

## ***The Banda Municipal de Música de Madrid (1909-1931): a new employment opportunity to professional wind musicians***

### **Preliminary considerations<sup>1</sup>**

The research about wind bands in the 19<sup>th</sup> and 20<sup>th</sup> century hasn't been frequent topic in Spanish Musicology, neither has the study of wind performers nor their wind repertoire, in comparison with another studied subjects as the Spanish opera and zarzuela (a very common theme into studies of 19<sup>th</sup> century) or the music of Isaac Albéniz, Manuel de Falla and Enrique Granados. However, we currently have a few serious and specific investigations that have been specially made in recent years, that provide a general outlook on the main aspects of the wind music in Spain and how it was developed<sup>2</sup>.

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<sup>2</sup> Some of these type of dissertations are: Alberto Veintimilla Bonet, *El clarinetista Antonio Romero y Andía*, Diss., Universidad de Oviedo (Spain), 2002; <http://ria.asturias.es/RIA/bitstream/123456789/2921/1/Veintimilla-Bonet-Alberto.pdf>; Vicente Llimerá Dús, *Análisis y estudio comparado del Método de oboe de Enrique Marzo*, Diss., Universidad de Valencia (Spain), 2006; Vicente Pastor García, *Estudio y análisis sobre la acústica y organología del clarinete y su optimización*, Diss., Universidad Politécnica de Valencia (Spain), 2005; Gloria Araceli Rodríguez Lorenzo, *El clarinetista, profesor y compositor Miguel Yuste Moreno (1870-1947): estudio biográfico y analítico*, Diss., Universidad de Oviedo (Spain), 2009; Francisco José Fernández Vicedo, *El clarinete en España: historia y repertorio hasta el siglo XX*, Diss., Universidad de Granada (Spain), 2010; Carlos Javier Fernández Cobo, *La metodología europea para clarinete anterior al método completo para clarinete de Antonio Romero: influencias y aportaciones del autor a la misma*, Diss., Universidad Autónoma de Madrid (Spain), 2010; Jorge Juan Gil Arraz, *Recepción del clarinete en la corte de Madrid durante la segunda mitad del siglo XVIII. Reinados de Carlos III y Carlos IV*, Diss., Universidad Autónoma de Madrid (Spain), 2010; Miguel Asensio Segarra, *El saxofón en España*, Diss., Universidad de Valencia (Spain), 2012; Sofia Martínez Villar, *El repertorio para flauta a solo del siglo XVIII al siglo XX. Historia, análisis y proyección*, Diss., Universidad Autónoma de Barcelona (Spain), 2013; Miguel Ángel Navarro Gimeno, *Evolución de la enseñanza del clarín y el cornetín de pistones en Madrid en el siglo XIX*, Diss., Universidad de Oviedo (Spain), 2014; Alfonso Mollá Castells, *El fígle en España en el s. XIX*, Diss., Universidad de Oviedo (Spain), 2014.

The first general panoramic view on the court wind band, military wind band and civil wind band can be found in the *Diccionario de música española e hispanoamericana*<sup>3</sup>. A monograph has been dedicated to the History of Military Music, which deals with military wind bands, despite being incomplete in some aspects, like its role at the society or the instruments used, this monograph is the only reference to this subject in Spain.<sup>4</sup>

The research on civic wind bands (habitually, amateur band) is carried out from a local perspective and, in several cases, is studied less thoroughly and it does not include important aspects such as the repertoire performed or the social-cultural context in which these bands developed their activity<sup>5</sup>. Currently, there is a few serious research that deals with this matter, but there isn't a general monograph as in the case of military music<sup>6</sup>.

In recent years, there has been a spark of new interest by this topic and several Doctoral Thesis have already defended (or are developing in this moment)<sup>7</sup>. *La Banda Municipal de Madrid 1909-*

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<sup>3</sup> Bernardo Adam Ferrero, article *Bandas*, in *Diccionario de la música española e hispanoamericana*, Vol. 2, ed. by Emilio Casares Rodicio, Madrid 1999, pp. 133-137.

<sup>4</sup> Ricardo Fernández de Latorre, *Historia de la música militar en España*, Madrid, 1999.

<sup>5</sup> Some examples of this kind of studies: Josep Milló Vallés, *Les bandes de música de l'Alcudia*, L'Alcudia 1989; Roberto Martín Montañés, *Historia músico-social del Ateneo Musical y de enseñanza. Banda Primitiva de Llíria*, Llíria, 1994; Julio Andrade Malde, *La banda municipal de La Coruña y la vida musical de la ciudad*, La Coruña 1998; Antonio Gallardo Laureda, *Banda Municipal de Baracaldo. Crónica de sus cien primeros años (1899-1999)*, Baracaldo 2000; Antonio José Gascó Sidro, *La Banda Municipal de Castelló, 1925-2000. Notas para su Historia*. Castelló, 2000; Juan Ramón Coello Martín, *Las bandas de música en Tenerife: centro de formación musical*, in *Música y Educación*, 52 (2002), pp. 117-123; Carmen Rodríguez Suso, *Banda Municipal de Bilbao: al servicio de la villa del Nervión*, Bilbao, 2006, etc.

<sup>6</sup> Francesc Bonaste i Bertrán, *La Banda Municipal de Barcelona: cent anys de música ciutadana*, Barcelona, 1989; Ramón Sobrino Sánchez, *Paisaje musical de Madrid en el primer tercio del s. XX: las instituciones orquestales y la Banda Municipal de Madrid*, in *Recerca Musicològica*, 14-15 (2004-2005), pp. 155-175; Gloria Araceli Rodríguez Lorenzo, *Las zarzuelas de Ruperto Chapí en el repertorio de la Banda del Real Cuerpo de Guardias Alabarderos y de la Banda Municipal de Madrid*, in *Ruperto Chapí, nuevas perspectivas*, coord. by Víctor Sánchez Sánchez, Javier Suárez Pajares and Vicente Galbis López, Vol. 2, Valencia 2012, pp. 167-189; Gloria Araceli Rodríguez Lorenzo, *Los conciertos populares de la Banda Municipal de Madrid (1909-1931)*, in *Musicología global, musicología local*, coord. by Javier Marín López, Germán Gan Quesada, Elena Torres Clemente, Pilar Ramos López, Madrid 2013, pp. 1171-1192.

<sup>7</sup> Salvador Moreno Astruells, *La Banda Municipal de Valencia y su aportación a la historia de la música valenciana*, Diss., Universidad de Valencia (Spain), 2003. <http://www.tdx.cat/bitstream/handle/10803/9846/ASTRUELLS.pdf?sequence=1>; Josep María Almacellas Diez, *Banda Municipal de Barcelona. 1886-1944. Del carrer a la sala de concert*, Diss., Barcelona 2006; Olga Sánchez Hueldo, *La*

2009<sup>8</sup> is specially interesting for this study as a starting point for the know development and activity of the first professional civil wind band in Madrid, but there are some matters that have not been thoroughly studied in it, such as the type of the performed repertoire and its influence in the construction of a musical identity, or the role of this wind band in the Madrilenian cultural context. This article revises the importance of the *Banda Municipal de Música de Madrid* in the reinforcement of the wind instrumentalist status in a moment where there wasn't many possibilities of stable employment for wind musicians.

## Context

Throughout the 19<sup>th</sup> century, the wind band was directly connected with the military corps, this being this the configuration of wind band changed according to the development of military corps. The modern concept of wind band derived from 1852, when the number of instrumentalist was fixed in 42. The *Banda del Real Cuerpo de Guardias Alabarderos* maintains this structure until 1927, despite several transformations that suffered throughout this century<sup>9</sup>. This wind band was an example of this topic, a military band but a court band too, because it was linked to the Royal Corp and it played not only in military ceremonies but also in all type of state acts: royal birthdays, state dinners, etc<sup>10</sup>. Nevertheless, the Royal Corp's Band did not play in public concerts neither during this century and nor did it in the following, such as other military wind bands like *Banda de Ingenieros* (Band of Engineers).

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*Banda Municipal de Albacete: desde sus orígenes hasta la primera década del siglo XX*, Diss., Universidad de Salamanca (Spain), 2008.  
[http://gredos.usal.es/jspui/bitstream/10366/18375/1/DDEMPC\\_Banda%20Municipal%20de%20Musica%20de%20Albacete.pdf](http://gredos.usal.es/jspui/bitstream/10366/18375/1/DDEMPC_Banda%20Municipal%20de%20Musica%20de%20Albacete.pdf); Sergio Noche García, *La Banda Municipal de Ourense en el periodo 1878-1955: evolución histórica, contexto social y documentación musical*, Diss., Universidad de Vigo (Spain), 2013. In addition, other foreing researchers have interested in the Spanish wind band, such as Richard Scott Cohen, *The Musical Society Community Bands of Valencia, Spain: a Global Study of Their Administration, Instrumentation, Repertoire and Performance Activities*, Germany 2002.

<sup>8</sup> Gaspar Genovés Pitarch, *La Banda Sinfónica Municipal de Madrid 1909-2009*, Madrid 2009.

<sup>9</sup> Fernández de la Torre, *Historia de...* pp. 209-356.

<sup>10</sup> Regarding the repertoire performed by this court band, can see Rodríguez Lorenzo, *Las zarzuelas de Ruperto Chapí en el repertorio de la Banda...*, pp. 167-189

The Military Engineer Corps had two wind band throughout the century. The first one being the *Banda del Primer Regimiento de Ingenieros* (Band of the First Regiment of Engineer): It was the wind band that traveled to París and participated in the World Band Competition celebrated in Paris in 1867 (conducted by Narciso Maimo<sup>11</sup>) and the second being linked to the *Segundo Regimiento de Zapadores-Minadores* (Second Regiment of Sappers-Mining Engineer)<sup>12</sup>, created more late than the other. Both of them, were commonly known as Band of Engineers and they used to play in processions and, a few of times, at Retiro's Garden during the summer. Probably, it performed in front of a paying audience, because this place was the summer leisure space in the town for the aristocracy and high social stratum of the middle-class. They continued their activity during the first decades of 20<sup>th</sup> century. In addition to these military bands, there were others as the *Banda del Regimiento del Príncipe* (Band of Prince Regiment) but due to the scarcity of investigations, the information about them is limited.

Something similar happens with the civic bands in Madrid. With regard to this issue, we know that there were amateur bands linked to charitable associations, like San Bernardino's Orphanage. This organization existed from 19<sup>th</sup> century and during first third of the 20<sup>th</sup> century, but the major part of its documentation has been lost. It is known its wind band played in processions and at some public concerts in the town by the information given to us in the press, but it is not enough to completely understand which was its activity in Madrid at that period<sup>13</sup>. On the other hand, there were no civic wind band (nor amateur neither professional) in the town until the foundation of the *Banda Municipal de Música de Madrid* and, based on the little information available, the activity of Madrilenian bands (military and amateur bands) would have been scant at this time, especially, relative to public concerts with paying or non-paying tickets. So, what other music groups offered these types of concerts or other music sessions to the public at the time of the appearance of the Banda Municipal de Música of Madrid, in 1909?

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<sup>11</sup> Article *Gacetilla*, in *La España*, 20, 6447; article *Variedades*, in *La España*, 20, 6453.

<sup>12</sup> This military band need a huge study due to its social function in Madrid. Currently, only can be consulted M<sup>a</sup> Dolores Oviedo Saco del Valle, *En el bicentenario de la creación del Regimiento Real de Zapadores Minadores: Saco del Valle, músico mayor de la Banda del 2.º Regimiento (1897-1904)*, in *Militaria, Revista de Cultura Militar*, 17 (2003), pp. 135-150.

<sup>13</sup> *Reglamento de pensiones y socorros para las viudas y huérfanos de los empleados municipales de Madrid*, Madrid 1875. *Reglamento para el régimen interior de la Banda de Música del primer Asilo de San Bernardino*, Madrid 1897. See too Mercedes Agulló y Cobo, *El Hospicio y los Asilos de San Bernardino*, Madrid 1972.

At the beginning of the 20<sup>th</sup> century, the Madrilenian musical life was very rich, and this wealth continued until 1936. The *Teatro Real*, founded in 1850, continued offering Opera at that moment. The biggest part the lyric repertoire *performed* here was Italian opera, less French opera and a few cases of Spanish opera's premieres as *Marina* of Emilio Arrieta or *La Dolores* of Tomás Bretón<sup>14</sup>. *Teatro de la Zarzuela* and other minor lyric theatres (such as *Teatro de la Comedia*, *Teatro de la Princesa*, *Teatro Circo Price*, *Teatro Apolo*, *Teatro Martín*, *Teatro Novedades*, *Teatro Español*, etc.) programmed several performances throughout the day, according to the success of the Spanish lyrics genres like the Género Chico (a type of lyrical theatre named as zarzuela chica, sainete, revista, etc., and it was a kind of brief zarzuela, in one act which was very consumed by the growing middle class), and since 1920, the Zarzuela Grande too (zarzuela of big dimensions, usually, in three acts)<sup>15</sup>.

The symphonic concerts and the chamber music recitals were consolidated due to the activity of the philharmonic societies and the appearance of new music chamber groups in the second half of the 19<sup>th</sup> century. The first stable orchestral in Madrid, *Orquesta de la Sociedad de Conciertos de Madrid*, was founded in 1866, thanks to a group of musicians whom was associated and managed their concerts, getting to stablish their winter season until their dissolution in 1903<sup>16</sup>. In 1904, the *Orquesta Sinfónica de Madrid* was founded by the some musicians of the previous orchestra, and continued to offered symphonic music to the Madrilenian public during this century until the present. On the other hand, the first quartet which was able to offer concerts of chamber music was *Sociedad de Cuartetos* (known as *Cuarteto Monasterio* because was the violinist Jesús de

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<sup>14</sup> About the *Teatro Real*, can be consulted Joaquín Turina Gómez, *Historia del Teatro Real*, Madrid 1997. To know more about Emilio Arrieta, see M<sup>a</sup> Encina Cortizo Rodríguez, *Emilio Arrieta. De la ópera a la zarzuela*, Madrid 1998. And about Tomás Bretón, can be consulted Víctor Sánchez Sánchez, *Tomás Bretón. Un músico de la Restauración*, Madrid, 2002.

<sup>15</sup> M<sup>a</sup> Encina Cortizo, article *Zarzuela*, in *Diccionario de la música española e hispanoamericana*, vol.10, Madrid 2002, pp. 1145-1162.

<sup>16</sup> Regarding the *Orquesta de la Sociedad de Conciertos* see the researches of Ramón Sobrino Sánchez: *El sinfonismo español en el s. XIX. La Sociedad de Conciertos de Madrid*, Diss., Universidad de Oviedo 1992; *La disolución de la Sociedad de Conciertos de Madrid y la creación de la Orquesta Sinfónica (1903-1904). Cambios en la infraestructura orquestal madrileña a comienzos del siglo XX*, in *Sulcum sevit: estudios en homenaje a Eloy Benito Ruano*, Vol. 2, Madrid 2004, pp. 939-971; *Paisaje musical de Madrid en el primer tercio del siglo XX: las instituciones orquestales y la Banda Municipal de Madrid*, in *Recerca Musicològica*, 14-15 (2004-2005), pp. 155-175. <http://ddd.uab.cat/pub/recmus/02116391n14-15/02116391n14-15p155.pdf>

Monasterio whom had the initiative to create it<sup>17</sup>) a private association of musicians that spread the Classic-Romantic repertoire for string quartet<sup>18</sup>, inspiring other musicians to join together and performing other repertoires, such as the incipient Spanish chamber music. This was the case of the *Cuarteto Frances*, which played from 1903 to 1912<sup>19</sup>. They and other quartets (such as *Cuarteto Hierro* or *Cuarteto Moretti*) started offering frequent series of recitals (habitually during the winter season), making it easier for the broad spectrum of the public to understand and enjoy the instrumental music.

For the wind music, the *Sociedad Filarmónica de Madrid* (Philharmonic Society of Madrid) played an important role. This society was founded in 1901 with the intention of offering to Madrilenian audience biggest opportunities to hear chamber music and converting Madrid in a point of the international tour of the principal string quartet at that moment, and to others well known soloists (mainly, violinists or pianists)<sup>20</sup>. However, this society was an important focus of wind chamber music too, because it held concerts whose programs were based on this repertoire since its beginning, through a serial of concerts where the Beethoven's music for wind instruments in 1902 (original or adapted version) were performed. The Sociedad Filarmónica had to employ wind musicians (all of them were recognised wind instrumentalist, such as Pascual Fañanás<sup>21</sup>, Valeriano Bustos y Martínez<sup>22</sup> or Miguel Yuste Moreno<sup>23</sup>) because there was not a wind chamber group established, considering that this type of music was not the favourite taste of Madrilenian audience.

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<sup>17</sup> On this subject see Mónica García Velasco, *El violinista y compositor Jesús de Monasterio: estudio biográfico y analítico*, Diss., Universidad de Oviedo 2003.

<sup>18</sup> Mónica García Velasco, *La Sociedad de Cuartetos de Madrid (1863-1894)*, in *Cuadernos de Música Iberoamericana*, Vol. 8-9, Madrid 2001.

<sup>19</sup> Beatriz Hernández Polo, *La primera década del Cuarteto Francés: actividad y recepción en el Madrid de comienzos de siglo (1903-1912)*, in *Musicología global, Musicología local*, coord. by Javier Marín, López, Germán Gan Quesada, Elena Torres Clemente, Pilar Ramos López, Madrid 2013, pp. 1791-1806.

<sup>20</sup> *Sociedad Filarmónica de Madrid. Resumen social, económico y artístico de sus quince primeros años 1901-1916*. Madrid 1917.

<sup>21</sup> Pascual Fañanás was a member of the Orquesta of the Royal Chapel of Madrid and the *Banda del Real Cuerpo de Guardias Alabarderos*. He was teacher at *Escuela Nacional de Música y Declamación* (the name of the Conservatoire or Madrid at that moment). See: article *Noticias de espectáculos*, in *La Correspondencia de España*, 51, 15421 (1900), and article *Noticias varias*, in *El Día*, 21, 7262 (1900).

<sup>22</sup> Valeriano Bustos y Martínez, studied at Conservatoire of Madrid (*Conservatorio de Música y Declamación de Madrid* was its named at that moment), and he won the First prize at Horn in the course year 1900-1901. He was Horn teacher since 1913, and member of the *Orquesta de la Sociedad de Conciertos de Madrid*, at least from 1900 to 1903.

The Sociedad Filarmónica de Madrid was, in fact, the first place where the *Société de musique de chambre pour instruments à vents* and *Double Quintet of Paris* was heard in Madrid. The first one had played in 1902 (and came back to Spain in 1924 and 1925<sup>24</sup>) and the second one did it in 1906<sup>25</sup>. Their concerts inspired the formation of the *Sociedad de Música de Cámara de Madrid* in 1908 (and, afterwards, the *Doble Quinteto de Madrid* in 1920<sup>26</sup>). It was initially known as *Sociedad de Instrumentos de Viento*<sup>27</sup> and it offered concerts until 1911<sup>28</sup>, conducted by the military music Bartolomé Pérez Casas<sup>29</sup>. The association came to perform in 1925, after the return of the *Société de musique de chambre pour instruments à vents*<sup>30</sup>.

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He was a musician of the *Banda del Real Cuerpo de Guardias Alabarderos* too. See: Rodríguez Lorenzo, *El clarinetista, profesor y compositor Miguel Yuste...*, p. 122 and p. 134; article *De música. Sociedad de Instrumentos de Viento de Madrid*, in *El País*, 29, 7536 (1908).

<sup>23</sup> Miguel Yuste Moreno was, without doubt, the most important clarinetist of the first half of the 20<sup>th</sup> century. Manuel González's Disciple, he was member of the main Madrilenian orchestras, collaborating with chamber groups frequently. He was Clarinet teacher at the Conservatoire of Madrid along 30 years (between 1910 and 1940). He was a composer too, specially important for wind chamber music. See for a first closeness: Gloria Araceli Rodríguez Lorenzo: "Miguel Yuste Moreno (1870-1947): su contribución como clarinetista, profesor y compositor al desarrollo de la música española", *Revista de Musicología*, 32, 2 (2009), pp. 63-88. To know more about him, can be consulted Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste...*

<sup>24</sup> *Programa del concierto XIX y XX de la Sociedad Filarmónica Madrileña*, Madrid 1902-1903; *Programa del concierto IV de la Sociedad Filarmónica Madrileña*, Madrid 1924-1925; *Programa del concierto VIII de la Sociedad Filarmónica Madrileña*, Madrid 1925-1926.

<sup>25</sup> *Programa del concierto XVII-XIX de la Sociedad Filarmónica Madrileña*, Madrid 1906-1907.

<sup>26</sup> Adolfo Salazar, article *El año musical en España. Balance de la temporada 1919-1920*, in *La Lectura*, 20 (1919-1920).

<sup>27</sup> Article *De música. Sociedad de Instrumentos de Viento de Madrid* in *El País*, 22, 7536 (1908); article *Ferias y fiestas. Linares*, in *La Correspondencia de España*, 59, 18453 (1908); article *Concierto en el Lara. Sociedad de Instrumentos de Viento*, in *El Imparcial*, 43, 15060 (1909).

<sup>28</sup> Article *El año musical 1910*, in *La España* 23, 2673 (1911).

<sup>29</sup> Bartolomé Pérez Casas was violinist (although he was studied clarinet too), but his main musical activity along his life was the composition and the conduction. He was conductor of the military court wind band *Banda del Real Cuerpo de Guardias Alabarderos*, and the *Orquesta Filarmónica de Madrid* since 1915, in which he made an important activity of musical promotion, focused in contemporary music. Since 1911, he was a Harmony teacher at Conservatoire of Madrid too. As a composer, he wrote orchestral works (several of them based in popular music, as his *Suite Murciana*), and he composed works to wind instruments, like his *2º solo con acompañamiento de piano*, for clarinet and piano. See M<sup>a</sup> Dolores Cuadrado Caparrós, *Bartolomé Pérez Casas y la Orquesta Filarmónica de Madrid (1915-1936)*, Valencia 2007.

At the same time, during the beginning of the 20<sup>th</sup> century, some social, economical and political changes were taking place in Madrid (and other places of Spain). The new infrastructures in the city as boulevards, the establishment and development of overhead electric cables or the progress of public transport, made it easier for the Madrilenians could enjoy a varied and different cultural offer. In addition, the regulation of the working day and the establishment of the rest Sunday allowed to the population to have a little time dedicated to themselves, that started to consume leisure products such as instrumental concerts or lyrical sessions<sup>31</sup>. This aspect was possible because the purchasing power of a wide spectrum of the population was progressively expanded, allowing for tickets sales for different shows, from musical summer concerts in Buen Retiro's Garden until performances like zarzuela and opera. These changes facilitated than named musical groups such as new orchestras (like *Orquesta Filarmónica de Madrid*, founded in 1915) and new chamber groups (like *Cuarteto Vela* or *Cuarteto Español*) that were appearing they could remain their musical activity throughout the first decades of this century. Despite this full musical variety (which later increased given the apparition of the movie theaters and the Radio in Madrid), we mustn't forget that the majority of these musical concerts and sessions were held in theatres and concert halls and, therefore, the Madrilenian people could attend previously having paid for a ticket. For this reason, the activity of the civil band of Madrid was very important, because it got to bring the classical music closer to all the types of social class.

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<sup>30</sup> Adolfo Salazar, article *La vida musical* in *El Sol*, 9, 2331 (1925), p. 4; article *Sociedad Filarmónica*, in *El Imparcial*, 58, 20.254 (1925).

<sup>31</sup> Luis Enrique Otero Carvajal, *La irrupción de la modernidad: Madrid de capital a metrópoli*, in *Ruperto Chapí, nuevas perspectivas*, coord. by Víctor Sánchez Sánchez, Javier Suárez Pajares and Vicente Galbis López, Vol. 2, Valencia, 2012, pp. 53-72; L. E. Otero Carvajal, *El Madrid moderno, capital de una España urbana en transformación, 1860-1931*, in *Historia Contemporánea*, 39 (2010), pp. 451-548, <http://www.ehu.es/ojs/index.php/HC/article/view/2380/1980>; Manuel Sánchez Reinón, *El conflictivo y problemático proceso histórico de institucionalización de la negociación colectiva en España (1873-1936)*, in *Cuadernos de Relaciones Laborales*, nº 9, Madrid 1996, pp. 209-225, <http://revistas.ucm.es/index.php/CRLA/article/view/CRLA9696220209A/32580>; Jorge Uría, *La cultura popular en la Restauración. El declive del mundo tradicional y desarrollo de una sociedad de masas*, in *La cultura española en la Restauración (I Encuentro de Historia de la Restauración)*, Madrid 1999, pp. 103-144.



## Foundation and constitution of *Banda Municipal de Música de Madrid*

The creation of the Banda Municipal de Música de Madrid was motivated by the interest of the Madrilenian Council -under the direction of Nicolás Peñalver Zamora- whom wanted to offer their citizens a new and free proposal of leisure<sup>32</sup>. At the same time, this band was considered like an education tool, because it foresaw that it performed free concerts outdoors to every kind of social class, beyond that of their purchasing power. The band was presented to high social class at the *Teatro Real* of Madrid but the first concert of this kind was held in the Lavapiés neighbourhood's in 1909. This was a very special concert, because the program was constituted by works of composers considered not very close to the aesthetical taste of this type of public, especially, Wagner's works<sup>33</sup>. In fact, Ricardo Villa<sup>34</sup> (the Bandmaster of the *Banda Municipal de Música de Madrid* in these years) was criticized by the press, because the repertoire performed was the taste of the Madrilenian high class such as well-known overtures, fantasies and medleys of famous operas and zarzuelas, works for solo wind instruments, ensemble works and symphonic music (Spanish and European)<sup>35</sup>.

Nevertheless, this situation was changed in time and Villa was including the favourite music of the middle-class in his concerts, especially, the Spanish lyric works that had success on the stage and the new symphonic works of contemporary Spanish composers too. This change was possible because the Band of Madrid carried out an excellent educative job of its audience meanwhile Ricardo Villa was its Bandmaster, because he understood perfectly the Madrilenian Council's intentions in relation to this civic band.

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<sup>32</sup> *Reglamento de la Banda Municipal de Música de Madrid*. Madrid 1909.

<sup>33</sup> Article *La Banda Municipal. Concierto en Lavapiés*, in *El País*, 33, 7<sup>th</sup> 1909, p. 2; article *La banda de Madrid*, in *El Imparcial*, 153, 15<sup>th</sup> 1909, p. 2.

<sup>34</sup> Ricardo Villa González, was violinist at the *Orquesta de la Sociedad de Conciertos* between 1867 and 1896. He was de Conductor of this orchestra (1902-1907) and the *Teatro Real's* Orchestra (1896-1901) too. As a composer, he wrote operas (as *Raimundo Lulo*), zarzuelas (as *El Cristo de la Vega*) and symphonic music (as his *Suite Murciana*, based in popular themes). Although, the major appreciation to his activity was produced by his conducting of the *Banda Municipal de Música de Madrid*, since its foundation until his death. See: Antonio Iglesias, article *Ricardo Villa González*, in *Diccionario de la música española e hispanoamericana*, vol. 10, Madrid 2002, p. 900.

<sup>35</sup> Mariano de Cavia, article *Entrada de los dioses en Lavapiés. La Valhala de las chince*, in *El Imparcial*, 43, 15193 (1909).

Despite these public concerts in the Madrilenian neighbourhood not being the most frequent during his direction, they were other public concerts held in the Buen Retiro's Garden, and in the Rosales Promenade. Their spring and summer concerts in these places were the most valued by the people of the city, because they were affordable for them. In the Buen Retiro's Garden, it was necessary to buy a ticket to attend the band at night, because their concerts were inserted in the leisure activities. It was common to buy a "chair" in the concerts held in the morning or in the evening in this Garden and in the Promenade too, but the ticket was very cheap. They were performed outdoors and anyone (even the people with less income) could attend to these concerts too. For this reason, they were turned into a principal activity of leisure especially for the Madrilenian social classes that were less well-off. Furthermore, the Band of Madrid offered series of concerts in different theatres of the city that were finally considered like popular concerts because of its low-price tickets<sup>36</sup>.

The *Banda Municipal de Música de Madrid* was the first Madrilenian civic music band in Madrid in which their members earned a salary. For this reason, the tickets to attend its concerts were so cheap, because the salaries of this wind band didn't only depend of the takings like the shows performed in other musical spaces. It is necessary to explain there are two types of civic bands in Spain: amateur band and professional band. Persons whom were not professional musicians constituted the amateur band, and they played in it for enjoyment or entertainment, but they didn't earn a salary. Sometimes, those bands are called "municipal band", because the council gives them an annual grant in return for its participation in municipal events like processions or opening buildings . The second type of civic band is the professional band. This music group was created by the council initiative, and specialized musicians, whom earned a salary every month, constituted it. In addition, the access to those bands was carried out by public examination (as the military bands), obtaining a lifelong vacancy.

The Banda Municipal de Música of Madrid was (an it is) a professional band. In the time of its foundation, it was converted into a special opportunity for employment for wind musicians, in a moment where the professional stable options were the jobs at the already mentioned symphonic orchestras and military wind bands, where gaining access was very difficult due to their vacancies being life-long positions too. The instrumental characteristics of these musical groups determined the number of employment possibilities. For example, flutes or bassoons had less possibilities of

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<sup>36</sup> About this matter see Rodríguez Lorenzo, *Las zarzuelas de Ruperto Chapí...*, pp. 167-189, and *Los conciertos populares...*, pp. 1171-1192.

jobs than clarinets and saxophones, because the Municipal Band of Madrid included in its structure until 24 clarinets (counting Bb, Eb and bass clarinets) and 10 saxophones but only two flutes and three bassoons (including the doublebassoon). In fact, the *Banda Municipal de Música de Madrid* was constituted of a near ninety performers divided into brass wind, wood-wind and percussion instrumentalists<sup>37</sup>. It was a great opportunity to find a stable job like a wind instrumentalist once they finished their academic training. Nonetheless, it wasn't easy to get it because the musicians had to surpass hard public examinations, where a raised number of them had to battle for a unique vacancy.

### **The wind performers of the Banda Municipal de Música de Madrid: academic training and salaries**

The first steps in the learning of an instrument are currently unclear and it could have been different according to each specific case, therefore it is only alluded to academic music training of the wind performers of the Municipal Band of Madrid. Generally, this formation was common for the majority of them, those whom had studied at the Conservatoire of Madrid, the only public musical centre in the Spanish capital that was turned into a kind of supply market of wind musicians. In fact, many of the soloists were teachers at this conservatoire and instrumentalists in the main Madrilenian symphonic orchestras and wind bands. These musicians were invited to make up this new musical group lead by the Conductor Ricardo Villa, due to their experience as soloists and depending of their reknown and avoiding the public examination. This was what happened with musicians such as Miguel Yuste Moreno, Francisco Quintana or José Martínez.

Miguel Yuste Moreno was invited by Ricardo Villa to join the Municipal Band of Madrid as clarinet soloist. At that moment, he was a clarinet soloist at *Orquesta Sinfónica de Madrid* and the Teatro Real's Orchestra. He had been a member of *Orquesta de la Sociedad de Conciertos*, *Banda del Real Cuerpo de Guardias Alabarderos* (which he joined after surpassing the public examinations at only sixteen years old) and had performed chamber music together with *Sociedad de Cuartetos* and *Cuarteto Francés*, in a moment where the wind chamber music had not awaken enough interest for the Madrilenian public. He was very recognized for his professionalism, technical ability and sound quality of his clarinet. One year after the foundation of Municipal Band of Madrid, Yuste achieved to surpass the public examinations, joining the Conservatoire of Madrid,

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<sup>37</sup> F. Ruano y Corrido, article *Secretaría. Banda Municipal de Música*, in *Boletín del Ayuntamiento de Madrid*, 1909, pp. 109-110.

following to Manuel González<sup>38</sup>, the Clarinet teacher at the conservatoire between 1883 and 1909. Due to this, the biggest part of the clarinetists of this band had been their students, since its foundation (Aurelio Fernández<sup>39</sup>, Mariano de Nicolás Azofra, Leocadio Fuertes Bondía, or Félix Barbadillo Martín<sup>40</sup>, among others) and during the following years (Julián Menéndez<sup>41</sup>, Santiago Arranz or Rafael Cebrián Sánchez<sup>42</sup>).

Other wind instrumentalists, ancient students of Conservatoire of Madrid, had been invited by their artistic merits. Francisco Quintana was bassoonist at *Orquesta Sinfónica de Madrid* and *Banda del*

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<sup>38</sup> Manuel González y Val had studied clarinet with Antonio Romero at the Conservatoire of Madrid. He was a military musician, played clarinet in *Banda del Regimiento de la Reina Gobernadora* and *Banda del 5º Regimiento de Artillería*. He was clarinetist at Teatro del Circo's Orchestra, at the *Banda del Real Cuerpo de Guardias Alabarderos* (between 1860 and 1868), and he was a solo clarinetist at the *Unión Artístico Musical*, Teatro Real's Orchestra (since 1879, Royal Chapel's Orchestra (since 1886) and *Orquesta de la Sociedad de Conciertos de Madrid* (since 1888). He had a active role in the introduction of Boehm System in Spain. See: Gloria Araceli Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste...*, p. 47.

<sup>39</sup> Aurelio Fernández was Yuste's disciple. He own the first prize in the academic year 1911-1912. He was clarinetist at *Banda Municipal de Música de Madrid* until 1914, when he joined as solo clarinetist at *Orquesta Filarmónica de Madrid* until 1924. He followed Yuste at the Conservatoire of Madrid, as a temporary teacher. See: Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste...*, p. 371; Miriam Ballesteros Egea, *La Orquesta Filarmónica de Madrid (1915-1945) y su contribución a la renovación musical española*, Diss., Universidad Complutense de Madrid, 2010, p. 62.

<sup>40</sup> Mariano de Nicolás Azofra was clarinetist at Municipal Band of Madrid since 1909 until 1929; Leocadio Fuertes Bondía, between 1909 and 1932 (and he was bass clarinet at the *Orquesta Filarmónica de Madrid* since 1915), or Félix Barbadillo Martín, between 1909 and 1916. See: Genovés Pitarch, *La Banda Sinfónica Municipal...*, pp. 364-368; Gloria Araceli Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste...*, p. 371; Miriam Ballesteros Egea, *La Orquesta Filarmónica de Madrid...*, p. 62.

<sup>41</sup> Julián Menéndez González had been clarinet Eb soloist in *Banda Municipal de Bilbao* when he joined the *Banda Municipal de Música de Madrid*, in 1914. He had big abilities to play the clarinet, and he was named principal clarinet soon. He was clarinet soloist in the *Orquesta Sinfónica de Madrid* after Miguel Yuste, between 1917 and 1939, and in the *Orquesta Nacional de España*. See: Article Odeón. *La Orquesta Sinfónica de Madrid*, in *El Imparcial*, 51, 18216 (1917); Carlos Gómez Amat and Joaquín Turina Gómez *La Orquesta Sinfónica de Madrid. Noventa años de historia*. Madrid 1994, p. 202.

<sup>42</sup> Santiago Arranz was clarinetist in this band between 1912-1932; Rafael Cebrián Sánchez was clarinet Eb in Municipal Band of Madrid since 1913 until 1954. Genovés Pitarch, *La Banda Sinfónica Municipal...*, pp. 364-368; Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste...*, p. 371.

*Real Cuerpo de Guardias Alabarderos* when the Municipal Band of Madrid was founded<sup>43</sup>; he had been Manuel Rodríguez's disciple (Bassoon teacher since 1883 at the Conservatoire of Madrid). José Martínez, such as Manuel Quintana, was member of *Orquesta Sinfónica de Madrid* as a flautist<sup>44</sup> and he was named First flute in the Municipal Band of Madrid. Jose María Martín Domingo (1889-1961) was a cornet player at *Banda del Real Cuerpo de Guardias Alabarderos* and Ricardo Villa was whom offered him to join to Municipal Band. He was Tomás García Coronel's disciple (cornet teacher since 1883 at the same musical center than the previous named teachers)<sup>45</sup>.

Those musicians that had been studied at Conservatoire of Madrid but they had not got renown yet, as José Arteta y Cetina (flautist) or Claudio González (oboist), they joined after surpassing the public examinations<sup>46</sup> and their unique job was, frequently, at the Municipal Band of Madrid. It is unknown where wind musicians had studied, as Santiago Marquina, the trumpet of *Orquesta Filarmónica de Madrid*, whom was trumpet at the band since 1916<sup>47</sup>, or Felipe Gaona, soloist

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<sup>43</sup> He had been bassoonist at *Orquesta de la Sociedad de Conciertos* since 1900 until 1906 and he also was the Second bassoonist at *Orquesta Filarmónica de Madrid* since 1915. See: Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste Moreno (1870-1947): estudio biográfico y analítico*, PhD, unpublished, University of Oviedo, 2009;..., p. 141; article *Ofrenda a Madariaga*, in *La Correspondencia Militar*, 32, 9175 (1908). Gómez Amat et ali, p. 196.

<sup>44</sup> He was Second flute at *Orquesta de la Sociedad de Conciertos de Madrid*, since 1888 to 1903. see: *Primer libro de Actas y Certificados de la Sociedad de Conciertos (67-05)*, in Ramón Sobrino, *El sinfonismo español en el siglo XIX: la Sociedad de Conciertos de Madrid, Diss.*, Universidad de Oviedo, 1992.

<sup>45</sup> Jose María Martín Domingo won the first prize in academic year 1906-1907. He was a military musician since fourteen years old. He was a composer too. See: *Conservatorio de Música y Declamación. Memoria del curso de 1906 a 1907*, Madrid 1907; M<sup>a</sup> Encina Cortizo, *José María Martín Domingo*, in *Diccionario de la música española e hispanoamericana*,. Vol. 7, ed. by Emilio Casares Rodicio, Madrid 2000, p. 240.

<sup>46</sup> Jose Arteta Cetina won the first prize in the academic years 1899-1900 and 1900-1901. He was Francisco Gonzalez's disciple, Flute teacher at the Conservatoire of Madrid since 1888. He was a member of *Sociedad de Instrumentos de Viento de Madrid*. See: *Anuario de la Escuela Nacional de Música y Declamación, año 6, 1899-1900*, Madrid 1900; *Conservatorio de Música y Declamación. Memoria del curso 1900 a 1901*, Madrid, 1901, *Madrid Musical*, in *Cultura española*, 5, 14 (-1909), p. 293; Claudio González Cuadrado was Fermín Ruiz Escobés' disciple (oboist teacher since 1888), and he win the first prize in the academic year 1897-1898. See: *Anuario de la Escuela Nacional de Música y Declamación, año 6, 1897-1898*, Madrid, 1898.

<sup>47</sup> See Genovés Pitarch, *La Banda Sinfónica Municipal...*, pp. 364-368; Ballesteros Egea, *La Orquesta Filarmónica de Madrid...*, p. 66.

trumpet of the Municipal Band of Madrid since 1909 and trumpet at Orchestra of Teatro Price<sup>48</sup>. It is possible that much of them had studied in the military surroundings, but the biggest part of this information is not available for the civil researcher and, therefore, unknown for the Musicological studies. In addition, it is probable that some of these musicians weren't from Madrid, in order with the news published in the press, which alluded to the incorporation of musicians from Barcelona and Valencia<sup>49</sup>, a matter very difficult to locate because the sources have not been preserved.

The salaries of the Banda Municipal de Música de Madrid weren't very high and they were fixed depending on the professional category. At the beginning, there were five categories called like soloist, main professor, and professor of first, second and third class; each of which were paid with 7, 6, 5, 4 and 3 pesetas per worked day, respectively<sup>50</sup>. The salaries were rising along the time; for example, the soloists already earned 8 pesetas, and the other professional categories raised 1 peseta in 1920<sup>51</sup>. The soloist and main professor earned the same as than a specialized worker in that time. A soloist was paid around 300 pesetas per month, and the rent usually fluctuated between 60 and 100 pesetas; the salary was enough to live properly in most cases, but not comfortably. This salary was lower than the salary of the Teatro Real's Orchestra, in which a soloist already earned pesetas 11, 50 in 1900<sup>52</sup>, being one of the most stable employment for the musicians. Nevertheless, the other professional categories of the Municipal Band implicated less favourable conditions of life. Most of them usually worked in other kind of job.

Musicians as Jose Martín or Francisco Quintana already aforementioned here, have several employments during their involvement at the Municipal Band, all of them related to wind performance. However, others wind instrumentalists used to have other kind of jobs. Jose Martín Domingo being paid 6 pesetas daily and he had his salary as player at *Banda del Real Cuerpo de Guardias Alabarderos*, but he completed his profits composing cuplés during his first years in the Band. This lyrical genre was in style and his composition produced an extra income for him, but

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<sup>48</sup> Article *Sucesos*, in *El Globo*, 37,12487 (1911).

<sup>49</sup> Article *Notas municipales. Banda Municipal*, in *El Imparcial*, 43, 15013 (1909).

<sup>50</sup> *Reglamento de la Banda Municipal de Música de Madrid*. Madrid 1909; *Reglamento de la Banda Municipal de Música de Madrid*. Madrid 1916.

<sup>51</sup> *Presupuesto de la Banda Municipal de Madrid*. 1919.

<sup>52</sup> Francisco González Maestre, *Teatro Real. Historia viva 1878-1901*. Madrid 1991.

less stable economically than Municipal Band or Royal Corp's Band. Afterwards, he composed Pasodobles and Charleston and, finally, he became a Masterband/Conductor? of a music band from 1929 that performed frequently live on the *Union Musical Radio*'s<sup>53</sup>.

These facts show that the wind performer frequently was a person with more than one job because it was necessary to live. If those job were related with performance (that was the most usual), it would have been very difficult for them to fit in the different rehearsals and concerts with other jobs. There was not any work incompatibility at that time, in oppose to the many difficulties existent in this matter right now in Spain. Nevertheless, playing at the *Banda Municipal de Música de Madrid* caused some problems for the wind musicians in those days, especially in which the concerts with the *Orquesta Sinfónica de Madrid* coincided with the municipal events such as receptions or inaugurations in which the band had to play. The musicians of the Municipal Band, mainly the soloist of each wind section, were working in that orchestra (as Miguel Yuste or Jose Martín), but their Conductor Ricardo Villa also had problems initially<sup>54</sup>, in a moment where the Madrilenian orchestra was settling into the cultural offer and its salaries still were stable, because depending on the takings. For these musicians, the Municipal Band of Madrid was definitely a secondary source of income, but not for José Arteta (whom earned 4 pesetas per day in 1909, and 5 pesetas in 1916) or Santiago Marquina (whom earned 4 pesetas per day in 1916)<sup>55</sup>, which salaries were scant for living in Madrid. However, playing in the band it was paid regularly (something which was not very common at that time) and it was a characteristic that was turned into the principal employment and main source of income for these type of the wind instrumentalists.

### **After the *Banda Municipal de Madrid*: other opportunities of employment for wind musicians in Madrid**

Although the *Banda Municipal de Música de Madrid* supposed a new employment for wind musicians, others opportunities of job appeared since 1915 in Madrid, in a moment of cultural regeneration. But none of them offered so many jobs in a same musical group. Considering that

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<sup>53</sup> Article *Gacetillas*, in *La Correspondencia de España*, 64, 20347 (1929); *Ondas*, 5, 224 (1929), p. 18.

<sup>54</sup> *Junta general celebrada el 5 de mayo de 1909. Segundo libro de actas de la Orquesta Sinfónica de Madrid. Orquesta Sinfónica de Madrid.*

<sup>55</sup> *Reglamento de la Banda Municipal de Música de Madrid*. Madrid 1909; *Reglamento de la Banda Municipal de Música de Madrid*. Madrid 1916.

other civic band was not created in Madrid, the main option followed being the military bands: the musical bands of the different armies (such as First Engineer Corps Band) but especially, the Royal Corp's Band which was the most valued by its stability and regularity in paying its musicians a salary. This ensemble was formed by close to fifty musicians, a raised number of members and, therefore, it supposed an elevated number of possibilities of employment too. The inconvenient unique was the long-life characteristic of this job, common to the symphonic orchestras founded in the Madrilenian capital. The *Orquesta Filarmonica de Madrid* appeared in 1915, and its Conductor was the military musician and composer Bartolomé Pérez Casas<sup>56</sup>. Some of the instrumentalists of *Banda Municipal de Música de Madrid* were employed in this orchestra (such as Aurelio Fernández, Leocadio Fuertes, Francisco Quintana, Rafael Nuñez, etc.). In 1926, the Orquesta del Palacio de la Música was founded (being its Conductor José Lasalle) and, besides three years, the *Orquesta Clásica de Madrid* (1929)<sup>57</sup>. They offered other opportunities of permanent work although they ran like an association and sometimes they had difficulties in managing themselves; hence their musicians occasionally had problems in receiving their salaries. Anyway, it is necessary a deep research about this orchestra and other that appeared in the first part of the 20<sup>th</sup> century.

The vacancies at *Real Conservatorio de Música y Declamación de Madrid* were another possibility of permanent employment, like teachers of wind instruments. This educational music centre was established in 1831, and its number of vacancies always was determined by the Spanish government. At that moment, there was only one professor of each wind instrument speciality, whom remained until their retirement: Miguel Yuste in clarinet; Tomás García López in trumpet, Fermín Ruiz Escobés in oboe<sup>58</sup>, Francisco González in flute, Pascual Fañanás Trol in bassoon<sup>59</sup>,

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<sup>56</sup> Ballesteros Egea, *La Orquesta Filarmonica de Madrid...*, p. 56.

<sup>57</sup> María Palacios, *La renovación musical en Madrid durante la Dictadura de Primo de Rivera: el grupo de los ocho (1923-1931)*, Madrid 2008, p. 48 and p. 62.

<sup>58</sup> Fermín Ruiz Escobés was oboist and composer, trained at Conservatoire of Madrid with Oboe teacher Gras. He was a oboist at *Orquesta de la Sociedad de Conciertos*, Teatro Real's Orchestra, Royal Chapel's Orchestra and he was a member of *Banda del Real Cuerpo de Guardias Alabarderos* since 1886. He was Oboist teacher since 1888. See Begoña Lolo, article *Ruiz Escobés, Fermín*, in *Diccionario de la música española e hispanoamericana*,. Vol. 2, ed. by Emilio Casares Rodicio, Madrid , 1999 pp. 483-484.

<sup>59</sup> Pascual Fañanás y Trol won the first prize in the academic year 1883-1884 at the *Escuela Nacional de Música y Declamación*. He was bassoonist at *Orquesta de la Sociedad de Conciertos*, between 1891 and 1903; he also played the bassoon at Teatro Real's Orchestra and Royal Chapel's Orchestra; he was temporary teacher since 1900 until his designation as Bassoon teacher at the Conservatoire of Madrid. See Rodríguez Lorenzo: *El clarinetista, profesor y*



Eduardo Camero<sup>60</sup> in horn and Bernardo García Maseda in trombone<sup>61</sup>. The vacancies were filled after approving the public examination. Therefore, this was the most difficult employment to apply for, because it was a covered position and with few available vacancies.

Last but not last, the appearance of the radio provided additional space where the music was performed live since 1922, offering (as the cinema) new opportunities to wind musicians whom joined in small or big musical ensembles and what are currently without research<sup>62</sup>.

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*compositor Miguel Yuste ...*, p. 119; *Libro quinto de Actas de 1903 de la Sociedad de Conciertos (67-05) y Documentos (66-07) de la misma Sociedad*, in Ramón Sobrino, *El sinfonismo español en el siglo XIX: la Sociedad de Conciertos de Madrid*, Diss., Universidad de Oviedo, 1992.

<sup>60</sup> Eduardo Camero y Lineira was Luis Font's disciple, Horn teacher at Conservatoire of Madrid. He was temporary teacher since the academic year 1910-1911 until 1913, when he got the employment as Horn teacher, following to Valeriano Bustos y Martínez. He was hornist at *Orquesta de la Sociedad de Conciertos* between 1900 and 1903. See Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste ...*, p. 122; *Libro quinto de Actas de la Sociedad de Conciertos (66-05) y los Documentos (66-07) de la misma Sociedad*, en Sobrino, Ramón: *El sinfonismo español en el siglo XIX: la Sociedad de Conciertos de Madrid*, Diss., Universidad de Oviedo, 1992.

<sup>61</sup> Rodríguez Lorenzo: *El clarinetista, profesor y compositor Miguel Yuste ...*, p. 300.

<sup>62</sup> Julio Arce Bueno, *Música y radiodifusión. Los primeros años (1923-1936)*, Madrid, 2008; Celsa Alonso, *Creación musical, cultural popular y construcción nacional en la España contemporánea*, Madrid 2010.