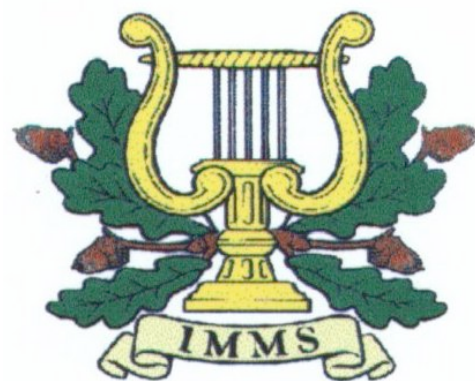


Band International

The Journal of Military Music World-Wide



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Volume 34 No 3

December 2012

Band International

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Front cover photograph:

Trumpeters of the Household Cavalry

A message from the President of the Society

Dear Members

We are approaching the end of another very successful year for IMMS. The International Chairman Lt. Col. Geoff Kingston has been extremely active, despite an operation and a period of ill-health at the start of his tenure. His fresh approach and ability to quickly assess and deal with any problem is most impressive and this has already been of great benefit to the Society.

There have been some enquiries regarding the status of the Index and Research Guide which is being prepared by Mr Stanley Pyne of Australia. Stan has also had his problems, including several computer crashes, during the year but he has doggedly carried on and was recently able to deliver the latest version of the Index from the years 1978 to 98. The result is a most promising system of cross reference to all the articles and other contributions to Band International which will be invaluable to researchers and members. The entire contents of Band International from the start until the present day represents a rich and unique source of historical information about military bands, conductors and composers and many other subjects. The Index will still require some editing and also the final form will have to be decided by the International Committee, but I hope that we can report on this in the near future.

The Society continues to grow and the latest addition to the list of National Representatives, thanks to the persistent efforts of Mr Bob Davis of New Zealand, is Mr Bae Ghi Ho of South Korea.

With 33 countries and well over 1,300 members we now represent a larger part of the world than ever before.

I would like to extend my sincere gratitude to the dedicated officers of the Society. We are indeed fortunate to have such a fine group of officials.

I wish you all a very Happy Christmas and every good fortune for the coming year.

Trevor J. Ford
President IMMS

A Message from the Chairman of the International Committee

As we approach the end of 2012 it is most heartening to report that the International Military Music Society continues to thrive and is now reaching an ever varied number of countries and more importantly is attracting new members. Despite military bands throughout the world facing disbandment, reductions and reorganisations it is heartening to see that the spirit of the Society is very much alive and doing all it can to offer support and encouragement where it can. It is becoming increasingly evident that the Society is going to play an important role as guardians of the many traditions and histories that are so often lost when there is change. Indeed people are now turning to us for help with archival material so much of which is recorded in our own Band International under the excellent editorship of Gordon Turner.

During my first year as Chairman I have been given the opportunity to make many new friends and I am most grateful to those who have made me welcome and taken the time to write with their experiences, suggestions and offers of support. I would also like to take this opportunity to thank Alain Petitepierre and the Committee of the Swiss Branch for hosting this year's 'IMMS Gathering' and 'Chairman's Call' in Avenches; a most interesting and varied weekend.

This year has also seen the appointment of my successor Roger Maguire (Canada) and the appointment of two Vice Presidents - Robert (Bob) Davis for New Zealand and Major (Ret'd) Roger Swift to the United Kingdom. Bernard Chevrot has also been appointed as the IMMS National Representative for Morocco and Guinea. Congratulations to you all.

As Chairman I am keen to build upon the success of the Double CD Project and look to the membership for new and exciting ideas that will take us forward into 2013 and beyond. There is a clear interest in high quality recordings of bands worldwide and in well-researched publications and articles on the history of military music of which there is so little. Therefore the challenge to you all is to think of ways to further promote the IMMS on the world stage and to keep the Society alive, relevant and vibrant.

I am sorry to report that this will be the last edition of Band International distributed by Jonathan Mitchell, Manager of 'Discurio Limited'. May I take this opportunity to thank him on behalf of the membership for all his hard work and wish him continued success. It is important that a suitable replacement is found so if you are interested please contact the Chairman as soon as possible. Details of what is required can be found in this edition.

Finally, may I take this opportunity to thank you all for your support and wish you a Merry Christmas and a Happy and Prosperous New Year.

Geoff Kingston

Distribution Officer – Band International

Following the resignation of Jonathan Mitchell, who for six years distributed Band International to our worldwide membership, we are now seeking a new Distribution Member to bag, label and post the journals from February 2013. Ideally they should live in the United Kingdom but all offers of help from across the IMMS community will be gratefully appreciated. If you have some free time to take on this vital role will you please contact the Chairman for further details as soon as possible.

May I take this opportunity to again thank Jonathan for his support and wish him continued success.

Geoff Kingston

Editorial

Band International can only survive as long as members continue to submit good articles, reports and photographs. As can be seen by glancing through the journals of 2012 there is a handful of dedicated writers who keep me supplied with good interesting material. Once I have assembled the articles and photographs in a reasonable order I send it to John Curtis who checks the spelling and grammar. John is an ex-military musician who has written numerous articles and books and has a wide knowledge of bands. Once I have amended the text to include all John's observations it goes to the printers.

It is obviously of no use having bundles of journals without the means of getting them to our members. This is the task of the Distribution Officer who for the last six years has been Jonathan Mitchell. Due to pressure of work Jonathan has had to offer his resignation to take effect at the end of January and as can be seen in the above notice we urgently need a replacement. If you are at all interested please contact the International Chairman as soon as possible.

My thanks to all who have helped throughout the year whether on the creative side or the administrative. I am sorry that Jonathan is handing over – he is an easy person to work with and we will miss him.

I still need interesting articles, (preferably with photographs), and reports on international massed bands events. It is a help if full names of bands, venue, date and copyright owner is supplied for photographs. Photographs that are emailed should be in jpeg format and articles should be on Microsoft Word.

There is still a shortage of recordings but I have included details of CDs produced by the Central Band of the Hungarian Defence Forces. These are not available commercially but I have given a contact who can deal with any requests.

I hope to have this edition finished and with members before the end of December but with Christmas looming anything can go wrong.

Finally my best wishes to all for Christmas and may you have a prosperous New Year.

**Any items for inclusion in the April edition
should be sent to the editor by 1st February**

The Royal Artillery Secret Agent – Part Three

By Stephen Mason

The actual facts of the capture of Skepper, Arthur and Elaine and their French comrades are of necessity uncertain but some

details are clear. It seems that the source of their demise was indirectly Skepper's continuing illness resulting from his treatment at the hands

of the Japanese which had resulted in his repatriation. This meant that he needed a special diet which could not easily be obtained by official means but which needed to be bought from the black market- at a price. That meant recruiting a Marseilles gang member nicknamed 'Peg-Leg Henry' (who also assisted with the purchase of the van). Unfortunately he shared a mistress with another gangster named Jean Bousquet who worked with the Gestapo. Peg-Leg Henry happened to be at Skepper's apartment when the Gestapo (accompanied by Bousquet) carried out their raid and he also was captured, being sent eventually to Buchenwald where he died.

Another of those captured at this time was Julien Villevielle who was responsible for the section containing the French agents. He had just returned from an airdrop of arms in the Vaucluse with two other resistance leaders. Despite torture and imprisonment in concentration camps he survived and was another of Elizabeth Nicholas's interviewees so it is to his account that we now turn.

He had been captured with Skepper by the Gestapo and Bousquet on 24 March. The following day and despite firm orders he said that Elaine and Arthur with a French friend had attempted to force an entry into the flat. However it was surrounded by Gestapo agents and without being able to fire the weapon she had drawn they were all arrested (there is an alternative account which suggests that they were unaware of the situation and were just reporting for a scheduled meeting when they were captured).

In any case they were taken to the local Gestapo headquarters at 425 rue Paradis where they underwent days of torture, again including the use of light bulbs being shone in their eyes for days. M. Villevielle could not bring himself to go into further details of their treatment but did commend Elaine's courage and her efforts to maintain the morale of the other prisoners.

They were subsequently moved to Les Baumettes prison in Marseilles and then to Fresnes south of Paris. There is a report in Skepper's SOE file originating from Jean Hellet dated 26 December 1944 that they were transferred by train from Compiègne to Germany on 2 June.

Again movements are necessarily difficult to trace but Arthur appears (from website http://en.wikipedia.org/wiki/SOE_F_Section_timeline) to have been sent on 8 August with other agents to Neue Bremm transit camp at Saarbrücken and then on to Buchenwald con-

centration camp near Weimar on 16 August 1944.

This brings in another published account mentioning Steele. White Rabbit written by Bruce Marshall tells the story of Wing Commander Yeo-Thomas GC MC. Sadly Steele is mentioned here as he is one of 16 named prisoners called on 9 September to report to the Tower in the camp. This followed an air raid on 24th August when the Gustloff armament factory just outside the camp was bombed. Some bombs hit the SS barracks in the camp killing 80 and injuring 300 SS men (and many prisoners- possibly 400 dead and 1500 wounded) so it seems that the commandant SS Obersturmbann-Fuehrer Pfister ordered reprisals on the prisoners. Being unaware of his order however they are reported as having marched off without any concern in column of fours. However when Yeo-Thomas returned to his block he was told that those called to the Tower never came back. He continued to hope even when they failed to return for the roll-call that night.

The following day one of the Polish prisoners told him that the sixteen had been beaten and thrown into bunkers. The same evening it was reported that they had been seen walking before being returned to the bunkers. However the next morning the Pole returned to Yeo-Thomas, stood to attention and saluted. He told him that the sixteen had been executed the previous evening by being hung from hooks in the crematorium and die by slow strangulation.

Marshall's book relates that this information both shocked Yeo-Thomas (who knew many of the dead well) but also served as a warning of Nazi intentions, allowing him to plan a way to avoid them.

He managed to swap identities with a dead prisoner. Therefore it could be said that Steele's death indirectly contributed to his survival.

As for Skepper and Plewman, Skepper was last heard of in Hamburg in October 1944. Plewman was sadly to die with other female agents (including Noor Inayat-Khan- who was to be awarded a posthumous George Cross) in Dachau also on 13 September 1944, by being shot in the back of the head.

After the war Steele was to be awarded both a posthumous Mention in Dispatches (an aspect of the British system of awards is that only the highest level – including the George Cross – or Mentions in Dispatches at the lowest level could be awarded posthumously). His rec-

ommendation signed by Maj.Gen. Gubbins who led the French section of SOE states:

‘This officer was parachuted into France in June 1943 as W/T operator to an organiser in the MARSEILLE area. He carried out this difficult and dangerous task for nearly a year, and handled about 400 messages.

He was arrested by the Gestapo in April 1944 and was executed at BUCHENWALD concentration camp on 14 September 1944.

For his courage and outstanding devotion to duty, it is recommended that this officer be Mentioned in Dispatches (posthumously).’

There was an attempt to amend his award (which delayed the progress of this recommendation) as Steele’s papers show that he had been recommended for appointment as a Member of the Order of the British Empire (MBE) before his death was confirmed. Steele’s was one of a number of names included in a list of deceased officers all of whom had been similarly recommended where the authorities were asked to action the original awards. However this was not accepted hence his MiD which appeared in the London Gazette of 15 November 1945 rather than MBE- it should be noted that Skepper, whose death was not confirmed, was appointed MBE (downgraded from an Officer –OBE-grade recommendation).

Steele was also awarded a posthumous Croix de Guerre with Palm by the French Government. The translated recommendation for this award was:

‘Parachuted into France on the 19th June 1943 as W/T operator to the MONK circuit in the Marseille area. Worked there for some nine months until his arrest, maintaining constant radio communication with London, and making possible the delivery of arms to resistance groups in his area. In spite of heavy enemy D/F activity, etc. he carried on in the most difficult and dangerous conditions. Was arrested in April 1944 and subsequently deported to Germany’

It will be noted that both awards show an incorrect date of capture in April rather than March 1944, perhaps reflecting the false transmissions received in London after his capture.

Steele and the others are commemorated at Brookwood Cemetery in Surrey and also on the recently established memorial at Valençay in France as well as various websites listing SOE casualties.

There is a number of other points from the sources that are worth mentioning. Sadly some reflect badly on the bureaucracy of the organisation. There is a letter in Steele’s file showing that his widow had approached them for financial support but this was refused – the wording said that she needed to stand on her own two feet. The other point which is confirmed by Madame Gouette is that Arthur’s father was denied information on Arthur’s fate by the organisation as he contacted her asking for news of him. She didn’t want to break the news in a letter so asked if he could visit her in Paris but he was not able to do this and this was the last she heard. She had herself offered in the Summer of 1945 to provide hospitality in her Villa to any SOE officers returning from imprisonment and in need of somewhere to recuperate but the offer was refused as travel permits were difficult to obtain.

However the main post-war point concerns the investigation of the circumstances of their capture. In London suspicion had initially fallen on Lieutenant Jack Sinclair who had parachuted into France from Algiers on the night of 6/7 March to work with the Monk circuit under Skepper. Unfortunately due to navigation error he was dropped in the wrong place and (possibly owing to what MRD Foot in his ‘SOE in France’ describes as a ‘horrible staff muddle with an OSS radio game’ – OSS being the American spy organisation) was taken straight to prison by his reception committee. Sinclair, who shared a similar background with Steele being 22 years old and with an English father and French mother, seems to have adopted a different approach to the other captured agents as according to the report in his SOE papers from one of his cellmates Sinclair immediately declared himself to be a British officer. This openness when reported back to London may well have contributed to the suspicion, especially coming so soon before the capture of Skepper and the others.

However the French members of the group knew better and, led by Madame Gouette and Jean Hellet, they set about finding the actual traitor Bousquet. In fact he had been questioned by British Intelligence after the war when he denied any knowledge of the circuit and perhaps because of the suspicion attached to Sinclair, Bousquet was released. He was traced working for the Americans and arrested by the French but his trail was complicated as, being a well-known local gangster, witnesses (including the

barber who worked beneath Skepper's apartment as mentioned above) had to be forced to give evidence against him as they feared retribution from his associates. Jean Hellet himself had received death threats and even said that nothing in his life had needed greater courage than to give evidence in court against him. With the vital eye witness evidence of the barber however he was convicted and duly executed by the French.

Sadly Jean Hellet was to die in an air crash in March 1949- whilst Madame Gouette's friend

Sources:

Steele's SOE file – The National Archives HS 9/1410/2
Skepper's SOE file – The National Archives HS 9/1370/1
Elaine Plewman's SOE file – The National Archives HS 9/1195/1
E H Cookridge – Inside SOE – Arthur Barker 1966
M R D Foot – SOE in France – Whitehall History Publishing/Frank Cass 2004
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Bruce Marshall – White Rabbit – Evans Brothers 1966
Elizabeth Nicholas – Death Be Not Proud
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Special Forces Roll of Honour - <http://www.specialforcesroh.com>
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Editor's note: See 'Letter to the Editor' on page

Military music on 'Prinsjesdag', a unique old Dutch ceremony by Johan de Vroe

Unlike many other states the Kingdom of the Netherlands does not know a national holiday with the military bands parading through the capital. However, this country does have an annual date, the 3rd Tuesday in September, on which all the pomp and circumstance is there, in a state ceremony called 'Prinsjesdag'.

The name of this day means 'day of the (young) prince' and comes from the historical link of the princes of the House of Orange with the governance of the Netherlands¹ and was used in earlier centuries to indicate their birthdays. On this day after summer leave the royal head of state traditionally opens the new parliamentary year with reading aloud the state of the country and the future plans of the government to the States General, the people's representatives in the First and Second Chamber. This 200 years old solemn custom takes place in the Ridderzaal, the 12th century ceremonial central building in the governmental residence of Den Haag, where the queen also has living and working palaces. The Prinsjesdag ceremony is strictly regulated in a decree and it is a happening of national importance, but highly ritual and only noticeable in the centre of the Residence. There crowds from all over the country assemble at the route in the city centre along which the royal family is toured in state coaches, with the queen's 'Golden Coach' as main attraction for the spectators. In the Netherlands, with its historical tendency to moderate state show off, especially of the mili-

¹ Otherwise than generally known Holland is not the shorter more popular name of the Netherlands, as it is only the western part of the country. Indeed Holland has always been by far the most dominant province and its own people have never bothered about this small confusion in the first place, also by the times that Belgium was a part of the Netherlands.

tary, only new ambassadors when being introduced to the queen, have the honour of getting traditional state transport by horse drawn coaches and accompanying horse guards. That small scale but frequent ceremony always includes a full military band and a guard of honour by one of the services. But on Prinsjesdag all available means are used on large scale to show the importance of the symbolic actions and processions the monarch and the States General perform together once every year. The public tour the queen and her royal followers make vice versa from her working palace Noordeinde to the old Ridderzaal ('Knights Hall'),

where the government, parliament and other high officials are gathered, is musically added to with marches all along. Indeed all Dutch military bands that are available have always been a strong factor in this exceptional local royal show. It starts with the Band of the Koninklijke Marechaussee (Royal Military Police) and the Band of the Mounted Arms Regiments escorting the guard troops of all four services to line up along the royal route, after which both bands also take their usual stands half way and near the end respectively. At 12.30 hrs. the Royal Military Band 'Johan Willem Friso' in the state dress of the Guards regiment Grenadiers and Rifles, marches off from the Royal Stables in the first part of the royal procession. After it has passed the royal palace the Royal NL Air Force Band, lined up on the building's stairs, plays the national anthem when the queen enters the Golden Couch. This fairy tale style royal and ancient vehicle follows the 'JWF' band, together with state police horse guards with trumpeters and a platoon of the Grenadiers and Rifles foot guards regiment. In the meantime the National Reserve Corps Army band has marched off from the Parkstraat, to lead several guarding platoons and some traditional students' voluntary rifle units to the Binnenhof, the square in front of the Ridderzaal building, to be guarded by these troops.

The most honourable line up place beside the entrance of the Ridderzaal is traditionally allocated to the Marine Corps, which greets the queen by lowering its colour when she enters the building. The Marines are led to that area by the Marine Band of the Royal Netherlands Navy along the royal route, following the earlier mentioned units. For this occasion the band and the guard platoon wear their state dress, which is only allowed when royalty is involved. During the march on and off all bands play popular Dutch and international marches and the regimental marches during the entrance of the Binnenhof. There the Marine Band plays the national anthem 'Wilhelmus' when the queen has arrived. During the queen's speech, the so called 'Speech from the throne', which is on loudspeakers, radio and TV, all bands are silent. After this message of national importance has been brought to the people the RMB, having waited during this actual aim of the whole ceremony just outside the Binnenhof, comes marching in again with the other units of the procession. The States General thank the queen with the call "Leve de Koningin" (Hail to the Queen) and three times "Hurrah", after which she leaves in her coach, accompanied again by the band and all troops and the ceremony is continued exactly alike in reversed sequence. When all guarding troops have marched back behind the bands to their transport the whole program has taken almost three hours.

Defence budget cuts have reduced the number of Dutch military bands through the years. But with the six professional bands remaining The Hague is, on the 3rd Tuesday of September, as always the place to be for the Dutch and other military music fans, with lots of great marches sounding, always including Alford and Sousa, under very cheerful circumstances indeed.

In this connection it may be interesting also to mention Nationale Veteranendag or Veterans Day, officially instituted in 2005 on every last Saturday of June or first Saturday of July and now the se-

cond public military marching event in the country. On this annual tribute to the veterans who served in past and recent conflicts all over the world the complete Dutch military music is present in a comparable setting in The Hague as above. Although the royal family is only represented by crown prince Willem Alexander who gives and takes the royal salute to and from all parading troops, the number of bands is even larger, with five regimental bands of former conscripts and servicemen and some military style civil bands added to the regular. Together with the National Tattoo in Rotterdam this makes three occasions every year on which Dutch military music at its best can be enjoyed by everyone.

The Music of the 5th Line Regiment

By Kris Schauvliege

Clovis Lecail

Clovis Lecail, born in Mondrepuis (F) in 1859, had Belgian roots because he had a Belgian father. He studied music at the Conservatory of Brussels and gained first prizes in trumpet, harmony and counterpoint. He became Director of a Conservatory and was also musician at the Brussels Opera Orchestra of La Monnaie. He passed the tests to become a military Director of Music in 1882 and was appointed Director of Music of the Band of the 5th Line Regiment in Antwerp. He composed many works for wind band during his career including the military march of the 5th Line Infantry Regiment. He succeeded Constantin Bender as Director of Music of the 1st Grenadiers Regiment In 1897. In 1910 he was promoted Major and later became Honorary Inspector of Military Music. Clovis Lecail passed away in Brussels on April 6, 1932.

Lecail composed the following works for harmony and fanfare band: Concerto Romantique for Cornet and Piano (1922), a Fantasy on Russian Themes and a Dramatic Overture to a Fantasy of Congolese Melodies.

The Band of the 5th Line Infantry The Band of the 5th Line Infantry Regiment was instituted on December 3, 1830. This Band recorded a LP published by Telefunken just before the outbreak of WW II, featuring the March of Radio Antwerp and the March of the 5th Line Infantry Regiment. The Band was renamed in 1946 as Band of the 6th Infantry Brigade.

The Directors of Music:

Charles Lambert-Delporte (1830 - 1841)

Aime-Istas Lambert (1842 - 1859)

Jacques-Antoine Joseph (1859 - 1882)

Clovis Lecail (1882 - 1897)

Beyls Edouard (1898 - 1911)

Eugène Dubois Lefèvre & Albert (1912 - 1926)

Courtain Alphonse (1926 - 1932)

Gustave Genot (1940)

Jos Moerenhout2 (1945 - 1951)

Recordings

The marches of the 5th Line Infantry and the Brigade Liberation were both recorded by the Band of the Belgian Guides in 1993 on the CD "Belgium Military Marches Volume 2" (Infantry Marches) issued by René Gailly, later re-issued by Mirasound. Both marches were also recorded by the Royal Bands of Belgian Defence in 2007 but for internal Defence purpose only and are not commercially available.

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Henri Demaret, "La Brigade Piron", 39-45 Magazine, N ° 71, 1992, p. 38-46

Regiment Liberation - 5th Line, Quarter Lieutenant General Piron, Jacques, B-3970-Leopold History of the Battalion Liberation of Sylvain Weuts.

Chronicle Liberation - Line 5 (Rudi Vandenweyer)

Internet: <http://www.skynet.be/brigade-piron>

Internet: <http://www.bevrijding-5linie.org>

Notes:

1: See "Charge à Burkel" (Kris Schauvliege), **Band International** 1/2010

2: The renamed Band of the 6th Infantry Brigade

The Pipe Bands of the Irish Defence Force Óglaigh na hÉireann

By Phil Carter

The Irish Defence Force has its origin in the Óglaigh na hÉireann (the Irish Volunteers) founded in Dublin on 25th. November 1913. Formed to promote both the independence of Ireland from Great Britain and a republican form of government for the Irish People the volunteers quickly gained popular support, especially in the south of the country and by 1914 some 180,000 people had joined its ranks.

The Anglo-Irish Treaty of 6th December 1921 granted the 26 counties of Southern Ireland self-governing Dominion status under the British Crown as the Irish Free State. A Provisional Government was constituted on 14th January 1922 and in February the Government started to recruit volunteers into the new Irish National Army.

In June 1922 the Irish Civil War began between the pro-treaty Irish National Army and the Irish Republican Army (IRA) whose members were dissatisfied with the failure to achieve republican status for all 32 counties of Ireland. The Civil War ended on 24th. May 1923 when the IRA laid down their arms. On 3rd. August 1923 the new state passed the "Defence Forces (Temporary Provisions) Act" raising an armed force to be called the Óglaigh na hÉireann in honour of the original volunteers of 1913.

From the first days of its formation the Defence Force has featured pipers and pipe bands. A pipe band of the Irish National Army had played Irish laments at the funeral of Michael Collins, one of the Irish signatories of Anglo Irish Treaty and a general in the new National Army who was killed in an IRA ambush on 22nd August 1922.

Many of the musicians in the pipe bands of the new Defence Forces had been players in the

Volunteers whilst some had served in those Irish Regiments of the British Army that had recruited in the 26 counties and had been disbanded in 1923.

At first the pipe bands were organised on an ad-hoc basis but the importance of the music of the pipes was quickly recognised and in January 1926 a school of piping was opened at the Curragh and advertisements seeking recruits were published in the Army Newspaper, the An t-Óglach. As musicians were trained new bands were established and by 1929 five bands had been formed and were attached to:-

7 Infantry Battalion and 5 Infantry Battalion both in Dublin;
the Curragh Training Camp;
the 12. Infantry Battalion in Limerick
and the 2 Infantry Battalion in Athlone.

The Defence Force now has 10 pipe and drum bands on its permanent strength, one attached to each of the nine regular infantry battalions and one serving with the Air Corp. The Army Reserve also has some pipe bands, that of C Company 10 Infantry Battalion being the most successful.

All of the musicians in the pipe bands of the infantry battalions wear the same uniform. It consists of a black caubeen pulled down to the right and with a green hackle and badge worn over the left eye.

The service dress tunic is green with a gold lanyard worn on the right shoulder. The

buttons are silver and the cuff decorations are saffron. A brath of saffron cloth is worn over the

left shoulder and is attached to the tunic by a reproduction of the Kilmainham jewel. A white waist belt with a silver buckle inscribed with the letters IV (Irish Volunteers) is worn. The kilt is saffron and is decorated on the bottom of the right side with a kilt pin in the form of a silver sword. A black leather sporran suspended from a silver chain is also worn. The hose are green and carry a saffron flash. Black brogues with a silver buckle complete the uniform. The pipe back is green. The drummers wear the same uniform as the pipers. Musicians in the Air Corp wear a dark blue glengarry instead of the caubeen and the tunic and hose are also dark blue. The cuff decorations of the tunic are silver. The pipe bag of the Air Corp is blue with a silver fringe.

Drum majors rarely parade with the pipe bands. When a pipe major is present he wears the uniform of the pipers and drummers. A baldric is not worn. The Great Highland warpipes are used by all of the pipe bands in the Irish Defence Force.

The bands normally play in support of military parades, national ceremonial events, local civilian events and at sports venues. In 2007 a composite band of 48 pipes and drums played together with a military band of the Irish Defence Force at the Dublin Horse Show. Pipe and drum bands often accompany the annual military pilgrimage to Lourdes in France where they play for the pilgrims, at services and for the local population. Pipe bands have also paid courtesy visits to the United States of America. In 1955 Eire joined the United Nations and since 1958

has contributed personnel to the United Nations' Peace Keeping and Observer Missions. Pipers and pipe bands have often accompanied their companies and battalions on United Nations' Missions and pipe bands have served in the Congo, Cyprus, Lebanon and Kososvo. The presence of the bands materially increases both the morale of the military personnel and that of the local civilian population. All of the members of the bands are also trained infantry men and are required to act in that capacity when serving with the United Nations' Missions overseas.

(left) The new uniforms of the pipers of the Infantry and Air Corps.

(below) pipers and drummers of the Infantry and Air Corps

A gallery of pictures of the pipers of the Irish Defence Forces can be accessed at st.louis.irish.tripod.com which will provide a website entitled "Irish Defence Force Pipers and Drummers".

The author is indebted to David Gallagher at Irishwarppiper@aol.com for his generous permission to use the photographs which accompany this article.

Presentation of a State Colour to the Scots Guards 1899

From the Household Brigade Journal 1899:

On July 15th 1899 the 1st Battalion Scots Guards journeyed to Windsor to join the 2nd Battalion and receive a State Colour from the hands of Her Majesty. Both battalions under the command of HRH The Duke of Connaught marched up to the lawns near the East Terrace -preceded by a Guard of Honour of the Queen's Company bearing the State Colour of the Grenadier Guards - and formed up in three

sides of a rectangle, the new Colour, cased, being in the centre.

On the first stroke of five o'clock Her Majesty drove onto the ground and was received with a Royal Salute.

The State Colour, cased, carried by Sergeant-Major Adderley and escorted by eight Colour Sergeants, four from each battalion, was then brought forward and placed on a pile of drums. The Lieutenant-Colonel of the regiment

and Lieutenant Willoughby having uncased it and exposed its ornate gold-embroidered crimson folds, the act of consecration proceeded, Chaplain Kirkwood reading the exhortation containing these words:

“And let us therefore pray Almighty God of His mercy to grant that it may never be unfurled save in the cause of justice and distress, and that He may make it to be, to those who follow it, a sign of His presence with them in all danger and distresses”.

The Presbyterian Chaplain concluded by reciting the Lord's Prayer. Chaplain-General Dr Edgell then placed his hands upon the State Colour and gave the blessing, saying:

“In the name of the Father, Son and Holy Ghost, we do dedicate and set apart this Colour that it may be a sign of our duty to our Queen in the sight of God”.

The religious service was closed by the prayer for the Queen, taken from the prayer book.

Colonel Fludyer subsequently took up the State Colour from the drums and gave it to the Duke of Connaught, who carried it to Her Majesty. Meanwhile Lieutenant Hon. Drummond-Willoughby had also approached the Royal Carriage, and on bended knee waited to receive the flag.

Laying her hands upon the Colour, the Queen spoke as follows:

“It is with great pleasure that I present this State Colour to you as a mark of the long and close connection between the Sovereign and the Brigade of Guards. I am sure that the Scots Guards, who have so nobly fought for their Sovereign and country, will ever value this personal gift of mine”.

Lieutenant Willoughby then took the Colour and rose up holding it at the order.

Addressing the Queen on behalf of his regiment, the Duke of Connaught said in words sufficiently audible to be heard by most of the bystanders:

“May it please Your Majesty, your Majesty's predecessors King George IV and King William IV presented the Grenadier Guards and Coldstream Guards with similar tokens of their appreciation of their services, and we of the Scots Guards most highly appreciate having received this Colour at the hands of our Sovereign, who has endeared herself to her Army. During Your Majesty's reign the Scots Guards have seen active service in the Crimea, in Egypt in 1882 and also in the Soudan on various occa-

sions. A detachment of the regiment took part in the Nile expedition of 1884-5 and they were also at Suakin and in the Ashanti Expedition in 1895. In thanking Your Majesty again for your gracious gift which will ever be most highly cherished by the Scots Guards I desire to express the loyalty and devotion of the regiment to your throne and person, and a wish for Your Majesty's long life and happiness”.

Lieutenant Willoughby, having shouldered the new State Colour, turned about, whereupon the whole of the Regiment saluted the Royal gift. Then the Colour Escort escorted the flag in slow time towards its place in the centre of the line, the bands playing God Save the Queen and the troops remaining at the present.

When the Colour had been carried to its station and the Escort turned about, the regiment was formed for marching past. It marched past in column, the State Colour carried midway between the 1st and 2nd Battalions. Having regained their original position the regiment formed line of quarter-column and advanced in review order and, halting, gave the Royal Salute with lowered colours, the bands once more playing the National Anthem.

Then the Duke of Connaught shouted "Caps off, three cheers for Her Majesty!" and with bearskins poised on bayonet points, the Scots Guards hurrahed with rare heartiness. The spectators and the other soldiers upon the ground caught the enthusiastic ring of the cheering, and joined in the warmth of greeting to the Queen.

By way of reply, Her Majesty smiled and nodded good-humouredly and then drove past the Guard of Honour before she quitted the scene. As she returned to the Castle and bands again played God Save the Queen whilst the troops presented arms.

Most of the officers and all of the guests subsequently partook of the Royal hospitality at the Castle and in the East Terrace Orangery. In many senses the day will long remain a memorable one, both in the annals of Windsor and of the Scots Guards.

The new State Colour is of pure red silk, in size 72" by 62". Owing to the amount of gold embroidery and bullion used in the decoration, it is of no light weight. The staff is topped by a golden lion and crown. Of the work upon the flag, the centre-piece comprises the Collar of the Order of the Thistle, with beneath the star and jewel of St. Andrew. Enclosing these is a rich floral golden wreath of laurel, bonded with

scrolls bearing the names of the famous battles in which the regiment has taken part - Dettin-gen, Lincelles, Talavera, Barrosa, Peninsular, Waterloo, Alma, Inkerman, Sevastopol, Egypt (1882), Tel-el-Kebir, Suakin (1885) - with underneath the silver sphinx and the word Egypt. Both sides of the Colour are embroidered alike.

After the ceremony the Grenadier Guard of Honour marched out of barracks to the Regimental March of the Scots Guards, a compli-

ment much appreciated by the regiment, as was made evident by the hearty cheers.

The drums and pipes and a large number of the 2nd Battalion came down to the station to see their comrades of the 1st Battalion off, and gave them a rare send off with Auld Lang Syne.

It had been four or more years since the bat-talions had met. No more suitable occasion could have been selected for all ranks to renew old friendships and cement new ones.

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The Kingdom of Tonga Military Tattoo **By Lieutenant Colonel Lord Ve'ehala,** **Senior Director of Music, Royal Corps of Musicians** **Edited by Bob Davis**

At a time when their nearest big brother neighbours, Australia and New Zealand, have cut back dramatically on the staging of significant military tattoos, the tiny Pacific Kingdom of Tonga has firmly established an excellent bi-annual Tattoo, to coincide with the festivities for the official birthday of their monarch.

In early 2002, His Late Majesty King George Tupou V, when he was the Crown Prince at the time, initiated an idea to hold a military tattoo in Tonga to enable the general public to witness the marching display of the

Tongan Royal Corps of Musicians that they would perform at the Royal Edinburgh Military Tattoo in August that year, as well as other military units of the Tonga Defence Services. The Tattoo was part of the National Celebration of the Late King of Tonga His Majesty King Taufa'ahau Tupou IV's 84th Birthday Celebrations.

The Tattoo concept was very new to Tonga and its population. The military entertainment items thrilled the crowd with their precision, drill, organisation and discipline including navy

boarding party action team, martial arts, history recapture, mechanical engineering, disaster reconstruction, Tonga Royal Guards drill team, physical training competition and the climax with a dramatically realistic mock battle scenario. The excellent reputation of the Royal Edinburgh Military Tattoo was brought to the Kingdom of Tonga to highlight the strategic and nationally important role of His Majesty as the King of Tonga to his people and abroad. The King is a symbol of stability and peace who performs an important role in leadership, guidance and strategic direction to drive the nation forward.

The Kingdom of Tonga Military Tattoo is 'owned' by the Tonga Defence Services under the direction of its Commander. It is now held every two years after it was started in year 2002, 2003 and then 2005. His Majesty Late King Taufa'ahau Tupou IV died in September 2006, and there were no military tattoos for a while. The Coronation of Late King His Majesty King George Tupou V was held in August 2008. Tonga Defence Services invited military bands from Australia, New Zealand and United States of America to join the mass military bands for the Coronation and His Majesty's Birthday Parade on 1st August 2008.

The Tonga Military Tattoo is similar to other military tattoos around the world, if somewhat smaller than most, and features an impressive opening ceremony, band and military unit performances, and ending with a truly grand finale. The Tattoo budget is very minimal with little sponsorship and relies mostly on Government grant support. The unique Tongan culture is embedded in the Tattoo and identifies ourselves as who we are, Tongans. The military tattoo is not a commercial operation; but an event which is part of His Majesty's Birthday Celebration bi-annually. In this respect it has a different aim and purpose from other military tattoos. It has some flexibility within the framework and is subject to change up to the last moment before the actual performance.

The Late King George Tupou V died in Hong Kong in March 2012 and was flown to

Tonga for the State Funeral. His younger brother Crown Prince Tupouto'a Lavaka and his wife Princess Nanasipau'u Tuku'aho became the present King of Tonga, His Majesty King Tupou VI and Her Majesty Queen Nanasipau'u Tuku'aho in March 2012.

There are two events in which all the foreign military bands will participate to celebrate His Majesty's Birthday Celebration in July 2013 - His Majesty King Tupou VI Birthday Parade and the Military Tattoo. The foreign military bands will combine with the Royal Corps of Musicians to form the massed military bands to provide musical support for the Parade. The Military Tattoo will allow the visiting foreign military bands to perform individually and then combine at the end for the spectacular finale. The Tattoo is held over two days, from 7.00pm to 10.00pm each evening.

This is the most popular event of the year, and the general population greatly enjoys the performances of the different military bands as well as other military unit displays. It is an excellent tool of public relationship and display of the military discipline nationally. As a small nation, Tonga is proud to hold such an event, almost uniquely in the vastness of the Pacific.

The following bands have participated in the Kingdom of Tonga Military Tattoo:

2003: Royal New Zealand Air Force Central Band

2005: Royal Australian Air Force Central Band

2009: Australian Army Band Sydney, United States Pacific Fleet Band

2011: Australian Army Band Kapooka, United States Marine Corps Band Kaneohe, Hawaii

During the Coronation of His Majesty King George Tupou V in August 2008, three overseas military bands were invited to participate in the massed military band to provide musical support for His Majesty's Birthday Parade 2008 - Royal Australian Navy Band, New Zealand Army Band, US Marine Corps Band Kaneohe, Hawaii

British Grenadiers **by Ian Pearson**

This article by Ian Pearson first appeared in the December 1995 Newsletter of the Canadian Branch of the IMMS. There are a few debatable statements in the article but nothing of great importance. Changes have taken place in regiments and bands since Ian wrote this and no attempt has been made to update it.

When Charles II was restored to the throne in 1660 he decided that a regiment should be raised for his personal protection. This would be in addition to The Royal Regiment of Guards serving in Europe at the time and The King's Own Regiment of Guards was formed.

In 1665 The Royal Regiment of Guards were linked to the King's with four companies of Grenadiers being added later. Grenadier companies were composed of specially chosen men, trained to throw hand grenades. The new regiment became known as the First Regiment of Foot Guards until 1815 when the present title was granted after the Battle of Waterloo.

During the Peninsular War the Guards fought, under Wellington, from their landing at Coruna in 1808 to Waterloo seven years later. After their withdrawal from Quatre Braes, the day before Waterloo, they took up quarters at Hougounont and rested the night. During the battle the next day, they defended the enclosed farm house until being forced out by heavy assaults and took up a position on Wellington's right flank. Here they repelled several massed attacks by French cavalry and one final assault by three regiments of Imperial Guards. As the French attack increased the British maintained steady musket fire and finally broke the French assault causing it to withdraw.

This feat of beating Napoleon's finest infantry was commemorated by the present title being awarded. It was published in the London Gazette of 29 July 1815: "HRH (the Prince Regent) has been pleased to approve of the 1st Regiment of Foot Guards being made a Regiment of Grenadiers, and styled 'The 1st or Grenadier Regiment of Foot Guards,' in commemoration of their having defeated the Grenadiers of the French Imperial Guards upon this memorable occasion." There is no better known regimental march and none which closely applies to a particular regiment as it has become inseparably connected with The Grenadier Guards, the premier regiment of Foot Guards

The tune dates back to 1740 but was first performed orally at Covent Garden in 1780. This was the time of the victory of Savannah where British forces defeated the Americans during the War of Independence. The earliest

version found ended "With the noble Duke of Cumberland, And the British Grenadiers" vice the chorus below.

Regiments, such as The Royal Artillery, The Royal Engineers, The Grenadier Guards and all Fusiliers regiments of the British Army had such grenadier companies and adopted the flaming grenade as part of their dress. In 1835, regiments were authorized to play The British Grenadiers before any other regimental march.

In 1881, the Lancashire Fusiliers used it as a quickstep, which preserved by the present day unit, The Royal Regiment of Fusiliers. Raised on the commission of the William of Orange it would not be until the Battle of Dettingen 1743 when sixteen year old James Wolfe first made contact with the regiment. After the time of Culloden, 1746, Major Wolfe fought with the regiment and remained with it for nine years. The Regiment would be garrison Fort Henry between 1849-1850 and six years after the 23rd Regiment of Foot, today's Royal Welch Fusiliers

This regiment plays two marches, The British Grenadiers and The Men of Harlech. In 1932, the playing of marches was performed when the King inspected the 1st Battalion at Buckingham Palace. His Majesty, Colonel in Chief of the Regiment, spoke to men praising the Regiment for its eighteen years of continuous foreign service. Afterwards the Regiment marched to Chelsea Barracks striking up this tune on entering the gates. Spectators commented on the 'flash' or bow attached to the back of the collar of the tunic. The flash worn only by 3rd Foot refers to the days when soldiers wore pigtails and the tie of the wig was known as the queue. The Twenty-Third were the last regiment to wear the actual flash but the Twenty-Ninth Foot (The Worcestershire Regiment) was the last to wear pigtails and powdered hair.

The Royal Artillery, for over a hundred years, has used their official march past with Kenneth Alford's Voice of the Guns as an unofficial counterpart. Lieutenant Colonel Stan Patch arranged the two tunes into one when Senior Director of Music of the Royal Artillery. It was first publicly performed and adopted at Woolwich on 14 April 1983. The Royal Regiment of Canadian Artillery continues to use the

march as a dismounted regimental quick march through their alliance the Royal Artillery.

The Royal Military College Band had a long history before its disbandment in 1984. The College itself was moved from Marlow to Sandhurst in 1813. Their band by that time was established at fourteen members plus a bandmaster. One peculiar note about the band then is it was organized and paid by the War office that was unlike Army bands, its constitution was not regimental. There appears to be no reason, sentimental or otherwise, why the college adopted the famous Grenadier tune.

The march also had great popularity during the Napoleonic War and in Canada at the same time. In two cases the march was played at the capture of enemy forts – Fort Detroit and Niagara. A Canadian volunteer, Charles Askin, described the American capitulation of Detroit on August 16, 1812.

After the Americans had marched out, the Grenadiers and Light Infantry of the 41st Regt, and Volunteers of that regiment marched into the Fort, with Drum and fife, to the tune of British Grenadiers. I must say that I never felt so as I did just then.

December 18, 1813, the British took Fort Niagara. The drummers of the 100th Regiment mounted the roof of building and played this tune as a signal to British on the Canadian side of the river that the assault was successful.

The Royal Regiment of Canada was formed in 1862 as the Royal Regiment of Toronto Volunteers. In 1881, the title was changed to the 10th Royal Regiment with the march being adopted at the same time. It underwent several changes until it amalgamated to the Toronto Regiment with the present day title being awarded in 1939. Today's regiments perpetuate their Grenadier past by the combination of this march and Here's to the Maiden.

In 1764, less than four years after the New France became British territory, the first Canadian military unit mustered under the British Crown. The unit became known as the 1st Company, District of Montreal Militia later expanded to become the 1st Battalion Montreal in 1803. One company of the 1st Battalion fought at the Battle of Chateauguay during the War of 1812. Several changes took place until 1912 when the title became the 1st Regiment, Grenadier Guards of Canada. With this honour came the same status of their British cousins. Later the name changed to The Canadian Grenadier Guards and became allied with their English counterparts

the Grenadier Guards, thus using the same marches.

Every summer on the lawns of Parliament Hill, people gather to watch the Ceremonial Guard during the Changing of the Guard Ceremony. This is performed every morning on Parliament Hill at 10 o'clock during the summer months. The reason for the ceremony is to change the guard at the residence of the Governor General. It was first performed in 1959, for the visit of Her Majesty the Queen and has continued to this day. The parade is performed by attached companies from the Governor General's Foot Guards, The Canadian Grenadier Guards and the Band of the Ceremonial Guard. The Band of the Ceremonial Guard is composed of selected musicians from military bands and music schools from around country. This old grenadier march is one of many favourites played during the ceremony and can be heard across the nation's capital.

The Princess Louise Fusiliers can trace their roots back to 1749 when Admiral Cornwallis ordered the formation of ten companies. Linked to form one regiment, they saw duty in the American Revolution and the War of 1812. In 1808, the title changed to the First and Second Battalion Halifax Rifles. The first authorization of the title Princess Louise Fusiliers was in 1879 with the present title being adopted in 1958. The march is still used today.

The march has been included in numerous compilations and used with effect in movies and television. The music itself is the epitome of simplicity with two sections of separate melodic content. Its strength lies in the use of the eighth note followed by two sixteenth note configuration. Although there are several band arrangements, the British War Office approved version of 1881 remains the most universally performed by the military.

Like the music, there are also a number of variations of the word. William Chappell wrote in 1859 "Next to the National Anthem, there is not any tune of a more spirit-stirring national music."

Some talk of Alexander and some of Hercules. Of Conan and Lysander and such great names as these,

But of all the world's brave heroes, There's
none that can compare,
With a tow row tow row tow row tow row
To the British Grenadiers.

**cluded the Indian Regiment of Artillery;
Queen Victoria's Own Madras Sappers and
Miners; 1st, 2nd, 3rd & 10th Battalions, 4th
Bombay Grenadiers**

**Editor's note: The British Grenadiers was
used by several regiments and corps
throughout the Commonwealth. These in-**

A Brief and Unbiased History of Kneller Hall **by Rodney Parker**

Lieutenant Colonel Rodney Parker passed away in July 2012 and a short obituary detailing his various appointments can be found elsewhere in this journal. The failing of most obituaries is that they tell nothing of the man but merely what he achieved. Rodney had a great sense of humour and this showed in much of his music and also in the brief essays that he produced from time to time. Here is one of his historical essays.

Back in 1857, when things were going pretty well for the Grand Old Duke of Cambridge at the wars, he decided to take a short break at his pub in the country at Whitton. If you have ever seen any pictures of the famous field marshal you will know that the rumour spread around that the pub was named after him is a load of eyewash - he actually ran the place and drank most of the profits.

Just across the road was a rather large house which used to belong to a court painter called Godfrey Kneller who, in his time, had had Good Queen Anne on his canvas on more than one occasion. As history recalls, the place was now a sort of National Lunatic Asylum and was destined so to be for the foreseeable future - certainly the next hundred years or so. As the place was a government establishment, there were quite a few Army medics on the strength, posted in to look after the inmates - administering drips to lunatics you might say. The Duke, always keen to improve his standing in the local area, thought that it would be a jolly good idea for the medics to learn to play musical instruments in an effort to offer some musical therapy to the patients. I mean, how can you justify a

medic having only one trade to the Treasury? Now at that time, the Army had a pretty efficient and cost-effective band service. Bandsmen were bandsmen and got on with the job for which they were paid and bandmasters, usually out-of-work Germans, were hired and fired by commanding officers - all in all a pretty good set-up. The whole effective band service. The good Duke decided to change all this and conned all the best blokes from the bands to come to Godfrey's place on the premise that he was going to have them trained as proper bandmasters. In reality, all he wanted to do was to get them to train the medics, for about an hour a week, to play musical instruments so they, in turn, could bore the lunatics stupid with musical therapy. As you well know, this plan gathered momentum and before long, not only the senior guys from the bands were being trained as players from the bands as well, calling them pupils, and the whole nepotistic plan just kept producing more and more lunatics. This really got up the noses of the commanding officers who were losing their best men to The Military Music Class as it came to be called. "Stuff it, they said," with one voice, to the War Office, "We're

not paying for the bands any more, we're sorry but Queen Vic will have to pick up the tab from now on". This went down like a lead bassoon with the Duke because, by that time, everything was looking pretty rosy with more and more lunatics passing out of the place year by year. The medics could now play musical instruments as well - even though most of them took up side drum, bass drum and cymbals - which really justified having all those spare medics in the Army. How on earth was the Treasury going to pick up the parking ticket for this little lot?

History, as wit once observed, had a knack of repeating itself and, because the system had developed into such a self-perpetuating dynasty, nothing much could be done until a hundred years later, when in 1957, the present Monarch

came down from Town and unveiled a plaque on one of the bombshelters where the musicians and lunatics were living. This great act of glory only succeeded in putting The Royal Stamp of Approval on the whole operation for the next hundred years.

The only really useful thing to come out of the whole shooting match was that the medics got posted out and stopped trying to play musical instruments so that the band people then got lumbered with the medical bit, after all somebody still had to look after the lunatics. This kept all the mandarins up at the Treasury happy, they being convinced that the country was getting a good deal. Somewhere, in this brief and totally unbiased history of Military Music, a lesson or two might be learned!

The Virginia International Tattoo

By Roger Kennedy

This year will mark the 16th edition of the now firmly established Virginia International Tattoo. From its inception the show was intended to support the annual Virginia Arts Festival. In this way we can see similarities with how the Edinburgh Military Tattoo grew out of the early years of the Arts Festival there. Although the Virginia Tattoo does not have the word "military" as part of its title the show has tended to emphasize the military aspect. This is one of the strengths of the show, which has allowed it to grow while not losing its essential military or traditional flavour. Many older tattoos both in North America and abroad have increasingly lost this connection due to a variety of factors. The Tattoo takes place in Norfolk Virginia's large Scope arena in the downtown area. Norfolk is one of the largest US Naval bases on the East Coast. The US army is also nearby with Training and Doctrinal Command (TRADOC). There is a strong NATO element here as well. All these elements perhaps make Norfolk unique in this regard and contribute to the ability to stage such a tattoo.

The Virginia show takes what is essentially a British military music tradition and adapts it to the American format. This is one of the interesting aspects of the show in how it achieves this evolution. US bands and military music traditions can easily be woven into this kind of show which for many years was not done here in the States. The Tattoo has grown in recent years and is reaching that point where many tattoos have been already. Shall it continue to grow and retain its essential military connections, or will it evolve beyond and become a variety show? This is the fate of several tattoos already in North America. The temptation to do so is hard to resist, since as it becomes more popular it becomes necessary to draw the larger audiences by adding more popular acts each year. Can the Virginia Tattoo still grow while resisting these temptations? This remains to be seen.

In the earlier years of the show there was usually one foreign band highlighted. In the past these have included from the Netherlands the band of the Mounted Arms (Bereden Wapens) which has appeared twice. The King's Guard of Norway has also appeared twice. From the UK bands from the Royal Marines have also appeared many times. From France recently came the North West Army Region Band. The Marine Band of the Royal Netherlands Navy has visited, and the Mehter Band of Turkey made a very interesting appearance recently. The 2011 show which was its 15th year was perhaps one of the more ambitious editions with three overseas bands. The band of the Brigade of

Ghurkhas, always an exotic item for American audiences, the Royal Tonga Band and the German Mountain Division Band.

The Tattoo massed pipes and drums display has from the start been strongly supported by Canadian regimental pipe bands. These have included the Pipes & Drums of the 2nd Bn The Royal Canadian Regiment which have appeared in almost every edition of the Tattoo. Composite pipes & drums drawn from all services and reserve regiments of the Canadian army have been included as well. Local US pipe band support has not been as strong, but various civilian pipe bands have taken part. For many years the massed pipes & drums display was in the care of former Pipe Major Alasdair Gillies late of the Queen's Own Highlanders. Gillies toured the USA in 1991 with the Queen's Own and the Coldstream Guards band before retiring from the British Army. He became associated with the Tattoo after moving to the USA and became its driving force in the massed pipes & drums and dance segments. He also was the solo piper playing a moving 'Pipers Lament' for each show he was in. Sadly he passed away suddenly in 2011.

The Tattoo includes civilian acts with Celtic dancers again mostly from Canada. A local choir as well. One of the best local groups showcased recently are the Colonial Williamsburg Fifes & Drums who provide a very stirring rendition of early US martial music from the Colonial period. Other civilian acts from abroad have participated as well. Some of these are well known in the Tattoo circuit.

The core of the music support is provided by the US service bands that take part each year. Since this is one of the only large tattoos in the USA this provides a unique showcase for US bands to perform in a tattoo setting. Each year generally has a Navy Band, usually the Fleet Command Band from Norfolk, a Marine Band, mostly the Quantico Band, and the TRADOC US Army Band. Most years two out of three of these bands perform with some variation. In the years this author has gone there has not been a USAF band segment. One year had he US Army Old Guard Fife & Drum as well. The US band displays tend to be very spirited, extremely patriotic, and fast moving. The bands do well in the massed bands sequences at the beginning and end of the show. Some impressive music is usually showcased here. Nova Scotia Tattoo influences are apparent especially in the beginning of the show when the massed bands march on, and then perform a large static piece with choir accompaniment. This all serves as build-up for the entry of the massed pipes & drums who quickly take centre stage. Very NS Tattoo in style. Some variation of this opening sequence would be nice to see in future shows. In earlier years the Tattoo usually ran close to 3 hours with one intermission. Recently the Tattoo changed this format. Now the show runs tight in slightly more than 2 hours with no intermission. This is one of the few tattoos in North America of such length to do this. The intent may be to pack in a massive, fast moving show without dragging out to an overly long evening. The show now achieves this. The Tattoo has not produced either a CD or DVD for any of its shows. However, many scenes from previous years can be viewed on Youtube.com

The 2012 Tattoo proved to be larger still. Overseas bands from Albania and Belgium will make their first appearances. The massed pipes and drums will be supported from the UK with 51 Highland Brigade (7 SCOTS) Pipes & Drums, and Canada will make its usual strong contribution. Civilian acts from the Netherlands and New Zealand will make their debuts. A very strong US contingent of bands and various supporting groups are lined up as well.

As it stands now the Virginia International Tattoo is the premier tattoo in the USA. The show has very little competition in that regard, although other efforts have recently been inspired by it. A new tattoo was staged in Las Vegas recently, and it remains to be seen whether other efforts will emerge. The Virginia show borrows some format and pacing from the NS Tattoo, but has retained a strong US patriotic element. While the excess patriotism may irk some, it is generally to be preferred over the variety act syndrome that seems to be popular with some tattoos today. With its unique support from NATO and the local US military community in Norfolk the Virginia International Tattoo seems poised to become perhaps the best Tattoo of its kind in North America.

The Virginia International Tattoo website is: <http://www.vafest.org/2012/tattoo.php>

Lieutenant Commander Owen Clarke Director of Music Royal New Zealand Navy Band

by Bob Davis

After nearly 18 months without a Director of Music, following the retirement of LtCdr Keith Anderson in April 2011, the Royal New Zealand Navy Band at last has a new man at the helm.

He is LtCdr Owen Clarke, previously SqNLdr and Director of Music of the Royal New Zealand Air Force Band. In the meantime, Bandmaster WO Shaun Jarrett has been keeping the Navy Band afloat.

For Owen Clarke, who is of course a member of IMMS/NZ, this represents a transfer from a large Reserve Force band in Wellington to a smaller but Regular Force band in Auckland. He took up his new post on 8th October, his new uniform was issued on the 9th, and he was in action for the arrival of the Chief of the Singapore Navy on the 10th.

After learning the violin from a young age he completed a Bachelor of Music degree at Victoria University in Wellington, majoring in performance trombone. Owen is also passionate about music education having been the conductor of the Wellington Secondary Schools' Symphonic Band and participated in youth music education throughout the country. He has also acted as an adjudicator for the National Schools' Chamber Music competition and an examiner at the NZ School of Music.

Lance Corporal Rachel Smith

by Colin Dean

Lance Corporal Rachel Smith has been the principal flute in the Band of the Coldstream Guards since 2001 and is well known to many IMMS members as the inspiration and organiser of the very successful series of monthly recitals at the Guards Chapel in London over the past three years. Her hard work was recognised in 2010 when she received a Commendation from the Director of the Corps of Army Music for her exemplary commitment.

One of the results from the recitals has perhaps been to widen the range of musical appreciation from the purely 'military' sounds to more diverse styles of music from smaller combinations, all of which showcase so effectively the huge range of talent which exists within the bands of the Guards Division. It is thus appropriate for us to occasionally stray outside our usual remit and mention recordings

by talented military musicians, albeit in a different field.

Aquarelles has recently been released by the Hilser Trio in which Rachel Smith is joined by two other Rachels on 'cello and piano (Les Trois Rachels!) for just over an hour of delightful relaxing music. The title track is a suite in three movements by Philippe Gaubert and the CD also includes works by Claude Debussy, Maurice Ravel and Gabriel Faure.

Rachel Smith grew up in Brighton and read music at Royal Holloway, University of London, followed by a postgraduate course in performance at the Royal Northern College of Music. On completion of her studies she freelanced with symphony, chamber and opera orchestras including Welsh National Opera, Camerata of London, Opera Interludes and Beauty and the Beast in the West End. She has taught flute in schools and privately, including Junior Trinity

and qualified in 2003 as a specialist woodwind examiner for Trinity Guildhall Examinations, for whom she has examined throughout the UK. In 2006 Rachel completed a Masters Degree with Distinction in Performance from Salford University.

Since joining the Band of the Coldstream Guards as Principal Flute in 2001, Rachel has carved out an exciting and varied career, appearing as soloist in concerts across the UK, Europe and Japan, as well as recording solos on various band CDs and commissioning and premiering works for flute and symphonic wind band by Martin Ellerby and Rodney Newton. Highlights of her career with the band to date have included four concert tours of Japan, the Edinburgh Tattoo in Sydney, a USA tour and concerts in Modena for the International Military Band Festival. The band gave a special concert for Her Majesty the Queen in Windsor Castle in 2009 and in 2010 Rachel was the soloist in Reinecke's Flute Concerto with the Corps of Army Sinfonietta.

She has been privileged to have been part of many high profile ceremonial occasions from the Queen Mother's Funeral to the Royal Wedding, the Golden Jubilee and most recently the Diamond Jubilee Parade. The band also gained huge success with their two albums for Decca, Heroes and Pride of the Nation.

In addition to her very busy schedule with the band, Rachel has performed as a soloist and in recital across the UK, Europe and as far afield as Zimbabwe. As well as playing with the Hilser Trio she gives regular recitals as part of a Flute

and Harp Duo in venues from the Fairfield Halls and St John's S

mith Square to the Brighton Festival, City of London Festival and Canterbury Festival, and has made numerous recordings and broadcasts for BBC Radio, TV and film, including BBC Radio 3's Hear and Now and Radio 4's Classic Serial. Rachel is also active in promoting new music and has worked with Tacet Ensemble since 2006. She was also part of the stage band for both productions of Raymond Gubbay's La Boheme at the Royal Albert Hall.

Rachel's playing has inspired new works from several British composers, some of which are included on her CD, Summer was in August, which has featured on Classic FM. She has recorded a disc of music by Martin Ellerby, Songs Without Words, which was released in 2011 along with a book containing the sheet music and play-along CD for Dutch publishing company De Haske.

On a sporting note, Rachel completed the London Marathon in 2009 in four hours, raising over £1,700 for Battle Back and Help for Heroes. Earlier this year she qualified as a Joint Service Ski Instructor and plans to instruct members of the band on their ski trip. She also enjoys sailing and is currently working towards her Day Skipper Practical.

AQUARELLES featuring The Hilser Trio can be obtained from LCpl Rachel Smith, Band of the Coldstream Guards, Wellington Barracks, London SW1E 6HQ, price £10 (cheques payable to R. Smith).

The Memoirs of 'Old' George Berry - Chapter Four

Thirty Years in a Military Band

George Berry was born 5th March 1824, and enlisted into The 4th, or King's Own Regiment on 24 August 1836 as a drummer/fifer; he later transferred to the band and eventually was promoted to Band Sergeant. He was appointed acting Bandmaster 1854-1856; during this period the Battalion and the Band were in the Crimea and Berry saw the 'famous' charge at Balaclava and was in the trenches during the Battle of Inkerman.

On being discharged from the service in 1861 he was appointed Sergeant (Bandmaster) to the West Kent Volunteer Regiment.

He dictated his memoirs in the late 1880s.

One of the duties which devolved upon Sergeant Berry was to go to Balaclava for letters, and he was thus employed on the memorable October 25th, 1851, and saw the battle of Balaclava, including the ever famous charge of the Light Brigade, from the top of a hill. On the morning of the battle of Inkerman he was with his company in the trenches, he having to take his turn in all company duties when not otherwise employed. As before stated, the band instruments were all stored, and there being no list to put the big drum into it was strapped to a tent pole, and when the furious storm of November 14th broke forth and, for a time, left the army shelterless, the drum was blown right into Sebastopol. In the spring of 1855 reinforcements came from England, and among those sent out to the 4th King's Own were a number of very young weakly looking lads, and when Colonel Cobbe inspected them he sent for Sergeant Berry and said, "Look here, it would be a cruelty to take these children into the trenches, swelling the sick roll of the regiment; I will give them over to you, and you can get the instruments out of store, and see if you can make bandsmen of them." During the rest of the siege, in an excavated hut, with the shot and shell dropping continually about it, Sergeant Berry, assisted by four surviving bandsmen, was employed teaching music, and some of the lads who learned their first notes under these circumstances are now holding respectable positions in the musical profession. By-and-by a few convalescents from Scutari and elsewhere re-joined, and by the following spring - more recruits having been attached - the band began to be noted throughout the camp. At length peace was proclaimed, and soon afterwards a grand-review of the whole British army took place before the Russian officers in the valley of Balaclava. Sergeant Berry, with his band, played at the head of the King's Own, as it marched past the leader of their late foes, and, he says, though he was as anxious as anyone to re-join his wife and friends, he felt grieved and annoyed that this splendid force was not to be employed to prove the power of Great Britain, who was only just beginning to put forth her strength, while both France and Russia were thoroughly crippled, and at that moment every soldier would have preferred to continue the war.

Shortly after this the officers of the British Royal Artillery gave a dinner to the officers of the Russian Artillery, and the colonel of the 4th was asked to allow the band of his regiment to attend. Permission was given, and the band was much noticed and Sergeant Berry complimented by the gunners of both nations. The commanding officer of the Russians, who spoke English very well, asked Berry if he could furnish him with an arrangement of 'God Save the Queen' for their bands to play, and being answered in the affirmative gave directions how and where to send it. The next day Berry obtained permission to go himself, and borrowing a horse rode over to the north side of Sebastopol with his copies of the National Anthem, and found the Russian officer, whose address had been given him, by whom he was well received and kindly treated. The regiment soon after returned to England and proceeded to Aldershot, where they had not been many hours before they had to prepare to receive Her Majesty. The inspection over, attention was paid to the internal affairs of the regiment, and among them the band, which Mr Koesel, who re-joined as bandmaster, was astonished to find in so excellent a condition. He not only complimented Sergeant Berry very warmly, but recommended him to the officers as being in every way worthy to succeed him, and also mentioned him to several musical firms who, before the establishment of Kneller Hall, acted as agents for the supply of regimental bandmasters, as being competent to fulfil any appointment they might have in their power to bestow. One firm made him an offer at once, but his love for his own regiment was so great, and, the officers under whom he had worked so well having promised to appoint him as bandmaster when a vacancy occurred, he decided to remain in it.

In August the regiment proceeded to Dublin, and in March, 1857, was moved in companies to the North of Ireland to aid the civil authorities in preserving order during the elections. The Headquarters, with the band, left Dublin on March 16th and reached Enniskillen on the 28th. Companies were detached to Sligo, Cavan, Londonderry, and elsewhere, and as Colonel Williams - who had assumed command of the corps - wished to keep the regiment popular during this time he told Sergeant Berry, into whose hands the band had again temporarily fallen, that while they were in that district, he was to play nothing but Irish tunes when on the inarch. This order was obeyed but a few days afterwards a sharp letter came down from Lord Seaton, the Commander-in-Chief in Ireland, to say that information had been forwarded to Dublin Castle that the 4th Regiment was more likely to provoke, breach of the peace than preserve it, as the band was continually playing party songs. Colonel Williams sent for Berry, read him the letter, and in great anger asked him what he meant by it. The sergeant explained that he had only carried out his orders and played Irish tunes, and if any of them were used as party

songs he was quite ignorant which they were. "Thou," said the colonel, "play nothing but French tunes for the future." The elections over, the regiment returned to Dublin.

The 4th had not returned to Dublin many days before it became known that they were once more destined for foreign service, this time in the Mauritius. Mr Koesel at once announced his intention of not leaving the country, and recommended that Sergeant Berry should succeed him as bandmaster, and Berry himself, relying on the promises made to him in the Crimea and afterwards, fully expected the appointment, but a number of the younger officers, imbued with the idea that no one but a foreigner could ever do justice to the position, took the matter in hand very warmly, overruled the wishes of Berry's friends, and a German named Fuhrmeister was engaged. Berry's disappointment was very great, and his chagrin was increased when it was discovered that the new bandmaster was an inferior musician to himself. The Indian Mutiny had broken out while the 4th were on their way to Mauritius, and the regiment they were to have relieved was hurried off to India; not only so, but about three weeks after they landed, 400 men of the 4th were taken to swell the ranks of the avenging forces which were necessary to quell the insurrection. The regiment had not long been settled before the officers discovered the mistake they had made in engaging Herr Fuhrmeister as bandmaster. At first it was thought there was a prejudice against him among the bandsmen, but it was now evident that he was neither a theoretical musician, a practical conductor, nor an administrator, so that his sole claim to being a musician at all rested on his reputation as a trombone player. Even confirmation of this small fame was denied him, as a concert was got up at Port Louis at which he was asked to play a solo, and when he appeared upon the stage he was so nervous he could not play a note.

Colonel Williams was a bluff old soldier, who knew nothing about music as an art, but valued the band very highly as giving tone and causing attraction to the regiment, of which he was very proud. He was very particular about the appearance of the band, and one day in the Mauritius, as they were marching past at the head of the regiment, he found fault with the trombone players for not moving their slides past at the head of the regiment, he found fault with the trombone players for not moving their slides together. An explanation was attempted that there were alto, tenor, and bass trombones, and that they were not intended to move together, but he would not listen, and said it spoilt the appearance of the band, and that they were always to push out with the left foot and pull in with the right so whenever they passed him this was done, the bandsmen with the trombones, grinning quietly behind their mouthpieces instead of playing.

In December, 1858, the headquarters and remaining companies of the 4th Regiment left the Mauritius for Bombay. They landed on January 6th, and proceeded to Ahmedabad, which proved to be Berry's last station with the regiment in which he had served so long and loved so well. Having been disappointed in attaining the position which had been the aim of his life, he began to lose interest in his work; so, as he was thoroughly conscientious and knew that duty coldly performed is of little value, he began to think about taking his discharge. At this time the School of Military Music at Kneller Hall had been established about two years, and the officers proposed to send Sergeant Berry home to that establishment to qualify as a bandmaster for the regiment, as they were now thoroughly dissatisfied with Herr Fuhmeister, who, however, did not trouble them long, as he died in Bombay a year or two later. Berry, however, declined the honour, thinking that he was too old, and had been brought up in too rough, though practical, a school to begin afresh with a new, though perhaps better, system. He continued to serve as a band sergeant until 1861, when he bade adieu to the King's Own and returned to England, where he landed on April 24th and proceeded to Chatham. As soon as he was settled he advertised for an appointment as bandmaster of Militia or Volunteers, and received an offer for the 2nd Surrey, but for certain reasons declined the appointment. He was afterwards engaged as bandmaster of the West Kent Militia, and held the position with credit and pleasure to himself and to the satisfaction of every officer for fifteen years. He had not been settled long in his new position, however, before his joy was clouded by the loss of his wife, who had shared a few years of the stormy part of his life, but who was denied to him in the sunshine. He has since married again and has three other sons, one of whom died in Ceylon, a corporal in the Royal Engineers, in June of the present year. During Mr Berry's residence in Maidstone he has become known and respected as a well-to-do citizen, and he continues to enjoy that position, years and long service having made but little impression either on his appearance or in his energies. As a proof of this he still holds the position of bandmaster to the West Kent Volunteer Regiment, and he is not a little proud of the success of his band, which is second to no Volunteer Band in the country. He is also very naturally proud of the success of many of his old pupils, who began their musical career under him as boys in the Militia. Among these may be

mentioned Mr Welby, bandmaster of the Royal Dublin Fusiliers, and Hanbury, the well-known cornet player.

In a letter written by Mr Berry in 1883, he says: "It is forty-nine years since I took the shilling. I feel quite able and willing to go through it all again." Sentiments like this come from all true soldiers of the old school, who, after all, make better citizens in after life than the majority of young soldiers of the present day of whom it has been said, "They are not long enough in the army to be imbued with the true spirit and aspirations of a soldier, but they serve too long to be of any further use as civilians."

ADDENDUM, on Wednesday evening, July 24th, 1889, a meeting of volunteers and friends took place at the Rifle Volunteer, Maidstone, the occasion being the presentation of a testimonial by the members of the band to their bandmaster, Mr George Berry. The large room was crowded and, under the Presidency of Sergeant A. Relf, an interesting programme of vocal and instrumental music was carried out. The presentation was made by Sergeant Bugler Baker, who said that the members of the band thought it was their duty, after the number of years Mr Berry had conducted the band, to recognise his valuable services. They had at the head of their band an instructor of whom any Volunteer battalion might be proud, and one possessing great ability, which especially fitted him for the post he now held. He was glad to say that when a testimonial was suggested, every member of the band expressed a desire to subscribe, and with so much good feeling had the project been taken up that he was enabled that evening to ask Mr Berry's acceptance of a handsome silver-mounted walking-stick, suitably inscribed, together with an illuminated framed address. He then made the presentation amidst loud cheering, and, at the call of the chairman, Mr Berry's health was drunk with 'Kentish Fire'. In response, Mr Berry thanked the members of the corps and the visitors for their kindness in attending, and also for the way in which they had joined the band in drinking his health. Since he had been with the Volunteers it had been his aim to keep up a good band; and he had managed to do this because he had had a good lot of young fellows to deal with. Although he was born with a knapsack on his back, he could do away with a little discipline at times, and he was thankful to say that he had succeeded in keeping his band together until it had attained the proud position of being second to none as a Volunteer band in the country. For their kind present he thanked the band very sincerely. It was always very gratifying for a person in his position to have the appreciation and confidence of the officers, but it was doubly satisfactory when he had the confidence and goodwill of those under his charge. He occasionally spoke sharply and plainly, but it was only in his zeal for the band, and he was pleased to know that his men realized that fact. He was now getting an old man, and he might soon want a stick to lean on; and therefore their kind present would be with him so long as he was able to toddle.'

**From Miss Wendy Berry,+
granddaughter of George Berry:**

The British Bandsman article of 1889 records that he left the King's Own in 1861 and afterwards became bandmaster of the West Kent Militia.

The presentation to him in 1889 included a silver mounted walking-stick and an illuminated framed address "to recognise his services ...[etc]... in the post he now held".

Evidently he continued in that post for another ten years [to age 75] as deduced from the inscription on the clock in my possession which reads:

**"Presented to Bandmaster G. Berry
By the Staff Sergts & Sergts
1st V. Battn THE QUEENS OWN R.W.KENT Regt UPON HIS RETIREMENT August 1899".**

I have attached a picture of the handsome clock which I am pleased to say is now ticking away on my mantelpiece, albeit after a rather costly but very worthwhile overhaul.

I and other Berrys are most grateful to you for your work on Old George Berry and for kindly keeping in touch.

We hope to include the following articles in the April 2013 edition

The International Belgian Tattoo – Lotto Arena Antwerp – 2012
When Gustav Holst practised his trombone in a field!
The International Music Festival of Izegem (Belgium)
Band Presidents – Pages from Wally’s Diary
Huntingdonshire Cyclist Battalion
2012 to 2020: All Change!
Music in Oman
Those Magnificent Men in their Flying Machines
(Musical Legacy of the Royal Flying Corps)

The ‘Glasgow’ Taster

By T C Kinnison

The Edinburgh Tattoo attracts large audiences to the Esplanade in Edinburgh for three weeks in August each year. For the last five or so years the tattoo has been a sell-out.

What is generally unknown, however, is that there is another opportunity to see the tattoo, albeit in a cut down format, each year in Glasgow. The ‘Glasgow Taster’ is held on the first Tuesday after the Tattoo opens for its annual season. It takes place in the middle of the city in George's Square and it is free. The taster involves both a military parade and a shortened performance of the Tattoo.

The bands form up in a side street adjacent to the Square and march around its perimeter. Each band then gives a performance in the centre of the Square. Amongst the bands taking part this year were:

HM Kongens Garde Band from Norway
The Australian Tri-Service Band
The United States Navy Band Europe

Text Phillip Carter

Photographs copyright T C Kinnison

top - The Australian Tri-Service Band – buirstring into song

bottom - The United States Navy Band Europe – rocking and rolling

Lieutenant Colonel Rodney James Parker FTCL ARCM psm

Rodney Parker was born on 2nd May 1941 and at the age of sixteen he enlisted into The Wiltshire Regiment. He became a student bandmaster in 1968 and on graduating was appointed bandmaster of the 2nd Bn The Royal Regiment of Fusiliers. In 1977 he was commissioned and appointed director of music The Prince of Wales's Division. Subsequent appointments as director of music were with the Royal Army Ordnance Corps, The Brigade of Gurkhas, Grenadier Guards, Senior Director of Music BAOR and finally Senior Director of Music, Junior Training based at Kneller Hall. On retiring from the regular army he was appointed Director of Music to the Royal Yeomanry (Inns of Court and City Yeomanry) in the rank of Lieutenant Colonel. Rodney retired in 1997 and taught woodwind and theory in several schools.

He struggled with a cancer-related illness for a round eighteen months and finally lost his battle on 1st July 2012.

Major Ernest James Houghton Moore MBE LRAM ARCM psm

Major 'Dinty' Moore was born on 21st October 1916 and was educated at the Duke of York's Military School at Dover. He enlisted into The Border Regiment in 1931 and served in France in 1939/1940 and then with the First Airborne Division until 1943. He was appointed Bandmaster of the 1st Bn East Lancashire in 1945 and continued with The Lancashire Regiment (Prince of Wales's Volunteers) after the amalgamation in 1958. He was commissioned in 1960 as Director of Music of the 2nd King Edward's VII's Own Gurkha Rifles and retired in 1970. He died in June 2012 at the age of 94 as one of Army music's elder statesmen.

Letter to the Editor

From David Murray

Dear Sir,

The last two editions of 'Band International' have been outstanding in interest and quality. I was particularly impressed by the articles contributed by Colin Dean, especially by that on the Diamond Jubilee celebrations in 1897, and by that on the Bands of the 1st and 2nd Life Guards back in the days when these two regiments still existed. What to the casual observer might be mere points of detail are fascinating to the student of British military uniforms.

The story of the BBC Military Band by Stuart Hibberd also took me back to the days of my youth before the outbreak of World War 2. I wonder if any other nonagenarian can recall the series of programmes called 'Pictures in the Fire' which were broadcast only too rarely for the likes of my late father, who spent eleven of his twenty years' service in India, and for myself, 'sodger daft' practically since birth. One I still recall began with the 'Morning Gun', fired at Reveille in the cantonments, startling the Indian crows, followed by the different trumpet and bugle calls. Was 'Hey Johnnie Cope' on the pipes included? At any rate, an 'English Light Infantry battalion' marched on to its markers and the day then took its musical course. Another programme included regimental Officers Mess calls, including that of the 2nd Battalion Highland Light Infantry, the old 74th Highlanders, scored for four open horns, and still sounded by the Royal Highland Fusiliers while they retained their separate identity. Regimental marches of British and Indian regiments too, I remember, the reason for their adoption in many cases remaining obscure. 'Probably the CO's wife liked it!' I recall my mother saying.

At Christmas 1939, a family friend serving in the Royal Artillery came to visit us. He brought with him a young musician from the Royal Artillery Band, whom he had found in Edinburgh on his own. My parents learning that he was staying in the YMCA hostel insisted he moved in with us. He stayed with us for a couple of days until he had to return to Woolwich.

His name was Arthur Steele.

Reviews

Central Band of the Hungarian Defence Forces

To mark 50 years of its present form the band has recently issued a 'Jubilee' CD

Hector Berlioz – Rákoczi march; Ferenc Liszt – XIV Hungarian Rhapsody; Johannes Brahms – VII Hungarian Dance; Johannes Brahms – VIII Hungarian Dance; Béla Bartók – Bottán; Béla Bartók – Öves; Béla Bartók – Topogó; Béla Bartók – Bucsumi tanc; Béla Bartók – Romanian polka; Béla Bartók – Aprózo; Alfred Reed – Örmény dances; Frigyes Hidas – Fantasia; Frigyes Hidas – Fugue; Dmitry Shostakovich – Season overture; Philip Sparke – Jubilee overture; György Mondvay – Military Band march.

Conductors: Colonel Zsolt Csizmadia (11,15), Lt Colonel Tibor Kovács (1,2,5 – 10, 12 – 14, 16), Major Imre Szabó (3,4).

This, as with the other titles following, can be obtained by contacting Péter Sarosi by e-mail at sarosipeter@t-online.hu or in writing at 1164 BUDAPEST, Rózsalevél utca 27, HUNGARY. He is Chairman of the Fricsay Richard Katonazenei Hagymáyörző Egyesület, and is also a member of the Central Band. The recordings can be made available on CD or by MP3 format via internet.

Other recent CDs issued are :

Musica Hungarorum

Ferenc Liszt – Hungarian Rhapsody II; Zoltán Kodály – Four items from Háry János; Ernő Dohnány – Rurália Hungária op 32b; László Gulyás – Four Székely pieces; Arpád Balazs – Concertino; Antal Farkas – Bottle dance; György Ránki – Three pieces; Frigyes Hidas – Festive Music.

Marches and waltz by Jakab Pazeller

Manilova; Kossuth; Rock; Herkules; Zrintyi Miklos; Centenarium; Little Corporal; Herkulesfürdo Emlék Waltz; Matyás; Winners; Cavalry; Wedding; Elöre; Hungarian Youths; Young Blood; Baross Gábor; Nemzeti Zenei

Jelképeink

1 – 3 Ferenc Erkel - Hungarian National Anthem (Band & Choir, Band, Choir); 4 Ferenc Erkel – Palotás from Hunyadi László; 5 Ferenc Erkel – A honfi imája from Bank Bán; 6 Ferenc Erkel – Éljen a háza; 7 Ferenc Erkel - Keserű bordal; 8 Ferenc Erkel – Névtelen hősök; 9 – 11 Béni Egressy – Szózat (Choir, Band, Band & Choir).

Conductors : Zsolt Csizmadia (7,8), Tibor Kovács (1,2,4,5,6,10,11), Kalmán Strausz (3,9)

Térzene I

Includes :

Fucik – Kinizsi march; Figedy – Hungarian Cavalry; Lehár – Delegation; Pongrácz – Kuruc; Fricsay – Hungarian blood; Fegyed – Savoy; Pazeller – Herkulesfürdő memories; Pécsi – Centenarium; Deszeri Báchó – Ludovika Academy; Kraul – Falcon; Lehár - Hole

Térzene II

Ludwig van Beethoven – Two marches; Samu Borsay – Kuruc tanyán; Franz Scharoch – Dormus march; Béla Kéler – Rákoczi overture; Ferenc Lehár Snr – Olosi march; Johannes Brahms – Magyar dance II; Vilmos Tischler – Zászlószentelési march; János Bihari – Palotás; József Pécsi - Kossuth march; Richárd Fricsay Snr – Beautiful Balaton; István Bachó – 1st Infantry Regiment march; István Bachó – 1st Infantry Regiment march; Béla Kéler – Magyar comedy overture; Julius Fucik – Florentiner march; Ferenc Lehár – Luxembourg march

REUTEL 1917

The Band of the Honourable Artillery Company (Major E H Keeley)

Specialist Recording Company SRC 198

Reutel; The Contemptibles; Marsch aus Petersburg; Tipperary; Communityland No. 1; Präsentiermarsch; St. Julien; Toc H; The Long Trail; Vimy Ridge; Fridericus Rex; Mussinan Marsch; Mit Bomben und Granaten; Alexandermarsch; Ich Hatt Einen Kameraden; Last Post; Rouse; Pack up your Troubles; Deutschlands Ruhm; British Legion and the regimental marches of The Machine Gun Corps, The Sherwood Foresters, The Manchester Regiment, The Leicester Regiment, The Honourable Artillery Company, The Royal Warwickshire Regiment, The Devonshire Regiment, The Royal Welch Fusiliers and the Royal Army Medical Corps.

We have enjoyed many excellent compact-discs produced by Mike Purton through the Specialist Recording Company (SRC) since it was formed in 2001. Think of the single composer series (Elgar, Bliss, Walton etc.) and the 'Music of' series which delved into the musical history of many fine regiments. Mike's skills and attention to detail have been widely praised and he has produced some outstanding recordings.

With this one, however, it gets personal as the CD tells the story in music of the actions at Reutel, Flanders, in 1917 in which Mike's grandfather, serving in the Honourable Artillery Company, fought and was badly wounded.

The music has been very carefully selected to include marches which have titles relevant to the period, the popular songs of the day and, perhaps uniquely, to commemorate the regiments which fought at Reutel on both sides – British and German.

Much of the research into selecting the appropriate music was undertaken by our good friend, Tony Dean, resulting in an excellent and very informative 32 page inlay booklet which charts the battles and the reasons behind the inclusion of the music. I have to say that I do not like

the modern habit of printing text over background pictures as it can occasionally make it difficult to read. However, this is only a small point of criticism, the only other being the bugle calls not being played in the strident manner for which they were intended as a means of conveying orders.

Reutel translates as 'rattle' and the sound of a rattle forms part of the title march, composed by the Director of Music, Major Ed Keeley. The rattle is doubly appropriate as its sound was the warning to the Tommies of a gas attack.

Amongst the marches are St. Julian by Arthur Graham (better known for his march The Champion) and Toc H by the composer of The Red Cloak, Joseph Mansfield. Tipperary, Pack Up Your Troubles and The Long Trail are all full length marches based on the songs, while we have the regimental calls and marches of nine regiments of King George's army, most of which have long been consigned to history. These include The Happy Clown for the Machine Gun Corps and the beautiful slow march of the RAMC, Her Bright Smile Haunts Me Still.

The marches representing the regiments of Kaiser Bill include Marsch aus Petersburg (reputedly his favourite), Präsentiermarsch (composed by the future King Frederick William III of Prussia at the age of ten) and Fridericus Rex (preceded by the fife and drum Lockmarsch), all played with a fine Germanic thump where appropriate. As a change from the usual evening hymn, the losses of the enemy are acknowledged with Last Post being preceded by Ich Hatt Einen Kameraden, the German song of remembrance.

This CD is thus something rather special as a very personal story has formed the basis for a most interesting selection of marches, a few of which are familiar but many of which you probably won't have heard before.

In the midst of the horrors of 1917 it would have been unthinkable to Grandfather Purton that his regiment's band and his future grandson would pay tribute to him in this way 95 years later – but how proud he would have been.

Colin Dean

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Editor

Major (retd) Gordon Turner MBE, 2A Angus House, 13 Granville Road, Eastbourne, E Sussex, BN20 7HE,
England (e-mail: turner.gordon1@gmail.com)

International Promotions Officer

Steve Mason, 82 Southwell Road, Camberwell, London SE5 9PG (e-mail: promotionofficer@imms-online.org)

Journal Distribution

Jonathan Mitchell, c/o Discurio, Unit 3, Faraday Way, St Mary Cray, Orpington, Kent, BR5 3QW, England

Webmaster

Gerard Woittiez, Bestevaerstraat 6, NL-4501 KL Oostburg, The Netherlands (e-mail: gwoittiez@zeelandnet.nl)

International Committee

Australia	Lt Col Tony Silcock CSC LTCL, 65 Chevalley Loop, Gordon ACT 2906 Australia
Belgium	Kris Schauvliege, J. Bordetlaan 68-Bus 46, B-1140 Èvere, Belgium
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USA	Steve Rosenstein, 4058 Lone Wolf Circle, Crossville, TN 38572 USA

National Representatives

Brazil	Jose Roberto Santos, 1st Lt Mus of MP Sao Paulo State
Estonia	Raul Maë, Estonian Border Guard Orchestra, Susta 15, Tallin, 11712 Estonia
Finland	Major Jyrgi Koskinen, P.O. BOX 919, 00131 Helsinki, Finland
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Guinea	Bernard Chevrot, 526 Rue Safi, MA – 44000 Essaouira, MAROC.
Hungary	Major Szabó Imre, Ornagy ur, H-2220 Vecsés, Zrínyi u 99/A, Hungary
India	GpCapt R K Mathur, Air Headquarters, Vayu Bhavan, Rafi Marg, New Delhi, India
Jersey	Robert Wareing-Jones, 17 Clos Lempriere, La Rue Du Maupertuis, St Clement, Jersey, Channel Islands, JE2 6BH
Luxemburg	Patrick Gengler, BP 62, L-4401 Belvaux, Luxemburg
Malta	Alfred Busietta, 'Ally', Triq il-Bies, San Gwann SGN 1925, Malta
Morocco	Bernard Chevrot, 526 Rue Safi, MA – 44000 Essaouira, MAROC.
Oman	Brigadier Ramis bin Juma'an bin Sibti Al Oweira, Royal Guard of Oman, PO Box 389, Muscat, Postal Code 113, Sultanate of Oman
Pakistan	Saad S Khan
Samoa	Supt Alesana Laki, Royal Samoan Police Band, PO Box 53, c/o Ministry of Police, APIA, Samoa
Singapore	Supt (ret'd) Idris Mohd Yusof, Idris Music and Events Pte Ltd, 66, Bussorah Street, Singapore, 199479
South Africa	Captain P K A Digby JCD, 29 Oaklands Road, Orchards, Johannesburg, RSA 2192
South Korea	Bae Ghi Ho, Woorim Apartment 102 @ 502 Kuem am-dong, Gyeryong-city, South Chung cheong-do, Republic of Korea.
Sweden	Major Per-Eric Jansson, Komatauer Strasse, 24 , D 91027 Lauf, Germany
Taiwan	Lieutenant Colonel Hung Yu Chang, Music Director, Military Band of the Army, Box 91021, Lunj Tan, Taiwan, Republic of China
Tonga	Lieutenant Colonel Honourable Ve'ehala, Tonga Defence Services, TDS HQ, uku'alofa, PO Box 72, Tonga
Trinidad & Tobago	BrigGen (ret'd) Carl Alfonso, 15 Sydenham Avenue, St Ann's, Port of Spain, Trinidad, West Indies
Turkey	Bursa Mehter Musikisi ve Halk Oyunları Derneği, Santral Garaj Mahallesi MerinosAKM D Blok No: 333 Osmangazi/BURSA/TURKEY

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Distribution Officer – Band International

Following the resignation of Jonathan Mitchell, who for six years distributed Band International to our worldwide membership, we are now seeking a new Distribution Member to bag, label and post the journals from February 2013. Ideally they should live in the United Kingdom but all offers of help from across the IMMS community will be gratefully appreciated. If you have some free time to take on this vital role will you please contact the Chairman for further details as soon as possible.

May I take this opportunity to again thank Jonathan for his support and wish him continued success.

Geoff Kingston