

ABSTRACT

The History and Formation of the Military Band in Nineteenth-Century Britain

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In the nineteenth century, the military band underwent significant alterations as the British musical system endeavored to take the historical tradition and grand concepts of the bands and place them into a more unified concept for increased public performances. Building on the customs of the past and on the ideas taken from other countries, the British military bands grew into a fully recognized system not only of military functionality but also of musical and public tradition. Throughout the century, changes impacted the instrumentation of the band, the number of musicians included, the skill level of the bandsmen, and the master in charge of the band. In these efforts, the musicians and military leaders hoped to present a more coherent presentation of their national pride and place in the world.

The History and Formation of the Military Band in Nineteenth-Century Britain

by

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DEDICATION

To Mom and Dad for pushing me through even when I thought I couldn't,
and to my dearest friend Emily for all her encouragement and love

CHAPTER ONE

Introduction

As the British Empire spread its influence across the world in the nineteenth century from its European isle to the far reaches of Australia, its soldiers and colonists carried the influence of its culture and music throughout its broad-reaching borders. Throughout this time of conquest and colonization, the military served as a conduit for the transference of ideas across the farthest reaches of the empire. With the military traveled musicians and bands, and in this study, the history and development of the military bands of the empire will be described as they changed from individualized luxuries into standard necessities.

Combining ideas of national grandeur and pride with new concepts from foreign lands and peoples, the period of the late 1800s and early 1900s brought great change within the military and its traditions of order and music. Within this time, musical abilities flourished and added an artistic wealth of knowledge and technique to the growing customs of the military band. The system of fighting men in their regiments was a carefully planned organization which allowed traditions of music to grow and spread. From the various shires and counties of the isle, men came to represent their homelands and to provide themselves with a livelihood by fighting for their country. For many soldiers, the military served as a sensible career, one which could be inherited from a father and passed on to his heirs. It was also a means to gain honor and glory not available in other positions. Building on the foundations of their own strong cultural past, the regiments of British soldiers gained inspiration and innovations from the countries in

which they fought and occupied. Throughout the period of colonization, the British men sought to introduce their own modern customs and civilization to the furthest outposts of the world.

Music played an important role in the military tradition of many peoples from the pre-Christian era, with records dating back to Biblical, Greek, and Roman times of men marching to war to the sounds of horns and drums. As a distinct part of the musical culture, military music continued to expand and to become more necessary to the fighting men. Although different nations took different approaches to how or when the music was played within military bands, the concept of tunes performed by soldiers remained a consistent part of their traditions. Consequently, the repertoire grew alongside the developing militaries of the European powers, Germany, France, and England. Taking ideas from their own musical tradition as well as following in the leadership of Germanic military music, the British bands began to gain pride in their standing within their military regiments, as they competed with other ensembles in terms of status and abilities. Thus, as the British influence came to its climax as an empire, the military band became a recognized entity not only as a part of the regimental system but also within musical culture.

Building on the historical precedence in Britain and other militarily strong western European countries, the military band formed its own individualized unit within the regiments. During the late 1800s and early 1900s, the music of the band borrowed from folk songs, theater songs, patriotic songs, and new compositions, but each of these was modified to fit the individualized styles of each band. This customized system hindered the growth of regimental music as smaller bands could not afford all the assets

of the wealthier units. Common repertoire or arrangements throughout the military was almost impossible, but increasing demands for more music in the military regiments around the empire necessitated more standardized forms of music. Movement towards similar concepts in instrumentation, personnel, status, and education were made to meet these needs for performance and functionality.

The call for a more standardized band instrumentation came from different sources as military music became more prominent. Public audiences wanted to hear the patriotic sounds of the military bands and to participate in the traditions of the regimental music. Businesses wished to open markets by publishing military music and selling new instruments and handbooks of instructions to soldiers and bandmasters. The government, as well, desired to have their military music stand strong next to the bands of other European nations. From all these demands, efforts arose to bring order throughout the military musical system in Britain. The standardizations developed gradually over time as the needs grew. Government ideas took time to implement throughout the infantry, and music publishers were slow to produce music for such a select organization. But as the century wore on, well-respected musical examples began to appear in musical journals, and regulations were instated in the traditions of well-known staff bands. Thus, the instruments of the band, the regular repertoire, the leaders of the band, the education of the musicians, and the standing of the ensemble were all affected as the bands changed to meet new standards.

During the 1800s, these regulations were the means of keeping order within the regiment as well as of display to those outside of the military. The ensembles were slowly accepted by the government as necessary for recruitment and improvement of morale and

also by the musical world as a viable musical organization. In the modern system, military bands remain a strong tradition in their performance during the parade of troops and special occasions. Although some ideas have changed through the generations and with advances in technology, military bands have largely maintained the ideas established during the 1800s, and the set traditions of the bands have been colored by sentiments of the period.

This study will survey the traditions and changes in the British military band system, examining the band music history of the late nineteenth century. The history leading up to the period created many traditions which were incorporated as important to the foundation of the band practices, and many of these remain intact as a means of maintaining the musical identity of the bands. This study will consider the reasons that standards were rethought and the results brought about due to the alterations to the band's leadership, arrangement, and education. A brief look at earlier decades of the century will make evident the practical and societal functions of the military bands in Britain during the nineteenth century, and the growing necessity for the bands to be able to support more music and performances. The bands gained ground as an institution and as a means of national identity through the creation of standards set by the government and called for by the English public. With the effects of the changes caused by music schools, printers, and national sentiment, the functionality of the bands transformed to fit in with the demands, and the bands began to be recognized for their abilities away from the battlefield and military outposts.

The historical precedence, national pride to maintain their military at its peak, and the pressure from audiences and military publishers all played roles in redefining the

military music in Britain and the infantry band, and each source provided its own contribution to the continued advancement in order and balance within the ensembles. The British military bands' music took time to find its place beyond its battlefield usages, but through the pride of the bandsmen, the repertoire succeeded in taking a place as an accepted and important tradition in the development of the military and its musical traditions.

CHAPTER TWO

Historical Military Tradition

For this study, a brief background of the modern history of the military bands in Europe will provide precedence for the changes of the 1800s and the rise of the British bands. In the 1700s, the bandsmen, the purpose of the ensemble, and the instrumentation all differed according to the preference of the leadership and the styles of the time period. In this chapter, these aspects of the band will be described as they grew in power and dimensions even while they varied in their standards. The different powerhouses of the European continent attempted to stand forth as the leader of culture and influence, consistently comparing their advancements and accomplishments with the others. Next, the British history will be described in more detail as it spread its ideas widely in the 1700s and copied many concepts from the French and German military bands of the time.

The British band of the period remained behind its continental counterparts in some ways, but the history provided a strong foundation for the changes and standardizations of the 1800s. Throughout the history of warfare, music and song have been associated with the military as a means of entertainment within the camps and communication over long distances. This past remains vast in its entirety and importance to the musical and military tradition, and although the bands of the regiments remained common in their usage and purpose, their customs did not form cohesive concepts between countries or even military branches.

As conflicts continued in different areas of Europe in the 1700s and 1800s, the militaries of the more powerful nations began to formalize their standing structures,

creating navies, armies, and militia to defend their borders and colonies abroad.

Alongside these structures, the bands developed into a more musical organization with tunes and practices coming into common usage and the sounds produced becoming more melodic. Although specific repertoire was not consistent among regiments in their sounds and signals, the musical model and practice was common among the European military units and formed a precursor to the formal bands of more modern times.

In the early history of military music, drummers and fifers served unofficially as the regimental ensembles, while they fought alongside the ranks of their fellow soldiers.¹ Drums, fifes, trumpets, and similar instruments formed the beginning bands, and young boys and lower ranked men were often chosen as the musicians due to their lack of more important responsibilities to the regiment. The rhythms of the drums and the heavy downbeats in the melodic line were vital to the tunes as the men marched to their destined campaigns or danced for entertainment in social events. The drums provided structure and rhythm for the men in their marching and order in their camp, while the trumpets and fifes allowed for a growth in melodic content and harmonic possibilities. In this way, the music provided a constant form of unification among so many soldiers frequently far from their homeland and families.

But even as more tunes were added to the regimental repertoire, the pieces remained limited in their range and were used primarily for the functional purposes of the military. Each nation had its own ideas for the music of the military, and Germany, France, and England stood out as the main contributors. Vying with each other and themselves, the bands of the different powerhouses sought to set their nations apart not

¹ Jack Cassin-Scott, *Military Bands and Their Uniforms* (Worthing, UK: Littlehampton Book Services Ltd, 1978), 12.

only through force of arms, but also through cultural achievements. Even within these countries, the regiments utilized their own unique sounds and tunes according to the tastes and preferences of the participating men and officers. As the companies were generally drawn from a single geographic location, songs from these places were more easily recognized by the troops.

Initially, the band served more of a functional purpose than a musical one as the instruments took on specific responsibilities. The drums and fifes were used for signaling among the larger companies, with each nation claiming drum rolls and tunes as belonging specifically to them. These could serve to identify friends coming to aid or to intimidate foes. “For example, under Emperor Maximilian, the Suabian infantry marched to this drum beat: (C ♯ ♯ ♯ ♯ ♯). The Swiss beat as given by Arbeau was (C ♯ ♯ ♯ ♯ ♯ | ♯ ♯ ♯ ♯ ♯). In the early sixteenth century, the English preferred a longer pattern (C ♯ ♯ ♯ ♯ ♯ | ♯ ♯ ♯ ♯ ♯ |), while at the end of the same century the French borrowed from Maximilian, using (C ♯ ♯ ♯ ♯ ♯ |).”² Melodies became associated with a soldier’s daily routine with songs being played during the mornings as the men gathered for the duties of the coming day, during the marches or parades, and during the evenings as the men relaxed from the strict disciplines of the day.

Due to the expense of printing and the necessity of moving in harsh outdoor elements, written music remained a luxury not experienced by the bands. Among the different armies, the songs played by the bands were performed from aural memory and were highly improvised, for without written music available, the bandsmen were required

² Susan Marie Goertzel Sandman, “Wind Band Music under Louis XIV: The Philidor Collection, Music for the Military and the Court” (PhD diss., Stanford University, 1974), 120.

to perform from memory the songs from their traditions and pieces requested by the higher ranked officers.

Improvisation was a prerequisite and prerogative of the drummers even more than the trumpeters. The military signals were relatively fixed and were of course sounded by trumpets; but it was up to the drummers to supply a more or less undetermined rhythmic bass of their own invention and to adjust their parts to those of the trumpets above.³

The melodic lines remained simple and uncomplicated keeping to the diatonic scales and keys easier to play on the trumpet or fife. Accordingly, these simpler lines allowed for swift mastery by the musicians and quick recognition by the soldiers who marched to war according to the set rhythms and familiar melodies.

These memorized pieces were the soldiers' memories of home to remember and recall, maintaining their civilized English world no matter where their outpost was located. Along with the familiar melody, style traits of the march frequently included regularly occurring rhythmic patterns or heavy accents, repeated harmonies, and simple textures.⁴ The repertoire of marches and folk tunes were passed on aurally as one bandsman taught others to play the instruments, or as new men rose to take the place of those who could no longer perform or who had retired from the regiment.

Among the different countries' armies, there was no consensus as to the styles of the music or the tunes performed. Often German, French, or British armies would vie against one another for the stronger musical tradition or take ideas from the others to build upon themselves. Even within a single national military, consensus among the

³ Caldwell Titcomb, "Baroque Court and Military Trumpets and Kettledrums: Technique and Music," *The Galpin Society Journal*, no. 9 (June 1, 1956): 61, accessed January 30, 2016, <http://www.jstor.org/stable/841790>.

⁴ Erich Schwandt, *The New Grove Dictionary of Music and Musicians*, ed. John Tyrell and Stanley Sadie, 2nd ed. (London: Macmillan Publishers Ltd.), s.v. "March."

regiments and bands of the different regions of the country was not maintained as the men were recruited and encouraged to fight for the honor of the county and the glory of their own personal battalion or commander. The practice of playing marches with their stringent rhythms and pompous characters and the inclusion of percussion and brass instruments became increasingly common as part of the band tradition in the 1700s. Thus, the regimental musicians felt compelled to identify themselves uniquely by their tunes and styles in order to gain recognition and glory according to their deeds and achievements.

By the early 1800s, “there can be no question that all European nations copied the Germans in matters of military music. Rousseau speaks of the superiority of German military music, and says that the French had few military instruments and few military marches.”⁵ Although both the French and the British maintained their band traditions as separate from those of the Germans, many ideas came from the growing power of the Prussian and German states in central Europe. Personnel, instrumentation, and structure of the band performance showed the impact of imitating their competition. As well, the German bandmasters were considered to be of the highest caliber and continued to keep the influence from their native homeland strong and consistent in their French or British employments.

The tradition of *Harmoniemusik* was a concept strengthened in the German states and spread to the other powers in its performance within and without the military system. It formed as a social functionary and a means of providing light entertainment and

⁵ Henry George Farmer, *Memoirs of the Royal Artillery Band: Its Origin, History and Progress: An Account of Rise of Military Music in England* (London: Boosey & Co., 1904), 34.

occupation in the Classical period. Consisting of an octet, the set instrumentation of the tradition was two oboes, two clarinets, two horns, and two bassoons. This chamber ensemble gradually began to gather favor in the German organizations for its ability to be flexible and mobile. The *Harmoniemusik* tradition was utilized in social gatherings as music for dances and during celebratory meals or garden fetes, and this set instrumentation opened the doors as another medium for composers and bandmasters to utilize.

Works were newly written for the octet to use in entertainment in both the military and civilian arenas and to be performed as the background entertainments for high-class society or military officers. Compositions for this octet were written by well-recognized composers including J. C. Bach in his *Symphonies for Wind Instruments*, W. A. Mozart with his *Serenades* K. 375 and 388, and Beethoven with his *Octet in E-flat Major*, op. 103. But much of the repertoire remained grounded in transcriptions and arrangements of popular operas, ballets, and other mediums which would be recognizable to the audiences. Through these arrangements for the octet, the tunes of the musical scenes of the cities maintained their place in the minds of the audiences and became even more popular.

Outside of the societal gatherings, the military used the German tradition of *Harmoniemusik* as a pattern to follow in its instrumentation, which slowly began to adapt to the needs of the different countries. The octet provided a customary instrumentation and allowed more arrangements to be written more easily for the men on the march. But music specifically written for the military was not a high priority in the 1700s. The members of the bands were yet amateur musicians unable to accomplish as much in their

skills as their compatriots from larger, more respected ensembles. Desiring to bring their names to the notice of patrons and employers, respected composers did not spend their time on military music, which they believed would be performed far away from the stages and audiences.

Consequently, among the soldiers of Germany, France and England, the most popular tunes performed within the military ranks were the melodies of the city, from operas, theater productions, or folk songs. These would be recognizable in their tunefulness, allowing the soldiers to sing along if they desired.

The instrumental works of the great German symphony composers—Haydn, Mozart and Beethoven, do not seem to have appealed to the military band arranger. It was rather to the field of vocal music that he turned. There we find transcriptions from the best known oratorio choruses of Handel, and excerpts from the masses of Haydn and Mozart.⁶

These songs and tunes would have been familiar to the officers and wealthier classes of the fighting men within the various regiments. For as the upper and wealthier classes of society tended to influence the higher forms of music, so too the officers and patrons dictated what the musicians performed.

Beyond these rearranged transcriptions, the traditions of the military band in Germany, France, and England continued to rely on the improvisatory abilities of their musicians. These tunes and airs, in turn, began to find their places on the written pages of collections of the period. One of the first collections was the *Philidor Collection* written in 1705 which was put together by André Philidor during the reign of Louis XIV of France. Within this collection, pieces were written expressly for military use, including

⁶ Henry George Farmer, *The Rise and Development of Military Music* (London: WM. Reeves, 1912), 100, accessed January 30, 2016, <http://babel.hathitrust.org/cgi/pt?id=mdp.39015009632657;view=1up;seq=1>.

marche, batterie, sonnerie, and other genres for the different bands found in the regiments and the bands of the king. The pieces were not only written for *Harmoniemusik*, but included pieces for only percussion, only brass, fife and drum bands, oboe and drum bands, and other arrangements. These pieces were performed at the French court during the time of the Louis XIV, and could be altered in their instrumentation and performance as needed.

Other collections continued to be created in the early 1800s as military rulers and monarchs sought to provide good military music throughout their regiments, and to maintain respected ensembles for the parades and reviews of the martial units.

The year 1817 was a vital moment for the development of the military march. It was then that the first large official collection of marches was printed, by authority of King Frederick William III of Prussia: the *Sammlung von Marschen für türkische Musik zu bestimmten Gebrauch in der Königlich Preussischen Armee* (collection of marches for Turkish bands for the particular use of the Royal Prussian Army).⁷

This collection included 115 slow marches and 269 quick parade marches for the infantry divisions. A collection of 149 cavalry marches was published seven years later. In 1894, the Imperial and Royal Austrian Army also called for the collection and publication of a group of marches known as the *Historische Märsche und sonstige Compositionen für das kaiserliche und königliche Heer* (Historical Marches and Other Compositions for the Imperial and Royal Army) in honor of Franz Joseph I of Austria. Each of these collections contained marches and military tunes which were written for a variety of instruments and with multiple possible instrumentation arrangements. These collections

⁷ Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006), 123.

aided in popularizing pieces written specifically for the military and in beginning a standard for high quality in historic marches and military music.

The Bandsmen

One of the main aspects that varied from band to band was the number and education of bandsmen themselves, and in this section, the differences in makeup and appearance of the ensemble will be presented. Within the infantry bands, the men involved were generally not seen as musicians distinct from the soldiers, but as enlisted men who could play instruments when needed. Military bands were yet considered as purely matters of luxury, and consequently, each troop or company was to only have one private trained as a musician, and one sergeant to act as bandmaster.⁸ As an extravagance for the regiment, the band was mainly supplied with instruments and other necessities by the commanding officer or the noble patron of the unit. The men were also to be paid from private purses instead of any governmental or institutional payroll. The wealthier the patron or the colonel the better supplied the band was with a bandmaster more learned in the musical arts, music to perform, and good instruments with which to play. But despite wealth or prestige, the bandsmen remained soldiers first and foremost, for they fought alongside their fellows in combat and served first in their duties toward the campaigns rather than their standing as musicians.

Even when the regiment could afford to pay musicians, the men were still mostly non-professionals. They were talented amateurs who had learned from family members or from other soldiers. Frequently, the bandmasters in charge of the ensemble had some musical training in their background or were foreigners who were educated in the musical

⁸ Farmer, *Memoirs of the Royal Artillery Band*, 68.

arts, in selecting music, and in leading a band. But the men who played the instruments were untrained musicians, and these amateurs continued to perform mainly by ear or from memory for enjoyment and perhaps the extra pay from the commanding officer. Bandsmen taught other soldiers to play the instruments of the band, and these soldiers, in turn, learned the tunes and rhythms of the regiment to pass onto other generations entering the military.

Musical abilities and skills on the instruments varied widely, and an important part of an arrangement could be lost entirely due to an injury or death on campaign. If either of these occurred, the band was frequently left without a member, playing without one instrument until another soldier could be trained or the arrangement could be altered. Some professional musicians did join the ranks of the military bands when they were stationed for longer periods of time in a single location. But many chose to retain their civilian status, preferring to play with the band when they entered cities or towns instead of taking on the dangers or formality associated with the military. The status of the bandsmen fluctuated greatly as the men's duties changed when on the march. But for many years, governments refused to recognize the status of the band as official and its purpose anything but a luxury.

Purposes and Duties

In each of the bands, the music served a variety of purposes that continued to expand, and this portion will discuss how the bands grew to be more accepted and to become a larger part of the military tradition. Practically, the bands served as a means of communication when officers needed to give orders over long distances or to remind large numbers of men of their duties. The sounds of the brass and the rhythm of the

percussion were used in drilling soldiers in maneuvers during training. Both on the battlefield and during ceremonial aspects of service life, the men were required to recall the movements connected to the specific musical signals. These signals could be percussion only or a melody typically based on a rhythm set out by the drums. As more melodic instruments with wider ranges joined the band, these melodic ideas became more common.

The names of the signals (whose tempo and even rhythm doubtless varied with the urgency of the circumstances) are: 'A Call', 'A Summons', 'The Answer to ye Summons', 'The Preparative before a Battaile', 'The Procurement', 'A Battail', and 'The Retreat'. The military manuals of Markham (1622) and Bariffe (1639) list a call, a troop, a march, a preparative, a battle and a retreat.⁹

Music came to be recognized as part of the soldiers' day with tunes being played at rising, meal times, marching, parading, encampment, dusk, and other points in order to enforce the strict structure of the regiments. Within the regiments, these musical signals would change depending on the officers' tastes and the regiments' nationality. One unit might have a set of tunes for organizing the day while another battalion would have the same tunes being used for an entirely different purpose. When on campaign, the musicians could perform during meal times or as entertainment for visitors, and the bandsmen were responsible for maintaining the morale of the men and reminding them of home through familiar tunes. When near larger cities, the military bands could provide settings for social interaction and a respite from the strictness of the regiment. For higher-class entertainment, the music was mainly utilized by the officers and nobles who campaigned since the upper echelons of the military had the privilege of calling upon the

⁹ Maurice Byrne, "The English March and Early Drum Notation," *The Galpin Society* 50, (March 1997): 54, accessed January 30, 2016, <http://www.jstor.org/stable/842563>.

band to provide music whenever desired. “Finally, there was what might be termed the parade music, that associated with the occasion on which the battalion took part as an entity in ceremonial order, as, for instance, when the Regimental Color was trooped on the anniversary of some significant event in the regiment’s or battalion’s history.”¹⁰

The music performed on the march or during ceremonial parade was designed to connect with the men of a specific regiment. Frequently, the melodies had to do with their national patriotism or the campaigns in which they had participated in their glorious past. Folk songs from their homes were included to remind the soldiers of their families at home, allowing the men who had grown up in similar regions to sing or dance to tunes recognized from childhood. Tunes such as “Jockey to the Fair,” “The Lancashire Poacher,” “Corn Rigs are Bonnie,” “Here’s to the Maiden of Bashful Fifteen,” and many others were adopted by different regiments as traditional marches to identify their unit.¹¹ Though the arrangements and instrumentation varied, the anthems and arrangements of great works by famous Classical composers were among the few songs common to the different regiments. “Handel’s ‘Hallelujah’ was a great coronation march in style, beloved by the British ever since as a vocal expression of pride in their great empire on which the sun never sets. The idealistic concept of progress overseas has made the Anglo-Saxons use the analogy, ‘Sail on, sail on, O Ship of State.’”¹²

¹⁰ David Murray, *Music of the Scottish Regiments: Cogah No Sith (War or Peace)* (Edinburgh: Mercat Press, 2001), 214.

¹¹ Ernest Hart, “British Regimental Marches: Their History and Romance,” *The Musical Quarterly* 4, no. 4 (October 1918): 582-584, accessed January 30, 2016, <http://www.jstor.org/stable/737882>.

¹² Warren Dwight Allen, *Our Marching Civilization: An Introduction to the Study of Music and Society* (New York: Da Capo Press, 1978), 9.

Newly written tunes reminisced about arduous battles won or long marches completed to feed regimental pride and to be remembered long afterwards. Pieces such as “The Battle of Alma,” composed by Pipe Major William Ross of the Black Watch regiment, “The Height of the Alma,” and “Sir Colin Campbell’s Farewell to the Highland Brigade” were written during or soon after the Crimean War in the late 1800s. “Le Marche de la Garde Imperial a Waterloo,” “The Charge,” and “Le Marche vers la Glorie” were written during the Napoleonic Wars in both France and England.¹³ The power of the music was recognized, and music was consistently utilized in the recruitment of new men, interaction between regiments, and displays of national pride before native audiences as well as neighbors. “Music has served as a valuable mental stimulant to soldiers, arousing their patriotism, recalling to mind their distant homes, when on the march or in camp, and exciting them to enthusiasm on the field of battle with an innate effect and power beyond any other agency that could be employed.”¹⁴ Recruitment was also enhanced through musical performances; for the bands were frequently utilized in public events in the home countries to attract attention, praise the regimental glories, and convince new men to serve.

Instrumentation

In this section, the last general aspect of the military bands will be discussed, the instrumentation of each band, and this depended entirely on the wealth of the nobleman or the officers in command of the regiment. If the officers could afford to pay more

¹³ Murray, *Music of the Scottish Regiments: Cogah No Sith (War or Peace)*, 288.

¹⁴ T. L. Southgate, “The Organisation of Our Military Bands,” *Musical News* 2, no. 58 (April 8, 1892): 345-346, accessed January 30, 2016, <https://books.google.com/books?id=nOAqAAAAYAAJ>.

musicians and the bandmaster was able to incorporate them into the musical settings, then the bands could potentially consist of fifteen to twenty-five members. Contrastingly, the band could be as small as three to eight members if funds were not available to maintain the instruments or the musicians. Within the bands, the instruments customarily included at least the drums, fifes, or trumpets, and frequently all three were present. Early on, these instruments became associated with the military, providing a structured idea of the sounds and nuances associated with military music and traditions. Although typically cast in the instrumental fanfares of the trumpets and the strict rhythms of the drums, the possibilities were open to the tastes and preferences of the company and the skills of the bandsmen. Men could be added or subtracted from the band with the options remaining as varied as the bandmasters' abilities. The first step towards the establishment of a recognized model of a military band with a common instrumentation came later under the Prussian military order.

Because of his talent for military organization and musical instincts in 1763, Frederick the Great was recognized as the one of the leaders in the military band tradition. Mirroring *Harmoniemusik*, his military bands traditionally consisted of only eight men on oboe, clarinet, horn, bassoon, and percussion. Due to the Prussians' military successes in the Seven Years' War and the War of Bavarian Succession in the 1700s, their order and structure were copied in other countries throughout Europe. Just as Frederick focused on the reform of the drills and formations of the fighting men, he saw this set instrumentation in the military music as a way to form solid, cohesive units. With this band, he desired to encourage pride and increase popularity not only among the bandsmen but also the composers who could write for a set form. Thus, bandmasters

were no longer forced to depend only on their abilities to arrange pieces or alter compositions for their specific unit, but could hope to find compositions written specifically for the military.

Still, instrumentation also greatly depended on the instruments available, and the music performed depended on what the musicians could play and the tastes and preferences of the officers. If more men could be trained to perform and could master the technique of the newly composed pieces, then the bandmaster could add grander arrangements to the set repertoire in order to increase the standing and pomp of the regimental music.

The first notable additions to the military band were the serpent and trombone. The former was the natural bass of the ancient cornet family, which with this exception, had fallen into disuse. The bassoon had long been found insufficient to sustain the bass in the military band, and this now became the function of the serpent, whilst the bassoon was pushed into its rightful sphere as a tenor instrument.¹⁵

Additional instrumentation commonly added to the octet included a double bassoon, contrabass, and heavy percussion instruments, but these were frequently added at the expense of another instrumental line to maintain the correct number.

In the 1800s, brass instruments such as horns, bugles, and other heavy brass from the Turkish tradition were sometimes utilized, and higher woodwinds appeared as well in the forms of oboes, clarinets, flutes, or piccolos. These increased the range and timbre available to the melodies for the wind instruments, and promoted the common practice of portable instruments for the brass. Even folk instruments appeared in certain regiments such as the bagpipes for the Scottish regiments and the cymbals from the Turkish

¹⁵ Farmer, *The Rise and Development of Military Music*, 63.

traditions. Within the different countries, the possibilities continued to vary as the nations endeavored to maintain their positions as leaders of culture.

British Military Tradition

In the 1700s, the British band followed the more general features of the military band tradition, but this section will show how they also attempted to ensure they maintained their own anglicized customs. Before many of the changes and set standards, British band music continued to develop alongside the regiments to form part of the military history, but struggled to establish its own standing as a recognized organization. Music had been part of the British regimental system through the drummers and fifers for centuries, but the bands were not organized between regiments nor did they exhibit any type of consistent form until later in their history. In many ways, the British mirrored ideas found on the continent, for instrumentation and style frequently echoed the German styles and tunes and rhythms copied the French forms. With these adopted building blocks, the larger English regiments were able to spend more money on their band's arrangements, and inter-regimental rivalries began to arise during the fighting of the Napoleonic wars, the wars of succession, and increasing colonization.

Influences

Although still individualized in their forms and standards, the British bands of the eighteenth century grew in their status and began to feel the influence of other countries' traditions as well as their own national sense of pride. The bands were no longer being raised for specific purposes or occasions, but remained a part of the regimental structure. Accordingly, the British musicians quickly began to improve as they reinforced their

positions within the ranks, beginning to form a stereotypical ensemble. Depending on the deployment of a regiment, each band developed and expanded its own repertoire for increased musicality and national pride.

As these regiments continued to go abroad, the musicians were influenced by the habits and conditions of their continental counterparts. “The idea of forming Regimental Bands probably arose during the Seven Years’ War when the Army had an opportunity of seeing the French and Prussian Bands.”¹⁶ Already, the British bands had been affected by the ideas of the Turkish Janissary music with their instruments and increased usage of percussive rhythms. Another strong stimulus of the period “was the French Revolution and the Napoleonic Wars which led to the formation of new bands and compositions of marches for them by native British composers such as John Callcott, William Crotch, James Hook, and John Mahon.”¹⁷

Inspiration also began to come from education and businesses, for authors and printers desired to explore the concepts of producing works for the military band by printing guides and instructions for educating the amateur bandsmen. “By 1772 there were sufficient bands in existence for Simes to include some advice in his military guide of that year.”¹⁸ Handbooks for arranging and for instrumentation began to appear as more bands in the army and even the navy and cavalry began to become more common and consistent. More ideas and traditions began to appear in these handbooks to allow the

¹⁶ Percy Lester Binns, *A Hundred Years of Military Music: Being the Story of the Royal Military School of Music, Kneller Hall* (Gillingham: Blackmore Press, 1959), 14.

¹⁷ Jeffrey Richards, *Imperialism and Music: Britain 1876-1953* (Manchester: Manchester University Press, 2001), 412, accessed January 30, 2016, <https://books.google.com/books?isbn=0719061431>.

¹⁸ Binns, *A Hundred Years of Military Music* (Gillingham: Blackmore Press, 1959), 14.

bands to stand apart from each other even as the responsibilities and duties of the bands increased.

Bandsmen and their Masters

During the early 1700s, the drummer boys of the early traditions gave way to enlisted men with the introduction of more melodic instruments and increasingly involved arrangements. “The fifes however were reinstated in 1747 by the then Commander-in-Chief of the British army, the Duke of Cumberland. The first British regiment to receive both [fifes and drums] was the 19th Foot, the Green Howards.”¹⁹ Whether men or boys, the musicians remained part of the military unit, for the bandsmen were still not officially recognized as part of a band but maintained their standing as soldiers performing music.

The upkeep of the instruments and musicians was entirely dependent on the officers of the unit, for the government did not officially recognize the employment of bandsmen or the organization of the band as an authorized medium or one in need of monetary sustainment. Accordingly, the men were frequently not reimbursed for their musical work or received only a small payment from the colonel of the regiment. If the band’s ranks were thinned due to battle or resignation, their spots were not actively filled again unless a new recruit or member accepted the responsibility. The instruments as well if damaged or worn were not replaced except through the generosity of a patron or the commissioned officers.

The tastes and preferences of the commanding officers and bandmasters controlled the numbers, type, and even pitch of instruments allowed on the march in these

¹⁹ Cassin-Scott, *Military Bands and Their Uniforms*, 26.

wars.²⁰ Consequently, the bands could vary from a single drummer boy to five or eight men with an assortment of instruments. But the bands continued to expand in men and instrumentation, and their purpose and utilization grew as well to slowly gain the attention of governmental authorities and the musical world.

Civilian bandmasters were frequently placed in charge of the amateur bands, and they trained them in the musical arts and provided instruction and organization for the instruments. These leaders would frequently be hired civilians who would travel with the regiment as needed. Their responsibilities would include providing instruction for the bandsmen, conducting during concerts and events, and creating arrangements and composing new music for the specific instrumentation available to them. However, the bandmasters in the highest demand in England were foreigners frequently Germans, who had experience with the military tradition of the continent and the music available from other nations. “The famous astronomer Sir William Herschel, a Hanoverian, was bandmaster of the Durham militia; John Kohler, later instrument maker to the Commander-in-Chief, was bandmaster of the Lancashire Volunteers; Johann Logier; whose *Thoroughbass* was Wagner’s textbook, was in a similar position in the Kilkenny Militia.”²¹

In turn, these masters would draw around them their fellow Germans to serve in the band, and by the beginning of the nineteenth century, the British bands were heavily

²⁰ Farmer, *The Rise and Development of Military Music*, 96.

²¹ Henry George Farmer, *Military Music* (New York: Chanticleer Press, 1950), 30.

dependent upon foreign musicians and bandmasters.²² This caused some friction in the ranks as the hired foreigners did not always have a background as soldiers nor did they attempt to fit into the structured life of the army, but maintained their separation. But these remained the musicians in demand to fill the ranks of the British bands in the early 1800s, and they created sophistication and organization within the band's music according to the standards of the continent.

Although these foreign, civilian bandmasters occupied the vast majority of the positions, non-commissioned officers of the regiment could serve as bandmasters and receive the title of sergeant, staff sergeant, colour sergeant, or sergeant-major depending on their ability and the length of service. These were titled according to their instruments with drum major, bugle major, piper major, or trumpet major being the most commonly represented in the British system.²³ These bandmasters were first mentioned in written documents during the reign of Charles I as a reaction to the promotion of the French bandmaster to colonel-drummer.

Whether civilian or soldier, each master was responsible for the administration of the band, the drill and organization of the musicians during parade and march, and the military discipline of their subordinates both soldier and civilian. In 1803, official government sanctions were given to allow a private soldier to be a trained musician to serve as a sergeant-major of the regiment and to act as bandmaster. This education was to aid in ensuring that he had a strong hand in the arrangement of compositions and the

²² Lt. Col. David McBain, "The Royal Military School of Music," *The Musical Times* 98, no. 1372 (June 1, 1957): 311, accessed January 30, 2016, <http://www.jstor.org/stable/937102>.

²³ These all reference the rank of sergeant-major, shortened to major. These do not reflect the commissioned rank of major, which did not exist at this time.

instruction of musicality within the band. But even with these concessions and training, the British bandmaster struggled to compete with his better trained foreign counterparts for years as the Germans continued to export their ideas.

British or German, the bandmaster had the responsibility to select, compose, or arrange all the music for the band on the march and on parade. For the varied events in the soldiers' lives, the music repertoire for the band could be extensive from marches, to dances, entertainment, parades, and concerts. The tunes and melodies for the musicians varied depending on what the soldiers favored, what the musicians knew, and what the officers allowed. Some of the tunes were international and were considered favorites brought in by the foreign bandmasters and accepted by the bands. But well into the 1800s, the music was mostly arrangements and compositions by foreigners with little representation of British composers at all. The few pieces found acceptable from native composers were compositions from Michael William Balfe, Vincent Wallace, Henry Bishop, George Alexander Macfarren, John Wall Calcott, Joseph Barnby, John Liptrot Hatton, and a few others.²⁴ These would be carefully arranged by the bandmaster for the specific instrumentation available and what would sound best for his own band. Consequently, few common arrangements existed between the British regiments, and a bandmaster was judged on his ability to take music from other settings and create a band version.

²⁴ John Mackenzie-Rogan, *Fifty Years of Army Music* (London: Methuen, 1926), 7.

Repertoire

“As soon as the first military bands were organized, each of the corps belonging to the king’s house was endowed not only with a particular march, but also with a whole set of drum-beats and instrumental pieces making up its own repertory.”²⁵ However, no standard repertoire was shared between the British bands with the exception of the national anthem and other standard patriotic tunes. Instrumentation still varied widely with bass drums, cymbals, tambourines, trombones, or folk instruments making their way into regimental bands.

On the march, songs from the folk traditions or pieces from popular performances were often chosen to entertain and inspire. Few arrangements were written specifically for the British band with the exception of those written by members of the regiment in celebration of an event or victory, but each tune was chosen for its connection to home or its popularity. Pieces such as “After Many Roving Years,” “Good-bye, Sweetheart, Good-bye,” “For Every Land’s my Home,” “Home, Sweet, Home,” “The Girl I left Behind Me,” and “Auld Lang Syne” were loved by the British bands for their native ring and clear, singable melodies.

Other favorite songs included “Not for Joe,” “Pretty Polly Perkins of Paddington Green,” “I Wish I Were a Bird,” “She Doted on Leybourne,” “Champagne Charlie,” and other pieces of similar nature. During events for the regiment, the band played these familiar songs as well as a variety of pieces for dancing or singing. This could include “march, overture, mazurka, selection (operatic), quadrille, polka, or gallop. For the

²⁵ Michel Brenet and Mariola Chardon, “French Military Music in the Reign of Louis XIV,” *The Musical Quarterly* 3, No. 3 (July 1917): 348, accessed January 30, 2016, <http://www.jstor.org/stable/738026>.

regimental officers' dances there would be, say: Lancers, valse, mazurka, quadrille, polka, gallop—24 items of that kind of thing. For the ordinary dances of N.C.O.'s and men: quadrille, schottische, valse, varsoviana, lancers, mazurka, polka, and gallop.”²⁶

Beyond familiar folk songs, the bandmasters arranged operas and symphonies from the stage, for these tunes accorded better with the tastes and preferences of the officers.

Operatic selections, overtures, and so on, arranged for military bands, were chiefly by Offenbach, Mozart, Haydn, Beethoven, Gluck, Spohr, Meyerbeer, Donizetty, Mercadante, Rossini, Verdi, Gounod, Benedict, Weber, Kuhner, Nicolai, Auber, Flotow, Suppe, Adam, Boieldieu, Herold, Mendelssohn, Cherubini, Bellini, and Strauss and Gung'l, whose waltzes will run on forever in popularity.²⁷

British composers of the period were better represented in these types of arrangements with selections “from Balfe's ‘Bohemian Girl,’ ‘The Rose of Castille,’ ‘Satanella,’ ‘Il Talismano,’ ‘Le Puits d'Amour’ and ‘The Bondman,’ and Vincent Wallace's ‘Maritana’ and ‘Lurline’.”²⁸ These could be performed on the march but were more commonly on the programs for concerts and parades.

As the tradition of the bands grew and the ensembles expanded in number and skill, audiences began to find the ensembles more appealing. “The ceremonial of military music [in Britain] is closely linked with its glorious past. After Waterloo, regimental histories began to be compiled, battle honours were blazoned anew and traditional army

²⁶ Ibid., 7.

²⁷ Ibid.

²⁸ Ibid.

customs were revived, all of which helped to foster *esprit de corps*.²⁹ Feeding off this spirit, the bands began to explore increasing opportunities for parade and public display. With the expansion of popular music from the stage and from the Classical canon, the bandmaster and his band had to maintain a strong repertoire of familiar tunes to maintain their place in the rivalry amongst the other regiments.

Status

Recognition from the government and from military authorities was long in coming, for the bands existed nominally as entertainment or luxurious possibilities rather than structured or organized units. Even as the bands grew in size and popularity, they were still considered extravagances during times of conflict, and knew their greatest advancements in times of peace and stationary existence. The first recognized regimental band was the Royal Artillery Band in 1762 which accompanied the fighting men during active service in the Seven Years' War. The band had trained musicians in its ranks as well as a leading bandmaster, Captain William Philips, who arranged music and led parades. But the status of this band was singular amidst other line and staff bands, for in the 1700s, the government remained ambiguous on the subject of military bands in the infantry regiments.

Following in the footsteps of the *Harmoniemusik*, the original Articles of Agreement for the Royal Artillery Band listed eight men in the ensemble, although ten instruments are cited. The regiment's music was written for two trumpets, two French horns, two bassoons, and four hautbois or clarinets, and also could include violoncello,

²⁹ Farmer, *Military Music*, 52.

bass, violin, flutes, or other common instruments.³⁰ But even within the preeminent band, each player was still responsible for the maintenance of his instrument and sustaining his performance abilities. Furthermore, the musicians were soldiers to be clothed in the regimental colors, expected to promptly attend roll calls, and needed permission to leave the regiment.

So long as the [Royal A]rtillery [Band] remain[ed] in Germany each musician was to have ten dollars per month but the two French horns were to have twelve dollars per month, out of which they must provide their own bread; but when they arrive in England, each musician was to receive one shilling, the two French horns one shilling and two pence per day; this payment to commence at their arrival in England.³¹

Their prestige as a band continued to expand with the end of the Seven Years' War and the coming of peace, and their numbers and quality of their instruments showed their honor as one of the more prominent bands of the period.

These articles and subsequent responsibilities existed for the Royal Artillery Band alone for a great many years. Any other military bands, though unrecognized by the government, could create and systemize their own structure according to their own fashion and to the style and demands of their bandmaster and wealthy patron. Some bands followed in the pattern of the Royal Artillery Band, including the Coldstream Guards and the Scots Guards, but the times of changes would not arrive until the coming of the 1800s.

As more bands began to rise in popularity for their talent and traditions, the need for a stronger standard between the regiments began to arise to provide for the musicians involved and the music that was played. The eighteenth century had brought about the

³⁰ Farmer, *The Rise and Development of Military Music*, 57-58.

³¹ *Ibid.*, 58.

permanence of the bands, and increased their popularity and purpose within and without the regiments, but the traditions yet required a commonality between the military units in their instrumentation, their makeup, their repertoire, and their styles. These important features would be influenced through the workings and demands of the nineteenth century.

CHAPTER THREE

British Military Music in the Nineteenth Century

During the 1800s, British military music began to change quickly under the influences of both military and civilian forces, and in this chapter, the different pressures will be discussed in their motivations and inspirations. Although the standards forming the British bands did not come at once, the instruments involved in the band, the music being performed, and the education of the bandsmen improved according to the desires of the public and the government. By the conclusion of this portion, we will see the bands had begun to follow the demands of the War Office and the leadership of well-known ensembles, and the line and staff bands changed significantly in the nineteenth century to form a strong military unit and an accepted musical identity.

Instrumentation

The band instruments utilized by the ensembles grew in their diversity and capabilities in the 1800s, and in this portion, the history will show the influence of the instrument makers and the advancing businesses. Bands began to form in the navy, artillery, infantry, and cavalry with their own musical ideas and traditions dictating what instruments were included, what repertoire was performed, and the rituals involved in the public displays. As more regiments included bands as part of their units, the need for stronger standards to be upheld between the bands and to provide criteria for the competition became more apparent. The nineteenth century was a time in which the catalysts came together to make the changes to the music and to the bands themselves,

not solely as directed from governmental or official decrees, but also from musical and public wishes influencing the national desire for grandeur and show.

Military bands continued to adhere to the inclinations of the times, bending to the demands of those in command and the desires of those with money. The expense of maintaining the instruments and compensating the musicians at a high caliber was daunting for some of the commissioned officers. Additionally, the uniforms, stipends for printing music, and higher pay for a quality bandmaster weighed down the progress of the music. Consequently, changes were necessary within the British system to address the difficulties faced by the musicians and allow them to adequately deal with the complexities of emerging as a standing musical organization and a viable option for British composers.

Employing bands for specific times of recruitment or festivities was not an expensive or overwhelming task, as the men could be paid for limited periods of work and their skills were not at such a level as required high monetary costs. But maintaining a full band for the regiment and paying for good musicians with decent instruments required more money than some officers had to spend. Between the different regiments, rivalries arose as to which band could support the more highly trained musicians or have the larger band. But only the wealthier corps could maintain these, and this, in turn, created a kind of elite grouping of ensembles above the poorer bands.

The bandmasters had great influence on the construction and makeup of the band, bringing their own expertise for certain arrangements and leaving out those sounds they did not personally enjoy. This dominance of personality and individual taste led to relationships growing between bandmasters and music publishers. The printers would

produce limited music for the regiments and even dedicate pieces to certain bandmasters in order to present their company name during performances or parades. Instrument makers also enjoyed the benefits of the bands which were controlled by the leadership of a few wealthy people, and the makers endeavored to ensure that their instruments were available when the bandmaster or patron changed.

It was quite an understood thing, that when a new bandmaster took over his appointment, his first action was to condemn all the instruments in use, a custom served the two-fold purpose of gratifying his own particular instrumental combination fad, and of rewarding the instrument maker to whom he owed his appointment, by ordering a new set of instruments.¹

These relationships caused expenses to rise even further, but it would also be the businesses outside the military structure that would be among the influences to bring ideas of standardization to the bands.

The instruments of the bands themselves continued to advance and improve due to revolutions in their construction and the abilities of instrument makers in refining their designs and putting forward new instruments. Instruments began to advance through the invention and implementation of keyed bugles, valved instruments, and stronger construction. These changes began to come in the first half of the 1800s, and the military bands began to take advantage of the possibilities to expand beyond the simpler sounds of the *Harmoniemusik*. Balance was necessary in the bands as the melodic instruments could not overpower the harmonies while the lower instruments had to be heard amidst the moving upper lines. Melodic range, as well, was required for the band instruments to enable them to compete with the other musical ensembles.

¹ Farmer, *The Rise and Development of Military Music*, 96.

Early in the 1800s, William Wieprecht, a Prussian musician and bandmaster, attempted to design a band around artistic needs instead of the pleasures of a wealthy patron or bandmaster. He focused his efforts on how the instruments sounded together as a unit and how they maintained a desired blend of sounds. “Wieprecht began adding valves to brass instruments. These included an E-flat soprano cornet (three valves), an E-flat trumpet (two valves), a B-flat tenor horn (three valves), and a B-flat euphonium (three valves).”² Incorporating these instruments as well as euphoniums, and bombardons, Wieprecht utilized his position as director of the Prussian Guards bands to set forth standards and to push forward the use of valved instruments in the band.³ Using this new instrumentation, Wieprecht composed and arranged music for bands which standardized all the Prussian Guard bands to encompass the following instrumentation:

- 2 Flutes
- 1 A-flat Clarinet
- 2 E-flat Clarinets
- 8 B-flat Clarinets
- 2 Oboes
- 2 Bassoons
- 2 Contrabassoons
- 2 E-flat Soprano cornets
- 2 E-flat Alto cornets
- 4 Trumpets
- 4 French horns
- 2 Tenor trombones
- 2 Bass trombones
- 2 B-flat Tenor horns
- 1 Euphonium
- 4 Bombardons

² James Moss, “British Military Band Journals from 1845 through 1900: An Investigation of Instrumentation and Content with an Emphasis on ‘Boosé’s Military Journal’” (DMA diss., University of Cincinnati, 2001), 23-24, accessed January 30, 2016, <http://ezproxy.baylor.edu/login?url=http://search.proquest.com/docview/251164421?accountid=7014>.

³ Farmer, *Memoirs of the Royal Artillery Band*, 102-103.

2 Side drums
1 Bass drum
1 Cymbals
1 Crescent (bells)⁴

While the British bands of the time did not fall directly in the line of Wieprecht's influence or feel its effects as strongly as other nations, the Prussian bands did provide patterns of larger ensembles and standardized instrumentation which would be sought in the military bands.

Following Wieprecht's ideas, Adolphe Sax was another instrument maker who heavily influenced the military band. Working mainly in France, his introduction of different classes of brass instruments, which became known as saxhorns, saxtrombas, saxtubas, and saxophones, firmly placed the valved brass pieces into the military band.⁵ "These 'saxhorns' (patented in 1845) were immediately taken up by [British] bands. First came the contrabass saxhorns in E-flat and B-flat, which were called bombardons or basses, and superseded the serpents and bass horns."⁶ Following these, bands also included bass saxhorns in B-flat called euphoniums, baritone saxhorns in B-flat, and the alto saxhorn in E-flat. With these instruments, Sax helped to bring a culmination to the woodwind instruments in the 1800s, and these effects would be felt not only in France, but in many of the European nations as their militaries adopted his new innovations. These modernizations furthered a gentle revolution which was carefully watched and followed by many other military bands throughout Europe.

⁴ Moss, "British Military Band Journals from 1845 through 1900," 25.

⁵ *Ibid.*, 103.

⁶ Farmer, *The Rise and Development of Military Music*, 112.

In England, one instrument maker who built standards for the military band was Henry Distin, the son of a musician and a music publisher and an instrument designer in his own right. Although his inventions were not as internationally known as either Wieprecht or Sax's, Distin's brass instruments quickly became standards as his business became the center of the army and brass band world in Britain. His support of the brass instruments, through his own virtuoso performances as a leader of a brass ensemble, spread the demand for the instruments, resulting in more regiments at home and abroad incorporating the instruments in their arrangements. Also, the new designs helped their tuning and repair better than previous constructions, allowing instruments to be maintained even in more tropical areas which had previously been difficult due to heat and humidity. The mass production of the brass instruments also enabled more ensembles both inside and outside the military to take advantage and explore the sounds of the instruments. Consequently, much credit is given to Distin and his family for the spread of brass instrument design and instrumentation in the brass band ensemble and the military band.

Between the developed Western countries, there remained a constant rivalry among the regiments and their styles of music, and consequently each attempted to create its own unique sounds while outdoing their competitors with their innovations and grandeur. "British 'crack' regiments, now at the zenith of their extravagance in military musical matters, spent enormous sums in purchasing instruments of the new type, for even at this date the rivalry between regimental bands was as keen as ever."⁷ Consequently, the ideas of the Wieprecht's Prussian Guards and Sax's French military

⁷ Farmer, *Memoirs of the Royal Artillery Band*, 103.

style came into the British style as well, although authors differ on which carried a heavier influence on the bands of the 1800s and their future generations.⁸

Yet with all the innovations and new instrument possibilities, the British bands suffered in position behind the continental ensembles due to their lack of a common instrumental makeup and published musical scores for their military bands. The Prussians and the Austrians had begun to institutionalize standardized instrument lists for their infantry divisions as ordered by their governmental war offices, and France, as well, began to follow suit in their military divisions with the influence of Sax offering strong suggestions for the best instrumentation for the bands. In the beginning of the nineteenth century, the English bands accepted the new instruments and their constructions, but still few of their ensembles matched each other in their instrumentation and arrangements. Consequently, published music for the military bands could not be printed and remained monopolized by printers on the continent, until further standards could be implemented from a business perspective.

Military Music Journals

This portion will demonstrate how the military band benefited from the influence of businesses and publications due to the growth of the British economy, and the musical repertoire will be discussed as it was written down and arranged more consistently. In the mid-nineteenth century, bands were increasingly becoming fashionable as they performed in galas, cricket matches, race meetings, flower shows, society dances, exhibitions, and parades. Within the infantry divisions, musicians were increasingly called upon to expand their performances in leading parades, giving concerts at civilian events, or presenting at

⁸ Moss, "British Military Band Journals from 1845 through 1900," 25-26.

civic or political functions. Consequently, different regiments and bands were called together for these events, making the exhibitions grander attractions for larger audiences. The colorful French impresario-conductor Louis Antoine Jullien was among the first to bring military bands to public attention with his monster concerts, which combined several bands together to perform for huge crowds. His first grand concert with the military band featured the bands of the Life Guards, the Royal Artillery, and other smaller ensembles, and these 350 musicians performed at Chelsea in June 1851.⁹ This concert and others similar to it fed off the public's appetite for spectacle, melody, and patriotism, for they performed Classical overtures, popular arias, grandiose marches, and lyrical folk songs with the ritual and order of the military parade.

“In Britain military music has been an integral part of the ritual events that structure the national year: the Trooping of the Colour; the Changing of the Guard at Buckingham Palace; the Ceremony of the Keys at the Tower of London; Remembrance Day services; Beating the Retreat; and military tattoos.”¹⁰ By 1856, London parks hosted military band performances on Sunday afternoons in both summer and winter, and these events became quite regular throughout the 1880s and 1890s. Due to these more frequent performances, the bandmasters called upon more and more musicians to aid in their show and to increase their own status as heads of larger and more accomplished ensembles. By the end of the nineteenth century, the bands had grown from small ten to twenty men groups to 40-50 men with large repertoires at their command.

⁹ Richards, *Imperialism and Music: Britain 1876-1953*, 412.

¹⁰ *Ibid.*, 412-413.

However, issues began to arise between the varying traditions present within the regiments and their musical ideas involving a variety of repertoire, instrumentation, tempos, and even keys. The most famous of these instances occurred at a celebration for Queen Victoria.

At Scutari in 1854, the British troops, comprising the army of the east destined for the Crimea, held a grand review on the birthday of Queen Victoria. There were some sixteen thousand men on parade, and while their appearance and marching were perfect, and their cheering deafening, our bands struck up 'God Save the Queen,' not only from different arrangements but in different keys!¹¹

Consequently, the demand for a standard between the bands to be set for state occasions or public performances became more insistent and necessary.

Since these bands were to go abroad with the regiments, performances were given before foreign dignitaries at political and royal functions. Therefore, a strong sense of imperialistic pride in the British Empire called for a way to present the military bands and their musical traditions in a better and more structured light as benefited representatives of the nation. Although the bands continued to receive inspiration and tunes from other nations, the regiments endeavored to create and maintain rituals and customs that spoke of Britain with native composers and musicians presenting native familiar songs and tunes. Reflecting highly patriotic feelings and national ideals of their empire stretching around the world, the music was intended to represent the British people. The bands were required to be more than simply entertainment and pleasure for marching men. More than one influence came together to affect the structure of the military bands, but the changes did not occur immediately.

¹¹ Farmer, *The Rise and Development of Military Music*, 117.

Some music had begun to circulate for the military bands during the 1800s as bands could no longer solely rely on memorized arrangements or improvisation between a small group of instruments. Handwritten compositions were passed between bandmasters, and these pieces could be altered and modified to fit the occasion. Additionally, a variety of arrangements and transcriptions were known for the popular Classical works of Handel, Beethoven, Verdi, and others. Messrs. Wessel printed the first music for military bands to be published in England between 1830 and 1840, but as the pieces were more theoretical than practical, they were not as well received.¹² However, “the first really effective arrangement for a military band published in London was by Herr C. Boosé, bandmaster of the Scots Fusilier Guards, who issued a section from Verdi’s opera, *Ernani*, in 1845.”¹³ As the possibilities opened further for bands to have music published for them and performances to display the new music, musicians and publishers began to seek more ways to take advantage of the selling to the bands.

Publications and musical journals which focused more exclusively on military music and bands began to appear in the mid-1800s, allowing news, recommendations, and music to be shared and issued to subscribers. *Julien’s Military Band Journal* was issued in 1844 and became one of the first journals to publish band music and information.¹⁴ Presenting a variety of native composers and arrangements, the journal was edited by a preeminent English musician, Charles Godfrey, the bandmaster of the Coldstream Guards from 1825-1863. In the publications of his own music and those of

¹² Farmer, *Memoirs of the Royal Artillery Band*, 90.

¹³ *Ibid.*, 90.

¹⁴ It is spelled as ‘Julien’ and ‘Jullien’ in different sources.

other British musicians, Godfrey featured many selections from operas, patriotic tunes, dances, and marches. He eventually passed on his gifts and passion to his three sons, all of whom served as English bandmasters and arrangers: Daniel Godfrey of the Grenadier Guards, Adolphus Frederick Godfrey of the Coldstream Guards, and Charles Godfrey Jr. of the Scot Fusiliers. Although eventually taken over by Boosey & Co. in 1858, the journal served as a strong beginning with its featured transcriptions available to those who would subscribe and to those who would write for the publication.

Soon, other journals followed including *Boosé's Military Journal* in 1846, *Chappell Army Journal* in 1858, *March and Parade Journal* in 1860, *LaFleur Journal*, subtitled the *Orpheus Military Journal* in 1862, and several other smaller publications.¹⁵ These journals published a great amount of band music arranged and prepared for the military bands to perform which provided the bandmasters with wider available selections each year. The transcriptions and arrangements covered a wide basis of genres and periods, for the hope was to provide a service to the bandmaster and the musicians within the military band as the means to spread common tunes and patterns of arranging. Throughout their publications, the editors and owners of the different journals presented not only the well-known transcriptions of the great Classical works with which the public was familiar, but also new compositions by British composers and musicians. The composers and arrangers of the music within these journals were often British bandmasters themselves or those who well understood the possibilities and the capabilities of the military band.

¹⁵ *Boosé's Military Journal* was renamed as *Boosey's Military Journal* in 1900.

The *Chappell Army Journal* was supplied with music through the pens of Adolphus Frederick Godfrey, Charles Godfrey Jr., William Winterbottom, bandmaster of the Royal Marines Plymouth division, and other composers of high caliber. Publishing over four hundred compositions and arrangements between the years of 1858-1900, the *Chappell Army Journal* published larger form pieces such as overtures, ballet selections, and reminiscences rather than the smaller marches or dance works of other publications.¹⁶

The *Orpheus Military Journal* began as a branch of a French publishing company, producing a wide variety of pieces for brass bands, string orchestra, fife and drum, and military band. To connect with the British population, the company turned to an English music editor, Charles Godfrey Jr., who not only edited but also “composed or arranged 51 of the 82 pieces published in the first eight years of the journal.”¹⁷ Throughout his time at the journal, Godfrey endeavored to provide high quality band pieces to his subscribers and to allow the bands to further reach a peak of respectability as musical ensembles. The *March and Parade Journal* focused on lighter works instead of the more intricate compositions of transcribed symphonies and operas, publishing marches and smaller pieces each year. Marches from Ord Hume, Franz von Blon, Philipp Fahrback, Carl Friedemann, John Philip Sousa, and Wilhelm Zehle were all made available to subscribers.

Many of these different journals published multiple times a year and continued to issue consistently with similar instrumental arrangements into the twentieth century. Each of the journals was edited by a select group of musicians or a single well-respected man

¹⁶ Moss, “British Military Band Journals from 1845 through 1900,” 87-89.

¹⁷ *Ibid.*, 98.

to be available through subscription; also the musical pieces were sold in groupings or singly.

The most popular and well-known journal, however, was the *Boosey's Military Journal* published from 1846 until 1931. Carl Boosé, the bandmaster of the Scots Guards had endeavored before 1846 to publish music for the military band, but had had limited success as publishers were initially not certain of the music's reception and ability to make money. However, trusting in the growing power of the military music, Thomas Boosey gave Boosé sole editorship of the new military journal, and the demand for the publication soon proved the worth of the music and the developing market for the military band.

Boosey published several other journals. One was the nine-number *Preparatory Journal*, designed for inexperienced bands. Another was the *Supplementary Military Journal* featuring light music such as the waltzes of Strauss, other popular pieces such as gallops and polkas and an occasional classic. The *Supplementary Military Journals* were the most extensive of the Boosey journals, with a total of over 500 compositions, all available singly.¹⁸

Other journal titles included *Boosey's New Supplemental Journal*, *Boosey's March Journal*, *Boosey's Church Parade Journal*, *Boosey's Brass and Reed Band Journal*, *Boosey's Fife and Drum Journal*, and *Boosey's Orchestra Journal*. Each produced music designed to appeal to the British military and brass bands through arrangements for any occasion.

Throughout its publishing years, *Boosey's Military Journal* provided music from Classical transcriptions, multi-movement arrangements, operatic abbreviations, to lighter marches and popular songs. With these larger subscription publications and other smaller

¹⁸ William H. Rehrig, *The Heritage Encyclopedia of Band Music: Composers and Their Music*, ed. Paul E. Bierley (Westerville, OH: Integrity Press, 1991), s.v. "Boosey."

journals, the demand for the band music and strong arrangements continued to the end of the nineteenth century. In order to achieve the successes enjoyed by the *Boosey's Military Journal*, smaller publications were encouraged to model themselves after this leading competitor and to publish more in the military genres with larger instrumentation.

To keep the music systematized, each military band journal had its own individual organization and publication system, and all sold subscriptions for their journals with multiple editions appearing each year. Some of the same tunes and transcriptions were published by all of the journals but with different arrangements or instrumentation, to appeal to their own audience base. The editors and arrangers sometimes moved between the journals in their efforts to find work and recognition, and bands quickly began to find themselves with more good musical possibilities than ever before. These different journals soon attracted a good number of subscribers with issues appearing semiannually or more often depending on the increasing demand, as well as offering issues singly to bring in new people.

With the publications, the hope was to bring more music to the bands and to offer a place in which musicians could have their works published and recognized for performance on an even more regular basis than on a concert stage. The journals needed consistently strong arrangements for their subscribers, and composers and arrangers were called on for transcriptions of the popular airs of the stage and dance halls from London and abroad as well as striking marches or more difficult classical genres. Even while the march remained as the firm repertoire staple for the bands, martial music expanded its use into more state ceremonies, society programs and formal pageantry with more music becoming available quickly. Composers such as Brahms, Saint-Saens, Puccini, Ord

Hume, von Blon, Fahrbach, Friedemann, Sousa, and Zehle had works taken and transcribed from their original arrangement to that of the military band.¹⁹ These pieces printed in the military music journals took away pressure from the bandmasters or sergeant majors to constantly create new arrangements for their bands. Also, this brought the military band forward to the notice of more native arrangers and composers who could then see and expand the growing repertoire in the journalistic medium.

Even as the journals from Boosey, Julien, and their competitors added music and arrangements, the bands yet faced the difficulty of perception from outside the military. The military bandsmen were usually not extensively trained on their instruments, and the military band, with its instrumentation and timbre, was not as easily accepted as other classical groups. Composers, at first, did not write as much newly composed music for the regiments, as the bands were not seen as being among the higher musical ensembles or ones capable of greater ability to create variety. The sonorous sounds of the strings were missed, and the gentler nature of chamber settings was lost in the larger number of the brass.

But “there was a substantive improvement in the scope and quality of music from the middle of the nineteenth century.”²⁰ As the level of the music began to rise with the arrangements from the classical settings included in the band journals, the bandsmen began to improve their abilities to create better sound and to master their technique within the ensemble. In many of the infantry bands, the musicians were able to produce a wide range of sounds and tone colors, and their technique on their instruments began to rival

¹⁹ William H. Rehrig, *The Heritage Encyclopedia of Band Music: Composers and Their Music*, ed. Paul E. Bierley (Westerville, OH: Integrity Press, 1991), s.v. “Hawkes.”

²⁰ Richards, *Imperialism and Music: Britain 1876-1953*, 413.

that of the best symphony orchestras of the period.²¹ These improvements took place over time, as did the expansion of musical ideas and perceptions even as the men of the regiments worked to master harder pieces and instrumental techniques.

Growing in popularity and subscriptions, the military band journals set out not only to serve the bands by printing quality repertoire, but also to influence the music's style through the editors' arrangements and suggestions. Boosey's journal and Jullien's publication quickly came to stand at the forefront of the military music publishing industry due to their willingness to put forward arrangements in print and lithograph that were quite popular. "Boosey's and Jullien's publications being arranged on the same instrumental plan, bands found it necessary to adapt themselves to it, and a fairly uniform combination throughout our service was the result, which formed the basis of our present system."²²

Other smaller journals tried to adapt themselves and their instrumental arrangement in the hopes of gaining more subscriptions. Consequently, the arrangements and new compositions in many of the different journals took on a more consistent form. This, in turn, affected the military bands in their make-up as bandmasters desired to take advantage of the now readily available music from the different journals. Bands still maintained instrumentation outside those made popular by the military music journals, and bandmasters still made personal arrangements for their particular bands as needed and requested by their superiors. But as time continued, the common set-up from Boosey

²¹ T. W. De Massi-Hardman, "The Dearth of Music for Military Band," *The Musical Times*, 1904-1995 68, no. 1009 (March 1927): 256, accessed January 30, 2016, <http://ezproxy.baylor.edu/login?url=http://search.proquest.com/docview/7515288?accountid=7014>.

²² Farmer, *The Rise and Development of Military Music*, 116-117.

and Julien's publications began to stand out as a minimum for the bands' instrumentation plan.

With their acceptance and growth, military music journals opened new doors; however, they did not solve all the issues in forming a standard instrumentation for men of the regiments. Worries still remained concerning the support of military bands in peacetime as well as the status of bands and their bandmasters whether as soldiers, civilians, or caught midway between. The civilian world enjoyed the by-product of the military bands with their martial sounds and the pageantry connected with their tradition and history. The public also continued to utilize the march genre and stronger percussion and brass instruments in the theaters for their ability to be recognized and appreciated. The demand for the bands' performances outside of officers' entertainments and military parties helped to maintain the sounds of the bandsmen. Reforms from inside the military and political systems concerning the payment and maintenance of the bands and their leaders would arrive more slowly than the published journals. However, the musical arrangements and compositions kept the music in the forefront even as the regulations developed within the bands themselves.

Nationalism and Native Bandmasters

One of the largest influences on the bands during the nineteenth century was the rise in national pride and demand for native musicians, and this section will cover the growing pressure on bandmasters and leaders to conform to set standards. As instruments and publications continued in England, another great influence on the bands further focused on the need for organization. Later in the nineteenth century, the Crimean War was fought between the Western European powers of France, England, and the Ottoman

Turks against the Russian Empire over supremacy rights in the Holy Lands in the face of the weakening power of the Ottoman Empire. The war began in October 1853 and was mainly fought on the Crimean Peninsula near the Black Sea and around Constantinople. In the face of increasing Russian demands for privileges in the Turkish Middle Eastern lands, the British and French took stands against the possibilities of extended Russian power interfering with their economic and lucrative trades in India and Palestine. Many significant battles were fought on the sea with Britain displaying its power and force on the waves. Infantry troops were spread widely throughout the Baltic region even preparing to invade Russia.

With the entrance of Sardinia alongside the allies and the threatened arrival of Austria into the war, the Russians surrendered to the Western countries, and the conflict ended with the signing of the Treaty of Paris in 1856. But the peace rebalanced alliances in Europe and Russia and did not succeed in resolving issues but only in pushing tensions away for a time. Losing over 500,000 troops mainly due to disease, malnutrition, and exposure, Russia's backward industrial advancements were unable to prepare for or sustain the modern nature of warfare, and consequently its economy was effectively ruined. The Ottoman powers were sustained by the war, but still began to recede in importance and power, as Germany and Italy each began their unification processes into modern European states soon after the signing of the treaty. Britain felt the effects of the war as well though far removed from the conflict, for the war brought to light the conditions and neglect felt within the military. "The Charge of the Light Brigade" was written during this time, during a war in which men suffered greatly from the maladministration by their commanders, and Florence Nightingale found a great calling

to the wounded of the allies, stirring a public outcry for the care of the soldiers in the field.

Warfare was becoming more modernized with the use of technologies not known in previous eras and more powerful weapons for killing even larger numbers of men. The Crimean War was one of the first conflicts to use telegraphs for communication between commanders and home offices, railways for faster troop transportation, and naval shells for effective deadly surprises on the enemy. Also, the war was one of the first to be covered by reporters, and these were able to provide the home public with a constant flow of up-to-date information through telegraph correspondence and publication in papers throughout Britain. In the three years of the war, the soldiers of the different nations fought for the rights of religion and the setting of national boundaries in the Middle East, and the conflict succeeded in bringing shifts in economic and national power which would continue through the end of the 1800s. Europe reshaped itself and its countries under the influence of modernism and industry.

During the war, the progress in the musical field of the military bands slowed greatly in Britain as well as in France, which fought as an ally. The money spent on the instruments and musical scores in times of peace was quickly appropriated for other purposes as men prepared for war abroad. Band music had advanced in its possibilities and its opportunities but had not attained a position of necessity in the face of the faster-paced modernized fields of war. Armies moved quickly in the war by train and by ship, and these movements in unforgiving climates of sea and humidity made the support of instruments difficult and costly. Consequently, the musicians quickly found their

positions reduced back to a luxury to be obtained when and if possible, but more often during the three years of conflict, an extravagance completely left behind.

Organization and proper staffing of the bands proved extremely difficult in preparation for the war. During the conflict, the bands were called away in a hurry, leaving little time for the bandmasters and men to gather themselves in their efforts to mobilize quickly and go abroad.²³ The bands yet remained under the authority of the commanders of the regiments or military units, and received a nominal recognition for their place in the war effort, but continued to serve more as soldiers than musicians. Commanders could disband the bands or not replace the musicians if other positions in the regiment needed more attention in preparation for action.

The bands that did serve in their regiments and units during the war struggled with their organization as well since their men had other duties beyond performing. “The loss of bandsmen in the Crimea was substantial—the band of the 1st Battalion the Rifle Brigade went out to the Crimea with a strength of forty-five, but was depleted to the extent that only sixteen remained alive, and the bandmaster was sent home to raise a new band.”²⁴ As soldiers of the British army, the musicians were conscripted into other duties as well, and the bandsmen frequently served on the battle lines as stretcher-bearers for the wounded, messengers, or in various other positions. Consequently, music easily fell by the wayside in the turbulence and rush of the war with its different theaters and campaigns, and the bands struggled to keep their place and organization.

²³ Ibid., 117.

²⁴ Trevor Herbert and Helen Barlow, *Music and the British Military in the Long Nineteenth Century* (Oxford: Oxford University Press, 2013), 244.

Leadership within the bands suffered as well with the bandmasters leaving their military positions behind for safety or more peaceful employment. Up until a few years before the Crimean War, the bandmaster positions had been held mostly by foreign men or civilians, for these were considered to be the best able to lead the musicians and raise the position of the regiment in their parades and recruitment.²⁵ But with the arrival of the war, “the hired civilian bandmasters and bandsmen claimed their discharge, and many bands were broken up in this way. In short, the whole of [British] military music was completely disorganized.”²⁶ Bands quickly lost these members, and had great trouble readjusting to their new size and instrumentation without a master to lead them and to prepare music for them.

In previous wars, the bands had held a place of importance and standing, due to their abilities to provide functionality and discipline to the troops, but the concepts of military music had changed from a small group of musicians into a grander idea of bands numbering twenty to forty. Consequently, the war found many musicians struggling to put forward a strong or full ensemble to accompany their regiments abroad. “Out of about twenty regiments present, on this occasion, only three or four had bandmasters with them. It has been said that the Scots Greys was the only regiment of the heavy cavalry that could boast of a band in the Crimea.”²⁷ This sudden lack of band leadership continued throughout the war, for little time was available to replace the openings or train quality bandmasters to take the open positions left by civilians.

²⁵ Henry George Farmer, *Handel's Kettle Drums, and Other Papers on Military Music*. 2nd ed. (London: Hinrichsen, 1965), 105.

²⁶ Farmer, *The Rise and Development of Military Music*, 117.

²⁷ *Ibid.*, 118.

With the communication open from the war to the home country through the telegraph, the failings of the bands quickly became apparent even in far off England. The problem was exacerbated by the lack of a common standard or arrangement in the British bands. Musicians from other bands could not aid a band in need since they might not have the required instrument or music. These issues brought the military bands to the notice of higher governmental authorities as they continued to disintegrate through the loss of members and leadership during the war.

After the war ended, nobles and officials in the British government attempted to create new standards for the military administration including the regimental bands, and these were instated to ensure that the management might function properly and efficiently if the British military was again called forward. With the final victory and the signing of the treaty, nationalistic pride rode high again in the British Empire as the soldiers began to return from the fields. This feeling found specific emphasis within military music as bands reformed and sought new leadership. The Commander-in-Chief of the Forces, the Duke of Cambridge, Prince George desired to abolish the use of foreign bandmasters in the regimental bands, for he believed this would help ensure a more consistent leadership in times of war as well as provide positions for British musicians ahead of their foreign counterparts.²⁸ Even beyond this, the officers of the returning regiments were told by the War Office to give greater preference to enlisted bandleaders instead of their hired civilian counterparts.

Under pressure from the War Office, the leadership of the regimental bands swung quickly in favor of the British enlisted musicians with official orders coming

²⁸ In the remainder of this paper, the prince will be referred to as the Duke of Cambridge.

down in 1862 to confirm the preference of enlisted soldiers instead of civilians in the bands. In 1873, orders were again given stating that no more foreign bandmasters could be employed in British regiments. Additionally, any foreigners already engaged had to submit themselves to a musical examination in England and enlist in the army as a soldier or resign their positions in favor of a native bandmaster.²⁹ These examinations for the bandmasters consisted of content including harmony, counterpoint, band instrumentation and arranging, military protocol, and other topics that were felt necessary for bandmasters to understand before heading their ensembles.

These new regulations were instated in the hopes of ensuring the sustained leadership in the bands and to further British musicians and composers in creating military music. The bands were again able to spend time and money on music and arrangements after the conflict, and consequently, national pride demanded to see native musicians take their place as first and foremost. Also, the bands served at government ceremonies and in public venues, and it was increasingly felt that the presence of great numbers of foreigners and civilians took away from the tradition and nationalism of the events. Consequently, the Duke of Cambridge and those in command of the regiments wished not only that the repertoire and the uniforms be British, but that the bandsmen themselves should reflect the national ability to sustain the military band in their national and international appearances after the Crimean War.

Kneller Hall

From the pressure and demands of the government, the education of the bandmasters and musicians came under scrutiny as a means of improving the bands

²⁹ Farmer, *Military Music*, 52-53.

throughout the empire, and this section will provide a brief history of one of the first British military music schools. In order to bring military bands under state supervision, reforms were called for beyond the restrictions against foreigners and civilians within the bands, and it was hoped to alleviate some of the expense of the bands and their reliance on music from other nations. Desiring to maintain the Old Army system with its traditions and rituals, the Duke of Cambridge pushed for the decisions concerning the band arrangement and music repertoire be decided by higher authorities than the bandmasters or colonels of the regiments who kept the bands dependent on personality and personal wealth.

The government became increasingly more involved in the military tradition at the turn of the nineteenth century, and began to provide standards. Schools were founded for children or orphans of those in the armed forces, one of the first being the Duke of York's Royal Military School in 1803. Since the military of the different branches formed a large standing population with more young men being called upon to serve overseas, governmental departments took more interest in the workings of the bands. Official departments came to take on more responsibilities for the bands and contributed monetarily to the funds of the more well-known ensembles.

But the government instituted more policies and standards in the latter half of the century when patriotism rode high after the conclusion of the Crimean War. The Duke of Cambridge utilized this strong sense of nationalism and pushed for reforms to be made to the old military bands. The soldiers and musicians desired to advance their own position in their own eyes and in the eyes of other European nations, and did not protest against the reforms. At the end of the war, the bands were in demand for state and national

occasions throughout the land with many requests for concerts and engagements, and consequently organization and leadership were required to be reinstated quickly and permanently.

In peacetime, the bands were again afforded the time to reorganize their musicians according to standards of musicianship and leadership rather than necessity and utility. The ensembles continued to maintain their place of importance in the regiments as a means of recruitment, publicity, and pride. But with the increased emphasis on the military bands in public performances, the expenses and upkeep for the musicians, instruments, and repertoire increased greatly and became gradually more burdensome for the poorer or smaller regiments. The Duke of Cambridge desired to relieve these financial burdens from the bandmasters and commanders of the regiments. He considered governmental assistance the means to ensure the good instruments and reimbursement of the musicians as well as instating an organized and traditional presentation throughout the infantry regiments. However, if the War Office was to aid in the upkeep and payroll of the bands, then the Duke of Cambridge meant to establish regulations and standards to judge the quality and the value to be maintained throughout the British regimental bands.

But this ideal structure would be difficult to implement and maintain in a system in which the musicians were mostly amateurs. The bandsmen continued in the tradition of training their replacements or finding self-taught, aural musicians to form the band. Consequently, the leadership within the War Office thought to do away with this idea in favor of men trained not only as soldiers but also as musicians and the creation of bandsmen with specific duties dedicated to the band. Instruction in the performance of

their instruments and in the musicianship required for the repertoire became more common in the latter half of the century. The musical concepts of performing as a cohesive unit were thought to be important features necessary for the improvement of the bands as a whole.

The creation of these trained musicians and cohesive bands would require the establishment of a recognized school to educate young men in their positions within the band and to prepare British bandmasters for leadership and conducting.

H.R.H. The Commander-in-Chief, with a view to relieve regiments from the great expense now consequent upon the necessity of employing professional musicians, civilians, as masters of bands, has it in contemplation to recommend the establishment of a large musical class as part of the education of boys sent to the Royal Military Asylum, and for the instruction of persons sent from regiments to qualify for bugle-majors, trumpet-majors and band-masters, whose training would require special time and attention.³⁰

The Duke of Cambridge went to Queen Victoria to ask for her approval to found the “Military Music Class” at the Royal Military School of Music at Kneller Hall, located about ten miles outside of London. Having quickly received this royal permission, the school opened its doors on March 3, 1857, for the experiment in training military musicians.

The stated purpose of the school was to

train bandmasters who would be more directly connected with their regiments than the previous civilian conductors had been, and who would in all cases remain with the band, either at home or abroad. It was also meant to stimulate the acquisition of musical knowledge amongst our own countrymen, by training young men and lads as competent instrumentalists to fill vacancies in the regimental band, and by holding out to them, if they improved themselves and developed sufficient talent, the prospect of obtaining remunerative employment as bandmasters.³¹

³⁰ Farmer, *The Rise and Development of Military Music*, 119-120.

³¹ *Ibid.*, 120-121.

Beginning as an experiment, the school was supported through funds from the government as well as subsidies from each of the regiments who sent men to be trained in the new system. The first director of the school was Henry Schallehn, who had served as the bandmaster of the 17th Lancers and led the Crystal Palace Band previous to his appointment.³² The courses were opened to regularly serving members of the queen's armed forces throughout the empire, not just those from England, but also the Royal Canadian Army, African Colonial Territories, India, Ceylon, and any other countries in the Commonwealth.

Two lines of instruction were opened in the first year of classes: one for "Pupils," young bandmen to be taught on their instruments, and one for "Students," non-commissioned officers to be prepared to serve as bandmasters. "To take the *Pupils* first, these are boys and young bandmen selected from their bands as being worthy of receiving specialized instruction on one woodwind or brass instrument, with a string instrument as a secondary study."³³ This course was to last for a single year, in which time the pupil was to attend theory classes, individual instrumental lessons, parade exercises, and group instrumental settings.

The "Student" had to prove himself worthy to enter into the training by passing necessary educational qualifications in music reading, solo instrumental performance, and leadership before he could begin the three year program. In the course of instruction, the student was to learn all the instruments in the band as well as how to instruct others in their performance. Additionally, classes were offered in aural training, harmony,

³² Herbert and Barlow, *Music and the British Military in the Long Nineteenth Century*, 145.

³³ McBain, "The Royal Military School of Music," 311-312.

counterpoint, instrumentation, composition, scoring, and conducting culminating in passing a final examination before a board of examiners selected by the War Office. Through these courses for both the pupils and the students, the War Office hoped to ensure the quality of their British bandsmen and bandmasters, and to bring up the standards of the men and music.

The British band had the possibilities of a full range of chromatic brass and woodwind instruments, and accordingly, the War Office opened the doors for more instructors to offer courses at the Kneller Hall. Important professors and leading performers were brought in for the benefit of the soldiers attending the school.

The famous Lazarus taught the clarinet, Barret was oboe professor, Phasey was responsible for the tenor brass instruments, and Mann had charge of the French horns. Whilst among the other teachers, were Carl Zeiss (trumpet), late professor at Brussels Conservatoire, Albert Hartmann (flute), afterwards bandmaster 17th Lancers, and the first bandmaster in our service to take the degree of Doctor of Music (Oxon.), and Sir Arthur Sullivan's father, who taught the bass brass instruments.³⁴

The instruction at schools continued and increasingly became an accepted part of the education of the members of the military band, being thought a necessary part for their involvement as musicians of the band.

As men began to train with instructors, the government became more willing to provide financial aid to the regiments for their musical establishments. Bands were encouraged to maintain a number of trained bandsmen rather than keeping a limited number of musicians over a greater number of learners. Since a consistent education was now available at the hall, bands began to contain only strongly trained musicians while the learners trained elsewhere. For the instruments themselves, the officers of the

³⁴ Farmer, *The Rise and Development of Military Music*, 134.

regiment desired to eliminate unnecessary expenses from their own pockets, and consequently they maintained a firmer control over the bandmaster and his responsibilities. “The instruments officially provided are bugles, trumpets, and drums, all the rest have to be furnished by the officers. The cost of this is not much, nor is there any complaint made of the impost; each officer on joining pays to the Band Committee a sum of 15*l.*, and there is deducted from his monthly pay a small sum for band expenses.”³⁵

The instrument revolution within the military band slowly moved forward from the hands of the instrument makers, to the skilled designs of the music publishers, and through the pragmatic thoughts of military commanders and government officials. Finally, the results came to achieve their effect on the makeup and formation of the band for Britain and her allies throughout Europe.

Although many initially believed the Royal Military School unnecessary and doomed for failure, Kneller Hall remained with open doors and received more and more students. The institution quickly needed to expand its faculty and courses as the school proved its worth under the direction of the Duke of Cambridge and his fellow officers. Students benefited from the expertise of professors such as Thomas Sullivan, a former army bandmaster, Apollon Barret, famous for his invention of the barret action on the oboe, and others. As the students increased their knowledge of their instruments, their positions within the bands began to improve.³⁶ With trained musicians coming from Kneller Hall, bandmasters found it much simpler to fill out an entire band. No longer

³⁵ T. L. Southgate, “The Organisation of Our Military Bands,” *Musical News* 2, no. 58 (April 8, 1892): 346, accessed January 30, 2016, <https://books.google.com/books?id=nOaqAAAAYAAJ>.

³⁶ Farmer, *Military Music*, 53-54.

were certain instruments left by the wayside if a musician could not be found to perform the part, and positions were not completely vacant due to a retirement or any other loss of a musician. But through focused education, the bandmaster could teach the instrument to a new bandsman or aid in the instruction of its performance, and the school remained an open door to musicians who wished to be trained for higher rank or performance.

As these efforts continued and it became evident the school was successful, the War Office agreed to aid in the monetary support of the school and the bands, bringing relief to the patrons and recognition to the musicians. “In 1872 Regiments were relieved of their annual subscription to Kneller Hall, and by a Royal Warrant of the 26th March 1873, an annual grant of £80 was made to the Regimental Band Fund. Thus after twelve years was the experiment of the Military Music Class vindicated.”³⁷ The regiments themselves no longer had to supply the entirety of the funds to send the soldiers to Kneller or to help in the upkeep of the school. The offices of the government officially recognized the institution’s purpose and saw the manner in which it could provide structure and conformity in the men and in the regiments to which the musicians would return at the end of their education. Final and full validation came four years afterwards when the government accepted all financial responsibility for Kneller Hall, and the school passed from the authority of the War Office into the Office of Education in the Army.

With this monetary aid, the offices of the government also began to exert authority over the bands and their structures, striving to bring the diversity under more manageable control. Through the school’s educational standards, the government had a

³⁷ Binns, *Fifty Years of Military Music*, 71.

way in which to measure the musicians, and the officers desired to hold all to the motto of the school “Nulli Secundus” (Second to None). Regulations were set out for the type of men who could attend Kneller Hall, and how the bands were to judge the men enlisting into musical positions. According to government regulations, the number of men in the bands of line infantry was regulated to “one bandmaster, one corporal, twenty privates, and eight boys (from fourteen to eighteen years of age) in all thirty-one. These numbers are supplemented by a few men from the ranks, who have been trained as musicians and can be spared, but on active service these again return to the ranks.”³⁸

Advice was offered, as well, on where to purchase inexpensive sheet music and acceptable arrangements of popular tunes, and instruction was given as to where to obtain cheaper band instruments. Publishers, instrument makers, and other music businesses offered their services through Kneller Hall. Bandmasters were required to attend Kneller Hall or pass an examination given by the school to prove their abilities to lead the bands, and musicians were increasingly pushed towards attending the hall or being trained in their instruments outside the regiment. “By 1874 their pay and emoluments were regularized, together with a substantive rank which, in 1881, became that of a warrant officer.”³⁹ The financial burden no longer separated the rich and the poor regimental bands, and all had to submit to the new regulations and standards set out by the government.

³⁸ “Kneller Hall: The Military School of Music for the British Army,” *The British Bandsman and Orchestral Times: A Monthly Illustrated Magazine for Instrumentalists*, September 1889 Vol. II No 24, accessed January 30, 2016, <https://books.google.com/books?id=rqwaAQAAMAAJ>.

³⁹ Farmer, *Military Music*, 53.

In another pattern, Kneller Hall became a standard which all the regimental bands followed in establishing a concert pitch. “In these days each band was formed on its own model using instruments of whatever kind or pitch the officers or bandmaster liked. The latter seems to have had a free hand in such matters.”⁴⁰ This practice of using different pitches and tunings allowed for ease within the band as the bandmaster knew his musicians and arranged music according to his better performers and in the keys that were most favorable to the instruments at hand. But when the bands performed together as at the Queen’s Jubilee or at another large function, the sounds did not match between regiments, and there was great difficulty in creating consensus between the normally all-powerful bandmasters.

In an effort to bring uniformity throughout the bands in military service and to keep its graduating students prepared, Kneller Hall gave the only declaration-of-pitch in all of British music. In 1858, the school standardized the concert pitch for all military bands including ensembles in the army, navy, and marines and all of those concerned throughout the commonwealth of the empire. This was to be set as “that used at the ancient Philharmonic Concerts,” being A=452.4, a little higher than “International” pitch of A=440.⁴¹ This concert pitch has continued forward and is still maintained by modern British military bands.

While this standard tuning system throughout the military bands created a much needed and desired unity for education and performance, the difference between the ancient philharmonic pitch and the international pitch continued to cause issues for the

⁴⁰ Farmer, *The Rise and Development of Military Music*, 96.

⁴¹ George John Miller, *The Military Band* (London: Novello & Company, LTD., 1912), 68, accessed January 30, 2016, <http://hdl.handle.net/2027/wu.89003830833>.

military bands. Performing with other ensembles outside of the military tradition was difficult as the bandmen were accustomed to playing and hearing the higher center of pitch. When the London Philharmonic adopted the international pitch in its efforts to provide a standard throughout the civilized world of music, efforts were made in 1885 to bring the army bands into line with the more widely accepted pitch. But while the concept was acceptable to most bandleaders and directors of Kneller Hall, the expense of converting or replacing the instruments throughout the military remained an unmovable barrier.

It was estimated that the necessary funds to complete the transition would be some £20, 000, and this amount of money was difficult to raise without applying to the tax dollars of the general public. However, “the result of the adherence to the old, high pitch has been that civil and military musicians have drifted ever more widely apart, till now, for practical purposes, they exist in separate musical worlds, with the unbridgeable gulf of a semitone between them.”⁴² Although the military band remained a viable way to quickly popularize new works or arrangements throughout the large empire, the bands still stood apart from the greater classical tradition as they steadfastly sustained their own patterns and sounds.

Recognition and the Royal Artillery Band

Recognition for the place of the bands as more than part time entertainment for the soldiers while on campaign was difficult to obtain, and this section will examine the acknowledgment from the government and from the musical establishment for the role

⁴² Alfred Zealley and James Ord Hume, *Famous Bands of the British Empire: Brief Historical Records of the Recognised Leading Military Bands and Brass Bands in the Empire*. (J. P. Hull, 1926), 12.

and purpose of the military bands. It was allowable for the officers and commissioned men of the regiments to sustain themselves in whatever luxury they chose and which would not hinder the soldiers inordinately. Under this category of superfluity, the bands were maintained according to personality and affordability. Their individuality and non-conformity to each other augmented this conception, for each ensemble corresponded not to a rule or standard, but to the convenience and whim of the patron and the wealth of the corps with which they traveled. In other cases, the bands would only serve during wartime, marching and fighting alongside the soldiers of their homes, and disbanding when their allotted time of enlistment was ended or peace was again restored. These brief glimpses into their musical world were not considered worthy of recognition beyond the war stories and tall tales of the soldiers coming back from war. Through the influence of the few bands which remained intact throughout war and peace, serving as staff bands, the recognition of their influence and place within the military structures came to be earned and accepted.

Connected with the larger or more elite corps, staff bands were few in number but were considered the finest bands throughout Britain, having set musical positions before the other regiments and being able to support larger arrangements of music than others.

They frequently appeared at major events such as these international exhibitions. Nine staff bands were from the Royal Artillery (48), Royal Artillery Mounted (40), Royal Horse Guards (Blue) (39), Grenadier Guards (57), Coldstream Guards (44), Scots Guards (44), Royal Marines (Chatham Division) (43), Royal Marines (Portsmouth Division) (40), and Corps of Royal Engineers (41). The average of these bands was 44.⁴³

These numbers reflected their grander status later in the 1800s as the elite of the military bands. However, they grew slowly through the music evolution from the smaller sets

⁴³ Moss, "British Military Band Journals from 1845 through 1900," 54.

copied from European traditions of eight to ten men trained in music with a variety of instruments and arrangements. However, these bands served as the representations after which later British regiments would model themselves. Performing in concerts, church services, and larger social functions in the later 1700s, staff bands began to make way for the traditions to come and the musicians after them.

Claiming the title of the first recognized military band, the Band of the Royal Artillery, Woolwich, the official representative band of the Royal Regiment of Artillery was formed on May 26, 1716, and due to its preeminence, had much of its history written down. “It was in the year 1762 that Captain William Phillips, then commanding the Royal Artillery in Germany, established ‘the regiment’s musick’ in a band of eight musicians.”⁴⁴ Although other regiments certainly had music and traditions of drums, fifes, and other instruments within their ranks, the organization set forth by Captain Phillips while fighting abroad stood apart due to its firm status and the Articles of Agreement drawn up for the men. The articles to be signed by all the musicians, the bandmaster, and the commander of the regiment included certain stipulations: the band must consist of eight good performers, the musicians must dress in regimental uniforms, the musicians would be paid once a month according to which instruments they played, and the times and circumstances in which the officers could call upon the men.

After the end of the Seven Years’ War, other regimental bands began to copy the concepts demonstrated by Captain Phillips and the Royal Artillery Band. According to their regimental records, the Coldstream Band set their band at twelve musicians to be selected by the Duke of York, and the Scot Guard band set similar standards in numbers

⁴⁴ Farmer, *Handel’s Kettledrums, and Other Papers on Military Music*, 19.

during the beginning of the nineteenth century. Official regulations slowly began to recognize the value in the bands yet still attempted to limit the possibilities within the bands. In 1803, regulations allowed for only one private soldier to be trained as a musician in order to act as bandmaster per troop or company, but beyond this strict restriction, the regiments were able to do as they desired with their own musical repertoire and style.⁴⁵

In 1822, the number in the band was to be fixed at ten men (not including boys or men in training), although a year later, the then Commander-in-Chief, the Duke of York, Prince Frederick raised the number to fourteen musicians per regimental band. However, in spite of the restrictions, bands continued to grow to twenty-five or thirty by means of enlisting “acting bandsmen” from the ranks of the service men, professional musicians from civilian life, boys, or black men, all of whom did not officially count in the number of a band. By 1837, the examples from the staff bands had set the standard in order that a regimental band was tacitly insisted upon, and in order to maintain necessary appearances and repertoire, the bands grew in size and technicality.⁴⁶

There yet remained no set funds for the regimental music even with the increasing number of men and the additional status that came to the band throughout the beginning of the nineteenth century, but the musicians found their way around this stumbling block. Some bands utilized the Non-Effective Fund within the regiment’s finances, and in this way, the bandmasters and musicians were able to supply their needs for instruments and

⁴⁵ A troop refers to a unit of men in a cavalry regiment and a company refers to an infantry regiment. Both consist of numbers between 100-250.

⁴⁶ Farmer, *The Rise and Development of Military Music*, 94.

written music to a certain extent.⁴⁷ In other bands, all commissioned officers were required to contribute to a fund in exchange for their ability to call upon the musicians for entertainment and music. The only exception to this rule was the Royal Artillery Band, the only band “officially recognized in the ‘Army Estimates’ in which allowances were made for one bandmaster, one sergeant, two corporals and eighteen musicians (who received a special rate of pay) together with one hundred pounds per annum for the supply of music and instruments.”⁴⁸ Consequently, the band was one of the better funded and maintained, continuing to stand as an example beyond its fellow ensembles.

With the different sources of income, the Royal Artillery Band began to expand its instrumentation according to its status, continued to set the standard in British regimental music. It continued through the beginning half of the nineteenth century as the only officially recognized band according to the Army Estimates, and their numbers continued to expand to incorporate more band members and instrumentalists. Beyond the brass and strings spoken of in its articles of agreement, the band began to add percussion instruments, including a bass drum, cymbals, tambourines, kettle drums, and other grand sounds to add to the pomp of their music and station.

From the original numbers, the band expanded to include one bandmaster, one sergeant, two corporals, and eighteen musicians between 1804 and 1805, and again only twenty years later the numbers recorded were set at thirty-nine. “Here is the Royal Artillery band circa 1820: 2 Flutes, 3 Oboes, 11 Clarinets, 3 Bassoons, 2 Trumpets, 3 Key Bugles, 2 French Horns, 1 Alto Trombone, 1 Tenor Trombone, 1 Bass Trombone, 1

⁴⁷ Ibid.

⁴⁸ Ibid., 95.

Ophicleide, 2 Serpents, 2 Bass Horns, 5 Drums, etc. Total 39.”⁴⁹ Still again in 1857, the numbers expanded to include some eighty instrumental performers, and once more in 1887 to stand as the largest band in service at ninety-three members. Although most bands did not reach the immensity of the Royal Artillery, larger numbers of musicians continued to be popular due to their pomp and power. From these examples, the stage and theatrical productions drew inspiration in their incorporation of military themes and instruments.

Through public attention, the military band was able to continue forward without recognition or finances, and consequently, the larger bands gave concerts for the wider audiences to attend. “The first grand military concert ever given in this country took place in June, 1851, at Chelsea Hospital, in which the bands of the Royal Artillery 1st and 2nd Life Guards, Royal Horse Guards, Grenadier, Coldstream, and Scots Guards, in all some three hundred and fifty performers, took part.”⁵⁰

Taking the idea further in 1855, the Royal Artillery Band became the first military band to give a concert tour in northern England, and they produced high-class concerts, which were well attended and received. Indoor and outdoor performances throughout England continued after the end of the Crimean War, and the bands would perform repertoire both from the higher forms of music, such as opera and symphony, and the lower forms of secular music and folk idioms. Appealing to a large audience with bright brass sounds and the pomp and show of military spectacle, the concerts grew in their grandeur, state, and repertoire.

⁴⁹ Ibid., 100.

⁵⁰ Farmer, *Memoirs of the Royal Artillery Band*, 98.

With these large ensembles and concerts, bands continued to perform duties within their regiments and under non-commissioned officers for most of the 1800s. The bandsmen remained in the same position militarily even as their station in the public and the official eyes grew exponentially. The bandmasters could rise up to sergeant major with their achievement of a certificate from Kneller Hall and their military service, but still remained below the ranks of the officers in rank and pay. Taking particular interest in the rise of the military music tradition, Queen Victoria was the force behind the commissioning of musicians as officers as “she thought that the rank, pay, and pensions of the bandmasters were wholly inadequate. She believed that high demands were made on bandmasters in terms of their ‘education, intellectual powers and culture’, and that good bands were ‘a necessary factor in the efficiency of the army’.”⁵¹

The first commissioned bandmaster was Lieutenant Dan Godfrey, the bandmaster of the Grenadier Guards. This appointment was a personal gift from Queen Victoria as one of the honors given out during her Golden Jubilee in 1887. Two years later, she wrote to the War Office to request that Cavaliere Ladislao Zavertal, bandmaster of the Royal Artillery, George Miller (bandmaster of the Royal Marine Light Infantry Portsmouth Division), and Charles Godfrey (bandmaster of the Royal Horse Guards) also be raised to the rank of lieutenant for their military service and consummate musicianship. As more bandmasters were commissioned, they became known as Directors of Music, serving in bands such as the Household Cavalry, the Royal Engineers, the Foot Guards, and others through the years.

⁵¹ Richards, *Imperialism and Music: Britain 1876-1953*, 414.

Through the examples of the Royal Artillery and other staff bands, the army line bands found a strong model of tradition and spectacle, and among the regiments, the bands maintained their place as necessary in recruitment, morale, and ceremony during conflicts and peace times in the 1800s. The recognition of their place within the military unit came through leadership of the Royal Artillery Band and the establishment of the Royal Military School at Kneller Hall in 1857. As the success of the school began to be seen through the results of their graduates, the bands gained more approval from the government and official boards to continue in their positions and traditions. More musicians came through Kneller Hall and filled the ranks of the bands with trained instrumentalists, taking away the need for “acting bandsmen” or civilian professionals. Regularized payments and military ranks also came through the hall as means of controlling both the line and the staff bands. The government saw to the structured education, training, and paying of the bandsmen to fulfill the needs of the service and to live up to the musical traditions of ceremony and prominence set by the leading British military bands.

CHAPTER FOUR

Conclusion

From the beginning of the nineteenth century to the dawn of the modern era, British military music evolved to embrace new musical standards and achieved new heights of technicality and importance to be in accordance with the ideals set out by the home country and by other rival nations. The changes to the infantry military bands did not come at once or even by the inspiration of a single source. Musicians had little choice in these changes or else their genre could have begun to fade in the face of modernization and new musical concepts from Europe and further abroad. The British Empire was rising to ever more expansive heights around the world, and under Victoria, the nation stood in her power as one of the leading nations of the world. This chapter will discuss some of the repercussions of the changes in standards that the nineteenth century brought to the military band.

The new colonies and protectorates of the empire were claimed and maintained only with the aid of military organization, mainly in the form of the infantry regiments stationed on nearly every continent. Throughout the empire, the military outposts preserved a small version of home in their organization, and the infantry units grew in number to be able to support the pride of the nation. The military conflicts of the nineteenth century brought more reasons for the military to expand its strength. Britain fought for her defense in the Napoleonic Wars in 1802-1805, defended her allies in the Crimean War in 1853-1856, and protected her vast interests in India, China, Africa, New Zealand, Burma, and elsewhere throughout the century.

Why the Nineteenth Century?

The musical world within the military had much to stimulate it and had to modernize to maintain its place of importance within the changing empire. In the nineteenth century, the bands grew from limited arrangements of small ensembles of eight men to the grand sounds of the staff bands of over fifty to sixty men. By the turn of another century, they had become a force in the military and were accepted as members of the military's ranks. In their musical position, they succeeded in creating their own organization and putting forth respected musicians from Kneller Hall and other educational institutions. Although the trumpeters and drummers had taken part in the military in generations before, their obligations within the band had grown and expanded with the military empire, incorporating the new techniques copied from colonial cultures and preserving the themes of their homeland and their patriotic anthems.

Before this time, a common standard among British military bands in repertoire and arrangement was slow in coming, even falling behind other European nations, due to the individuality of the bands and to their wide-spread deployments.

Seventy-nine of the 103 infantry regiments in existence in the 1820s and 1830s were stationed overseas. In 1846, when the British army had 112 infantry regiments with 100,600 men only 35 regiments (44,980 men) were in Britain; 23 regiments (23,000 men) were in India, and the remaining 54 regiments (32,640 men) were scattered elsewhere across the empire.¹

Across these wide distances, a single concept was very difficult to instate and maintain. Even though each of these regiments adhered to the tradition of maintaining its own drummers, trumpeters, and bands, they had few similarities among them to create cohesion.

¹ Herbert and Barlow, *Music and the British Military in the Long Nineteenth Century*, 241.

In addition, many of the British bands claimed their individuality with pride as ways in which to identify their regiments and their own history or accomplishments. Repertoire and arrangements were closely guarded in order to be the sole property of a single band, and were not permitted to be passed freely throughout the military. Rivalries existed between regiments as to their standing, prowess, and accomplishments, and the bands provided another method in which to stand apart from their fellows. Men fought for the glory of the regiment and their commander more than for a national sense of honor. For though they were a part of the British military as a whole, the men frequently came from a small geographic area and would return there at the end of their service. Consequently, they longed to be remembered by their friends and family for their own accomplishments more than a national one.

But the need for cohesion increased throughout the nineteenth century, as France and Prussia founded standardized instrumentations and the public began to demand more concerts. While the rivalries within the British regimental system were acceptable, falling behind the other European powerhouses in status could not be tolerated. Since the military conflicts continued throughout the period, the bands were increasingly called upon to be representatives of the nation. Consequently, even in the face of difficulties and widely separated stations, the bands found strong motivations to move their musical transitions forward and to find their place in the modern British military.

The Legacies of the Nineteenth Century

After the turn of the century, the changes continued to affect the traditions of the bands as more ensembles arose within the line regiments. In the following years, further requirements from government offices were instated to make the bands strong musical

ensembles with higher standards of technique and musicianship. The military bands continued to serve throughout the British Empire during the wars of the twentieth century, including the Boer Wars, the Great War, and the Second World War.² No longer were the bands expected to dissolve at the end of the conflicts, but remained firmly affixed to their institutions connecting them to their military units at home and abroad. They continued to provide aid in building morale and national pride, connecting their present performances with the past of glorious military victories and great historical heroes.

The standards set by the end of the century did not bring perfection to the bands nor an end to the changes that would modernize the music and the ensembles. But the twentieth century did bring greater communication around the world, through radio, television, and faster music printing. Nevertheless, the nineteenth century brought a beginning in the rise of the military bands as a means of musical expression and as significant in military functions. Through the workings of Kneller Hall and strivings of the bandsmen, the musicians rose to meet the standards of the empire, and slowly became integrated with their pomp and parades. Instrumentalists grew in their abilities to take on more technical music, and the bands turned to more intricate repertoire for their performances to impress audiences and increase publicity. “Emphatically it is my opinion that the instrumentalists turned out from Kneller Hall up to 1881, and for some years after, were more skillful as wind instrument players than they have been since the

² The regimental bands were briefly disbanded during WWII before being reformed at the instructions of Prime Minister Winston Churchill.

introduction of double-handed playing, by which I mean the teaching of boys, or beginners of any kind, a string and a wind instrument at the same time.”³

Music Businesses and Industries

Industrialization enabled the small island nation to keep in contact with the farthest reaches of her colonies and to rule over its vast dominions through increased communication and commerce. “In the second half of the century, British people were increasingly aware of the foreign exploits of the military more generally” through the increase of journalism, for people began to enjoy news from far and wide, becoming involved in the politics beyond their own homes.⁴ In turn, these newspapers were supplied with their influx of stories by correspondents and intelligence at speeds which made the world seem smaller and more intimate. The telegraph and the railroad spread their reach across Europe and connected the English people more quickly to exploits and dramas abroad.

The music of the bands responded to the new size of the world, and they worked to increase their own ensemble as viable and worthwhile. British composers found ample resources available for their skills by the end of the nineteenth century. New styles and sounds were available for their creativity through the influx of information from abroad, and the bands provided a means by which to hear new works more frequently performed. The military music journals had proven that the printers and arrangers could contribute to the musical world just as the composers and ensembles could.

³ Mackenzie-Rogan, *Fifty Years of Army Music*, 81.

⁴ Herbert and Barlow, *Music and the British Military in the Long Nineteenth Century*, 241.

Many of the military music journals ended their publications in the twentieth century, either becoming part of larger publications or diversifying their music in aims of expanding their audiences and subscriptions. But the military bands no longer remained without musical scores or musical repertoire, as transcriptions and new compositions continued to be published for the arrangement of the bands. Music performed by the military bands continued to reach for new possibilities, ranging from the traditional marches and ceremonial music expected at parades and formal functions to the lighter dance music common in public outdoor concerts to even the new jazz medium as it swept across Europe. Maintaining their place in the public perception through their public appearances, the bands continued to hire themselves out to exhibitions, shows, fairs, and sporting events. They kept furthering public relations and their own place as a musical ensemble in the British military.

Flourishing Economics

Increased commerce throughout the empire in the 1800s poured more wealth into the nation and allowed modernization to raise the standard of living. More people could become involved in arts and sciences to stretch the limits of what could be accomplished, while keeping sights on old traditions and embracing new concepts of thought. The bands were able to appeal to large audiences because of their ability to perform outdoors and their willingness to travel on concert tours. Competitions across national lines encouraged the different artistic fields to push themselves even further in the name of pride. Each country provided entries which characterized their own traditions, and more people desired to enjoy the military musical parades.

Beyond the nineteenth century, the parades continued strongly, especially in the home country, for the bands came to be standard parts of traditional ceremonies in England. The massed performances by Jullien and the concert tours of the Royal Artillery Band had sparked immense interest, and audiences eagerly anticipated the sights and sounds of the military bands.

Smaller civilian bands arose to imitate the military ensembles, and they created their own style of music with similar instrumentation and musical repertoire. One of the more popular arrangements was the amateur brass bands which began to perform in England during the second half of the nineteenth century. These bands were especially influenced by the increase in the brass family and the improved range and construction of the instruments by the designers of the period. The business of instrument makers flourished due to increased demand, and they expanded their scope to appeal to both military bands and civilian amateur bands.

Continuing Education

Kneller Hall became a strong training center for musicians throughout the British world, being the “head of—and co-ordinates the musical activities of—a hundred and sixty bands, at least eighty of which are first-class (i.e., of symphony standard).”⁵ Composers were encouraged to write for the bands in a variety of genres both in the large multi-movement settings and the smaller march and dance compositions. More requests came for newly composed band music from British composers and arrangements of well-known orchestral pieces of the Classical stages. “If we compare the miserable chances, which a composer has of getting even a single performance by one of the half-dozen first-

⁵ Massi-Hardman, “The Dearth of Music for Military Band,” 256.

class orchestras in the country, the outlook with the military band is bright indeed. Overtures, symphonies, symphonic poems, suites, vales de concert, & etc., are wanted.”⁶ The bands emulated the variety of the orchestral concerts and theater productions, and worked to match the diversity of the effects known in other forms. By the end of the nineteenth century, the military bands found their music more accepted and well received by their audiences and in their schools.

The infantry regiments of both the line regiments and the stationary corps incorporated the bands as necessary, and each ensemble was commanded by a commissioned director of music or a bandmaster who were trained and educated to conduct bands.

There are nineteen staff bands, each comprising between thirty-five and fifty musicians. Cavalry regiments and infantry battalions each have a regimental band, under a bandmaster. A regimental band is usually twenty-eight strong; there are fifty-nine regimental bands. Bands comprise woodwind, brass and percussion, a line-up that has not varied since the last century.⁷

Within the regiments, the music served as a point of national pride during traditional or governmental functions and as a means of influencing morale for the fighting men and allies around the world. Although the music had mainly lost its communicative powers on the battlefields due to new technologies, the bands retained their power to project the strong image and purpose of the armed forces.

⁶ Ibid., 256.

⁷ Robert Giddings, “Delusive Seduction: Pride, Pomp, Circumstance and Military Music,” in *Popular Imperialism and the Military: 1850-1950*, ed. John M. Mackenzie (Manchester: Manchester University Press, 1992), 45, accessed January 30, 2016. https://books.google.com/books/about/Popular_Imperialism_and_the_Military.html?id=IfToAAAAIAAJ.

Recognition Abroad

In their distant outposts, the military bands influenced the colonies in which the regiments resided, for the British bandsmen both received inspiration and gave motivation to the local musicians. “In some ways the most interesting and, from a purely musical point of view, the most important consequence of the British military music influence was the formation of many bands from local ethnic communities that largely mirrored the prevailing British model and particularly its ceremonial bearing.”⁸ At times, native musicians were incorporated into the British military and their bands, enabling the colonized peoples to become strongly involved in the band tradition; or at other times, the bandsmen would teach native ensembles according to the English standards. The results were not complete copies of the British military bands as the native ensembles were also influenced by their own ideas, but the mixing of concepts in Africa, India, and other former British holdings displays the ability of the military to teach culture as well as receive it.

Conclusion

The medium of the military bands continued to appeal to British composers and audiences in their newly published repertoire whether in more traditional pieces or in larger multi-movements transcriptions. At the Pageant of London in 1911, British composers were asked to contribute incidental music for a production with the medium of music being the military band. Consequently composers such as Gustav Holst, Ralph Vaughan Williams, Cecil Forsyth, Frank Bridge, Edward German, and Haydn Wood

⁸ Herbert and Barlow, *Music and the British Military in the Long Nineteenth Century*, 268.

provided newly composed music for the military bands to be performed at the Imperial Exhibition.⁹ On the performing stage of the nineteenth and twentieth centuries, the military bands continued to find audiences and recognition with their use of familiar tunes and instruments. “The military theme and the image of the soldier was seldom absent from music hall, and was a frequent feature of the printed music covers of cheap popular songs. There were several genres, but narratives of romance, sentiment, and valour dominated.”¹⁰

Military music remains a strong part of the traditional state ceremonies and public functions in England and abroad. The bands themselves have become part of the historical customs, for some ensembles have existed for over two hundred years with continuous or broken service to Britain. Through the changes and standardizations of the nineteenth century, the purpose of the bands continued within the regiments and on the public stages. Also, the clear presentations of anthems and patriotic songs in the bands’ music remains a constant aspect in their history and perseverance. Although the empire no longer exists with its colonies and expansive borders, the military bands continue to travel throughout the world on tours, still performing in nearly as many locales as in the 1800s. The changes brought by the military band journals, the standards set down by the War Office through Kneller Hall, and the nationalism of the Crimean War all aided in

⁹ Jon Mitchell, “J. A. C. Somerville and the British Band in the Era of Holst and Vaughan Williams,” in *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* ed. Frank J. Cipolla and Donald Hunsberger (Rochester: University of Rochester Press, 1994), 114-115, Accessed January 30, 2016. <https://books.google.com/books?isbn=1457449943>.

¹⁰ Herbert and Barlow, *Music and the British Military in the Long Nineteenth Century*, 242.

redefining the British military bands as necessary to the military traditions and as a means to incorporate history and music.

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