operatives, and engages a music master from Derby, twice or thrice a week, to give them lessons." ²

From the phrasing used by Gardiner, it would appear that Strutt's employees' band was still active in 1838. This is suggested by his mention of trombones and ophicleides. Trombones were not always included in bands prior to 1820, but by 1830-1835 were included in nearly every band. The ophicleide was developed in Paris by Halary in 1817, but he did not receive his patent until 1821. Gardiner's mention of trombones and ophicleides was from observation of the band at the time of his writing Music and Friends.

A band composed of mining employees was established at Nent Head, Cumberland, about 1820, through the encouragement of the London Lead Company. The sum of £5 was given annually for the band and a small band room was provided for rehearsals.

By 1820, bands whose existence is recorded had been established in Derbyshire, Cheshire, Lancashire, Yorkshire and Cumberland. These known bands (Belper, Stalybridge, Besses o' th' Barn, Queenshead and Nent Head) were not isolated cases. Numerous other bands whose names have not been recorded were in existence. The Sheffield Mercury

1. William Gardiner, Music and Friends, Vol.2, London, 1838, p.512.
 2. Harmonicon, Vol.1, 1833, p.72.

gave instructions for the procession in Honour of George IV, "and the band of music to play ... that at ending with the words, 'God Save the King', a general roll of drums and a chorus of wind instruments be accompanied with three huzzas of the populace."¹ Hampson in his history of the Besses o' th' Barn Band described a contest on July 19, 1821, in connection with a procession marking the coronation of George IV. This contest was a spontaneous gesture on the part of William Johnson, a prominent band leader of that time, who drew Besses and numerous other bands together, offering a prize² for the band that should play best a piece of its own choice.

The village of Ecclesfield, near Sheffield, must have had a band as early as 1820-1821, for the diary of Septimus Lester contained the following entry for May 9, 1822; "Thomas Loxley buried today, Thursday, May 9. Being in the musical band at Ecclesfield and likewise a ringer,³ was buried with honours due his rank. Aged 45 years." The Rev. Dr. Gatty wrote, "The Ecclesfield Village Band is a primeval⁴ institution. I should imagine there has always been one."

The first Dewsbury Band was formed in 1824. Russell and Elliot state that the band was made up of clarinets and brass instruments and

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1. Sheffield Mercury, February 12, 1820.
 2. Joseph N. Hampson, Origin, History and Achievements of the Besses o' th' Barn Band, Northampton, n.d., c.1892, p.10.
 3. Thomas Winder, ed., An Old Ecclesfield Diary, Sheffield, 1921, p.58.
 4. Alfred Gatty, A Life at One Living, London, 1884, p.38.

that it disbanded in 1836, only to be reorganized with the Batley Band just prior to 1853.¹ About 1825, Moses Berry, colliery manager for the Bridgewater Trustees, established a reed band at Edgefold, Worsley, engaging Mr. John Fawcett to teach the band and arrange the music. Fawcett was a clarinet player and former leader of the Kendal Volunteer Band. After long service to bands, Fawcett died at Bolton, October 26, 1867, where a monument was erected by public subscription.² Although the instrumentation of the band at Edgefold is not given, it probably was patterned closely to the military bands of the period, i.e., one flute, two clarinets, two oboes, two bassoons, one trumpet, two horns, serpent or bass horn and drums. By 1825, the London Lead Company's band at Nent Head had been in existence for five successful years and other bands were organized at Long Marton, Stanhope, Garrigill and other villages.³

In 1828, the Bramley Band, later known as Bramley Old Band,⁴

1. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, p.67.
2. William Millington, Sketches of Local Musicians and Musical Societies, Pendlebury, 1884, p.57.
3. Arthur Raistrick, "Two Centuries of Industrial Welfare", London, 1938, p.71.
4. The addition of the word "old" to the names of brass bands became a practice from the 1870's when many towns and villages began to organize other bands in addition to the original. Often these second bands were temperance bands. The original band then took the added title of "old" to distinguish it from the newer rival bands. At this time, bands also added the words "prize" to their name as prizes were accumulated from contests. The word silver band again comes from this period when bands began to purchase complete sets of instruments in electro silver plate.

was formed as a reed band with thirteen players. The band was formed by Edward Healing, a farmer and weaver of Bramley.

1
Bramley Band 1831

- | | |
|----------------|-------------|
| 4 clarinets | 2 trombones |
| 1 keyed bugle | 1 serpent |
| 2 French horns | 1 drum |
| 2 trumpets | |

13 players, total.

The Keighley Museum (Yorkshire) contains a comprehensive collection of early band instruments and band memorabilia which includes a band book with a coloured cover page depicting musical instruments and a page of music entitled God Save the King.² The page is headed "Timothy Rhodes, Leader of Keighley New Band." Two clues are given by the band book, which is not designated, but appears to be a flute book. Certainly the book was pre-Victorian, as implied in the music title, God Save the King and it would appear that there was a band prior to, or in addition to Timothy Rhodes' New Band. No information is available as to the other instruments or the exact date of the Keighley New Band.

The iron and coal industries of Wales, and nearby English comm-

1. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, p.4.
2. Appendix VI, No.6.

unities, fostered several early bands, some of which may have been the first all brass bands in Britain. In 1831, Colonel Wood's election committee for Breconshire, engaged the band of the Nant Y Glo Iron Works, Aberystwith, for five days. The band consisted of thirteen men and one boy, for which they were paid wages at the rate of seven shillings per day for the men and five shillings per day for the boy, the total wages for five days being £24.¹ Llan Festiniog of Merionethshire, North Wales, established a band in 1832.²

The first suggestion of a completely brass instrumentation comes from Enderby Jackson's account in the British Musician of 1896. According to Jackson, one of the first brass bands to be formed was established in Blaina, South Wales, in 1832.³ (Blaina is, however, in Monmouthshire). Jackson's source concerning the foundation of the band was a Mrs. Henry Schallehn, wife of a well known bandmaster of the mid 1800's.⁴ Mrs. Schallehn was a daughter to Mr. Brown, whose iron works supported the band in Blaina. The works traveller brought cornepeans from Amsterdam for the Blaina Band. No further

1. John Lloyd, Early History of the Old South Wales Iron Works, London, 1906, p.175.
2. Brass Band Annual 1895, Sibsey, Boston, 1895, p.38.
3. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in British Musician, July, 1896, p.152.
4. Henry Schallehn was bandmaster of the Crystal Palace Band in 1854 and served as head of the Royal Military School of Music, Kneller Hall, for two years.

evidence of the instrumentation of the band is available. It has not been clearly established that the band was composed entirely of brass instruments.

Bands continued to be formed in the early 1830's. At Bollington, Cheshire, where Samuel Greg established a Mill in 1832, the employees had a band made up of clarinets, horns and other wind instruments.¹ Rotherham had a band in the 1830's, according to a letter written by W.Nayler in 1890.² Amateur bands were active in the York area, for an advertisement for Clarkson's Musical Repository in York announced; "Military and country bands supplied on the very lowest terms."³ The Northallerton band played for a dinner celebrating W.Duncombe's election to Parliament in January, 1833, and the ceremony for the ground breaking of the Whitby to Pickering railway included a band of music.

Amateur bands prior to 1833 were often called country bands, or, less informally, reed bands, and their instrumentation approximated that of the military bands. No evidence strongly indicates that any of these bands were of all brass instrumentation.

The true English brass band had its beginning in 1833. John Distin, already established as the leading keyed bugle player in England, and second only to Harper on the slide trumpet, accepted the

1. E.D.Mackerness, A Social History of English Music, London, 1964, p.131.
2. W.Nayler, a letter to the "Rotherham Advertiser" of April 15, 1890, in Reminiscences of Rotherham and District, Rotherham, 1891, p.42.
3. York Chronicle, July 25, 1833.

position of bandmaster to the Marquis of Breadalbane at Taymouth Castle, Scotland, where he continuously practised with his four sons, each of the five playing on brass instruments. Distin began teaching his sons at a very early age, for a correspondent in the Athenaeum for 1838, wrote that shortly after the disbandment of the private band of George IV (about 1830), Distin and his sons, two of whom, Henry and William, were pupils at the Royal Academy, practised constantly.¹ The Distins made their first concert appearance as a family brass band in Scotland. Upon returning to England, in 1837, they were billed as the Distin family brass band.

In York in 1833, Dan Hardman was still employed by the city corporation as a city waite. He was the last of the English waites, his position being abolished by the York Council in 1835.² For all practical purposes, being a waite in 1833 meant that Hardman was the city bandmaster, responsible for providing music for the city on special occasions. One such occasion was the York Corporation annual dinner. The York Chronicle reported, "A band of music, stationed in the orchestra, which was led by Mr. Hardman, played a number of airs during the dinner, and in the course of the evening."³ At the latter end of 1833, Hardman and James Walker, a York trumpeter who had been learning

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1. Athenaeum, March 3, 1838, p.172.
 2. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, p.47; Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, September 1, 1896, p.815.
 3. York Chronicle, February 7, 1833.

the cornopean, formed a band composed of cornopeans, French horns, trumpets, trombones and ophicleides. This was England's first authenticated amateur brass band. The size of the band was given by Jackson to be twenty-four.¹ The size of Walker and Hardman's band appears to have been unusually large, based on the size of other contemporary bands. However, the Bolton Reed Band of 1828 was composed of twenty-four² members and the Band of the South West Yorkshire Yeomanry Cavalry numbered nearly thirty members in 1836.³ Walker and Hardman's conception of a band composed entirely of brass instruments may have been influenced by the visit of the Russian Horn Band for a week's engagement in York, during the month of April, 1833.⁴ The Russian Horn Bands were composed of some twenty or so bandsmen, each assigned to a single horn, not unlike a coach horn, of specific length and pitch. Each player was responsible for only one pitch which he blew at the specified and appropriate times. To provide a wide range, the horns were graduated from large to small. Of more musical importance was the performance of a trombone quintet attached to the band of Cooke's equestrian circus. These trombonists played for two concerts given by the Amateur Musical Society in January, 1833. The Yorkshire Gazette reported their performances in generous terms. "The

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1. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, September 1, 1896, p.815.
 2. William Millington, Sketches of Local Musicians and Musical Societies, Pendlebury, 1884, pp.109, 110.
 3. Sheffield Mercury, October 8, 1836.
 4. York Chronicle, April 4, 1833.

most attractive performances of the morning were, however, the air of the Clough and Crow [Bishop] and the Grand March [Sprake] performed the first by three and the last by five trombone players attached to Mr. Cooke's equestrian circus. They were brilliant performances, the subdued parts were exquisite. Both items were rapturously¹ applauded and encored."

The fact that Dan Hardman was still a city waite at the time of his forming an amateur brass band is more coincidental than of importance. The early amateur bands were not an extension of the old city waites nor were there any strong connections between the two.

In 1834, a second brass band was organized in York, by the Bean brothers. The instrumentation was similar to Walker and Hardman's band except that the Bean brothers' band had only eighteen players. By the year 1835, the band at Nent Head had been organized for fifteen years and the London Lead Company subscribed £28. 9. 8. towards new² instruments for the band. Although it is not known what instruments were purchased, the amount of money given by the company would have been (at 1835 prices) enough to convert the band to an all brass combination, assuming that the band was composed of ten to twelve players, as were most of the bands of period.

Frequently the question is asked, "why brass bands?" Why did the amateur bandsmen not keep to the conventional reed band instruments

1. Yorkshire Gazette, January 5, 1833.
 2. Arthur Raistrick, Two Centuries of Industrial Welfare, London, 1938, p.71.

as the military bands did? The introduction of saxhorns, with all their refinements cannot be given much credit for the early conversion to brass, for the saxhorns did not appear until 1845. By this date, the brass band was well established in the north of England.

The best answer is that the brasses best suited the needs of the amateurs. The instruments were easy to maintain and were practically trouble-free, compared to the woodwinds which were sensitive to weather changes, mechanism failure and the continual need for attention to the reeds. The less complicated valves were more suited to the working men who laboured every day with their hands. Also the technique and later the fingering systems for all the brasses were practically identical for all the instruments. Finally, and possibly the most influential factor was the exciting, bold and masculine sound of the brass band which appealed to the working class men.

By 1836, the brass band was an accepted reality. The Bramley Band was reorganized and became the first temperance brass band in England.¹ A brass band was organized in Hull in which Enderby Jackson participated as a boy of nine. Herbert Milburn began activities in the Leeds area, encouraging men in the foundries and mills to organize brass bands.

Contrary to the instrumentation of Walker and Hardman's brass

1. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, p.42.

band, the majority of bands that were formed during the period of 1835 to 1855, were small bands of ten to sixteen players.

The keyed bugle was the main melodic instrument, despite the ever-increasing popularity of the cornopean and cornet a piston. The keyed bugle remained in favour for several reasons. It was much more accessible and less expensive than the cornet a piston and cornopean. The keyed bugle was made by many English makers whereas most valved instruments were made in Paris, even though several English makers were making good copies as early as 1833. Additionally, the Distin family generally did not use valve instruments on their programmes until they met Sax in Paris in 1844. To the bandsmen, what was good enough for the Distins, certainly would suffice for the work-a-day bandsmen.

R.Cocks and Co. published early in 1836, MacFarlane's Eight Popular Airs for a Brass Band.¹ These airs were arranged for five different instruments suggesting an eleven piece brass band.

MacFarlane's Airs for Brass Band 1836.²

- | | |
|-------------------|-------------|
| 3 keyed bugles | 3 trombones |
| 2 trumpets | 1 serpent |
| 2 horns | |
| 11 players, total | |

1. Musical World, March 18, 1836, p.12.
 2. Ibid.

This arrangement would be in keeping with the size and instrumentation used by the average brass bands. In January, 1837, D'Almaine published brass band music arranged for keyed bugles, trombones, French horns and trumpet, again suggesting a small band.¹ An advertisement in the Bath Herald announcing the Distin concert, listed the instruments used by the family as trumpet, keyed bugles, trombone, French horns, and the Royal Hibernian Tenor Horn.² The group was described as a brass band. Except for the hibernian tenor horn, the Distin family continued to use these same instruments, without valves, until 1844.³ Their travels and concerts throughout England, no doubt had its effect in encouraging the use of these instruments by amateur brass bands.

The Bramley Band in 1837, had been a brass band for one year and was composed of thirteen players.

⁴
Bramley Band 1837

3 cornopeans	1 valved tenor trombone
1 alt bugle	1 valved bass trombone
1 trumpet	2 ophicleides
2 French horns	1 bass horn
1 valved alt trombone	
13 players, total	

-
1. Musical World, January 20, 1837, p.79.
 2. Bath Herald, October 27, 1837.
 3. In the early 1840's, Henry Distin used the cornet a piston on occasion with the quintet.
 4. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in British Musician, July 1896, p.153.

At a procession of Oddfellows at Dixon Green, Farnworth, celebrating the coronation of Queen Victoria, on June 21, 1838, Besses o' th' Barn participated with "four or five" other bands. Besses were still a reed band.

1
Besses o' th' Barn 1838

1 piccolo	2 bass trombones
4 clarinets	1 serpent
1 keyed bugle	1 drum
2 French horns	

12 players, total

About 1838, R.Cocks and Co. published Praeger's Thirteen Melodies. These also were for a brass band of twelve players.

Praeger's Melodies c.1838

2 B flat keyed bugles	3 trombones
2 trumpets	1 bass horn or serpent
2 horns	

12 players, total

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1. Joseph N. Hampson, o' th' Barn Band, Origin, History and Achievements of the Besses Northampton, n.d., c.1892, p.12.

The curious tradition of scoring most wind instruments in pairs, except for trombones which were written as a trio, prevailed not only in Praeger's music, but in most of the band music.

The Stalybridge Band were still organized as a reed band in 1838, and in that year they purchased a cornopean, the band's first valved instrument, plus a drum, four clarinets and a serpent. The purchase of a serpent at the late date of 1839 is unusual but not singular.¹ Perhaps the band committee were enticed by a bargain price for an old instrument. By 1839, the majority of bands were using ophicleides and/or bass horns. Shortly after these purchases, the band converted from reed to brass.

By 1840, numerous bands were including the cornet a piston and/or, the cornopean in their instrumentation along with or in place of the keyed bugles. In the military service, mounted brass bands became popular in the cavalry. The Band of the Fourth Light Dragoons were made up of fifteen brass instruments plus kettle drums in 1842.

2

Fourth Light Dragoons 1842

1 keyed bugle	3 trombones
3 cornets	1 ophicleide
5 trumpets	1 kettle drums

2 French horns

1. The Royal Artillery Band of 1839 included one ophicleide, two bass horns and two serpents.
2. Henry George Farmer, The Rise and Development of Military Music, London, 1912, p.114.

Robert Cocks and Co. continued to publish Macfarlane's Eight Popular Airs and Praeger's Thirteen Favorite Melodies, but changed the names of the instruments required from keyed bugle, to cornet.

The Meltham Mills Band was formed in 1843, as a reed band supported by the local mill but soon converted to all brass. A brass band was active in Batley, during this same time.

In 1845, Enderby Jackson was present at the band contest at Burton Constable, eight miles from Hull. His eye witness account of the bands attending the contest gives a good representative view of the instrumentation of brass bands in the mid 1840's.¹ The contest rules limited bands to twelve players and drums were not permitted. The regulation as to size of the bands would not have greatly penalized many of the bands for nearly all were about this size. Five bands participated in the contest.

²
Patrington Brass Band 1845

- | | |
|-------------------|--------------|
| 3 cornopeans | 2 trombones |
| 2 keyed bugles | 1 ophicleide |
| 1 trumpet | 3 serpents |
| 12 players, total | |

The keyed bugles and serpents of the Patrington Band proved to be a

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, November 1, 1896, pp.101, 102.
 2. Ibid.

hindrance to them when compared with the other bands by the adjudicators. They were placed last in order of merit and Jackson remarked "Their instruments were perverse, as well as imperfect, and caused their well meant efforts to pass totally unregarded by their friends and the populace."

1

Brockelsby Yeomanry Band 1845

4 cornopeans	1 sax bass
2 sax tenor horns	2 ophicleides
3 trombones	

12 players, total

This band was equipped with some of the very latest equipment available, for Sax had barely begun production of his instruments which were patented in 1845. In all probability, they were supplied by Distin and Sons. The instrumentation showed fairly good balance. The sax bass was the wide bore baritone of the euphonium class and not an E flat contra-bass.

Holmes Tannery Band 1845

The only account given by Jackson concerning the Holmes Band

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, November 1, 1896, pp.101, 102.

was that the instrumentation was similar to Brockelsby except that the leader played a sax cornet a piston instead of a cornopean.

Hull Flax and Cotton Mills 1845

Here again, the only information available is that the leader played on a sax cornet a piston but their instruments were not equal to those of Brockelsby and Holmes Tannery and that their best efforts "fell flat."

Wold Brass Band 1845¹

- | | |
|-------------------------|----------------------|
| 1 D flat soprano cornet | 3 trombones |
| 1 cornet | 1 solo bass (valved) |
| 2 cornopeans | 1 tuba (valved) |
| 2 French horns (valved) | 1 ophicleide |
| 12 players, total | |

This band was led by James Walker, of York, who with Dan Hardman, formed the first brass band there in 1833. The Wold instrumentation would appear to have been the best of the five. The soprano cornet added colour and range. Walker was known as a brilliant performer on the

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, November 1, 1896, pp.101, 102.

132

D flat soprano cornet. It may have been he who played the instrument in the contest. The valved French horns gave strength to the middle of the band, the solo bass gave quality and vocal style to the counter melody and the tuba added depth to the band. This instrumentation was advanced for 1845, and served as a model for those who followed. Not surprisingly, the Wold Band won the contest. Holme Tannery were placed second.

Distin and his sons had returned home from Paris, in the latter part of 1844, and in 1845, established their music business, called Distin and Sons Sax Horn Depot, from which they sold sax horns made by A.Sax, and others. The Distins, from mid 1844, played on the sax horns made for them by Sax, which included a soprano in E flat, alto in B flat, tenor in E flat, and bass baritone in B flat. The fifth instrument, although made by Sax, was not a sax horn, but a flugel horn in B flat. After the death of George Distin in 1848, the flugel horn was no longer used. The Distins' complete acceptance of the sax horns plus their franchise in London, for selling saxhorns greatly accelerated the move to valved sax horns for amateur bands.

In 1847, Jackson arranged band music for brass bands, one of which was the celebrated band from Cyfarthfa, Wales. The Cyfartha Band, according to Jackson, included twenty-three or twenty-four players. Their instrumentation was said to be "fairly typical of the bands of

Lancashire and Yorkshire."¹ Jackson modified this broad generalization with the statement, "brass bands rarely numbered over twenty performers, so of course the above classification varied according to circumstances, number and money."²

Cyfarthfa Band 1847³

- | | |
|------------------------------|---------------------|
| 1 E flat soprano keyed bugle | 1 baritone sax horn |
| 3 keyed bugles | 1 alto trombone |
| 2 cornopeans | 1 tenor trombone |
| 2 trumpets | 1 bass trombone |
| 2 French horns | 1 A flat euphonion |
| 1 tenor sax horn E flat | 2 or 3 ophicleides |
| 1 tenor sax horn D flat | 2 E flat bombardons |
- 23 or 24 players, total

The Cyfarthfa Band were generously supported by Mr. Crawshaw, owner of the mammoth Cyfarthfa iron works. In his eagerness to provide a good brass band, he brought in many fine players from England to form the backbone of the band. The very finest and latest instruments and equipment were provided. Availability and ex-

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests," in Musical Opinion and Music Trade Review, November 1, 1896, pp.101, 102.
 2. Ibid.
 3. Ibid.

pense of instruments were of no concern to the band who also had a full time professional conductor named Livesay.

This band, then, was not a typical example, but one of nearly ideal circumstances. Although the brass bands of northern England, used similar instruments they were seldom of the latest models, nor provided in such generous and varying amounts. The inclusion of E flat and D flat instruments was not unusual, but rather common, the reason being that manufacturers had not yet established a standard series of pitches. It was not until 1860 that the D flat and A flat instruments began to give way to the E flat and B flat combinations. Jackson's use of the word euphonion must be accepted as a modern usage for the sax bass which was used at the time. No known use of the word euphonion (euphonium) appears in Britain prior to 1851. The inclusion of E flat bombardons at this early date indicates the progressiveness of the Cyfarthfa Band but would be unusual for most bands who used the less expensive and accessible ophicleides.

The Great Exhibition of the Works of Industry of All Nations opened at the Crystal Palace in London, in 1851, under the careful advisory of Prince Albert. Great quantities of musical instruments were displayed and exhibited by continental and English makers. The bandsmen, and more particularly their leaders, had the opportunity to see and compare the very latest developments in brass instruments. Special rail fares made the trip from the north to London practical.

Sax had more than fifty musical instruments on exhibition and won the Council Medal for the excellence of his instruments. The Exhibition also gave English makers the opportunity to copy the latest French advancements for their own instruments. As the Exhibition closed, Distin began to make his own instruments and Sax transferred his agency to Rousselot and Co. in 1851, and then to Rudall, Rose and Carte in 1853. Many companies were making their own sax horns by this date, including Rudall, Rose and Carte.

By the year 1853, when the first Belle Vue contest was held, the instrumentation of bands had not varied greatly from the first contest held at Burton Constable in 1845. The more progressive and advanced bands were using more sax horns, but great numbers of bands still used keyed bugles, trumpets, French horns and ophicleides. The size of the average band was still about twelve players. The number of players in the eight brass bands that participated in the first Belle Vue contest varied from ten to eighteen players.

1
Belle Vue 1853

Dewsbury	11	Newton Bank Print Works	16
Bramley	18	Mossley Temperance	10
Woodside	13	Nantwich	11
Saddleworth	12	Bury Borough	10

1. Manchester Guardian, September 3, 1853; September 10, 1853.

The Dewsbury Band were composed of eleven players, none of whom played on sax horns.

1
Dewsbury 1853

- | | |
|----------------|---------------|
| 3 keyed bugles | 3 trombones |
| 2 cornopeans | 3 ophicleides |

Dewsbury's instrumentation was quite conservative and not nearly as advanced as the Wold Band in 1845.

The Bramley Band participated in the first Belle Vue Contest, winning third prize.

2
Bramley Band 1853

- | | |
|--------------------------|-----------------------|
| 2 D flat soprano cornets | 1 A flat tenor cornet |
| 3 A flat cornets | 3 trombones |
| 2 trumpets | 2 ophicleides |
| 2 French horns | |

The Bramley instrumentation was progressive for the period and showed good balance. The A flat tenor cornet is misnamed. It could have been an E flat tenor sax horn, an A flat alto cornet (same register

1. J.E.Hesling White, Short History of Bramley Band,
B.G.Sowrey, ed., Bramley, 1906, p.16.
2. Ibid.

as the other A flat cornets but in upright sax horn shape) or it may have been an A flat tenor horn (baritone).

The Mossley Temperance Band appeared at the contest fully equipped with a full set of new sax horns all in sax horn shape, including cornets, said to have been purchased from Distin.¹ The Mossley Band was the first known English band to be completely instrumented with sax horns (exclusive of trombones) and won first prize at the contest. The choice of D flat and A flat instruments by Mossley proved to be unfortunate, for the E flat, B flat series were gaining favour and the D flat, A flat instruments were rapidly being replaced. The cost of changing to the more popular instruments is cited as a chief factor in the break up of the band in 1868.²

Sixteen thousand people attended the September Belle Vue Contest in 1853.³ The contest increased interest in bands, and Mossley's win with a complete set of sax horns created a steady movement towards all brass instruments of the sax horn type.

Besses o' th' Barn formed in 1818, as a reed band, converted to brass in October 1853, shortly after the Belle Vue contest. A dispute occurred at the time and only nine players remained with the band.

1. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, pp.98, 102.
2. F. Richardson, ed., Brass Band Annual 1896, Sibsey, Boston, 1896, p.24.
3. Manchester Guardian, September 10, 1853.

Besses o' th' Barn 1853¹

- 4 cornets
- 2 tenor horns
- 1 tenor trombone
- 1 bass trombone
- 1 ophicleide

9 players, total

The Belle Vue entry for 1854 drew eighteen bands which ranged from ten to seventeen players, about the same sizes as the previous year. About this same year Henry Distin published his Brass Band Scores for brass or reed bands of any number from ten to twenty-four players. The recommended limit for a brass band was seventeen players. The twenty-four limit was for a full military band.

Distin's Brass Band of Ten Players c.1854²

- 1 E flat piccolo cornet
- 2 B flat cornets
- 2 B flat alto tubes
- 2 E flat tenor tubas
- 1 B flat baritone tuba
- 1 B flat bass tuba
- 1 E flat contra basso

1. Joseph N. Hampson, Origin, History and Achievements of the Besses o' th' Barn Band, Northampton, n.d., c.1892, p.15.
 2. Appendix I, No.11.

Distin's Brass Band of Fifteen Players c.1854

1 E flat piccolo cornet	1 tenor trombone
1 E flat sop. clarinet (brass)	1 bass trombone
3 B flat cornets	1 B flat baritone tuba
2 B flat alto tubas	1 B flat bass tuba
1 E flat trumpet	1 E flat contra basso
2 E flat tenor tubas	

For a brass band of seventeen players (the limit) Distin added an additional trombone and trumpet to the band of fifteen players.

For larger bands of up to twenty-four players, woodwinds were added making a full military band.

Distin's brass band scores required sax horns but he preferred to call them by other names. Sax had withdrawn his agency from Distin and Distin was making his own instruments of the sax horn type. The B flat alto tubas were sax horns of the B flat cornet range but manufactured in upright tuba form in the manner of the larger sax horns. The tenor tubas in E flat actually were E flat tenor horns, the baritone tuba was a baritone sax horn, the bass tuba was of the euphonium class and range, the E flat contrabasso was an E flat bombardon. It is interesting to note the exclusion of trombones in the ten piece band. The sax horns gave complete coverage of the scale, good balance and a well blended homogeneous sound. Trombones were thought to be

not necessary except for tonal colour, for which purpose they were added in the larger bands. This practice was not adopted by the bands, most of which included trombones regardless of size.

By 1855, the average size of brass bands began to increase. The Belle Vue contest drew fifteen bands whose size ranged from ten to eighteen players. Eleven of these bands had sixteen or more players.

1
Belle Vue 1855

Number of Players	10	14	15	16	17	18
Number of Bands	1	2	1	4	3	4

On May 28 and 29, 1855, the first National Brass Band Contest took place in Leeds, at the Royal Gardens.² Separate contests were held on the two days and of the fourteen bands that participated, only two entered the contest at Belle Vue in September. Hence, twenty-seven different bands participated in the two major contests.

3
National Band Contest, Leeds, 1855

Number of Players	12	14	15	16	17	18	20
Number of Bands	3	2	3	2	1	2	1

-
1. Manchester Guardian, September 3, 1855.
 2. Leeds Times, May 26, 1855; June 2, 1855.
 3. Ibid.

Black Dike Mills Band were formed in 1855, when the local village reed band were taken over by Messrs. John Foster and Son and supported as a works brass band. A set of new brass instruments were purchased from Higham of Manchester, and delivered to the band in September, 1855. The band were said to number nineteen¹ players. However, the band only numbered sixteen for the June 1856 contest in Hull, and sixteen for the September, 1856, contest at Belle Vue. From the original manuscript band books which only indicate the type of instruments and not the number of players the original instrumentation for the band has been determined.

Black Dike Mills 1855

- | | |
|---------------------------------|--------------------|
| D flat clarinet | trumpet |
| A flat cornet | tenor trombone |
| A flat alto tuba | bass trombone |
| E flat and D flat
tenor horn | ophicleide
drum |

The instrumentation, although containing some sax horns, does not appear to have been very progressive in that there were no lower sax horns such as baritone, bass, euphonium or bombardon. These

1. G.Nield, "Black Dyke Mills Band," 1965, p.5.

instruments could have been supplied by Higham for he manufactured a complete line of sax horns and presented a contra bass bombardon to the Railway Foundry Band of Leeds, conducted by R. Smith, as a special prize for winning the 1854 Belle Vue contest.¹ Dike's instrumentation was revised considerably prior to their entry into the national contest at the Crystal Palace in 1860.

Enderby Jackson promoted his first brass band contest in Hull, on June 30, 1856. It proved to be so successful that the contest was repeated again the following year. The specific instruments used in the two contests are unknown (except for Black Dike) but the sizes of the bands were recorded.

Hull Contest 1856²

Buslingthorpe	15	Smiths Leeds Band	15
Leeds Joppa	15	Batley	16
Black Dike	16	Fairbairn's Wellington	15
Huddersfield	15	Horsforth	14
Gawthorpe	13	Sheffield	14
Bridlington	10	Ossett	13

1. Manchester Guardian, September 6, 1854.
 2. Hull News, July 5, 1856.

Hull Contest 1857 (entries)¹

only those marked x participated

x	Hull Druids	16	Scarsborough	
x	Hull Brunswick	17	x	Hunslet Leather Works 18
x	Blundell, Spence & Co.	12	x	Gawthorpe 15
x	Hull Kingston Cotton Mill	18		Lynn
x	Hull Flax & Cotton Mill	19		Meltham Mills
	Darlington		x	Morley 18
x	Batley	17		Hull Shipwright
	Stockton-on-Tees Union			Newark 12
	Black Dike Mills			Newcastle-on-Tyne
x	Woodhouse Victoria	16		Doncaster
	Sheffield		x	Rudsey West End 14
	Holmfirth			Brighouse
x	Huddersfield	12	x	Rothwell 16
x	Almondbury	16	x	Low Moor Iron Works 13

The prizes for the 1857 contest, in addition to cash, included a cornet presented by Gisborne of Birmingham, an A flat bass sax horn

1. Eastern Counties Herald, July 2, 1857;
Hull Times, July 4, 1857.

made by Courtois, and a bombardon also by Gisborne.

During the period 1855-1860, events took place in the military service which did not directly affect the amateur brass band, but are of interest in the development of brass instruments. In 1855, Distin and others produced valve sections which could be attached directly to the regulation service bugles making them chromatic. James Lawson served as solo cornetist and Drum Major of the Royal Artillery Band and formed a chromatic bugle band for the regiment in 1856.¹ The army had bugle bands prior to this date but they were made up of regulation bugles only. The chromatic bugle band proved to be very popular and other army regiments, particularly infantry, formed similar type bands. The instrumentation included special bugles in addition to the regulation models, all of which were made of copper by Distin.

²

Royal Artillery Bugle Band 1856

2 E flat soprano bugles

18 B flat regulation bugles

4 E flat tenor bugles

The chromatic bugle bands had a brief history, most regiments

1. Henry George Farmer, "Bugle Band," in Grove's Dictionary of Music and Musicians, Vol.1, Eric Blom, ed., London, 1954, p.1006.
2. Ibid.

giving them up after a few years, but the Royal Artillery Bugle Band continued to function under changing circumstances. During the summer evenings of 1857-1858, hundreds of people assembled every night at nine o'clock to hear the band perform the tattoo. The carrying power of the tones produced by copper instruments was "proven" in 1854, by tests conducted for the Royal Marine Artillery. Buglers were sent off to various distances, each with identical bugles, one of copper and one of brass. The instruments were sounded at different intervals. The copper bugles were clearly heard two miles off, whilst the brass bugles were inaudible at less than half the distance. On a windy day, on the lee side of a fairly strong wind, "the tone of the copper bugle is said to carry as far as five miles." ¹ In the course of a few years, E flat tenor horns, baritones, euphoniums and basses were added to the band, all made of copper.

2

Royal Artillery Bugle Brass Band 1863

- | | |
|--------------------|----------------------|
| 1 soprano cornet | 6 E flat tenor horns |
| 1 cornet | 3 baritones |
| 5 chromatic bugles | 2 euphoniums |
| 5 flugel horns | 3 bombardons |
| 26 players, total | |

1. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895. pp.102, 103.
 2. Henry George Farmer, Rise and Development of Military Music, London, 1912, p.128.

A decision was finally made to convert the band to standard brass band instrumentation in May 1869, and from that date it became officially known as the Royal Artillery Brass Band, winning the first prize at the Crystal Palace in 1871.¹ The band merged with the Royal Horse Artillery Band in 1878, and then became England's largest mounted band. Eventually the instrumentation was again converted, this time to regulation military instrumentation and finally the band was disbanded in 1887-8.²

The turning point from early to modern instrumentation for brass bands occurred during the year 1860, when Enderby Jackson established the national brass band contests at Crystal Palace in London. The keyed bugle had all but disappeared, as had the trumpets and French horns. The majority of bands were composed of various combinations of sax horns and a trio of trombones. In his diagram for the position of players for the massed band concerts at the contest in 1860, Jackson did not allow for the odd, non sax horns, except for the ophicleides which were still very popular. The instruments listed were sax horns, cornets, trombones, ophicleides and drums even though some of the participating bands included E flat metal clarinets, trumpets, French horns and possibly other instruments in their instrumentations.

-
1. Henry George Farmer, Memoirs of the Royal Artillery Band, London, 1904, pp.183, 184.
 2. Henry George Farmer, Rise and Development of Military Music, London, 1912, p.132.

1

Crystal Palace Massed Bands 1860

144 soprano cornets	80 euphoniums
394 cornets	133 ophicleides
205 E flat and D flat althorns [tenor horns]	155 E flat contra basses (bombardons)
100 baritones	2 BB flat basses
74 tenor trombones	26 side drums
75 bass trombones	1 giant bass drum
	1 organ

1,390 players, total

The number of bands participating in the contest was about one hundred and fourteen. Jackson's figures for the massed band would determine an average size band of twelve players per band. A conductor who participated in the contest and the massed band gave the figure of the massed band to be two thousand.² This figure would give an average size of seventeen players per band.

The ophicleide was still a very popular instrument even though it no longer supplied the bass part. Often it performed the melodic line in assistance to or in lieu of the euphonium. Manuscripts of military band music in the Keighley Museum show parts for solo

1. Robert A. Marr, Music for the People, Glasgow, 1889, pp.131, 132.
2. Wright and Round's Brass Band News, April 1, 1894.

ophicleide, bass ophicleide and E flat bombardons in the same
¹
score. The BB flat contra basses had been introduced at the
Great Exhibition of 1851, but had not been accepted into the
bands by 1860, although E flat contra basses (bombardons) were
used by nearly every band. The instrumentation of three bands
are available for 1860; Black Dyke and Stalybridge, who part-
icipated at the contest, and Besses o' th' Barn, who did not.

²
Besses o' th' Barn 1860

- | | |
|-------------------|--------------------|
| 1 D flat clarinet | 1 tenor trombone |
| 6 A flat cornets | 1 bass trombone |
| 2 tenor horns | 1 ophicleide |
| 2 baritones | 1 bombardon E flat |
| | 2 drums |

17 players, total

The above instrumentation of Besses is taken from a list of
players and a corresponding picture of the band of 1860. The
picture shows seventeen players but the list names eighteen men.
It would appear that the missing man was Mr. Henry Tattersall,
listed as playing the tenor E flat.

1. Military band score by Henry Bottomley, dated Islington, London,
December 16, 1863; a second score is undated.
2. Joseph N. Hampson, Origin, History and Achievement of the Besses
o' th' Barn Band, Northampton, n.d., c.1892, pp.14, 15.

1
Black Dyke 1860

- | | |
|------------------------|---------------------|
| 1 soprano cornet | 1 baritone |
| 1 E flat clarinet | 1 tenor trombone |
| 4 cornets | 1 bass trombone |
| 1 B flat alto sax horn | 1 euphonium |
| 1 French horn | 1 ophicleide |
| 1 flugel horn | 2 E flat bombardons |
| 1 tenor sax horn | |

17 players, total

Black Dyke shows a variety of instrumental colour not characteristic of brass bands, early or modern. This concept probably came from their professional conductor, Mr. Longbottom, in an effort to produce a variety of tonal colours, in effect, a brass orchestra. Dyke still maintained the upright B flat alto sax horn from the original instrumentation five years previous. Dyke's use of the flugel horn in 1860 is the first known use of the flugel horn in the brass band. The inclusion of an E flat soprano brass clarinet was an innovation of short duration.

Several instruments were awarded at the contest, in addition to prize money. Silver plated cornets by Courtois were presented by

1. G.Nield, "Black Dyke Mills Band," 1965, p.8.

Chappell and Hammond to the best cornet players each day. These were won by cornet players in the Chesterfield and Goldhill Sax Horn bands. A euphonium was awarded by Boosey and Co. to Johnny Walker, solo ophicleide with Cyfarthfa, as being the best bass player and the winning band, Black Dyke, was presented with a new champion circular E flat bombardon by Henry Distin. The value of the circular bombardon was a very expensive thirty-five guineas, as compared to the price of sixteen pounds for the standard bombardon. A photograph of the Black Dyke Band taken within a year or two following the Crystal Palace contest shows the band with two of these circular basses as well as the exclusion of the brass clarinet and the ophicleides.¹ At the second Crystal Palace contest in 1861, similar prizes were awarded.

The Stalybridge Band participated in the contest on the first day and were selected as one of the twelve finalists. Their instrumentation was the forerunner of modern instrumentation and one which, except for the ophicleides played in lieu of euphoniums, bandsmen of today would quickly recognize.

²
Stalybridge 1860

8 cornets	2 ophicleides
4 tenor horns	2 E flat bombardons
2 baritones	2 drums
3 trombones	
23 players, total	

1. Appendix VI, No.5.
2. Stalybridge Old Band, Stalybridge, 1914, p.20.

The Stalybridge band must have enjoyed prosperous times during this period, for in addition to the band being composed of twenty-three instruments, many of them were supplied with the more expensive rotary valves.¹

About 1860, R.Cocks and Co. began to publish music for "a brass band of ten or more players."

R.Cocks & Co. music, c.1860

- | | |
|--------------------|-------------|
| 3 cornets | 1 euphonium |
| 2 E flat sax horns | 1 bombardon |
| 2 trombones | 1 drum |

10 parts, total

In the first editions, only parts for ten instruments were printed, but in subsequent issues, Cocks added parts for baritone and E flat soprano cornet. Bands were at liberty to have more than one player per part. Although the contesting bands numbered, on an average, seventeen players, there must have been a large number of non-contesting bands whose average size was from ten to fourteen players. This is indicated by the publications by Cocks and Distin for bands of ten or more players. Distin published a brass band Journal beginning in January, 1869, which supplied parts for a band of ten players

1. Stalybridge Old Band, Stalybridge, 1914, p.21.

with extra parts available for larger bands. Distin's music was thereby suitable for both small and large bands.

Distins' Brass Band Journal c.1869
(for a band of ten)

1 E flat soprano cornet	1 euphonion
2 B flat cornets	1 bombardon
2 E flat tenor horns	1 side drum
1 baritone	1 bass drum

10 players, total

To the above ten piece band, additional parts could be added.

3 B flat cornets	1 tenor horn
1 baritone	1 B flat contra bass
3 trombones	

19 players, total

From the parts offered by Distin bands could select those which best fitted their organization. The choice had to come from sax horns and trombones, for no parts were printed for other instruments.

The Black Dyke Band library contains the contest music for the 1866 Belle Vue contest. It was selections from L'Africaine by Meyerbeer arranged for the contest by C. Godfrey and published as Journal No. 47 by Chappell. The music folio in the Dyke library contained all the printed parts plus a two-stave conductor's score.

L'Africaine 1866

E flat piccolo piston	third trombone
or E flat clarinet	althorn in B flat baritone
first B flat solo piston	euphonium
second B flat solo piston	x basso
first B flat piston or flugel	drums
second B flat piston or flugel	second baritone mss
corni in E flat ad lib	second euphonium mss
sax horns in E flat z	x E flat bass 2 - mss
first and second trombones	x B flat bass mss

13 - 17 players, total

x the printed part for basses was titled basso and printed in the bass clef. Two manuscript parts for E flat bass in treble clef and one manuscript part for B flat bass in treble clef were included, as well as the manuscript parts for second euphonium and second baritone in treble clef. The term althorn for baritone and occasionally for tenor horn was used in military bands but the word baritone was much more prevalent in brass bands. Charles Godfrey, the arranger, was a military bandmaster. It was about this time that flugel horns began to receive general use in brass bands. Godfrey's arrangement called for soprano cornet, two solo cornets, first cornet or flugel and second cornet or flugel. This was the use of flugel horns accepted and used by nearly all brass bands from about 1870, until

just after the turn of the century.

In 1869, John Gladney arranged selections from Lucrezia Borgia for the Black Dyke Mills Band in preparation for a brass band contest in Bacup of that year.

Lucrezia Borgia, arr. by Gladney 1869

soprano cornet	second trombone
solo cornet	bass trombones
repiano cornet ¹	first baritone
flugel horn	second baritone
second cornet	first euphonium
third cornet	second euphonium
first tenor horn	E flat bass
second tenor horn	B flat bass
third tenor horn	drums
first trombone	

19 players, total (excluding drums)

As the number of bandsmen permitted by the major contests was limited to nineteen at this time, Gladney's arrangement did not allow for additional flugel horns on the second and third cornet parts. Flugels playing with cornets on the first, second and third cornet

1. The spelling of repiano is consistently used in brass band music.

parts brought pressure to increase the size of contesting bands from nineteen to twenty-four, and in 1873, the maximum number of players was raised by Belle Vue to twenty-four, a figure that would remain constant for the following seventy-five years. The enlarged number also allowed for additional solo cornet players and a second B flat bass player.

A manuscript of Elijah (Mendelssohn) arranged for brass band by William Gordon of Stockport and dated 1878, clearly shows the use of flugel horns on the lower cornet parts. In printed music, parts were seldom published for flugel. The instruments were employed on the lower cornet parts as a matter of practice, the first flugel player quite often being required to play expressive melodic solos.

Stalybridge of 1870, and 1872, contained no flugel horns.

²
Stalybridge 1870

- | | |
|---------------|-------------|
| 8 cornets | 1 euphonium |
| 4 tenor horns | 4 basses |
| 2 baritones | 2 drums |
| 4 trombones | |

25 players, total

1. Appendix I, No.5.
 2. Stalybridge Old Band, Stalybridge, 1914, p.25.

Stalybridge 1872¹

1 soprano cornet	2 euphoniums
6 cornets	3 trombones
4 horns	4 basses
1 baritone	2 drums

23 players, total

About this time (1870) the final expansions and developments in instrumentation rapidly took place. The ophicleide had been almost entirely replaced by euphoniums and basses. Two euphoniums and two baritones became standard to the band. The euphoniums were often given separate parts, one for solo euphonium and one for second euphonium. The baritones always had separate parts for first and second. The bass section became standardized with four players, two E flat basses, one small or medium bore B flat bass and one large bore (monstre) B flat bass. The other sections had been comparatively standardized, i.e., three tenor horns, two tenor trombones and a G bass trombone and cornets, divided into soprano, solo, first, second and third parts.

At the Belle Vue contest of 1873, Phineas Bower, of the Black Dyke Band, switched back and forth during the playing of the contest piece from first trombone to solo euphonium. At the conclusion of

1. Stalybridge Old Band, Stalybridge, 1914, p.27.

the contest, Bower was awarded two gold medals as the soloists' prizes as best euphonium and best trombone. He had played the trombone parts on a valved trombone. This led to an immediate change in the Belle Vue rules forbidding the use of valved trombones. These had found limited use in bands as a novelty item and for facilitating quick changes of players from a valve instrument. Belle Vue also added the regulation that players must play on the instrument assigned to them on the original signature forms sent in by the band prior to the contest.

In 1875, the Stalybridge Band were made up of twenty-three players, one short of the contesting limit. The instrumentation for that year is nearly identical to the instrumentation of the Stalybridge band (and all others) of today, almost one hundred years later.

1
Stalybridge 1875

1 soprano cornet	2 euphoniums
4 cornets	2 tenor trombones
3 flugel horns	1 bass trombone
4 tenor horns	2 E flat basses
2 baritones	2 B flat basses
23 players, total	

1. Stalybridge Old Band, Stalybridge, 1914, p.30.

In place of the four cornets and three flugels as used in 1875, nine cornets and one flugel are in current use. The use of four tenor horns was not unusual and is often seen in current bands in an effort to strengthen the horn section. One player on the third cornet part is usually eliminated to make room for the fourth tenor horn. Then, as now, variations are due to the fluctuating availability of players.

The cost of supplying new instruments was always of great concern to the amateur bandsmen, relatively few of which received heavy support by works or collieries. For the most part, bandsmen were compelled to raise the money on their own behalf. To the working class men, earning wages amounting to shillings per day, the task seemed Herculean, but it was done by playing engagements and by public subscription. In 1879, Besses o' th' Barn were advised of the sale of a set of nearly new instruments. The bandsmen, through public subscription, raised the necessary £160 for the purchase of the instruments. Besses put the instruments to use on New Year's Day, 1880.¹ From 1880, until 1893, Besses o' th' Barn won over £3,000 in cash and prizes on the same set of instruments. In May, 1893, the old instruments were replaced with a new set furnished by Besson and Co.²

1. Joseph N. Hampson, Origin, History and Achievement of the Besses o' th' Barn Band, Northampton, n.d., c.1892, p.28.
 2. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, p.125.

The Stalybridge Band of 1882 had not changed appreciably from 1875. The assignment of parts was typical of the period although some minor variations occurred in the cornet section from band to band.

1
Stalybridge 1882

1 soprano cornet	1 first baritone
1 solo cornet	1 second baritone
2 first cornets	2 euphoniums
2 repiano cornet and flugel	1 first trombone
2 second cornet and flugel	1 second trombone
2 third cornet and flugel	1 bass trombone
1 solo tenor horn	2 E flat basses
1 first tenor horn	2 B flat basses
1 second tenor horn	2 drums

24 players, total (excluding drums)

The composition of the band brings to attention the great importance placed upon the one solo cornetist. The repiano flugel horn was used (and still is) as an assistant to the melodic line and as a

1. Stalybridge Old Band, Stalybridge, 1914, p.35.

soloist where a change or contrast in tonal colour was desired. It was thought that flugel horns on the lower cornet parts added weight to the parts, thereby giving better balance within the cornet section.

From 1880, few changes occurred except the replacement of two flugel horns with two cornets. Wright and Round's suggested instrumentation in 1899 differed little from that which was in everyday use.

1

Wright and Round's Instrumentation 1889

- | | |
|---------------------------------------|--------------------------|
| 1 E flat soprano cornet | 1 first B flat baritone |
| 3 B flat solo cornets | 1 second B flat baritone |
| 2 B flat repiano cornet
and flugel | 1 first tenor trombone |
| 2 B flat second cornet
and flugel | 1 second tenor trombone |
| 2 B flat third cornet
and flugel | 1 G bass trombone |
| 1 first E flat tenor horn | 2 B flat euphoniums |
| 1 second E flat tenor horn | 2 E flat bombardons |
| 1 third E flat tenor horn | 1 B flat bass (medium) |
| | 1 B flat bass (large) |
| | Drums (ad lib) |

24 players, total

1. Wright and Round, ed., Amateur Band Teacher's Guide and Bandsman's Advisor, Liverpool, 1889, p.3.

Some slight compactness was given to the cornet section by combining the first cornets of earlier instrumentation with the solo cornet, allowing three players to play the solo part, the repiano players assuming the first part. The Besses o' th' Barn Band instrumentation for 1892, was exactly as that suggested by Wright and Round, as were the other leading bands of the day.

Silver plated instruments became available as early as 1851 and they soon became the fashion for bands. In the 1880's, many bands were playing on electro silver plated instruments. The Pendelton Brass Band purchased a new set of twenty-four silver plated Besson instruments in 1892, at a cost of £339. 14. 0.¹ The 1970 price for a new set of the same instruments is very close to £4,000. To most bands, the appearance and prestige of silver plated instruments was well worth the additional expense. By 1900, nearly every band played on silver plated instruments.² An exception was Black Dyke Mills who³ performed on a set of unplated brass instruments.

In 1890, Besson and Co. patented and introduced a new set of

-
1. Wright and Round's Brass Band News, January 1, 1892.
 2. Ibid., March 1, 1896.
 3. In selecting their new instruments for 1968, Black Dyke chose unplated, unlacquered brass instruments, again giving them the distinction of being the only well known brass band in England playing on a full set of unplated brass instruments.

instruments which were called "cornophones."¹ They differed little from sax horns, in that they were primarily of conical bore and pitched in the same ranges as the sax horns. The shape differed in that the bell pointed forward on the same plane as the mouthpipe. The instruments were not accepted by bandsmen and received very little use in England. Philip Bate² gently chides Kurt Sachs³ for his "curious statement ... that in England the bass cornophone was used to support the voices in church music," but Sachs was only quoting from Besson's frequent advertisements of 1891 which announced,⁴ "tuba cornophone, for bass parts or leading choirs."

The bass section of the brass band was the last section to reach standardization. Bands had included four basses regularly since about 1875, and two E flat basses had been used prior to 1860. Very few B flat basses were used prior to 1860, (only two at the Crystal Palace contest 1860) but by 1875, when the bands had been enlarged to twenty-four players B flat basses were used. It was usual to use one B flat bass of small or medium bore, and one large bore or monstre B flat bass in addition to the two E flat basses.⁵ This practice of using two E flat basses, one small or medium B flat bass and one large B flat bass prevailed into the twentieth century. The medium bore B

1. British Patent No. 16,358, October 14, 1890.
 2. Philip Bate, "Cornophone", in Groves Dictionary of Music and Musicians, Vol. II, Eric Blom, ed., London, 1954, p.451.
 3. Kurt Sachs, Real Lexikon der Musikinstrumente, Berlin, 1913, p.95.
 4. Wright and Round's Brass Band News, January 1, 1891.
 5. Appendix VI, No.7.

flat bass gave way to an additional large bore bass and the usual bass section became two E flat basses and two large B flat basses (usually called the double B flat bass). Four valved E flat basses were often included in bands, for they gave the E flat bass an extended lower range and additional alternate fingerings. Four valve B flat basses were unknown until 1892, when Silvani and Smith introduced their four valve "BB flat monstre bass, the first of the kind ever manufactured in England."¹ Silvani and Smith were not one of the leading makers of quality instruments, This, together with the facts that the fourth valve was not thought to be of great importance to the B flat bass plus the additional cost of a fourth valve on an instrument already the most expensive in the band, prevented any widespread acceptance and use of the four valved B flat bass. Re-introduced in the 1950's, in combination with their compensating system, a four valve B flat bass by Besson also met with limited use.

A small number of bands used the circular basses during the period 1860-1900 but they never were in vogue with the amateur brass bands where the bandsmen preferred the standard tuba shaped bombardon or contra bass sax horn. The circular bass was so designed as to be easy to carry and play while marching at contests where the men always stood while playing. The reason for the non-acceptance of the circular bass was more than style or vogue, however. According to the Brass

1. Wright and Round's Brass Band News, May 1, 1892.

Band News the tone of the circular basses was not as refined as the upright basses and did not blend well with the other upright instruments.¹ Another factor was that the circular basses were considerably more expensive than the upright basses, often as much as twice the cost. The large bulky shape gives some justification to Algernon Rose's often quoted statement that they were difficult to load onto a railway carriage.²

As the end of the century approached, the customary use of three flugel horns began to fade and two of the flugels were replaced with cornets. The original idea of flugel horns giving more weight to the lower notes in the chords played by the cornet section lost favour. Not only were the flugel horns a constant intonation problem, but the result of the flugels playing the lower notes tended to make the chords sound unblended and dull, rather than well balanced. They were replaced to allow the band a brighter, more brilliant sound. One flugel horn was kept on the repiano part with no change in function.

1. Wright and Round's Brass Band News, March 1, 1894.
 2. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, p.244.

Black Dike, 1893¹

- | | |
|---------------------|------------------------|
| 1 soprano cornet | 1 first baritone |
| 3 solo cornets | 1 second baritone |
| 1 flugel horn | 2 euphonium |
| 1 repiano cornet | 2 tenor trombones |
| 2 second cornets | 1 bass trombone |
| 2 third cornets | 2 E flat basses |
| 1 solo tenor horn | 1 B flat bass (medium) |
| 1 first tenor horn | 1 B flat bass (large) |
| 1 second tenor horn | |

24 players, total

The Salvation Army adopted the brass band as a musical vehicle for their religious services and by 1900, was patterned after the amateur brass band instrumentation with some slight variation in the cornet section where the parts were divided as soprano, solo, first and second. The flugel horn in the Salvation Army is treated more as a horn member than as part of the cornet section. Also, the Salvation Army placed no limit or restrictions to size, the number of players depending on a wide latitude of circumstances.

1. F.Richardson, ed., Brass Band Annual 1894, Sibsey, Boston, 1894, p.30.

Average Salvation Army Band 1900

- | | |
|---------------------|-------------------|
| 1 soprano cornet | 1 second baritone |
| 3 solo cornets | 1 first trombone |
| 2 first cornets | 1 second trombone |
| 2 second cornets | 1 bass trombone |
| 1 flugel horn | 2 euphonium |
| 1 solo tenor horn | 2 E flat basses |
| 1 first tenor horn | 2 B flat basses |
| 1 second tenor horn | 2 drums |
| 1 first baritone | |

25 players, total

With the turning point towards modern instrumentation beginning about 1860, bands were by 1875, nearly identical with the modern brass bands of 1970. Once settled into the standard twenty-four players per contesting band with identical instrumentation, discussions began on ways to make changes.

Alexander Owen suggested in 1896 that certain changes would be good for contesting bands. Owen began a discussion that would last seventy-five years with the net result of two very minor changes. Owen, as reported in the Brass Band News, advocated enlarging the contest band to thirty players. The editors of Brass Band News fully agreed with his suggestion, adding their own presumption that Owen

1. Wright and Round's Brass Band News, February 1, 1896.

meant the addition of new instruments such as the double bass trombone, French horns, soprano flugel, cornophones and trumpets. The editors confidently continued, "we believe that the change is only a question of time."¹ The brass band was not enlarged until the 1950's and then only to allow one additional player to a new maximum of twenty-five. The new player permitted four solo cornets instead of the traditional three. This was thought to be necessary due to the advancing difficultness of the music and the fatiguing effect it had on the solo cornet players. As to new instruments, none have been added, except that in 1969, a strong movement began to allow the use of percussion (two extra players) in major contests. The British Open Championship at Belle Vue in September 1969, permitted the use of drums for the first time since the contest began in 1853.² The new national championship sponsored by H.D. and W.O. Wills permitted and encouraged percussion in all its contests and the majority of lesser contests opened their contests to the use of percussion.

Just prior to the end of the nineteenth century, Mahillon "introduced" the tenor-cor. Neither the name nor the instrument were new, for Distin had a tenor-cor serving exactly the same purpose with the same name in the 1860's. The new tenor-cor was designed by Mahillon

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1. Wright and Round's Brass Band News, February 1, 1896.
 2. The first drummer ever to play in a Belle Vue contest was sixteen year old Phillip Gee of the C.W.S. (Manchester) Band which drew number one at the British Open Championship on September 6, 1969. The music was Spectrum by Gilbert Vinter.

for the military services, calling it the Kneller Hall model. It was made in French horn shape with the right hand valves as the tenor-corn is known today. Its purpose, then and now, was to provide an easy to play substitute for the French horn. Although the instrument sounded more like a tenor horn than a French horn, it had the advantage of looking like a French horn. Many makers supply modern tenor-corns for military bands. The American model is known as the mellophone or circular alto. The tenor-corn was neither intended for, nor used in, the brass band.

An interesting fact in the investigation of the instrumentation of brass bands is that the bands (except in the Salvation Army) seldom exceed the number of players allowed for contesting. Very few bands have had more than twenty-four or twenty-five players. Unlike the football team, they keep no substitutes or men in reserve. Hence, every player is extremely critical to the performance of the band. An exception to this unusual situation was the Rise Carr Rolling Mills Prize Band of 1899. This band was established in 1896, and enjoyed good contesting successes for several years. The instrumentation, although enlarged, shows modern twentieth century instrumentation with only one flugel horn. For contests, the band were trimmed down to twenty-four players.

1

Rise Carr Rolling Mills Band 1899

- | | |
|---------------------|-----------------------|
| 1 soprano cornet | 1 first baritone |
| 5 solo cornets | 1 second baritone |
| 1 repiano cornet | 3 euphoniums |
| 1 flugel horn | 3 tenor trombones |
| 2 second cornets | 1 bass trombone |
| 3 third cornets | 3 E flat basses |
| 1 solo tenor horn | 2 B flat basses (med) |
| 1 first tenor horn | 1 B flat bass (large) |
| 1 second tenor horn | |

31 players, total

The practice of using two or three flugel horns steadily declined after 1900, but Charles Vincent, in writing about brass bands in 1908, suggested that the cornet section of a band should include ten players (which it did), three of whom should play on a flugel horn.² Vincent may have been looking backward rather than forward, for he also showed a picture of the slide trumpet in his text. He also suggested that two E flat trumpets should be used in place of the third and fourth B flat cornets, to add brilliance to the band and that French horns could be used to replace tenor horns. Vincent's suggestions went unnoticed

1. F. Richardson, ed., Brass Band Annual 1900, Sibsey, Boston, 1900, p.11.
 2. Charles Vincent, The Brass Band and How to Write for it, London, 1908, p.19.

by the brass bandsmen.

Arthur Clappe suggested an instrumentation for brass band in his book, The Wind Band and Its Instruments, written in 1911.

Clappe recommended a twenty-six piece brass band.

1

Clappe Brass Band Instrumentation 1911

- | | |
|--|-----------------------|
| 2 E flat cornets or
sopranino sax horns | 4 altos [tenor horns] |
| | 3 baritones |
| 2 B flat cornets or
soprano saxhorns | 4 trombones |
| | 3 basses |
| 4 B flat trumpets | 2 drums |
| 2 B flat flugels | |
| 26 players, total | |

Clappe also suggested that the lack of tone variety (in the established bands) "could be obviated by the use of trumpets and flugel horns or soprano saxhorns." Additionally, he stated that drums were essential and that the brass band was "in its true sphere as a marching band."² It would appear that these statements were not made with any in depth knowledge of the British brass band tradition where drums have proven to be not essential, being omitted from

1. Arthur A. Clappe, The Wind Band and Its Instruments, London, 1912, p.48.
2. Ibid., pp. 48, 49.

contests for more than one hundred years. The British brass bands have never been known for their contributions to marching events, but rather for contesting and concerts in the parks. Clappe may have had professional or military bands in mind, rather than amateur brass bands, particularly British.

Suggestions for change in the instrumentation of the brass band continued to be presented, discussed, argued and in some instances, tried, but with no permanent effect on the brass band movement. In 1929, the question was revived by the editors of Musical Progress in an article entitled "Should Brass Bands Include Trumpets." The editor's comments and a requested reply from Jack Machintosh, one of the leading cornet players, stimulated some interest but no results.

1
"SHOULD BRASS BANDS INCLUDE TRUMPETS?"

Recently, a prominent member of one of our leading symphony orchestras called to see us, and during the course of conversation, mentioned that he had just listened to a programme of music broadcast by a famous brass band. When asked what he thought of a brass band, he replied "very pleasing, but could be made even more so by the inclusion of a trumpet or two, thus creating a new 'colour.'"

This remark revived memories of a certain famous band's request of the Crystal Palace Authorities to be allowed to include trumpets

1. "Should Brass Bands Include Trumpets?", in Musical Progress, September, 1929, p.143.

instead of cornets in their instrumentation for the championship contest.

The application was refused. Why, we do not know, but can only conclude that the inclusion of trumpets to the exclusion of cornets would have given the applicants an "unfair" advantage over their rivals, and therefore, could not be permitted. If our conclusion is incorrect, why were they refused?

On the wisdom of this decision we are not disposed to argue to any great extent, but in view of the opinion expressed by our orchestral friend, we thought it would be in the best interests of brass bands were we to obtain the views of musicians prominent in the brass band world.

The first, that of the famous Jack Machintosh - considered by many eminent critics to be our greatest cornettist - is published below, and is very interesting. How many of our readers agree with his remarks we do not know, but would welcome a line from those interested in the subject.

The reply:

Sunderland. 18th July, 1929.

Dear Mr. Editor,

Re Trumpets in Brass Bands

With reference to yours of the 10th inst., I have given the above very careful consideration, and have arrived at the opinion that

the judicious employment of trumpets in a brass band would prove advantageous, inasmuch as added "colour" would certainly be the result, that is, of course, if the instruments are in the hands of men capable of producing a good trumpet tone. The jazz or dance band "specie" would not do - (no offence, these men know their own business).

Our best symphony orchestra musicians could show an example of good trumpet tone, and I am sure that brass band musicians would soon become as proficient if trumpets came to be recognised as part of the brass band instrumentation.

As regards the number, I would suggest the use of two B flat trumpets - one to take the place of the repiano cornet, and the other in place of one of the solo cornets. This arrangement would, I think, be the best.

There will, of course, be strong protests from some quarters against the use of trumpets, but I, for one, do not think that brass bands would suffer, just the reverse, for the reason stated above.

One point I would like to make clear and that is the cornets should remain the leaders, or "1st violins" of the brass band.

I shall await other views with interest.

Yours faithfully,

(Signed) JACK MACHINTOSH.

As in previous discussions concerning changes in the instrumentation of the brass band, no move was made to add trumpets or any other instruments to the band.

Ralph Vaughan Williams, who took an active interest in brass bands, spoke at the 1956 National Brass Band Festival at Albert Hall, saying that French horns and trumpets should be added to the brass band.

Bob Auger, technical controller for Pye Records, one of the leading distributors of brass band records, outlined several valid ideas for modernizing the brass band.¹ One of his suggestions was to include trumpets and French horns in the instrumentation to give a greater variety of tonal colours. His main theme was the seating arrangement for contest and concert performances. Originally, bands stood in a circle or a square for contests, facing inward with the conductor standing in the centre.² This practice continued for contests until the early 1920's. The original seating arrangement for concerts was a horseshoe shape, still used by more than half the current bands. In many cases, particularly at contests, the "shoe" is nearly closed, to the point that some of the players are seated with their backs to the audience. Cornets were placed to the conductor's left, baritones and euphoniums to his right with

1. Bob Auger, "Band of the Future," in British Bandsman, March 15, 1969, p.3.
2. Appendix VI, No.8.

trombones behind them and horns directly in front of the conductor¹
with the basses behind the horns.

Bands began to broadcast in 1927 and in the 1930's, a broadcasting formation was originated to facilitate better sound transmission over radio. This seating arrangement was a simple modification of the original. For broadcasting, the baritones and euphoniums were placed behind the horns, in front of the basses, leaving only the trombones to the conductor's right.² These two formations are used by current English bands for contest and concert. Platforms or risers are rarely used and the bandsmen, in effect, are playing to each other and for the conductor.

Auger would have the band seated on risers of three levels in a straight line, parallel to the back of the stage with the players facing directly at the audience in similar style to modern stage dance bands. Such a plan would allow the audience the opportunity to hear more impact from the band. Also it would be visually more interesting for the audience and would lend itself very well for showmanship effects for lighter engagements.

A short time following Auger's suggestions in the British Bandsman, more than one hundred and fifty different bands participated in the Belle Vue Spring Contest, the Belle Vue Open Championship, the

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1. Appendix VI, No.8.
 2. Ibid.

National Festival at Albert Hall, and the Wills regional and national contests. Only one band was noted to adopt a seating arrangement that was basically different from the two traditional formations. Not one band used the plan suggested by Auger or any plan similar to it. The bandsmen and their conductors are not quick to change.

Part III

Music

"Band music is probably the strongest power now at work on behalf of music in England." -

E.W.Naylor, 1894.¹

Early amateur bands were influenced in the performance of music by the existing military bands. The amateurs, who often made up the membership of local militia bands, patterned their selection of music along the lines established by the military bands. Because of the fact that they were amateurs, i.e., part time, often untrained, musicians, they only adopted that phase of musical performances related to light music and that which was subsidiary to other main events. Amateur and local militia bands were called upon to provide music as an added attraction to special events. They did not give full-length concerts such as the Royal Artillery Band whose stature placed it on a level nearly equal to the symphonic orchestras. Many European military bands were of the same or greater stature, utilizing music written for them by leading composers including Beethoven.²

1. Daily Telegraph, August 13, 1894.

2. Henry George Farmer, Military Music, London, 1950, p.40.

From their beginning at the start of the nineteenth century, amateur bands (which became brass bands) increased their influence on the general public until such time as they warranted Naylor's statement of 1894, yet they progressed very little from their original function of providing music for special occasions.

In 1793, a procession was held in Sheffield to mark the laying of the first stone at the Sheffield General Infirmary. The procession en route to the building area included "a band of martial music" and "a full band of music"¹. Later at the dinner in celebration of the same event, "several excellent songs, and most admirable catches and glees, were sung between the toasts, and some well selected pieces of music played by the bands who marched in the procession"². This event serves as a good example of the function of local bands. The designation of a "band of martial music" and a "full band of music", strongly suggests one of the bands to be non-military, possibly made up of local wind players. The performances at the dinner also indicate that the music played by the two bands was of a similar character being simple and uncomplicated. The technical demands were not great and the pieces were often quite short in duration.³ General Reid's printed military band music and Dibdin's manuscript scores illustrate this point.⁴ The events where

1. Thomas Taylor, The Antiquities of Sheffield, Sheffield, 1797, pp. 45, 46.
2. Ibid.
3. Appendix I, No. 1, 2.
4. Appendix I, No. 20.

bands were called upon to provide music were very numerous. The Sheffield Mercury reported on the annual feast of the Female Benefit Society which was held on July 9, 1812. "At two o'clock, the company assembled at the Hall, and in procession, went to the house of Mrs. Fenton, attended by a full band of music, from thence they proceeded to the church."¹ A similar procession was held for another female society on July 13, 1812. Again, the same month, in Sheffield, a celebration of Pitt's birthday was held (July 20, 1812) at which the band "often enlivened the festive moments with national airs and occasional music." This music included patriotic as well as traditional songs.

²
Band Music, Pitt Celebration, 1812

- | | |
|-----------------------|-----------------------------|
| God Save the King | Hearts of Oak Are Our Ships |
| Prince of Old England | Duke of York's Own March |
| Rule Britannia | |

The song, Rule Britannia, was composed by T.A.Arne in 1740 and from that date, became a favourite band number. It was written as a song for a masque called Alfred, the words being written by Thompson and Mallet. The masque was first performed on August 1, 1740, at

1. Sheffield Mercury, July 11, 1812.
 2. Sheffield Mercury, July 25, 1812.

Cliveden, Maidenhead, the home of Frederick, Prince of Wales. The masque (later altered into an opera) was published on August 9, 1740 and the song, Rule Britannia was issued with another by Arne on January 29, 1741. Handel utilized the opening bars in his Occasional Oratorio to accompany the words, "War shall cease, welcome peace."¹

It was about 1812 that orchestral wind players and brass players in particular, began to receive special notice in programme advertisements and reviews. Why attention was brought to performers on brass instruments rather than others is unexplained other than the fact that they must have been truly outstanding. Were brass players high-lighted because people especially liked the sound of brass or did the people become fond of brass because of these fine players? Facts tend to support the latter.

One of the first players to gain recognition was John Distin, born in 1898 and a boy musician in the South Devon Militia at the age of twelve. In 1812, at age fourteen, Distin played the solo trumpet part at a Grand Music Festival at Exeter. The music was Handel's Dettinger Te Deum and Distin was paid ten pounds for his performance.² His services as a trumpeter quickly came into demand. A concert given

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1. William Chappell and Frank Kidson, "Rule, Britannia!," in Grove's Dictionary of Music and Musicians, Vol. VII, Eric Blom, ed., London, 1954, p.330.
 2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, March 1, 1896, p.392.

on September 4, 1812, in Sheffield, listed John Distin as the principal trumpet.¹ In 1814, he joined the Grenadier Guards Band as solo keyed bugle player and as a member of the band, developed his career as a famous brass performer.

Brass players continued to receive recognition and praise for their performances in orchestral programmes. Mr. Clegg was announced as principal trumpet in a concert of sacred music at Ecclesfield Church on June 20, 1814.² In October the same year, a letter to the editor of the Sheffield Mercury commented on a concert of the Choral Society in which the writer said, "a number of songs were given in a superior manner, particularly Let the Bright Seraphim, which was accompanied on the trumpet by Master Clegg in a masterly style." Clegg later became leader of the Sheffield Band.

Schmidt was the outstanding player in the band of George IV and was thought to be the first trumpet in Europe.³ Another outstanding player was Andre, who was in demand for festivals everywhere for his playing on the serpent. It was, however, Thomas Harper who came to the front in the 1830's as England's finest trumpet player and best known instrumentalist. Even greater emphasis was given to brass players by Jullien, who began his programmes in 1840.

1. Sheffield Mercury, August 29, 1812.
2. Sheffield Mercury, June 20, 1814.
3. Henry George Farmer, Rise and Development of Military Music, London, 1912, p.51.

Typical of the many functions of local military and amateur bands was the instance where a military band attended a fireworks display in Sheffield on Wednesday, June 21, 1815, in which the band were to play, "admired and popular pieces during the evening."¹

The popularity of bands and the desire of the people to have music is shown by performances of the Stalybridge Band. The band, with twenty-one members in new blue uniforms, travelled to Glossop for an Oddfellows procession and made nine trips to Tinker's Gardens in Manchester in addition to various appearances in Stalybridge during the year 1816.² The Tinker's Gardens performances were not the traditional concerts in the park which became so popular at a later date, but were galas and special events held by societies or groups which engaged the band to provide incidental "festive" music. A similar event was held at Renishaw, near Sheffield in 1818. The function of the bands were the same, although the occasion was a private party celebrating the twenty-first birthday of Sir George Sitwell, Bart. "Two bands of military music from Chesterfield and Sheffield attended and played alternately many enlivening airs, this contributing very much to the pleasure and gratification of the visitors. The company did not break up before a late hour, when the bands of music

1. Sheffield Mercury, May 27, 1815.

2. Stalybridge Old Band, Stalybridge, 1914, p.13.

united and played two national airs, God Save the King, and Rule Britannia.¹

During the first two decades, the personnel of the amateur bands could not be strongly associated with any one social class. Besses o' th' Barn, formed in 1818 as Clegg's Reed Band, included in its personnel, John Clegg, one of the owners of the mill who supported the band. Peter Wharton's Band in 1816 included John Foster whose large and prosperous mill in 1855 organized the Black Dike Mills Band. The Bolton Reed Band membership came from various trades and occupations including publicans, farmers, cashiers, spinners, colliers, managers, ² painters and coopers.

Towards the end of the second decade, a working class was created, by industrial expansion which demanded political and social reform. The reformers gathered strength from their unity in numbers. Numerous demonstrations and mass meetings were held in an effort to let their cause be heard. It was at this point that the amateur musicians' ties with the military bands, patronized by the gentry, ended and the move towards bands composed entirely of working class men began. Nearly all reform meetings held prior to and just following 1820, were reported as being accompanied by bands of music. The reform meetings of 1819 in Manchester, Huddersfield, York, Barnsley and other areas, all utilized

1. Sheffield Mercury, April 25, 1818.
2. William Millington, Sketches of Local Musicians and Musical Societies, Pendlebury, 1884, pp.110-117.

785

bands which were made up of working class amateur musicians. The working class, in striving for recognition, brought with it, the local band which eventually became known as the English brass band.

Even at reform meetings the music continued to be God Save the King, and Rule Britannia.

In 1821, Besses o' th' Barn won the first band contest known in England. The winning music for the unscheduled, and impromptu contest was God Save the King which gives some indication of the technical abilities of the early bands.

Contests were, at the latter half of the century, the strongest motivating force in the growth of English amateur bands. The organized band contest was not of English origin. The Harmonicon reported con-¹tests of amateur bands in Belgium in 1824 and in 1837, a writer to the Musical World suggested that contests should be held for English bands as they were in Southern France where prizes were awarded to the winners.

As the number of bands began to increase, interest in the music also increased. Harper wrote his book of solos, Favorite Airs for Royal Kent Bugle [sic], about 1825. The Airs were published by the respected house of Clementi and Co. and provided bandsmen with much² needed melodies of musical quality for practice and performance. The book included thirty-three melodies arranged as solos, duets and trios.

Robert Cocks and Co. initiated their Series of Modern Tutors for

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1. "On the Present State of Music in the Netherlands", in the Harmonicon, Vol.I, 1824, p.151.
 2. Appendix I, No.4.

wind instruments in 1831 with Tully's Tutor for the Kent Bugle and Tully's Tutor for the French Horn. Other tutors were issued for clarinet, flute and bassoon in 1831. Tully's tutors gave complete instructions as well as twenty-four melodies in each book. Additional tutors were for three trombones, bass horn, serpent, trumpet (1832) ophicleide and cornopean (1837) as well as various other wind instruments. The series totalled twenty tutors by 1840 and by 1844, had been expanded to fifty tutors.

A surprising feature of Tully's Tutor for the Kent Bugle (1831) is his instruction for mastering the art of double and triple tonguing, generally associated with Arban from about 1850. Tully advocated a system slightly different than that used by modern players. In the double tonguing, on two semiquavers following a quaver, he instructs the use of a k sound on the first semiquaver and a t sound on the second. Modern usage is just the reverse. On the triple tongue, Tully suggested a t-k-t sequence generally employed by modern flute players. Modern brass methods recommend a t-t-k pattern.¹

Local bands by 1833 were still performing only for festive occasions, playing the same glees, airs and national songs they had been since 1800. The Northallerton Band, near York, were engaged to perform at the dinner celebrating the election of W. Duncombe to Parliament. Ten different pieces of music were played by the band at the dinner.

1. Appendix I, No.6.

1

Northallerton Band Music 1833

God Save the King	O the Roast Beef of Old England
Britons Strike Home	Sweet Lass of Richmond Hill
Here's Health to all Good Lasses	Duke of York's March
Hurrah for the Bonnets of Blue	Duke of Cumberland's March
We Gae the Kildrum	Should Auld Acquaintances be Forgot

At a Grand Conservative Dinner also held in January 1833 in York (they had just lost the election), an unnamed band played similar tunes for a festive gathering of supporters to the losing party.

2

Conservative Dinner (Music) 1833

God Save the King	Hurrah for the Bonnets of Blue
Roast Beef of England	Air
Hail, Star of Brunswick	Merry Christ Church Bells
Rule Britannia	See the Conquering Hero Comes
Duke of York's March	Auld Lang Syne

The Chronicle also reported that the excellent band added much to the hilarity of the entertainment and played encores and a number of other airs and finally broke up with God Save the King.

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1. York Gazette, January 5, 1833.
 2. York Chronicle, January 24, 1833.

It is difficult to imagine the sound produced by bands prior to the introduction of valves. The trumpets and horns limited to natural tones and the keyed bugle producing a sound unknown to modern listeners must have resulted in a most interesting sonority. The trombone has changed the least in construction and tone.

In the History of Bramley Band, a colourful description of the problems confronting bandsmen is related by Alexander Hesling. "In those days, [1831] there were no valve instruments. Bandsmen of today have no idea what inconveniences our old bandsmen had to put up with. The serpent was a poor bass for outdoor work. Its sound, to me, was like the hissing of a gander. Naylor [clarinet player] used to carry wax plaisters with him ready for repairs, as in those days fighting was a part of a bandsman's duty. The French horn player had to carry thirteen crooks on his left arm, his horn being wrapped with green cords. They said it mellowed the sound, but as time went on they used them uncovered which was a great improvement. The player had all his half tones to make with his hand up the bell, but at best, this was a poor makeshift."¹

Although valves were introduced in England in 1831, they did not receive general use until the latter part of 1833 and early 1834, and this was limited to a relatively small number of bands. By 1835, the cornet a piston and the cornopean had become very popular.

1. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, p.6.

Harper was well established in the mid 1830's as first trumpet and bugle to Kings Theatre, the Ancient Concerts, Philharmonic Concerts, and nearly every music festival in England. He also was inspector of trumpets and bugles to the East India Company. He was the best known instrumentalist of the first half of the nineteenth century, more famous than Mori, the violinist.

Thomas Harper was born in Worcester in 1786. As a young boy, he studied under Elvey in London, playing in the East India Volunteer Band and by 1815 was elected a member of the Royal Society of Musicians. He played principal trumpet at the Birmingham Music Festival of 1820. About Harper, the Musical World said, "the command and mastery which Harper has over his very difficult instrument is truly astonishing; add to this his rich and mellow tone, and correct intonation, which places him above all competitors, particularly in the name of Handel. Some two or three seasons ago, Mr. Harper announced a benefit concert, when he received upwards of a dozen offers from young ladies, to sing Let the Bright Seraphim to his trumpet accompaniment; and at the first Exeter Hall Festival, thirty-six applications were sent in to the same effect."¹

On December 15, 1834, Harper gave his annual concert at the London Tavern attended by the Lord Mayor, Lady Mayoress and a "full room of beauty and fashion." Sir George Smart conducted the orchestra, led by Mori. "Harper's performance as it always is, was truly

1. Musical World, June 17, 1836. .

excellent."¹ The Musical World reviewed musical performances in straightforward language, reporting the events as they felt they actually were. Interesting excerpts from the same report on Harper's concert show that not all received compliments. "We cannot say much in praise either of the composition or the performance of Neukomm's divertiments for the brass instruments; Harper was fagged out [a curious but effective use of a term thought to be of modern origin], the ophicleide reminded us of a steam-boat chimney; and completely hid Mr. Ponder, who looked as if he was playing at bo-peep. Many of the things were badly accompanied, for instance the trio of Loder's Soft as the Murmur, was performed more like Loud is the Thunder." Mr. Mori, London's leading violinist, seemed to be particularly under fire from the concert reviewer. "Mr. Mori went off in a gallop in that portion of this splendid scene at Their Airy Steeds on Every Side which is not marked 'piu allegro,' nor is the time at all changed, and we must enter our protest against the stamping and thumping to hurry the singer, which Mr. Mori is too apt at using to suit his own caprice, and we noticed that Mr. Mori played wrong notes, especially in the instance of the sudden transition from G major to G minor, where he played a B natural instead of a B flat, thus endeavouring to spoil a song which Mr. Purday sang extremely well."²

1. Musical World, January 2, 1835, p.15.

2. Ibid.

The Musical World reviewed Harper's concert of 1836 with generous terms. "Mr. Harper himself played a concerto composed by Mr. Denman, in which he executed passages, such as we never heard from the trumpet, with a neatness and precision, and at the same time unerring truth of intonation, that were as astonishing as they were satisfactory."¹ The evening following his own concert, Harper assisted at Toulmin's concert where he played a fantasia for trumpet and accompanied two vocal songs on the cornet a pistons.² George Hogarth, in writing an article entitled "Musical Instruments" said, "It is admitted by M. Fetis that the French trumpet players are inferior to the German and the English; and the same writer mentions Mr. Harper as the greatest performer of the day; an opinion, the correctness of which is universally admitted. Harper is unrivalled, not only in beauty and variety of tone, and in powers of execution, but also in greatness of style, in the power of comprehending and realising the most sublime conceptions of genius."³

Over his career Harper, in addition to playing annually in nearly all the major English festivals, also held the post of principal trumpet in the East India Volunteer Band, Drury Lane Theatre, English Opera House, Royal Italian Opera, Ancient Concerts, Lyceum

1. Musical World, December 23, 1836, p.9.
 2. Ibid.
 3. George Hogarth, "Musical Instruments", in Musical World, February 17, 1837, p.131.

Theatre, King's Theatre and the Philharmonic Concerts. In addition to the Airs for Royal Kent Bugle, Harper wrote Instructions for the Trumpet (1836) and a revised edition of 1837. He had three sons, Thomas John, Charles and Edmund. Thomas junior studied violin with Mori but eventually became established as a trumpet and cornet player, assuming many of the positions left by his father. Charles and Edmund were both horn players. Edmund also gained notice as an organist and composer of vocal music and songs. Harper died in London on January 20, 1853. Davey, in his History of English Music said, "no English player on other instruments [other than piano, harp, violin, violoncello] ¹deserves special mention, except Thomas Harper."

The year 1836 might well be termed the year of brass in English music history. Harper was in his very best form, playing brilliantly in concerts all over England. Balfe scored the cornet in his opera Maid of Artois, the first use of valved brass in an English composition for orchestra. The Distin family began, in Scotland, their very successful concerts as the Distin family brass band. The Bramley Band converted to all brass instrumentation. In 1836, the brass band became a reality, being called by the name brass band and being recognized as an established ensemble. No contemporary reference to a "brass band" is to be found prior to 1836. In preparing his second edition of his trumpet book, Harper received a letter of endorsement

1. H.Davey, History of English Music, London, 1921, p.478.

from the principal of the Royal Academy of Music, dated July, 1836, which said, "I feel persuaded that great improvements will accrue from the study of your treatise, particularly in military and brass bands. In the same second edition, Harper, in discussing a new variation to the cornet a piston, called the cornetto, said it "is very much used in brass bands."

The first music published for brass band was MacFarlane's Eight Popular Airs for a Brass Band published by R. Cocks and Co. early in March of 1836.¹ MacFarlane claimed to have introduced the valved cornopean in 1833, yet his arrangements for brass band consisted of three keyed bugles, two horns, two trumpets, three trombones and serpent. It is likely this was done for commercial reasons, there being far more bugle players than cornopean. Cocks was the leading publisher for wind instruments of the period. Their series of Modern Tutors eventually totalled fifty books. In March of 1836, they also published a journal for keyed bugle by Miller. They also published music for military band as well as scales for sixteen wind instruments. Names of MacFarlane's Airs are unknown, but in all probability they were of the same type as those played by bands at the dinners, galas and other events for which they were engaged. Also published in 1836 was the Cornopaeian Companion of Scales, With Original and Selected Airs, published by Blackman and Pace.² This is

1. Musical World, March 18, 1836, p.12.
2. Ibid., December 9, 1836, p.208.

one of the earliest publications for cornopean.

An event occurred in Sheffield in 1836 which may have been the first instance of a long and popular tradition. A procession was held to mark the laying of the first stone of St. John the Evangelist Church. "On the arrival of the procession, the band halted playing while the gentlemen took their places within the enclosure. Soon after the procession had arrived, an appropriate hymn was sung by the assemblage to the tune of Old Hundredth Psalm,¹ being accompanied, as well as in others, by the band." This is the first recorded instance of a wind band accompanying hymn singing; a tradition in Yorkshire and other northern counties that has² become world famous.

Activities concerning brass music continued in 1837. In January, D'Almaine published The Brass Band, consisting of popular songs, airs, waltzes, quadrilles, galopodes, marches etc. from William Tell, Gustavus, L'Estocq, etc., arranged for brass band by J. Parry, former bandmaster of the Denbeigh Militia and musical critic³ of the Morning Post for the years 1834-1848. Parry's Brass Band represented the first published arrangements of contemporary music for brass band and the first published attempts to provide serious

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1. Sheffield Mercury, October 1, 1836.
 2. This instance is distinctly different from the earlier situations of church bands composed of winds and strings, assisting the choir and congregational singing.
 3. Musical World, January 20, 1837, p.79.

or formal music for the brass band.¹ Prior to Parry's arrangements, the music had consisted of traditional and familiar songs and airs along with a few well known items by Handel (See the Conquering Hero Comes) and other earlier composers. From 1837, brass bands began their move towards operatic selections, especially suited for the contests which appeared from 1853. The lighter selections remained, however, for the same function of providing music for special events.

The demand for printed brass band music warranted Wessel and Co. to issue a weekly brass band journal beginning June, 1837.² These journals included both popular airs as well as selections by contemporary composers. The first journal included Kalisch Quick Step, Galope, Austrian March and other typical band numbers. The second journal contained music of more substance, for in addition to the usual numbers, an arrangement of "Io son Ricco" from Donizetti's opera Elisir d'Amore was included. This second journal appeared in June 1837, Donizetti's opera had its English premier in December of 1836, bringing the music of Donizetti to the brass band and the working class within six months of its introduction to English concert audiences. The flow and vocalness of operatic music appealed to brass players and were readily accepted by them.

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1. William Tell was first performed August 3, 1829, and Lestocq, au L'Intrigue et l'amour, May 24, 1834.
 2. Musical World, June 2, 1837, p.192.; Ibid., June 9, 1837, p.208.

The cornet a pistons was a very popular instrument by 1837 and in June of 1837, Wessel and Co. began to issue arrangements of songs for cornet and piano. The first of these was Vivitu, by Donizetti followed by Swiss Melody for cornet and piano.

Harper had been mentioned playing the cornet to vocal accompaniments as early as 1835 and 1836. On November 2, 1837, the Richmond Harmonic Society presented their anniversary concert at the Castle Hotel, Richmond. "Mr. Handley's cornet a piston obligato on Donizetti's air Vivi tu, elicited the greatest applause."¹

Airs from Eagles Haunt, for brass band in two books were published in October of 1837, the publisher's name not being given by Musical World.²

Carnaud's Tutor for Cornopean was published by R.Cocks and Co. in 1837. It was advertised in the "Weekly List of New Publications" of the Musical World, of November 3, 1837. MacFarlane's tutor, the Cornopean Instructor, appeared about the same time, but no mention of the specific date is found. MacFarlane's Cornopean, which consisted of two sets of selected arias and songs first appeared in September, 1837, published by Mori.

These selections by MacFarlane were reviewed by the Musical World

1. Musical World, November 10, 1837, p.137.
2. Ibid., October 20, 1837, p.96.

with reservations due to admitted lack of knowledge. "This, we believe is the first publication of the kind which has appeared for the cornopean. But we cannot at present boast of sufficient knowledge of the instrument to speak with much confidence of the appropriateness of the selections. For the rest, we are willing to give the compiler credit for having, as far as possible, combined what is popular with what is beautiful; but we confess we are somewhat 'taken back' at finding, in a collection of 'the melodies of all countries', such a high proportion of Donizetti's and Costa's. These are selected from the popular operas Anna Bolena [1830], Scaramuccia, l'Elisir d'Amore [1832, English Premiere 1836] and Malek Adel [Jan. 1837]. The second number is the best, for it contains the Scotch Air, I'll Never Leave Thee and a beautiful Swiss melody, the name of which is not given. Mr. MacFarlane, it will be seen, has in some cases arranged the cornopean part as an accompaniment to the pianoforte; but the instrument is surely too powerful to be used in this way? However, as aforesaid, we speak under correction." MacFarlane continued the trend of including contemporary operatic arias in his publications along with traditional melodies; the selection from Malek Adel followed the Parisian premiere by only nine months. His inclusion of "a high proportion" of Donizetti's works initiated a long lasting appreciation of the composer's works by brass bandsmen. The writer for Musical World exposed his admitted lack of knowledge in expressing his con-

1. Musical World, December 15, 1837, p.218.

cern for the cornopean being "too powerful to be used" as an accompaniment to the piano. Harper was well known all over England for his trumpet accompaniments to Clara Novello's singing to Let the Bright Seraphim as well as numerous items on the cornet a pistons with vocal and piano music. The Musical World itself made numerous complimentary reviews of the cornet a piston being used to accompany solos. The reviewer may not have been aware of the extreme similarity between the cornopean and the cornet a piston. A similar lack of awareness was evidenced by lack of recognition of Blight's Cornopean Companion of Scales, published in 1836, which included original and selected airs.

By the end of December, 1837, MacFarlane had published a fourth set of melodies for the cornopean.

It was in the year 1837 that the Distin family began their series of successful English concerts that continued for more than a decade. The five Distins must have displayed an exceptional gift of performance ability, for they were well received at all their concerts, in spite of their unusual combination of instruments for the concert hall. They were well received, not because of the novelty of their endeavour but because of the musical results which they produced.

Prior to leaving Scotland and returning to England, the Distins made a successful concert tour of Aberdeen, Banff, Elgin, Forres, and Inverness. The Inverness Courier is quoted as reporting "We may repeat what certainly the first musician of the north remarked upon this

occasion - 'taking into consideration the sort of instruments here used, this performance is certainly the greatest musical treat I ever witnessed, even though I have been present at all kinds of concerts.'¹"

Two concerts were given by the Distin family in Bath in November, 1837. "We have listened in the course of our musical experience, to many performances which have been truly astonishing, without being particularly pleasing, but, in the case of Mr. Distin and his family, 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, commonplace approval, and the concerted composition, "Creda si Misera" from Bellini's opera I Puritani was rapturously encored."²

The Distins were performing on five unvalved brass instruments which they continued to use until their Paris engagements with sax horns in 1844. The use of these instruments gives even greater credit to their success. I Puritani, Bellini's last opera, was written in 1835 and introduced in England the same year. The Puritani Season was remembered for years afterwards and cited as one of the most brilliant ever known.³

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1. Musical World, July 28, 1837, p.107.
 2. Bath Herald, November 11, 1837.
 3. Ferruccio Bonavia, "Bellini", in Grove's Dictionary of Music and Musicians, Vol. I, Eric Blom, ed., London, 1954, p.609

In 1838, the Distins began a series of concerts in London.

"The Rainer performances are now alternated by the Distin family, a father and four sons, who make trumpet-music, singly and in concert, with great precision and good taste." ¹ At the coronation of Queen Victoria, Distin was selected as principal trumpet for the orchestra and Harper played trumpet fanfares from the balconies.

New music for brass published in 1838, included R.Cocks and Co. Journal for Cornopean which eventually contained twelve issues with ten to twelve airs in each issue. Cocks also issued additional brass band numbers arranged by Praeger as Thirteen Favorite Melodies [sic] . About this same period the same publisher issued three editions for keyed bugle by Müller which were Seventy Six Favorite Airs for One Bugle [sic], One Hundred National Airs for Bugle and Twenty Four National Airs for two and three bugles.

In 1839, a Polish musical clown named Popowitz travelled with Tourniaire's circus, giving amazing performances on the cornet a pistons, playing operatic solos, national melodies and airs with brilliant variations in a style unknown before his advent. ² The popularity of the musical bands (often brass bands) attached to various travelling circuses has been mentioned previously with Cooke's circus at York in

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1. Antheneum, February 24, 1838, p.151.
 2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, March 1, 1896, p.392.

1833. Also, Millington mentions eight or ten members of the
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Bolton Band travelling with Cooke's Circus each season.

About 1840, R.Cocks and Co., published Handley's Twenty Four
Airs for brass band plus cornet a piston solos which included
Twenty Four Chamber Duets and Two Hundred Popular Songs, Marches,
Quadrilles, Waltzes, Galops, Italian, German, French, and Other Airs.
Additionally, they offered Müller's One Hundred and Forty Seven Airs,
Marches, Waltzes, etc. for cornet a piston.

Up to the period of 1840, several musical developments and in-
fluences are quite evident. The popularity of Harper, the Distins
and others performing good music, well played, rapidly hastened the
move by amateur bandsmen to the formation of bands composed entirely
of brass instruments. The growth of these bands is indicated by the
willingness of the publishers to produce and issue the music. From
statements given in the memoirs of bandsmen playing during this time,
it appears that irrespective of the music printed and published,
most music played by the early brass bands was in manuscript prepared
by the bandmaster or local musician. The printed music issued by
Cocks, Wessel and others reached only a small segment of the brass
bands, yet enough was sold to warrant the re-issue of original items
plus the addition of new arrangements.

Of the early music published for brass band, only a very small

1. William Millington, Sketches of Local Musicians and Musical
Societies, Pendlebury, 1884, p.109.

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portion was original music and that which was, was of very light nature, usually in the form of simple songs or airs. Partially due to the influence of the Distin concerts and partially due to its natural arrangement for brass band, operatic selections became the main "quality" music for bands. This situation also stemmed from the organization of these early bands which most often were composed of several players of soloist ability, the remaining players being considerably less proficient. This lent itself well to the operatic form of soloist with accompaniment. The music selections were very short in duration and very limited in technical demands. Besses o' th' Barn Band participated in an informal contest in 1838 and won with the song, Hail Smilin' Morn.

The only change in performances by 1840 was that occasional operatic selections were included in addition to the airs, glees, quadrilles and other light music. The appearances at galas were not thought to be, nor were they called concerts. No concert by an amateur band, i.e., a full programme of music in a concert hall at which people attended solely to listen to the band, is known until 1859. On October 24 of that year, the Bramley Band included a Grand¹ Concert among their lists of performances for 1859. The performance function of bands at this date was still to provide incidental music not one of giving concerts.

1. J.E. Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, pp. 19, 20.

A strong factor in few concerts being given was one of poor financial return. The Bramley Band performances for 1859 included contest prize money of £30, £12, £15, £15 and £7. Engagements included the Bradford Galas £19, Kirkstall Abbey Flower Show £12, Rippon Flower Show £16. 8. 4, plus others of various fees. Even the engagement at Queenshead Pig and Poultry Show which was notated to be "a very rainy day, bandstand fixed on a mud heap," brought the band £6. 15. 0. The receipts from the Grand Concert, which took more time in preparation than any other event, amounted to only £5. 2. 0.¹

The Temperance Movement began in Ireland and reached Yorkshire and Lancashire in 1830. The movement reached its height of effectiveness in the latter 1840's and waned by 1856.² The Bramley Band in 1836 became the first of many temperance bands. The original members of the band were serious supporters of the Temperance Movement, drinking no alcoholic beverages in any form. Alex Hestling wrote, "we played on the road and there was ale in abundance, but no money. We were all teetotallers, so ale was of no use to us."³

The temperance bands were not confined to temperance functions

1. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, pp.19, 20.
2. Arthur Shadwell and Anton J.Carlson, "Temperance", in Encyclopaedia Britannica, Vol. 21, Walter Yust, ed., London, 1956, p.919.
3. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, p.18.

although they did assist at mass meetings, recruitments and at galas. The first temperance gala held in Leeds was attended by the Bramley Band in 1841.¹ The Bramley Band continued to perform at the Leeds Temperance Society Galas for more than fifteen years. As the temperance movement lost its momentum, many of the bands continued to use their temperance name long after they had ceased to support temperance activities.

The association of brass bands with temperance societies provided fertile ground for the development of hymn singing with brass band accompaniment.

In 1844, the Distins' trip to Paris and subsequent meeting with Adolphe Sax had a tremendous impact on the instrumentation of English brass bands. The instrumental improvements and advancements led to better musical performances.

The first performance by the Distins on the new sax horns must have been an exciting event. The music was a special arrangement of Robert le Diable by Meyerbeer who was thought to be the leading composer in Paris in 1844. The concert was conducted by Hector Berlioz. The programme offered a tremendous combination of talent in Sax, the Distins, Berlioz and Meyerbeer. According to Distin, their number was the only number on the concert to receive an encore.² The same

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1. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, p.7.
 2. Musical World, February 13, 1845, p.76.

arrangement of Robert le Diable was used by the Distins of subsequent concerts with great success.

At a concert in Manchester in 1847, after ten years of successive concerts, the Distins continued to receive highly favourable and complimentary reviews. "The great characteristics of the admirable quintet band 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, on ease of execution, and a precision of unity of expression, which would be incredible, did we not hear and see it realised. We must subscribe to the opinion that 'during the entire of their concert, nothing like the slightest idea of criticism could enter the minds of the audience.' Curshmann's lovely trio Ti prego o madre pia, we never heard sung with such a ravishing sweetness of musical blending as it was on this occasion, arranged as a quintet. The fantasia on themes from Robert le Diable, pleased us best of the pieces in the second part; and the National Anthem arranged¹ for five sax horns, was beautifully played."

One of the numbers used by the Distins on their concerts was the Military Quadrille written by John Distin. This is the only known composition by John Distin and was published by Distin and Sons about 1846.² It is also the only available music known to have been performed by the

1. Manchester Guardian, March 31, 1847.
2. Appendix I, No.7.

Distin family on sax horns and is a good representation of the quadrilles of the period.

The music played by amateur bands was generally associated with happy events. In at least one instance, the music played by a band proved to be fatal. "On May 27, 1844, the Calverley and Greengates Band played at Bradford for an Orange Club procession. They played party tunes including Croppy Lie Down and Boyne Water which annoyed the Irish Party so much that they waylaid the band as they were returning home." The attackers asked the bandsmen to play The White Cockade and other Irish tunes. The band did not respond and the Irish promptly assaulted the bandsmen, one of whom, Benjamin Gott, was killed. Six of the mob were transported for life.¹

The year 1845 marked the first organized brass band contest. The site was at Burton Constable, eight miles from Hull. The contest was inspired by similar contests witnessed by several of the ladies while visiting in Southern France. The facts concerning the contest are taken from Enderby Jackson's eyewitness account written fifty-one years later in 1896.² The rules and ritual designed for the first contest established a format used by contests in England for the following one hundred and twenty-five years. The prizes were

1. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, pp.13, 14.
2. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, November 1, 1896, pp. 101, 102.

cash money. Bands were limited to a specific number of players (twelve) and drums were not allowed to be used in the contest. The contest was held on a platform and the judge was placed in a tent to prevent his knowing which band was performing, eliminating any possibility of the judge being influenced by knowledge of the band or its conductor. Prior to the contest, the participating bands drew lots to determine the order of play. All of these basic rules have been maintained for British contests with a few minor exceptions.

As the bands arrived at the contest, they played favourite marches, a practice continued into the twentieth century. Five bands attended the contest and the music played upon entering the grounds provided added excitement for the spectators.

1

Entrance Marches - Burton Constable 1845

Patrington Band	Fine Old English Gentleman
Holmes Hull Tannery	Lützow's Wild Hunt
Hull Flax and Cotton Mills	Dashing White Sergeant
Wold Band	Forester, Sound the Cheerful Horn
Brockelsby Yeomanry	With a Helmet on his Brow

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, November 1, 1896, p. 102.

1

Contest Music - Burton Constable 1845

Brockelsby Yeomanry	Selections from the works of Sir Henry Bishop, including Should he upbraid and Mynheer van Dunk
Holmes Tannery	Selections from Mozart's Twelfth Mass
Hull Flax and Cotton Mills	Hail Smilin' Morn
Wold Brass Band	Selections from Rossini's Barber of Seville
Patrington Band	Country Airs

The judge asked the second and fourth bands to play an additional selection, which they did.

Holmes Tannery	Der Freischutz
Wold	Hallelujah Chorus

Prizes were awarded to Wold for first prize (£12) and Holmes for second prize (£8).

The two winning bands had instruments superior to the other three contestants and this was a factor in their favour. The fact that the winners played orchestral selections by master composers, while the other three did not, had a lasting and good effect on band music. One

1. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, November 1, 1896, p.102.

can only speculate on the consequences, had the best performances been given on Country Airs and Hail Smilin' Morn.

No further reference can be found of contests until the first Belle Vue contest in 1853.

Printed music for military bands had been available from the first of the nineteenth century. Wessel and Co., who published large quantities of music for military and brass band, issued Military Journal number forty, edited by Brepsant, in June, 1836.¹ R. Cocks and Co., who had published military music from the 1830's, advertised five hundred "new works for a military band" in 1844.² Irrespective of the large number of military arrangements published up to 1845, Farmer contends that the publications were "theoretical rather than practical" and received limited circulation.³ Carl Boose, bandmaster of the Scots Fusilier Guards, issued in 1845, a selection from Verdi's Ernani for military band which he not only arranged, but wrote the parts on stone for lithographing and printed them himself. In 1846 Boosey and Co. began publishing military music under the title of Boosey's Military Journal. Carl Boose was sole editor. In 1847, Jullien introduced a rival military band journal edited by Charles Godfrey. Jullien's journal was taken over by Boosey and Co. in 1857

1. Musical World, June 17, 1836.
2. Ibid., November 7, 1844.
3. Henry George Farmer, Memoirs of the Royal Artillery Band, London, 1904, p.90.

and became Boosey's Supplemental Journal. These two journals utilized the same basic instrumentation and had a fine effect in standardizing the instruments used in the military band.¹

About this same period (1846), the publishing house of Nelson of 28, New Bond Street, published Six Favorite Melodies sic arranged for the cornet a pistons by Thomas Harper, junior, and Boosey and Co. published a Repertoire for cornet and pianoforte.

The Distins continued to give concerts in 1846 and 1847, but after the death of George Distin in 1848, the concerts were greatly reduced. About 1849 or 1850, Distin and Sons published Favorite Swedish Melodies [sic] as sung by Jenny Lind, arranged and adapted for the cornet a pistons by John Distin. Distin's Journal for Sax Horn, Sax Tuba or Cornet a piston also appeared about this time.

These were operatic arias arranged as cornet solos with piano accompaniment by John Distin. The first of these issues was "Vieni La Mia Vendetta", from Lucrezia Borgia by Donizetti for cornet a piston² in A flat.

Jullien began his London concerts in 1840 and by 1850 proved to be a strong influence in English music. Jackson wrote, "the good effected by M. Jullien, who first taught provincial hearers to listen to, and afterwards thoroughly enjoy, 'classical' music, can never be over-estimated."

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1. Henry George Farmer, Rise and Development of Military Music, London, 1912, p.116.
 2. Appendix I, No.8.

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Unparalleled success always attended his Yorkshire and Lancashire tours. Never before had such perfection been held up to our homely toilers as models for their guidance and imitative power. New readings of works supposed well known, new forms of phrasing, new colourings of extremes in light and shade, peculiar renderings of uncommon harmonies, and beautiful clear rendering of novel contrapuntal devices, rendered by the very highest procurable artists on their respective instruments. During meal hours the bandrooms in the mills, factories, foundries, and workshops were crowded with disputants on the musical marvels Jullien brought to their districts; above all the playing of Herr Koenig and M. Prosper were distinctly crowned masterpieces, and their distinctive tone and style copied in every available manner.¹"

Koenig, the cornet player, was Jullien's foremost soloist. Prosper was the featured ophicleide soloist of virtuoso ability. Sam Hughes left the Cyfarthfa band to join Jullien's orchestra, playing the ophicleide. Hughes was replaced in the Cyfarthfa Band by John Walker, also a brilliant player. This advancement of Sam Hughes from a brass band to the orchestra marks the first of many succeeding instances where orchestras have selected their brass players from the brass band.

Jackson expounded at great length and description on the abilities

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1. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, April 1, 1896, p.455.

and artistry of Koenig¹ whose playing must have been the standard from which all others were judged. Farmer quotes the Brighton Gazette as referring to James Lawson, solo cornetist with the Royal Artillery as being a second Koenig.² Near the end of Jullien's career, a concert was given in Sheffield on May 20, 1858, at which Duhem was advertised as the principal cornet a piston. The Sheffield Independent said "we missed Mr. Prospere greatly, Mons. Duhem is a very excellent principal cornet, but not sufficiently so to supply the place of the lamented Koenig. We were sorry to see that, with the exception of the gallery, the house was not more than half filled."³ The gallery seats were the least expensive, priced at one shilling each, suggesting a good response to the concert from the working class.

Jullien's practice of featuring only the very best performers for his concerts proved to be a great inspiration for the bandsmen. It provided a standard from which the amateurs could pattern their own performances. A member of the Stalybridge Band who joined in 1848, at the age of twelve years, received instructions from James Melling and Dr. Marsden and "they sent me to Jullien's grand orchestral concerts to hear the best artistes and imbibe style and finish."⁴

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1. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, May 1, 1896, p.538.
 2. Henry George Farmer, Memoirs of the Royal Artillery Band, London, 1904, p.100.
 3. Sheffield Independent, May 22, 1858.
 4. Stalybridge Old Band, Stalybridge, 1914, p.18.

In 1852, Boosey and Co. began to publish music for brass band, edited by Carl Boose. The Musical Directory for 1854 gives a partial listing of the selections for 1852 and 1853.

1

Boose's Brass Band Journal (Partial List)

First Series (1852)

Reise Galop

Two Quick Steps

Raymond Quadrille

Carpentier

Marien Quadrilles

Second Series (1853)

Adel Waltz

Two Parade Marches

Fanny Galop

Duet - Maria Padilla

War March from Rienzi

Wagner Aria

Hamburgh Jauthal Polka

Aria - Le Caid

Slowanki Klange Waltzes

1. Rudall, Rose and Carte, Musical Directory, 1854.

The Boosey and Co. Brass Band Journal continued to issue music through the nineteenth and into the twentieth centuries, being currently edited by Boosey and Hawkes.

For the greater part, however, the music used by brass bands until about 1875, was hand written manuscript. This was for three reasons. Until about 1870, the instrumentation of brass bands was not standardized and varied from band to band and area to area. The printed music could not accommodate all the variations. Secondly, the bandmaster or local arranger could write and arrange the parts in such a way as to display the strongest and best players while "taking it easy" on the less proficient. The third, and in many instances, the most influential reason was one of cost. The bandsmen felt they could not afford the expense of printed music.

The History of Stalybridge quotes Mr. T.A.Woods in his reference to early band music, "In the forties ... music was nearly all in manuscript and very expensive, besides being very indistinct. Our sources of supply were W.Blight, Mr. Tidswell, and Mr. Melling."¹ The account of the Bramley Band states that "Mr. Whitley, a first rate musician, arranged the band's music from 1836 to 1874."²

In the collection of music at the Keighley Museum, there is a partial set of four manuscript band books (first cornopean, second

1. Stalybridge Old Band, Stalybridge, 1914, p.18.
2. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, p.7.

cornopean, D flat tenor sax horn and bass trombone). These books are marked as belonging to the Goose Eye Newsholm brass band. One of the books is dated 1852. The music is made up of thirty-eight short, light compositions. Number twelve in the book is a Grand March by Tidswell, bandmaster of the Belle Vue Band and one-time conductor of Wombwell's Menagerie. Five compositions in the books are by R. (Richard) Smith, founder of a band music publishing house in 1857 in Hull, which still exists, moving to London in 1878.

³
Goose Eye Band Music 1852

Waltz	Morning Star Polka - R.Smith
Quick Step	Bank Quick Step
The Flag (Quick Step)	Bonnets of Blue - R.Smith
Operatic	Alice Quick Step
Love Not	May Day Glee
Hail Happy Peace	Round About the Starry Throne
Temperance Slow March	Victoria English Queen
Waltz	It is Not as it Used to be
Marnir's Grave	Blessed be the Lord God of Israel
Grand March - Tidswell	Rosalie Quick Step
Polka	Rule Britannia
The Bog	God Save the Queen

1. Appendix I, No.9.
 2. Appendix I, No.10.
 3. Keighley Museum (uncatalogued music).

Lord, In Thee I Have Trusted	Sally Come Up
I Will Give Thee Thanks (Mozart)	Beautiful Stream
God Bless the Prince of Wales	Moon Light Polka
Bloomers Polka	Luther's Hymn
Great Western Polka	Now We Pray for Our Country
Lilly Bell - R.Smith	The Hearth is the Lord's
The Light Horseman - R.Smith	Rock Villa Polka - R.Smith.

It appears that the Goose Eye Band did not become a contesting band, for no mention of the band is found in contest lists from 1853-1860. The band then, may be considered to have been typical of the small village bands of the period. (The size of the Goose Eye Band has not been determined). The music from their band books would also be typical for these bandsmen had neither the proficiency nor the opportunity for performing the heavier operatic selections played by the leading bands. The inclusion of the Bloomers Polka shows the influence of Mrs. Amelia Jenks Bloomer who advocated reform in women's dress from about 1849 from which the name "bloomers" became so popular. Mrs. Bloomer was also a strong temperance leader. The Temperance Slow March, plus several sacred numbers suggests that the band was occasionally called upon to perform for temperance and church related functions. The relationship between brass bands and Whitsuntide is now a well established tradition in the northern counties.

Also included in the Keighley collection is a student's work book dated 1855, which belonged to William Feather, a bass trombonist in an unnamed Keighley band and a student of Joseph Smith. The book (all in manuscript) contains exercises and music by Smith. Several parts of printed music issued as the Universal Quick Step Journal and arranged by J.Sidney Jones are also found in the collection. One of these journals is See the Conquering Hero Comes [Handel].¹ Jones was bandmaster of the Fifth Dragoon Guards in 1870.

Russell and Elliot give Enderby Jackson as their source for their information that following the contest at Burton Constable in 1845, the flower shows held at Hull occasionally held small competitions as added attractions and that the idea of impromptu contests spread to surrounding districts.² No further contests, properly organized and promoted, are known to have been held until 1853.

While attending the 1851 Industrial Exhibition, Enderby Jackson met James Melling of Manchester and Tallis Trinnell of Chesterfield. The idea of promoting major contests for brass bands originated with the meeting of these three men in London in 1851.³ Jackson took the task of contacting various railways seeking special fares for excursion trains to possible contest sites. This he accomplished. Melling

1. Life and Career of Mr. Edwin Swift, Milnsbridge, 1904, p.7.
 2. John F.Russell and J.H.Elliot, The Brass Band Movement, London, 1936, p.91.
 3. Ibid., pp.96, 97.

was to find a suitable place for the first contest and make the financial arrangements. As he was from Manchester, Melling approached Mr. John Jennison, manager of Belle Vue Gardens, in respect to holding a contest there. Jennison agreed to hold the contest, providing a trial drum and fife band contest proved a success. Trimmell's assignment is less definite but seems to have been primarily to create interest among bands in his area. No bands from the Chesterfield area entered the first contest. Trimmell's role was of little consequence.

Jennison and Jackson were sceptical about a brass band contest of working class performers being able to draw sufficient numbers of people to make the venture a sound financial proposition.¹ The experimental drum and fife contest held in 1852 proved to be very successful and the first Belle Vue Brass Band Contest was scheduled for Gordon Wakes holiday, the first Monday in September, September 5, 1853.

Enderby Jackson was engaged in Hull in 1853 to organize bands and festivities for a royal visit and it appears that James Melling, living in Manchester, did most of the work connected with the contest. In his "Origin and Promotion of Brass Band Contests", Jackson makes no mention of the Belle Vue contest.

The rules for the contest were almost identical to those established² at Burton Constable.

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1. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, pp. 98, 99.
 2. Supra, p. 206.

The number of spectators attending the contest must have astonished the Belle Vue management. The Manchester Guardian reported sixteen thousand people in attendance. This wholly unexpected influx of people caused the contest, scheduled to begin at ten o'clock, to be delayed until after 2 p.m., the Leeds train being "seriously delayed from the vast number of passengers it conveyed." ¹ As the contest began, the Mossley Band had not yet arrived. Upon their appearance mid-way through the contest, they were permitted to compete as the final band.

"All the bands, without exception, chose selections from operas, and concerted pieces, the majority of which were intricate and difficult of execution - indeed such as might have taxed the highest powers of professional performers. And when it is considered that all the members, without exception, (although upwards of one hundred), belonged to the working classes, and studied music, not professionally, but for recreation, the performances were in the highest degree creditable both to their taste and proficiency." ²

Music - Belle Vue Contest 1853
(partial list)

- | | | |
|---|----------------------------|------------------------|
| x | Hallelujah Chorus | Rossini Cavatina |
| | Tancredi Overture | Guy Mannering Overture |
| x | Heavens Are Telling | Anna Bolena Selections |
| | Lucrezia Borgia Selections | |

x Two bands performed these numbers.

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1. Manchester Guardian, September 10, 1853.
 2. Ibid.

The judges were three military bandmasters, Oakden of the First Royal Dragoons, Ellwood, bandmaster to the Earl of Ellesmere and Dowling, former bandmaster of the Eighty-first Regiment. They awarded first prize to the Mossley Temperance Brass Band for their playing of "The Heavens are Telling", performing "the impressive recitative with great effect."¹ According to Russell and Elliot, Mossley Temperance also played a cavatina from Bellini's Madisdeen² which they (Russell and Elliot) acknowledge as being unknown. It would appear that the information available to them was in error for no such work by Bellini is known.

The first performance of massed brass bands ever held in England concluded the Belle Vue contest of 1853. This was not the first ever massed band concert in England however, for a massed band concert of military bands took place in June, 1851.³

The bands at Belle Vue were described by the Guardian as "comprising 100 brass instruments, united by pre-arrangement in the performance of our heart-stirring national anthem. Such an effect has rarely been witnessed. The performers ranged themselves into a circular form, and a profound silence was observed by an audience composed of nearly 16,000 people, who stood or sat uncovered, whilst the

1. Manchester Guardian, September 10, 1853.
 2. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, p.101.
 3. Henry George Farmer, Rise and Development of Military Music, London, 1912, pp.124, 125.

impressive strains were poured forth. Viewed from the gigantic gallery, which was densely crowded, the vast sea of uncovered heads presented a strange and imposing spectacle. The united bands were conducted by Mr. Greenwood, of the Liverpool Zoological Gardens, and as the anthem was played without even one previous rehearsal, by a body of men who had thus been associated for the first time, much credit is due to the conductor, for their very admirable precision and harmony.¹"

Although the national anthem offered no technical difficulties, the effectiveness of the playing is compoundedly amazing in respect of the fact that there was at the time, no standard pitch in England. For this reason brass players carried a series of tuning bits with them for adjustment to various pitches. The fact that the eight amateur bands played the national anthem in the same key and relatively in tune is to their credit. Farmer relates an incident in 1854 at which sixteen thousand men were in review on Queen Victoria's birthday. The massed military bands ceremoniously struck up God Save the Queen - "not only from different arrangements but in different keys!"²

This first of many succeeding contests marked the beginning of the separation of bands into two categories, the contesting bands and

1. Manchester Guardian, September 10, 1853.
 2. Henry George Farmer, Rise and Development of Military Music, London, 1912, p.117.

the non-contesting. The unofficial, non-organizational division of bands lasted until the very end of the century. Contesting bands attracted players of great ability, performing special operatic selections at various contests and securing (later in the century) choice engagements. The second and largest group of bands were generally known as village bands, composed of local men who played for their own enjoyment and for festive local events. They lacked the proficiency to participate in the contests but for them, the opportunity of attending contests where they could hear the best contesting bands was as much a part of their recreation as their own rehearsals and performances.

Operatic selections were strongly implanted as contest music and remained so until the mid 1930's when original works and transcriptions of symphonic orchestral works began to replace them.

The second Belle Vue contest, held the following year, September 4, 1854, was much the same as the first, except that it was even more successful. Fourteen bands entered and twenty thousand spectators attended. Again, special trains came from Leeds, Huddersfield, Staffordshire, Sheffield, and Lincoln, as well as Lancashire. Additionally, "the day was one of the finest of the summer."¹

The Manchester Guardian carefully noted the music performed by the bands, which again, was almost entirely operatic or oratoric.

1. Manchester Guardian, September 6, 1854.

1

Music - Belle Vue 1854

1.	Cavatina	Anna Bolena	Donizetti
	-	Gimma de Bergy	Donizetti
2.	Cavatina	La Figlia di Reggimento	Donizetti
	Selection	Lucrezia Borgia	Donizetti
3.	Selection	Lucia di Lammermoor	Donizetti
	Selection	Surely with all his stripes, and All we like sheep	
4.	Overture	Il Barbiere di Seviglia	Rossini
	Cavatina	Anna Bolena	Donizetti
5.	Selection	Lucrezia Borgia	Donizetti
	Overture	Militaire	King
6.	Overture	Prince Albert	Tidswell
	Cavatina	Daughter of St. Mark	Balfe
7.	Cavatina	La Sonnambula	Bellini
	Aria	Torquato Tasso	Donizetti
8.	-	Fra poco a me recovero	-
	Chorus	Twelfth Mass	Mozart

1. Manchester Guardian, September 6, 1854.

9.	Cavatina	Nebucodanza	Verdi
	Selection	Lucrezia Borgia	Donizetti
10.	Duet and Chorus	Never bow we down	Handel
	Chorus	Sanctus (12th Mass)	Mozart
11.	Overture	La Generentola	Rossini
	Chorus	O Great are thy depths	Mendelssohn
12.	Cavatina	Anna Bolena	Donizetti
	Chorus	Sanctus (12th Mass)	Mozart
13.	Selection	Atilla	Verdi
	Glee	Hail Memory	Batty
14.	Cavatina	Nebucodanza	Verdi
	Overture	Tancredi	Rossini

Bands - Belle Vue 1854¹

	Band	Leader
1.	Victoria, Batley	John Farrar
2.	Dewsbury	John Peel
3.	Accrington	Thomas Bradley

1. Manchester Guardian, September 6, 1854.

Band	Leader
4. Foxhill Bank, nr. Accrington	Hy. Hargreaves
5. Bury	James Binns
6. Shelly, nr. Huddersfield	Geo. Earnshaw
7. Milburn's, Leeds	Herbert Milburn
8. Barnsley	George Wray
9. Railway Foundry, Leeds	R. Smith
10. Heckmondwyke, nr. Leeds	George Brook
11. Mossley Temperance Sax Horn	William Taylor
12. Batley	David Colbeck
13. Whitworth, nr. Rochdale	Joseph Law
14. Mossley Brass Band	Wm. Seel

The musical selections performed were operatic or music of the established masters with three notable exceptions. The Bury Band, in addition to playing Lucrezia Borgia, also played the Militaire Overture by James King, composer of military band music and band-master of the Fifth Dragoons. The Shelly Band played Prince Albert Overture by Tidswell. He was a band leader in the Manchester area. The third non "concerted" piece of music was a glee, Hail Memory, played by the Whitworth Band. This music was written by the Huddersfield glee composer James Battye who published Twelve Glee's for Four and Five Voices in 1854.

1. James D. Brown and Stephen S. Stratton, British Musical Biography, Birmingham, 1897, p.35.

It was the practice for the bands at these early contests to stand in a circle or a square for their performances with the conductor standing in the centre.¹ The conductor would in most instances, also play the solo cornet part as he directed the band. In some instances the bands played without a conductor, taking cues from the leader who was the solo cornetist. The solo cornet, euphonium, and trombone player each occupied a corner of the square, hence the name "corner men" still used when referring to these principal players. Bandmaster was a term which originated with military bands and eventually the title was given to the leader who conducted the band in the absence of a professional conductor. This is still a common practice in brass bands. The conductor was a hired professional, engaged to conduct the band for special events, usually contests. This also is a modern practice.

R. Smith, conductor of the winning band in 1854, received a special prize of a new bombardon presented by Higham of Manchester.²

Smith was described as the leader and conductor of the band, indicating that he conducted and played the solo cornet part. This practice was not given up until near the end of the century. In some smaller bands it persisted into the twentieth century. The Belle Vue rules eventually forbade the conductor from playing an instrument. The Manchester Guardian noted the weakness in the system, "We may add that it was a very general opinion that some of the bands stood much in

1. Appendix VI, No. 8.

2. Smith also won a bombardon at the second Crystal Palace contest in 1861.

need of better conducting."¹

No additional contests are known for 1853 and 1854 although others may have been held on a smaller, local scale.

The Leeds Whitsuntide Temperance Galas originated in 1841 and brass bands were included as an attraction to the galas from that date.² On Whit-Monday and Tuesday, May 28 and 29, 1855, a Grand National Band Contest was held at Leeds Royal Gardens as a special attraction for the Leeds Temperance Society Gala.³ The prizes for bands amounted to £100 including silver medals for the winners. (Belle Vue Prizes for 1854 were £25 plus a bombardon, value £10. 10. 0).

The first two Belle Vue contests were not organized as national contests. The Leeds contest however, was advertised as a national contest and must therefore be given credit as being the first national brass band contest to be held in England, even though all the bands which participated were from Yorkshire, save one (Whitworth).

The Leeds contest was unusual in that two separate contests were held each day. Prior to each contest, the bandsmen agreed to divide the prize money equally among themselves and to compete for the silver medals only. On the first day Dewsbury were first and Keighley second. On the second day, Keighley were first and Dewsbury second.

The silver medal awarded to the Keighley conductor, John Sugden

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1. Manchester Guardian, September 6, 1854.
 2. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, p.7.
 3. Leeds Times, May 26, 1855.

is included in the Keighley Museum collection. It reads,

"First prize awarded to John Sugden, conductor of W.L. Marriner's Band, Keighley, at the National Brass Band Contest in the Royal Gardens, Leeds, 29 May, 1855. Thomas Clapham."

Sugden later invented the double slide contra bass trombone. Thomas "Tommy" Clapham was manager of the Royal Gardens.

The 1855 Belle Vue contest was very much the same as the two previous years with one exception. The bands, in addition to a selection of music of their own choice, were also required to play a set piece, an original overture written for the contest by James Melling. The overture was Orynthia. It was the first instance of all contesting bands being required to play the same piece of music and also the first instance of an original piece being written as the set test piece for all bands. From that year, Belle Vue required the competing bands to play one own choice and a set piece (operatic selection) until 1867 when the rules then required the bands to play a set test piece only. Although Enderby Jackson composed the Yorkshire Waltzes for his contest in Hull in 1856 and Londesborough Galop for the Hull contest of 1857, the concept of original compositions for contests, with a few exceptions, did not develop until the third decade of the twentieth century. The Manchester Guardian said, "Each of the thirteen contesting bands first played a new overture, called Orynthia, by Mr. Melling, of Manchester. It was his first production of the kind and it was much eulogised by the judges. All the bands had had

the music an equal time to practise; and credit is given to the Accrington and the Enfield bands for performing it with the greatest precision.¹"

One of the Belle Vue judges for 1855 was Waddell, bandmaster of the First Life Guards and co-patentee of the Metzler-Waddell sonorophones in 1858.

Following the Belle Vue contest, the Black Dike Mills Band were formed in Queensbury. Mr. F. Galloway was appointed as leader (solo cornetist) and bandmaster.

The original Black Dike manuscript music books contain forty-two pieces of music written for the band over a period of time that would appear to have extended from 1855 to 1862. For the most part, the items were "heavy", rather than light selections and included one quick march, one galop, two grand marches, two choruses, four polkas, four overtures, five cavatinas, six quadrilles, six opera and oratorio selections, seven concert waltzes and four miscellaneous items. Each selection was numbered in succession from one to forty-three. Number fifteen was missing from all books.

Black Dike Manuscript Books 1855-1862

- | | |
|-------|-------------|
| No. 1 | Quick March |
| 2 | Cavatina |
| 3 | Waltz |

1. Manchester Guardian, September 4, 1855.

No. 4	Polka		
5	Chorus		
6	Aria	Anna Bolena	Donizetti
7	Quadrille	Como	
8	Polka		
9	Cavatina	La Sonambula	Bellini
10	Death of Nelson		Braham
11	Cavatina	Attila	Verdi
12	Quadrille		
13	Cavatina	Lucrezia Borgia	Donizetti
14	Cavatina	Torquato Tasso	Donizetti
15	Missing from all books		
16	Trio and Chorus		
17	Waltz	Yorkshire Waltzes	Enderby Jackson
18	-	Heavens are Telling	Haydn
19	Waltz		
20	Overture		
21	Polka		
22	Waltz	Gruss an Homburg	
23	Overture	Tancredi	Rossini
24	Quadrille	Bonnie Dundee	Arr. by F. Galloway
25	Grand Selection	Norma	Bellini
26	Waltz	Fair Star	

No. 27	Chorus	Let Their Celestial Concerts	
28	Quadrille		
29	-	Echos at Mont Blanc	
30	Grand March		
31	Galop		
32	Quadrille		
33	Grand Selection	Attila	Verdi
34	Waltz		
35	Overture	Zauberflote	Mozart
36	Grand Selection	Linda	Donizetti
37	Grand Selection	Il Trovatore	Verdi
38	Waltz	Mountain Daisy	
39	Polka	Soldier's Polka	
40	Grand Selection	La Traviata	Verdi
41	Grand March	Wedding March	Mendelssohn
42	Overture	Caliph in Bagdad	Boieldieu
43	Quadrille	Horton	Jullien

The date of 1855-1862 is taken from facts previously established about the band and from various notations in instrumentation contained in the manuscripts. F.Galloway was bandmaster from 1855 until 1862. Number twenty-four, Bonnie Dundee, in the solo cornet and tenor sax books is autographed "arrainged sic by F.Galloway." The entire

manuscripts appear to be in the same handwriting and it appears that the whole of the manuscripts were by Galloway.

Cued in parts in later pieces indicate that additional instruments were added to the band as time progressed. These are verified by the instrumentation of the band in 1860.¹ The solo cornet part to number eighteen, Heavens Are Telling, is frequently written *divisi*, indicating more than one player for the part. Waltz number twenty-two, Gruss an Homburg has a cue for D flat piston, indicating a D flat soprano cornet had been added to the band. From number twenty-six, Fair Star, *divisi* parts are marked in the trombone book. The Grand Selection from Linda, number thirty-six, included B flat althorn baritone cadenzas. The last three numbers in the book had the cornet and alto sax horn parts marked in B flat, rather than in A flat. All these additions and changes were included in the band's instrumentation of 1860.

Several facts are available from the manuscripts. The first number, Quick March, is quite easy from a technical point of view. This would be expected as it appears to be the first number played by the newly formed band who were also playing on new instruments. The *alla breve* march in D flat is unusual in that it has no introduction, the first strain contains thirty-one bars rather than the normal thirty-two, and the second section, has twenty-five bars, rather than

1. Supra, p. 149.

twenty-four, or the more usual thirty-two. Both strains to the march are repeated. The third strain (trio) is in G flat and contains the irregular number of twenty-six bars with a repeat and a D.C.

No books are available for trumpet or bass trombone yet these instruments were part of the original instrumentation. Trumpet cues are included in selections number five, fourteen, twenty-one, twenty-two, twenty-seven, thirty and thirty-six. In number fourteen, in the trombone book, the copyist has written, "change books with bass trombone." The trombone part for number fourteen is in the bass clef, all others being in the tenor clef. This suggests that the tenor trombone part was erroneously copied into the bass trombone book and then the bass trombone part copied into the tenor trombone book.

The D flat soprano cornet is confirmed by the cue for D flat piston in number twenty-two. This is the only instance where the instrument is specifically and clearly referred to. The solo cornet part for number seventeen contains a cue for "D flat" and number twenty-one contains a note from the copyist, "change books with D flat for this polka", indicating again that the copyist erroneously copied the wrong parts in the books.

In the eight available band books, containing forty-two pieces of music there are three hundred and thirty-six parts. In making the arrangements and copying the parts into the books, the name of the

composition only appears on one hundred and twenty-parts (slightly more than one-third). The type of selection i.e., polka, waltz, etc., was given on one hundred and twenty-eight parts. Sixty-five parts are indicated by number only with no suggestion as to title, composer or type of music. In nearly two-thirds of the compositions the name of the music was not given and only on five parts was the name of the composer included. For some unexplained reason, The¹ Death of Nelson and Heavens Are Telling were titled on every part.

All the music was arranged in flat keys which best suited the brass instruments. Primary consideration was given to the solo cornet pitched in A flat and the clarinet, pitched in D flat. Twelve arrangements were in D flat, twelve in G flat, ten in A flat, five in E flat, two in C flat and one in B flat. Placing the arrangements in D flat put the tenor sax horn and clarinet in C, the A flat cornets in F and the trombones and ophicleide in D flat. The trombones and ophicleides were constantly playing in five, six and seven flats.

The key of B flat did not appear until number forty-two when the cornets were pitched in B flat.

The cavatina form used by Black Dike and several bands in the 1853, 1854 and 1855 Belle Vue contests were merely a selection of music from a specific opera. These were not of great length as were the

1. Several pages from various books had been removed, therefore the figures given will not total up to number of books multiplied by the number of selections.

later grand selections. Number thirteen, a cavatina from Lucrezia Borgia was only one hundred and thirty-nine bars in length with no repeated sections. Number fourteen, from Torquato Tasso was only one hundred and eighty-three bars long, with no repeated sections. The cavatina soon gave way to the selection. The last cavatina in the Black Dike book is number fourteen, all six operatic selections following that number, starting with number twenty-five.

The four overtures included two which remain on present band programmes; Tancredi and Zauberflote.

The most important entry in the books is number seventeen, Yorkshire Waltzes.¹ Although not noted in any of the books, it was written by Enderby Jackson as the required test piece for all bands at the Hull contest in 1856. It was the first contest ever entered by Black Dike. All the dynamics and markings were marked in red ink. The Yorkshire Waltzes is the earliest music available which is known to have been used as a contest number. All the bands had different instruments and it would appear that Jackson issued each of the bands a piano score to be arranged by each bandmaster to suit his own band.

The music consists of an introduction, four waltzes and a coda. The introduction is in G flat and begins with a G flat chord, rather thinly scored with five G flats, one B flat and one D flat. Also, five of the parts are marked with a C indicating four four time, whereas three other parts are marked alla breve. The introduction is marked moderato

1. Appendix I, No.12.

and the style of the music indicates the alla breve marks to be in error.

Waltz number one has two sections, each repeated. Section one remains in G flat but section two changes to D flat. The waltz begins with the melody in the clarinet and solo cornet and remains through both sections. Again the scoring seems to be thin, with the D flat tenor horn frequently playing the same part as the alto sax horn.

Waltz number two has two sections, each repeated, the first section is in D flat, and the second remains in the same key. In the second section, bar one hundred and fifteen is omitted in the tenor sax horn part, one hundred and eighteen in the trombone part, one hundred and eighteen in the bass drum and one hundred and nineteen in the second cornet part.

Waltz number three begins in G flat. The first section is repeated and is marked at the beginning with a Dal Segno sign in the alto sax horn, trombone and ophicleide parts. The sign does not appear in the other parts. The second section is also repeated.

Waltz number four begins in D flat and the first section is repeated. Section two continues in the same key.

The coda reverts to the original key of G flat. The coda is rather lengthy compared with the numbered waltzes. Bar two hundred

and twenty is a silent bar which is omitted in the solo cornet and bass drum part. Bar two hundred and twenty-eight is missing in the tenor horn and ophicleide part. The coda closes with melodic themes from the waltzes. No dal segno signs are given to indicate a purpose for the signs placed at the beginning of number three. Not one of the omitted eight bars was corrected on the player's copy. This fact gives support to the theory that the early amateur bandsmen were not good readers but relied heavily on their instinct, ear and rote teaching.

The contest at Hull was promoted by Enderby Jackson and R. Alderson and held at the Zoological Gardens. About fourteen thousand people attended.¹ Twenty-one bands had entered the contest but only twelve appeared. In addition to the Yorkshire Waltzes each band were to play an own choice selection. In reference to the Waltzes, the Hull News reported, "the arrangement was that each band should first play the Yorkshire Waltzes composed expressly for the contest by Mr. Enderby Jackson, of Hull. We may here remark that the waltzes reflect much credit upon Mr. Jackson, the composer, and there is little doubt that they will become popular. The composition contains many passages well adapted to test the skill of a performer; here and there are intricate movements requiring both musical skill and judgment to execute

1. Hull News, July 5, 1856.

satisfactorily - notably the introduction."

The Hull News also commented on each of the twelve bands playing the waltzes.

Buslingthorpe Band

"They appeared in sailors' dress, and at the outset made a favourable impression. Now and then there was some smart playing, which was not marred by the too common fault of over blowing. However, before they had got far their intonation turned out to be bad, and their time and style of playing were also defective."

Leeds Joppa Band

"The very first chord knocked over their predecessors. Some of the passages were exquisitely rendered, though occasionally a damaging note assailed the musical ear."

Black Dike Mill

"These performers played remarkably well, and their style of playing was unquestionably superior to the last band, though the execution exhibited by the latter was, in one or two respects, not surpassed. In taste and accuracy, in expression and correct reading, however,

they carried away the palm."

Huddersfield Band

"As a whole their performance was not striking."

Gawthorpe Band

"They promised well at first, but their introduction was the best part of their performance, which altogether wanted character."

Bridlington Quay Band

"Owing to their number [eleven] the tone was thin, though creditably executed."

Smith's Leeds Band

"The introduction was executed in a very telling manner; some of the nice points, which had been overlooked in that part of the composition by other players, were now effectively brought out, and there was a degree of taste and skill about the playing of this band which we do not remember to have heard surpassed by a band professing to be an amateur one. After hearing this band, there was small doubt as to which would carry off the prize."

Batley Band

"They played exceedingly well, indeed in some passages were little behind the last band."

Fairbairn's Wellington Sax Horn

"Were not remarkable for any particular excellence."

Horsforth Band

"The public were rather disappointed."

Sheffield Band

"The introduction was remarkably well played, but the hearers did not award to them the same position which the judges did."

Ossett Temperance

"Their playing was not distinguished by anything striking."

The Hull News also gave the information that playing of the ¹ waltzes occupied each band from twelve to thirteen minutes.

1. Hull News, July 5, 1856.

Numbers played as own choice music included a manuscript overture by Mr. Wm. Hesling (conductor of Buslingthorpe) in which "there were many plagerisms", cavatina from Ernani, sections from Giuletta e Romeo, overture to Swiss Family (Wegel), Selections from La Prophete, selections from Attila, The Heavens Are Telling, selections from Lucia de Lammermoor, selection from Il Pirati, Polacca (Parry), and duetto from Nebucodanza.

At the close of the contest, the judges named the prize winners to be Smith's Leeds Band, first prize; Black Dike, second; and Batley, third. The contest was repeated the following year when Jackson wrote the Londesborough Galop as the test piece. The galop "will add considerably to Mr. Jackson's reputation as a musical composer. It was more generally admired than the prize production of last year, though the latter contained a few movements which, if we remember correctly, were more calculated to test the talent and ingenuity of the performers. The Galop, however, seems to be a more even composition, and more stirring in its general character." Black Dike did not participate in the 1857 Hull contest, but won first prize at a contest in Halifax the previous week.

During this period of rapid growth of brass bands, numerous musical items continued to be published for brass players, particularly for the cornet and the brass band. Richard Smith, the leading con-

1. Eastern Counties Herald, July 2, 1857.

ductor at the time established the R. Smith Champion Journal at Hull in 1857, issuing various brass band numbers. Henry Distin produced his Brass Band Scores about 1855. These were arrangements of operatic numbers in score form from which the parts were to be copied, no printed parts being issued. Boosey and Sons issued a series of cornet solos called the Cornet Miscellany from 1856 for cornet and piano. These were arranged for many years by Thomas Harper, junior. The Miscellany was issued monthly at three shillings per copy. Boosey also issued a Cornopean Journal which in 1856, contained ten numbers with a total of two hundred and seventy-four solos. Phasey arranged a fantasia on Verdi's opera, Attila, published by A.W. Hammond, for euphonium or ophicleide and piano about 1858. The fantasia was dedicated to Sam Hughes, ophicleide virtuoso with Jullien.

In 1858, Jackson and Alderson promoted, in addition to the contest in Hull, a grand contest in Sheffield which featured the Venetian Waltzes by Jackson, as the set test piece.¹

By 1859, brass band contests, large and small, were an established phenomenon in northern England. Major contests were held at Sheffield, Hull, York, Chesterfield, Birmingham and Darlington. The Bramley Band won prizes in each of these contests.² Strangely

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1. Sheffield Independent, June 19, 1858.
 2. J.E. Hesling White, Short History of Bramley Band, B.G. Sowrey, ed., Bramley, 1906, p.19.

enough, only three bands entered the Belle Vue contest and no competition was held.

In addition to the large, well promoted contests, the small village contest came into being, featuring local contesting bands of lesser ability. They were patterned after the large contests but on a smaller scale. An interesting and informative eye-witness account of one of these local contests appeared in the periodical, All the Year Round, edited by Charles Dickens, under the title "Musical Prize Fight."¹ The unnamed author, who seemed to have good knowledge of music and instruments, gives a good con-²temporary account of the village atmosphere and the contest.

The first national contest to draw bands from various parts of the country was held in 1860 at the Crystal Palace and was promoted by Enderby Jackson. Jackson and Alderson had dissolved their association for Alderson alone promoted the Sheffield contest in³ 1859. Jackson promoted the Crystal Palace contest and Alderson attempted to promote a rival contest at Cremorne Gardens at the same time.⁴ This prompted Jackson to advertise that any band entered in any event other than the Crystal Palace would be disqualified and lose their return fare (Jackson paid the train fares, round-trip

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1. "Musical Prize Fight" in All the Year Round, Charles Dickens, ed., November 12, 1859, pp.65-68.
 2. Appendix VII.
 3. Appendix VI, No.7.
 4. J.E.Hesling White, Short History of Bramley Band, B.G.Sowrey, ed., Bramley, 1906, pp.20, 21.

for all bands).¹ The Bramley Band played an engagement at Cremorne Gardens, receiving a fee of £5, for there were not enough bands interested for a contest. Bramley were disqualified by Jackson, even though they were placed first in the preliminary contest by the adjudicator, Charles Godfrey.

The contest, the first to be held in the south of England, was held on two days with separate contests held each day. On the first day, forty-four bands entered and were divided into six sections, each being adjudicated by three judges. The winners from each section then played again in the finals in the afternoon to determine the winners. The same procedure prevailed on the second day when seventy bands competed. Operatic selections were played almost exclusively. Frank Gray conducted the Whitely Band on the second day and in a letter to the Brass Band News in 1894, stated that on the first day quoting from a programme which he still had, Verdi was played by sixteen bands and that on the second day, the bands played an own choice plus a set of quadrilles written by Jackson. He also noted that each bandmaster received a pitch fork to tune to the great organ for the massed band items.² This final item gives explanation to the unity of pitch for the more than one hundred massed bands which performed on both days.

1. Daily Telegraph, July 10, 1860.
 2. Frank Gray, in a letter to Wright and Round's Brass Band News, April 1, 1894.

Massed Band Music - Crystal Palace 1860

Rule Britannia

Hallelujah Chorus

Handel

Wedding March

Mendelssohn

Heavens Are Telling

Haydn

God Save the Queen

About 1860, Robert Cocks and Co. began to publish their Brass Band Magazine, consisting of easy "popular melodies of the day, arranged for a band of ten or more performers" by J.Buckle. These arrangements were short and of little technical difficulty, being designed for the small village bands that did not contest and in many cases had no-one to arrange music for them.¹ The arrangements were priced at two shillings each - a cost that most bands could afford. It was also about 1860 that MacFarlane arranged a series of Melodies for cornopean or cornet a pistons, published by Addison and Hodson.

The polka was introduced in England in 1844,² became very popular, and polkas were included in band music books from about that date. They have always remained a favourite item for bands. The Soldiers' Polka, number thirty-nine, c.1860, in the Black Dike band books is

1. Appendix I, No.14.
 2. Gracian Cermusak, "Polka", in Grove's Dictionary of Music and Musicians, Vol. VI, Eric Blom, ed., London, 1954, p.840.

typical of the polkas written for band, often as cornet solos.¹
 A similar polka, the Sailor Prince Polka, appeared in the Robert
 Cocks Brass Band Magazine, about the same year.² A very striking
 similarity is to be noted between the Soldiers' Polka and two mid-
 twentieth century band items, Warriors Three and The Nightingale.³

The Crystal Palace Contest of 1861 created such an impression
 in London that the Illustrated News of the World, August 3, 1861,
 reported the event in highly complimentary terms, including large
 portraits of Richard Smith and Henry Distin.⁴

Great numbers of additional publications for brass were issued
 in the 1860's.

Selected Brass Publications in Print 1860-1869

Boosey	Boosey's Brass Band Journal	1852
Boosey	Cornopean Journal	c.1855
Boosey	Cornet Miscellany	1856
R.Smith	Champion Band Journal	1857
H.Distin	Distin's Brass Band Scores	c.1857
Boosey	100 Operatic Airs for Cornet	c.1859
R.Cocks	Brass Band Magazine	1860

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1. Appendix I, No.13.
 2. Appendix I, No.14.
 3. Appendix I, No.15, 16.
 4. Appendix VI, No. 14, 15.

Chappell	Journal for Brass Band	c.1862
Chappell	Chappell's list for 1862 included sixteen books for cornet which together totalled more than one thousand airs, melodies etc.	
Chappell	Popular Tutor for Euphonium	c.1863
Chappell	Popular Tutor for Trombone	c.1865
Ruddal Rose & Carte	School for Cornet	1865
Boosey	Repertoire for Cornet	1865
Boosey	Shilling Cornet Tutor	c.1865
Distin	Brass Band Journal	1869

Numerous other single and short term publications were produced, particularly for cornet solo.

In 1866, Chappell's Journal No.47 was L'Africaine by Meyerbeer, arranged for the Belle Vue contest by Charles Godfrey who arranged all the Belle Vue test pieces for several preceding and following years. This task was then taken over by his son, Charles, junior; their Belle Vue test piece arrangements together covered more than fifty years.

Many of the contests in the 1860's were own choice and nearly all bands competed with their own special arrangements. Such an instance was Selection from Lucrezia Borgia, arranged for the Black Dyke Mills Band "expressly for the Bacup Brass Band Contest, 1869,"
¹
by John Gladney. Contesting became to a selected few bands, a

1. Appendix I, No.17.

profitable pastime. During the years 1862-1871, the Bacup Band won fifty-seven prizes worth a total of £1,463. Others in following years were to win even greater prizes which were usually divided among the bandsmen, increasing the incentive to win.

From the contests of the 1870's developed several outstanding bands and conductors, known to bandsmen everywhere. Meltham Mills Band were the best known band during this period and between the years 1871-1883, won prizes valued at nearly £4,000.¹ Several other bands had similar contesting records, particularly Besses o' th' Barn, Linthwaite, Black Dyke, Oldham Rifles and Kingston Mills. The leading professional conductors were Edwin Swift, Alexander Owen and John Gladney. These men dominated the major contests of the last three decades of the century. Few major contests were held during this period in which one, two or all three of them did not conduct one or all the prize winning bands. In 1876, Swift conducted Holme Mills, Linthwaite and Golcar to the third, fourth and fifth prizes at Belle² Vue. The first prize went to Meltham Mills, conducted by John Gladney with Alexander Owen in his regular position as solo cornetist with the Meltham Mills Band. During his career, Swift served as professional conductor for thirty-four bands. It was not unusual for

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1. Robert A. Marr, Music and Musicians at the Edinburgh International Exhibition 1886, Edinburgh, 1887, p.149.
 2. Life and Career of the Late Mr. Edwin Swift, Milnsbridge, 1904, p.8.

these three conductors to conduct three, four, or even on occasion, five bands at a single contest. Gladney is given credit for teaching more than one hundred bands in his life time.¹

The leadership of these three conductors, associated with the very best bands, provided inspiration for all bands, resulting in better performances by all.

Of a more practical influence was the establishment of Wright and Round's Brass Band Journal in 1875. Thomas Hargoves Wright and Henry Round began publishing music expressly for brass bands. The first issue was a march, The Advance Guard by H.Round. Twenty-four editions were issued in the first year, eight of them written by Round and most of the others arranged by him. Round acted as musical editor and Wright performed administrative duties. Most of the music issued for 1875 were light and simple numbers. The inexpensive music found a ready market in the thousands of village bands established in northern England and by 1902, their twenty-seventh year, Wright and Round had issued nine hundred and thirty publications for band. In addition, they issued hundreds of arrangements for reed band and string band as well as eleven sets of band books, instrumental solos, practice books, duets, quartets, and numerous other items. In 1881 they issued the Brass Band News, a monthly newspaper devoted entirely to brass bands.

1. John F.Russell and J.H.Elliot, The Brass Band Movement, London, 1936, p.146.

Although Wright and Round's music was, for the most part, light and seemingly frivolous, they did provide printed selections specifically for use at contest. These were priced at a few shillings which all bands could afford. Prior to these printed contest test pieces, many bands did not contest and those that did, had to rely on very expensive special arrangements in manuscript. Mr. J. Sidney Jones received as much as £20 for a special contest arrangement.¹ This was an expense only a few bands could afford. Wright and Round's printed editions at low cost were tailor-made for brass bands and contributed to their growth and improvement.

In 1884, H.Round wrote Joan of Arc, a Grand Fantasia for brass band and designed as a contest piece. It was programme music which, by modern standards, would seem trite, but it served two important purposes. It caught the imagination of the bandsmen and the six sections into which it was divided gave the adjudicator a complete variety of tests upon which to judge the competing bands. The original autograph manuscript is preserved by Wright and Round, publishers in Gloucester.² Russell and Elliot state that it was still popular in 1936.³ The fantasia was composed of six connected sections: The first movement (andante) represents a vision of Joan, and her resolve

1. Stalybridge Old Band, Stalybridge, 1914, p.42.
 2. Appendix I, No.18.
 3. John F.Russell and J.H.Elliot, The Brass Band Movement, London, 1936, p.144.

to take up arms in defence of King and country. The second movement (larghetto) is a farewell visit to the village church and the blessing. Movement three (tempo di march) represents the army in the distance, on the march and (grandioso) the union of Joan with her troops. The fourth movement (andante religioso) represents prayer and a chorale. The fifth movement (allegro agitato) is the attack and victory [this is one of those "blood and thunder" episodes that Rossini and von Suppe can do with acceptance but when done by lesser composers, always draws criticism]. The sixth and final movement (allegretto) concludes with general rejoicings.

The introductory movement is thinly scored giving adjudicators an opportunity to hear the soloists. The religioso and chorale allowed examination of tone, balance and blend. The allegro agitato required technical skill and the allegretto required a certain amount of delicate finesse. Not a great amount of musical interpretation was necessary as the obvious parts just "fell into place".

The 1903 catalogue by Wright and Round advertised Joan of Arc as being played at more contests than any other Wright and Round publication and that it was "the most successful contest piece ever published."

The very best contest bands continued to use special arrangements by the leading conductors. The most famous and widely used of these was Rossini's Works, arranged by Alexander Owen in 1884.

Owen conducted Besses o' th' Barn to fourteen prizes in nineteen contests on the arrangement in that year. By 1887, many local contest rules required Besses o' th' Barn to play a selection other than Rossini at the contest.¹ From that point, Owen arranged other selections for Besses and sold copies of Rossini's Works to other bands eager to duplicate the success of Besses. Copies have been found in Silkstone, Spital Hill (Sheffield) and Danamora (Sheffield). Stocksbridge purchased a copy of the Works from Owen in 1900. No doubt the piece was used by countless other bands at the turn of the century.

Belle Vue continued its policy of requiring all bands to play the same test piece, each being issued the parts (a newly published operatic selection arranged by Godfrey) at the same time, about six weeks prior to the contest. About two thirds of the other contests were own choice.² This was an incentive to draw bands into participation, for a band could enter almost an unlimited number of contests playing the same piece of music. Set test piece contests usually meant time had to be taken to learn new music. Black Dyke entered eleven contests in 1887, winning £272 in prizes.³ About two

1. Joseph N. Hampson, Origin, History and Achievements of the Besses o' th' Barn Band, Northampton, n.d., c.1892, p.48.
 2. F. Richardson, ed., Brass Band Annual 1900, Sibsey, Boston, 1900, p.12.
 3. Wright and Round's Brass Band News, January 1, 1888.

hundred contests were held in 1889 and this was an average figure each year until the turn of the century when a slight increase occurred.¹ In 1889, Wright and Round estimated that there were forty thousand bands in the United Kingdom and that they were still increasing.² In 1895, ten thousand bands were recorded on the books of one London band instrument company.³

By 1895 there were thirteen publishers of brass band music.

Brass Band Music Publishers 1895⁴

Ascherberg's Brass Band Music, 46, Berners Street, W.

Boosey's Brass Band Journal, 295, Regent Street, W.

Bosworth & Co.'s Brass Band Music, 4, Berners Street, W.

T. Bulch, Darlington,

Challenge Brass Band Journal, 16, Green Street, Leicester Square, W.C.

Champion Brass Band Journal, R. Smith, music publisher, Hull.

Chappell's Brass Band Journal, 52, New Bond Street, W.

"Cornet" Brass Band Journal, Sibsey, Boston, Lincolnshire.

Cocks & Co.'s Brass Band Journal, Old Burlington Street, W.

Enoch's Brass Band Music, 44, Great Marlborough Street, W.

1. Wright and Round, ed., Amateur Band Teacher's Guide and Bandsman's Advisor, Liverpool, 1889, p.2.
 2. Ibid.
 3. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, p.125.
 4. F. Richardson, ed., Brass Band Annual 1896, Sibsey, Boston, 1896, p.71.

- Frost's Brass Band Journal, music publishers, Manchester.
- Haigh's Brass Band Journal, music publisher, Hull.
- Hawkes' Brass Band Music, 28, Leicester Square, W.C.
- Manchester Brass Band Journal, 643, Rochdale Road, Manchester.
- Morley's Brass Band Music, 127, Regent Street, W.
- Metcalf's Brass Band Journal, St. John's Square, Wolverhampton.
- Midland Brass Band Journal, Fox & Son, Langley, Birmingham.
- Northern Brass Band Journal, 42, Somerset Street, S.Shields.
- Oertel, Louis & Co.'s Brass Band Music, 69, Berners Street, W.
- Osborn & Co.'s Brass Band Music, 25, Castle Street, W.
- Tuckwood's Brass Band Music, 65, Berners Street, W.
- Wright & Rounds' Brass Band Journal, 34, Erskine Street, Liverpool.

More than ninety per cent of the music, other than the marches, were arrangements for brass bands of either operatic selections or popular melodies.

Wright and Rounds' Catalogue 1895
(new issues for 1895)

622	Selection	Lohengrin	Wagner
623	Valse	Cherry Blossom	T.H.Wright
624	Quick March	March-Away	W.Lingwood
625	Selection	Fra Diavolo	Auber
626	Polka	Jumbo	H.Round

627	Quick March	Precision	J.Ord Hume
628	Selection	Richard Cœur De Lion	Gretry
629	{ Schottische	Vivandiere	Frank Linter
	{ Valsette	Dawn of Day	H.Round
630	Quick March	On the War Path	J.Bailey
631	Selection	Tancredi	Rossini
632	{ March	Slasher	T.H.Wright
	{ March	Crasher	H.Round
633	Schottische	Engaged	Frank Linter
634	Quick March	The Amazon	J.W.Walters
635	Glee	When Winds Breathe Soft	T.Webbe
636	Selection	Torquato Tasso	Donizetti
637	Quadrille	Aurora	H.Round
	{ Schottische	Merriment	T.H.Wright
	{ Polka	Round the Maypole	H.Round
638	{ Schottische	Welcome Home	J.W.Walters
	{ Polka	Queen o' the May	H.Field
	{ Mazurka	Little Dorrit	Eugene Rose
639	Quick March	Straight Ahead	H.Field
640	Quick March	The Royal Salute	George Hames
641	Quick March	Jog Along	H.Round
642	Quick March	The Pirate	J.Jubb

643	Waltzer	Herzenslust	C.V.Keller
644	Quick March	The Englishman	T.H.Wright
645	Quick March	En Route	J.Finney
646	Valse	Buttercups and Daisies	H.Round
647	Quick March	Sweet Sabbath Strains	T.H.Wright
648	Quick March	Inflexible	H.Round
649	Lancers	St. David's Day	T.H.Wright
650	Quick March	Lead On	C.Howarth
651	Galop	Whip and Spur	T.H.Wright
652	Air Varie	Adeste Fidelis	H.Round
653	Polka	Entre Nous	Eugene Rose
654	Grand Selection	Schubert	H.Round
655	Quick March	On the March	John Jubb
656	Valse	The Parting Kiss	T.H.Wright
657	Quick March	True Friendship	Frank Linter
658	Fantasia	Gems of Albion	H.Round
	{ Polka	We Two	T.H.Wright
	{ Schottische	The Little Coquette	C.Albert
659	{ Mazurka	Elegante	F.Dean
	{ Polka	Frolicsome	H.Round
	{ Schottische	Belle of the Castle	H.Field
660	Traditional Christmas Hymns		

By far, the leading arranger of music for brass band was William Rimmer who served as musical editor for the three major publishers, Wright and Round, R. Smith, and F. Richardson. Rimmer received band training in the Southport Band conducted by H. Round. Another leading composer and arranger was J. Ord Hume who, by 1895, at the age of thirty-one, had "written upwards of five hundred pieces."¹ Ord Hume was the principal arranger for Haigh's Journal and also did a considerable amount with F. Richardson. Ord Hume also served extensively as a conductor and adjudicator. In a contest held at Newcastle-on-Tyne, November 16, 1895, bands conducted by Ord Hume won the first, second, third, fifth, sixth and seventh prizes. In 1899, he was the leading adjudicator in the United Kingdom, judging thirty-five contests in that year.

As the Industrial Revolution matured, brass bands entered a new era. Not only did they continue to provide a musical outlet for the growing number of men who participated in them, but the bands actually found themselves to be the source of mass entertainment for thousands of their fellow workers. Bandstands were erected in nearly every village and town in the north of England, where bands performed concert programmes regularly on Saturdays and Sundays. The better bands received week long engagements at seaside resorts. The people flocked

1. James D. Brown and Stephen S. Stratton, British Musical Biography, Birmingham, 1897, p.212.

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to these programmes to hear Reminiscences of Rossini, Moments With Mozart, Weber Variations, Highlights From Handel, as well as the innumerable original waltzes, quadrilles, galops and novelties which are now politely referred to as "Victorian." But it was entertainment, and the people did respond. To hear the Best of Beethoven was better than no Beethoven at all.

With very rare exceptions, all performances were held outdoors. In many instances, particularly at contests, the bandmen^s standing in a circle, produced well executed music with the leader standing in the centre, alternately playing the cornet and conducting. The bandmen's level of proficiency increased steadily, a happy characteristic that has continued to present times. In judging the Besses o' th' Barn Band at Belle Vue, in 1892, Hamilton Clark, the adjudicator, said, "There is not a band in the whole of Her Majesty's service that could equal the standard of excellence that particular band displayed." Another judge, Carl Kiefert, said, "Not even in Berlin, could we get together a combination of instrumentalists to give a performance equal to it."¹ During the closing years of the nineteenth century, when well over two hundred separate contests were held each year, each one provided inexpensive and "cultural" family entertainment. For the Belle Vue Contest of 1888, fifty excursion trains brought eight thousand people to the famous Manchester Park. Thirty-five bands competed

1. Joseph N. Hampson, Origin, History and Achievements of the Besses o' th' Barn Band, Northampton, n.d., c.1892, p.9.

to the test piece, The Flying Dutchman by Wagner.

The irony of the situation was that the people became quite familiar with the names of the famous operatic and orchestral composers and could instantly recognize melodies and entire passages of their music. Yet, performer and audience alike, rarely heard any of the pieces in their entirety, or in their original orchestral or operatic form. Nor did they have any strong desire to do so. In a sense, these Victorian brass bands were the musical Readers Digest of the day. The music performed by the amateur bandsmen truly served a purpose that was, for the times, highly successful. Thousands of people became introduced to music through the brass band. Unfortunately, this prostituted music, sometimes well arranged, often not, plus the original light music, which, at its best, can only be described as trite, led the bands to the edge of self extinction. For the bandsmen, the tradition of playing this type of music had grown from father to son, and many selections were cherished within certain bands for generations. These amateurs with traditional conservatism, were satisfied with the music which they performed. The Victorian working class were, likewise, pleased with what the bands presented.

The twentieth century brought scientific changes and advancements which greatly altered the entertainment habits and tastes of the public. Jazz and social dancing became instantly popular.

Suddenly the brass band, as an entertainment medium, became an old fashioned curiosity, enjoyed mostly by a few old-timers. The cinema provided a new exciting form of family entertainment, while the radio and phonograph brought music into the home. The number of bands diminished quickly. The war of 1914-1918 greatly reduced the bands as the men enlisted in the war effort. When they returned from the War, to a different world, banding lost its appeal and reached its lowest ebb. The bandsmen, steeped in generations of tradition were slow to accept the changes in musical and entertainment tastes. They clung to their operatic arrangements with pathetic loyalty. Young men were reluctant to join the brass band, for the music was obviously from a by-gone era. Bandstands were closed or pulled down in parks all over the country. People were not interested in hearing Selections From The Flying Dutchman arranged for a twenty-four piece brass band, when they could stay at home and hear the opera in its entirety and in its original form, on the radio or phonograph. The amateur-ness of the brass band began to show when compared to the recorded professional orchestral versions.

An awareness began to appear among the leaders of brass bands that salvation lay in better music. At the same time, steadily increasing technical and musical proficiency led to international recognition of the English bands which prompted leading serious composers to take an interest in the brass band. Crystal Palace officials took the first step in 1913, when they commissioned a new test piece written

for brass band by a leading composer. The piece was Labour and Love. The composer was Percy Fletcher. Although the music had a rather condescending title and was based on a naive programme, so as to be attractive to the working men musicians, it was a highly successful venture. The bandsmen were flattered and pleased to have their own music written for them. A new movement was under way. Fresh ideas based on modern music stirred a new concept of banding. Men were now joining bands again for the sake of music - much of it modern in flavour and of good quality, written for the instruments on which it would be played. World tours by Besses o' th' Barn and Black Dyke had given new dignity and status to the brass band. Other composers were commissioned to write for brass band, including Granville Bantock, Cyril Jenkins, Gustav Holst, Elgar, John Ireland, and, in recent years, Gilbert Vinter and Malcolm Arnold. From 1925, the National Festival, in London, and The Belle Vue Open, in Manchester, have frequently commissioned new original works for brass band.

Following Percy Fletcher's successful Labour and Love at the 1913 National Band Festival, Cyril Jenkins was asked to write the test piece for the succeeding year. Jenkins completed Coriolanus, opus 65, in December, 1913. World War I prevented the National Festival from being held during 1914 and the war years. When the Festival

was resumed in 1920, Coriolanus was the test piece for the first section, championship bands. Jenkins' Coriolanus, dedicated to Granville Bantock, was his first composition for band and provided stature to the brass band movement, for he was a young composer of some reputation. The music was, from a musical point of view, not much of an improvement over Round's Joan of Arc and other music written by band composers of the period. The story line of Shakespeare's Coriolanus, as presented by Jenkins in his programme notes, was closely followed by the music, each section being plainly obvious. Additionally, in an effort to present music which was not entirely new in sound, it appears that Jenkins used several musical cliches with which the bandsmen were familiar. The resolving ninth chords written pianissimo for trombones in a low register (one bar prior to R),¹ could have been taken directly from any number of Wagner's works, particularly Siegfried's Rhine Journey. The closing bars of section two (ten and eleven bars after S, representing forsaken Coriolanus bidding farewell to his wife and mother as he leaves Rome), seem to have been inspired by music from a stage show. It rings true to the typical male quartet ending of "Sweet Adeline." The opening of section three (allegro agitato) depicts Coriolanus fleeing to Antium. This is musically presented by a "storm scene" built on an F minor chord with

1. See Appendix I, No. 19, for selected pages from the full score to Coriolanus.

running triplets (descending chromatic) at the tempo marked allegro agitato. The tragic story ends (letter EE) with an emotional A flat diminished chord leading to a G seven, resolving to the final chords of C minor.

Nothing musically new was gained by the early original works by leading composers except that it began a move towards the use of such works for contests, replacing the operatic selections. The National Festival followed with Life Divine by Cyril Jenkins (1921), Freedom by Hubert Bath (1922), Oliver Cromwell by H. Geehl (1923), and a Rhapsody, On the Cornish Coast by Geehl (1924). The festival continued its policy of new music for bands at each National Festival.

The Belle Vue September Contest commissioned its first test piece in 1925 when Thomas Keighley wrote Macbeth. Belle Vue has also continued the policy of presenting original music each year although in some instances previous National Festival numbers have been used and in 1937, 1943 and 1960 arrangements of orchestral and organ works were used.

Gustav Holst wrote the Moorside Suite for the National Festival in 1928. The Suite is different, in many ways, from anything written before it (for band) or, for the most part, following. It was the first serious music written for brass band in the suite form and was the first important music that carried no programme. The three separate movements are Scherzo, Nocturne and March. The suite provides quite a contrast with Life Divine and other heavy, powerful numbers. The Scherzo and Nocturne are particularly light in nature

1. See Appendix V for a selected list of original music from the National Festival and Belle Vue contests.

and are thinly scored. The intangible quality of style is evident in both movements. The March is in folk song style similar to the final march movements to his First Suite in E flat for Military Band and Second Suite in F. Although simple in structure and of few technical demands, the Moorside is a sincere example of Holtz's quality. On alternate years, Elgar and Ireland contributed suites for use at the Festival. Each followed the lead set by Holst in that neither of their suites were programme music. Elgar wrote the Severn Suite for the 1930 Festival and Ireland the Downland Suite for the Festival of 1932. The Severn Suite consists of Introduction, Toccata, Fugue, Minuet and Coda. The Suite was later arranged for full orchestra. At a later date, picturesque titles were unfortunately added to the movements. These names were Worcester Castle, Tournament, Cathedral, in the Commandry and Coda.

The movements to Ireland's Downland Suite are Prelude, Elegy, Minuet and Rondo.

Few composers following Holst, Elgar and Ireland continued the style of writing non-programme music, established by these outstanding composers. The majority of that which followed reverted to "attractive" programmes such as Howells' Pageantry Suite (King's Herald, Cortège and Jousts) written in 1934.

1. John F. Russell and J.H. Elliot, The Brass Band Movement, London, 1936, p.224.

The association of these composers with brass bands varied greatly, depending on the personality involved. Fletcher (Labour and Love, 1913; An Epic Symphony, 1926), Jenkins and Geehl (Oliver Cromwell, 1923; On the Cornish Coast, 1924; Robin Hood, 1936) and Bath (Freedom, 1922) all took an active interest in bands, each adjudicating contests on several occasions. Bath served as conductor of the famous St. Hilda's Band for a period of time.

Holst showed an interest in brass bands and in 1933, conducted the Carlisle St. Stephen's Band in the Moorside Suite at an all-Holst concert, featuring three items by the brass band. Although he showed an interest in bands (a similar interest was shown by Vaughan-Williams at a later date), Holst was not actively concerned with brass bands. His Moorside is the only published work for brass band. Elgar and Ireland displayed limited interest in brass bands although Ireland wrote two compositions as test pieces (Downland Suite, 1932; Comedy Overture, 1934).

The unconfirmed statements that Elgar's fee of two hundred and fifty guineas for Severn Suite provided his incentive for writing the Festival test piece may be more fact than fiction, but remain unauthenticated.

Following the compositions by Elgar, Holst and Ireland, the promoters of the two national contests began to encourage composers who had strong links with brass bands. The first of these was Dr. Denis

Wright (The White Rider, preceding Holst, 1929; Princess Nada, 1933; Music for Brass, 1948).

After the war years when no National Festivals were held, Eric Ball began to write for the contests, contributing more than any other composer.

In 1968 and 1969, Gilbert Vinter wrote test pieces for Belle Vue that were the nearest approach to "modern" music that had been written for brass band. Previously the music could best be described as typical romantic or in some instances, advanced romantic. Vinter's three major works for brass band, Variations on a Ninth, John O' Gaunt and Spectrum brought new sound into the contest hall. Belle Vue allowed percussion for the first time in its history for Vinter's Spectrum in 1969. Of the original music for brass band performed as test pieces at Belle Vue from 1925, no more than six have been unprogrammed music.

Vinter's 1968 John O' Gaunt is suggestively programatic and his 1969 Spectrum is descriptive, the colours being red, orange, yellow, green, blue, indigo and purple.

Starting in 1893 contests began to be graded according to the ability of the bands. The result was that bands have become self-graded into four sections or divisions. Due to the advancement of the ability of bandsmen, the original compositions written for the first (top) section bands in the 1920's and 1930's are now used as test

pieces for second and third section bands. The first section bands now being tested on more recently written composition. Third and fourth section bands have benefited from compositions written especially for their grade, notably by Eric Ball. The net result is that bands currently (1970) are playing music at contest, in all four sections, which has been written for brass band. Arrangements of orchestral works are still used, but these are secondary to the original works. These original works seldom are programmed on concerts where the orchestral transcriptions are very popular and widely used.

Those with musical training who are associated with brass bands, as well as many who are not, often contribute much advice trying to encourage brass bandsmen to develop greater interest in contemporary musical styles. The potential and technical abilities of the brass band would allow such exploration.

The very momentum of the brass band movement precludes any rapid change in the ultra conservative pattern which has always been evident, for these bandsmen are untrained amateurs with limited exposure to the arts. The band provides a recreational pastime and the bandsmen perform that music which brings them the most pleasure.

The real value of the brass band lies where it began, with the bandsman himself. It provides a marvellous leisure-time activity that is difficult to equal, at the same time producing musical results that are at times of a very high standard.

The musical arrangement of the brass band is so designed as to allow all to participate fully, regardless of proficiency. Those of less skill are assigned less difficult parts to play. Parts are given out to players according to their ability and experience. The basic value of self-expression is increased by all the bandsmen participating together towards a rewarding musical experience.

The late Eric Leidzen, composer for bands, in discussing the popularity of brass bands described them as the third national sport of England; football, cricket, and brass banding, in that order. But the spirit of banding goes much deeper than winning prizes. It has become a way of life for thousands of working men and their families. And so, hopefully, it shall always be.