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Publisher: Routledge

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Registered office: Mortimer House, 37-41 Mortimer Street, London W1T 3JH,
UK



Royal United Services Institution. Journal

Publication details, including instructions for
authors and subscription information:

<http://www.tandfonline.com/loi/rusi19>

Regimental Bands: Their History and Rôle of Usefulness

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DOC.

Published online: 11 Sep 2009.

To cite this article: Second Lieutenant J. Mackenzie Rogan M.V.O., MUS. DOC.
(1913) Regimental Bands: Their History and Rôle of Usefulness, Royal United Services
Institution. Journal, 57:420, 151-166, DOI: [10.1080/03071841309427151](https://doi.org/10.1080/03071841309427151)

To link to this article: <http://dx.doi.org/10.1080/03071841309427151>

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THE JOURNAL

OF THE

ROYAL UNITED SERVICE INSTITUTION.

VOL. LVII.

FEBRUARY, 1913.

NO. 420.

[Authors alone are responsible for the contents of their respective Papers.]

REGIMENTAL BANDS: THEIR HISTORY AND RÔLE OF USEFULNESS.

By SECOND LIEUTENANT J. MACKENZIE ROGAN, M.V.O., MUS. DOC.

On Wednesday, December 11th, 1912.

FIELD-MARSHAL THE EARL ROBERTS, V.C., K.G., K.P., G.C.B., O.M.,
G.C.S.I., G.C.I.E., V.D., in the Chair.

SYNOPSIS OF LECTURE.

I. HISTORICAL SURVEY OF THE DEVELOPMENT OF MILITARY MUSIC.—The kettle drums of the Life Guards at the Restoration (1660).—Establishment of Musicians in a Line Regiment, 1661.—Introduction of Oboes, 1684.—Attested soldiers first employed as musicians, 1785.—What military music owes to Frederick the Great and Napoleon.—Neglect of military music in the period before the Crimean War.—Improvements effected by the Duke of Cambridge; establishment of the Royal Military School of Music.—Credit due to the British officer.

II. VALUE OF BANDS TO THE ARMY.—How regimental bands are maintained.—Limited promotion open to bandsmen.—Efficiency of bandsmen as soldiers.—Objections to station or divisional bands.—Good influence of bands in India and the Colonies.—Bands indispensable for amusements at isolated stations.—Examples of moral influence of bands; French bands in the Crimea, bands in Upper Burma, 1886-88, band of the 67th Regiment in Afghanistan, 1878-80.—Value of bands for recruiting.

III. THE VALUE OF MILITARY BANDS TO THE PUBLIC.—Popularity of military bands a proof of their value.—Opportunities they afford the public to hear good music.—How military

bands have raised the standard of musical taste.—Opportunity for composers to write for military bands.—Wind bands and string bands.—Enthusiasm displayed by the Canadians for military music (1903).—The West Yorkshire Regiment and the “Ca Ira.”

IV. CONCLUSION.

The music played at the conclusion of the lecture was as follows :

1. *Slow March* “*Scipio*” *Handel*

This has been used as a Regimental Slow March for the past 100 years or more, and is still one of the Slow Marches used by the Grenadier Guards, and is also played by the Massed Bands of the Brigade of Guards as a General’s Salute.

2. *The old Slow March of the 43rd Light Infantry.*

This March was used as a Regimental Slow March many years before the 43rd were made Light Infantry in 1803, and is written in the style of Marches played in those days by Regimental Bands generally.

3. *Slow March* “*Figaro*” *Mozart*

In an old copy of this Music in the possession of the Coldstream Guards, it is described as follows : The Duke of York’s new March as performed by His Royal Highness’s New Band in the Coldstream Regiment of Guards, composed and arranged for the Piano Forte and Harpischord by C. F. Eley.

4. *The British Grenadiers.*

This tune was founded on an air of the Sixteenth Century, and is so well known that it is not necessary to say more about it, further than it is the Regimental Quick Step of the Royal Regiment of Artillery, the Grenadier Guards and several of the Fusilier Regiments.

5. *Tarantelle del Belphegor* *Roch Albert*

This piece was played by request to show the technique of a Full Military Band of the present day.

The lecture was illustrated by the full military band of the Coldstream Guards (with the kind permission of Colonel the Hon. W. Lambton, C.M.G., M.V.O., D.S.O., and the officers of

the regiment) and by the band of the Royal Garrison Artillery, Dover (by permission of the Officer Commanding).

The Council desire to express their thanks to Mr. P. F. Battishill, Bandmaster, R.G.A., Dover, for his enterprise in undertaking to give the illustrations on the old band instruments, especially in view of the fact that several of the better-known regimental bands were unable to see their way to do so.

The old band instruments were kindly placed at the disposal of the Institution, from the collection of such instruments owned by the Rev. F. A. Galpin, of Harlow, and the Council desire to express their gratitude to that gentleman for having done so, and also to Mr. Oliver Hawkes, of Messrs. Hawkes & Son, for his great assistance in the matter.

Owing to the very large number of members desiring to attend this lecture, the accommodation at the Theatre of the Institution was inadequate, and Messrs. Chappell & Co. kindly placed the Queen's Hall at the disposal of the Council.



I.—HISTORICAL SURVEY OF THE DEVELOPMENT OF MILITARY MUSIC.

MUSIC and the profession of arms have been closely associated from the earliest period. The Israelites had their trumpets and timbrels, the Egyptians their trumpets and drums, the Greeks trumpets and flutes, and the Romans their different forms of horns. The ancient Britons were inspired by the songs of their Druids, while both Saxons and Danes chanted odes to their war gods. The Crusaders followed their minstrels, and in mediæval times all passages of arms were prefaced by a fanfare by the heralds.

It is impossible within the limits of this paper to discuss the origin and gradual progress of martial music, but it must be conceded that the inspiring power of music and its inseparable conjunction with the clash of arms has been recognized from time immemorial.

The British Army dates from 1660, and though the development of martial music for many years was slow, provision for

certain instrumentalists was made at the very beginning. The historical records of the Life Guards record that at the Restoration in 1660, Charles II. was met by the King's Life Guards with their kettle drums and trumpets, and in the warrant for the formation of the Tangiers Regiment (now the Queen's Royal West Surrey Regiment) in 1661, provision is made for two drummers per company, with pay at 1s. a day. The official establishment of musicians for a line regiment remained at two drummers per company, and two fifers per regiment until 1803.

The introduction of wind instruments and the formation of regimental bands was a gradual process entirely dependent on the initiative and generosity of the officers.

The oboe was the first instrument introduced into our service to supplement the drums and fifes, and a warrant of 1684 authorized the employment of twelve oboes in the regiments of Foot Guards. Line regiments followed this example, and the introduction of the oboe may therefore be regarded as the starting point of regimental bands.

Germany at this period led the way in military music, and small bands of four to six performers of German origin were engaged by regiments at the expense of the officers.

The first record we have of attested soldiers being employed as musicians in a regimental band is that of the Coldstream Guards, for whom, in 1785, H.R.H. the Duke of York enlisted twelve musicians in Hanover; one of these men received the appointment of "Music-Major." Prior to that date musicians had been hired by the month to play the King's Guard from the Horse Guards Parade to St. James's Palace. The music played was of the simplest kind and only march music was used.

Military bands owe much to that great soldier, Frederick the Great, who was one of the first to realize the value of military bands in popularizing military measures. Under him Germany was the first to establish uniform military bands.

Increasing interest brought about the introduction of new instruments. Gradually clarinets, horns, trumpets, flutes, bassoons and serpents were added. The clarinet replaced the oboe as a leading instrument, and is now as important to the military band as the violin is to the orchestra.

Towards the end of the 18th century regimental bands had become almost universal, though their establishment and maintenance still remained voluntary on the part of officers.

The inspection reports of this period, in nearly every case, record, "This regiment is now in possession of a band." It is also interesting to note that in the General Regulations and Orders, dated 1786, it is laid down that at the General Salute "the musicians are to play 'God save Great George our King,' and all drummers to beat a march."

It is evident from the following order published in August, 1803, that a practice was growing up of providing bandmen

or musicians from among the soldiers in the ranks. The order is also interesting as being the first to deal with regimental bands generally.

*Horse Guards,
5th August, 1803.*

“ It is His Majesty’s pleasure that in regiments having bands of musicians, not more than one private soldier of each troop or company shall be permitted to act as musicians, and that one non-commissioned officer shall be allowed to act as Master of the Band. These men are to be drilled and instructed in their exercise and in case of actual service are to fall in with their respective troops or companies completely armed and accoutred.

“ H.R.H. the Commander-in-Chief desires that General Officers Commanding in Districts will immediately communicate the above order to the several regiments under their command and strictly enforce its observance.”

The development of the military spirit in France under the first Napoleon led to great improvements in military bands, a subject to which he gave much attention. He held that “ music, of all liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement.”

The association of our Army with the allied forces on the Continent, and with the French Army after 1815, assisted in the progress of our own bands, though this progress was not at the public expense.

In 1822 the authorized establishment of regimental bands was fixed at ten musicians, not including black men or boys, and in 1823 this number to meet the requirements of new instruments was increased to fourteen.

From this time onward until the Crimean period, though music was looked upon as a necessity it was left to look after itself in haphazard fashion. There was no system of training army musicians, and no uniformity among those who directed them. Each band had its own musical pitch, and the discordant result of a performance of the National Anthem by combined bands at a review of our troops at Scutari in 1854, was a masterly example of our ineptitude and inefficiency in military band training and organization.

Happily, at the close of the Crimean war, the attention of H.R.H. the Duke of Cambridge was drawn to our want of military musical organization; the result was the establishment of the Royal Military School of Music at Kneller Hall. At this period the men in charge of our Army bands were invariably civilians, and the majority were foreigners. These were gradually replaced by British musicians (drawn mainly from regimental bands) who, after being trained at the school, were sent to regiments as bandmasters. Among these early graduates

were some of our most able bandmasters, and our indebtedness to them is great, for they were the men who laid the foundations of our successful military bands of to-day.

I regret that the limits of this paper permit of only a very hurried and cursory glance at the history of our military bands. The subject is full of interest to the student of military history as well as to the musician. One point is particularly prominent, and that is, that it is to the British officer that the British Army is indebted for the regimental bands of to-day. It was not until 1904 that the State recognized its responsibility in regard to their maintenance.

II.—VALUE OF MILITARY BANDS TO THE ARMY.

The establishment of the band of a line battalion is fixed at one sergeant, one corporal, and twenty musicians. It goes without saying that no regimental band can be kept efficient with these numbers. How then are regimental bands recruited and maintained?

Firstly, by the enlistment of boys either already trained as musicians or to be trained as such.

Secondly, by taking men from the ranks.

Thirdly, by training efficient soldiers as acting bandsmen to supplement the authorized establishment.

But even then the source of supply is limited, and a commanding officer has many difficulties to contend with. One, and not by any means the least, is the limited promotion open to bandsmen. The educational abilities and the intelligence required to make a skilled musician are the same as those required by the non-commissioned officer. A youth who joins the band sees his comrade, without superior ability, who remains in the ranks, rise gradually to non-commissioned rank, perhaps in six or seven years to colour-sergeant, with the prospects of further promotion to a warrant or to a commission. The bandsman's prospects are limited to the chance of promotion to band sergeant or band corporal. He becomes dissatisfied, and either takes his discharge or commits a military offence to obtain relegation to the ranks; and so the band loses a trained musician. It may be suggested that Kneller Hall opens up prospects for Army bandsmen, but the proportion of bandmasters to the number of men and boys who enter bands is very small.

I see no remedy for this state of affairs, but I know from experience that the trouble is a real one. It takes three to five years to make a useful bandsman. I have heard it remarked, "What's a bandsman more than any other soldier?" My answer is, "A bandsman is an efficient soldier when soldiers are needed, and a musician in addition."

The King's Regulations stipulate that the non-commissioned officers and men of regimental bands shall be effective

soldiers, perfectly trained and liable to serve in the ranks. In addition they are trained as stretcher bearers and in "first-aid." What economy either in men or money would then be effected by the substitution of stationary divisional bands for the present regimental bands? The present regimental bandsmen would become divisional bandsmen. Their places as stretcher bearers with their battalions on service would be taken by men from the ranks, and the fighting line would be correspondingly reduced in strength.

As for the bands themselves, it would be many years before, say, the 1st Aldershot Divisional Band had the same pride in its existence as the existing band of any battalion, with its share of regimental tradition and its pride in everything appertaining to the regiment.

Reliefs with bands at stations abroad would present difficulties similar to those at present experienced with the Royal Garrison Artillery bands, only increased manifold; while, instead of officers and men being given more opportunities for enjoying the band, I venture to suggest that—so far as regiments themselves would be concerned—bands might just as well be non-existent.

It is at most Colonial stations and in India that regimental bands more strikingly evidence their value.

Those of you who have experienced Indian summers at Dinapore, Allahabad, Jhansi, Cawnpore, and similar stations, with the thermometer, in the shade, hovering at the three-figure mark for at least two or three months of the year, will appreciate the enlivenment of the "Long, Long, Indian Day," when the regimental band at the station bandstand or in the regimental gardens towards the close of day, discoursed the latest music from home. The band performances vary the dreary monotony of cantonment life and help to dispel the depression consequent thereon.

Their effect upon the general health and tone of the troops is incalculable.

During epidemics of cholera or fever I have known funerals so frequent that the attendance of the band has been dispensed with. Instead, daily programmes of light and lively music have acted as a wholesome tonic to the community, and in many cases have helped to restrain the men from indulgence in drink and other excesses.

Again, the services of a band for amusement and relaxation at stations where the troops are entirely or almost entirely dependent upon themselves, are invaluable. Dances, concerts, theatrical performances and entertainments of every description are practically dependent upon the band for their success, while cricket, football, polo and gymkhanas owe much to the assistance of regimental bands. Church services are in many stations dependent upon bands for the musical portion of the service.

It may be asked, "But what benefit accrues to the State by the use of the band in these circumstances?"

I leave that question to be answered by the general and medical officers responsible for the physical and mental efficiency of the troops.

In the *Illustrated London News* of 3rd March, 1855, there is a picture of a French band playing in the camp before Sebastopol, and the text accompanying the engraving reads:—

"The French have shown their superiority to the English in the attention they have paid to the maintenance of their military bands, as in everything else. While the English camp has been for months without any attempt to cheer the hearts of the men with inspiriting martial airs, our more mercurial neighbours have kept up the regular practice of the bands, which has had an excellent effect upon the soldiers."

In my own experience during the operations in Upper Burma between 1886 and 1888, the bandsmen had to discard their instruments and do duty in the ranks. We still, however, maintained the band and practised when opportunity offered. It has frequently happened that, after returning to camp from expeditions against dacoits extending over a week or ten days, bandsmen have been called upon to take part in a concert or entertainment to cheer their comrades in camp, and have willingly given their services.

At Meiktila an incident occurred which I think worth recording. There had been trouble with a certain influential Boh, one Myat Mohun, and his followers. The Boh and his chief supporters were invited to Meiktila to discuss the question of peace with the late Sir William Lockhart. For this occasion I had made a special arrangement of the Burmese National Anthem, which I had heard on one or two occasions played by King Theebaw's Court Band from Mandalay. Whether the music soothed the savage breast or not I cannot say, but the fact remains that Myat Mohun accepted the proffered terms and dacoities ceased in the district from that time forward. The Boh appreciated the band, and I was told afterwards that while the big drummer, the cymbal player and the side drummer gave him every satisfaction, he failed to see the use of the "stick-wagger"—myself.

An old colleague, now serving at the Duke of York's School, who had a long Indian experience, and who served through both phases of the Afghan war of 1878-80, in recounting his experiences, has told me, that though the band of his regiment—the 67th, now the 2nd Battalion Hampshire Regiment—were returned to the ranks on leaving Kohat for the Kurram, they managed to retain their instruments and a certain amount of music. The bandsmen did double duty during the campaign, and when, after the Cavagnari massacre, the force eventually reached Kabul, it was with colours flying and band

playing that the regiment marched into the city. Then, while cantoned in Kabul, the band, though still doing duty in the ranks, kept entertainments going, played at sports, assisted at church services, and generally livened the force. He also instanced the services of the band in a cholera epidemic at Allahabad in 1891, when, for five months, his battalion was in cholera camp 40 miles from cantonments and ten miles from the line of rail.

I have no doubt but that similar experiences must be common to those who have done duty at foreign stations, and I think it may safely be said that even if a regimental band is not exactly indispensable, it is a very valuable asset. To those who depreciate regimental bands, I would venture to suggest that without them, military life in many stations would be spiritless and dreary. I have on one or two occasions met at stations abroad, batteries of artillery which have organized and maintained small battery bands, entirely supported by the officers, non-commissioned officers and men. These batteries would not have expended time and money unless they obtained compensating results.

As regards the band personnel I must also claim that in most units they take a forward place in all games. As a rule the band team more than holds its own at shooting matches, cricket, football, etc., while regimental teams generally include one or more representatives from the band.

The usefulness of regimental bands from a recruiting point of view is another important factor.

In this connection I quote from a letter from an old friend, at one time bandmaster of the Royal Horse Artillery Band at Woolwich.

“ Captain McCrea, Royal Artillery, who was on the recruiting service at Newcastle-on-Tyne during the Crimean war applied for permission for the services of the Royal Artillery Band, which was fulfilling an engagement in that town, to be utilized in the interests of recruiting. Permission having been granted, the band played through the streets of Newcastle. Halting in the principal streets, the sergeant held forth on the advantages of joining the Royal Artillery, and the privilege of marching behind such a band as they had just heard. This had the desired effect, and recruits in plenty were forthcoming.”

III.—VALUE OF MILITARY BANDS TO THE PUBLIC.

The high appreciation of our regimental bands is, so far as the general public is concerned, exemplified by the many calls upon their services, made by municipalities and corporations for performances, especially during the summer months.

It is no uncommon thing for bands to play to audiences of 5,000 or 10,000 people in the parks of provincial towns. Local brass bands are unable to equal our standards, and the public prefer the better music of the military bands.

We have some of the finest orchestras in the world in London, but their fine performances can only be enjoyed by those who can afford to pay to hear them. To the poorer members of society the high-class concert hall and the opera house are closed. The performances of regimental bands in public places are their only opportunities of making acquaintance with much that is best in music.

In India and in many of the Dominions and Dependencies it is practically impossible to obtain a knowledge of good music and musical progress except through the agency of regimental bands. The regimental bands of the Army have done more to raise the standard of musical taste in this country, in India and our Colonies, than all the orchestras put together.

It is surprising how the popularity of the regimental bands has increased during the past 25 years, and there is a marked advance in the class of music played. True it is, that most of the music consists mainly of arrangements of the great masters and others, but this is in a large measure due to the fact that composers have not written directly for military bands. Much has been written and said on this subject. In my course of three lectures at the Royal United Service Institution and the Royal Academy of Music, I dwelt strongly on the subject, and I went so far as to say that if the British composer would take the matter in hand, I, for one, would be glad and willing to give all the assistance possible, by having the compositions tested and rehearsed.

I think the reason this matter does not receive the attention it merits is that scoring for military bands is not taught in our great musical institutions. Military bands have frequently been attacked in a few of the London newspapers for playing music that has been arranged for them from orchestral scores. I venture to say, that much of this class of music improves by being played on a good military band. If the music is well arranged, well balanced, good proportions of tone colour maintained, and artistically and intelligently rendered, then I think there is little else to be desired. The carping critic will no doubt say "It is all very well, but I miss the strings," and generally condemn the performance of such works by military bands, who, in his opinion, should be restricted to the music that is written for them. The same might be said of pieces written specially for the pianoforte or organ and arranged or transcribed for the orchestra, and *vice versa*.

A young composer should realize that the military band is one of the best means by which his music can—and in many cases does—become known. It offers him one of the best and most profitable markets, and in many cases it is practically the only way in which his name and work will become known, as it frequently happens that his orchestral compositions are played, as such, not more than once or twice a year, and often not that.

A matter largely affecting the efficiency of regimental bands is the endeavour to maintain a string band in addition to the wind band. I cannot but think it a pity that so much valuable time is expended on the former, when the majority of bands have but little time at their disposal even for the practice of the latter, which is the one paid for out of public funds.

To be a proficient performer on the violin, viola, or 'cello, one has to begin at an early age and devote hours daily to study and practice. Any time devoted to the study of these instruments must necessarily be at the expense of the study and practice of the wind instruments.

There are very few army musicians who are capable of holding their own in civil life in a really good orchestra with one of the stringed instruments I have named. It is therefore to be regretted that time should be expended on attempting to maintain string bands at even a moderate standard. It may be said that these string bands are formed with a view to providing an orchestra to play at regimental entertainments, but my experience has shown me that all that is required can be arranged more satisfactorily with a *good wind band*, allowing for the addition of a string bass or two and a piano if necessary.

A good wind band can play quite as softly and effectively as a string band. I speak from a long and varied experience in India and in South Africa. In India the band I was in charge of—that of the Queen's Regiment—provided the orchestra for performances of "The Mikado," "Dorothy," "Pinafore," and works of a similar character. The instruments used were all of the wind family, excepting a string bass and a piano.

Of recent years it has been a common custom for military bands to accompany vocalists at many London and provincial concerts. This is a test in itself for a wind band. I am thoroughly convinced that bands generally would be greatly improved if all available time and attention were concentrated on the military or wind band. It is far better to have one really first-class band than to have a moderately good string band and an indifferent wind band. It is well known in the Army that where a string band exists the military band suffers, and sometimes both.

I remember only a few years ago a celebrated military string band was unfavourably criticized in the public press regarding the inferior condition of its wind band. It is almost an impossibility to maintain both at a high standard of excellence.

I know from personal experience also that the expense of maintaining the two bands in battalions of the line is great. I served with a regiment that organized a string band. It had at the time a very excellent wind or military band, but so much attention had to be devoted to the strings that in a few years the wind band depreciated. This, together with the expense involved in keeping two bands going, caused the officers to give up the string band.

Civilian musicians cannot find time to attain a high standard of excellence as double-handed players, *i.e.*, to play well on a string in addition to a wind instrument, consequently the military musician, who has less time at his disposal, cannot well hope to do so.

The military wind band is the only one recognized by the authorities.

It is my candid opinion that it is not sound policy or fair to the bandsman to compel him to devote valuable time to the learning of one of the string instruments I have named, upon which he is never likely to excel; rather should he be encouraged to practice so as to become efficient upon a single wind instrument, so that when the time arrives for him to leave the service he will be able to hold his own with other musicians in the professional ranks in civil life.

In these days of keen competition, it is not sufficient to be a *moderate* performer upon one or more instruments; a bandsman so trained is, in my opinion, neither properly trained nor fairly treated, as he finds to his cost when he enters civil life and has to face this competition.

For quite a considerable period during the last century, the military or regimental bands provided the wind instrumentalists at most of the theatres in London, and the whole of the wind department of the orchestra at the Royal Italian Opera at one period consisted of Army musicians.

As evidence of the power of music upon people in a mass, I should like to record my experience of the tour which the Coldstream Guards Band made in Canada in the year 1903.

The enthusiasm displayed by the people in the various cities and towns was something to remember. From the Imperial point of view it was more than a success, it was a veritable triumph. In out-of-the-way towns where a military band was almost unknown, and where the programmes were more simple and patriotic than classical, it was no uncommon sight to see people moved to tears by the strains of some beautiful old English, Irish, Scotch or Welsh melody. The effect of "Home, Sweet Home," "Oft in the Stilly Night," "Auld Robin Gray," and such like melodies, were such that I felt not only the band but also the audience under the control of my bâton. Whole audiences would sometimes stand up in the middle of a programme and demand the "National Anthem" or "Rule Britannia." Such was the enthusiasm and loyalty of the Canadian people. This, and much more, might be said to prove the effect and power of popular and patriotic music when well played. During the short visit of the band to France a few years ago, the warm and enthusiastic reception we experienced at the hands of the populace was astonishing, and doubtless our efforts in a small way did something towards strengthening the *Entente Cordiale* which so happily exists between the two countries.

In our service regimental bands no longer accompany their battalions as bands into the field, but the following extract from a report of the fighting in the early stage of the war in Turkey shows that in some cases bands are still to be found on the battlefield.

"To the strains of the 'Slivinitza March,' infantry regiment after infantry regiment of the Bulgarian Army advanced with bayonets at the charge."

Had present-day regulations obtained a hundred-and-twenty years ago, the West Yorkshire Regiment would not have had the unique distinction of using the old French revolutionary air, "*Ça Ira*," as their regimental march.

The circumstances quoted from the *Romance of Regimental Marches* are as follows:—

"When on May 23rd, 1793, the allied Forces stormed the French camp at Famars, the 14th Regiment, finding their work a little too hot for them, began to fall back, and the prospects of the assailants was but gloomy. The moment was one of supreme gravity. The English were losing courage, while the Frenchmen were gaining it, and were keeping up their spirits with the music of the '*Ça Ira*.' Suddenly a brilliant thought entered the mind of the Colonel of the 14th. He dashed to the front once more, commanded his band to strike up the revolutionary air, shouted, 'Come on lads, and we'll beat 'em to their own damned tune,' and headed his regiment to a final and triumphant assault. From that day to this the battalions of the West Yorkshire Regiment have played '*Ça Ira*' as their quickstep."

IV.—CONCLUSION.

It is calculated that in European armies there are now about 1,500 bands, and taking an average of 40 men per band the numbers for the whole work out at 60,000—quite an army in itself.

It will be remembered that for purposes of economy the Government of France some years ago abolished their bands. This innovation was so unpopular both with the Army and the people, that the bands were soon reinstated.

All nations admit the necessity and utility of military or wind bands, and many have paid great attention to the artistic side of their use.

My lord, ladies and gentlemen, I have to thank you for the attention you have given me this afternoon. I crave your consideration should you deem that I have claimed more for regimental bands than you can admit, but after a lifetime spent in the service of military bands, it is only natural that my feelings and sympathies should be strongly in their favour.

I now propose to afford you an opportunity of comparing the military band of to-day with that of about 120 years ago.

The Rev. F. W. Galpin, M.A., Vicar of Hatfield, has very kindly placed the following instruments of 1790 at my dis-

posal, and Messrs. Hawkes & Sons have kindly put them in order :—

Two oboes.	Two hand horns in D or C.
Two clarinets in C.	Two serpents in C.
Two bassoons.	One bass horn in C.
Two long model trumpets in D or C.	

I have also been fortunate enough to obtain the co-operation of the Royal Garrison Artillery Band from Dover, under the able leadership of Mr. P. Battishill.

This band, with the old-time instruments, will give you a rendering of a few pieces, which will afterwards be repeated by my own band, as an example of the military band of to-day. I hope by this practical demonstration to enable you to realize the great advance that has been made in the instruments suitable for military bands, and consequently in range of music for their disposal.

To avoid any error, I must explain that the comparison is between the instruments and their scope, not between the bands. Indeed, such is the system of the band training of to-day, that I venture to assert that under Mr. Battishill, the Royal Garrison Artillery Band will give us a better and more carefully finished rendering than would have been possible with the same instruments 120 years ago.

The programme of music given in the Synopsis was then performed, the first four pieces being rendered, first by the band of the Coldstream Guards, and then by the band of the R.G.A., Dover, with the instruments in use 120 years ago.

DISCUSSION.

Sir Alexander Mackenzie (Principal of the Royal Academy of Music) : Lord Roberts, ladies and gentlemen, how a peaceful lamb of a musician like myself feels among such lion-like surroundings I leave to your imagination. I am present because I deem it a privilege to thank the Lecturer for his most able paper on a subject upon which he is perhaps of all others best fitted to speak, by reason of long experience, not only of military service, but in the service of music. I came to the meeting in search of information, and I certainly have not been disappointed. It was high time for some expert to give an historical exhibition of the early beginnings and the growth of British military music, because, as you have heard in following the lecture, it has developed from its initial purposes and uses far beyond its original intentions, and has, in course of time, taken its place as a most active factor in the progress of music—a factor to be reckoned with and recognized to a much greater extent than, may be, some of us civilian musicians who are working to the same end and to the same purpose have hitherto done. By the improvements and refinements which our regimental bands have gradually undergone, their executive powers have attained a standard of perfection which deserves the

highest praise and admiration. Indeed, in some special cases—I need not specify them—the standard of executive ability touches a point which is perfectly astounding. But that advance has brought something much more valuable and gratifying to us, namely, the extraordinary selection of high-class music which has not only been made possible, but which, to the great credit of the bandmasters, has been taken full advantage of. These programmes now contain much of the very best, worthiest, and most difficult pieces by the great composers of all nationalities. Some years ago—perhaps not so very many—the same compliment could hardly have been paid so honestly and sincerely as I can offer it now.

EDUCATIONAL INFLUENCE OF ARMY BANDS.

I do not know whether the military authorities will appreciate so fully as we musicians do, the fact that the army bands have now achieved a foremost position, not as mere contributors to amusement or enjoyment, but—and I say it freely—as valuable popular educators. Their influence is probably more practically useful and effective in that respect than any other means that could be devised for bringing good music to the ears of a huge mass of people, who otherwise would never have learned to love it, as assuredly they do when they get a chance of hearing it. We owe a great deal more of the immense improvement in the public taste and understanding of the art, all over the country, to the army bands than has ever been acknowledged or given credit for. It is so very obvious that I will not dwell upon it further except to thank those in command of those admirable bands for marching with the times and for the results of their by no means easily accomplished labours—for they have had great difficulties to contend with, which we civilians know nothing about.

Interested as I am in all that appertains to musical education, I may say that I have had the pleasure of accepting an annual invitation to a sister musical school, I mean that of Kneller Hall, and I invariably come away very much impressed by the successful efforts made by the authorities and the excellent work done by the students in that capital institution. Dr. Rogan said something to the effect that young composers do not write sufficiently for military bands and that our academies and colleges might do something more towards that end. I thoroughly agree with him, but my excuse is this, that we are asked and are already doing so much that I daresay that worthy object has been somewhat neglected. But I believe it will come. In any case I shall be only too happy to accept Dr. Rogan's kind offer to let him rehearse with his band any piece I may attempt.

To give you an example of what I think of the military bands, I will tell you that on the occasion of the International Musical Congress, only a couple of years ago, we were anxious to show every department of English music—in fact, our English musical life—at its very best, and I am happy to say that the Coldstream Guards were good enough to come and give us a remarkable International programme, about which much genuinely-meant praise was said at the time, and written afterwards, by our distinguished guests in their foreign newspapers and magazines. Indeed, I am not at all sure that Dr. Rogan did not come off very much better than some of us others. I believe that his was the only particular jacket that had no holes picked in it; but I need not inform you that in my profession we know no such thing as jealousy, and therefore we have forgiven him long ago. Clearly, then, ours may vie with the bands of any country, and, I assure you, we are proud of them. I will go further, and

say that it would be nothing short of a disaster if anything were to happen to disturb or check the splendid work they are so efficiently doing.

The Chairman, Field-Marshal the Earl Roberts, V.C., K.P., G.C.B., O.M., etc.: Ladies and gentlemen, it is now my pleasing duty to propose a vote of thanks to Lieutenant Rogan. I am sure you must all have been pleased with the music which he has given us this afternoon. I have known Lieutenant Rogan for a great many years. As the bandmaster of the Queen's 2nd Foot he often used to delight us in India and Burma, and I remember how well everybody spoke of the band under his direction. He has been a soldier and has borne his Sovereign's uniform for nearly 45 years. He has risen from the position of band-boy to be the bandmaster of the Coldstream Guards. I am proud to call him an Irishman. I believe he is known as a "Tipperary Highlander" from the fact that, while his father was an Irishman, his mother was a Scotch woman. I think he is a true Irishman and has shown us what a true Irishman can do as a musician. Dr. Rogan was unanimously elected a member of the Royal Academy of Music in 1907. He was chosen by the Senate of the University of Toronto for the degree of Doctor of Music, this being the first occasion in the history of the British Army that a bandmaster was paid so high an honour. The fact that the premier University beyond the seas thought fit to bestow this dignity upon Dr. Rogan is a compliment not only to himself and the Household Brigade, but also to the Imperial forces generally.

THE VALUE OF REGIMENTAL BANDS.

I should like to say how warmly I support all that Lieutenant Rogan has said about regimental bands. I can speak from my own experience of what use a regimental band is to a regiment. I have seen men weary, worn out with fatigue, hot and smothered with dust, brighten up the moment they heard the tap of the drum, indicating that the band was going to play a lively quickstep. It has the greatest effect on the men in camp and in quarters and I should deeply regret any arrangement being made on the score of economy by which the bands should be taken from regiments. It would, I feel, certainly be a very false step.

Before I put the vote of thanks to Lieutenant Rogan, I should like to thank Mr. Battishill, the bandmaster of the Royal Garrison Artillery band at Dover, for the trouble he has taken in giving us the music on his old instruments. There was, I understand, some difficulty in finding a bandmaster and a band willing to take up the duty, but Mr. Battishill came forward and his band took up the matter in their own way and in a way that I am glad to say Royal Artillery men always will take up. As a Royal Artillery man myself, I congratulate Mr. Battishill and his band for the excellent music they have given us. The instruments may be somewhat primitive, but they were well played, and anyhow they showed us what an advance has been made in a hundred years in the playing of the same tune.

Although the point does not arise on this particular occasion, I should also like to take this opportunity of saying how much indebted the Royal United Service Institution is to Colonel Leetham. But for Colonel Leetham we should not have had this pleasant afternoon. He has helped the Royal United Service Institution in a way, I think, it has never been helped before, and, speaking personally, I offer him my best thanks for what he is doing for it.