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The Wind-Band phenomenon in Italy: A short socio-historical survey and its effect on popular musical education

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Abstract

Wind-Bands are musical ensembles existing all around the world, but with a stronger traditional presence in certain regions of the globe. One of these regions is Southern Italy. In this geographical area, this phenomenon developed historically over two centuries and has taken on shapes now considered traditional. Thanks to Wind-Bands, historically, millions of Italians have participated in collective musical activities as musicians or listeners and have been trained in music. Wind-Bands, in fact, for most of the 19th and 20th centuries have been the main means of spreading musical culture in Italy and the world and the only way for working class youth to learn a musical instrument. Thanks to a careful examination of the publications on the local Wind-Bands through the historiographic method, we have outlined a frame that explains the change in the social role of the Bands from the end of the 19th century to today. The conclusion is that today the Wind-Band has assumed a new morphology that, however, would deserve to be reconsidered taking into account the new social changes taking place (emigration of the middle class, immigration, social reforms and the music education system, and so on.) to understand if, as in the past, the Wind-Band can still have a fundamental functional role in local communities for social cohesion and music education, or at least imagine future scenarios to reconsider this role.

Keywords: Wind-Bands, popular, education, music, working-class.

INTRODUCTION

Wind-Bands are musical ensembles existing all around the world, but experiencing a stronger traditional presence in certain regions of the globe. One of these regions is Southern Italy. In this geographical area, this phenomenon developed historically over two centuries and has taken on shapes now considered traditional. As a consequence, in 2019 a proposal was presented to UNESCO for the protection of Wind-Bands as an intangible heritage. Nevertheless, thanks to Wind-Bands, historically, millions of Italians have participated in collective musical activities as musicians or listeners. Wind-Bands, in fact, for most of the 19th and 20th centuries have been the main means of spreading musical culture in Italy and the world. The different musical traditions and, above all, the numerous socio-cultural contexts among the various regions, from the South to the North of Italy, have produced over the centuries phenomena that are quite singular, such as the so-called *Bande da giro*¹. In this paper the research method is the historiographic one through which many sources have been analyzed and compared.

THE BIRTH OF MODERN WIND-BAND IN ITALY

The current structure of the Italian Wind-Band began to take shape in a modern sense after the French Revolution, when the primitive concerts of cornets and trombones, used for civic functions in all small towns since the 15th century, emancipated themselves and, through various and complex transformations (not least the organological one), reached, in the 19th century, the conformation that we know today.

¹ The *Banda da giro*, according to the definition of Bianca Tragni, is «usually very big, from forty elements up, with the best and most tested players, with the most professional and sought after conductors, with a more articulated and expensive organization». In Tragni, B. (1985). *I Nomadi del Pentagonogramma. Le Bande musicali in Puglia*. Giovinazzo: Ed. Peucetia, 19. However, as we shall see later, this definition needs to be clarified.

Tuscany is undoubtedly one of the regions that can include among its records, also the proto-bandistic experiences in the Middle Ages. In fact, in various sources² evidence of a document dated 10 August 1291 proving the existence of a musician's guild, the *Filarmonica dei Laudesi* can be found. Its name derives from its original dedication to the singing of lauds to the Holy Virgin, and this band accompanied various religious practices, with trombones, cornets and fifes. Later, other similar groups, both military and civil, spread to other cities such as Arezzo, Lucca, Pisa and Siena, providing music for every use. Renzo Cresti tells us that already in 1415, one of the Florentine Statutes institutionalized the Fife Guild³. This institutionalization has instead been documented in Siena since 1487, with the presence of 10 trumpet players, 4 fife players, 1 trombone player and 1 drum player, employed by the Municipality. Between Humanism and the Renaissance, aristocrats and patrons began to have their own musical chapel. In addition, civic groups were often engaged in recreational activities or carnival celebrations. Renzo Cresti (but Lorenzo Della Fonte too) also reports a testimony of the great sculptor Benvenuto Cellini. He played the recorder and the cornet and among other things, that his father was a good maker of lutes, while his brother had joined the municipal group of fifers. These used to play in Florence during the procession of the Patron Saint, St. John, on the balcony of the City Hall and on various other events. In general, in fact, the musicians of the guilds and chapels also played in processions, tournaments, baptisms or funerals, in masses, in sacred representation, in honor of famous people or to embellish public events. This practice was also common in Venice, where, since the 13th century, silver trumpets were used for official ceremonies (for example, when the *Doge* left the government Palace). These instruments had been donated to the city by Pope Alexander III, according to an ancient tradition⁴. In Rome, too, there were many forms of musical life, functional not only to the papal court, but also to high prelates and the aristocracy, with whom, already in the first half of the 14th century, there were trumpeters and musicians regularly organized and waged. Throughout the Italian peninsula we can find historical sources that testify to the importance of proto-bandistic music in society. In the North, around the fourteenth century, the princes of Savoia-Acaia used to encouraged the best musicians to perfect themselves in Geneva. The same can be said of the Dukes of Milan; the courts of Mantua and Ferrara, where, since 1441, Flemish famous musicians have appeared, using wind-instruments in various combinations. In this period though not only the courts paid the musicians their wages. The municipalities of Padua and Bologna, for example, in the 14th century already had their own citizens "Concerts". Alessandro Vessella⁵ points out that in this period a very interesting practice from the socio-musical point of view was introduced, the musical competitions. These competitions were frequent in Venice, Urbino, Ravenna, Rimini and at the Aragonese court of Naples⁶.

In the meantime, the presence of real organized musical bands became more frequent on the battlefields. The result was soon a form of descriptive music, the so-called "*Bataille*" (Battle), very popular between the Renaissance and Baroque⁷. In 1580, among the ranks of the Piedmontese army, there were various musicians: 4 trumpets for the archers, a drum for the harquebusiers and a pipe for the halberdiers. When Vittorio Amedeo II ascended the throne, he instructed the Count of Trinity (then on a diplomatic mission to Paris) to commission Giovan Battista Lully (a fundamental figure in music in France) to compose marches for Piedmontese troops. In 1694, in addition to the existing musical corps, another small Band of *Hautbois* (French name for the oboes) was formed at the Regiment of the Guards⁸.

The evidences and chronicles -between the Late Renaissance and Baroque are abundant and hand down to us an image of contemporary musical life extremely dense with musical events, including regular concerts in the square of the main artistic cities in Italy⁹.

² See Vessella, A. (1930). *Banda*, Enciclopedia Treccani (Roma: Treccani). [online] http://www.treccani.it/enciclopedia/banda_%28Enciclopedia-Italiana%29/ (March 04, 2019).

³ See Cresti, R. (2006). *Testimonianze di civiltà*. Lucca: PubliEd.

⁴ See Sansovino, F. (1829). *Lettere intorno al Palazzo Ducale*. Venezia: Domenico Combi, 46.

⁵ Alessandro Vessella (Alife, 31 March 1860 - Rome, 6 January 1929) was a Wind-Band conductor and an Italian composer. He was also the author of the most important military band reform in Italy.

⁶ See Vessella (1930).

⁷ See "*La guerre et la bataille*" by Clement Janequin, inspired by the battles of Marignano (1515) and Pavia (1525), respectively recalling the deeds of Francesco I and Carlo V. In addition, it is worth mentioning other descriptive symphonies such as those composed by Francesco da Milano, Andrea and Giovanni Gabrieli, Antonio Banchieri and many other composers, who described historical battles.

⁸ See Ricotti, E. (1889). *Storia della Monarchia Piemontese*. Firenze: Barbera.

⁹ «[...] with a cornetto or trombone player as conductor». Vessella (1930).

In this period (and until the 18th century) lived the most famous composers, such as C. Monteverdi, C. Merulo, H. Schütz and A. Gabrieli, who were interested in music for wind-instruments and created numerous compositions for cornets and trombones. In Rome, the guilds of musicians were already employed in the first half of the 16th century and were divided into various categories: drummers, fife and cornets, etc. From these ensembles the most important one, known as the *Concerto Capitolino*, began to take shape. In the first half of the 19th century, it became the *Banda Capitolina* and, finally, in the second half of the 19th century, the *Banda di Roma*. The pontifical musicians were both civilians and militaries.

As in many parts of Europe, new instruments such as the oboe, the bassoon and the timpani slowly began to appear on the Italian peninsula too. Wind-instruments were often the result of a willing personal elaboration and could be found in the bands to an extremely variable extent. Alessandro Vessella reports an approximate subdivision of the Italic Bands dating back to the end of the 18th century in which there are the Wind-Bands (civil ensembles) and the so-called "Turkish Bands" (military ensembles); the formers composed of oboes, bassoons, horns, trumpets and clarinets; the latter composed by serpents, oboes, clarinets and bass drums.

The period between the French Revolution and the Napoleonic years was a continuous rise (particularly in Italy) of Wind-Bands that will take on a leading role in the socio-cultural context of the time. In the Kingdom of the Two Sicilies, these bands used a lot of percussion, in accordance with the Turkish practice. Soon, moreover, many Wind-Bands of Southern Italy turned into anti-monarchical associations (as we will see later in further detail). The Bourbonic Guard became suspicious and proceeded to a massive filing both of the members of the various groups and of the activities and movements of the same bands. In order to limit the insurrectional and propaganda initiatives, a normalization of the Wind-Bands was proceeded, which locally ended up being included in the Civic Guard¹⁰. In 1840, M° Nicola Fornasini¹¹ became Director of the Wind-Bands and Fanfares of the Kingdom of Naples.

The second half of the 19th century was the period in which the Opera proliferated in band transcriptions. In addition, these bands (especially in Southern Italy) were the main attraction of the Patronal Feasts. In this way the melodrama arrived in every corner of the Kingdom of Naples, even where there were no theaters. Giuseppe Pascali called them «the theatre under the stars»¹².

In Piedmont, in the last decades of the 18th century, there were the fanfares of the cavalry and infantry regiments inspired by the French model, as well as a court fanfare for the ceremonies of the Royal House. During the Spanish War of Succession, in the 18th century, Piedmont was forced to hire German regiments to defend itself. Even these German mercenary regiments had their own musical corps that were of good artistic skills, so much so that even the two Piedmontese bands, one of the Regiment of the Guards (Grenadiers) and the other of the Royal Piedmont, benefited greatly from the contact with the German military music. They ended up playing together in Venaria, Rivoli and Moncalieri¹³. At the end of the century, some regiments of Piedmont and Sardinia began to be directed by various German conductors who spread in Northern Italy the musical practice of German bands¹⁴. The reformed groups included six oboes, two hunting horns and trumpets, eight clarinets (to replace the fifes). Finally, the "Turkish-band" also made its official entry into the Piedmontese military ones. In 1798 Piedmont was invaded by the French and its army was dissolved and embedded in the Napoleonic army. The Piedmontese regimental music then became fanfares of trumpets and drums, in accordance with the French practice. Obviously, a lot of music and signals got lost in this process of normalization. After the Napoleonic period, King Charles Albert, in 1831, became the promoter of a new order of the army that also involved the musical corps. In addition, from 1839, he also regulated the musical repertoire of the Bands. Some pieces became mandatory during religious services¹⁵ and others during parades. Finally, the music-chiefs were assigned the rank of Sergeant, which imposed subordination by the volunteers of the troop, who on the other hand had to attend the free music school of Genoa with profit, before being framed in the military bands of the Kingdom of Sardinia.

10 See Decreto Regio del 7 Marzo 1841, Giornale di Intendenza della Terra d'Otranto.

11 Nicola Fornasini (Bari, 1803 - Naples, 1881). Former inspector of wind-instrument classes at the Conservatorio San Pietro a Majella in Naples. Author of numerous Wind-Band music scores.

12 Pascali, G. (2008). *Bande di Puglia, il teatro sotto le stelle*. Cavallino: Capone Editore.

13 Bertuzzo, L. (2008). *Manuale della Musica Militare*. Pordenone: ANB, 35.

14 See Cordero di Pamparato, S. (1896). *Per la storia delle musiche militari piemontesi dal 1567 al 1798*. Gazzetta del Popolo della Domenica.

15 Bertuzzo (2008), 37.

In 1735, in the Kingdom of Naples, a systematic military musical organization took place. Previously the musicians were apparently aggregated in the regiments without a precise order and according to contingent needs. At that time, the staff of the Regiment of the Guard included 8 fifes and 18 drums and in 1743 the number of players was increased to 9 fifes and 29 drums. The Royal Bourbon Infantry Regiment had 14 drums plus one major drum in 1741, 29 drums plus one major drum and 14 fifes in 1791; in the early 1800s the Light Infantry Regiment was equipped with 18 drums, one maximum drum and 8 musicians¹⁶. The years of the first half of the 19th century were extremely troubled for the Bourbon militias and again, in 1848, a further reorganization of the Regimental music was carried out. Entrusted to the role of superintendent Emmanuel Krakamp¹⁷ proposed a reform:

- creating a national inspection body of five supervisors;
- setting up a unique staff;
- homologating the diapason and the manufacturing systems of the instruments, identifying with a competition a single supplier on a national basis.

Among the various characteristics of the proposed bands, Krakamp included the presence of the so-called "*Bassa musica*" (another name of the "Turkish band"), a legacy of the historical ties between Southern Italy and the countries of South-Eastern Europe¹⁸.

Meanwhile, in 1848, also, in the Grand Duchy of Tuscany, the Bands were reorganized. Teodulo Mabellini¹⁹, as chairman of the commission, indicated the clarinet, the cornet, the contralto flugelhorn, the trumpet and the euphonium as soloist (or "concert") instruments. Evidently, as Marino Anesa argues, «in the transcriptions of operatic pieces, the parts of the singers were no longer entrusted to wood, but to brass»²⁰.

In the Papal State, between 1789 and 1799, the *Concerto Capitolino* was suppressed and reformed through the establishment of the *Banda Capitolina*, whose staff included: 8 clarinets, 4 hunting horns, a trumpet, a fife, a trombone, a bassoon, chimes, a triangle and a clarinet. Other musical bands were also present in all regiments and it should be remembered that the Swiss guards also owned their military music corp²¹. Following the conquest of Rome by the Italian army, in November 1871, the Municipal Band was established, with the members that the year before, under the direction of Giuseppe Mililotti, had formed the Band of the National Guard. For several years, Mililotti's line-up was divided into two sections, which served separately, with less than 40 musicians for each section. In 1882, with the maestro Pezzini, the municipal band was reunited in a single group of 68 musicians, who then, in 1885, with the hiring of the new director, the maestro Alessandro Vessella, became 80. By that time, the Italian Wind-Band had also taken on modern morphology. It was Vessella who played a decisive role at national level in this context.

Between 1851 and 1913, as reported by Marino Anesa²², the Wind-Band in Italy was at the centre of a widespread debate (as had happened a few years earlier in France and Prussia) on the quality of military musical corps. Giovanni Pacini²³ describes in this way the situation of the military regiments of the newborn Kingdom of Italy:

[...] there existed in the former Kingdom of the Two Sicilies a very respectable group of professors in very large numbers, no less than fifty. Such was the Band of the Royal Guard, that of the Hunters, the Navy and many other regiments, to whose direction there was a Morra, a Sebastiani, a Le Grande, a Calegari, etc. Tuscany also possessed Regimentary Music of the highest quality for distinguished professors and for number: it is enough to name the talented brothers Bimboni and Nicolai; Parma, and even Lucca were every bit as good as other cities²⁴.

16 Ivi, 29

17 Emmanuel Krakamp (Messina, 1813 - Naples, 1883). Flute virtuoso, composer and teacher.

18 Anesa, M. (2004). *Dizionario della Musica Italiana per Banda*. Gazzaniga: ABBM, 972.

19 Teodulo Mabellini (Pistoia, 1817 - Florence, 1897). He was president of the commission that in 1848 proceeded in Florence to the reorganization of the military bands of the Grand Duchy of Tuscany.

20 Anesa (2004), 972.

21 *Ibidem*.

22 Ivi, 969.

23 Giovanni Pacini (Catania 1796 - Pescia, Pistoia, 1867). He worked for more than 40 years in Tuscany.

24 «[...] esisteva nel cessato Regno delle Due Sicilie un assieme rispettabilissimo di Professori in copiosissimo numero, non minore di cinquanta. Tal era la Banda della Guardia Reale, quella dei Cacciatori, della Marina e di molti altri reggimenti, alla cui direzione vi fu un Morra, un Sebastiani, un Le Grande, un Calegari ecc. La Toscana egualmente

Obviously that the military band was being held in high esteem by the political power in Tuscany is proved by the presence of an Inspector General of the Bands. Moreover the talented musicians were at the helm of these ensembles and constantly engaged in tours, always welcomed in a triumphant manner in other states.

ITALIAN INFLUENCES IN OTHER COUNTRIES

In the 19th century several musical exchanges with America were documented: it is known, for example, that the American President Thomas Jefferson invited the Wind-Band of Catania, conducted by Gaetano Caruso, which soon became the second Wind-Band of the American Navy. In 1836, another Sicilian Wind-Band, called "Comet", was the first Italian Wind-Band to tour the United States. In 1859 a Neapolitan clarinetist, Francesco Scala, became the conductor of the Marines' Wind-Band²⁵. The Vittoria Wind-Band (from Sicily too) became the "Sicilian Band of Chicago", still active today.

We have an important evidence of the Italian Wind-Band's influence in the Mediterranean thanks to the researcher Isak Shehu, who traced the origins of the first Albanian band in 1878 in Shkodër, by the missionary Tome Markozzi who used Italian players and instruments for the musical education of Albanian musicians²⁶. Moreover, from the end of the 19th century to the second half of the 20th, Italian wind-instrument factories exported band-instruments (but not only) all over the world, spreading also original technological solutions at a global level (think of the multitude of patents, such as the double chamber instruments of A. Rampone or the double tone clarinets of R. Orsi, etc.)²⁷. In the early 1900s, Italian Wind-Bands and soloists were welcomed to the United States with the same honors as the great opera singers of that period²⁸. Vincenzo Lombardi, finally, points out the need for a complete survey of the events of the Molise Wind-Bands formed abroad following the important migration phenomenon that affected Molise between the 19th and 20th centuries²⁹.

STILL IN ITALIAN STATES

Going back to Italy, in 1851 Antonio Tosoroni published one of the first dissertation on instrumentation for Wind-Band. This became one of the most widely used sources for understanding spreading of a fundamental instrument for Wind-Band evolution at a national level: the saxophone. In Bologna, in 1856, the Urban Guard Band was established under the direction of Maestro Antonelli, who in 1860 became the National Guard Band³⁰. In Milan in 1859 a Civic Band was formed thanks to a private group of citizens, under the direction of Maestro Gustavo Rossari. This Wind-Band, after the establishment of the National Guard, was taken over by the Municipality and classified as the National Guard's Music Corps³¹.

possedeva Musiche reggimentali del più alto pregio per distinti Professori e per numero: basta nominare i valenti fratelli Bimboni e il Nicolai; Parma, e per sin Lucca non lasciavano nulla a desiderare». This letter is from 1862. See Anesa (2004), 969.

²⁵ By imposing the clarinet as the main instrument, as it was in the Wind-Bands of Southern Italy.

²⁶ «The 1878 Wind Orchestra (a Wind-Band) is the first ensemble of its kind in our country. It was founded in the city of Shkodër on initiative of the missionary Father Tome Markozzi, of Arberesh origin. With the help of the people, he ordered and brought from Italy the musical instruments, as well as hired, for training the players, Maestro Giovanni Canale from Naples. The first public concert was held in December 24th, 1878. The training though began in August 1876 with the selection of 20 boys with beautiful voice and good ear and the opening of a school to learn to sing and play instruments, by reading the notes. Thus the first music school in Albania was founded, where the first musicians who knew how to read music were prepared. With a staff of 31 members, the first Wind-Band often gave concerts for the people, first once a month, then every Sunday and on religious holidays». Shehu, I. (2011). *L'educazione musicale in Albania*. Amaltea, anno VI, 2.

²⁷ Among the most interesting sources in this regard, in addition to vintage catalogues, there is the precious *Gazzetta Musicale di Milano*, published online by Google Books.

²⁸ Think of the Squinzano Wind-Band's tour of the United States in 1913, when it performed at the Metropolitan in New York. See Cappello, A., Carluccio, A., & Passante, I. (1987). *La Banda di Squinzano*. Galatina: Editrice Salentina.

²⁹ Lombardi, V. (2012). *Le bande musicali molisane dell'Ottocento*. Campobasso: Palladino Editore, 14.

³⁰ Bertuzzo (2008), 30.

³¹ *Ibidem*.

After the Italian Independence's Wars, the Military Bands of the pre-united States were reformed according to the Sardinian-Piedmontese model, mostly inspired by the French model³², but, as we have seen before, with strong German influences and mixtures of all kinds. Among the most important influences at a musical level, that of Melodrama (in its period of greatest popularity) seems to have a prominent place also in the renewed role of musicians within the performances³³.

As we can imagine, however, in 19th Century the Wind-Bands in Italy were not mainly military. According to statistics from the Ministry of Education drawn up between 1871 and 1872, the Wind-Band activity was the most widespread throughout the country compared to other musical institutions and societies such as orchestras, choirs, fanfares. The statistics spoke of 1927 Wind-Bands in activity, a truly impressive number for that time³⁴.

Since 1861 the military band issue does not seem to be the main concern for the Italian government. The situation of decadence of regimental music is confirmed by T. Mabellini, who emphasizes a sociologically important aspect of the condition of military musicians. At the time, in fact, they were «subject to the same obligations and efforts of simple soldiers and had a very low position in the hierarchy, with meager career opportunities»³⁵. In addition, the repertoire was of modest quality and consisted of marches, dances and reductions of Opera arias made in an superficial manner. The popular taste for impressive music is also reflected in some of the musical choices of these Wind-Bands, where *pout-pourri* of all kinds proliferated, with abundant descriptive episodes of battles, assaults, lamentations and final apotheosis that captured the audience with trumpet rings and generous percussion³⁶.

After the unification of Italy, a general proliferation of Wind-Bands throughout the country could be observed. Many municipalities were responsible for the foundation and maintenance of these groups, even though the private contribution was often decisive. Towards the last twenty years of the century, the number of Wind-Bands self-financed by the musicians themselves increased³⁷.

Between 1860 and 1880, with the ultimate crisis of the old guild models and with the change of the legislation that regulated trades and patronages, the phenomenon of mutual aid societies and worker societies exploded. These societies saw musical commitment and entertainment as one of the main activities to pursue the primary mutualistic mission. These societies, therefore, soon became cornerstones for culture and education. As Gianni Bosio and Roberto Leydi's studies testify, the Wind-Bands (together with the choral societies) marked the history of the associations and of the social aggregation centers, positioning themselves as a real subculture that was looking for a certain autonomy in the musical field. In fact, in many Italian cities in the Centre-North (and here and there in the South), these societies began to take care of the musical training of children and adolescents of the working class³⁸. During the social democratic period in Europe, the Wind-Band «soon became part of the propaganda canons, in association with the taking over of the streets and the squares together with processions and the gatherings»³⁹. At the beginning of the 20th century, especially in Tuscany, the *Case del Popolo* (People's Houses) were built. These were places of political organization but also thought for recreational activities, where the constitution of Wind-Bands soon became a habit. This phenomenon, though, did not develop homogeneously, but with a different concentration in the Centre-North and the South. This reflected the fragmented nature of society in Italy and precisely during this period, the political opposition between Wind-Bands largely led to acts of rivalry⁴⁰. As we could observe during the Second World War, Catholic priests played an important role and as previously happened for the mutual aid societies, many others have been founded but with a religious background.

32 In the Lombardo-Veneto the predominant model was the Austro-German one, which, according to Anesa, was more impressive than the French one in terms of sound power and instrumentation technique.

33 G. Orrù, quoted by Anesa, reports ample evidence of the role of musicians in the performance of Opera arias.

34 Galli, G. (2016) *Il paese e la sua Banda, una storia una festa*. Editore Decametro.

35 Anesa (2004), 971.

36 *Ibidem*. Please, note that these practices are still present today and can be detected in abundance, especially in the squares of Southern Italy.

37 Teresa Chirico hypothesizes that in this period, the social origin of players was more and more from employees rather than workers. See Chirico, T. (2008). *Filarmonici in Marcia*. Roma: Ibimus, 47.

38 In Modena, since 1886, the *Patronato pe' i figli del Popolo* provided for musical education of children. The surviving instrumental equipment was catalogued by me in 2011.

39 Degl'Innocenti, M. (2015). *La Patria divisa. Socialismo, Nazione, e Guerra Mondiale*. Milano: Franco Angeli, 80.

40 Ivi, 81.

The Catholic mutualistic associationism was inspired by the charitable role that the Confraternities (which were not only devotional movements) already used to offer. These associations were organized to respond to the first secular proposals of Mazzinian and anarchist origin, «on the basis of a similar sensitivity, albeit differently oriented, around the problems posed by the social question and the advent of the new economic models»⁴¹.

In 1884 the first attempt of reform took place with the aim of unifying the staff of the Military Bands of the Italian Army. The reform concerned the various types of musical instruments to be used by the Wind-Bands, the official marches and the number of players. Furthermore technical clarifications were given on the division of the instruments into singing parts, accompaniments and basses. However, the leading exponents of military music of the period openly criticized this measure. However, the situation remained almost unchanged until 1894. Meanwhile, at a civil level, in 1896, the third census of Italian musical institutions by the Ministry of Education was concluded.

The saxophone⁴³ was used in the Italian Wind-Bands relatively late. Although it was already known in musical circles a few years after its invention⁴⁴, it was systematically used in the Italian regimental bands only after the Congress of Naples in 1864. In the civil bands instead, it was introduced from 1881 (Banda di Acerra), spreading from the North (e.g. Banda Municipale di Milano, 1883) to the South (Pianella, "*I Diavoli Rossi*" - "The Red Devils" - Wind-Band, directed by Luigi Marchetti, 1887). As it can easily be imagined, the adoption of a melodic instrument can be more problematic than a percussion instrument. As far as saxophones are concerned, there were also problems with patents⁴⁵ and diapason, which initially slowed down its popularity. However, with the spreading of this instrument, oboes and bassoons began to disappear gradually.

The debate on the Wind-Band's structure involved the specialized press every year until the 1884 Reformation. In this year further 16 Regimental Bands were constituted and the discussion faded out. In 1889 Amintore Galli published for the Casa Musicale Ricordi in Milan the *Manuale del Capomusica*, not only a precious guide for Wind-Band instruments but also a source of considerable historical information on the various European Wind-Bands⁴⁶. In 1894 Alessandro Vessella began to devote his writings to the issues of Wind-Band ensembles. In 1898, a big event, the first of its kind in Italy, animated and further fuelled the debate: the 1st International Music Competition organized for the Italian General Exhibition in Turin. 28 Italian Military Bands [...] and 93 civil Wind-Bands (of which 42 were foreigners)⁴⁷ participated in the event. The comparison with foreign Wind-Bands had important implications. A few days after the conclusion of the competition in Turin, the Minister of Education, Guido Baccelli, commissioned Alessandro Vessella a report on the state of the Italian Military Bands. However, it was only in 1911, during the International Music Congress in Rome, that Vessella officially announced the three now known as "Vessellian Ensembles" (i.e. the Great, Medium and Small Wind-Band) for the military corps, claiming furthermore the need for international unification of the Wind-Band scoring. This reform went not without criticism and already in 1913 Felice Longo⁴⁸, remarked that this reform had remained largely neglected, leaving the condition of the Italian bands unchanged.

41 Tazzer, S. (2007). *Bande musicali in Liguria*. Genova: FOCL, 11.

42 As a curiosity, I would like to point out an information about the *Bersaglieri* Corps: on March 15, 1898, the first departments of *Bersaglieri* cyclists were established. In that period also the famous fanfares of the *Bersaglieri* cyclists were founded: with one hand they guided the *velocipede* and with the other they played their instrument. Various music industries of the period made musical instruments suitable for the new executive circumstance.

43 The musical instrument that undoubtedly had the most impact on the global Wind-Band organization.

44 The saxophone was invented between 1838 and 1840. Anesa reports an excerpt from the *Trattato* of Tosoroni in which he refers to a performance by Bimboni at the Accademia Filarmonica in Florence in 1848. It was an instrument from the atelier of Adolphe Sax, imported by the well-known company Brizzi and Niccolai of Florence. See Anesa (2004), 972.

45 The last renewal of the French patent expires in 1881 and it is from this moment that many Italian factories begin to produce these instruments. In particular, Maino & Orsi of Milan, supplier to the Royal Army, played an important role in the standardization of the Italian diapason.

46 An important note, for example, is the one reported on p. 30 and p. 70 of the aforementioned *Manuale*: around 1848, the Prussian Regimental Bands had a choir, while «in Austria and England almost all regiments had an orchestra that was composed of the same musicians, many of whom were skilled string players». Marino Anesa, 2004, 974.

47 Fedeli, V. (1898). *Il Concorso di Torino*. Gazzetta Musicale di Milano, 53, 31, 448.

48 Felice Longo (S. Giorgio Morgeto, Reggio Calabria, 1882 - ?, 1918). Conductor of various civil Wind-Bands and professor at the Conservatory of Palermo.

This was due also to the publishers, who with few exceptions, continued to propose models of Wind-Band staff more suited to the real market situation⁴⁹.

In recent years, Lorenzo Della Fonte has repeatedly expressed his opinion on the issue of Vessellian ensembles:

Our country has compositions for wind-instruments that were quite worthy even after the war, but that belonged more to that Wind-Band tradition linked to popular expressions, such as the great symphonic marches [...]. What held back the diffusion of compositions even though adequate was the instrumentation used, mostly based on the standard divisions between small, medium and large band, which did not find any correspondence in the international scenario. The contrived and stubborn use of the family of flugelhorn, which is rather excessive within the orchestral tonal palette, the incomprehensible lack of instruments such as oboes and bassoons, the presence on the other hand of outdated instruments such as bass trumpets, sarrusophone, etc., and a very limited and uncreative use of percussion have never made music attractive which has been confined on the one hand to local performances in popular feasts, on the other hand to the elitist performances of the great military bands⁵⁰.

To recall some of the main composers who had relevant band experiences, we can mention: Simone Mayr, with whom the Wind-Band enters the stage of the Opera *Zamori, the hero of the Indies* of 1804; Gioacchino Rossini, who composed some Marches; Gaetano Donizetti composed the Imperial Military March; Saverio Mercadante; Amilcare Ponchielli, who was Director of Wind-Band, wrote over 150 pieces for this ensemble and Pietro Mascagni who was Director of Wind-Band too. In 1931 Alfredo Casella wrote *Introduction, Choral and March*. Ottorino Respighi decided to dedicate to the Wind-Band in 1932 while he was in the United States⁵¹.

In 1921 the first real reshaping of Italian military music occurred through the establishment of a ministerial commission and a Central Technical Office. The commission, which gathered for the first time in Rome at the Regia Accademia of Santa Cecilia, was chaired by the Minister of War and was composed by the president of the Academy, Count E. di S. Martino and the Masters Caioli, director of the *Carabinieri* Wind-Band, Ricci, Head of Music of the 94th Infantry Regiment and Alessandro Vessella, director of the Municipal Band of Rome and teacher of Instrumentation for the Wind-Band at the Roman Conservatory⁵². Today, this is the most important reform for Italian military music. We are at the beginning of the fascist period.

WIND-BAND, EDUCATION AND FASCISM

The attitude that Fascism had towards musical Wind-Bands was controversial and often circumstantial to many local contexts. In general, many experts observed that «it was problematic not strictly direct for the Wind-Bands, but rather because it conditioned the associations of mutual aid, giving rise to a conflictual atmosphere that could not help but have its effects on the tranquility of the players»⁵³. With the establishment of the *Opera Nazionale Dopolavoro* (OND) in 1925, the Wind-Bands were also incorporated into the Fascist leisure organizations⁵⁴. At an educational level, institutions were created such as the *Opera Nazionale Balilla*, the *Gioventù Italiana del Littorio*, the *Figli della Lupa*, etc. which did not miss the chance to use music as an instrument of propaganda, patriotic spirit and feeling of belonging. In 1926, the president of the *Opera Nazionale Balilla*, Renato Ricci, «sent out to all the presidents of the provincial committees a letter stating that in every city in Italy a Wind-Band of 48 elements should be formed»⁵⁵. The absorption by the OND of thousands of Wind-Bands led to a loss of autonomy of these groups⁵⁶. The obligation to enrol in the Fascist association though was the only viable way for musicians and Wind-Bands to continue with their musical engagement.

49 See Anesa (2004), 977.

50 Della Fonte, L. (2018). *La Banda: Orchestra del Nuovo Millennio*. Novi Ligure: Joker, 196.

51 In the second half of the 20th century many Italian composers dedicated their works to the Wind-Band. Among these musicians of the calibre of Luciano Berio and Giorgio Gaslini can be found. More recently, we remember the names of Teresa Procaccini, Giancarlo Facchinetti, Ludovico Einaudi, Luca Francesconi and the younger Claudio Boncompagni. We suggest you the publication of Lorenzo Della Fonte for an exhaustive and detailed list.

52 Bertuzzo (2008), 39.

53 Tazzer (2007), 61.

54 Primarily, those willing to be absorbed.

55 Delfrati, C. (2017). *Storia Critica dell'insegnamento della musica in Italia*. Tombolini Editore.

56 Sacco, D. (2017). *Fascismo e tempo libero: l'Opera Nazionale Dopolavoro*. *Eunomia* VI, 1, 171.

The initial steps were characterized, as common in other contexts, by phenomena of widespread violence and governmental impositions. As A. Lovatto and E. Strobino point out, «if in the first phase almost exclusively the associations or musicians who were most directly characterized in a socialist and anti-fascist sense were involved, the obligation to join the fascist association was a more generalized phenomenon, which also interested the more moderate musicians, those who did not "do politics"»⁵⁷. This oppressive situation generated conflicting behaviors, for the musicians, rather than rejecting the real content of the directives, preferred to carry out continuous "negotiations", in the attempt to reject the imposition itself. This attitude was clearly an «attempt to maintain a balance between the desire to keep a good reputation within the community and the need to safeguard, at the same time, their own traditional space of relationship with it»⁵⁸. The building of autonomy of the Wind-Band (i.e. the distance between music and politics) is a phenomenon that is frequently found in the sources on the fascist period. Although this attitude often disguised the attempt to justify compromising attitudes against the regime, it was not new in Italy⁵⁹. Such impositions were of various nature, from providing services for fascist celebrations or to play hymns like *Giovinezza*⁶⁰. In particular, the Wind-Bands of borderline areas, such as the Tyrolean ones, were then required to Italianize the name of the marches and compositions played and to avoid the "danceable" tunes, especially those of American origin⁶¹. Moreover, as for the Wind-Band of Colfosco-Corvara, it could happen that heavy taxes were imposed to force the disposal of the musical activity of these civil ensembles. In fact, then, the Fascism introduced an "official" political connotation in the traditional image of the Wind-Band, in which the relationship based on reciprocal, economic, material and musical exchange became a mandatory participation⁶². In schools, the education of "Balilla"⁶³ and "Avanguardisti" fanfares were promoted and introduced young people to the practice of military music⁶⁴. These ensembles on one hand were reduced to an exclusively ritual and celebratory element, with special military uniforms, pennants and flags and used as a choreography for redundant public ceremonies, on the other hand they induced thousands of young people to practice music. However, even for the Wind-Bands «the incorporation, that has taken place for other types of institutions, under the omnipresent concern for "aesthetics", leads to emptying them of their true cultural meanings for the exclusive benefit of the organization of the consensus»⁶⁵.

After the Second World War, the first Wind-Bands to be reformed were the civil ones, there were though many difficulties of social and organizational matter. In this context the most deeply rooted mutual associations (i.e. those linked to the Catholic world and to the working class) were the first ones to have the strength to restart, allowing and organizing new Wind-Band groups. Thus some old fashion, like the pre-fascist practice of musical service on May 1st, the Labour Day (during which the *Inno dei Lavoratori*⁶⁶ - the Workers' Hymn - or other proletarian music was performed) and the so-called *Feste dell'Unità* (Unity Celebrations) promoted by the left-wing parties, immediately regained importance.

57 Lovatto, A., Strobino, E. (1984). "Bande Musicali e Fascismo in Valsesia e Valsessera." *L'impegno* IV, 4.

58 *Ibidem*.

59 We refer not only to the already mentioned history of the Italian carbonar Wind-Bands during the 19th century, but also to the episodes in which the Austrians charged the musicians and the Wind-Bands with a "scotto" (penalty) because they had favoured the Jacobins (i.e. Banda di Medicina, June 1799).

60 Song of 1909 that in 1925 became the fascist anthem, after having been used, with various texts, by the Arditi during the Great War (1917) and by the fascist gangs (1919).

61 In 1942 the song by Mario Panzeri *Il tamburo della Banda d'Affori* was censored, in which the following verses are found: «È lui (è lui), è lui (è lui), sì sì è proprio lui./È il tamburo principal della Banda d'Affori/che comanda cinquecentocinquanta pifferi./Che passion, che emozion quando fa bum bum/Guarda qua, mentre va le oche fan qua qua/Le ragazze diventan timide/Lui confonde il Trovator con Semiramide/Bella figlia dell'amor./Schiavo son, schiavo son dei vezzi tuoi» [«It's him (it's him), it's him (it's him), yes it's him./It's the main drum of the Banda d'Affori that commands five hundred and fifty pipes./What a passion, what an emotion when he makes a boom/ Look here, while the geese go here fans qua/The girls become shy/He confuses the Trovator with Semiramide/Bella figlia dell'amor./Schiavo son, schiavo son dei vezzi tuoi»]. The "he" of the song was identified with Mussolini and the "five hundred and fifty fifes" were read as the five hundred and fifty members of the *Camera dei Fasci*.

62 Lovatto, Strobino (1984).

63 Noun given to children between 8 and 14 years old, organized in paramilitary groups, during the fascist period. In 1926 the *Opera Nazionale Balilla* was established for the assistance and for the physical and moral education of the young people.

64 On some catalogues of musical instruments, such as that of Rampone and Cazzani of Milan in 1930, it is possible to see wind and percussion instruments specially made for *Balilla*.

65 See Lovatto, Strobino (1984).

66 Hymn of 1886 composed by Filippo Turati (text) and Zenone Mattei (music).

As it had happened during the fascism, particularly in the Centre-North of Italy, the political conflict (classic since the first Italian post-war period) with the priests or the communists radicalized⁶⁷.

The reborn sense of self-determination and "autonomy" in the post-war period, however, has different characteristics compared to the previous one «and not only for the changed political orientation, but rather because it is expressed in an explicit pragmatic manner and, therefore, political, even if conducted as negation of politics»⁶⁸.

The expectations and requests of Catholic organizations were mainly aimed at preventing musicians from being involved in musical occasions of dubious morality, both of a convivial origin (therefore also linked to dancing occasions, both demonized by the Church and coveted by the working classes) and of a political nature (as in the strongly opposed *Feste dell'Unità*). The instruments most used by priests⁶⁹ to counteract these activities were interdiction (often during the dominical homily) and refusal to engage banned Wind-Bands. The Wind-Bands had often to deal with episodes of espionage and defection by musicians who did not want to be involved just for fear of seeing their reputation ruined⁷⁰.

From 1950 on, the military bands slowly began to be rebuilt and reorganize and in 1955, Giuseppe Lobello, with other members, founded the *Associazione Nazionale Bande Italiane Musicali Autonome* (ANBIMA), currently the most important and numerous trade association for Wind-Band in Italy⁷¹. Unfortunately, however, the thinning out of government economic support to major Wind-Bands, such as the *Bande da giro*, bent and pushed the sector into further crisis, reducing the number of operating ensembles and forcing the small Wind-Bands of the countryside to perform only local civil and religious services. In the areas of Northern Italy, at the beginning of the 80's, many Wind-Bands began to abandon (or reconsider) the Vessellian model and, consequently, also the lyrical-symphonic repertoire. Numerous music schools were set up everywhere linked to the Wind-Bands themselves.

Now let us take a quick look at the organization of civil bands in Italy, referring to the vast regional and local literature available throughout the peninsula. We can see that in addition to the groups founded in the Communes in the guilds since the Middle Ages, those related to religious activities later came into being⁷². In the Renaissance, the first organized musical military corps began to appear. With the French Revolution and the Napoleonic campaigns, the local Wind-Bands were gradually incorporated into the Civic Guard and, throughout the 19th century, the phenomena of the so-called "subscriptions" became frequent, i.e. the initiatives of constitution of civic bands supported with the economic contribution of the Municipality and by private citizens. Especially in small rural areas, priests or private citizens came voluntarily together to be instructed by a Maestro. With the first Salesian oratories, from 1841 on by Don Giovanni Bosco (or other charitable institutions), many Youth Bands were constituted, simultaneous to the advent of the mutual aid societies, whose musical and educational initiatives were numerous and conceived both for adults and children. Especially in the Centre-North many Wind-Bands were founded or organized within social clubs. Since 1925, the Fascist Government had obliged the civil bands to adhere to the OND's associative form. Since the Second World War, forms of socio-cultural aggregation have proliferated again (such as the "ARCI" circles, founded in 1957). Today, the preferred legal form is the Cultural Association⁷³, which has been established since the 1980s. Throughout the 19th century and over the middle of the 20th century, the Italian Wind-Band consisted mainly of men belonging to the working class, namely: farmers, craftsmen, workers, etc. Patronage was not uncommon. Between 1800s and 1900s, the rich class often offered to aid the establishment or maintenance of the Wind-Bands.

67 Lovatto, Strobino (1984) talk about White Bands and Red Bands, respectively politically close to the Italian Christian Democracy and to the Socialists.

68 *Ibidem*.

69 It should be noted that after the Second World War, priests were the main customers of the Wind-Bands, both for the direct engagement during religious rituals (processions, celebrations, funerals, etc.) and for the political weight exerted on the commissions for Patronal and civil Feasts.

70 Enrico Strobino reports one of the many excommunication episodes due to the participation of some Wind-Band members in a *Festa dell'Unità*. See Strobino, E. (1983). *Vita di una banda musicale: Romagnano Sesia*. L'Impegno III, 1.

71 Until the 1980s, most of the Wind-Bands were members of this trade association, which therefore had considerable political "weight".

72 The first Wind-Band that appears in a notarial deed in the Italian peninsula is, in fact, that of Pietra Ligure, 1518, founded by the parish Don Niccolò Nano.

73 [online] <http://www.anbima.it/> (May 21, 2018).

From the 1970s on, Military Bands became an ambition for many young Italian musicians, who chose a military career in order to continue their musical profession. From now on, according to M^oFulvio Creux, the Italian Wind-Bands differ roughly from region to region due to specific characteristics. The Northern Wind-Bands, «mainly amateur bands, with a very variable musical quality, ranging from bands that continue to have a connotation of village festivals to those that, sensitive to the desire for improvement, spread over the past twenty years, have given impulse to a significant progress»⁷⁴. In the Wind-Bands of Central Italy, ministerial groups coexist (military bands) with amateur ones. Finally, there are the Wind-Bands of Southern Italy, among which the *Banda da giro* stands out, for its very special socio-cultural characteristics.

In order to conclude this historical survey at a national level, we point out that, with the Legislative Decree no. 79 of 27 February 1991, a re-organization of the Army was carried out, which saw the dissolution of 5 Brigades and, consequently, the disappearance of some military bands. In Chapter III of this Decree, in addition to the redefinition of the roles of Director and Vice-Director, there is also the new introduction of the Archivist, responsible for the artistic and musical heritage of the Italian military bands⁷⁵. This, together with the many institutional and private initiatives that have been taking place for the last thirty years, is one of the signs of lively interest and of a collective awareness of the great importance of the Wind-Band as cultural phenomenon. Finally, in 1997, by the then Minister of Cultural Heritage, Walter Veltroni, the bill no. 2619 was presented, entitled "*Disciplina generale dell'attività musicale*" ("General discipline of musical activity"), which, although regulating the Opera and Concert activity, does not mention, among the relevant musical phenomena, the main *Bande da giro*.

THE WIND-BAND WORLD IN SOUTHERN ITALY IN A HISTORICAL PERSPECTIVE

Between the 17th and 18th centuries, in the Kingdom of Naples there was a very flourishing musical life, testified by numerous historical sources on which talented researchers have worked especially in the last fifteen years, revealing, moreover, a considerable spreading of the phenomenon even in the peripheries of the Kingdom. However, in this regard, it is undeniable the importance that Naples had with its Conservatories, especially for those who wanted to have a musical career at the highest levels. During this period, it was the ecclesiastical institutions (with the so-called *scholae*) that formed many of those organists and musicians functional to religious life who would serve in the city's churches. The activity of these musicians, who were linked to their teachers by real training contracts for a fee, was really a work apprenticeship. It also seems that over time local traditions have been consolidated in various areas for which these organists were inevitably involved and engaged in the most important civil and religious ceremonies. In particular, we have news of the spreading habit, in the province of Bari, of letting musicians play on the churchyard for the Patronal feasts⁷⁶. The musical activity was constant throughout the year. Occasionally, it was boosted during the most important festivities with the contribution of other musicians. Small orchestras were formed and, day after day, organized in the main churches, starting a considerable musical tradition. While the professional career was reserved to those who aspired to move to Naples to complete their studies and become a professional musician, in the local communities, there were many amateur musicians who, although engaged in other crafts (from which craftsmen), formed the vast popular base from which these Masters constantly drew for their musical needs. With the French Revolution (1789) the modern form of the Wind-Band was defined and, through the Napoleonic campaigns, it also reached Italy, consolidating itself above all in Apulia during the so-called "French Decade" (1806-1815). This led to the creation of many Wind-Bands that became a vehicle for propaganda of a new secular and democratic faith. They radically changed the perception of music that with the great gatherings, hymns and outdoor events, etc., had become a mass phenomenon. On the wave of the great revolutionary fervour, therefore, civic bands were institutionalized everywhere, which were mostly paid for by the local municipalities and were formed mainly by craftsmen, peasants and ex-soldiers⁷⁷. Meanwhile, in 1799 the Jacobins proclaimed the Parthenopean Republic and throughout the territory exploded great protests, celebrated, on the French model, with revolutionary hymns, conceived for big Wind-Bands and popular crowds.

74 Creux, F. (2011). *Il mondo della Banda musicale nell'Italia di oggi*. Note Musicali, Vol.1, 31.

75 AA. VV., "*I Corpi Musicali delle Forze Armate Italiane*," Decreto Legislativo, no 79 (27 February 1991) Cap. III.

76 Merenda, G. (1997). *Cronaca e storia della Banda di Acquaviva delle Fonti*. [Unpublished Thesys]. Università di Bologna.

77 See Così, L. (1998). *Il progresso dell'incivilimento ovvero la Guardia Urbana di Lecce (1835-1860) nella tradizione bandistica della Terra d'Otranto*. L'Idomeneo, I, 351.

Of those years are the "Revolutionary Hymns" of G. Paisiello (appointed by the Republican government to direct the Institute of National Music), or the "Patriotic Hymn" of D. Cimarosa (which for a certain period will be the official anthem of the Parthenopean Republic) and so on.

Currently, in the Historical State Archives (Rome, Bari, Naples, Cosenza, Lecce, etc.) are kept countless historical sources concerning the constitution of many Wind-Bands, in particular notarial deeds that allow to go back not only to their foundation but also to their members and the purposes (social, cultural, etc.) that inspired the constitution. Experts such as Teresa Chirico, Luisa Cosi, Elsa Martinelli, Vincenzo Lombardi (and many others) have meticulously examined a large part of this precious historical-archival heritage, giving back not only specific publications of considerable documentary importance but also a general overview of the extent of the Wind-Band phenomenon in the South of Italy. From the Apulian archives, in particular, the dates of establishment of some of the most important Wind-Bands in the South of Italy have been retrieved: 1797 Acquaviva Delle Fonti; 1805 Bari; 1807 Lecce; 1809 Locorotondo I and 1811 Locorotondo II; 1815 Corato; 1817 Molfetta; 1819 Santeramo and so on.

Therefore, after the French domination, all the Wind-Band experiences linked to religious and military life soon converted to various revolutionary movements that would periodically occur in the Italian peninsula (Jacobinism, Napoleonic campaigns, Carbonari uprisings, etc.) despite notable local differences. During the Napoleonic occupation, these Wind-Bands had to join the National Guard. After the Restoration, they continued to play in squares, theatres and churches throughout the Kingdom, losing or disguising «their original patriotic passion in a relatively well-paid art business»⁷⁸.

When the Bourbons returned in 1801, many musical groups were dissolved, the musicians who were guilty of the events of 1799 were listed and many exiled. With the Treaty of Florence of 1801, however, Napoleon forced Ferdinand IV of Bourbon to a "peaceful" occupation with eighteen thousand soldiers. The influence that the French had on music for the Southern Wind-Bands, although limited to a short time, was significant. Teresa Chirico reports on the habits of French troops of setting up theatres (generally in pre-existing buildings, such as churches) and organising dancing parties⁷⁹. Between 1806 and 1815 the French regulated the Wind-Bands, both pre-existing and newly founded, in particular by establishing the canonical number of elements that should not exceed 12 musicians. Finally, the so-called *Anagrafe Murattiana* (Murattian Registry Office) dates back to the government of Gioacchino Murat. It is an impressive archive of data on the current population in which we find the first socio-economic documentation on the Wind-Bands in the South. In these documents it is noted that the Wind-Bands were mainly constituted by working class members: artisans, shopkeepers, workers and peasants, led by music chiefs from the lower ranks of the military corps and by masters trained in religious circles or in the Neapolitan Conservatories.

After the Restoration, it was neither possible for the Bourbon regime to stem this phenomenon, nor to suppress it. At first, the Bourbons supported an intense police action against all those who had supported the French government. The Wind-Bands, which in many cases had become the protagonists of subversive actions, were also systematically recorded and monitored. In particular, after the Carbonari uprisings of 1820, the distrust towards these groups, which, we said, generally gathered craftsmen and the lowest ranks of the army, increased. This popular group was considered the most dangerous⁸⁰. However, in a short time, the Provincial Subintendencies planned a new classification of the local Wind-Bands that were thus absorbed in the Bourbon administration and then regulated. An interesting relationship to be considered in order to understand some social relations of the time, was the one between the civil and military bands, which were intimately networked and often ambiguous and politically dangerous. In many cases, the Civil Bands performed in military uniforms which, however, reminded the French nightmare. If these groups were normalized, they would have to wear the uniform of the Urban Guard (from 1827) otherwise they were obliged to have their *figurino* (a figure of their uniform) approved by the military authorities⁸¹. Later an official registry was created in which every urban band player was registered. The Ministry of the Bourbon Police had understood the relationship that was consolidating in various parts of the Kingdom, between Carbonari leaders (often noble) and the Wind-Bands.

⁷⁸ *Ibidem*.

⁷⁹ Chirico (2008), 13.

⁸⁰ Ivi, 31.

⁸¹ Ivi, 10.

They constantly monitored the inter-municipal movements of the groups⁸², the political conduct of each musician and kept an accurate record of the number of Wind-Bands in the territory. Although there was a lot of pressure from the police, the Wind-Band phenomenon was constantly growing so that around 1840 the Bourbon government was again forced to issue a substantial Regulation in which it introduced:

- the obligation not to wear military type uniforms or uniforms not authorized by the provincial authorities;
- the obligation to integrate all musicians into the Urban Guard Corps of their own municipality;
- the obligation for each music chief to hold an identification license with a detailed list of all musicians of the band.

This Royal Decree (also published in the *Giornale d'Intendenza di Terra d'Otranto* on March 7, 1841) gave rise to an impressive census that accounted for the number of band members, the instrument played, the family ties, the salary received, the work of origin, the age of the musicians, etc. A curiosity reminds us of a practice still very common nowadays: the use of appropriate uniforms according to circumstances. In fact, during this period, the use of the black uniform for funeral rituals, of an ordinance uniform for fewer formal occasions and of the parade uniform (which, as mentioned, had to be approved by the Provincial Superintendence), established.

The Bourbons wanted to include the Wind-Bands in the Urban Guard, in order to better control the phenomenon. However, the musical workers were mostly civilian, especially in the country side, where these arts were passed down from father to son. Since the 1820s, in fact, we have witnessed forms of association among local music workers that has begun to be recorded with special notarial deeds. For this reason, many Wind-Bands organized autonomously, thanks to the economic support of gentlemen or priests willing to guarantee with their own capital. Over time, however, they were forced to confront and adapt to the various regulations of the authorities of the time.

If we look at the individual history of many bands we can see that rather than individual local factors, various social, political and cultural circumstances contributed to their spreading. The most important implications are at a working class level: for the first time ideals and revolutionary deeds were advertised through large gatherings in Italian squares by the Wind-Bands of French troops, then by the Civic Guards and then by the Urban Guards, where semi-professional music players from the lower class converged. The extent of this phenomenon is significant as, for the first time in Italy, a musical culture was spreading among the lower social classes, widely illiterate and generally without financial resources. Moreover, the social and political aggregation capacity of the Wind-Bands was grasped not only by the ruling classes, but also by aristocrats, bourgeoisie and patrons who, if on the one hand they promoted and financed such groups, at the same time were leaders (or organizers) of a secret, anti-Bourbon, Masonic, Carbonari and local societies⁸³. Another aspect to be noticed is related to the cultural and artistic importance of the Wind-Bands. In addition to the many civil, religious and social commitments, in which the repertoire included marches, double steps⁸⁴, hymns⁸⁵, fantasies and danceable tunes, there is also a considerable repertoire of Opera's music. This music, at the same time as the performances in theatres or aristocratic philharmonic circles, was played by the Wind-Bands in squares all over Italy. The Wind-Band thus played a fundamental role by spreading the musical culture at all levels, before the appearance of radios or other media.

With the arrival of the Savoys in the South, the Military Bands were unified. Each local administration, however, tried to have a civic band, which however had to be paid. The Municipalities and in particular the Mayors, had also the task, imposed by strict ministerial provisions of public order, to keep under control the morality of musicians and band-masters.

82 Thus were founded the so-called *Bande da giro* (Tour Bands), that had the license to leave their municipality of origin.

83 Lorusso, G. (2000). *La Banda Musicale di Conversano*. Conversano: CRSEC BA/15, 13.

84 The "double steps" were fast marches. Clearly of Spanish terminological origin, they recall the *Paso Doble* still played today by many Iberian Wind-Bands.

85 Masons, republicans of all backgrounds, anarchists and socialists, each had their own hymns, which accompanied the events, the campaigns of cultural promotion and those of struggle. Think, for example, to the "*Inno dei Lavoratori*" ("Hymn of Workers), to the "*Inno del Piave*" or to the still popular "*Noi vogliam Dio*" and so on, for a list that is too long to be drawn up here.

However, after 1880 it was not clear yet, whether the Bands should be completely dependent on the municipalities or should be considered private organisations to be financially supported through the municipal treasury⁸⁶. The Bands were dependent, in any case, on public sponsors. They had the obligation to play for the city's needs, which often included concerts «for the delight of those who walked in the hot summer evenings»⁸⁷.

Between 1870 and 1871 the Italian Government, on the tenth anniversary of the new-born unified Italian State, started a survey on the number of musical institutions in the Country. In the first census of the Ministry of Education, published in 1873, there are in the South (including the islands) 429 Wind-Bands and 46 Fanfares for a total of 12,532 players⁸⁸. However, these numbers are not reliable because in the meantime they only took into account institutionalized realities and not the multitude of informal, "liquid" or occasional groups. Moreover, they did not consider that many municipalities that did not respond to the call of the Prefects, so that in the following years this census had to be repeated. Returning to daily musical life, «as it is conceivable, the activities of bands often went hand in hand with orchestral-theatrical activities; often the same elements of bands merged into local orchestras and musical associations. This phenomenon became increasingly dense in the 1870s and 1880s, together with the proliferation of musical associations throughout Italy, linked above all to the activities of amateurs of the upper middle classes»⁸⁹. The musical fervour was evident at all levels and if there were Wind-Bands of various sizes among the popular classes, «from the early seventies, in Italy, the number of concert associations promoted by nobles and bourgeoisie multiplied, including, singers and instrumentalists, amateurs and professionals»⁹⁰. After 1880, the South of Italy was also involved in the phenomenon of workers' societies that created not only Wind-Bands (which often supported struggles between political factions) but also popular music schools. In the last decade of the century, then, in addition to the workers' societies that supported the life of the Wind-Bands, many musicians previously emigrated returned home from the Americas and Northern Europe, where in the meantime had acquired international experience⁹¹.

Examining the question technically, we notice that following the Vessellian Reform of the Wind-Bands, throughout the South, but especially in Apulia, various groups promptly adapted to ministerial directives: In 1894, the Locorotondo Band renewed its staff through maestro A. Giliuli, former pupil of Vessella. Then it is the turn of the famous *Bande da giro* of Squinzano⁹², the Gran Concerto Musicale of Conversano with the maestro G. Piantoni, etc.

At the end of the century, there were many musical activities and music, as is also evident from the news reported up to this point, was an important part of the life of all classes of society. The Musical Bands performed in the squares and parks of the major towns in a *Belle Époque* atmosphere. They were followed by everybody and played in the "cassarmoniche" (which spread in the Umbertine age, between 1878 and 1900), or iron structures in the shape of a pavilion or pagoda (very common in Campania). These fixed structures have given rise to the current wooden cassarmonicas still set up and assembled nowadays for Patronal festivities.

The Giolittian age (1901 - 1914) in the South is also characterized by scenes of Wind-Bands engaged with different parties or politicians, musical competitions and the departures of emigrants. The events of many Wind-Bands that suffer alternating fortunes between dissolution and reconstitution, tell us about old and new masters, musicians and innovative musical instruments, that in different ways and numbers swell the ranks of a multiform and liquid phenomenon like the one of the Wind-Band.

86 Lorusso (2000), 44.

87 Chirico (2008), 18.

88 Chirico, T. (2015). *Le bande musicali nell'Italia Meridionale, il contributo di nuovi documenti d'archivio*. Al...Lumière marciando. Atti della Giornata di Studi sulle Bande Musicali. edited by Johann Herczog, 23.

89 Ivi, 26.

90 Ivi, 27.

91 Chirico (2008), 31.

92 With Ernesto Abbate in 1919, even though Attilio Baviera had already welcomed many of the organological innovations such as the mysterious Rothfono between 1911 and 1913. See Raganato, E. (2004). *Dal Saxofono al Rothfono*. I Fiati, 54.

The Great War (1915 - 1918) stopped all official musical activities and those who had left to reach the Front with their own band culture could not help but cling to it as an anchor of salvation, to survive in a conflict that turned out to be a tremendous massacre. Remarkable in this regard are the stories of many deserters (such as that of the legendary maestro G. Piantoni, of the Banda di Conversano) or those of many young musicians who, in moments of truce, familiarized with the enemy, through the instruments of the band, since music was the easiest way to interact and escaped from the drama that was consuming⁹³.

After the end of the First World War, musical associationism spread again throughout Italy. It was not very stable and often tinged with chaos and quarrelsomeness, but it quickly flourished throughout the South. Here they reconstituted what would soon become the best of the legendary Southern Italian Wind-Bands. Here, seasonally, Apulia Campania and Abruzzo were among the regions most interested in a phenomenon of interregional migration: often, in fact, the *Bande da giro* had a large number of musicians from other neighbouring regions, which fed a substantial market sector.

The Fascist period is considered the "golden age" of the *Bande da giro*. In fact, it is enough to compare the individual band biographies to understand both the ferment in progress and the concentration in those years of awards, recognitions, competitions and tours.

With the advent of the *Opera Nazionale del Dopolavoro* (OND) all the Wind-Bands (and musicians) were forced to an ideological framework and to sign the membership card of the Fascist Party in order to continue their musical activities. Every single story of the Italian bands is studded with episodes of membership or intolerance of the Regime and in too many cases it is not possible to take into account the impact that these relationships had on their musical life. We have abundant evidence of rejections and quarrels about the obligation to systematically play the approved fascist repertoire, such as the song that had become a kind of fascist anthem, *Giovinezza*. There are also many proofs of deeds that have become mythical in popular literature, such as that of the aforementioned maestro G. Piantoni, who transcribed *Giovinezza* after having heard it on the radio once, making the scores available to his musicians the next day⁹⁴. As an example, we still report the news of an act of 1926 in which a contribution is assigned to the Banda di Avetrana (Ta), for a concert in the occasion of the failed assassination attempt to Benito Mussolini. Since then, the municipality's economic support for the town band has been constant⁹⁵. With the establishment of the *Opera Nazionale Balilla* (ONB), a powerful programme of musical supervision was launched in the school system, which, in addition to sports groups, was widely equipped with youth fanfares⁹⁶ (around the 1930s, among other things, it animated a considerable market linked to the purchase of special musical instruments supplied by well-known Italian brands⁹⁷). During this period real popular myths were founded and fed, such as the figures of many masters (the Abbate brothers, Piantoni himself, Paolo Falcicchio, etc.) with their deeds, or musicians, such as the great Vito Lo Re, able to get dizzying rewards for his performances⁹⁸.

Once again, however, with the Second World War, the band activities were drastically interrupted and often determined the dissolution of the same bands. During the 1950s, the number of people interested in Wind-Band performances also decreased⁹⁹.

93 In this regard, a documentary exhibition at the Historical Archives of Ferrara in 2017, curated and designed by Enrico Trevisani, which also collects photographs of Italian and Austrian soldiers at the front in recreational and musical moments.

94 See Lorusso (2000).

95 AA.VV., *La Banda Musicale di Avetrana 1891-1997*, [online] <http://www.comune.avetrana.ta.it/admin/repository/177715930LA%20BANDA2.pdf> (May 7, 2018).

96 The city chronicles tell of many such cases. In Salento we have historical and photographic traces of the class of Balilla directed by the maestro Armando Coppone in Botrugno. Club '79. (2009). *A tutti i botrugnesi, di ieri oggi e domani*. Maglie: Edizioni La Fenice, 92.

97 In this regard, compare the catalogues of the time of many well-known companies such as Orsi, Rampone and Cazzani, etc.

98 Vito Lo Re (Taranto, 1906 - Milan, 1973), prince of the cornet, esteemed and appreciated by Tito Schipa, Pietro Mascagni, Louis Armstrong, Primo Carnera and Tazio Nuvolari. He performed also at the Metropolitan, at Carnegie Hall in New York and at La Scala in Milan.

99 See Tragni (1985), 66.

After the war, the phenomenon of American-style dance orchestras exploded. The so-called "jazz bands" were so loved by young audiences, who wanted to look to the future to exorcise the war drama just past. From now on it seems that there is no more space for traditional Wind-Bands. However, in a short time (and especially by the will of the municipalities), they recover, returning to play a functional role of the first order within the local communities. Slowly, numerous groups were reborn. Many of those legendary Wind-Bands that had remained in the collective memory of a large audience (that had never forgotten their success) were re-founded. Throughout Southern Italy, talented conductors, with a refined musical culture, alternated themselves on the podiums and batons of the best *Bande da giro* (for example, Gioacchino Ligonzo, Michele Lufrano, Nicola Centofanti, etc.). In 1957 an event took place in the Banda di Bari that can be considered a gender conquest in a field that until then had been dominated by males: to conduct the Wind-Band was chosen the Maestra Lina Esposito. Later, this also happened in the Wind-Bands of Francavilla Fontana, with Alba Serra and from the 70s until today with Barbara Albani, Anna Ciaccia, Grazia Donateo, Susanna Pescetti, Maria Teresa Pedone, Dominga Damato, etc.

The *Bande da giro* were to live a second moment of splendour that would last approximately until the end of the 1980s. Bianca Tragni argues that the Wind-Bands have affirmed for the proletariat an unwritten right not sanctioned by any social and political struggle, but tacitly recognized by all the gentlemen and all the owners as inviolable: the right to go and listen an Opera's aria in the Patronal feast of their town, after a very hard day of work in the camps¹⁰⁰. The international activity of the *Bande da giro* boasts through episodes of excellence: on June 23, 1961, the Band of Acquaviva delle Fonti (Ba) won the Stockholm International Competition, playing *Legend*, by Paul Creston, *Prelude No. 8* by Bach and *The Ride of the Walkyries* by Wagner. The Wind-Band was selected by a commission from ANBIMA in Rome to represent Italy in the international competition. The fact in itself simply testifies that the *Bande da giro*, at an international level, still enjoyed a certain prestige and could compete with a different repertoire from the traditional lyrical-symphonic one.

Since the 1970s, there has been a generational change within the Wind-Bands. In fact, many young people began to approach professional music studies at the Conservatory, supported mainly by the musician parent, who managed to direct his son «giving satisfaction to an ancient dream, by accessing the higher culture, the hegemonic culture»¹⁰¹. For these music specialists, slowly, the new job ambition became the military world of the ministerial bands and the school. This trend towards professionalisation is still ongoing today. From the '80s a crisis in the sector began, according to the testimonies of the time¹⁰², due to the poor musical training of Wind-Band operators and the increasingly limited economic resources available to the biggest Wind-Bands. Looking at Apulia, the area with the highest number of *Bande da giro* in the Southern Italy, we can see how in this period the various legislative interventions for the protection of an economic sector of touristic, cultural and social importance, have in fact, resulted in systematic failures. In fact, in 1979, there was the Regional Law n. 24 in Apulia entitled "*Provvidenze per la diffusione della cultura musicale*", which provided "rain" funds to support various institutions, including the Wind-Bands. In 1990 it was revoked and incorporated into the new Regional Law n. 28 entitled "*Norme in materia di programmazione e promozione di attività culturali, musicali, teatrali e cinematografiche*", which further dispersed public contributions in small activities and still leaving out the *Bande da giro*. In conclusion, according to G. Lorusso, it seems that in the following decade the love for the band has been slowly renewed, gaining share and weight throughout Apulia: «the crowds regain great enthusiasm, and young people feel quite involved»¹⁰³. Currently, according to data of ANBIMA in Apulia, there are 54 Wind-Bands registered with the association.

AN OVERVIEW ON WIND-BAND MUSIC EDUCATION IN SOUTHERN ITALY BETWEEN THE 19TH AND 20TH CENTURIES

The history of the Wind-Bands of Southern Italy is closely linked to a phenomenon of massive musical education that involved the whole of the 19th century and that, with renewed didactic, pedagogical and institutional formulas, has reached the present day.

¹⁰⁰ Ivi, 62.

¹⁰¹ Lorusso (2000), 16.

¹⁰² See in this regard the words of Gioacchino Ligonzo at the Seminar of Studies on Wind-Bands of 10 - 11 December 1988 in Roccanova (Pz) reported in Galati, P. (2017). *Bande di Puglia: il Gran Concerto Bandistico città di Conversano*. Avetrana, 100.

¹⁰³ Lorusso (2000), 18.

The presence of the Wind-Bands was widespread, and their educational role in music education was decisive. It concerned all social classes, often influencing their mutual relations, with interesting political and social implications. Numerous studies have been carried out on this subject, and already in the 18th century many documents were found on agreements to form heterogeneous groups of musicians. But, although this phenomenon had interested (albeit in different ways) all classes, it was among the popular classes that flourished significantly, where the educational role that the Wind-Bands played in the spreading of musical practice was decisive. The pedagogical principle, in fact, was consequently about making music, since the most important aspect was learning and practicing it together. However, it was only in the following century that a real pedagogical intent began to animate those who worked to formalize music education contracts in order to form a Wind-Band. There are many deeds in which moral, civic and behavioral intentions are declared, with the aim of improving the quality of life of many young and very young people who have already started another industrial profession (i.e. craftsmanship). Since in almost all cases these groups disposed of little or no economic resources, the presence of a guarantor (generally a gentleman or a priest with a progressive orientation) became increasingly necessary in order to sustain the risk of such initiatives¹⁰⁴. The numerous documents consulted on the establishment of the first Wind-Bands often contain, as a complementary and indissoluble aspect to their foundation, interesting information on musical education. In their contracts with their respective teachers, the signatories (often illiterate) made a formal and moral declaration that they or their children would work in the study of music and musical instruments in order to serve the local community and provide it with the necessary musical services. Each service then had a dedicated repertoire, which was expanded, transcribed and varied with time and study. In general, the Wind-Band repertoires of the 19th century included military, religious and danceable music, but also transcriptions, fantasies and potpourri of opera pieces and all this music had to be constantly adapted to the variety of Wind-Bands' staffs present. Particularly evident, in many documents of the time, is the strongly civic and educational intent that drove aspiring musicians to gather in socially accepted groups, as the Wind-Bands were supposed to be, since music was widely recognized as a strongly moralizing value. Antonio Carlini points out that already in the early decades of the 19th century «frequent, in the statutes, is the call for a musical education that would keep young people away from vices and taverns»¹⁰⁵.

With the French Decade (1806 - 1815), Gioacchino Murat, in line with the Illuminist ideals, promulgated a Reform of the Public Education and in the Reorganization of the artistic and musical institutions in the Kingdom of Naples. In fact, these institutions had been reduced to a critical condition by Ferdinand IV of Bourbon due to his conviction that schools and conservatories had been crucial for the spread of Jacobin ideas throughout the Kingdom. In addition, with a special decree, Murat ordered all municipalities to establish public and free primary schools. Finally, he reorganized the National Institute of Music, reopening the Neapolitan Conservatories¹⁰⁶.

Teresa Chirico, talking about the presence of the many musical institutions and in particular of the charitable institutions (that will become the four Neapolitan conservatories), hypothesizes that, especially in Southern Italy and in the pre-unification period, «the bandists were "raised" with the primary purpose of being enrolled in the Bourbon military formations. Musical education in pious institutions, in particular orphanages, was the *do ut des* of the Bourbon authority, which imposed forced recruitment to military corps on young people who had left those institutions after reaching the maximum allowed age»¹⁰⁷. Often happened for various reasons, including malnutrition, that young people did not reach the physical characteristics required for conscription and were excluded. However, having received a musical education, it was natural that they went to swell the ranks of the Civil Bands¹⁰⁸. In the institutes both string and wind-instruments were taught (as well as piano and singing) and in general, in the small towns, there were only one or two teachers who taught everything. These orphanages were financially supported by the State but also by the income of civil and religious music services. Moreover, the charitable work of these institutions was not limited to providing a musical education but rather conveying an all-round knowledge.

104 See Così, L. (2011). *Per esser vieppiù utili alla società. Patti e condizioni per lo stabilimento delle bande popolari nel Salento preunitario 1825-1848*. Atti del Convegno Convegno Sud e nazione. Folklore e tradizione musicale nel Mezzogiorno d'Italia, 321.

105 Carlini, A. (1998). *Le scuole musicali delle filarmoniche*. Trento: Accademie e società filarmoniche, 136.

106 Lorusso (2000), 30.

107 See Chirico (2008), 10.

108 *Ibidem*.

An important aspect of the history of 19th century music bands, particularly in the South, was the music schools linked to band ensembles, i.e. those established in orphanages and piety institutes; referring to the tradition of the ancient conservatories, those schools were responsible for providing a job for the hospitalized. Among the most profitable schools of those institutes - together with those of the typographer, shoemaker, coral and lava stone worker - were the music schools, which played a very important role in the formation of the musicians of the bands and other institutions¹⁰⁹.

The impact that these educational institutions had was also significant in the emancipation of many families of artisans, farmers and workers, who soon found themselves investing their meager resources in the professional careers of their children. Beside the military corps, educational and artistic institutions assumed a different social role. «From the music schools of the pious institutes came out numerous wind-instrument players, string players, pianists and composers, who later became teachers themselves - even in the same institutes - and formed the following generations of musicians»¹¹⁰. The best musicians were also employed in other ensembles, which were not only Wind-Bands. A certain "liquidity" between Wind-Bands and Orchestras became natural.

If at the educational level in the Kingdom of Naples music had a significant presence, it was not uncommon that other independent institutions, too, were constituted on initiative of private citizens or in religious contexts, such as the Oratories. These civil or religious organizations had their roots in the private 18th-century agreements between teachers and students, ratified by notarial deeds. However, they had economic needs to sustain themselves that were often supported by nobles, wealthy families or the economic help of religious congregations. Throughout the 19th century, many Wind-Bands arose thanks to the financial support of priests or gentlemen who guaranteed with their capital for the commitment that many young artisans or daily workers took with a music teacher. However, this pedagogical and professional opportunity was often the reason for the requests for financial support to the Municipalities, already loaded by the obligation to maintain the Civic Guard Band. Generally, the Wind-Bands that were formed in this way were made up of 10-20 players, including young beginners who were starting their career.

In this system of weekly sessions, to expand the repertoire with marches and pieces of harmony, the Wind-Band slowly emancipates itself from the military repertoire, drawing more and more from contemporary Opera literature. This specific repertory somehow reflects the growing and varied demand for an expanding market oriented towards a specific educational system, aimed at the people. Where the finances allowed it, the material supporting the teaching often came from abroad, especially from France, where the *Conservatoire de Paris* carried out structured programmes for all the instruments most used in the Wind-Bands (and, of course, not only those). For instance, we know that in December 1829 the Orphanage of Reggio Calabria acquired the method for clarinet by Jean Xavier Lefevre, which had been adopted in 1802 in the Conservatory of Paris, the method of Etienne Ozi for the study of the bassoon and that for the horn of Frederic-Nicolas Duvernoy. Finally, the Bernard-Heinrich Romerg method for the cello was purchased, and the Hugot-Wunderlich flute method was copied. Subsequently, the Bellotti method for hunting horn, the method for piano by Francesco Lanza and other scores¹¹¹ were purchased. But the real innovation was that throughout the century, the most important teaching material was coming from Opera, especially in Italian language. In the South in this period, there is «the extraordinary pedagogical and formative incidence of music and more precisely of "Italian" music (as we know, Italy, musically, had already been felt for some time as a peculiar and unitary reality)»¹¹². From this experience, extremely rooted in musical education and in the executive practice of Wind-Band repertoires, the traditional attitude of the *Bande da giro* in bringing Opera to the squares of all Italy, arises.

In the second half of the 19th century, another important socio-cultural institution was naturally linked to the history of the Wind-Bands: the workers' mutual aid societies. These associations will be the political gymnasium, of women's emancipation and, in fact, of social and cultural growth for the working classes. Within these, companies spread in different concentrations throughout the peninsula and begin to start music courses of all kinds, many of which aimed precisely at the establishment of Wind-Bands.

109 Chirico (2015), 25.

110 Chirico (2008), 10.

111 Ivi, 55 - 60.

112 Cosi (2011), 314.

The phenomenon of Wind-Band music education had a strong increase after the unification of Italy. Occasionally, names of women emerge from the notarial deeds, who associate with musicians to receive a musical education that, however, is not oriented to the music profession but to leisure and education. Once again «the aims of "civilisation of the population" and "moralization and education of young people" emerge or become more evident among the aims attributed to the Wind-Bands and the schools connected to them»¹¹³. In many statutes establishing or founding Wind-Bands, what Luisa Cosi calls the *Leitmotiv* is the recurring call to «encourage civilisation through the musical formation of the people and the wider dissemination of the "Italian" specific repertoire»¹¹⁴. Although the increase in music schools was clearly the result of a request from the users involved, the centres of political power (state, regional and provincial) never bothered to institutionalize these organizations, born, died and rose periodically thanks to the economic intervention of local municipalities and private citizens. From 1840 important municipal music schools were established, such as Conversano, Gioia del Colle, Locorotondo, Francavilla Fontana, Squinzano and Ceglie Messapica. These schools were characterized by their "spontaneity" and "popularity" but precisely for the limited autonomy and economic capacity gradually disappeared. In some cases, they survived until the Second World War and, in the case of Francavilla Fontana, until today. In the 10th anniversary of the Italian Unification, the Ministry of Education promoted the first census of Italian musical institutions and organizations. In 1873, 67 music schools were listed in the North, 168 in the Centre, 24 in the South and 8 on the Islands¹¹⁵.

In the last twenty years of the century, musical education was increasingly the prerogative of private individuals and less and less of pious institutions; the Wind-Bands - but above all the bandists - rose socially, progressively detaching themselves from the image of the orphan floating between the profession of the craftsman and that of the musician. Players had become members of military and civil bands, often of high quality, directed by famous masters hired through municipal competitions and severely judged by famous commissioners¹¹⁶.

This situation remained almost unchanged until the Fascist period, when the *Opera Nazionale Balilla* (ONB) was established by law no. 2447 of 3 April 1926. Many fanfares of the *Balilla*, of the *Avanguardisti* and of the young fascists were instituted in the schools. «The reactions to these initiatives of the Regime are very similar to those of the institution of the "fascist Saturday", of the "premilitary" or of the obligation of the uniform. They are phenomena [...] that testify the methods of instrumental appropriation adopted by the Regime for the manifestations and functions of the Wind-Bands»¹¹⁷. The ONB was rigidly centralized. Since its foundation it was conceived by the fascists as an instrument of penetration into the institutions of the schools: it was entrusted, in addition to the teaching of physical education to children also the basic musical training, through the practice of the instruments of the military fanfare, and the headmasters and teachers were required to facilitate initiatives of the ONB in their school structures. The repertoire was mainly composed of military marches and inspired to the hymns of the fascist period.

After the war, during the reconstruction period, the aggregating recreational and educational capacity of the Wind-Band was used by many Salesian Oratories all over Italy to gather young people around these communities of Catholic inspiration. In addition, since the 1950s there has been a new attempt by various local governments to aid popular music courses¹¹⁸. This was also done thanks to the Ministry of Education. In order to recruit the teachers to hold these courses, the Ministry collaborated with the newly founded ANBIMA (1957). The teachers hired obtained a title recognized by the State. With the resumption of Wind-Bands in the '60s, many young people returned to be educated in music. This was done in the music schools of the same Wind-Bands or by private lessons of many teachers present throughout the South, who often taught in the Conservatories or in public schools. Emblematic in this regard is the case of the Maestro Giovanni Astarita-Misasi, former director of the Band of Aquaviva delle Fonti (Ba).

113 Lombardi (2012), 91.

114 Cosi (2011), 317.

115 Ivi, 23.

116 Chirico (2015), 27.

117 Lovatto, Strobino (1984).

118 Let us mention a couple of examples, such as Avetrana (Ta) in 1953, then Copertino (Le) in the early '60s and so on.

Despite the presence of many conservatories, music lyceums¹¹⁹ and schools of music, in 1974 the municipal administration of Ceglie Messapica, commissioned the Mr. Astarita-Misasi, former professor of Instrumentation for Wind-Band at the Conservatory of Bari, to establish a music lyceum in the city, which with the Presidential Decree 18/7/1988 became an institution like to a State Conservatory and is currently a sub-office of the Conservatory of Lecce.

Some associations have connected their music schools to Wind-Band activities, supporting them. In some Apulian municipalities, moreover, the "Basic Music Orientation Courses" were launched by the CRSEC (Regional Centres for Educational and Cultural Services - Decentralised Offices of the Regional P.I. Councillorship). However, since these courses were to be carried out without any financial support from the State ("total cost savings"), as it is understandable, they did not last long. CRSECs were discontinued in 2009. Today, the most widespread formula for the provision of music courses for Wind-Band is that of cultural associations. With the reform of the Conservatories, these associations try, where possible, to agree to the institutional recognition of the pre-academic courses and to facilitate the entry of their students in higher education courses in the same Conservatories.

IN CONCLUSION

Thanks to a careful examination of the publications on the local Wind-Bands, we have outlined a frame that explains the change in the social role of the Bands from the end of the 19th century to today. A comparative analysis of the sources shows that in the past the Wind-Band was the only way for young people of the working class¹²⁰ to learn to play an instrument or receive professional musical training. On the contrary, today the Band is considered an institution with recreational function, without educational purposes, dedicated mainly to an audience of elderly people¹²¹, practically a hobby. Unlike what happened in the past, therefore, the Bands no longer represent a valid employment response for the musicians who are hired there. Currently, the *Bande da giro* (professional ensembles) are no longer involved in the training of young people. This function is now only of territorial cultural associations¹²² or, even, of public schools¹²³. This has led to a substantial loss of new recruits for the necessary generational change, both for the Wind-Bands and for the Apulian Music Conservatories. Young people, therefore, no longer seem to be interested either in the Band or in its music. Moreover, the relationship between the families and the Bands has also changed. In the past, the almost devotional respect towards the Maestro led the young people to sustain a long period of training, pushed by the families, who saw in this a concrete job opportunity for the future of their children, be it in the military, public or artistic field. Today, therefore, the Wind-Band has assumed a new morphology that, however, would deserve to be reconsidered taking into account the new social changes taking place (emigration of the middle class, immigration, social reforms and the music education system, etc.) to understand if today, as in the past, the Band can still have a fundamental functional role in local communities for social cohesion and music education, or at least imagine future scenarios to reconsider this role.

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¹¹⁹ In Apulia there were three, Foggia, Lecce and Bari, to which Taranto was added in 1960.

¹²⁰ The literature offers a complete overview of the social origins of the musicians of the Bands. They come mainly from the working class; in rural areas they are people working in agriculture and local crafts. In urban areas they are mainly workers. See Petrera, R., Cristalli, D.W. (1977). *La Banda Bianca e la Banda Rossa*. San Severo: Felice Miranda Editore.

¹²¹ See Raganato, E. (2020). *La scomparsa delle Bande musicali*. Lecce: Pensa Editore.

¹²² The same cultural associations that manage musical courses and youth bands or "a servizio interno" (See Bianca Tragni, 1985, p. 19), in guiding young people towards the choice of musical instrument, have difficulty in establishing courses of instruments that are not "popular" such as the oboe, horn, bassoon, flugelhorn etc. and are forced, in order to ensure regular income, to establish courses on guitar, piano, bass etc., i.e. instruments that are not part of the Wind-Band.

¹²³ The teaching of the musical instrument began for the first time in the Italian public school in 1999 with the law n. 508. This was the main opportunity to learn how to play a musical instrument. Today there are various opportunities to play instrumental music at different levels, from elementary school to the Conservatory.

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