English Brass Bands and their Music, 1860-1930

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By

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I would like to mention the staff of Wright and Round Music Publishers who allowed me access to their archives, which were of great benefit for this research, also the brass band archives of Consett and Sunderland Milfield Salvation Army bands, and the secular bands archives of Kirkbymoorside, Long Eaton, Marske. Stanhope and Wellington.

INTRODUCTION

I have chosen to research the period of the brass band movement's history that I consider to be its formative years. This is the period of 1860-1930, which includes the peak in the 1890s, followed by the decline in numbers from the First World War. Despite this later decline in numbers, the standard of musicianship was not affected and has happily continued to make progress up to the present day. The movement has also now spread world-wide, and I have made reference to this fact in Chapter 1.

My research is designed to highlight the music which was composed and arranged during this chosen period of history. This research could not be completed without examining the social and environmental conditions of the time, which includes a more widespread look at the 'Romantic Period' as a whole. I have researched these areas and centred on the 'Romantic Period 'to explore which influences affected the brass bands and their composers.

It was necessary that I studied the written works of a number of brass band historians to support this study, and I want to acknowledge their influence upon this research. The names that follow are in order of the year they were published: J.F.Russell and J.H.Eliot (1936); A.R.Taylor (1979); Violet and Geoffrey Brand (1979); Cyril Bainbridge (1980); Trevor Herbert (1991); Roy Newsome (1998). Though a useful back-drop, these books were, in the main, a more general account of the birth and development of the movement, which gave me a foundation to build upon when looking at the specific period 1860-1930. Alongside my research, I have also created a catalogue of selected music played by the secular and Salvation Army bands.

Since this research is designed to highlight all of the many and varied influences upon the brass band music of this time, I have therefore researched the numerous publishing houses that were in existence, and those that were established to supply the demands of the fast-growing brass band movement.

CHAPTER ONE

SHORT HISTORY OF THE BIRTH AND GROWTH OF THE BRASS BAND MOVEMENT

The information provided in the following pages will attempt to add another insight to the history of the brass band movement, commencing with a brief résumé of the early beginnings and growth of the brass band movement leading up to the present day. There are a number of books and academic theses which have provided an important backdrop to my research. These have been listed in my Introduction. I will begin with a look at the evidence that the brass band movement had its beginnings as early as 1809.According to Cyril Bainbridge:

> '…another of the earliest bands and almost certainly the first example of a colliery band was the Coxlodge band which dated back to 1809, when Mr. Turner and some 1717 employees of the Burradon and Coxlodge Coal Company of Newcastle-upon-Tyne formed an amateur brass band. "As far as can be ascertained that was the beginning of the brass band movement in the country," claimed a writer in the industrial magazine Coal in 1948.'[1]

Besides Coxlodge band, there are accounts written of bands formed a little later in 1814 at Stalybridge,[2] while 1815 sees the formation of Kirkbymoorside band, North Yorkshire.[3] The formation of the now famous Black Dyke band took place in 1816 [4] and the equally famous Besses o'th' Barn band emerged in 1818,[5] as well as further formations at Stanhope in 1823.The Stanhope band was financed by the London Lead Company, who encouraged the formation of other bands in the Weardale villages around the same period.[6] 1842 saw the formation of a famous band from the North East at Harton Colliery. Harton Colliery band would have been a small brass combination, while the earlier bands would have employed woodwind, trumpet, horn, keyed-bugles, ophicleides and serpents.[7] There is written evidence of instrument purchases at the Kirkbymoorside, band where it is recorded in the Parish Archives that additional instruments at the cost of £22.18s.0d were purchased in 1815. The order consisted of a serpent, two bassoons and two horns. An interesting point is that the

instruments were the property of the inhabitants of the town of Kirkbymoorside.[8]

During the period 1860-1930 brass bands occupied an important and distinctive place in the British musical and social life, although only latterly have historians begun to acknowledge that fact. Many hundreds and thousands of bandsmen provided the opportunity for the working classes to hear serious music. (see Figure 1.1)Before recordings and broadcasts of bands were available, bands provided entertainment in the parks, agricultural shows, garden fetes, and political and religious marches on a regular basis. Although today, these events continue in some areas, they are certainly not as widespread. Brass bands still take part in some functions and it is still necessary if bands are to receive funds for their survival, but owing to the decline in the number of bands, it is not what one would call a regular feature. The brass band movement has suffered times of decline when a large percentage of bands went out of existence. This is highlighted in *The Heritage of the North East Brass Band Movement* [9] where research was focused on the North East of England. Across the whole of England the number of bands ceasing to function was much greater. These declines were due to unrest in the various industries created by the 'Industrial Revolution' where the decline in the availability of work led to strike action. This was particularly emphasized in the mining and cotton mill industries throughout the depression years of 1876-1896.[10] The result was a great deal of unemployment which brought about wide migration to areas where employment was available. Despite this unrest the movement reached its peak in the 1890s, before further decline took place as a result of World War 1, (1914-18), and the depression which followed in the late 1920s and into the 1930s. During this time mines and steel foundries were closed, again causing unrest in the work force. Strikes became a frequent event, and people experienced a great deal of hardship, about which, more will more will be said in a later chapter. Further decline was to be evidenced during World War 2, although a number of bands did continue to function, but contests were abandoned during the period of 1939-1946.

Figure 1.1 North Skelton Band

In the earlier years, bands were male-dominated, owing mainly to the predominantly male-ordered society. However, the uprising of women through the suffragettes, and the creation of laws allowing women to vote, brought women into a more prominent social position. There followed a marked increase of women into the bands during World War 2, making up for the fact that so many bandsmen had been called up for war service. It has to be said that some bands continued to prefer to be male-dominated, especially in the more famous bands, such as Grimethorpe Colliery, Black Dyke, Brighouse and Rastrick to name but a few. The Salvation Army, included women in their bands, especially in the smaller corps, for the same reason as the secular bands, because the men folk had also been called up for military service in the forces during World War I. In the more well-established bands women were excluded right into the 1970s. Even in 1974, the introduction of a lady into the Sunderland Millfield Salvation Army band caused quite a stir though now the band has a high percentage of women players. The brass band movement now has some very good female musicians who now take an important role in the movement, one example being Sheona White, who plays the Eb tenor horn in the Yorkshire Building Society band. She is such a competent player that she is engaged as a soloist and has toured overseas to Australia In this

rest of this chapter other aspects of the movement will be discussed, such as the technical improvement of brass instruments, at the time, personalities who had an influence on the movement, as well as other influences, such as church, village, and volunteer bands, and the spread of the brass band movement throughout the world.

Individuals who contributed to the birth and growth of the brass band movement

Any history of the brass band movement is incomplete without recognizing the influence of certain individuals. There follows a brief look at musicians who each made a significant contribution to brass bands throughout the birth and growth of the movement.

Louis Jullien (1812-1860)

Dave Russell suggests 'that nobody did more to encourage the habit of concert-going among the working and lower middle classes and to make other potential concert promoters appreciate that a popular audience existed, than the conductor/promoter Louis Jullien.[11] The following information is gleaned from *Life of Jullien* by Adam Carse, and P*opular Music in England* by Dave Russell.[12] Jullien was born in France, the son of a French Military bandmaster in 1812. He came to England in 1840 where, during a ten year period, he promoted and directed fifteen series of promenade concerts throughout the London area. Roy Newsome has suggested in his book, *Brass Roots,* that it was at one of these venues that Enderby Jackson (also chosen as one of the contributors) saw and heard Jullien with his orchestra in a theatre in Jackson's home town of Hull, giving Jackson the desire to follow suit in bringing music to the same class of people as Jullien.[13] Jullien engaged a variety of soloists for his concerts, such as a star cornet player by the name of Hermann Koenig. Dave Russell says that the early generation of brass bandsmen travelled long distances to hear Koenig play.[14]

In 1844 Jullien presented three successive years of concerts at Covent Garden, one of which featured a newly composed work by Koenig, *Post Horn Galop,* [15] Jullien also later introduced the public to the Distin family who played the saxhorns. (this family will be discussed later). One could speculate that this was the first time these saxhorns were heard and seen on the concert stage. The Great Industrial Exhibition of 1851 saw another of Jullien's spectacular presentations in the form of the Great 'Exhibition

Quadrille' performed by an orchestra and four military bands, making a total of two hundred and seven participants.[16] Jullien's contribution to the working and lower middle classes was outstanding and out of his orchestra came characters who were to have a major contribution to the brass band movement in years to come people such as John Gladney, (to be dealt with later), and Enderby Jackson.

Enderby Jackson (1827-1903)

Jackson was born in 1827 and was the son of a tallow-candle maker. Roy Newsome says in the book *Brass Roots:* 'Amongst the customers of the family business was the Hull Theatre Royal, where the footlights consisted of three long rows of candles.'[17] It was at this theatre that Enderby went to hear Louis Jullien's orchestra, and where he first began thinking about taking on the role of a promoter himself in later years. He studied music with local teachers and took on the mammoth task of learning several instruments, including French horn, piano, flute and trumpet. In addition to these practical areas of music, he was also taught harmony and composition. Enderby Jackson was present at the first organized contest in 1845 at Burton Constable near Hull. This was organized by Sir Clifford Constable after hearing from his sister-in-law that she had witnessed a similar event in France. It was here that Jackson was a member of Sir Clifford's private dance band, which was in fact a quadrille band. Later Jackson attended the Industrial Exhibition in Hyde Park in 1851, here an account of which is recorded in J.F.Russell and J.H.Elliot's book, *The Brass Band Movement,* where it records a statement by Enderby Jackson himself.

> 'In the 1851 exhibition I first met Mr. James A.Melling of Stalybridge and Mr. Tallis Trimmell of Chesterfield, both were noted Midland (sic) young musicians, full of ardent zeal spreading the love of music broadly among the teeming population of operatives and miners surrounding their centralized districts Both questioned me closely on the reported progress of excellent amateur brass bands in Yorkshire, particularly of the system of prize gifts at fetes, fairs etc., in the East Riding. After an interview or two, they suggested that as rail facilities were rapidly progressing, it would be wise for deputations from the bands to visit the railway managers seeking their cooperation in bringing distant bands to a suitable center. I would arrange convenient times and fares.'[18]

Out of this conversation arose the Bellevue Brass Band Contests[19] which have proved to be an integral part of the banding scene ever since. Jackson's contribution by way of compositions also helped establish the

production of original works for the movement. At a contest held in the Hull Zoological Gardens in 1857, it was recorded that Jackson composed the test piece *Londesborough Galop.*[20]

Again in 1858 he composed the test piece for a contest held at Sheffield entitled *Venetian Waltz.*[21] In his early years Jackson's influence was mostly in the North, but later spread throughout the United Kingdom, which was made obvious by a report in the Daily Telegraph which commented on the first contest to be held in the South of England. Apparently on the 10th and 11th of July, 1860, a contest of Brass Bands was held at the Crystal Palace.[22] This contest was to be a major landmark in the history of brass bands.

Roy Newsome points out:

> 'It may also be seen as a turning point in the development of instrumentation, with the start of significant moves towards the format of the modern brass band. Keyed bugles, trumpets and French horns had almost disappeared, and in their place were cornets and saxhorns. ophicleides were still in use, as was the brass clarinet and three trombones were to be found in many of the larger bands.'[23]

These far-ranging influences make it clear that Enderby Jackson had a major impact on the brass band movement.

John Gladney (1839-1911)

There are three band trainers who helped in establishing the brass band movement, who will be discussed in order of dates of birth. John Gladney was born in Belfast in 1839. He was a clarinetist, and at one time a member of the Hallé Orchestra. After hearing brass bands he began to take an interest, in leading them, and in so doing became a very successful band trainer, especially with bands such as Meltham Mills, Kingston Mills, Besses o'th' Barn and Black Dyke, to name a few. It has been suggested that John Gladney was the most dominant figure participating in the Belle Vue Contests. In a letter to *Brass Band News.*[24] Gladney made a statement concerning the number of instruments that should be used in a contest the outcome of which was that the combination now used for today's bands.

The music that was played in the early days of the movement depended upon the conductors to supply their own arrangements, as publishers had not yet commenced publishing sufficient music. This subject of music and publication will be dealt with in more detail later. At the contests, 'own choice' pieces were the order of the day, and Gladney was involved in

this, and many of Gladney's arrangements were selections from opera.[25] Gladney was also involved with an important event in the life of Black Dyke when he accompanied the band on a six month tour of Canada in 1906. He has been described as the father of the brass band.[26] His success was never equalled, and as an arranger he helped establish the format of the modern brass band.[27]

Edwin Swift (1843-1904)

Swift was born in the town of Linthwaite in 1843. His father was a hand loom weaver, and at the age of nine young Edwin commenced work as a shuttler in his local mill.[28] He was already finding music a worthwhile activity as Russell and Elliot suggests:

> 'Many hours were spent on the roof of a coal-house where he practiced the flute. Soon his attention was transferred to the cornet and he became a member of the local brass band when he was only ten.'[29]

By the time he was fourteen he not only was the band's solo cornetist, he also took on the responsibility of Bandmaster. His interest in composing and arranging brass band music meant that he spent every available moment writing. Unfortunately this happened at his place of employment, so while he should have been weaving he neglected his work to concentrate on music ideas. Of course this soon rebounded on him and after producing faulty work he had to be disciplined for his misdemeanour. Eventually, after driving himself too hard he suffered a break-down which led to him giving up playing the cornet, instead he concentrated on conducting and became a full-time professional band-trainer at the age of thirty-two. He was very fond of saying "I am a weaver by trade and professional musician by accident." In 1874 the Linthwaite band won ten first prizes at contests, which included the Belle Vue Championships. Among the other bands he was involved with were Leeds Forge band and Wyke Temperance. As a composer, Swift had a number of works published by T.A. Haig, and his arrangements were of a high quality, in particular *Bayreuth*, Berloz's *Faust*, Meyerbeer's *L'Etoile du Nord* and the overture *William Tell*.[30] Though his background was of humble origins and he was self-taught as far as his music career was concerned, he nevertheless became a key figure in the brass band world.

Alexander Owen (1857-1920)

Owen was born in 1857, but information about his birth and parents is not recorded, though we do know that he was brought up in an orphanage.[31] He joined Stalybridge Old band at the age of eleven and became a fine cornet soloist. It is also recorded that at the age of sixteen he became the conductor of the band.[32] Later he conducted a number of bands as their professional teacher including Besses o'th'Barn, and Black Dyke. In 1905 he took Besses o'th'Barn band on tour to France, and after the first concert in Paris, he received a decoration *Officer de l'instruction publique* from the French Authorities. During 1906-7 he conducted Besses in a world tour.[33] Besides being a fine conductor and band trainer; he did many arrangements for the varied bands to play as 'own choice' pieces at contests. Since bands were constantly in need of 'own choice' pieces for contests, Owen was able to meet this demand, as Bainbridge points out:

> 'His arrangement of *Reminiscences from Rossini* was played at no fewer than 27 contests and another of his selections from Berlioz's *Damnation of Faust* was performed at 21 contests.'[34]

It was during the period of the 1880s and 1890s that Owen arranged most of his contest selections,[35] as a conductor and band trainer he was very successful in the contest field, and his experience with Besses o'th' Barn band demonstrates. Besses o'th'Barn gave 27 contest performances under his baton, winning no fewer than 20 first prizes.[36] He died in 1920, but his name has not been forgotten, with an award given annually as a scholarship for brass players aged under eighteen.

John Henry Iles (1871-1951)

Violet Brand said, 'In 1898 a man burst on the scene with enthusiasm, and for almost half a century it was he who provided the national unity which bandsmen were unable to provide for themselves.'[37] Iles was born in Bristol, and he became a successful business man in his local vicinity. It was whilst he was in Manchester on the first Monday in September 1898, which happened to be the Belle Vue Contest day, that he was encouraged to attend and listen to the brass bands. He later wrote of this experience:

> 'I regarded the suggestion of attending the Manchester contest as anything but attractive. I was, however, persuaded to go, and then I heard these bands which had been described to me as 'wonderful'. It is not too much

> to say that I was positively astounded….I came away from that contest a completely converted enthusiast for their cause'.[38]

Later he wrote a letter to *The Times:*

> 'When I first heard our champion bands at BelleVue in 1898 I made a vow that I would do my best to make the country sing with appreciation of the remarkable talent among our workers. Like most people of those days, to me the very name of brass could only mean noise and discord, and I had the musical surprise of my life when I heard them playing as if for their lives in the Belle Vue Championships. It took me some time to realize that I was listening to amateurs and working men.'[39]

All of this led to Iles becoming a major figure in the brass band world in the 1900s. To help in his venture he became proprietor and editor-in-chief of the *British Bandsman*, and the owner of the music publisher R. Smith & Co. Ltd., which had been founded in 1857. He was determined to bring the North's bands to London and to renew the Crystal Palace contest which Enderby Jackson had organized previously. This venture was successfully achieved by the support of Sir Arthur Sullivan, and the National Brass Band Championships was established, which continues today. The National Brass Band Championships continued to be held at the Crystal Palace until 1936, when the palace was destroyed by fire. World War 2, (1939-1945) was the only time the contest was not held, but it was reinstated in 1946 and continues today. Besides establishing the National Championship Contest, he was engaged in other activities which have affected the brass band movement. In 1913 he commissioned the first original test-piece for use at the Crystal Palace, which was composed by Percy Fletcher and entitled *Labour of Love.* The practice of commissioning an original work was extended to Belle Vue in September 1925 when Henry Iles became managing director of the Belle Vue Gardens. He also organized the tour of France by Besses o'th'Barn band, accompanying Alexander Owen, and received the decoration of *Officer de l'instruction publique* along with Owen.

In 1925 took over the role of Patron of the National Brass Band Club in 1925 adopting their Contest Rules, and implemented them at the Belle Vue and Crystal Palace contests in 1933. Iles had the honour of being a Past-Master of the Worshipful Company of Musicians and regularly conducted the massed bands in the concerts held at the end of Crystal Palace, Belle Vue and later at the Royal Albert Hall. (see Figure 1.2) Henry Iles was awarded the O.B.E. for his services to music and especially the brass band movement. One description of this remarkable man who

gave so much to the movement seems apt he has been described as' the ageless fairy godfather of brass band music.'[40]

Figure 1.2 Programme Brass Band Contest

Samuel Cope (1856-1948)

Cope was the son of a West Country bandmaster, who was a teacher, composer and conductor. Cope was encouraged to pursue music by his father and as a young man played the cornet, piccolo and the organ. Unfortunately he had an accident later in which he lost one of his fingers, and was unable to continue with his organ playing.[41] It was clear that Cope was very interested in administration, and this would be the avenue that he would take. He had obviously become concerned about the riots and unrest that occurred at some of the contests and he would later address this problem when, in September 1887, he founded and published the first edition of the *British Bandsman.* Trevor Herbert says of Sam Cope:

> 'Founder of *The British Bandsman*, a ubiquitous self-made musician who advocated forward looking benevolent and educational schemes for bandsmen and who saw "No reason why Tom, who plays the cornet should be in a lower social or musical grade than Dick, who plays the violin."[42] Sam Cope had conceived the idea of starting the magazine in 1887 to try and improve the position of brass bandsmen in the musical world.[43]

Wright and Round had already produced and published a paper which dealt solely with the interests of brass bands, and was published in Liverpool in 1881. So *The British Bandsman,* which appeared in 1887, was to further the progress of all areas of brass banding. Cope was particularly concerned about the lack of control and rules at contests, with the bands in general not able to come to agreement over how the rules should be implemented. The first area of concern was the behaviour at contests, where unruliness seemed to be rife There had been reports of this bad behaviour for some time and even occasions when the adjudicators were manhandled.[44] Cope was a composer and adjudicator, although this was not his main area of influence, as was noted above. In 1890 he succeeded Richard Smith as the editor of the Champion Brass Band Journal, and it was in this capacity that he composed pieces for this Journal. Among his other duties, he was to be the President of the London and Home Counties Amateur Brass Band Association.

Brass band instruments, their invention and developments

There are a number of books which outline the inventions and improvements made to brass instruments through the years, so this research will give only a brief résumé of this area.[45] Owing to the fact that

records of the instrumentation are rather sparse, it is not possible to give an exact description of the instrumentation in use before the 1830s. Kirkbymoorside Town band, in North Yorkshire is one example where it is possible to identify some of the instruments in use, for in 1815 they purchased a serpent, bassoons and French horns.[46] The horns used at this time were natural horns, where a series of crooks was required to change the pitch where necessary. The rotary valve system, which is in use today, was not available at this time because it was only patented in 1820.[47] Other bands like Cleggs Reed Band 1818 (later becoming Besses o'th'Barn band), and Peter Wharton's band, 1816 (forerunner of the Black Dyke band) would have consisted of woodwind and brass.[48] Roy Newsome points out:

> 'Most bands of this early period had between 10 and 12 players. Clegg's Reed band 1818 comprised three clarinets, a piccolo, a keyed-bugle, a trumpet, two French horns, a trombone and two bass horns plus a bass drum.'[49]

The writer surmises that the melody instruments would have been keyed-bugles and clarinets, since there is evidence that clarinets were in use in the late nineteenth century.[50] Trumpets were used before the 1820s, and they like the horn would have required crooks to lengthen the tubing as needed. Development of brass instruments was crucial if progress was to be made. J.F.Russell and J.H.Elliot suggest that this progress began in 1778.[51]

England became involved with this process through James Halliday who made a chromatic bugle horn in 1810 by placing keys along its length - the beginning of real progress.[52] J.F. Russell and J.H. Elliott suggests:

> 'There was a constant urge towards improvements in the instruments themselves, so that the interaction of instruments on performer and performance on instruments may readily be perceived.'[53]

Two characters who were to have an important place in the technical improvements to the brass instrument were Blümmel and Stölzel, who developed the valve system which later opened up the way forward for brass bands. There are conflicting accounts of the dates when this happened, though it seems to have been between 1806 and 1810. Blümmel had his model made by Gruesling & Scott, [54] and by 1814 they manufactured a cornopean, known in France as the cornet-á-deux-piston.

Stölzel in the meantime, had developed a rotary cylinder-valve action and had it patented in 1820. It is generally accepted that Stölzel gave us the valve system. By 1830 the instrument firm of Emback in Amsterdam

had brought the cornopean on to the market, which was adopted by British brass bands up to the 1840s.[55] Another instrument which featured in the early bands was the ophicleide, which was invented in 1817 by the inventor Halary (see Figure 1.3) who had seen the keyed-bugle invented by James Halliday in 1810.

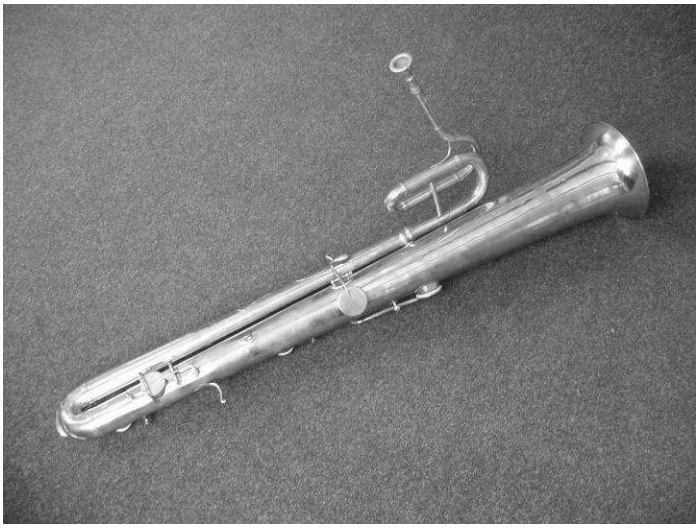

Figure 1.3 Ophicleide in the collection of instruments at Durham University

In England, inventions were still proceeding with John Shaw, a Derbyshire farmer who invented a 'traverse spring method for trumpets, French horns and bugles in 1824.'[56] Stalybridge Old Band throws some light on how these inventions came into use in the formation of the early bands. Formed in 1814 in a Lancashire mill town, the band was engaged to take part in an event leading up to Easter Sunday, and the instruments in use were: trumpet, two French horns, bugle horn, serpent, two bassoons, bass horn, four flutes, four clarinets, cymbals, drum and triangle, (the use of the bass horn would have been the keyed-bugle invention). It is recorded that some twenty years later, between 1832 and 1839, one cornopean was added to the instrumentation.[57] A further example of instrumentation used by the early bands is as follows. Bramley Old Band was established in 1828 as a brass and reed band comprising: four clarinets, bugle, two trumpets, two French horns, serpent, two trombones and drum; it is assumed that the bugle was a keyed-bugle.[58] (see Figure 1.4)

Figure 1.4 Keyed-Bugle in the collection of Instrument at Durham University

It was mentioned earlier that cornopeans had been in use for some time in France, and in 1832 they came into use in England. James Walker, who lived in York, acquired one of these instruments and formed a brass band of twenty-four players in the early 1830s. Ian James says that it would not have borne any resemblance to the modern brass bands.[59]

Reference to the serpent was made in the previous section, and its function would have been to provide the bass to the harmony (see Figure 1.5). The instrument had been around for a long time, for it was known first in France before 1600, and later in the eighteenth century it was introduced into the British Military bands.

There is mention of the serpent in *Under the Greenwood Tree*, by Thomas Hardy, referring to the village band. During the 1790s there were designs of varied sizes, one of which was the bass-horn which was mentioned in the instrumentation of the Stalybridge band earlier. It was bassoon-like in shape, with the bell facing upwards.[60]

Figure 1.5 Copy of a Baudoin Serpent by Christopher Mark Instruments

Finally we arrive at the time in history where the instruments produced were to become the modern brass band instrumentation. Adolphe Sax, born in 1814, was the son of Charles Sax, who was an instrument maker himself in the Belgian town of Brussels. Adolphe joined his father and commenced working between the late 1830s and 1840s on the instruments known as saxhorns, and saxophones. In 1842 he moved to Paris and set up his business in the city and it was here, in 1843, that he patented these instruments. Sax was instrumental in providing the instruments that were to establish the brass band we know of today. He was helped by the visit in 1844 of the British musical family, the Distin family, who were on tour at the time and visiting Paris. They met Sax and were impressed with his

saxhorn family of instruments and eventually adopted them for their own music. John Distin was a band-boy in the South Devon Militia and at the age of fourteen became principal trumpeter. Later, at the age of sixteen, he joined the Grenadier Guards band and commenced using Halliday's keyed-bugle. In 1837 he commenced touring with his family, which now included his four sons .They undertook touring campaigns throughout Britain, but their first performance was as a brass quintet in Edinburgh.[61] When they embarked on their tour of Europe, their first engagement was in Paris, where their instrumentation is recorded as a slide-trumpet, a cornet, a keyed bugle, a French horn and trombone.[62] After meeting Sax and having the saxhorns demonstrated, they were impressed and decided to use them in their quintet and, what is more, to promote them in the United Kingdom. By the time of the Burton Constable Contest in 1845, bands were now using the Adolphe Sax instruments, as the following list will reveal:

1. Lord Yarborough's Brocklesby Yeomanary Band (leader J.B. Aceyl): four cornopeans, two sax tenors, three trombones, one sax bass, two ophicliedes. Test piece: *Selection of Sir Henry Bishop's Works.*
2. Holmes Hull Tannery Brass Band (leader Tom Martin): Similar instrumentation, but the leader played a sax cornet-a-pistons. *Selection from Mozart's Twelfth Mass.*
3. Hull Flax and Cotton Band (leader James Bean). Bean also played cornet-a-piston. *Hail Smiling Morn.*
4. Malton & Driffield Band entered as Wold Brass band (leader James Walker). Walker played Db soprano cornet. The other instruments were one sax cornet-á-pistons, two cornopeans, two valved French horns, three trombones, one ophicleide, one solo valved bass and one valved tuba. Music from *Rossini's Barber of Seville.*
5. Partington Band (leader James Dalton). Three Cornopeans, one trumpet, two trombones, one ophicleide and three serpents. *A pot-pourri of Country Airs.*[63]

The following section will give further information about the birth and growth of the Brass Band Movement and the modern instrumentation.

The influence of church and village bands upon the brass band movement

Another area that helped create the brass band movement as we know it today are the church and village bands. The church became the centre of the public's music with the rise of the village church band, which had come into being after the Puritan edict of 1644, which abolished organs in places of worship.[64] J.F. Russell and J.H. Elliot write:

> 'The Lord and Commons in Parliament, the better to accomplish the blessed Reformation so happily began and to remove offences and things illegal in the worship of God, do ordain that all representation of the Trinity, or in any open place within this Kingdom shall be taken away defaced and utterly demolished… And that all organs and frames or cases wherein they stand in the church and chapels aforesaid shall be taken away and utterly defaced, and none other hereafter set up in their places. And that all copes, surplices, superstitious vestments, roods and fonts aforesaid be likewise utterly defaced When-unto all persons within the Kingdom whom it may concern are here required at their peril to yield due obedience.'[65]

During the Commonwealth 1649-1653, professional players of violins, lutes and flutes, who had been performing in the theatres and at Court, came into the villages, teaching the rural population how to play these instruments. This took place in the taverns and ale-houses, and ultimately the professionals bequeathed these instruments to their rural friends.[66] These instruments were varied, and MacDermott in his book *The Old Church Gallery Minstrels* cites them as follows: violin, flute clarinet, violincello (often called bass-viol), bassoon, trombone, oboe, cornet, serpent, double-bass, ophicleide, cornopean, fife, baritone, cross-blown flageolet, flutine, concertina, banjo, bass-horn, French horn, and kent-bugle (known as the keyed- bugle).[67]

It would appear that there was a connection between the village band and these church bands. In 1820, a church band at Winterborne St.Martin had a member who played the oboe, who at the same time was a member of the village band playing the bassoon.[68]Regarding the music played, there were a number of composers who specifically wrote music to be played by these church bands. By all accounts he was a prolific writer for his local band. Evidence suggests that these church and village bands continued right up to 1896, when the last band in the area of Winterborne Abbas ceased to function. The suggestion that church and village bands existed together is confirmed by a book written in 1909 by a Miss Wood Homer concerning the Dorset village of Piddletown, entitled *Memories of*

old Dorset. She writes: 'The old church, with its seventeenth century musicians gallery, had in 1820 a band of flute, two clarinets, bassoon and two bass-viols, and had previously had a serpent, [70] (see Figure 1.6) she then goes on to say that the village also possessed a band. It may also be of interest to mention the gallery and its effect upon the church. Between 1660 and 1860, the community would gather for morning service and would take their seats in the comfortless pews with the hard benches. As band begins to play, the congregation stands and turns round to the west with their faces to the gallery, and their backs to the altar, and literally 'face the music'.[71]

Figure 1.6 Musicians Church Gallery

These church and village bands seemed to be fairly widespread, including, as MacDermott shows, York and Cumbria in the far North. In the North East of England records are rather sparse concerning evidence of church bands' activities. However, it was possible to find a handful of references to these bands, one, at the Parish Church in Houghton-le-Spring, County Durham. In a brief history of the church, Mr. I.R. Pratt writes:

> 'A door through the choir vestry brings you directly into the Chancel, and here you are in the oldest part of the church. Opposite, on the north wall, stands the organ – the modern successor of the musicians, "village