



TONY BAINES

## Anthony Cuthbert Baines 1912–1997

‘ANYONE WHO PURSUES AN ARTISTIC LIFE often comes in contact with enthusiasts, and I always enjoy this when it happens to me. There are, of course, enthusiasts of two kinds: those whose enthusiasm throws their general judgement somewhat out of gear, and those who can keep their sense of proportion with their enthusiasm. Anthony Baines is emphatically of the latter group.’ So wrote Adrian Boult in his introduction to Baines’s Book *Wind Instrument and their History*.<sup>1</sup>

Enthusiasm is the word most frequently used in the reminiscences of those who knew Anthony Baines, that and his restless energy. Because of his publications his lifelong enthusiasm for music and musical instruments will never be forgotten, but his work as a professional musician, conductor, and teacher were equally important expressions of that enthusiasm and it could be said through them he played a seminal role in the development of early music and even public musical education. His enthusiasms were not limited to music: they included bird watching, wildflowers, and in his later years, drawing with pastels. His enthusiasm enlivened everything that he did, and spilled over into a desire to ensure that others enjoyed them too so that teaching was, for him, a necessary part of his own enthusiasms.

Anthony Baines, known as Tony, born on the 6 October 1912 in Chepstow Villas, London, W. 11, was the oldest of four children. His father, Cuthbert Edward Baines, held a position in the India Office and was author of several detective novels. His mother, Margaret Clemency, was

<sup>1</sup> A. C. Baines, *Wind Instruments and their History* (1957), p. 7.

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the second daughter of Reginald Lane Poole, Fellow of Magdalen College, Oxford. It was his maternal grandparents, and their home in Oxford, which were to be powerful influences on the young Tony. There was no tradition of music making in the Baines family but Reginald Lane Poole, the medieval historian and British Academician, and his wife Rachel Emily,<sup>2</sup> were keen musicians, both active in amateur music-making.

With school days spent in London and holidays in Oxford or at Kidlington with grandfather, Baines's life was never dull. The children not only enjoyed music together but they also went on family sketching trips and would sit in a line, parent at either end, each member with an easel. Through her training as a zoologist his mother must have encouraged their observation of the world around them as well as fostering any artistic skills. But as Christopher writes it was music, particularly Bach, which surrounded them: 'to us children, music meant Bach. An aunt dragged us to Bach concerts in Oxford . . . At home, mother, a member of the Bach choir, hummed bits of Bach while doing the housework.'

Tony did not set out on a musical career; first a King's Scholar at Westminster School, he then won a Scholarship to read Chemistry at Christ Church, Oxford. In spite of having piano lessons as a young child, it was not until his days at Westminster that Tony was first, to use his phrase, 'gripped' by music. It was his fourth term which was to decide the general course of his future. Charles Thornton Lofthouse (appointed Director of Music shortly before) put on a series of lecture-recitals by top London professionals on the main orchestral woodwind instruments. As a result of these Tony was inspired to take up the clarinet which he was soon playing in the school orchestra; he also learnt to read full scores so as to lead a band which he founded. Whereas this school band only flourished for eight days he was more successful in spreading his enthusiasm among his brothers and sisters. As children he formed them into 'The Unhappy Family band' much to the despair of the neighbours in the flat below. His brother Christopher describes the band which

was his way of drawing the family into music-making. He found the instruments (priced 10 shillings to 30 shillings) in a junk shop in King Street, chose and arranged traditional airs ('The beer they brewed at Burton' was our favourite) and wrote out parts complete with valve fingerings. Anthony led on F-trumpet, I was on corneopean, Francis on tenor trombone, Eularia on horn ... and father on a hybrid euphonium/baritone with rotary valves: the E flat bass was reserved for guests (mother did not take part). These instruments

<sup>2</sup> Rachael Emily (Malleeson) Poole was the author of the *Catalogue of portraits in the possession of the university, colleges, city, and county of Oxford*, 3 vols. (Oxford, 1912–26).

formed the beginning of Anthony's collection, though he was not then a serious collector. There were regular complaints from the flat below, and we were once nearly threatened with eviction.<sup>3</sup>

This introduction to the fun of music making bore fruit in that his brother Francis became well known as the founder and leader of the Jaye Consort of Viols.

His interests in wind instruments led Tony to begin to take note of his observations of the military bands he saw in London. It is hardly surprising that in such a family of academics and writers he should not only take notes but also write them out in 'best'. He began making his own collection of old wind instruments by combing London junk and pawn shops. In 1927 he began the meticulous notebooks he was to keep throughout his life by compiling lists of instruments he saw played, notes about their players as well as lists of the instruments he saw stocked in the junk shops, together with his own drawings and newspaper cuttings. The bassoon was to be Tony's main instrument as the result of the gift of one from a much-admired relative, Colonel Ralph Henvey, RA. Henvey not only inspired Tony to take up the bassoon, he also encouraged his enjoyment of playing. Tony's brother, Christopher, still remembers the Colonel's Sunday visits which began with lunch and ended when he took Tony away with him to play in one of the amateur orchestras which met in the afternoon to 'romp through Beethoven and Brahms symphonies'. Tony remained an enthusiastic participant in Mrs Crump's orchestra at Oaks Farm in Croydon for many years, and in later life he often acted as the orchestra's conductor, although he always tried to creep in unnoticed to have 'a good blow' on his bassoon.

Probably as a result of his mother's influence (she had worked as a zoologist in Oxford under J. B. Haldane) Tony went up to Oxford to read science and got an honours degree in chemistry. However, his real interests became quite clear during his university years. His afternoons were spent cycling (having sold his motorcycle to buy a saxophone) around Oxfordshire scouring junk shops for instruments. In the evenings he indulged his love of jazz by playing clarinet and sax in a jazz band as well as playing bassoon at every opportunity. Just as he had watched the bands in London he observed the playing skills and traditions of the musicians, amateur and professional, playing in Oxford. Reminiscing about the Oxford musicians later<sup>4</sup> he described a musical world in which the best

<sup>3</sup> J. Rimmer, 'Anthony Cuthbert Baines 1912–1997—A Biographical Memoir', *The Galpin Society Journal*, LII (April 1999), 12–13.

<sup>4</sup> *Early Music*, ix (July 1981), 292.

string players were among the don's wives but in which the town musicians dominated the 'wind department'. Among these players he heard the individual styles of playing from those 'who loved their instrument but never listened to them on records or radio'. At Oxford he became fascinated by instrument history, first inspired by the purchase of a copy of Mersenne's *Harmonicorum libri xvii* of 1648.

After Oxford, Tony went to the Royal College of Music where, in his second year, he was awarded an open scholarship on the bassoon and studied orchestration with Gordon Jacob. In 1935 he was heard by Sir Thomas Beecham, then searching for a player of both bassoon and double bassoon for the London Philharmonic Orchestra. At the time the double bassoon (or contra) was not so common and Tony, with the help of the loan, and later gift, of a contra bassoon from Henvey, joined Beecham's London Philharmonic as bassoon and contra bassoon player, playing with them until 1939. At the outbreak of war there were no commissions for men of his age so, using slightly unconventional means of producing the required papers, he went to Swansea where he found a place as an Ordinary Seaman in the Merchant Navy on a ship bound for Buenos Aires and spent the first winter of the war at sea.

On his return he joined the army and in 1941 he received a commission to the Tank Regiment and volunteered for the Middle East. At that time, as the Mediterranean was mainly under enemy control, the journey to the Middle East had to be made around the coast of Africa. Once in Cairo, while awaiting posting to a battalion in the field, he made good use of his time acquiring invaluable knowledge of non-European instruments and music from Egyptian musicians. The diary, illustrated with pencil sketches and music transcriptions, which he kept throughout the voyage and days in Cairo shows his interest in everything he saw, birds, topography, ships and, of course, the music.

In 1942 he was wounded, and captured. He remembered little of the voyage to Italy and, on recovering consciousness was convinced that he must be in heaven as his first sight was that of a nun bringing him a tray containing a plate of pasta and a glass of wine. Recovering, he was sent to the Italian camp Chieti PG 21.

At a later date he was sent on through Italy, by train, to Germany. This journey was not without incident; he escaped twice: first by jumping from the moving train. This was no small feat as the trains had armed guards and search lights positioned on the roofs of the carriages. He escaped detection by rolling into a ditch beside the track. When the train had passed and all was still he made his way towards the light of a house;

luckily the inhabitants proved friendly and provided him with a change of clothes and food. For several months he was on the run disguised as an Italian shepherd; he later described nights spent hiding in straw filled mangers being woken by the cows' licking of his feet. Once again he turned this experience to good account making observations of the musical traditions he heard. Family legend has it that his English identity was only betrayed by the tins of Gold Flake tobacco in his pocket. Recaptured he was once again sent to Germany, this time in an army truck with members of a Sikh regiment who, incredibly, were still in possession of their kirpans. Tony borrowed one and cut his way out of the truck's canvas sides. It remained a source of pride to Tony that after this there was a price on his head although it was this bounty which hastened his recapture.

Once more a prisoner Tony was sent to Eichstatt where he remained until March 1945. Fellow POWs from Chieti and Eischstatt remember him with affection for the way in which his knowledge of and enthusiasm for music did much for morale. A contemporary description of Chieti:

At the end of the year, Chieti was more like a university than a prison camp. There were eight hours a day of classes on philosophy, languages, literature, engineering, science, art, and military studies. There were scores of clubs, such as the Sketching Club, the Motor Club, the Angling Society, and various 'Old Boys' organizations. Major Lett ran the Chieti News Agency, with his weekly analysis of the progress of the war. There were six orchestras, including the Symphony orchestra of twenty players under the maestro Tony Baines ... Tony Baines wrote and conducted his first symphony in Chieti.

The educators, the artists and artistes, were the creative aristocracy of camp life. They made a narrow life full and rich for those chaps who were the victims of an education that taught them 'more and more about less and less'. His escape was legendary amongst his fellow prisoners as was his total dedication to music, a contemporary description of him:

'Tony Baines was an artist. He always looked as though he needed scrubbing—even when he had just bathed. His clothes were worse than disreputable, his hair long and unkempt, and his gaze either dreamily soulful, or violently fanatical. When he dropped his baton it was to take up his vino mug!'

The maestro worked like a demon, writing or arranging the music he later conducted. After his escape from the train to Germany, he spent several months wandering from village to village, collecting folk music, and imbibing the local wine.<sup>5</sup>

Peter Wood, a fellow POW, wrote of Tony's effect on morale and 'what he achieved under trying and difficult, at times exceedingly depressing

<sup>5</sup> G. Horner, *For You The War is Over* (1958). Photocopy of the text kindly supplied by Peter Wood.

conditions. He and his orchestra, in spite of cold, poor rations, lack of space and suspicious camp commandants, did much to keep up morale, to relieve the boredom and, on occasions, to keep our minds off the latest dangers which surrounded us. To him, and to Tommy Sampson who ran the other band, many thousands of POWs owe a tremendous debt for their courage, tenacity and enthusiasm.<sup>6</sup>

The symphony orchestra described at Chieti was, in its early days, unorthodox. The first instruments were acquired by purchase from the town's music shop. Later the Red Cross would provide both instruments, music and records. At the beginning, however, the unconventional band consisted of two violins, a double bass, two clarinets, a tenor Sax and two trumpets. The programme of their first concert, with music all arranged by Tony from memory was: Schubert's ballet music from *Rosamunde*, three numbers from Handel's *Water Music*, a selection from Tchaikovsky's *Casse-noisette*, Borodin's dances from *Prince Igor* and a selection of arias from the end of Act I of Puccini's *Bohème* arranged for tenor and orchestra.

Throughout the time spent in the two camps Tony and his orchestras were to give a total of fifty-five performances of thirty-nine programmes; as he proudly noted this came to an average of five performances per month. Once sheet music was sent it all still had to be rearranged for the available musicians and instruments. Also, with only a small number of pieces in sheet music there was the need for more pieces to provide a varied programme. This deficit was supplied by the arrangements Tony made from piano scores, and transcriptions from gramophone records also sent by the Red Cross.

The first concert at Eichstatt proved to be a special experience from which Tony learnt an important lesson which was to remain with him for the rest of his life. The programme which was to be repeated for five performances was: Freischutz overture, Beethoven's Pastoral Symphony, parts being available for both of these, Ravel's Pavane, orchestrated by Barrie Grayson (lecturer in Fine Arts at Birmingham University) the Overture in F composed by Dugald Stewart (a fellow POW), and Wagner's *Liebeshod* transcribed by Tony from piano transcriptions. In an article written for the *Philharmonic Post* Tony described the support he received from the other departments of expertise in the camp and described how he had the programme written out and posted without giving the audience any preliminary instruction. This was contrary to the advice that any

<sup>6</sup> Personal communication. Photocopy of the text kindly supplied by Peter Wood.

concert would attract an audience made up of people, most of whom had never heard classical music. The audience, unaware that the Beethoven Symphony had three separate movements, passed off the second movement of the Beethoven as the Pavane, 'Lieut Stewart scored a hit with the Storm, etc.' the Pavane was presumed to be the Liebestod (charming illusion) and we were asked what the two extra numbers were'.

As a result Tony began a scheme to ensure that the audiences learnt about the music that was to be played, as he wrote later: 'After that I introduced each piece individually at concerts, with prepared illustrations by the players. In addition, mid-week lectures on the programme were given by Capt. Barrie Grayson and the Gramophone Society correlated some programmes with ours. This led to the triumphant spectacle of two musically illiterate persons following a Haydn symphony on the full score. They identified the subjects by their shape on paper, and so traced them through the movements, deriving from this not athletic but wholly aesthetic pleasure.'<sup>7</sup>

Tony was not the only accomplished musician to be held in this camp, in addition to Grayson and Stewart mentioned above, in Italy they were joined by Herbert Perry, one of Walt Disney's musical collaborators. This information was imparted to the men in the camp and Perry was to conduct a programme containing several numbers used in 'Fantasia' to a packed audience. 'Once in Italy when Mr. Herbert Perry, American Army Air Corps, one of Walt Disney's six musical collaborators and on "Igor" terms with Stravinsky, was launched into the camp out of the blue, we told the camp all that and more, so that when he conducted a programme containing several numbers used in "Fantasia" he had a terrific success.'<sup>8</sup> Experiences such as these led Tony to realise the need to inform his audience about the programme they were to hear, and it may well have been as a result of this that he was to be involved continuously with educating about, and popularising, music for the rest of his life.

By the December of 1945 after demob Tony was described by Philip Whitaker in an *Evening Standard* review on Monday, 24 December, in his role as conductor of the London District Orchestra of Servicemen. He became involved with this orchestra as soon as he returned to London: 'Captain Baines conducted with immense enthusiasm and dash ... and if his forces were somewhat rough, they played with a rigour and life rare in semi-amateur orchestras, in a well-mixed programme which included a rarely heard symphony by C. P. E. Bach.'

<sup>7</sup> 'Audiences in Captivity', *London Philharmonic Post*, vol. III, no. 4 (March 1946), p. 3.

<sup>8</sup> *Ibid.*

The years immediately following the war were years of immense activity and innovation for Tony. In 1945 he returned to the London Philharmonic Orchestra as third bassoon and contra bassoon player. During this year he became joint secretary of the London Philharmonic's Arts Club with Philip Tongue. The Arts Club had been founded as 'The Orpheum Music Club' in 1942 at the theatre in Golders Green to be a meeting place for the patrons of the LPO to introduce new programmes and play chamber music. Interviewed by Whitaker for an article about his new role (*Evening Standard*, 15 April, 1946) Tony described his experiences with the audiences in the POW Camps and explained how he hoped to use the Arts Club as a vehicle for the education of new audiences, or old audiences to new music. The first event of the new regime which was held on 16 April 1945 was of chamber music; the Beethoven Septet, the Saint-Saens Trumpet Septet, and a Sonata for trumpet, horn, and trombone by Poulenc.

The programmes for the Arts Club were supported by many of the leading contemporary composers of the day. Events, if not involving members of the orchestra, might include recitals of recordings not obtainable in England at the time, such as the meeting held on 18 June of Modern American Music. In this, works by Leonard Bernstein, Walter Piston, Aaron Copeland, and Bernard Hermann were introduced by Bernstein. The following week a performance of Tippett's first and second string quartets by the Vandyl String Quartet were introduced with a lecture by Tippett on the Concerto for Double String Orchestra which was to be performed by the LPO on 30 June. The Arts Club did not limit its activities to the highbrow of modern composition but, on 9 July, included a performance by the LPO's own unofficial 'Swing Section' whose performers were made up of Jock Sutcliffe (oboe), Malcolm Arnold (trumpet), Anthony Baines (bassoon), George French (piano), Francis Baines (bass), and Dennis Blyth (drums). Edgar Jackson, writing in a review in the *Melody Maker* of 20 July 1946, describes how his preconceptions of finding the music played by 'a group of elderly long-hairs to patronise' were overturned by 'a group of rather bohemian, but serious-looking young men, who earlier in the evening had treated us to brilliant performances of works written by themselves in most modern "classical" vein, giving a burlesque of jazz that was full of ingenuity, wit and understanding'.

As well as being secretary Tony wrote for the Arts Club magazine. Through his short articles we meet Tony the professional musician. Some of his writing reveals the struggling musician on his first gigs lacking the

necessary wardrobe, on one occasion finding himself without the required white waistcoat: 'Luckily I had a smooth shirt front on which I drew a very nice white waistcoat in pencil, complete with half-moon shading under the buttons, so that even the strings didn't spot it.'<sup>9</sup> In the same article he sums up the comparative virtues of various concert halls and reveals himself to be as pragmatic about the other numbers in the concert as any of his fellow bandsmen: 'The only places really worth playing in are the Queen's Hall and the Garden, though the Albert Hall is alright if you can park yourself at one of those little tunnel mouths which open onto the platform. Then, while the lads are slogging through the *Dream of Gerontius*, you, with your entries timed, are unofficially reclining in the buffet having tea.'<sup>10</sup>

In other articles his analytical eye is brought to bear on the various national styles of orchestral playing. A visit to Amsterdam commissioned by the orchestra enabled him to observe the Concertgebouw in rehearsal and he draws on this experience to compare them to the English players in '*Some Aspects of English Orchestral Playing*'. Observing the rehearsal Tony noticed that members of the orchestra not playing were sent to the back of the auditorium to comment upon the balance and ensemble; expressing his initial astonishment at this practice he then observes 'naturally an orchestra composed of ninety excellent executants, each with a conductor's insight into the sound of a piece as a whole, would have the miraculous ensemble of the Concertgebouw Orchestra'.<sup>11</sup>

In '*Various Schools of Orchestral Wind-Playing*' he makes a more detailed study of the wind 'or "the breeze" (in the words of a famous foreign conductor who had little English)' of various national orchestras. Here he describes winds sounds and timbres almost lost today: 'Debussy's colouristic or impressionist use of wind requires tone colours as piquant, strongly characterised, and as distinct from each other as possible. This is particularly noticeable in the lower wind. In French orchestras it is impossible to confuse the horns, with their bright globular sound, almost bell-like, with the bassoons, whose hoarse tones strangely resemble human speech, while their trombones make a thin shivering noise like a Wimshurst machine.'<sup>12</sup>

<sup>9</sup> 'An Apprenticeship in the Musical Profession', A. C. Baines Papers, Pitt Rivers Museum, VI, 6.

<sup>10</sup> Ibid.

<sup>11</sup> 'Some Aspects of English Orchestral Playing', *London Philharmonic Post*, vol. III, no. 10 (March 1947), p. 3.

<sup>12</sup> 'Various Schools of Orchestral Wind-Playing', *London Philharmonic Post*, vol. III, no. 5 (May 1946), p. 6.

Tony's own wide knowledge is shown by his reflections on the traditions of English players' styles such as in his reflections on the celebrated eighteenth-century oboist William Parkes's playing of a concerto between the opera acts at Covent Garden: 'Imagine relaxing between Cav. and Pag. to a new clarinet concerto played—and preferably composed, complete with variations on "Ilkley Moor"—by Mr. Kell. Alas we are too serious, and fireworks are only allowed when consecrated by a great composer.'<sup>13</sup>

This excess of seriousness is bemoaned by him in the article 'Middlebrow' which must have been written with his experiences of his fellow POWs in mind. This article was written as a result of seeing programme notes 'when a Tchaikovsky symphony was cunningly debunked in an actual programme!' He likens this to greengrocers 'living on the brink of rebellion through having to feast their eyes daily upon great heaps of potatoes and cabbages, in spite of their souls' craving for slender dishes with pomegranates, mangoes and watermelons. But they do not steal round the shop whispering into customers' ears: whatever you do, don't touch cabbages; it is *so* vulgar to eat cabbages.'<sup>14</sup> He then continues to describe the wisdom of the musical public who migrated from the bandstand to the concert hall.

We are jolly lucky that the public's first act on taking control has shown such fine discrimination, particularly as they entrust us musicians with the job of selecting the poisons. With the latter we have to be very careful; an overdose of French music, of Bartok, or of our own moderns, sentences us to a fortnight of solid Beethoven and Tchaikovsky to restore the balance sheet to what orchestras bank managers generously concede as sound.<sup>15</sup>

In the November of 1946 a series of recitals were given of musical editions researched by Tony which went back to the original sources, or were given on historic instruments. These concerts started with a concert of music played on a piano of 1788, followed by a concert of seventeenth- and eighteenth-century wind music. To mark Handel's birthday in the February of 1947 a concert was planned of the Firework Music and Water Music from the original scores. These plans were reported in *The Star*, 20 September 1946, *Shocks by the Score* by Preston Benson,

<sup>13</sup> 'Various Schools of Orchestral Wind-Playing', *London Philharmonic Post*, vol. III, no. 5 (May 1946), p. 6.

<sup>14</sup> 'Middlebrow', *London Philharmonic Post*, vol. III, no. 10 (March 1947), p. 8.

<sup>15</sup> 'Various Schools of Orchestral Wind-Playing', *London Philharmonic Post*, vol. III, no. 5 (May 1946), p. 6.

The Philharmonic Arts Club is displaying a lot of enterprise. At a concert next month, music will be played on a grand piano of 1788, a harpsichord and a modern grand to display the subtleties of piano tone development.

There will also be a concert of 18th-century flutes, oboes, bassoons, hand-horn, trumpets, and strings. To be followed by a 17th-century one with black cornets, sackbuts, dulcians, and so on.

An orchestra to play these old-time instruments—all genuinely old and playable, though demanding their own technique—is being formed. On Handel's birthday next February, it is proposed to play his Firework Music and Water Music on the original instruments.

Professional orchestral musicians are the mainspring of this move, for what fun they can get out of it. Leading spirit is Anthony Baines, contra-bassoon player.

Tony's earlier inclusion when conducting the London District Orchestra of Servicemen of that 'rarely heard symphony by C. P. E. Bach' was an indication of his interests in early music and his inclusion of Arts Club concerts on instruments from his by then substantial collection was another way to give the public insights into the music they might hear on the concert platform.

Since the war his collection of instruments had grown by leaps and bounds, and he also had a growing circle of like-minded friends. Together, in 1946 they formed the Galpin Society named (at Tony's suggestion) after the foremost British authority and collector up to that time. The Inaugural Meeting of the Galpin Society was held in Trinity College of Music on Saturday, 17 May 1947. In contrast to the Arts Club, the Galpin Society was to concentrate its activities on the publication of a journal which would record the current contributions being made in the study of musical instruments. This journal, which Tony was to edit for twenty-one years, was the first ever dedicated to musical instruments. At its inaugural meeting a concert was held which included a selection of French Military Music, *c.*1670 and Ayres to the Lute and Viols performed by friends and colleagues who included Eric Halfpenny, Edgar Hunt, and Thurston Dart. The programme of the following year also made use of recordings used to demonstrate the effects of various tuning systems as well as a performance of late eighteenth-century marches 'performed according to the original published full scores and on instruments of the time.'<sup>16</sup>

In October 1948 Tony was appointed Assistant Conductor of the London Philharmonic Orchestra, the office to begin on 1 January 1949.

<sup>16</sup> 'Programme of Music—Saturday, 22nd May 1948', *The Galpin Society* (1948).

As well as conducting during the concert season, he was able to develop his passion for introducing music to new audiences as the programmes included concerts for children. Works he conducted included the performances, at the Theatre Royal, Brighton, of Benjamin Britten's *Let's Make an Opera* which he shared with Norman Del Mar. This was followed by a time in the International Ballet Company as Associate Conductor from February 1950 up to the disbandment of the company in 1953.

Throughout this period Tony continued his study of early music; during his visits to his parents, then living at Great Rissington, he began his research into the cornetts at Christ Church and their repertory as well as his work on his historic editions of the Handel Water Music and Fireworks Music. He also made many visits to the Pitt Rivers Museum to start planning of his first book, *Woodwind Instruments and Their History*, as well as beginning the work on the catalogue of the collection of bagpipes there, later published as '*Bagpipes*'. At that time his brother Francis was coach to the Oxford Music Club and Tony would occasionally deputise for him. While working and on tour with the International Ballet other members spent the afternoons visiting the cinema but Tony used the time to visit the local museums and study any of the instruments he found. It was through this company that Tony first met Patricia Stammers, who was later to become his wife, when she was appointed oboist in 1950. Patricia Baines describes these days:

The Ballet toured all over the British Isles, including Dublin and Belfast, performing some of the classic ballets which required the large theatres of the bigger cities; much of the time was spent in the North and Midlands. Tony did much recopying of parts to make them more legible, as well as some re-arranging. He transposed the National Anthem into A major to get round the copyright fees; deputy players of the orchestra had to be told of this unusual key. In his time off, he made good use of local libraries and museums for his musical instrument research. The Ballet made two tours abroad without the British orchestra, one to Verona and the other to Barcelona. On these occasions, Tony went ahead of the company to rehearse the local orchestras in readiness for performing soon after the Company arrives. The fruits of his researches in Oxford (performing editions of *Music for Sagbutts and Cornets* and the *Water Music*) were published during this period and he also provided a number of entries on instruments for *Grove V* which was issued in 1954. At the end of 1953 the International Ballet had been disbanded and from then on Tony's main interest was in research and writing.<sup>17</sup>

<sup>17</sup> J. Rimmer, 'Anthony Cuthbert Baines 1912–1997—A Biographical Memoir', *The Galpin Society Journal*, LII (April 1999), p. 20.

Tony's arrangement of Handel's Water Music pioneered the new style of music which sought to inform the player of earlier performance practice. Up to this period the commonly performed score was that by Hamilton Harty. This popular arrangement used an anachronistic romantic orchestration. This was heard with appreciation by the critics and described as going 'with a wonderful swing and naturalness and seems preferable'.<sup>18</sup>

Other performing editions of early music followed, one such being Lawes' music for Milton's Masque of Comus which was first performed at Ludlow Castle in 1954.

After the disbandment of the International Ballet Company, work in the performing world was hard to find, and in 1955 Tony went to teach wind instruments and become bandmaster at Uppingham school followed by a spell at Dean Close, Cheltenham. An article written as a tribute after leaving Uppingham once again comments on his enthusiasm and gives an idea of his influence as a teacher:

Perhaps his outstanding merit is his lively enthusiasm and his ability to inspire in others the feeling of being in contact with the life-blood of music itself, rather than with pagefuls of arid symbols. The benefits of his work with the Band must be obvious to all ... Like many greatly gifted people, Anthony Baines does not suffer fools gladly, but nevertheless he well lives up to the definition of woodwind players given in his book, which refers to them as 'some of the most kindly and understanding people in the world' ... The Uppingham community will be the less colourful for his absence.<sup>19</sup>

In the brief period before returning to Uppingham for a second period between 1961 and 1964 Tony returned to London where he concentrated on writing and giving visiting lectures. One of these, at Harrow, was written up in *The Harrovian*, 10 December 1959. Entitled 'The Pied Piper' Tony is compared to the Pied Piper:

So the Pied Piper has come to Harrow, disguised by a moustache. During the long years since 1376 which he has spent hidden in the depths of Koppelberg Hill, he has learnt to play, in addition to 'his long pipe of smooth straight cane,' the cow horn, the post horn, the basset horn, the distant horn and the hand horn ... But he has also mastered the cornet and the trombone, the shawm and the Spanish bagpipes, the key bugle and the serpent; single reed, double reed and brass instruments from most countries in Europe and every century since the Renaissance. He casts his spell with his talk, before even he starts to blow ... At only one moment in Mr Baines' display did we suspect that we were being

<sup>18</sup> 'Concert Review', *Surrey Times*, 5 May 1951.

<sup>19</sup> 'A. C. Baines esq.', *Uppingham School Magazine* (1958).

addressed by an ordinary mortal, when he searched uneasily with his fingers along his tuba for keys which were not there, only to discover that he had put in the mouthpiece the wrong way round ... He made himself joyful, and by the infection of his joy betrayed his real identity.<sup>20</sup>

Although these years as a school teacher must have been a big contrast at first from his life as a performing artist, they did give him the time to write. Now his notebooks were the resources for a number of books on musical instruments. Each one was, in its own way, innovatory in its field. The first, *Woodwind Instruments and their History*, was published in 1957. A colleague once described these books as being standard works used as much for reference as dictionaries, but books that once opened are very difficult to put down. The clue to this is in his evocative writing style, a style inspired by the observation of that rare combination of professional musician and scholar. His description of the orchestral flautist is one example:

A flute player in the orchestra, leaning back comfortably in his chair, often forcibly brings to mind the god Pan resting against his forest tree and fluting magic spells; and still more so when the image is confirmed in sound as in *L'Après ...*<sup>21</sup>

Again describing the reed instruments:

Oboists, clarinettists and bassoonists are entirely dependent upon a short-lived vegetable matter of merciless capriciousness, with which, however, when it behaves, are wrought perhaps the most tender and expressive sounds in all wind music.<sup>22</sup>

No one but a bassoon player could surely have written:

The bright reediness of the oboe is transformed into a dark mellowness—a strange, unique quality impossible to describe adequately in words, but something between a male voice and a horn, and in many ways sweeter and more pleasing than either.<sup>23</sup>

*Woodwind instruments and their History* was followed by his monograph *Bagpipes*, the catalogue of the Pitt Rivers Museum's collection in 1960. This is a remarkable catalogue in that it is rarely recognised as such but is still lauded as the only book which describes bagpipes in all traditions, excepting those few not represented in the Museum's collections.

<sup>20</sup> 'The "Pied Piper"', *The Harrovian*, 10 December 1959.

<sup>21</sup> *Woodwind Instruments and their History* (1957), p. 52.

<sup>22</sup> *Ibid.*, p. 76.

<sup>23</sup> *Ibid.*, p. 149.

*European and American Musical Instruments* published in 1967 is a remarkable book in that in it Tony was to bring together photographs of instruments from both continents. It is remarkable not only because of this achievement but because of the light it sheds on the breadth of Tony's knowledge of collections worldwide. In the introduction Tony describes it as being 'intended primarily for collectors and curators who are not already specialists in musical instruments, as a help to identification of types and varieties of the non-keyboard instruments of Western Society from the Renaissance onwards'.<sup>24</sup> It is an invaluable book not only for these but also for students and has become known by some as the musical instrument Bible.

This was followed a year later in 1968 by the official catalogue of non-keyboard instruments in the collection of the Victorian and Albert Museum; Pope-Hennessy in his introduction describes how

The introductory notes that he has provided for each section in this Catalogue are therefore no mere superficial essays on the groups of instruments concerned, but are the quintessence of his wide and deep knowledge of this subject, framed in such a way as to show how the particular instruments in the Collection fit into the history of musical instruments as a whole.<sup>25</sup>

It is in this catalogue that Tony demonstrated his balanced appreciation of instruments as objects which can have more than one purpose. Here he writes of the place of instruments among objects of the decorative arts, and as such objects to be kept and preserved as well as to be played. He counterbalances Hayes' belief that historic instruments should be played and not kept in locked cases by reminding the reader that in many cases the decoration was not necessary to the instrument's musical function and that instrument makers created beautiful instruments to be admired for their decoration alone:

In every type of musical instrument this is evident, either in the calculated beauty of form alone or, more often, in conjunction with decoration that is not essential to the instrument's musical function. And conversely, therefore, musical instruments may be legitimately considered in the light of their contribution to the study and enjoyment of the decorative crafts as well as to the world of Music.<sup>26</sup>

Through the period he edited *The Galpin Society Journal* as well as the Society's first book *Musical Instruments through the Ages* (1961). In his

<sup>24</sup> *European and American Musical Instruments* (1966), p. v.

<sup>25</sup> Victoria and Albert Museum. Catalogue of musical instruments, vol. II (Her Majesty's Stationery Office, 1968), p. v.

<sup>26</sup> *Ibid.* p. xii.

introduction, after describing the Society and its aims, he outlined the importance of the study of historic instruments:

the true comparison of an instrument of (say) Bach's day with the modern form is similar to a comparison of the styles of musical composition across the same interval of time, the older bringing immense intensity and variety of expression within a field of techniques that today may appear a relatively narrow one.<sup>27</sup>

Over the years Tony made numerous contributions to the *Journal*: articles, Notes and Queries and Reviews. His article, on the James Talbot Manuscript at Christ Church appeared in the *Journal*'s first issue and he was largely responsible for encouraging others to transcribe and annotate the sections of which they were specialists. Together with Claus Wachsmann he translated the Hornbostel–Sachs Classification of Musical Instruments.<sup>28</sup> This is not merely a translation but a careful correlation of the English words used by Sachs in his *Reallexikon*.<sup>29</sup> It is owing to this first publication of the system in English that it has become the standard used by academics and curators the world over.

His book *Brass Instruments*, published in 1976, demonstrates the synthesis of a lifetime's observation of instruments and their use, together with the scholar's knowledge and the professional's awareness of contemporary techniques such as the preference of natural trumpet players for playing an instrument with fingerholes and a modern mouthpiece. He writes with the gentlest of critical touches:

It is a modern trumpeter's training and skill exactly to centre every note as he produces it, which must make it more difficult to 'uncentre' notes on a natural trumpet. Moreover, players are on the whole reluctant to commit themselves to prolonged study of this instrument using a mouthpiece which has genuinely baroque rim, internal gradients and backbore; for it may prove that with such a mouthpiece the problem of baroque trumpet intonation can best be conquered by the modern artist—and indeed its full musical quality revealed also.<sup>30</sup>

In this monograph he did not only describe the histories of brass instruments but also broke new ground in stressing the importance of contemporary attitudes to playing techniques, embouchures, and mouthpieces.

<sup>27</sup> *Musical Instruments through the Ages* (1961), p. 17.

<sup>28</sup> A. C. Baines & K. P. Wachsmann, 'Erich M. Von Hornbostel and Curt Sachs: Classification of Musical Instruments translated from the original German', *Galpin Society Journal*, XIV, 3–29.

<sup>29</sup> C. Sachs, *Reallexikon der Musikinstrumente* (Berlin, 1913).

<sup>30</sup> *Brass Instruments their History and Development* (1976), p. 136.

His last book *The Oxford Companion to Musical Instruments* (1992), was a compilation and editing of articles written for the *New Oxford Companion to Music* (1983). The style of his own articles is still unmistakable, for example the entry for the bassoon, betraying his love of the instrument:

In the classical orchestra especially the bassoon holds a unique position, not only as the chief solo melodic voice in the tenor range (so notable, expressing every mood, in the works of Beethoven), but equally as the all-purpose melodic 'octave doubler', blending, without asserting its individuality, at the octave blow with any of the smaller woodwind or equally with the violins.<sup>31</sup>

In 1970 Tony was appointed first Lecturer/Curator of the Bate Collection, where he was until his retirement in 1982. He published a catalogue of the instruments in 1976, in which as well as a brief entry for each instrument there was also a list of measurements for those of greatest interest to makers. Those who attended his lectures will not forget them, not only because of the content of his teaching and the depth of his learning, but also because of his own inimitable lecturing style and his endearing battles with modern technology. From his army years he had used his collection of instruments to illustrate his lectures; about the time of his marriage he had sold most of his collection to Philip Bate. Now he had them to hand once more, together with the collection he had made since, he enjoyed the use of them both in lectures and, the Bate Collection being a playing collection, in the founding of the Bate Band which gave concerts of Haydn and Mozart on the Collection's instruments. These were among the earliest performances of music of this period on original instruments.

In Oxford he was elected a Supernumerary Fellow of University College in 1975, in 1977 he received the Degree of D.Litt., and in 1980 was elected an Ordinary Fellow of the British Academy for services to music. Other honours followed; in 1985 he received the Curt Sachs Award from the American Musical Instrument Society. On the occasion of his eightieth birthday the garden at the Balfour Gallery of the Pitt Rivers Museum was named the Baines Music Garden after him and was dedicated to the growth of plants associated with music. In 1994, he was given an Honorary Degree of Doctor of Music by the University of Edinburgh.

This review of his working musical life is only one side of the man, however. Much as he loved music this was not his only interest. The diary of his journey around Africa shows his love of bird spotting which was a

<sup>31</sup> *The Oxford Companion to Musical Instruments* (Oxford, 1992), pp. 28–9.

lifelong passion. Another interest was inspired as, recuperating after an accident, he noticed the 'weeds' in the garden; this grew into a passionate hobby and he produced beautiful botanical notebooks recording the wildflowers he saw. In the last four years of his life he found another interest: drawing and pastel painting.

He was equally enthusiastic in his support of his wife's work and interests. Some of the line drawings which illustrate her prize-winning book, *Spinning Wheels, Spinners and Spinning*<sup>32</sup> are his. The clear observation of the mechanics of the spinning process is the same with which he drew the complex key systems of wind instruments. The scientist's love of finding out exactly how something worked, combined with his interest in botany spurred him on in his support for growing the flax and woad which visitors to the garden at their Oxford home will remember. As part of this Tony helped to prepare flax for spinning and dyeing.<sup>33</sup>

A true scholar for whom the passion of research was all in all, through every encomium and honour received he remained characteristically unassuming. He could be very impatient; tussles with modern technology, modern record players, and worse, computers, were a waste of time, and people who wasted his time were also given short shrift. He was, however, the most inspiring of teachers for those who loved the subject. He could make a student feel that he was just as enthusiastic about a discovery as though he had made it himself, even though he had probably known about it for some time. His writings are not only academically erudite but always fresh and enjoyable to read, his books once opened for reference are difficult to put down. His notebooks showed how hard he worked at his writing, its seeming effortless being the result of years of observation as well as working and reworking translations.

Tony Baines had a great impact on the musical life of the twentieth century. His scholarly advocacy for research into performance practice and his understanding of the insights to be gained through performance on original instruments have both added much to the appreciation of early music. His support for what he called the 'middlebrow' and enthusiasm for opening up music to a wider public popularised music just at the point at which radio and television were able to carry on from his lead. His books, still central to the study of instruments, continue to be unsurpassed as works of reference and they remain witness to his scholarship and enthusiasm. His joy for music enriched life for many; this is recalled

<sup>32</sup> P. M. Baines, *Spinning Wheels, Spinners and Spinning* (1977).

<sup>33</sup> P. Baines, *Linen, hand spinning and weaving* (1989).

most evocatively in his own words describing the Bate Band's music for 'summer garden parties, white wine under the chairs and our technical blemishes waft aside among the big trees and the mildly interested listeners across the lawn. Hooray for the antiques and non-captive audience.'<sup>34</sup>

HÉLÈNE LA RUE

*The Bate Collection of Musical Instruments, Oxford*

<sup>34</sup> Editorial, *Early Music*, ix (July 1981), 292.



