

POMP AND CIRCUMSTANCE

A History On The Band Of H. M. Coldstream Guards

1685 - 2015



JOHN GLEESON

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RHQ, Wellington Barracks, Birdcage Walk, London.

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FOREWORD

by

Lieutenant General Sir James Bucknall
KCB, CBE

Colonel of the Regiment



The Band of the Coldstream Guards has played an important role in the life of the Regiment since its creation in 1685. In the Band's centennial year, the Duke of York enlisted twelve German musicians into the Regiment: players that replaced civilian performers who had hitherto provided music for the King's Guard, but who could not be entirely relied upon to attend regimental events if they received a better offer elsewhere.

John Gleeson, a former Coldstream musician, has produced this well researched history. The book chronicles the Band's evolution from its 1685 genesis; the Duke of York's Band under Music Major Eley; the subsequent superintendence of the Godfrey dynasty; and on to perhaps *the* most well-known Bandmaster of his day and since: John Mackenzie-Rogan, who retired in 1920 with the rank of Lieutenant Colonel and holding the office of Senior Director of Music of the Brigade of Guards.

The history traces the early years of military music: from providing an accompaniment to the duty of guarding Royal Palaces and for the entertainment of the Officers; to the very important morale raising role that a regimental band played to both serviceman and civilian, particularly during the Victorian era. This culminated in the support Guards Bands provided to the troops at the Front during the First World War; and the very close relationship they fostered between the principal Allies – France and Italy. These 1914-18 tours are well documented in Mackenzie-Rogan's autobiography: *Fifty Years of Army Music*.

Modern instruments enabled these ensembles to amplify their range, pitch and volume by the late-nineteenth-century and the dawn of the recording era; and due to such circumstance the first recordings of the unit took place under Bandmaster Mackenzie-Rogan in a London hotel in 1898. Military bands were ideal for the crude early sound capturing equipment, as the musicians could stand around the microphone with their brass, woodwind and percussion instruments. The recordings slowly improved, and by the late-1920s, the Band had a wide public following both on-disc and in-concert.

The importance of military bands, in terms of defence diplomacy, began to be fully developed after the Second World War. The Coldstream Band was the first Guards' Band to tour Japan in the 1980s: a country they have revisited regularly ever since. This military/cultural capability, reaching out to important Allies, has now become an established *raison d'etre* for the continued existence of military bands. At the 200th Anniversary of the Battle of Waterloo, it was the Coldstream Band that was chosen to represent the British Army in Belgium; giving a great deal of prestige to The Services, the Nation, and much pleasure to all those who are associated with the Coldstream Guards and the Army.

John Gleeson has traced this development in his excellent Band History, and his work will no doubt provide a solid foundation for further research by future Foot Guards historians. It is intended to digitize this work and make it available on the Regimental and Band Websites.

ACKNOWLEDGEMENTS

Many individuals and institutions have contributed in multifarious ways to *Pomp and Circumstance: A History on the Band of H.M. Coldstream Guards 1685-2015*. From first-person testimonies to ‘virtual’ information garnered via the cobwebby crannies of the internet; the author places on record the debt owed in the creation of this regimental musical first. The list comprises:

The Coldstream Guards, Lieutenant General Sir James Bucknall, KCB, CBE (Colonel of the Regiment), Colonel (Ret.) D.D.S.A. Vandeleur (Regimental Adjutant). The Royal Collection, The Royal Archives, Windsor Castle, Diaries of Queen Victoria Website, The Coldstream Guards’ Band Ex-Members’ Website (Roger Moss and Bob Lomas), The British Museum, The Bagford Collection (British Library), Manuscripts Collection British Library, The National Archives, Bodleian Library, British Newspapers Online Archive, The Royal Society of Musicians, Find My Past, British History Online, Times Newspaper Archives, Records of the Central Criminal Court ‘Old Bailey Online’, Royal College of Music, Ancestry Website, Minet Library Archives, Lambeth, RMA, (Duke of York’s School) Website, The Observer, The Army Journal of Historical Research, Google Newspapers Archive, Journal of the Household Brigade, The New York Times, Hansard, BBC Proms Online, The Gramophone Magazine, London Gazette, Daily Telegraph, The Independent, British Pathe Online, The Listener, BBC People’s War Archive, Brown University USA, ITN Source Archive, Life Magazine, Graham Jones Music Ltd, The British Bandsman, BBC Genome Project, The Irish Guards’ Journals, The Stage, The Associated Press, T. Walker & Company, Bookbinders, the Mackenzie-Rogan Family Archives – and the recollections of the following Coldstreamers: Bob Darley, Douglas Drake, Laurie Johnson, Tony Hatch, David Leed, Stephen Barraclough, Alan Cooper, Bruce Rowland, Keith Gravil, D.K Smith, Tommy Thomas, Neville Woodcock, John Dodd, Bob Janes, Pete Bale, Steve Cocks, Chris Merry, Gordon Davies, Margaret Drake, Ian Stewart, Major Roger Swift and C/Sgt. Darren Hardy.

INTRODUCTION

“The town of Coldstream, because the general did it the honour to make it the place of his residence for some time, hath given title to a small company of men whom God made the instruments of great things; and though poor, yet honest as ever corrupt nature produced into the world, by the no dishonourable name of Coldstreamers”.

(*The Life of General Monck, Duke of Albemarle*, by Thomas Gumble, 1671).

Quoted from the history penned by General George Monck’s chaplain and biographer in 1671, this scriptory record of the first Colonel of the Regiment was to be Gumble’s only book, a standalone *magnum opus* chronicling the genesis of this world-famous unit (then known as The Lord General’s Regiment of Foot Guards). The *Coldstream* Guards had been given their toponymic tag some six-years when Gumble died in 1676, and he did not live to record the arrival of musicians into his old regiment. Had circumstance allowed him to do so in 1685, he may well have cherry-picked identical words that were peppered about the above-quoted passage, words that encapsulated identity; musical hardware; levels of expectation; and the geographical area that this regimental band would become known over. They were:

Coldstream; instruments; great things; world.

Gumble may also have argued the case for General Monck’s posthumous involvement in the creation of the Coldstream Guards’ band in 1685, as there *is* a link - be it an indirect one.



Numerous histories have chronicled the series of events that brought about the return of King Charles II to the British Throne, together with the pivotal role played by Monck and his *Coldstreamers* in achieving this, and is a circumstance born of its times. Soldier though Monck was, he also prosecuted the chance-medley game of politics in a fluid and uncertain situation with incomparable skill, and was a crucial cog in the Parliamentary machine that restored Charles as monarch in 1660.

Monck’s links to the Coldstream Guards’ band are tenuous in the extreme, after all it would not come into existence for another quarter of a century, and is in consequence the only sub-unit of the regiment to boast Royal, rather than Cromwellian roots. But they *were* there (if only by circumstance), as Parliament’s (and by extension Monck’s) actions in restoring Charles II to the throne would result in *this* Stuart King bringing about the birth of the band in 1685.



Writing *this* history on the band of Her Majesty’s Coldstream Guards also occurred through circumstance. As a Coldstreamer and serving musician with this unit during the Seventies and Eighties, taking interest on the comings and goings of the current Coldstream Guards’ band is (and by the majority of ex-band alumni is) judiciously maintained long after the last item of kit has been returned to the regimental stores, the ultimate march-card is handed back to the librarian, and the final notes of *Figaro* have left your instrument. What both regiment and band is doing and where they are doing it seems to stay with you, like it or not, and this band history was born as a result of such circumstances.

Pomp lent both the impetus and the vehicle for this; a catena of ceremony consisting of celebrations centred on a long weekend in June 2012, which witnessed the Diamond Jubilee of Her Majesty Queen Elizabeth II. These festivities would (not for the first time in the 327 year history of this

band) provide the crucial monarchical cause-and-effect to bring about the birth of this book - the focal point being the Service of Thanksgiving for Her Majesty at St. Paul's Cathedral together with the return Carriage Procession through the streetscape of central London.

If pomp was the fuel to fire this biography then historical commentary would be its accelerant, with terrestrial and satellite broadcast the instrument of ignition. It was whilst viewing the unfolding pageantry, and during a bout of cortical thought recollecting numerous personal attendances at like-ceremonies in years gone-by, that the sum-ingredients noted above sparked this regimental project. With television historians disgorging umpteen on-screen facts regarding palaces, individuals, incidents and institutions (even the regiments got an honourable mention), their historical facundity exposed a distinct lack of knowledge regarding the musical backbone of it all: the Guards' bands. Taken for granted may be one reason; or was it a lack of factual information? Though after service to both Crown and Country totalling upwards of one thousand years between the seven Household Division bands this seemed unlikely. Or were these regimental minstrels seen as just background Muzak - not box-office - an anachronous mishmash of military melody hardly worthy of informed or uninformed comment? Why should this be? After all it seemed to me and the silent majority that the bands, though occasionally shown (but seldom heard) during the broadcast contributed if you were there in-person greatly to the overall ambience of the pompal tableau - try to imagine a Queen's Birthday Parade without the Guards' bands in attendance.

This cerebrate process then turned toward the written word. There must have been a veritable battalion of Royal historiographers from Geoffrey of Monmouth's time and beyond that have chronicled monarchs and their machinations over millennia. London had its own encyclopaedia, with almost every building, thoroughfare, monument and institution precisely catalogued. Regiments of the Foot Guards have had their long and distinguished histories committed to the printed page over time-spans running into centuries - yet no detailed chronicle of their bands had ever been penned. This of course included my band, part of whose regimental motto (i.e. *Nulli*) seemed to echo the sum-total of in-depth written narratives on it.

I confirmed this myself with retrograde reflection on my personal time served in the band. The Coldstream Guards' band are well aware of the standards expected of it - they have a lot to live up to - and comparison was often made to what (and who) had gone before. Even so, only certain isolated aspects of band history were common knowledge. Everyone knew of Eley, Willman, the Godfreys and Mackenzie-Rogan on a Bandmaster level - and individual instrumentalists such as Lazarus, Reynolds and Harle sprang to mind. There was a serpent dated *circa* 1800, whose brass-sleeved bell rim was inscribed: *Coldstream Guards*. It was successfully bid for at Christie's in 1971 by Colonel Sharpe then conspicuously mounted in a display cabinet - its tortile disposition ever after causing wonderment in all forthcoming musicians detailed to deterge the Director of Music's office. In cobwebby crannies of the band instrument store rested the remnants of a set of Aida trumpets - but as to who once played these items of langsyne music hardware was anybody's guess. At some point the vague legend about a Coldstream band-room situated over a central London public house would surface - and every Divine Service the band was detailed to attend at the Guards' Chapel brought into focus a V.1 flying bomb that had wiped out a swathe of our musical ancestors in 1944. There were historiettes in concert programmes, L.P.'s and C.D.'s, and the occasional addendum tacked onto the back of published regimental histories that rarely ran beyond two pages, but as to the remainder of the band's 330 year timeline: nothing.

In consequence of this I came to the conclusion that after over three centuries, and in the 60th year of Her Majesty's reign, it was right and proper this glaring oversight be addressed; so this is one ex-Coldstream Guards' band musician's attempt to do some justice to the thousands of years' worth of musical service to Crown and Country given by the men and women privileged to have been members of this world-famous, time-honoured military musical organisation. This is *their* regimental band's story. The Carolingian circumstance of its creation - how it evolved - its heroes, characters

and escapades – its nexus to Regiment and Royalty – its placement at the epicentre of pompal London – its capacity in supplying orchestral wind and percussion players of international repute over a time span of centuries - and its role as military musical ambassadors to the world over the previous third of a millennium.

Thanks to pomp and circumstance, *this* small company of men, the musical hub of the regiment, has expanded Monck's March begun on the highway from Coldstream to London; extending it by land, sea and air, criss-crossing the globe to more nations than any other sub-division of the unit. They have performed great things on their instruments across the world, and in doing so achieved the no dishonourable name of Coldstreamers. What George Monck would make of the regimental musical cause-and-effect resultant from his politico-military manoeuvring in 1660 we will never know; and if Thomas Gumble could have committed the thoughts of the General to print on this subject one suspects it would include the words *Nulli Secundus* somewhere. Like Gumble this is my standalone book – *a piece de circonstance* on the history of the regimental band of Her Majesty's Coldstream Guards - and is dedicated to every musician who served in it – past, present and future.

John Gleeson

December 2012

PROLOGUE

St. James's Park Underground Station: 7am on a grey June morning. By degrees busier than customary, the tube disgorges a numerous crowd of all nationalities and walks of life. Identical scenarios are being played out in the surrounding subways and mainline termini of the cosmopolis, as countless knots of pedestrians add to footfall and converge on the thoroughfares that constitute the processional route to be taken by Her Majesty in a few hours time: another ceremonial day in twenty-first century London.

Inside Wellington Barracks too another ceremonial day is starting. Within the labyrinth of featureless concrete corridors and rooms that sit behind the imposing stucco façade fronting Birdcage Walk, dozens of musicians gather having arrived via road and rail. Combination locks are decoded, locker doors flung open, and various items of military paraphernalia are extracted for restorative commission. A few months ago that martial impedimenta and its custodians were navigating the streets of Tokyo at the culmination of an exhaustive-but-successful tour of Japan, and (if the band-diary is to be believed) the same will be visiting Russia towards the years-end. But today they are at home, preparing for the Queen's Diamond Jubilee.

Cacophony ensues whilst polish of varied design and utility is skilfully administered to world-famous items of uniform and dozens of wind instruments are warmed up and coaxed back into life; all this is accompanied by hundreds of snippets of vital band gossip and banter. The faces in these rooms may change – as the surroundings have – but this selfsame ritual has been repeated hundreds of times a year for almost a third of a millennium. It means only one thing: the band of Her Majesty's Coldstream Guards is arrived for duty.

The musicians carefully enrobe into their iconic vesture: scarlet tunic, striped dark blue trousers ('tweeds', in Guards' parlance), highly-polished drill boots, whited buff belt, card case and frog, with short bayonet and red-plumed bearskin cap – the whole ensemble luxuriating in the Household Division cognomen: 'S.G.O.' (Summer Guard Order). Once on, the buddy-system subconsciously kicks in – with each player hunting out the slightest blemish, speck of dust, or other imperfection that may have strayed inadvertently onto the uniform of a colleague when getting dressed. Tweeds are brushed, white piping on collars chalked, and curb-chains adjusted in readiness five minutes previous to the ordered hour of muster (a time-worn Coldstream custom). The music programmed for performance is sorted and holstered into card cases, the band notice board is double-checked as to where each musician will be situated when in marching band formation, and glucose tablets are pocketed for later consumption so as to maintain blood-sugar levels during the forthcoming six hour musical marathon. Instruments to hand, the band is ready for inspection, ready to impart its time-honoured tradition of supplying military musical spectacle *sans pareil*.

The men and women who wear the Coldstream Guards' musician's tunic and traverse the roadscape of London on the occasion of the Queen's Diamond Jubilee of 2012 are the current custodians of a regimental music-making sub-unit whose existence and tradition extend back in an unbroken line to the time of Charles II; and the assembling hundreds of thousands in the crowd viewing all this are the current custodians of the tradition that extends back to the observation of ordered outdoor spectacle on great ceremonial occasions. It is a tradition whose roots go back into antiquity; be it bystanders witnessing the ritualistic transit of the Beaker folk elders along the raised *cursus* known as the Avenue to the megalithic astronomical monument that is Stonehenge during the summer solstice of 2012BC, to sightseers populating the pavements along the processional route that is the Mall, which the Queen and Coldstream band is about to range during the summer celebrations of 2012AD; the witness of important ceremonies at fixed points is a national trait that has stood the test of time and spanned thousands of years, literally since 'time-immemorial'. That the majority of humanity, whether British or not, enjoy this 'theatre of the thoroughfare' can probably be attributed to this ancient trait, a trait

that has over time become hardwired into hearts and minds through millennia of like-shared events.

It is against such ceremonial continuum that, following inspection, the Drum Major, beclothed in magnificent auriferous State Uniform, takes control of the Coldstream Guards' band from the Director of Music, as the unit shifts from static to viatic. The cast-iron gates of Wellington Barracks swing open and the band, positioned at the van of their detachment of street-liners, announce in fortissimo block-octaves Alford's *Army of the Nile*, as they head out onto the spur-road leading to the Mall.



Some five hundred yards distant along this ceremonial boulevard of puce asphalt bounded by an archipelago of palaces, Royal houses, and the verd expanse of St. James's Park, close-packed crowds tight to where Marlborough Road meets the Mall hear for the first time the distant approach of the Coldstream Guards' band. The more fortunate (and tenacious) onlookers who staked claim to the Portland-stone kerbs fronting this populace can also view the musicians centre-carriageway within the enfilade of London plane trees that frame this impressive vista. The air is split with an edged rhythmic cadence from bass and tenor trombones as Bidgood's *Sons of the Brave* reaches its coda, then the band verberates segue a five-pace roll from its percussion battery and launches into R.B. Hall's *pesante* American quickstep: *General Mitchell*.

The sight and sound of a British Guards' band performing in its natural element has provided the visual and aural underscore that has accompanied such ceremonies over the reigns of sixteen monarchs, and its musicians have plied their tuneful trade over this same parcel of Royal topography upwards of 300 years. The individual attending an orchestral concert involves himself with music issuing from a desk-bound body of instrumentalists, but the person who is present when a Guards' band incedes *through* a streetscape – listening to its gradual-but-inexorable progress and with its attendant martial crescendo – provides a musical and visceral experience not available in the more refined concert hall. Many world-famous composers have attempted to recreate it – including Rossini, Verdi and Ives, with varied degrees of success. Among the most accomplished was Sir Edward Elgar, when he enshrined the sound of the grandisonant trombones and trilling woodwinds of Mackenzie-Rogan's Coldstream Guards' band on-approach in his 1901 concert overture *Cockaigne (In London Town)*.



As the final instrumental roulade of semi-quavers from clarinets and piccolos *diminuendos*, the band enters the second section of the half-nautical-mile-long carriageway beyond Marlborough Road. Music gives way to the sounds of Subaltern, Sergeant Major, and the rhythmus of the pace stick, as regimental street-liners come to a halt, then dock at regular intervals in the kerb-channels of the Mall. Whilst this military manoeuvre plays itself out Oxbridge historians, couched in a pro tem, glass-fronted mezzanine *loge* studio overlooking the pageantry, periodically inject gobbets of historical and regimental information to suitably impressed prime-time TV anchors for the enlightenment of an international audience. How the regiment acquired its name; what the spacing of the tunic buttons mean; why the plume is where it is; its connection to Cromwell's New Model Army; and why the Drum Major appears to be wearing a dark blue velvet jockey cap - in fact the answers to a thousand-and-one items of accumulated military baggage gained by the outfit over the last 362 years.

During the ongoing televisual data-fest, the Coldstream Guards' band has arrived at its predestined station: the Duke of York Steps. Still playing, the band executes a left-wheel onto the natural-stone pavement situated at the bottom of the Steps – counter-marches – faces St. James's Park – adjusts its dressing whilst marking-time – and halts on the Drum Major's mace. The cut-off signal is given (one of the many varying instructions communicated via the Drum Major to the musicians by a kind of tipstaff-led form of tic-tac) – and the band (as if by telepathy) ceases playing mid-phrase. The

Director of Music de-ranks – moves to front of the band – and assumes control of it from the Drum Major, who takes up his designated position to the right of the front rank of trombones: the band has resolved from viatic to static.

Images of the band in-situ at the base of the Duke of York Column elicits more drum-and-trumpet history from the studio, with scholarly snippets including innumerable regimental battles fought, the connection to the nursery rhyme *The Grand Old Duke of York*, and the fact that Prince Frederick was the Coldstream Colonel from 1784 to 1805. Mention may even be made linking the Duke to the band, as it was he who rubber-stamped the arrival of a ‘new band’ to the regiment in 1785. The punditry *not* discoursed by these well-informed historians however reveals that the permanence of players assembled below this transient studio can also vaunt the following fraction of band-related factoids over the past 327 years - Coldstream musicians who have:

Been buried in Westminster Abbey (1787); suffered Transportation to Australia (1792); been an escaped Jamaican plantation slave (1816); composed million-selling No.1 hits (1960’s); played before the Qianlong Emperor of China (1793); helped foil an assassination attempt on the life of King George III (1800); performed at the funeral of composer Carl Maria von Weber (1826); been buried in Arlington National Cemetery USA (1950); were the opening act in the first Live Aid concert at Wembley Stadium (1985); were at the Battle of Waterloo (1815); escaped the hangman’s noose through acquittal at the Old Bailey (1797); conducted the opening programme of Queen’s Hall Promenade Concerts (1895); were successful film/television composers (1950’s-on); cut records with the Beatles (1960’s); took part in the performance of the ‘Royal Fireworks Music’ in Green Park, London, before King George II (1749); been abandoned as babies on the steps of the Foundling Hospital (1860’s, and 70’s); were publicly flogged on Horse Guards’ Parade (1792); invented the euphonium (c.1853); had a crowd of 10,000 mourners at their Westminster funeral (1823); been members of Patrick Gilmore’s and John Philip Sousa’s bands (1880’s and 90’s); have been founding members of the London Symphony, London Philharmonic, and Philharmonia Orchestras (1904, 1932, and 1945).

Others less fortunate, who failed to parade with the Coldstream Guards’ band following auditioning or after requesting it included:

A multi-Oscar-winning film composer linked to 007 James Bond (1950’s): a Polar Bear (1840): the British National Anthem (1789): President John F. Kennedy (1961).

An amazing gallimaufry of pomp and circumstance – and one which can only be gathered over a perdure timescale.

The initial sextuple of Coldstream musicians who would launch this historied litany in 1685 populated a London very different from that of the band of 2012. On a musical level Johann Sebastian Bach, Domenico Scarlatti and George Frederick Handel were entering the world; Sir Christopher Wren was in the process of rebuilding St. Paul’s Cathedral; London Bridge had buildings domestic and mercantile bestrewn on its parapets; traitor’s heads were on public display atop Temple Bar; Cromwell’s Commonwealth was well within living memory; and a fair proportion of the City of London’s inhabitants were just about coming to terms with the fallout from the Great Plague of 1665 and the Great Fire of 1666. Such longevity motivates the maintenance of standards, and this band is old. This body of musicians predates:

Buckingham Palace; the discovery of Australia; the printed concept of gravity as theorised by Isaac Newton in his ‘Principia’; the Bank of England; the Act of Union with Scotland; the British Museum; the adoption of the Gregorian Calendar in Britain.

Over the ensuing three centuries this band’s musicians would come into personal contact with, and in some cases become known to composers such as:

Henry Purcell; George Frederick Handel; Thomas Arne; Joseph Haydn; Carl Maria von Weber; Felix Mendelssohn; Hector Berlioz; Giacomo Meyerbeer; Sir Edward Elgar; Gustav Holst; Camille Saint-Saens; Ralph Vaughan-Williams; Igor Stravinsky; Sir William Walton and Leonard Bernstein.

A pantheon of accumulated acquaintance acquired over a musical timescale bordering on the geological - unmatched by any music-making organisation on the planet, excepting ensembles royal and religious.

History lesson over (from both Oxbridge professor and author), the studio's excitement cranks up considerably, as commentators announce the impending arrival of the carriage procession. After almost six hours of static performance keeping the waiting crowds entertained, the Coldstream Guards' band will pay the Regiment's and the Nation's respects to Her Majesty by performing the National Anthem. For an all-too brief moment in time the assembled masses will be transfixed. The Drum Major brings the band to attention; the Band Sergeant-Major barks out 'Band Ready!' - the Director of Music about-turns to face Mall and Monarch, arms aloft in readiness to give the down-beat; and regimental street-liners exactly execute a Royal Salute Present Arms. Slides shift to correct positions - valves are depressed - fingers close on tone-holes - embouchures engage - and percussion awaits its entry. History is probably the last thing on the musician's minds at this moment, but as these Household Division instrumentalists stand at the bottom of the Duke of York Steps to render the National Anthem as the Royal cavalcade canters by the *pomp* is past in a matter of seconds - as to the *circumstance* enabling the regimental band of Her Majesty's Coldstream Guards to be in attendance to their Colonel-in-Chief Queen Elizabeth II after 327 years - that is another story - and what follows is its telling.





*Royal Roots: King Charles II - Founding Father of the Coldstream Guards' Band
1685.*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015



PART I

BIRTH OF THE BAND: THE HAUTOBOIS

1685 - 1720

A Warrant of 1684-5, authorising the entertainment of twelve oboes in the King's Regiments of Foot Guards in London, and that a fictitious name should be borne on the strength (i.e. rosters) of each of the other Companies quartered in the country with a view to granting these musicians higher pay.

(Royal Warrant, issued by Charles II 3rd January 1685, to the First and Coldstream Regiments of Foot Guards, and noted in 'The Perfection of Military Discipline' 1690)

These words, which have accompanied most Coldstream regimental band histories since its birth, are widely thought to represent the mechanism by which the establishment of the first Coldstream musical ensemble was made possible. The issuing of this Royal pronouncement by King Charles II in early January 1685 proved to be one of the last acts by the moribund monarch, and he did not live to witness his official instruction bear fruit in the regiments of Foot Guards. He would however have known what the musical outcome of this piece of legislation would be, as a similar Royal Warrant had been granted some seven years' previous in July 1678 for the inchoation of musicians into the Horse Grenadier Guards; a mounted infantry regiment subjoined to the Household Cavalry, who would on disbandment in 1788 become incorporated into the 1st and 2nd Regiments of Life Guards. That Charles had extended the procurement of musicians to the First and Coldstream Regiments of Foot Guards in 1685 illustrates that the provision of military music among the Household Regiments continued apace more or less up to the death of the King, and as a result established a Stuart musical legacy that survives to this day.

The cultural conditions in the England of 1685 that were necessary to promote the birth of the band is one which requires examination in order to understand what caused both monarch and the military to acquire *Musick* at the period in British history in which they did, and how this first band came to be labelled *Hautbois*.

The designation *Hautbois*, prescribed to the primordial Coldstream band, had travelled back to England with Charles II following his enforced exile in France at the time of Cromwell's Commonwealth. A word of French extraction, it literally translates as 'high-wood', and applied to the family of double-reed woodwind instruments employed at the French Court of Louis XIV. The introduction of *Hautbois* to the Coldstream by the King in the aftermath of the English Civil War can be traced back to this French model of Court band in which the hautboy (oboe) had been transformed

from the more primitive shawm (a raucous double-reed wind instrument that dated back to Tudor times) by woodwind makers retained at the French Court from the 1650s.

During his period of exile at the time of the Commonwealth, King Charles was introduced to a number of French courtly customs, including the deployment of ceremonial wind instruments in the new *Hautbois* configuration (the King's celebrated *Fifres et Tambours*). This musical model of oboe band eventually became standardised by 1685 into a group, or set of six players (or multiples thereof), consisting of four treble hautbois (oboes), one tenor hautboy (the *oboe di caccia*), and one bass hautboy (the *basson*, an early incarnation of the bassoon). On his return to the British Throne, Charles found that instrumental music at Court had been made virtually nonexistent due to legislation enacted by Puritan authorities, whose agency had severely limited musical activities within the Court and abolished instrumental music from the Church altogether. In re-establishing the British Court according to his personal taste in Restoration London, Charles rebuilt his wind ensembles on a new and specifically military model, strongly reflecting the cultural influence of France. This new music within the Court was provided for fiscally by grants from Parliament to the Privy Purse via the Lord Chamberlain and his cofferer, and its musicians, designated as being 'In Ordinary' to the monarch, appear on the *Lists of the Artistic Establishment of Court Officers of the Royal Household* from 1660. The provision of monies with which to create and maintain the new oboe bands in the military, however, had to be financed by alternate (and some would say clandestine) means.

This was achieved by the utilisation of the Warrant System, which had been employed by Government to fund various aspects of the day-to-day running of the military machine more-or-less from the time standing armies had been established in the realm. In the specific case of the Coldstream Regiment's *Hautbois* this peculiar method of late-Stuart creative accountancy was utilised to create the most favourable fiscal conditions so as to enable the Colonel of the Coldstream Guards to recruit, remunerate (at a higher rate than the rank-and-file private soldier) and retain a six-strong set of musicians to serve with the regiment and in the King's Pay. In practical terms the Warrant System describes a Government document sanctioned by the Monarch and issued via the Paymaster General of the Forces to the Colonel of the Regiment to enable him to physically change the numerical composition of his corps on the ground - whilst at the same time creating fictitious soldiers - imaginary men who existed in name-only within the said Warrant. The monies due to these illusory virtual soldiers would then be interverted by the Colonel for whatever reason he deemed fit - either for himself (one of the perks of the 17th century commanding officer) - or for use in his regiment. In practice this usually involved the muster of a regimental battalion. If the battalion consisted of twelve companies, the Warrant could stipulate the dismissal of one man from each company, with their names then unceremoniously removed from the Muster Roll of the unit. The hypothetical names that appeared on the Warrant would then be transferred onto the same Muster Roll - and the monies due to these imaginary *Warrant Men*, or *Non-effectives*, as they came to be known as, would be assigned to (but in reality liberated by) the Colonel of the Regiment. It would be this oblique fiscal tool that brought about the band's creation in 1685.

An early example showing the rates of recompense enjoyed by the six founding Coldstream musicians can be found within the *Calendar of Treasury Books 1685-1689*. The archive holds the various Governmental Royal Warrants issued by the monarch on an annual basis; and this particular edict came via King James II. Dating to June 21st 1686, the Warrant stipulated:

The present King has thought fit for the support of his government and the defence of the kingdom to raise several new Regiments, Troops, and Companies of Horse, Foot and Dragoons, and to add recruits to the established Forces, and is pleased to give the following allowances per day, viz:-

The recruits of the First Regiment of Foot Guards and the Coldstream Regiment of Guards: 2s. to a hoboy; 1s.6d. to a serjeant; 10d. to a private.

The above document broadcasts the pay of a hoboy (hautboy) to be fourteen shillings per week - equating to an annual salary of £36 10s. 0d., double the rate of a private soldier, and approximately

one third above what the sergeancy of the regiment collected. The large discrepancy between the remuneration of these nascent Guards' musicians to their *commilitones* may be one of the reasons that their true cost was hidden within the Warrant System from their creation in 1685. The first Coldstream band owed its formation to the State-sanctioned cooking the books that was the Warrant System, and this method of supporting regimental music became prevalent throughout the Army, lasting in some British regiments until the early nineteenth-century.

Thus the Warrant System was the veiled method by which the Foot Guards' regiments reimbursed their first instrumentalists. Musician's uniform however was supplied directly from the King's Wardrobe from their 1685 genesis - a further clue as to direct Royal involvement in the procurement of these bands. It was a monarchical vestimental benefaction that lasted up to 1716, after which this Stuart perquisite was countermanded by the Hanoverian dynasty; its virement diverted to the Warrant System - whereby the sum of £520 per annum was allowed upon the Contingencies of the Army to clothe the musicians and drum majors of the regiments of Foot Guards.

These early band liveries were of almost identical appearance across the Household Division save some minor differences, and documentary evidence of this does survive. A *Treasury Books* Warrant of the 5th September 1686 from James II to Lord Dover, Commander of His Majesty's Fourth Troop of Guards, instructs:

“Two coates for Two Hautboyes made in all perticulers as ye Coates of other Hautboyes in His Ma'tees Guards”.

The Warrant stated its funding was to be via the Lord Chamberlain and the Master of His Majesty's Great Wardrobe - and the wording on the document hints that the *Hautboyes in His Ma'tees Guards* shared a *grande tenue* of concorporate design during their formative years.



The above mechanisms describe the payment of wages together with how the first Coldstream musicians were clothed. As to who actually recruited these players can be assigned to a Royal Court official who held the appointment of Drum Major General - who was in 1685, John Maugridge. Maugridge had been appointed on the 20th June 1660, shortly after the restoration of Charles II to the throne. The position of Drum Major General was one of wide-ranging responsibilities, chief among which was the post-holders duty to appoint musicians to the Court. In addition it is known that the Drum Major General's duties extended beyond the precincts of Court, broadening to appointments linked specifically to military units. In October 1676, Maugridge recruited drummers for service in the British colony of Virginia, and on the 10th April 1679 the *Archive of Treasury Warrants* disclose he was paid:

“£5 12s. for impressing and furnishing 16 drummers for the eight Companies added to the Coldstream Regiment of Foot Guards in 1678”.

It is thought likely therefore that Drum Major General Maugridge acted on the Royal Warrant of Charles II in 1685, and 'impressed' and 'furnished' the six *Hautbois* of the Coldstream Regiment of Foot Guards, thus bringing about the *in statu nascendi* of the band.

King Charles II died on the 6th February 1685, in the wake of the issuance of the Warrant that authorised the creation of the *Hautbois* of the King's Regiments of Foot Guards in London. It seems highly unlikely that these first oboe bands would have been amalgamated into their respective regiments, rehearsed, and clothed in time to take part in the State Funeral of the Monarch. Certainly contemporary eyewitness accounts do not make mention of either the musicians of the First Foot Guards or the Coldstream being in attendance at the ceremony. The only link that survived the very short time-span of Charles's crucial involvement in the creation of the Foot Guards' bands was to be found on the Summer Guard Order tunic of the bass drummer from the band of the Grenadier Guards. This took the form of an elaborate

black armband incorporated into both sleeves of the time-beater's uniform. It mourned the passing of the Foot Guards' band's creator, and was in existence up to the commencement of World War Two.



Such then were the machinations enabling this first Coldstream band to begin adding to the sum-total of performance with pageantry in post-Restoration London. But what was the sound and tonal quality of this early military ensemble like? In the first instance it is difficult for the modern ear of today to reconcile the notion that a band comprising a sextet of oboes of differing pitch could be expected to have been of any benefit to a Foot Guards' regiment who, then as now, was principally seen by the general populace undertaking public duties outdoors – be it on the parade ground, along the capital's thoroughfares, or at one of the encloistered palace forecourts in central London. This mental picture is reinforced (no doubt by the passage of time) by an individual's own experience with the modern orchestral oboe and bassoon - whose delicacy of tone is one that is not designed nor ideally suited to parade music *sub dio*. The early *Hautbois* however, in both its construction and execution of performance, differed greatly from its twenty-first-century counterparts. To help reconcile these differences respecting the sonic timbre of an early Guards' oboe band, the following letter, penned in answer to the very same question, was placed in the Victorian magazine *Letters and Queries* in 1863:

Your correspondent, M.S.R., in his interesting paper on the subject of the introduction of the fife into the English Army, has raised the question of the identity of the hautboy used in the Army from 1678 to 1745 with the instrument now known as the 'oboe'; which latter he considers 'Could not possibly have been of any military utility,' and condemns as "Utterly inefficient for manoeuvres or parade purposes".

The 'hautboy', and the 'oboe', are essentially the same instrument. Formerly, however, a reed much larger and thicker than that still in use was employed by performers on the instrument, by means of which a very loud, powerful, and penetrating tone was produced.

The greater size and strength of the reed required a corresponding degree of muscular power in the lip of the player to produce the required compression; if the muscles of the lip were relaxed and the reed consequently imperfectly pressed, defective intonation ensued, and if the performer sought to remedy this (as he sometimes did) by resorting to the employment of his teeth, he ran the risk of producing a sound bearing a striking resemblance to the voice of that popular hero, Mr. Punch, and at best the tone was somewhat coarse in quality.

That the hautboy was capable of being heard at some distance in the open air is sufficiently evidenced by the fact of it's having been constantly in use as a solo instrument in concertos &c., at Vauxhall, Ranelagh, and in other public gardens during the last century. It is asserted, by an eminent oboist, long resident in London, that the oboe in use in his native place in the south of France, is audible at the distance of half a mile, which he attributes to the use of a large reed.

The above explanations and instances, will I think, suffice to establish the utility and efficiency of the hautboy, when blown through a large reed, as a military instrument.

W.H. Husk.

Seasoned orchestral oboists of the mid-nineteenth century would have had direct timelines linking them to their less refined musical ancestors – and first-hand testimonies such as that given by the above unnamed French oboe player bear witness to the sheer power of these early double-reed woodwinds; consequently one could well imagine the stentophonic soundscape spawned by these introductory Guards' oboe bands reverberating across the Tilt-Yard of Whitehall Palace from 1685-on.

As to the identities of these first Coldstream musicians, the passage of time coupled with the opacity of the Warrant System makes the identification of individual players virtually impossible. Oboists do appear in various Royal documents dating to 1691, including players named George Sutton, La Riche, Granville, Pierre Bressan, and Baptist - indeed, a Louis Baptist becomes a member of the Coldstream

band in 1715 – so this 1691 musician may be his father. These players may well have graduated to Court from a Guards' band, but without definitive proof this is purely conjecture. What can be said with some degree of certainty though is that if the above-mentioned musicians were typical of that period then some, if not all of the first Coldstream band were French, or had been taught by Frenchmen.



It would be the months following the death of Charles that the above-described coarse, penetrating sound would be heard for the first time in London - as the *Hautbois* of the Coldstream Regiment of Foot Guards was commissioned to carry out their first duties. From the very beginning the band would maintain a close working relationship with the Colonel of the Regiment, the first commander in question being William, Earl of Craven. When on parade, the Coldstream *Hautbois* would be positioned immediately behind the Colonel, six abreast, in their magnificent Great Wardrobe gold-adorned liveries, each inwrought auriferous uniform costing upwards of eleven pounds in 1685 - announcing the approach of the Commanding Officer to soldier and subject alike. The band would be utilised by the Colonel for his own personal use: for instance when giving entertainments in his quarters or private apartments, wherever the regiment happened to be stationed. For the Coldstream, seventeenth-century Britain (other than the Tower of London and the Savoy complex of buildings off the Strand) did not boast purpose-built barracks as such. The regiment would find itself quartered at public houses, inns, and private lodgings of whichever particular parish the unit was posted to, with the areas inhabitants and indwellers being required by Act of Parliament to provide food, drink and innings under penalty of the law. In such circumstances the Colonel of the Regiment would be furnished with the optimum accommodation that could be provided (in the case of Windsor that meant apartments in the Castle), with his regiment's musicians allocated quarters close by so as to be proximate to their commanding officer's *principium*. The provision of indoor music by regimental musicians at such locations was made possible due to another musical custom imported from France following the Restoration. This was the French tradition of training its Court musicians to play a variety of instruments. The early Coldstream musician of 1685 was equally proficient on instruments as diverse as the recorder or members of the violin family, which were more conducive to indoor entertainment.

The convention of wind instrumentalists being double-handed on stringed instruments was one that stretched back decades, if not centuries. The household establishments of noblemen always retained a band of musicians in their employ – indeed this practice in England dated back to the time of James I and beyond. Richard Braithwaite, who wrote during James's reign, in his *Rules and Orders for the government of an Earl* stated:

The musicians should be skillfull in that commendable sweete science; and at great feastes, when the Earle's service is going to the table, they are to play upon shagbatte, cornett, shalmes, and other instruments going with wind; in meale times to play upon viols, violins, or other broken musicke.

The fact that the Earl of the 1620s demanded musical employees who were proficient on *shagbatte* (sackbut, the forerunner of the trombone), *cornett* (a curved multi-holed wooden tube with a cup mouthpiece), and *shalmes* (a direct ancestor of the oboe) – as well as *broken musicke* (bowed string instruments) – demonstrates that the doubling musician was a thing of antiquity. Senior Guards' officers such as the Earl Of Craven, who was a bordering octogenarian in 1685, would have been acutely aware of this tradition, and as such would have expected his own martial minstrels to supply an identical musical service to him for both outdoor duties (as well as indoor indulgencies) when required.

This close bond between commanding officer and musician led to the title of the band becoming interwoven with whichever Colonel of the Regiment held office at any given period. The first Coldstream band came to be called:

Hautbois of the Earl of Craven.

By the 1690s, and two Colonels of the Regiment later, it morphed to:

Hautbois of Lt. General John, Lord Cutts.

This practice continued until the first quarter of the eighteenth-century, when it seemed to fall into disuse. It was however revived in 1785, when Prince Frederick, as Colonel of the Coldstream Guards, created the new band of the regiment, and through royal association its intitulation mutated into: *the Duke of York's Band*.

Late 1688 witnessed The Glorious Revolution, in which James II fled Britain to be replaced following overtures from the English Parliament by the Protestant duarchs William and Mary - who took over the throne amid a climate of anti-Catholicism. Few of James's Roman Catholic musicians at Court survived the purge. Whether this sectarian weed out widened to members of the Coldstream Guards' *Hautbois* cannot be ascertained, but what is known is that the Household Troops generally remained loyal to James up to his dithronement. It was due to this devotion that William became highly suspicious of the English Royal Guards, and he initially allocated their duties in London to his own Blue Dutch Guards. Another early casualty of the King was William, Earl of Craven (in consequence of his personal defending of King James's Guard at Whitehall and St. James's Palace in 1687 from William and Mary's forces), and appointed in his stead was Thomas Tollemache. It is likely that it was during this period of schismatic incertitude and flux that the first British musicians gained footholds in the Coldstream Guards.

But for all his embryonic anxieties regarding the English Guards' (be they religious or regimental), William does seem to have been fond of the oboe as a martial instrument. A veiled reference to the King is noted in one of the first British oboe tutors. Entitled *The Sprightly Companion*, this 1695 work by John Bannister praised the instrument for its 'majestic and stately character' – and described William as:

“The greatest hero of the age (who sometimes despised strung-instruments)”.

The preceptor went on to describe the King as being:

“Infinitely pleased with it for its brave and sprightly tone”.

Music historians acknowledge William's contribution to the promotion of the military oboe during his regnal years. Contemporary reports state that the King:

“Did much to promote oboe bands and trumpeters in the Army and at Court, to the detriment of the strung-instruments”.

This observation would seem to suggest that oboe bands virtually superseded the Four and Twenty Violins employed at Court since 1660, as the Royal duarchy entered the final decade of the seventeenth-century.



As a result of this sea change of instrumental taste at the highest level, the demands made on oboe bands during this decade, be they Court or military could be varied. These ensembles from time-to-time would be called upon to attend events that fell outside of their general remit – one such example being recorded in a memorandum penned by Ambassador Sir Joseph Williamson, who recruited a set of oboes to attend his embassy in Cologne as an aside to the negotiations taking place for the Peace of Ryswick in 1697. His communication contains an early reference to the Coldstream *Hautbois*, together with those of the future Queen Anne, the First Guards, and the Third Guards:

That six hautbois with the trumpets will be more significant than twice the number of any other

instruments in a consort. That there may be either a whole set borrowed, which will be best, or otherwise one or two out of a set either from the Princess, Lord Romney, Lord Cutts, or the Fusiliers. These are in the King's pay.

Sir Joseph Williamson's mention of the Royal oboe band of Princess Anne is made in parallel with the bands of the First Guards (Lord Romney), the Coldstream (Lord Cutts), and the Fusiliers (Third Guards), intimating that this ambassador considered the musicians of the Foot Guards' regiments the musical equals of the *Hautbois* of the future Queen. This rare document also raises the possibility that a portion of, or all the Coldstream band made the journey to Cologne as far back as 1697.

The years immediately following the Peace of Ryswick saw both King and Parliament make sizeable reductions to the strengths of the standing army. The Household Troops, including the Foot Guards, escaped these cuts largely due to their close relationship with the monarch. Evidence of this can be found in the records of Proclamations made by William, which lists regiments to be exempted from these cuts, and Coldstream musicians appear within them. One such charter, catalogued *Proclamation Document 1698-9: 10-11 William III*, states:

28 February – By the King. A Proclamation (Specifying troops not to be disbanded). Kensington: 23 February 1698 (9).

Provision of Act for disbanding Army before 26 March 1699, except 7000 subjects at most to be excepted by Proclamation before 1 March under Great Seal. These are:-

2nd Regiment of Foot Guards; Col. John, Lord Cutts; lieut. Col., major, chaplain, 11 more captains; 16 lieutenants; 12 ensigns, Adjutant, quartermaster, Solicitor, Drum-major, 6 hautboys; deputy marshall; 28 sergeants, 28 corporals; 28 drums; 560 private men in 14 companies.



By the turn of the eighteenth-century Guards' musicians had become established in the musical and mercantile life of London. Their relatively high wages in the military coupled with the opportunity of taking engagements at the ever-growing number of theatres in the capital when not on duty meant that the prospect of running a business outside of the regiment was a realistic possibility. One such enterprise yields what must be the earliest surviving Foot Guards' band relic. Dating to 1698, this rare survivor takes the form of a trade card printed for John Ashbury, who appears to have been the leader of the *Hautbois* in the King's Regiment of Foot Guards. Housed within the Bagford Collection at the British Library – the card states:

John Ashbury, Sworn Servant in Ordinary to his most Sacred Maj'tie KING WILLIAM & Major Hautboy to his Own Regim't of Foot Guards. Makes all sorts of Wind Musical Instruments, vizt. Flutes, Hautboys, Bassoons, Ee Allso Punch Bowles. He being the first inventor of the Fountain or Pump Punch Bowl. And also turns all manner of Curious works in any sort of hard Wood or Ivory. And setts in Artificiall Teeth at his House at ye Corner of Peter's Court in St. Martin's Lane in the Fields.

This Guards' band survival shines an ancient light into the world of these first regimental musicians – and is testimony to their manifold talents as artisan craftsmen who were in direct employment to the monarch. From 1690 to 1702 John Ashbury held the appointment of Fife to the King and Queen. A Member of the Artistic Establishment of Court Officers (hence the 'In Ordinary' title on his trade card), he was in attendance at the coronation of Queen Anne on St. George's Day in 1702. If John Ashbury was typical of the sort of musician populating the Guards' bands of this era, then many would have held positions at Court contemporaneous with their military responsibilities. The above trade card also confirms the arrival of the bassoon within the London bands of music – with constructional improvements consigning the tenor oboe to history, and giving a Coldstream band instrumentation of four treble oboes and two bassoons by the close of the seventeenth-century.

Previous mention has been made in this band history with regards to early uniform specifications

respecting musicians in the Guards. State Uniform, provided via the Great Wardrobe, was the required order of dress when the monarch was present. On other occasions however it seems that the bands of the Guards were clothed in much plainer concolourous liveries, and reference to this uniform can be found in Charles James's 1805 *A New and Enlarged Military Dictionary*. In the wordbook the author described the uniform of Guards' musicians dating back a century, and presented his theory as to why the Guards' band dress of 1805 was a thing of overwrought ornature:

MUSICIANS. It has been often asked, why the dress of musicians, drummers and fifers should be of so varied and motley a composition, making them appear like harlequins and mountebanks, than military appendages? – The following anecdote will explain the reason, as far as least as it regards the British service:- The musicians belonging to the Guards formerly wore plain blue coats, so at the instant they came off duty, and frequently in the intervals between, they visited ale houses, &c., without changing their uniform, and thus added considerably to its wear and tear.

It will be here remarked, that the [non-State] clothing of the musicians falls wholly upon the Colonels of the regiments; no allowance being specifically made for that article by the public. It is probable, that some general officer undertook to prevent this abuse, by obtaining permission from the King to clothe the musicians &c., in so fantastic a manner, that they would be ashamed to exhibit themselves at public houses, &c.

Given James's theories as to the drinking habits of the Guards' musician of 1705 - and by inference his supposed crapulence - it is perhaps as well that *this* dictionary entry is purely anecdotal – indicative more perchance of James the fabulist than James the lexicographer.



The opening decades of the eighteenth-century yield further archival documents from sources such as the *Calendar of Treasury Books* which reveal changes to the numbers of musicians within the rosters of the regiments of Foot Guards. Records show in some cases large discrepancies – varying band strengths as diverse as just three musicians in some years to as many as seven in the example of the First Guards in 1714-15, when they attended the Coronation of King George I. Given such evidence it seems that these fluctuations would have been known to, and even sanctioned by the Colonel of the Regiment. This hiring and firing of Guards' musicians would no doubt have had the effect of further encouragement in the obtaining of supplementary freelance work for these players on a semi-regular basis, and may have been one of the reasons why the Coldstream Guards' band resolved into a civilian outfit during this period.

It seems if these early oboe bands could be acquired by the Colonel en masse they could also be dispensed with in the same manner. Proof of this exists in an apocryphal allusion to this practice when the Duke of Marlborough attended a great parade with his regiment, the First Foot Guards, in the presence of King George I. Not seeing (or, more probably hearing) the Guards' *Hautbois* at the review, the King asked Marlborough:

“But where are your *Hautbois*?”

Upon hearing the question, the great commander's hand sought his breeches pocket, and the rattle of money was heard:

“Here they are, your Majesty; do you not hear them?”

was the reply to the Royal enquiry. The sums of money that were in theory rattling around John Churchill's breeches pocket can be estimated thanks to an entry in a tome coetaneous to this tale. The publication was *The Present State of Great Britain and Ireland* of 1715 – and in listing the remuneratory rates of the Army from colonel to sentinel, the volume reveals the sums of money alluded to by Marlborough to his Sovereign:

FOOT GUARDS.

I come now to the Foot Guards, which consists of two Regiments, viz: the Queen's, and the Coldstream Regiments. The first of 28 Companies, each of 60 private men, and the second of 15 Companies, 70 men in each. The Colonel's pay is 12s. A Day, a Lieutenant Colonel's 9s. A Major's 6s. A Captain's 5s. A Lieutenant's 4s. An Ensign's 3s. Hoboys have 2s.6d. A Sergeant's 1s.6d. A Corporal's 1s. A Private 10d.

This late-Stuart reference work notes the pay of *Hoboys* at 2s.6d per day, three times the amount a private soldier was paid, and only sixpence short of what the lower levels of lieutenantry collected. In dispensing with his six *Hautbois*, the Duke of Marlborough, who was notoriously careful with his money, was pocketing over fifteen shillings per-diem - three above what he was earning as Colonel of the Regiment.



At about the same period as the above narrative ducal parsimony, on the threshold of change from Stuart to Hanover, the War of the Spanish Succession petered out, resulting in the signing of the Treaty of Utrecht in 1713. This resulted in an unprecedented twenty-seven year period of peace, and with it the return of the Coldstream Guards and their *Hautbois* from service abroad - the regiment thus resurrecting protective and prescribed duties on home soil once again.

It is during this period of relative stability that the Coldstream *Hautbois* together with their colleagues in the First and Third Guards began to undertake the ceremony of the Changing the Guard in a form that would, from the musical point of view, be recognised today. The Changing of the King's or Queen's Guard at this juncture saw the Coldstream *Hautbois* perform a miscellany of musical works that may be loosely termed *music not too refined*. This mishmash of compositions, specifically tailored for performance out of doors, would include martial music and signal-airs of a declamatory nature, by mainly French composers such as Jean Baptiste Lully, Andre Philidor, Martin Hotteterre, and Jacques Paisible, whose opusculums had crossed the English Channel and formed the backbone of the band's repertoire since its creation in 1685; as the *Hautbois*, playing in-tandem with the regiment's drums, led Coldstream regimental detachments on their viaggiatory route from Horse Guards Parade to St. James's Palace.

Additionally, it may be observed whilst commenting on the early incarnation of this ceremony that due to its geography, the ground-plan of this Tudor Royal Palace materially assisted in the evolution of the musical aspect of this atavistic military duty; its precincts, squadrate stone-paved courtyards and cloistered ambulatories lending themselves perfectly as outdoor performance spaces by providing an excellent open-air acoustic which complimented the Coldstream musical sub-unit sextet.

It was no doubt due to this environmental circumstance that it was at this period when music performed statically in this palace's quadrangles first began to appear – a pompal progression within the Guard Mount Ceremony whose creation may have been instigated by the Colonel of the Regiment as a *sub Jove* equivalent to the indoor entertainments provided by his regimental musicians at his quarters; but in this case adapted to provide a musical backdrop to the military intricacies of the protocol for invited onlookers or members of the general public. The music selected for this novel addition to Guard Mount would in all probability have been lifted from early operas staged at the theatres that had sprang up in Restoration London, such as Drury Lane, Dorset Gardens and Lincoln's Inn Fields, by notable composers such as Henry Purcell and Matthew Locke. These pieces would have then been adapted for the wind sextet by the band's Major Hautboy, with their musical transplantation realised in the cloister-garth of St. James's Palace.



The first years of the reign of King George I coincides with one of the earliest complete records listing the materials and costs incurred in crafting a Coldstream *Hautbois* State Dress. Dating to 1717, this olden document was appended into Daniel Mackinnon's *History of the Coldstream Guards* of 1833, and noted:

Paid the following sums for a suit, &c., for a Hautbois of the Coldstream Regiment of His Majesty's Guards, July 1717.

Scarlet cloath for the coat and breeches: £3 7s.6d.; Blue cloath for the waistcoat and facing the coat sleeves: £1 4s.6d.; Blue serge to line the coat and skirts of the waistcoat: 14s.6d.; Gold lace for the coat and waistcoat: £16 13s.8d.; Gold buttons to the waistcoat, breeches, and coat: £2 12s.; Gullix or garlick Holland to line the body and sleeves of the waistcoat and breeches: 6s.; Leather for the pockets: 2s.; Making the suit: £2 3s.; Two shirts and two neck-cloths: £1; A pair of hose: 4s.6d.; A hat with gold lace: 18s.6d.; A cockade: 2s.6d.; A sword and belt: 13s.6d.; Total for each Hautbois suit: £30 6s.8d. For cloathing six Hautbois at £30 6s.8d. Each suit. Total: £182 0s.0d.

Dated 9th November 1717.

This account is true: A. Oughton, Major.

Expensive in the extreme, the sums expended on these precious liveries would equate to thousands of pounds today, hinting at the bedizened sumptuous splendour of these early Coldstream musician's State Dresses.



Two of the earliest yet discovered Coldstream musicians – players who would have been present at the fitting for the above-mentioned uniforms were Louis Baptist and Samuel Danby. Surviving records held at the Royal Archives, Windsor Castle reveal that both Baptist and Danby were:

“Appointed Hautboy to His Majesty's Coldstream Regiment of Foot Guards by Royal Warrant, September 7th, 1715”.

A 'Baptist' had appeared on Royal rosters as far back as 1691, when this player, together with four others, accompanied William III to Holland. This may well be the father, hinting that this particular family of oboists went back to the very beginnings of music in the Foot Guards. Samuel Danby's Royal Archive entry is equally interesting – as he is, in addition, noted as being:

“In Ordinary”.

This strongly suggests Danby also held appointments at Court, and as such (if John Ashbury's example is anything to go by) is a likely candidate to be the Coldstream Major Hautboy. Both players reappear in 1727, when the Royal Archive reveals them belonging to the six-strong:

Hautbois of King George II.

thus hinting at their musical aptitude as members of the King's oboe band. It would be consummate professionals such as Louis Baptist and Samuel Danby that would populate the ranks of the Coldstream band during the first decades of *dix-huitieme*.



By the year 1717, as the Coldstream *Hautbois* acquired their new State Dresses, London would witness an aquatic musical entertainment given on the River Thames between Westminster and Chelsea, by the command of King George I. Designed to be both an aural and visual feast of the first magnitude (whether viewed from either shoreline or water) – this example of aqueous public Baroque splendour

was on a scale not seen in the capital aside of coronations, eclipsing even the City of London's Lord Mayor's Parade (which in these times was a waterborne pageant, and superbly captured in oils *circa* 1747-8 by Canaletto). The music for this extravaganza of riparian Hanoverian theatre, held at the request of the King to boost his profile among his subjects at the start of his reign, was sponsored by a minor member of the Royal Court named Baron Kilmanseck, with the commission being awarded to George Frederick Handel. This aquatic musical assignment, a loose selection of overtures, fanfares, dances and instrumental airs, came to be known as the *Water Music*. Handel was a great favourite of the King, and his cultured style of writing tailored to al fresco performance began to have a tangible effect on the way instrumental music was performed in the open both on orchestral and ceremonial levels in and about early Georgian London.

This change in sound, due to subtle variations in instrumentation allied with an incoming monarch championing continental-style musical thinking together with the newfound peace in Europe, would prove to be catalytic in ushering in the next phase of development to the music and musicians of the Coldstream Guards - as different instruments would be added; Royal penchants on military musical levels acted on; and other variations in ensemble evolve in response to new compositions, playing techniques and tastes. This would result in the very terms of engagement of the regimental musicians changing. The abrasive, ineuphonious timbre of the *Hautbois* sixsome would gradually disappear from the parade grounds, streetscapes, and palace precincts of London – their reboant raucity gone – and by a process of musical and instrumental mutation and magnification develop between 1720 and 1750 into the concerted cultured tones of the wind octet. The development of *Harmoniemusick* within the Coldstream Guards was about to begin.



*Hautbois on Horse Guards - c. 1750.
The civilian sextet leading the Coldstream Regiment.*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015



PART II

GEORGIAN TRANSITION

ATTESTED TO CIVILIAN - HAUTOBOIS TO HARMONIE

1720 - 1785

But what renders St. James's-park one of the most delightful scenes in nature, is the variety of living objects which is met with there; for besides the deer and wild-fowl, common to other parks, hither the politest part of the British nation of both sexes frequently resort in the spring, to take the benefit of the evening air; And those who have a taste for martial musick, and the shining equipage of soldiers, will find their eyes and ears agreeably entertained by the horse and foot-guards almost every morning.

(From "A Collection of Voyages and Travels" 1745).

The above account, by a globetrotting Don Gonzales on the London installment of his European odyssey towards the middle of the eighteenth-century, was chronicling the bands of the Guards at a time of Georgian transition. The decade that first witnessed the Coldstream band, together with the remaining regiments of Foot Guards undertake this musical journey from a sextet formed entirely out of double-reed instruments to that of a wind octet capable of providing a variety of tonal colours from its instrumentation is thought to have begun sometime twixt 1714-1725. The change that took place in the combination of instruments and players comprising the *Hautbois* of the Coldstream Guards occurred on various levels during these years, and were principally of musical, cultural, and regimental denomination.

It was during this period, possibly due to the regiment finding itself on home soil for many years and not engaged in active service campaigning abroad that its remit essentially changed to Royal protective and ceremonial duties in London and its environs coupled with keeping civil order on a wider national context when required. An aside to these amendments, as far as the Coldstream regiment was concerned, was the change from attested musician to civilian – a circumstance to be investigated later in this history. A direct result of this saw the musicians gradually begin the process of separating themselves from the regiment's Corps of Drums, thus firming-up the distinction between the *Band of Musick*, and the *Field Musick*, as these combinations of military instrumentalists became known as.

As to specific changes within the instrumental make-up of early Georgian Guards' bands (and by extension that of the Coldstream), they traced their roots to the musical fashion that was permeating through the bands of music employed at the courts and in the armies of Europe. In about 1720 a six-voice ensemble comprising two oboes, two horns, and two bassoons made an appearance, indicating the reallocation of the tenor parts from wind instruments to the French horns, and the earliest surviving German infantry marches are written for this combination. Indeed, as early as 1711 Johann Georg

Christian Storl (1675-1719) had composed and scored similar marches for two oboes, a horn, and a bassoon, indicating that this new amalgam of sounds had in fact steadily evolved over a period of at least a decade. French horns were added via this trial and error tunesmith to reinforce the inner parts; provide more stability; sustain important notes in the harmony; and supply a new tone colour. The gentlemen and ladies of the nobility and gentry of Georgian Britain had become acquainted with this up-to-the-minute sound at first-hand during these years whilst undertaking the Grand Tour in continental Europe. The Grand Tour was seen as the culmination of a society person's education, the finishing school and almost obligatory rite of passage for the *monde* of London and the provinces in eighteenth-century Britain. Many aspiring Guards' officers undertook it, and it was this artistic adventure, combined with events such as King George's Thames-centric aqueous progress featuring the *Water Music*, the Handel opus that featured similar woodwind-horn combinations in its scoring, that further promoted the sound of the oboe-horn-bassoon alliance across this section of society.



There are multiple references in archival documents dating to the second decade of the eighteenth-century that mention *Hautbois*, or Hautboys within Foot Guards' regimental rosters and Government warrants. By the 1720s this term did not necessarily refer merely to players of the oboe or its double-reed cousins as had been the case previously, but had come through a timeline of continued use in the British Army to mean the military musicians in general, distinct from the drummers and fifers. This broader meaning was likewise used to describe the military musicians of the Coldstream Guards, which by this period included oboes, French horns and bassoons. Existing Coldstream band histories note that by the mid-1720s:

“A pair of horns were added”.

This observation is contemporary with the recordations of Jacob Heinrich von Flemming (1667-1728), a Saxon count, military officer and politician, who noted:

“In the Royal Polish and Elector of Saxony's infantry it is arranged that with the six oboists yet two horn players must join, which produces a right pleasant harmony”.

Given such evidence it is thought likely that the Coldstream band of about 1725 would have consisted of a brace of oboes, French horns and bassoons.



There has, over the years, been much debate as to the exact period the musicians of the Coldstream ceased to be attested to it and became civilians employed by it. All available evidence thus far discovered points to the decade comprising the years 1714 to 1725 as being the most likely. Documentary evidence in support of this theory is rare in the extreme, but records of time-worn Treasury Warrants located within the *Calendar of Treasury Books* suggest that Foot Guards' regiments were varying the numbers of their musicians according to the importance of their manifold duties, be they State or regimental, from the second decade of the eighteenth-century.

One such warrant, dating to November 22nd 1717 sees the Secretary of State for War James Craggs make retrospective reference to the allowances made from the Great Wardrobe for the musicians of the First Regiment of Foot Guards. The number of players in question fluctuated from three to seven, when they were required to attend the Coronation of George I. Craggs' observations with regards these early Grenadier musicians of 1717 sheds some light to the whereabouts (or not) of the remaining musicians of the other Guards' regiments, and their inclusion (or not) on their official Establishments:

As to the Foot Guards. There is but one Drum Major and three Hautbois on the Establishment of the First Regiment of Guards, and a Drum Major only on the Establishment of the other two regiments.

The Secretary of State for War's notes, penned in late 1717, appears to suggest that by this date the *Hautbois* of the Coldstream and the Third Guards had disappeared from their official Establishments. Added to this there is equally official archival evidence found elsewhere in this band history pinpointing the Royal appointments of Coldstream musicians Louis Baptist and Samuel Danby to September 1715. Also thrown into this musical mix was the nascent Hanoverian dynasty itself. Very much torn between a new British kingdom and his responsibilities in Hanover, King George the First's personal attitudes to music for Guard Mounting at St. James's Palace precluded the provision of a Guards' band in attendance when this monarch was in-residence: at his own request. The King specifically stipulated *No Musick* to accompany his Colonel's Guard when in-Town, thus compounding the transient nature of the Guards' musician at this juncture. The scenario was further complicated by the addition of a new military duty following a royal tiff between the King and the Prince of Wales - resulting in the Heir Apparent quitting his apartments at St. James's Palace in November 1717 to set up an as it were rival Court at Leicester House. A three-year separation ensued, with a reconciliation being effected by April 1720. Almost immediately the King instigated a Colonel's Guard to mount daily at Leicester House (once located on the northern range of Leicester Square) - and the hit-and-miss nature of military music supplied for Royal duties took yet another twist. These monarchical machinations were chronicled in both the London and provincial press of the day, examples of which include the following:

STAMFORD MERCURY 3RD November 1720.

LONDON.

A Colonel, with a Company of Foot, mount the Prince's Guard every day at Leicester-House, in the same manner as they did the King's, with Hautbois and Trumpets playing before 'em.

NEWCASTLE COURANT 15th June 1723.

From D - - r G - - d's Journal, London, June 8.

The Prince and Princess of Wales's Guard, when mounting, is preceded by Musick, a thing never practiced when his Majesty was in Town. However, notwithstanding his absence a Colonel's Guard mounts every Day at St. James's.

The above reports reveal a circumstance that no doubt compounded the vexed question as to the status of these early Household Brigade instrumentalists, influencing their relationship with the regiment for the remainder of this first Hanoverian monarch's reign. Given these 300-year-old pieces of intelligence, it may be argued that the transition from attested to civilian musician, bankrolled privately by the officers of the regiment was achieved sometime between the years 1715 and 1723. It is at present the best guess available, and is a development that appears to coincide on a musical level with the addition of the French horn to these Guards' ensembles.



The above theorising therefore points to a catena of events in which the main protagonists were unprecedented peace, musical fashion, the vagaries of Kings and Princes, and the introduction of the French horn. These together conspired to consign the attested Coldstream musician to the history books for several decades. The natural French horn (or waldhorn), then as now was a notoriously difficult instrument to master, with its secrets usually handed down from father to son, so the prospect of luring an individual attested recruit to a regiment was one of low probability, as these instruments usually hunted in pairs. Transferring to it from the oboe was not an option, as gaining competence on the horn in an abbreviated timescale was a task of Sisyphean proportions, and it was probably this compounded circumstance that opened the regimental door for the civilian musician to put his foot in.

Exacerbating these stumbling blocks were the demands being made on the musicians by new compositions that were beginning to be penned for this combination of performers; and it is these changes, forced on commanding officers by virtue of the new instrumentation together with the growing complexity of the music composed which gained impetus; and it is thought that this musical road-map to the fully-fledged civilian Guards' musician was complete by around the mid-1720s - with the attested tipping-point reached via the oboe itself - as by the decade's end the way in which the oboe was played also began to evolve, from the primitive, relatively coarse-sounding instrument that had traditionally been assigned to rudimentary martial signal-airs; to that of a woodwind with a more refined, singing quality that, whilst still providing the principal treble line to military marches, could also supply the lightness and sophistication that was required to execute the new serenades and divertimenti that were being composed for this new musical combination. This change in playing technique duly began to filter down to Guards' bands in the years after 1730, and was due in no small measure to the influence of visiting European virtuosos. One of the first to arrive in London was the Milanese oboist Giuseppe Sammartini (1695-1750). This Italian professor began to teach and influence a new school of English oboe players, including the Vincent family, who are documented as having links to, and been members of, Foot Guards' bands.

It was due to musicians such as the clan Vincent that the transition from attested players to those of civilian status might not have been as great as first appears. There was by the early 1700s a readily accessible pool of professional wind instrumentalists in London that were willing to affiliate themselves to Foot Guards' bands on a semi-regular basis, and the hierarchy within these Guards' regiments duly incorporated this new type of military musician under its wing.

This new breed of civilian-cum-military musician could find himself much in demand at this juncture. A member of the Coldstream Guards' band of this period could hold down a number of performing positions concurrently - wayfaring with the regimental band for a Guard Mount ceremony in the morning - pitted at one of the many London theatres at night - or commanded to attend at Court for an important Royal occasion. No wind musician working in London for any length of time at this period made his entire living from concert work alone, and the career of most of these early civilian Coldstream musicians was a perpetually chequered cocktail of different enterprises. To this extent any specialisation within concert life was offset by deliberate diversification outside it, providing a measure of security against possible fiscal disaster. At this time a musician's career was always perceived as a whole, so that success in any one activity (the Coldstream Guards, for example) enhanced his general reputation and with it the possibility of further patronage. So it was with the Coldstream, by reason of its position in Georgian society coupled with this musical opportunism that assisted in the support of these reserves of professional wind players who could be drawn upon for music other than that of a purely military character.

Despite the institutional divide between military music and music of the outdoor public entertainment, such civilian genres as serenades, cassations, and *tonadilla* began to cross the line from pleasure garden to parade ground from 1730; and the musicians engaged for this outdoor music - be it civilian or military - became adept at performing it in the open air environment, whether at the garden amphitheatres of Vauxhall, Apollo, and Ranelagh or in the court-stoa of St. James's Palace.

An example of this civilian-military performance phenomenon dating to 1739 is housed in the *Manuscripts Collection* of the British Library. This archival document makes reference to an early Coldstream March, and is part of an omnium gatherum production in which is printed a mishmash of musical works from both Court and Opera. Its title states:

Selected Minuets from the Opera, the Balls at Court, the Masquerades, and all Publick Entertainments. For the Harpsichord, Violin, or German Flute. Compos'd by Mr. Handel, Dr. Greene, Mr. M.C. Festing, and Mr. Hudson. Printed for I. Walsh (1739).

Number twenty-eight in the folio was entitled:

"Coldstream, or 2nd Reg't of Guards March".

This is one of the earliest in-print references to a march connected to the regiment. Its date of 1739 precedes the reintroduction of the fife back into the Coldstream Guards - so could it mean *this* march had been written for, adapted, and performed by the civilian band of the regiment, with its rendition in Colour Court on Guard Mount in the 1730s given cause for it to be categorised as a *Publick Entertainment* within this anthology? Given the above pointers, it seems a distinct possibility.



As to pictorial evidence showing these civilian Coldstream musicians going about their military duties, very few illustrations survive to indicate how they performed on the ground. Those that are available very rarely show them playing from sheet music. These players were expected to memorise the compositions, and in addition to improvise, ornament, and adapt the melodies in a tasteful manner in keeping with the occasion. They were after all fully professional musicians, and no one should assume that the level of difficulty of the music (by the 1730s at least) was any less than that faced by professionals today. What was published was a simplified version for amateurs – a *Gebrauchsmusik* - a skeleton of what was actually performed. Indeed - it may be suggested that *this* era was the period in the long history of the Coldstream Guards' band in which the consolidation of the band's reputation of boasting first-rate players within its ranks was realised.

1749 marked the twenty-second year of the reign of King George II. George was like his father in many respects, a thumbnail sketch revealing interests broadly connected with the military and music – he being in particular an enthusiastic patron of George Frederick Handel. The most famous outdoor musical work of this period, composed to celebrate the Peace of Aix-la-Chapelle that drew heavily upon the King's interests, was Handel's *Music for the Royal Fireworks*. Performed initially at Vauxhall Gardens and then in Green Park, a contemporary report of the rehearsal noted a band of 100 musicians, performing before an audience of 12,000. The band that accompanied this *feu d'artifice* in Green Park consisted of at least 24 oboes, 12 bassoons, one contra-bassoon, nine horns, nine trumpets, and three sets of timpani, an extensive array of wind and percussion assembled by Handel in response to the King, whose military interests it seems extended to its music as well as its methods. This Georgian fetish however spawned a curious sequel, which impacted on the Guards' bands – causing retrenchment in some units and offering hurried ultimatums to the musicians in their employ. The Royal cause-and-effect of this large wind band assembled by Handel as it began rehearsals around the vernal equinox of 1749 was the creation of a vacuum of skilled wind players that were available to undertake the duty of the Changing of the King's Guard. A regimental kneejerk reaction ensued, and was reported across the land, the *Derby Mercury* of 17th March 1749 being typical in stating:

The Trumpets, Hautboys and Bassoons in the Three Regiments of Foot Guards, who were hired by the Colonels of those Regiments at so much a Day, are now ordered to be enlisted, and put under the same military Discipline as the other Soldiers of that Corps.

One direct consequence of Handel's *Overture for Military Instruments* (as this composition was originally entitled) and the subsequent bluff calling from the Foot Guards' Colonelry was the dismissal of the English band belonging to the First Regiment of Foot Guards for that of an attested German outfit in 1749. The Third Regiment of Foot Guards employed alternate tactics in 1754, by secretly training drummer boys to usurp their civilian Old Band, who received their 'don't contact us we'll contact you' communique by June of that year. The Coldstream chose to buck this trend, supporting its civilian unit for the next 36 years, until they too exchanged their British band for an attested Teutonic ensemble in 1785.

The *Royal Fireworks Music*, as a piece of stage-managed spectacle reached a Baroque high-water mark with respect to large bodies of 'war-like instruments' (as this occasion was described at the time) performing al fresco in early Georgian London. However, as peace returned to the nation, the histrionic performances by amalgamated wind instruments either *on* the riverine expanse of the

Thames or *in the verd acreage* of Green Park was one thing – incorporate Guards’ bands, which had hitherto been the norm at a St. James’s Guard Mount during more bellicose times, and their cloistered concerts in Colour Court, cheek-by-jowl with occupied Royal Apartments within this walled-in Tudor complex of buildings became quite another - and achieved its sell-by date at the close of 1749. The Duke of Cumberland sounded the death knell for the multiple Guards’ band at St. James’s, with his orders being noted in papers such as the *Ipswich Journal* of 9th December 1749:

LONDON. Friday Morning, December 2.

The Musick of the Guards, who used to play together at St. James’s at mounting of the Guard, now, by his Royal Highness’s Order, play separately, which is in general better approv’d of.

Such pomp and circumstance was but one episode in the special relationship enjoyed by Royalty with their Guards. A by-product of this rapport was the thorny issue constantly loaded onto the Colonel’s Guard as to whether his regiment’s musical harbingers should be allowed to be admitted *at all* within the close-knit community of Royal lodgings when their occupants lay in their sick-beds. The mid-eighteenth century witnessed many a Court messenger issue forth from St. James’s Palace to deliver regal edicts at the Orderly Room on Horse Guards’ Parade to the Colonel for his duty band *not* to play regimental melody because of majesterial malady. These State-sanctioned *tacits* through decumbiture were as newsworthy as the courtyard concerts, and appeared with unerring regularity at a time when high status was no guarantee of immunity from illness. These included the following, to name but a few:

DERBY MERCURY 20th December 1751.

On Saturday Orders were given by the Commanding Officer not to beat any Drums or play the Musick on mounting Guard at St. James’s till further Notice.

CALEDONIAN MERCURY 5th December 1751.

His Royal Highness the Duke is so much better as to be able to go into his Library, and to lie in Bed, since which his Misfortune his Highness could not; yet having some small Remains of his Disorder, and when the Guards are relieved, the Musick does not play nor the Drums beat.

BATH CHRONICLE 26th August 1762.

LONDON.

His Majesty and the Prince of Wales are so well, that the Drums beat and Music plays again when Guard is relieved at St. James’s.



The years around these pan-Guards’ musical hiccups, on the cusp of the 1750s, marked an important episode in the evolution of the Coldstream band, and added a new tone colour to the ensemble that would complete the transition from *Hautbois* to *Harmonie*. An early depiction showing this novel addition to the band in the aftermath of the *Royal Fireworks Music* appears in a 1753 line drawing by James Maurer; entitled *A View of the Royal Building for His Majesty’s Horse and Foot Guards*. In it Maurer illustrated a band of eight players in two ranks of four, with a duo of horns held at shoulder level and twin bassoons leading, and a twain of oboes and clarinets bringing up the rear, preceding the King’s Guard as it left the Parade in St. James’s Park fronting the newly-constructed Horse Guards buildings. The print therefore captured by accident a seminal snapshot-in-time as far as the make-up of the military band was concerned: the introduction of the clarinet.

The clarinet’s annexure into this combination of instruments, effectively replacing two oboes, thus giving an instrumentation comprising dyads of oboes, clarinets, horns and bassoons, eventually became known as the *Harmonie* octet. It was soon realised that this combination’s clear, crisp sounds and the

richness of their concerted tones, coupled with the singing capabilities of the solo instruments within the ensemble made this grouping particularly fitted for music on the march or for static courtyard performances of concerted music within the closed quads of St. James's Palace.

Between 1740 and 1750 the clarinet had been making its presence felt both in and outside the German States, and by 1749 the clarinet is documented as having reached Paris. In December 1751 the clarinet appears in London, a *Clarinette Concerto* figuring in *A Grand Concert of Vocal and Instrumental Music by Gentlemen*, at the New Theatre in the Haymarket. The rapidity of the clarinet's assimilation into these early London concerts was likewise matched by its annexment into the bands of the Foot Guards, the most likely dates falling between the years 1752-1753. These first clarinetists were almost exclusively of German extraction, and often doubled on the oboe; and these players may well be the individuals depicted on Maurer's 1753 print. It was the clarinet that had the greatest effect on the development of Guards' bands from the 1750s. Its large compass placed it more or less at once on its introduction to the rank of leading voice within the *Harmonie* ensemble, relegating the oboe into second position. The clarinet was for virtually half a century to be found almost exclusively in the military band, its utility being especially lauded by the player for whom the engagement in a Guards' band formed a significant portion of his overall performance portfolio, as its safer manipulation and ease of use on the march, together with a tone more adapted for outdoor work than the oboe thus ensured its predominant place in the *Harmonie* octet.



The individuals who made up this first Coldstream musical eightsome can be theorised upon following the cross-referencing of various historical records and books – the first being clarinetist Carl (or Charles) Weischel (1728-1811). One of the first exponents of the clarinet in London, Weischel seems to have been initially an oboist who crossed the instrumental divide to become a clarinet player. One of the first London musicians to specialise on the instrument, surviving records show Weischel engaged in the orchestra of the King's Theatre, Haymarket. He was in addition noted as being a musician in one of the regiments of Foot Guards. It is known from oboist William Thomas Parke's *Musical Memoirs* that the musicians comprising the Coldstream civilian band were drawn:

“From the King's and Patent Theatres”.

at this time, so it seems likely that Carl Weischel was one of these early Coldstream clarinetists. An obituary to him in *The Monthly Magazine* of 1811 noted:

“Charles Weischell was a native of Freyburg, in Saxony, and a musician of much merit; he came to England, was appointed one of the band of the Foot Guards, and was also in the orchestras of Drury Lane, the Opera, Vauxhall, &c. He died suddenly at Fulham, on 26th March 1811, in his eighty-third year”.

Further musicians who belonged to the early Coldstream *Harmonie* octet included the oboist Redmond Simpson (1730-1787). Simpson is probably unique in the annals of Guards' band history, as he is likely to have been the only member of any Foot Guards' band who boasts Westminster Abbey as his final resting place. Confirmation of this is found in an article appearing in the *Daily Universal Register* (the forerunner of *The Times*) of February 3rd 1787. Chronicling his funeral, the paper notes:

“Thursday at noon the body of the late Mr. Simpson, the musician, was removed from his house in Westminster, to the Abbey and interred in the Cloisters. A numerous band of music preceded the corpse of this worthy professor, playing the Dead March in Saul; and several persons of distinction attended the funeral

The late Mr. Simpson was a native of Galway, in Ireland, and formerly performed on the hautboy in one of the regiments of Guards, but his merit soon placed him among the most eminent in the harmonic art”.

Redmond Simpson began his professional career with the civilian Coldstream octet in the late 1740s. He is known to have taught the eminent oboist John Parke (1745-1829), elder brother of

William Thomas Parke (1761-1847), also an oboe player of wide renown; both of who were also engaged as civilian Coldstream musicians. William Thomas Parke's *Musical Memoirs* of 1832 were in point of fact mostly his elder brother's work. Within the publication are many references to the Coldstream regiment together with its band; indeed sections of the book refer to Parke teaching music to Coldstream officers. From 1768 John Parke was principal oboe at the King's Theatre, his younger brother joining him there some years later. These appointments confirm both Parke brothers to have been civilian Coldstream musicians.

Two bassoonists who could lay claim to the Coldstream at this juncture were John Evans (c.1721-1792), and John Ashley (c.1734-1805). John Evans was a Welshman by birth, and is thought to have been one of the bassoonists making up the band from about 1770-on. In 1792 John Evans drew up his last will and testament. This final-wish instrument now rests at the National Archives, Kew, in West London. It reads:

MEMORANDUM. In the Name of God Amen. I, John Evans of Dolgelly in the County of Merionethshire North Wales, and whereto fore one of the musicians of His Majesty's Coldstream Reg't of Foot Guards, being of sound mind tho weak of body will and bequeath my real and personal estates or whatever I may be possessed of in the manner and form following. That is to say my wife Jane Jones, nee, widow of John Evans of Dolgelly the whole of my effects which I shall be possessed of at my decease, excepting the mourning Ring which (Newcombe) left me which I bequeath to my brother Hugh Evans, and to Mr. Coates surgeon and apothecary, of Wardour Street, I bequeath a mourning ring to him and friend Dr. Arnold a mourning ring /-/ Jn Evans /-/ Witnessed by /-/ Alex'r Mackenzie /-/ Wm. Anderson.

John Evans had been admitted to the Royal Society of Musicians on 1st April 1759. An association with whom the majority of the civilian Coldstream players were affiliated, it was founded in 1738 as the: Fund for Decay'd Musicians. Membership was usually on recommendation, and required an annual subscription. The Society would look after the welfare of its Members and their families when circumstances dictated, either by being unable to perform through old age, infirmity, or lack of work. Many Guards' musicians such as Thomas Vincent (Coldstream), Daniel Thumoth (First Foot Guards), and John Jones (Horse Guards), were founding Members of this Society, and there is little doubt that the large reserve of London wind players alluded to earlier within this band history that was drawn upon by the Coldstream Guards after 1738 came from musicians who were akin to this Georgian musical union. In addition to the above appointments John Evans held positions at the principal London theatres and was a regular in the bassoon section at Vauxhall Gardens. He was a member of the large orchestra that famously celebrated Handel's centenary in Westminster Abbey in 1784. His friend mentioned in the will: 'Dr. Arnold', was Samuel Arnold (1740-1802), composer and organist to His Majesty's Chapel Royal at St. James's, and organist at Westminster Abbey.

John Ashley (or Ashly) was born in London *circa* 1734, and hailed from a family of gifted musicians. In his day widely regarded as the finest bassoonist in Britain, he was first fagotto at Covent Garden (one of the theatres John Parke notes that the civilian Coldstream band alumni were recruited from), and in the band engaged at Ranelagh Gardens, Chelsea. He became widely known in London musical circles following his success as assistant conductor to Joha Bates at the aforementioned Handel Commemoration Concert series. The music historian Dr. Charles Burney said this of John Ashley at this event:

"The double-bassoon, which was so conspicuous in the orchestra and powerful in its effect, is likewise a tube of sixteen feet. It was made with the approbation of Mr. Handel, by Stainsby, the flute maker. It has been re-introduced now, by the ingenuity and perseverance of Mr. Ashly, of the Guards".

An article dating to the late 1760s suggests that John Ashley could have been the civilian Coldstream band's Musician-Major, as passages within the piece seem to be intimating that it was he who decided which compositions were to be performed by this Guards' octet whilst playing the precinctual concert as part of the Guard Mount ceremony in Colour Court at St. James's Palace. The reference is to be found in Laetitia Matilda Hawkins's *Memoirs, Anecdotes*. Born in 1759, Hawkins describes the scene

at St. James's Palace when but a youngster, noting:

“In my Father’s time, I was accustomed to hear with infantile delight, the grand pieces which Mr. Ashley would select for his hearing, when he knew he would be in the courtyard of St. James’s, at the Relief of the Guard; and long since that period, the band of the regiment has given me a high treat on the Terrace at Windsor”.



Thus was the eyewitness account of the static performances within the ceremony of Changing of the Guard. But what of the remainder of this ancient Royal duty dating from the 1760s? Fortunately, thanks to the observations from civilian Coldstream musicians dating back to the accession of George III, and committed to print many years later, we can begin to piece together an image of this duty as it was undertaken almost 250 years ago. The chronicler of this event was once again oboist John Parke, who described the scene of pre-parade preparations, starting with the act of getting ready for duty – not in a *private* locker-room (as this band history 2012 Prologue noted) – but at the rear of the Horse Guards’ building - on the *public* thoroughfare of Whitehall:

“Fifty years ago, the men, before they fell in for guard on the Parade in St. James’s Park, were occupied two or three hours in getting ready, their dressing room being the pave of the open street close to the gate of the Horse Guards, where in the morning was presented a scene as grotesque as that displayed in Hogarth’s celebrated ‘March to Finchley’.

They first underwent the operation of shaving, and sometimes bleeding, next, that of dressing and powdering the hair. The latter (powdering) being accomplished by soaping the head all over with a brush, and afterwards covering it with flour issuing from a dredging-box, whereby it became as close and white as a cauliflower. But the most unpleasant part of the ceremony was that of the barber whilst tying their long queus, pulling the skin of their heads so far back, that they were at night deprived of sleep from not being able to shut their eyes”.

As an adjunct to the above general pandemonium would be roving gangs of street urchins that became known as ‘black-guards’. Francis Grose, in his *Military Dictionary*, thought them worthy of mention, describing them thus:

Black-guard: A shabby, dirty fellow; a term said to be derived from a number of dirty, tattered, and roguish boys, who attended at the Horse Guards, and Parade in St. James’s Park, to black the boots and shoes of the soldiers, or do any other dirty offices. These, from their constant attendance about the time of Guard Mounting, were nicknamed the ‘Black-guards’.

It was due to the harassing nature of these infantine ne’er-do-wells in and among the Guards’ regiments and their attendant bands undertaking this ceremony that this term warped into the derogatory expression black-guard (though contracted and pronounced *blaggard*), and added to the overall accompanying Hectoresque atmosphere that pervaded this atemporal duty throughout the eighteenth-century.



In the hour prior to the departure of the regiment from the Parade in St. James’s Park to mount the King’s Guard, the Coldstream band would perform martial music whilst the inspection of the men took place. A period account of this aspect of the ceremony dating to 1775 survives in an article recording the life of Samuel Wesley, who was a member of the famous Methodist family. A musical child prodigy – *Wunderkind* Wesley’s precocity gained him the nickname: ‘the English Mozart’, and by the age of nine he was an accomplished composer of various musical genres, including a march written expressly for a Guards’ band.

Following the marches penning, Wesley was taken to hear it performed at a Guard Mount ceremony. What follows is an autoptical account of his brush with a band of the Foot Guards in 1775:

“He [Wesley] was desired to compose a march for one of the regiments of Guards; which he did to the approbation of all who heard it, and a distinguished officer of the Royal Navy declared, that it was a movement which would probably inspire steady and serene courage, when the enemy was approaching. As I thought the boy would like to hear his march performed, I carried him to the Parade at the proper time, when it had the honour of beginning the military concert.

The piece being finished, I asked him whether it was executed to his satisfaction? To which he replied, “By no means”; and I then immediately introduced him to the band (which consisted of very tall and stout musicians), that he might set them right.

On this Sam immediately told them: “that they had not done justice to his composition”. To which they answered the urchin with both astonishment and contempt, by: “your composition”, which I confirmed. They then stared, and severally made their excuses, by protesting, that they had copied accurately from the manuscript, which had been put into their hands. This he most readily allowed to the hautbois and bassoons, but said it was the French horns who were in fault; who making the same defence, he insisted upon the original score being produced and showing them their mistake, ordered the march to be played again, which they submitted to with as much deference as they would have shown to Handel.

The concert of wind instruments begins on the Parade at about five minutes after nine, and ends at five minutes after ten, when the Guard proceeds to St. James’s. I stayed with him all this time; and asked him what he thought of the concluding movement, which he said deserved commendation; but that it was very injudicious to make it the finishing piece, because as it must necessarily continue till the clock of Horse Guards had struck ten, it should have been recollected that the tone of the clock did not correspond with the key-note of the march”.

Whether or not any of the forthcoming Music Majors, Masters of the Band, Bandmasters or Directors of Music of the Guards have ever since taken account of this famous clock’s key-note when putting forward their musical suggestions for consideration on King’s or Queen’s Birthday Parades, is probably better not gone into.



By the period in which Samuel Wesley’s attendance at Guard Mount was witnessed, the bands of the Foot Guards’ regiments were attracting literally thousands of spectators to the Parade in St. James’s Park to listen to these hour-long military recitals, as well as crowds numbered in the hundreds at the static cloistered concerts once arrived at Colour Court. Musical historian Dr. Burney commented in 1772:

“At St. James’s, and in the Park every morning, we now have an excellent band”.

The compositions Charles Burney would have heard may have included works crafted for the wind octet from established masters such as Mozart, Haydn, and Johann Christian Bach, with further music lifted and transcribed by the musicians themselves from works they were performing at the various London venues, and for the person who could not afford admission to the theatre and the opera, these open-air concerts were the only means by which access could be achieved to the music of the day. One such example of a musical work appropriated from a popular opera of the day and transplanted onto the parade ground by the civilian Coldstream band *circa* 1770-1780, can be found in the Bodleian Library at the University of Oxford. The catalogue entry reads:

The Favourite New March: As Perform’d by the Coldstream or 2d. Reg’t of Guards. Composed by Sig’r Sacchini in Montezuma.

The archive manuscript was entitled *The Montezuma March*, and was composed in 1772 by Antonio Sacchini (1730-1786). Receiving its London premiere in 1775, the work would have been given its parade ground debut by the civilian Coldstream octet within weeks of its hitting the boards – thus bringing about its democratisation to the general public.



By the year 1780 the band of the Coldstream Guards had been comprised of civilian musicians for upwards of half a century; paid for by a subscription levied on the officers of the regiment. Band uniform however was still being provided for via Government, a throwback that was tenaciously held onto by the Colonel of the Regiment to offset the not inconsiderable expense of hiring these professional players by the month. The *Parliamentary Register* of 1780 made note of one such uniform record thus:

To the Earl of Waldegrave, for cloathing the drummers and hautbois of the Coldstream Regiment of Foot Guards, from March 25, 1779 to March 25, 1780: £344 9s.0d.

The above inventory confirms governmental Rip-Van-Winkleism in anachronistically referring to Guards' bands as *hautbois*, even though they had consisted of clarinets, horns, oboes and bassoons for over thirty years.



By 1784 the civilian Coldstream band had justly gained a reputation both in London and beyond for the quality of its music; being what was to all intents and purposes a close-knit chamber ensemble made up of wind instruments handled by consummate professionals at the top of their chosen craft. This band had few, if any serious rivals in the capital, and the members of this select instrumental body (that was in essence a self-governing, self-regulating military musical republic) could have been forgiven for thinking that their generous terms and conditions with respect to the hiring of them to undertake the Changing of the King's Guard would remain a constant in their performing portfolios. William Thomas Parke encapsulated this band's military duties and musical abilities at this moment in time in his *Musical Memoirs*, noting:

“Around this time the band consisted of only eight performers: two oboes, two clarinets, two horns, and two bassoons. They were excellent performers on their instruments and were hired by the month being well paid. They were not attested and only played for parade from the Horse Guards to St. James's Palace while the King's Guard was mounted and back again from there to the Horse Guards”.

Parke wrote this from first-hand experience, as he was one of the selfsame players hired *per mensem* referred to in his book. The constitutional footing of the Coldstream band had since 1754 positioned it as the sole surviving civilian Guards' band. A unique situation, this circumstance would ultimately result in the band's downfall, as, flexible though this arrangement no doubt was, it exposed both band and regiment to the whims and will of each interested party, with little or no redress on either. Indeed, the band at the centre of the musical hiatus of 1784-5 had, some fourteen years previous, been the serendipitous beneficiaries of one such Coldstream-civilian musical dispute that resulted in William Parke & Co. usurp an existing professional wind octet that had served since the time of Dettingen. Proof of this was to be found in the *Kentish Gazette* of 15th June 1770, and revealed the following:

FRIDAY JUNE 8 LONDON.

A few evenings ago the band of musicians belonging to the second regiment of Foot-Guards, had notice sent them, not to attend duty the day following, there being no occasion for them. This sudden and unexpected transaction, nevertheless, drew them to the place of duty, at the proper hour, when to their great astonishment, others had been put in their places. All attempts to get reinstated have been fruitless; what makes this a more striking circumstance is, that several of those men were at the Battle of Dettingen, and in other campaigns in the late war.

If the above report is to be believed, this long-lost journalistic text broadcasts the fact that civilian Coldstream musicians were in attendance in a theatre of war that witnessed the last appearance of a reigning British monarch (King George II) on an active battlefield. Most existing band histories then state the following as to how the civilian Coldstream band of 1784-5 pressed the musical self-destruct button:

“On one occasion Lord Cathcart, an officer of the Coldstream, wished to have the services of the band

to play during an aquatic excursion to Greenwich. The musicians refused to comply with his request on the grounds that the performance was: “incompatible with their several respectable and private engagements”. This was too much for the officers of the regiment, who petitioned their Colonel-in-Chief, The Duke of York, who was at the time in Hanover, for his agreement to their having a band of musicians that they could use on all occasions. Accordingly, a band was enlisted in Hanover by His Royal Highness, and sent to England”.

A discovery noted within Parke’s *Musical Memoirs* however paints a slightly contrary picture. His presence in the midst of this seminal episode in the band’s history placed him centre-stage to make comment on events – and is an important one. An aside to all this was Prince Frederick himself. Given the appanage of York and Albany in November 1784 by his father, this Royal promotion may have encouraged the twenty-one year-old Duke to flex his military musical muscles when faced with this Cecilian Coldstream quandary. Parke noted:

“This arrangement, however, coming prematurely to the knowledge of the English band, by the regimental instrument maker mentioning he had been employed to prepare a set of instruments for their foreign rivals... and having waited on General T---y to ascertain the truth of it, they instantly resigned their situations, and left the regiment to do duty with the best band it could on the emergency collect”.

‘General T---y’ was General Harry Trelawney (1734-1800). A senior Coldstream officer who seems to have had advanced knowledge of this new band’s impending arrival, General Trelawney was, together with Lord Cathcart doubtless one of the high-ranking officers whose riverine request was refused by the civilian band in the period leading up to what might be termed today: ‘*the Greenwichgate Scandal*’. Harry Trelawney duly became the Coldstream Regimental Lieutenant-Colonel a matter of months later in November 1785.

By a process of cross-referencing historical records together with the analysis of the musical year in 1780s London, it can be argued with some degree of accuracy that this historic civilian band refusal occurred in the autumn of 1784. This presumption is based on the London operatic and theatrical year, which ran with chronometric precision from autumn to spring; after this, the theatres and opera houses of the capital largely closed their doors during the hot summer months, in the main as a result of the mass exodus of the majority of London aristocracy and squirearchy to their country seats and retreats, leaving only a small number of pleasure gardens open and able to support limited numbers of professional musicians. This annual migration of the upper strata of society and resultant closure of musical venues was one of the foremost reasons that made affiliation to Guards’ bands an attractive proposition for the professional wind musician, especially so in the summer months, as *this* assignment helped maximise earning potential to that of one embracing a yearly timescale. Had the excursion along the Thames to Greenwich taken place in the high summer of 1784 history might have recorded an alternate path for the regimental band as it entered its centennial year; and as to whether this refusal to attend was an isolated incident or the end result of a series of non-compliances from the musicians in the regiment’s employ post-1770 may never be ascertained. What *can* be said is that this contractual impasse changed forever the mindset of the civilian bands’ Coldstream paymasters. The Rubicon had been crossed, resulting in the regiment’s hierarchy minded to take decisive action. The over-riding mantra of the age was *No Taxation without Representation*, and the Guards’ had experienced this at first-hand some ten years’ previous in the rebellious American Colonies in the wake of the Boston Tea Party. To the officers of the Coldstream, the bankrolling of their band through subscription and not receiving an adequate service in return smacked of this populist axiom, and resulted in their subtle about-turning of this ubiquitous Georgian epigram into *Representation by Attestation* in their request to the Duke of York.

Existing regimental records indicate that the process of recruitment of this new band was underway by the December of 1784 in Germany, with the agents of the Duke of York appointing Christopher Frederick Eley as head-musician to this new outfit. Another member of this band, Johann Gattfried Hagemann, is noted on the Statement of Service within his Army papers as having been attested for

the regiment on the 2nd January 1785 in Hanover, almost five months before the Coldstream new band first appeared at Guard Mount on the 20th of May of that year.

There followed (after the civilian band's downing sonic tools) the expedite recruitment of an unknown and unsung replacement Coldstream band, whilst the regiment musically marked-time until the arrival of Eley & Co. The only extant in-print performance that chronicled this hastily assembled ensemble appeared in the *Reading Mercury* of 6th December 1784. It stated:

LONDON.

Yesterday morning both the bands of musick belonging to the First Regiment of Guards and the Coldstream regiment, played in concert at the guard relief in St. James's Palace – a circumstance so rare, that it has not been known these twenty-three years before; but was done yesterday by way of a singular respect to his Royal Highness the Duke of York.

Singular it may have been to the *Mercury* journalist, but in reality this performance by a dual Guards' band was in all likelihood a result of the *locum tenens* Coldstream band's unfamiliarity with the intricacies of mounting the King's Guard allied with a Uriah Heepish musical kowtow honouring the newly-duked Royal Colonel Prince Frederick - attempting to keep him on-side with the remainder of the musicians populating the Foot Guards' regiments – a classic Guards' pomp via circumstance occurrence. The civilian renegade band, unequalled though it was, had been blackballed thanks to its contumacy; and the Coldstream hierarchy demanded a degree of certitude from their musicians. As a result *this* band's days as the sole surviving civilian musical unit within the Guards' regiments had reached its inevitable conclusion. Combining the above documentary evidence with the observations of Parke confirms that there was in existence for a period of about six months from the December of 1784 a musico-military entr'acte of players that formed an impromptu Coldstream band, hastily recruited to occupy the void left between the aggrieved civilian Englishry and the arriving attests of Germany.



The records of the Royal Society of Musicians' Members, points the way as to who comprised this anarchic civilian Coldstream octet. They are thought to be:

OBOES

John Parke (1745-1829): King's Theatre.

William Thomas Parke (1761-1847): Drury Lane and King's Theatre.

CLARINETS

Griffith Jones (1760-?): Covent Garden and Haymarket Theatre.

Carl Weischel (1728-1811): King's Theatre and Covent Garden.

FRENCH HORNS

George Nicholson (1751-1815): Covent Garden and Sadler's Wells.

Thomas Lord (1760-1815): Covent Garden.

BASSOONS

John Ashley (Lead Musician) (c.1734-1805): Covent Garden.

John Evans (1721-1792): Haymarket Theatre and Vauxhall Gardens.

The final epitaph to the above recalcitrant firebrands was to be found in the *Daily Universal Register* of 20th May 1785 – the same day as the first public airing of the supplanted German new band of the regiment in London. The eulogy read:

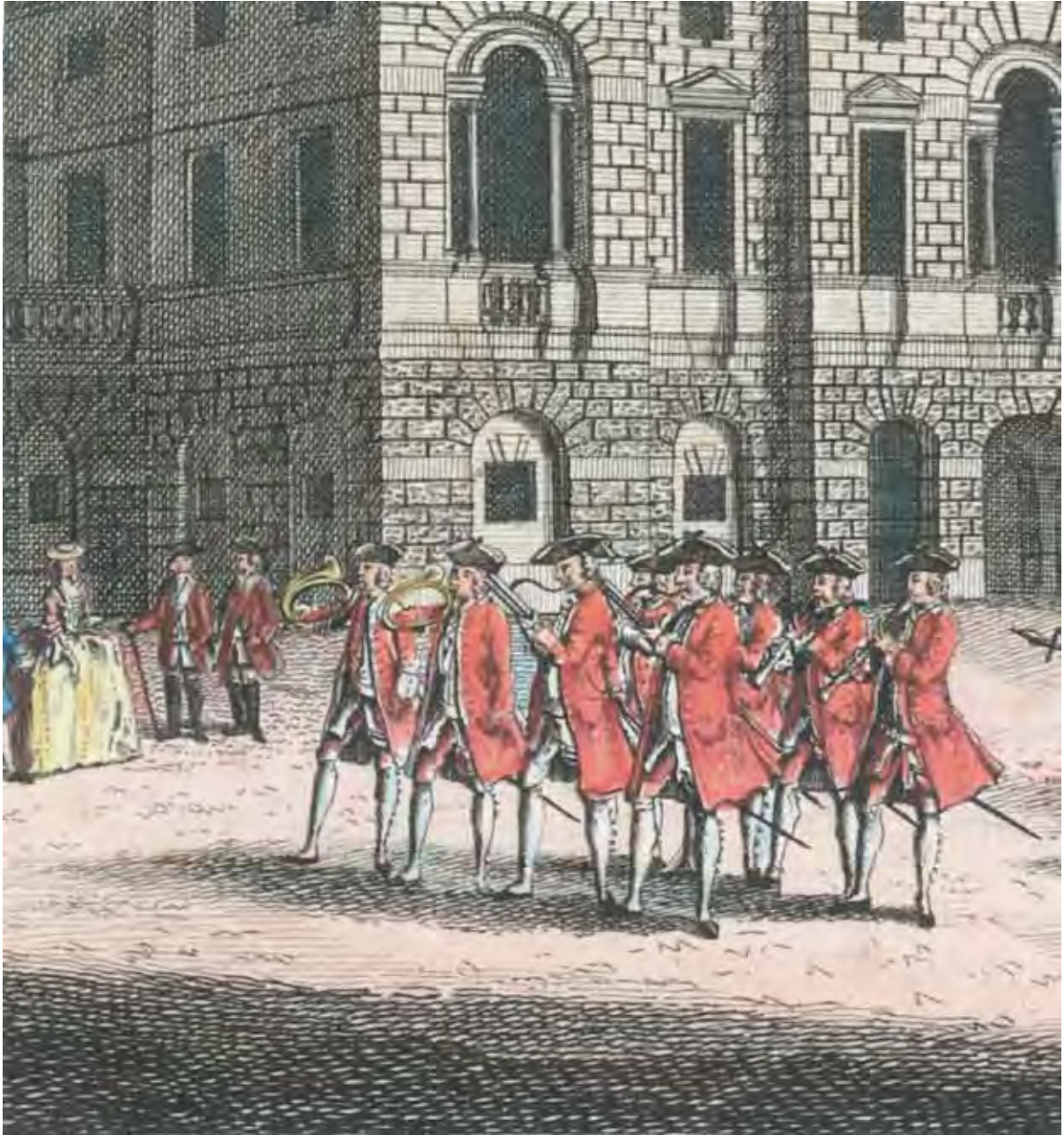
In all probability we shall never again hear a regimental band equal to that which is dismissed. They have for many years been a high treat to those persons who have attended the court-yard at St. James's, and we sincerely hope, after so long and faithful service, they will at least be entitled to half pay during the remainder of their lives.

Not being privy to their exact terms of engagement and the musical shenanigans leading up to all of this, the *Daily Universal Register's* hopes for a perdure superannuated fiscal outcome for these (in the regiment's eyes) civilian anarchists as they approached old age would ultimately fall on deaf ears - kick-starting general resentment towards the Coldstream *German Band* (as it became known as in the London press) in the days, weeks and months following their arrival on British soil.

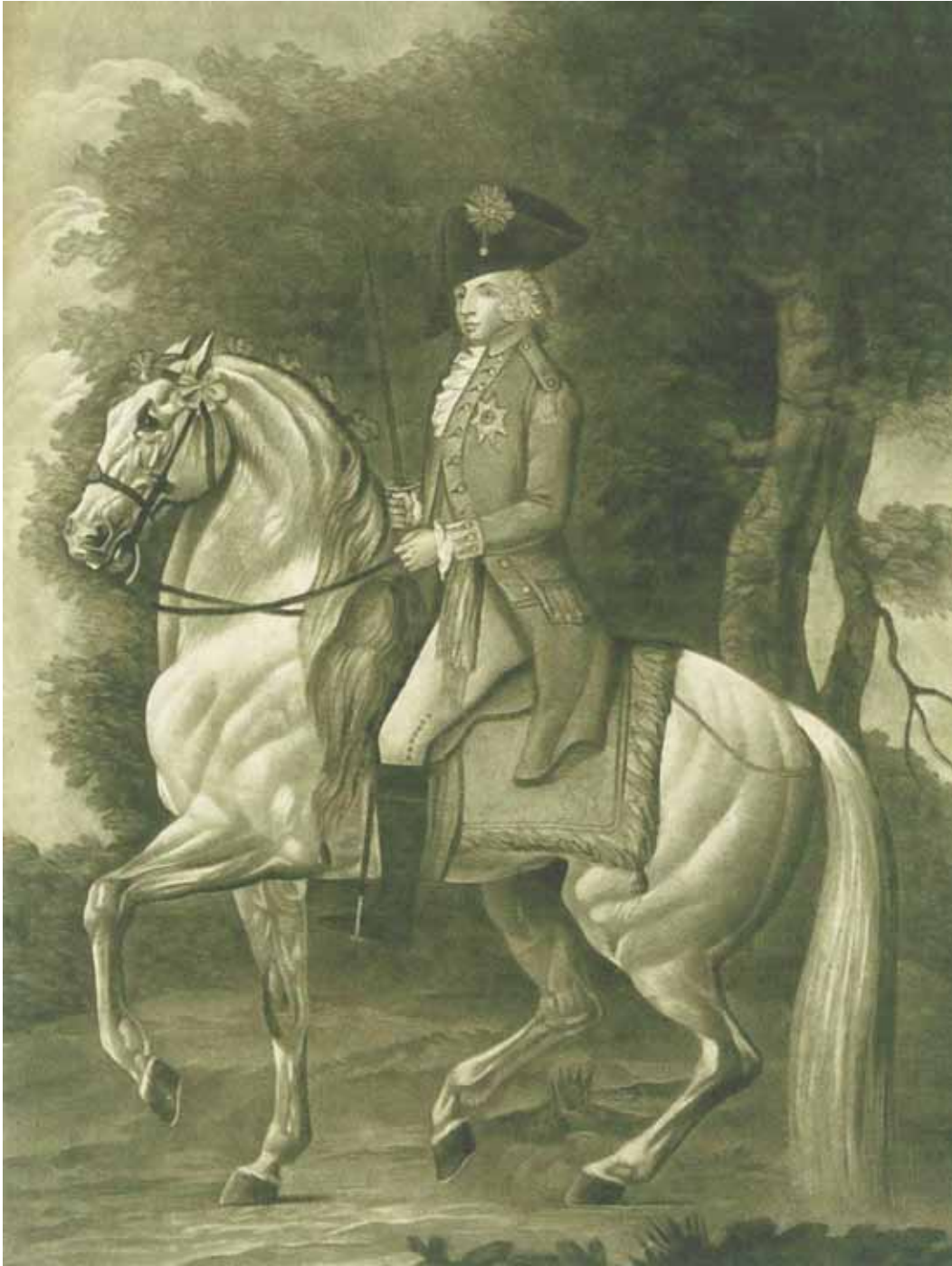
Umbrage taken or not, that mid-May morn around the environs of St. James's Park anno 1785 ushered in what would become to be seen as a seminal moment in the history of military music within the British Army. The New Band of the Coldstream Regiment of Foot Guards had arrived, and would become known to one and all as: The Duke of York's Band.



*Harmonie on Horse Guards. The civilian octet leads the King's Guard.
Line drawing by James Maurer 1753.*



Detail of the 1753 Maurer Line Drawing.



*H.R.H. Prince Frederick, Duke of York.
Colonel, Coldstream Regiment of Foot Guards 1784 - 1805.*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015

PART III

ROYAL REFORMATION

C.F. ELEY: THE DUKE OF YORK'S BAND AND THE TURKISH MUSIC

1785 - 1805

“Master Adjutant, being much pleased with his new band of brass musick, must needs send it out with the march, and indeed it comported itself with credit to itself and all”.

(The Gentleman's Magazine, August 12th, 1785).

This estimable report, penned in the weeks following the debut of the new band of the Coldstream Guards at the Changing of the King's Guard on Friday 20th May 1785 was the result of several months' musical headhunting in Hanover by the agents of Prince Frederick, Duke of York. The twelve musicians that formed this new band had begun to be assembled in the German States from as early as January 1785 by Christopher Frederick Eley, and were handpicked from a mixture of instrumentalists who had extensive experience of both military and orchestral music in Hanover. The process culminated on Monday 16th May 1785, when the last of these Hanoverian musicians became attested to the Coldstream Guards following their arrival on British soil, and this date is traditionally accepted as the official birth of this new unit.

Following final attestation, Eley's musicians were hastily allocated a practice space propinquant to the Coldstream Regimental Orderly Room within the main Horse Guards' building, enabling Eley to finalise the rehearsal of his players; liaise with his Commanding Officer, Adjutant and Drum Major as to their specific requirements; in addition to reconnoitering the New Band's forthcoming route along the streetscape between the Parade in St. James's Park to St. James's Palace.

The arrival of this renascent regimental band was greeted by the London media of the day with a mixture of misgivings and anticipation in equal measure. This had been compounded by intelligence issuing out of London since early 1785, reporting that the Duke of York, as the newly detailed Coldstream Colonel, had every intention of re-jigging his regiment's outward form to one of Teutonic stamp. *The Hereford Journal* of 24th March 1785 warned of this circumstance thus:

The Duke of York has ordered his regiment, the Coldstream, or second of Foot Guards, to have blue coats, waistcoats, and breeches, with red capes, lapels, and cuffs, at the next cloathing, in which they will look more like Germans than Englishmen, who have always given the preference to scarlet, as being the most noble and analogous colour to their spirit and courage.

Likewise sentiments were to be found in the *Daily Universal Register*, whose gauged reaction in parallel to the *Hereford Journal* was broadcast in print even before Eley's men had appeared in public - on the day after the band's British attestation: Tuesday 17th May 1785:

Prince Frederick has been defeated in his application to the King, to have the uniform of the Second Regiment of Guards, changed from red to blue, faced with scarlet; but his Highness has succeeded in the anti-British requisition of having the poor English musicians of that regiment discharged, and has accordingly engaged a German band in their stead!

The Prince, and his numerous verbal combative clashes with his father caused much Royal angst between the years 1785-1790, and was not helped by the King's as-yet undiagnosed illness - be it porphyria or bipolar disorder. It is perhaps fortunate then that George III had the presence of mind to refuse one aspect of the Duke of York's requests, otherwise the Coldstream Guards would now be sporting blue tunics instead of their world-famous scarlet ones.



Following four days of intensive rehearsal at Horse Guards, it is thought that Christopher Eley and his new band was signed off as fit for purpose by the Coldstream Commanding Officer together with his Adjutant, and passed for public duties, the day in-question being Friday 20th May 1785. This selfsame date witnessed further comment from the *Daily Universal Register*:

This day the new musical band belonging to the Coldstream regiment of Guards will mount guard for the first time on the Parade in St. James's Park. They are young lads from Germany, with a captain, who is their master of music, making in the whole eleven in number, they have enlisted for eight years, are under the same martial law as the private man; their pay is nine shillings per man, and one guinea a week to the captain.

Such detailed intelligence promulgated by this broadsheet's newshound revealing band remuneration, their term of service, and their numbers (even though that was incorrect) suggests a musical whistleblower had infiltrated the regiment's hinterland, with the corresponding leak designed to add fuel to the fire regarding the civilian band's dismissal. This would ultimately lead to further anti-German criticism in prose, picture, and print - becoming something of a *bête noire* for Eley and his ensemble during their first year in London.



The *captain* mentioned - his rank probably assumed due to his guinea-a-week wages within the above stir-it-up statement was Christoph Friedrich Eley, (usually anglicised Christopher Frederick). Born 25th July 1756 at Hanover, German States, he was a musician of great talent, and had by the early 1780s risen to become Conductor of the Theatrical and Military Music at Hanover. The position he held there was an important one, and accordingly would have been known to Prince Frederick, Duke of York, who had spent the years from 1781 to 1787 completing his military education in the same city. Eley's credentials in respect of this appointment made him the natural choice as the lead musician of the Coldstream new band, and obviously influenced his placement into the position. Given the rank of Music Major - a title no doubt evolved from the likes of 'Major Hautboy' and 'Drum Major' that had populated the regiment since the seventeenth-century - his engagement would in the fullness of time be seen as a pivotal episode in the development of the military band in Great Britain. All twelve musicians making up this military music action-front is known in the regiment. They were:

CLARINETS

Christopher Frederick Eley, Music Major ('cello, flute).

Johann Gattfried Hagemann (violin, 'cello, trombone).

George Henry Kauntze ('cello). Johann Christopher Hommann.

OBOES

Gottlieb Webberstedt (clarinet). Johann Ernest Franke (trombone).

FRENCH HORNS

Johann Frederick Richter. Johann Frederick Peterzen (trombone).

BASSOONS

Johann Nicholas Zwingmann (trombone). Johann Nicholas George.

TRUMPET

Augustus Christian Rupert.

SERPENT

Rudolph Christopher Sickel (double-bass).

Those musicians who doubled on differing instruments are shown bracketed with the above personnel, giving some idea as to the versatility of Eley's new band ensemble.



Further *Register* comment aimed at the above band and spread to its readership continued - with short and often cryptic statements filing column-inches on a weekly basis. Polarised in the extreme they included articles such as this next example, taken from the *Register* edition that had on the same page cosily announced these 'young lads from Germany':

If Prince Frederick has not well lined the pockets of his favourite German drummers and fifers, they must soon beat a march – honest John Bull not seeming inclined to honour their notes.

Added to this seesaw mix was much off-stage lobbying of the press by institutions such as the Royal Society of Musicians, some of whose Members had seen a significant portion of their livelihoods curtailed by the Duke of York's Hanoverian musical importation. Exactly two weeks' on from the new band's first public appearance, the *Register* gave voice to the Royal Society's concerns in its edition of Friday June 3rd 1785:

ROYAL SOCIETY OF MUSICIANS.

Few institutions have higher claims to support than this society; nor has Westminster Abbey been better appropriated to a better purpose. The contributions of the public are rather to be considered munificent than charitable; the subscribers it is true pay high, but then the performers do much, so that the connection between them is founded upon principals of reciprocity.

Why is the composition confined to the works of Handel?

Why are so many foreigners introduced into the orchestras?

Handel has had his Jubilee.

Is there no native music or musicians worthy of attention?

Must it all be German – from the new regimental band on the Parade at St. James's to the grand concerts at Westminster Abbey?

The Royal Society of Musicians had first-hand experience of the adverse effect to the British musical balance under this invasive advance party of German instrumentalists. This was borne out by the increasing requests for financial relief from their membership, some of who found themselves increasingly on their uppers in consequence of a Guards' career that had hit the musical buffers. One such example was ex-Coldstream civilian bassoonist John Evans. In the weeks and months following the arrival of Eley's new band, Evans begins appearing in the Society's records; such as this example taken from the federations' *Minutes of Meetings*, dated 5th March 1786:

At the Feathers Tavern, Strand. Governors' Meeting.

Petition of Mr. John Evans. He having been a Subscriber to the Fund upwards of thirty years, but having been discharged from the Foot Guards last Year, and likewise received Notice that he is also dismissed (sic) from being one of the Band of Music at Vauxhall, finds himself (in the 66th Year of his Age) intirely divested of all Employments.

3 Guineas per Month to be given.

The plight of ex-Coldstream musicians like John Evans continued to be championed by conduits of opinion such as the *Daily Universal Register*, and this penny-a-line reportage duly began to transfer across to further mediums such as prose. One example of this musical shift that was chronicled in verse was by the poet Peter Pindar. Pindar was well known in Georgian London as the chief satirist of the age in metrical composition, and his topical writings were bestsellers in their day. In his 1785 epic poem *Brother Peter to Brother Tom*, Pindar rhapsodised the arrival of Eley and his Coldstream musicians, and with it a guarded warning to these *Volksdeutscher* that things might not quite be what they seem to be:

Peter relateth a sad tale of German Musicians, and concludeth with a pathetic Simile of a Woodcock.

**Stay, Muse: the mention of the German Band
Bringeth a Tale oppressive to my hand,
Relating to a tribe of German Boys,
Whose horrid fortune made some *little noise*;
Sent for, to take of Englishmen the places,
Who, galled by such hard treatment, made wry faces.**

**Sent for they were, to feed in fields of clover,
To feast upon the Coldstream Regiment's fat:
Swift with their empty Stomachs they flew over,
And wider than a Kevenhuller Hat.
But, ah! Their knives no veal or mutton carved:
To feasts they went indeed, but went and starved;
Their Masters, raptured with the tuneful Treat,
Forgot Musicians, like themselves, could eat.**

**Thus the poor Woodcock leaves his frozen shores,
When tyrant Winter 'midst his tempers roars:
Invited by our milder sky, he roves;
Views the pure stream with joy, and sheltering groves;
And in one hour, O sad reverse of fate!
Is shot, and smokes upon a Poacher's plate.**

If Pindar's acerbic prose mirrored the general public consensus during the new band's formative months in England, it appears that they would have struggled to curry favour with their new employer's fellow countrymen.



Criticism from these *agents provocateur* continued apace during this period, be it from metricists or Grub Street hacks, with the first twelve months being the most intense. Just over a year on after arriving, the *Daily Universal Register* was still arguing the case for U.K. PLC (Music Division) when confronted with Teutonic instrumental invaders breaching Britannia's musical defences. The date: 22nd July 1786:

The prediction for Germany prevails already too much, without extending it to dramatic pieces. It reaches from the Queen's German Band down to that of the Second Regiment of Guards, and is eminently displayed in the recent mission of the two Princes. It is a sad reflection, that there is not enough wit enough to form a good piece, but it must be imported from abroad; and it is a tacit reproach on the nation at large, and we hope to see the English lion rouse, and tear to pieces the German boar.

The *Register's* no-holes-barred nationalistic critique brought to the fore Queen Charlotte's Private Band in addition to that of the Coldstream. A Royal ensemble consisting of twenty-four wind instruments, this Germanic super-group, formed in 1783, was generally recognised as *the* premier wind band in the realm, and is credited as having reintroduced the trombone back into England following an absence of almost a century. It consisted of highly skilled civilian musicians, virtuosic professors who had, in anticipation of the Coldstream event of 1785, replaced an earlier English-manned Royal band. Fuelled by this musical injustice, and with the help of reports such as those aired above, '*not enough wit*' together with the '*rousing of the English lion*', resulted in pernicious and parochial anti-German sentiments already manifest in print and prose migrate to the pictorial satiric image. One of the late eighteenth-century's greatest exponents of this genre was James Gillray (c.1756 – 1815), a caricaturist whose etched political and social satires became the talk of London.

It was in mid-April 1786 that witnessed the release of his print *A New Way to Pay the Nation's Debt*. A Georgian equivalent of *That Was The Week That Was* – this example of pictorial mockery was aimed squarely (as a good many were) at the Royal Family. The print lampooned Their Majesties penchant for all-things German (to the detriment of all-things British), and heavily featured both the Queen's Band and that of the Coldstream Guards. What Gillray could not have known though was that in drawing up this image he had left an accurate and invaluable record of the uniform of the Coldstream Guards' new band when they were but twelve months into their military service.

The etching depicts King George III and Queen Charlotte surrounded by the members of her Private Band, together with the new band of the Coldstream Guards. A poster, seen on the wall at the rear of the print announced this combined musical expeditionary force thus:

From Germany just arrived a large and Royal Assortment.

Christopher Eley's players are in the foreground, with a French horn held at shoulder level and an Eb clarinet most prominent of all, who appear to be sporting pockets overflowing with gold guineas. They form a guard of honour around the King and Queen, who are stood fronting the Treasury building. The British polar opposite to all this Germanic excess takes the form of a lone quadruple-amputee sailor reduced to begging on the same stretch of pavement, with not a farthing to show for his efforts. Such imagery would not have been lost on the well-read Londoner of 1786 – especially after having received numerous items of intelligence via ink-slingers retained by the *Daily Universal Register* – and would have contributed greatly to debates on this *vexa quaestio* at the inns, clubs and coffee houses of the Westminster Village and beyond.

An accomplished draughtsman, Gillray's depiction of the Coldstream band is an important one.

It shows the band as visualised by their creator Prince Frederick, Duke of York. The Prince was personally involved in the design of these first new band uniforms, and the influence of his Prussian military education, which was entering its final phase in 1786 and distilled into these band liveries, can clearly be seen. Most prominent of all on these introductory regimentals were the waist-length, two-feet six-inch long (76.2 cm) pigtails sported by the Coldstream musicians. Kept in a tubular queue and tied back to the soldier's own hair, they were a custom peculiar to the Prussian military. Popular during the reign of Frederick the Great, they were duly incorporated by the Duke of York exclusively for his Coldstream band of 1785.



Despite such claustal and inflammatory observations emanating from journals, rhymesters, pamphleteers and satirical cartoonery in its nascency, Eley's band, aided by the oxygen of publicity, created a flipside to this lambast-led musical landscape by virtue of its newsworthy novelty – which fed the curiosity of the general populace and the neophiles of London and beyond. This band was box-office. From mid-1785-on no excursion to the capital would be complete without going to visit this new must-see German ensemble with its regiment at a Guard Mount ceremony. One such visitor was James Woodforde, who noted this avant-garde attraction in his book: *The Diary of a Country Parson, 1785-1802*. The entry for October 7th 1786 read:

“We breakfasted, supped and slept again at the Angel, (An Inn at the back of St. Clement’s in the Strand). We dined at Betty’s Chop-House on beef stakes, paid 3s.6d. In the morning we walked down to St. James’s Palace and saw the Guards relieved and heard the German Band. Nancy was much frightened, being hurried at the soldier’s marching quick, and we being in their way. They however soon passed us on our standing still”.

The band that Woodforde witnessed would have been unwontedly large by the standards of the day, and presented a delicious and exciting nowadays contrast to the exoteric *Harmonie* octet. Eley's ensemble, very much of its time, based on the German model, and rehearsed into a compaginate, well-drilled musical unit, consisted of two oboes, four clarinets, two French horns, two bassoons, one trumpet, and one serpent – a dodecad of wind and brass designed to be both powerful and subtle as the music demanded.

All the above instruments had been established in the British military prior to the arrival of Eley's new band excepting the serpent. Its appearance with the Coldstream resulted in a domino effect that ran through the remaining Guards' bands and beyond. Constructed of walnut encased in black leather, and furnished with a smattering of brass keys and an ivory cup mouthpiece, this ebon, ophidial contra-cornett traced its lineage back to the mid-sixteenth-century, and had been used since that time almost exclusively in ecclesiastical circles, where it found a place reinforcing the bass line in cathedral choirs. Originally held vertically when played seated, tradition has it that King George III himself suggested the method used by military marching bands in England of holding the serpent on the diagonal. This Royal recommendation may well have been influenced by the King's observation of the playing technique of Rudolph Christopher Sickel, the band's serpentist from 1785 to 1810 – who was in all likelihood the first military serpent player in the British Army.



The above archival gobbets of information are indicative of a contrarious series of reactions to C.F. Eley's Coldstream new band during its formative months. We cannot say with any degree of certainty that these barratrous backlashes manifested at street-level to the musicians themselves – but it seems, after trawling the records – that the twelve members of this newsy body of players gained some sort of tribal security from potential Germanophobia by ensuring their initial accommodation arrangements were centred around Whitehall, the riverbank quarters situate about the German Lutheran Chapel of

St. Mary-in-the-Hospital at the Savoy complex off the Strand, and the environs of Drury Lane.

The band needn't have worried. Having gained a musical foothold by undergoing the most public of auditions imaginable on the largest stage possible – performing in front of thousands of well-informed (or some would argue ill-informed) individuals from London and beyond – the Coldstream new band began the process of securing acceptance into the daily working life of the metropolis. *Facta non Verba* in addition to *Nulli Secundus* were to be the bywords as far as Music Major Eley and his musicians were concerned.

It was fortuitous therefore for all concerned that in Christopher Frederick Eley, the Duke of York and the Coldstream Regiment had hired what would nowadays be termed *the full package* as far as running an Army band was concerned. As Music Major of a late eighteenth-century Guards' band, Eley would have had to assume total responsibility for all aspects of his band's affairs and musical production. Divorced by reason of its instrumentation (even the composition from Guards' band to Guards' band differed at this period), it fell upon the head musician of each individual band to arrange and adapt, in a bespoke fashion, every piece of music to their specific combination of instruments. Happily for the Coldstream, Eley was a composer, arranger, and transcriber of music of all descriptions *par excellence* – a musician of the first water.



The process of entering London public psyche via the musical medium was prosecuted with typical German efficiency by the Music Major, who had by autumn 1785 penned what would become his most famous composition: *The Duke of York's March*. Completed and published within five months of his arrival on British soil, it was entered at Stationers' Hall on the 17th Oct. 1785, by Eley's printer Thomas Skillern.

With its declamatory unison arpeggiated introduction, the march quickly became a Georgian best seller virtually from its creation, becoming synonymous with Prince Frederick (and providing an in-print musical repost to the likes of Pindar and Gillray). Honed to comply with every contemporary military musical taste, such was its effect in portraying sonic association to the Duke this keynote composition remained with him for the rest of his life, the Royal Colonel even taking Eley's iconic march with him when he left the Coldstream to assume the Colonelcy of the First Regiment of Foot Guards in November 1805. *The Duke of York's March* famously is still one of the Regimental Slow Marches of the Grenadier Guards to this day.

Whether *The Duke of York's March* had been commissioned from Eley by the Coldstream Guards, or was a personal dedication to his Colonel will never be known, but it seems that the period of October and November 1785 saw C.F. Eley showing his regiment exactly what he could achieve on a compositional level with this new body of players - on all occasions. Now thought lost, this second work, the *Funeral March for Lieutenant-General Henry Lister* (1785), penned at the same time as *The Duke of York's March*, is significant as it appears to confirm that Eley was creating *piece d'occasion* compositions linked specifically to senior Coldstream officers (Royal or otherwise). This dedication, albeit a posthumous one, was made to General Lister, the Coldstream Regimental Lieutenant-Colonel, with its mention inaccurately recorded in *The Political Magazine* of 27th November 1785:

Sunday evening the remains of Gen. Leicester [Lister] were interred in Twickenham Church-yard, in the family vault. Six companies of the Coldstream Regiment, two of grenadier, and four of bat-men, composed the rank and file, besides a number of military officers who immediately followed the corpse. The military carried their arms reversed, and the German band, lately sent over by the Duke of York, during the funeral procession played a new composed military dirge, which being accompanied with the beating of the drums muffled, added a respectful awe to the solemnity of the dread procession.

All available evidence points to this funereal opuscle having been created by Christopher Eley,

and was an early example of his talent as a composer who could commission through to performance a piece at short notice tailored to specific events; be they salutary, pompal or sepulchral; a direct circumstance from his period as Director of the Theatrical and Military Music in Hanover.

As 1785 drew to a close, individual musicians within the Coldstream New Band began making tentative appearances at London concert venues. Their instrumental van and listening-post testing reaction in the concert halls was inevitably Christopher Frederick Eley, who wasted little time in getting his musical feet under the table of the capital's concert scene. News of these incursions spread far, reaching provinces such as East Anglia. This was the case on December 17th 1785, when the *Norfolk Chronicle* carried a report on a recital given in London at the Crown and Anchor Tavern, Strand, by Eley for the short-lived Anacreontic Society:

Mr. Eley, a German, and leader of the Duke of York's band, performed a concerto on the clarinet. He possesses great powers on the instrument; and has a degree of taste, but his tone much inferior to Mahon's.

The earliest in-print assessment of Eley's abilities on the instrument, the above critique cites the difference between German and British clarinettists; national traits that to this day give home-grown players a more rounded, creamy tone as against the Teutonic timbre of imported musicians such as Eley, who sported a more hard-edged, diamond-like sound. The Germanic ring of Eley's instrument would have been unaccustomed to the ears of the London concertgoer of 1785, but would, over the next decade evolve, and result in the classic clarinet colour that has been the hallmark of the band ever since.



The first instance of a named composition being performed by the new band at a Guard Mounting ceremony was recorded in the *Daily Universal Register* edition of the 28th July 1787. It noted:

The Duke of York's German Band, at the relief of the Guard at St. James's, performed several pieces of music from *Gli Schiava per Amore*.

Originally entitled *Le Gare Generose* (Noble Contests) when premiered in Naples, the comic opera *Gli Schiava per Amore* (The Slave of Love), by Giovanni Paisiello (1740-1816), who was one of the most successful and influential composers of this genre at this time, was *the* hit of the 1787 season in London. It was announced in the aforementioned rag in an advertisement for the King's Theatre in the Haymarket on the 22nd May, some two months' prior to the Guard Mount performance by the Coldstream new band. This is further evidence of the workings of Music Major Eley at this juncture, who it seems had acquired the music, and with a degree of celerity had arranged and rehearsed it for his band to perform at St. James's Palace.



An unerring fastidiousness for detail together with a desire for optimity abounded from within Eley's new band at this time. This was more than matched by similar qualities shown from their creator and Colonel, Prince Frederick, Duke of York, who was an innovator on many levels in the British Army at this period - from overseeing the creation of, and refurbishment to, service accommodation (such as that then provided at Knightsbridge Foot Guards' Barracks) – to the desire that his Coldstream Regiment be at the forefront of military thinking; nothing, it seemed, escaped his forensic attention to detail. This quest for military Utopia naturally found its way to the parade ground, and *The Times* newspaper (as it now was - morphed from the *Daily Universal Register*) confirms this with a fly-on-the-wall observation of the Duke when on parade with his regiment at a Guard Mount:

The Duke of York often goes up to an officer, no matter what his rank or age, when the battalion is on the Parade, and settles his cravat, pulls out and pinches the ruffle on the bosom of his shirt, and alters the position of his sword, making the remark whilst he his dressing his Lieut. Colonel, or Major, or Captain, or Lieutenant – “This is the way it should be – can’t you take pattern by my frill, my cravat, and my sword – I must have matters regular”.

Perfectionist and punctilious military avant-guardist melded in 1787, when the Royal Colonel began instigating a series of rehearsals at the centre of which was his new band. Fresh from the completion of his military education in Hanover, he wasted little time in putting it to good use, by assembling his regiment in London to commence working on a set of new military manoeuvres the like of which had not been seen in Britain before. These events (following secretive run-throughs out of the public gaze) came onto the radar of *The Times*, and commenced with a sketchy report printed on Wednesday, August 22nd 1787:

This morning there will be a review of the Coldstream Regiment, in Hyde Park, before his Majesty and the Duke of York. The new exercise that his Royal Highness has introduced, and which has been practiced by the Guards, will be performed, and be continued to-morrow and Friday morning.

The content of this new exercise introduced by the Duke of York, and put before the King, is clarified by the same publication some seven days on. The date: September 1st:

The Second Regiment of Guards are, by order of their Colonel, under practice of performing their several evolutions by full music, the same as practiced in the Army of his Prussian Majesty and other German Powers.

No doubt witnessed at first-hand by the Duke of York in Hanover in the years leading up to his return to Britain, then transplanted onto the military parade spaces of London, Prince Frederick, together with his Coldstream Regiment, thus introduced to the kingdom the concept of parading a regiment to full music – a seismic shift in how a British corps paraded in public - inaugurating march-pasts, trooping, and reviews in both slow and quick-time to the accompaniment of a regimental band. That the Duke of York’s band was populated by experienced German musicians familiar with this Prussian custom would have greatly assisted the Royal Colonel in realising his vision with regard to the Coldstream Guards’ placement at the forefront of British military parade protocol; and is a Guards’ musical innovation precipitated by Prince Frederick that would bestride the centuries up to the present day, to be personally witnessed by Her Majesty whenever the Household Division pays its collective compliments to her at the Queen’s Birthday Parade (the Trooping the Colour ceremony). The final report on this landmark series of rehearsals was chronicled on September 6th 1787:

As soon as the Second Regiment of Guards are completed in the new military manoeuvres, they are to pass before the King. This review is not expected to be in town, but at Windsor, where they will be sent on duty for that purpose.

All previous *Times* reports suggest that this extensive series of rehearsals undertaken by the Duke of York, together with his regiment and band had been given monarchical sanction *in excelsis* – with King George personally involved with regards to the engineering of this new military innovation on the parade ground.



Prince Frederick’s innovative usage of both regiment and band did however produce a reverse to his relationship with his father. One such instance was recorded in the diaries of Charlotte Papendick, Lady-in-Waiting to the Queen. Published as *Court and Private Life in the Time of Queen Charlotte*, this particular diary entry’s date of November 1788 placed it at a critical period in Royal and Governmental history. It read:

“One circumstance greatly disturbed and vexed the King, and is feared brought his direful malady to a more violent crisis, was the return of the Duke of York from Hanover, without permission, and the

unceasing endeavours of His Royal Highness to persuade the King to allow him to introduce into the Guards' Band the Turkish musical instruments, with the ornamental tails, crescents, &c."

Circumstance (prompted by the Duke of York) together with pomp (in the form of Turkish Music instruments) provided the backdrop to this senior courtier's diarian jottings, and is an eyewitness account of the escalation in the King's recurring illness. Whether coincidental or not, it would be *this* bout of mental disorder that precipitated the Regency Crisis of 1789. It is an affair that featured both the Duke of York's band *and* the Coldstream Regiment being utilised (albeit temporarily) *against* King George III when in public in London - and will be investigated later in this history.

The Papendick memoir confirms the first mentioning of Turkish Music with regards to a British regiment of Foot Guards, and less than two months' on from this haphazard mention the Duke's repeated requests would bear fruit - hinting that Prince Frederick had *already* acquired his Turkish Music percussion *before* gaining parental approval, which may have added to the King's woes. Whatever tactic the Duke employed to accomplish his desired goal we may never know, but by January 1789 his princely chutzpah had (either by persuasion, attrition or inculcation) affected a successful outcome. Consequently, as the last weeks of 1788 petered out, Christopher Eley would have been ordered by his Royal Colonel to establish into his personal military musical duchy a percussive innovation that had been migrating across continental Europe since the beginning of the century. The Duke of York's instruction effected what would be for Guards' bands a revolution in how they performed on parade, and would come to dominate the Coldstream band's visual image and aural timbre when on public duties for the next fifty years. The introduction of Turkish Music had been given monarchical carte blanche.



The period over Christmas 1788 would have witnessed intense activity in Eley's band-room, the inner precinct of the Horse Guards building, and the grounds of the Recruit House, Birdcage Walk (the footprint of which is now occupied by the three Guards' band rehearsal rooms at Wellington Barracks), as the Music Major imparted his extensive knowledge of this mysterious new pulsatile craft to the first three band percussionists, who had been personally appointed by the Duke of York following final selection by Eley. What musical and Terpsichorean pitfalls were encountered during these early days will never be known; but by the first week of January 1789 this new section of the band had been robed, rehearsed and regimented to requirements in readiness for public performance. The *Times* newspaper of January 13th 1789 reported this seminal moment in the band's history:

Yesterday morning his Royal Highness the Duke of York reviewed the second battalion of the Coldstream Regiment of Foot-guards, on the Parade, at the Horse Guards. The three blacks appointed by his Highness, joined the band of music for the first time.



Turkish Music (or Janissary percussion) had reached Britain relatively late in its history. It first surfaced in Europe at the close of the seventeenth-century, when the Sultan of Turkey presented August II, King of Poland and Elector of Saxony, with a complete Janissary band. As the original performers died off, more civilised and mellisonic instruments were introduced, but pains were taken that the original character of the band should be preserved in the persons of the performers upon the percussion instruments. For this purpose Africans, Indians etc., were specially engaged and dressed up like the original Ottoman Janissaries. The Imperial Russian Court followed this example, and eventually *The Turkish Craze*, as it came to be known, spread like a musical wildfire across the Courts of Western Europe - ultimately reaching France, Italy, and the German States. It was this strain of Turkish Music, consisting of black musicians of African descent given a westernised slant

on the Ottoman Janissary percussion that was adopted by the Coldstream Guards prior to all other Household Division bands.

The principal percussion instruments that found their way into this European model of the Janissary band were the bass drum, cymbals and tambourine, with the Turkish crescent arriving *molto vivace*. All of these instruments had a specific playing technique peculiar to the execution of Turkish Music, and the imparting of this mystical art (for an art it was) was by the instruction of an existing member of Eley's band - a fugleman who was expert in its myriad un-pin-downable intricacies. As an assistant to the Music Major the post carried with it the title: Master of the Black Musicians - and was an important one, as it was on his shoulders that fell the difficult task of creating the correct visual theatrics allied to the pulsive precision required by the regiment of its time-beaters - no mean task when some (if not all) of the said novice percussionists were unable to read music. Consequently next to nothing was written down (musical or instructional), there being no preceptor published which could codify and encompass the teaching of chronometric cadence with mazy measure required of this tightly-choreographed percussive enigma. Bordering on the incognoscible as a result of being imperscriptible, it was the Master of the Black Musicians who had the responsibility of teaching his protégés by rote and example, movement-schooling his wards in the guise of a military equivalent of the ballet company *repetiteur*.



In its most fundamental form the rhythm set down by the Turkish Music in Britain was the same (possibly not coincidentally) as the stereotypical bark of the drill sergeant - i.e.: "Left...Left... left, right, left"). Indeed it has been argued that this bare Turkish Music beat was the root of this ubiquitous British military instruction. Evermore complex variations on this basic battuta would then be introduced, initially at rehearsal, then in public (after further fine-tuning from the Music Major), with additions such as the virgal switch (a small twig broom) enabling the bass drummer to accent off-beats by brushing the implement across the drum-skin.

Relative to all this would be the visual theatrics. These too were not a product of chance. The Turkish Music's animated attitudes, in tandem with the required facial contortions - be they riant or grotesque - (in effect an Ottoman version of the New Zealand All-Black Haka), allied to flawless timing, musicality and precision in the beat, required many hours of trial and error hammered out in the band-room and on the parade ground. The Master of the Black Musicians would be instructed by the Music Major to tutor the Turkish Music in the manner of performing the music in-sync with the pendulation and posturing required - and in doing so rendering the whole both aurally, visually and metronomically correct.

As to what effulgent vision greeted onlookers at Horse Guards' Parade that January morning in 1789 - as the Duke of York's new percussive battery began to strophe and antistrophe across this hallowed military space can be gauged with the aid of band historians such as Henry Farmer together with numerous eyewitness accounts that have survived. The first cites Farmer's analysis of this new breed of Guards' percussionist:

Dressed in high turbans, with towering hackle feather plumes, and gaudy coats of many colours, braided and slashed gorgeously and gapingly, they capered rather than marched...Their agility with fingers, arms and legs was only equalled by their perfect time in the music.

The tricks employed by these fantastical percussionists were manifold. Bass drummers would upcast the beater (known as the sledge-stick) into the air after a strike and catch it on re-entry with the other hand in time for the next; Turkish crescent players would quiver the musical half-moon under the arms, over the head, from side-to-side, or even under the legs (if he was tall enough); and cymbalists would clash and gyre the discs at every point they could get to. Tambourinists also

exhibited extraordinary dexterity within this new section of the band. Chronicler Carl Engel (1818-1882) recorded his recollection of Guards' band tambourine technique in notes now housed at the Royal College of Music.

The performer holds the instrument in his left hand, and employs his right hand in beating the parchment, or rubbing it with the forefinger or thumb. By rubbing it, a whirring and jingling noise is produced owing to the vibration of the brass plates. Expert performers, besides, increase the effect by a dexterous manner of turning the tambourine while they are striking it; by tossing it occasionally into the air, by catching it again; by making it spin on the point of the little finger; and by similar exhibitions of agility and skill.

The tambourines employed by the Coldstream Guards were expensively emblazoned with gilded regimental devices, and at nine guineas each were as costly as a bassoon. At two-feet six-inches (76.2 cm) in diameter they were considerably larger and by degrees more splendid and timbrous than their modern orchestral counterparts.

Visually spectacular, and by far the most strepituous of the initial four instrument combination was the Turkish crescent, or *pavillon chinois*, the dendritic stick-jangle which in Britain gained the nickname *Jingling Johnnie*. This sonorous, lanciform rhythm instrument consisted of an ornamental pole some ten-feet (3.05m) in height surmounted by several symmetric branches, from which depended a myriad of bells and crotals.

Bedecked with dyed horsehair plumes and emblematic devices pertaining to the regiment, this *novel bauble* (as contemporary sources labelled it) was usually placed at the head of the Turkish Music. Elaborate Guards'-pattern crescents similar to the superb example held at the Boston Museum of Fine Arts, USA, boasted the added refinement of a small ratchet mechanism on the lower side of the support shaft, by means of which the operator could assist the movement by causing the upper or musical part to pirouette. It can be said that the Turkish crescent was about as close as the Coldstream Guards ever came to exhibiting a standardesque *signa militaria* in the Roman manner, its executant more akin to a vexillary. Accordingly, this demilune, ting-a-ling item of musical Orientalia was usually assigned to the percussionist who was the tallest member of the Turkish Music.



The initial trilogy of Coldstream Janissaries appointed to act out this Moorish percussive pantomime; to jaunce, jink and jig their way with errant zigzaggery and animated rhythmicity about the streetscape of central London were James Frazer, George Smith, and John Johnson. All three were African-Americans who had crossed the Atlantic due to varying circumstance - and all three would appear at the Old Bailey due to varying circumstance in the forthcoming decade.

James Frazer (or Frazier or Fraser) (d.1800) as his name is sometimes given, was an African-American who is chiefly known today due to his mezzotint portrait being published shortly after the Coldstream Turkish Music first appeared. Created by the artist Mrs. Ross, and sold to the public from her print shops at St. Alban's Street and Old Bond Street, this effigiate image came complete with a concise two-stanza sixain singing the praises of this new breed of Guards' musician:

**Oh had I more space and leisure,
To sing the worth of honest Fraser.
Tho his complexion's far from mine,
Yet both from the same hand divine.
Respect him therefore as a brother,
Tho black his skin he has no other.**

**Staunch to our good King and Land,
Firm to his noble Prince's cause.
In manners gentle with mind serene,
Sings well and plays the tambourine.
The likeness strong the painting neat,
By Mrs. Ross St. Alban's street.**

The Ross print impictures Frazer in his fabulous heavily brocaded Turkish rig-out: inclusive of empearled and feather-plumed silk turban, thick gauge silver gorget, wrist bracelets of like-metal, and bedaubed scarlet shell-jacket of superfine cloth. A sure-fire winner from its creation, the portrait sold in its thousands as a direct result of the astounding impact these far-fetched Coldstream musicians made on the dumbfounded charivari populating the London of 1789. Such was the newsworthy novelty of these Guards' players when on-parade many observations were made by the press, thus keeping this section of Eley's band in the public eye. Fleet Street did, however, at times get its facts wrong when making comment on aspects of this new military phenomenon. This was the case when *The Times* penned concerned comment on what they interpreted as a musical coffle of Coldstream percussive innovation. The date: July 14th 1789:

Of all the pictures of a slave, that were ever drawn in this country, the blacks of the Coldstream make the most abject and servile appearance. They have a silver plated collar round their necks as broad and as strong as that worn by a tanner's mastiff, and on each wrist are two hand cuffs of the same metal, equal in size and strength to the neck yoke; so that the poor fellows are actually bound, neck and hand, like a condemned felon.

The Times' pen-pusher might well have referred to the Ross print of James Frazer when commenting on these Turkish Music uniform adornments; and with the slave trade still prominent in both public and Parliamentary debate this correspondent may have taken these coruscant metal items of kit to be symbolic restraints. Modern historians however have now attributed these devices as being stylised versions of original Janissary clothing. Originating in Turkey, the Janissaries were the personal guards of the Sultan, and so feared were they in battle they were consequently accorded the right to take of their enemies' men (and their women) whatsoever booty they sought before the common soldier. It was their habit to liberate items of jewellery first, then fashion it for their own adornment, usually wearing it about their necks and wrists. It is now theorised that British Turkish Music Janissary percussionists wore a rhetorical precious metal version of these spoils of war.

The bass drummer in the section was John Johnson. He arrived in England in the mid-1780s, as a servant to Colonel de Vaux, an eccentric American who had travelled from Carolina to:

"Exhibit his professed wealth – and with a view to make an advantageous match in matrimony".

Johnson was part of Vaux's retinue (which also consisted of an infantine band of musicians in which he played the bassoon), who used to announce their master's arrival around the capital. Contemporary reports made by Thomas Dodd (one of the child musicians) described Vaux thus:

"This gentleman made himself conspicuous by driving a phaeton with four blood horses, and by having an almost gigantic negro servant* as an outrider".

Dodd confirms this servant as Johnson by way of the asterisk, stating:

"This negro, whose name was Johnson, was well-known long afterwards in London as a player in the band of the Duke of York's regiment of Foot Guards".

In late 1796 John Johnson surfaces on further historical records – but this time they are of a much darker nature – as an ungrammatical entry in the admissions to Newgate Prison reveals:

John Johnson. Aged 36. 6ft. 7ins. A black. Woolly hair. Black eyes. American. A Musician in the Guards. Found not guilty of stealing a pair of breeches.

The circumstance of this carceral Coldstream episode, culminating in an appearance at the Old Bailey, will be covered later in this band history; and at six-feet seven-inches (2.01m) tall, Dodd's 1780s assessment of Johnson as being 'almost gigantic' would appear to be an accurate one.

The final member of this initial Turkish Music triumvirate was George Smith, the cymbal player. Smith's Coldstream career was short-lived, lasting but two years, after he fell foul of the judiciary for succumbing to larceny and harlotry at his lodgings on the 23rd December 1790. His trial took place at the Old Bailey, which pronounced:

GEORGE SMITH alias RICHARD HANNIBALL, ANGELICA BAZEN, Theft.

Punishment Type: Transportation.

Verdict: Guilty (Smith), Not Guilty (Bazen).

GEORGE SMITH alias RICHARD HANNIBALL and ANGELICA BAZEN were indicted for stealing, on the 23rd of December last, a feather bed, value 20s, a pair of sheets, value 4s, a linen and cotton counterpane, value 2s, a looking glass, value 2s, a wooden chest, value 5s, a pillow case, value 6d, one iron candlestick, value 3d. The property of Anne Bibb, in a lodging room let by her to the said George Smith otherwise Richard Hanniball, enjoyed by him and the said Angelica Bazen, his pretended wife, in the lodging aforesaid.

George Smith therefore enters Coldstream history under dubious circumstances as the first band member to be tried and convicted at the Old Bailey. The sentence handed down thanks to Smith's trumpery was:

Transportation for Seven Years, to Lands beyond the Seas.

Prior to the passing of the civil judgement, Smith was also court-martialed by the regiment and ceremonially flogged at Horse Guards' Parade on the orders of the Duke of York himself - in all likelihood in front of his colleagues in the band - an ignominious and no doubt excruciating end to his Coldstream career. Held for four months on a prison hulk, Smith left British shores in June 1791 aboard His Majesty's ship Pitt, bound for the penal colony in New South Wales. The journey took over six months. Whether Smith ever returned is not known. Given Smith's opprobrious regimental record the following observation by William Parke in his *Musical Memoirs* may be referring to this Turkish Music loose cannon:

It should be observed that the band included three black men, two of whom carried the tambourines, and the third the Turkish bells. An instance of the ferocity of one of those Africans occurred within two years of his coming to England.

One of the Germans, whilst attending with the others to play to a party of distinction on the water, having entered into a dispute with one of the blacks, the latter suddenly sprang upon the white man, and, according to the custom of his country, having firmly implanted the fingers of both hands on each side of his head, with his two thumbs would have squeezed his eyes in, had he not been forced away by his comrades. This act of violence being subsequently represented to the commanding officer, the savage received the punishment, which subdued his national fury ever afterwards.

This truculent inter-band member scrimmage is the first (but not the last) artistic difference of opinion discovered thus far. After expulsion from the regiment Smith gave way to another American: Joseph Rapier. Born at Boston, Massachusetts in 1760, Rapier teamed up with Frazer and Johnson, forming a more stable (and law-abiding) percussion section, which lasted for the remainder of the decade. At five-feet ten-inches (1.78m) tall, this new addition to the Coldstream Turkish Music maintained the average height expectancy associated with the perceived look of this section, at around the six-feet (1.83m) mark. It would be this trio of Coldstream players, the regiment's musical regulatory escapement mechanism, who became increasingly idolised amongst London society during the 1790s, as the percussive newfangledness that was the *Turkish Music Craze* literally chimed with the times and took a firm grip on the capital.

It has been recorded previous that the hullabaloo this novel species of percussive Oriency brought about extended from the pavements of Westminster to the Palace of St. James's. Arriving as it did in conjunction with a peak on the King's illness curve, these circumstances were seized upon in Government, and contributed to what became known as: The Regency Crisis of 1789. Unwillingly or not, with a Royal Colonel commanding the regiment and siding with the Prince of Wales, the Coldstream Guards became intertwined in certain aspects resultant from this Governmental-Monarchical wrangle - if only on a courtesy and protocol level. Inevitably the Duke of York's band was gathered up in it all, and a rare account of this was reported in *The Times* dating to April 23rd 1789. The passage in-question came at the end of an article reporting on a lavish entertainment laid on at the Opera House, Covent Garden, by Members of the famous gentleman's club, Brooke's. It noted:

On each side of the stage, a space was laid out for music. In one, the band belonging to the Duke of York's regiment were stationed, the other was filled with orchestra players.

Some of the company who were foreigners, expected when the Duke of York's band came forwards immediately afterwards, that they would have played "God Save the King," but that music is not now practiced in the Coldstream Regiment, and so it could not be given. They performed symphonies in the Royal Uniform.

This apparent regimental slight to the King was a direct result of the Regency Crisis of 1789, a politico-monarchical Governmental power struggle of the first magnitude. Fought out on two levels, with Tory and Whig (Pitt the Younger and Fox), allied with father and son (the King and the Prince of Wales), a no-holes barred contest that saw the King achieve a technical knock-out over his eldest son by virtue of a late recovery from his reoccurring illness. The order *not* to play the National Anthem would have been given by the Duke of York (no doubt as a token of sibling fealty to his elder brother during this hiatus), with the musicians of the Coldstream being utilised as soniferous political pawns for the duration of this successional spat - and one can imagine Eley's unease at performing *symphonies in the Royal Uniform* in lieu of the proper musical compliment before the majority of London *haut monde*.



If the beginning of 1789 was an *Annus Uncomfortabilis* for Eley's musicians and the bulk of their regiment, the remainder would be something of a watershed year for the Duke of York's band, as in addition to the appointing of the band's Turkish Music, this was the year that witnessed for the first time the band's involvement in the musical life of one of Georgian London's great leisure spaces: Vauxhall Gardens.

The personnel that constituted the band had also begun to change, an upheaval forced on the Music Major following the untimely deaths of two of the German *young lads* that had made the historic journey from Hanover to London in 1785. It was at this juncture that the first homegrown musical talent first gained (or was it regained) a foothold into the band; the musician in-question being the bassoonist John Mackintosh, who replaced Johann George, whose death had been broadcast in 1787. Born 1767 in the parish of St. Margaret's, Westminster to Anglo-Scottish parents, Mackintosh would later rise to become first bassoon at Drury Lane Theatre, Covent Garden, and the Philharmonic Society Orchestra, in addition to holding the position of principal concerto player at Vauxhall. One of the greatest exponents of the English School of bassoonists, he was justly admired for his full, round sound on the instrument. Mackintosh's bassoon-playing days ended many years later in happy circumstance and in some style by marriage to a wealthy septuagenarian dowager in 1832. The event was newsworthy enough to merit mention in *The Times* edition of December 14th:

On Wednesday last was married, at St. Mark's Church, Kennington, the widow of T. Evance, Esq., late Recorder of Deal and Kingston-on-Thames, and for many years police magistrate at Union-hall, and Commissioner of Bankrupts and Lunacy, to Mr. J. Mackintosh, bassoon player at the London theatres, and late of the Coldstream Regiment of Guards. Their ages, which are equal, complete a century and a

half. The happy bridegroom does not intend again to perform in public. The bride, who has £1,300 per annum, is nearly allied to the Earl of Westmorland's family.

John Mackintosh died in 1844, leaving the equivalent sum in today's money of four million pounds - marking him out as probably one of the more solvent ex-Coldstream musicians yet found.

The shift *gradatim* to a more cosmopolitan band was enhanced in 1789, when Scotsman James Horne replaced moribund French horn Johann Nicholas Richter. Born Bellie, Banffshire in 1763, Horne had enlisted as boy in the Northern Fencibles under the Duke of Gordon, before transferring to the 1st Regiment of Foot (Royal Scots) as a musician in 1783. Six years' later Horne enlisted in Eley's Coldstream band on the 23rd June 1789. This act started a Horne family association with the Coldstream Guards' band that would endure for almost a century and span four generations - commencing with the enlistment of son Joseph, a second-generation horn player active from 1801. Father, son, and a grandson (James William b.1803) travelled with the band to Paris in 1815 following Waterloo, with James senior and Joseph leaving the outfit in 1816. Grandson James continued his service until mid-1850, when serious illness curtailed his Coldstream career; his demise coming a matter of months later in October. James's son, William Francis Horne, was as a result enrolled at the Royal Military Asylum as a band boy, and on graduating became an oboist with the unit until the late 1880s.



It was this eclectic mix of ethnicities, who by their very national diversity (African-American musicians were *not* the norm in the London of 1789) which provided a musical multiracial amalgam not seen in the capital previously, that boarded a river wherry with their musical impedimenta to traject the Thames for their performance premiere at Vauxhall Gardens. Opened in 1660 on the restoration of Charles II to the Throne, and situated on the south bank of the Thames, the Gardens provided much curious show and gay exhibition. They were by and far the most successful and long lasting of the London pleasure gardens. Within could be found avenues of trees and *berceau* - some well lit for public promenading - others darker for assignations, in addition to pavilions and supper-rooms dotted about the grounds. Vauxhall's centerpiece consisted of a magnificent multi-tiered Orchestra illuminated by a festoonery of variegated oil lamps, where the bulk of the musical entertainment would be given. It was in this splendid performance space that the Duke of York's band would (as far as the bands of the Guards went) monopolise from 1789-on. Admission to the Gardens was usually one shilling, and could increase to as much as three shillings on '*Gala Nights*' such as Royal birthdays, when the Management would fit the Gardens up with further illumination and decoration; and it would be on such occasions when the Coldstream band would be in attendance. So popular was the Duke of York's band at Vauxhall - with Eley's adroit deployment of the Turkish Music, tactically positioning the tambourine and cymbal players into the exposed open bays in the Orchestra wings so as to afford the audience the best possible view of the tinselry adorning the Janissaries' chromatic uniforms, together with their theatrical poses, paraffled instrumental dexterity, and military razzamatazz - that when the band could not appear due to regimental necessity elsewhere, the Vauxhall top brass had to placate the Garden's clientele with a defence citing their predicament. One such instance was recorded in *The Times* of August 25th 1790:

Something more must have been meant than met the ear - when the Vauxhall Manager's apologize for the vacuum in their orchestra - because forsooth - the BLACKS were all at BRIGHTON!!

Having been detailed to travel to Brighton at the request of the Prince of Wales to be in attendance at the Pavilion, the Duke of York's band, as the pet of his younger brother, would sow the seed in Prince George's mind on the subject of matters-musical; eventually bringing about the birth of his own private wind ensemble via the band of the 10th (Prince of Wales's Own) Regiment of (Light)

Dragoons (Hussars), and culminating in the Prince Regent's and the King's Private Bands of 1811 to 1830.

Popular though the band was amongst the general public at Vauxhall, it might equally be argued that *curious show* was at the abandonment of musical integrity - exposing a chink in the instrumental armour of Eley and his musicians. Evidence of this (on the face of it) uncharacteristic lapse in the performance standards of the Music Major comes via a series of documents known as *The Vauxhall Lists*. Now located in the *Minet Library Archives*, Lambeth, they paint a not too complimentary picture of the organisational and lackadaisical attitude to performing at Vauxhall by the players, and commence in the year 1791:

THE 1791 SEASON.

Monday, June 6th. The Duke's Band came too late.

Tuesday, June 7th. The Duke's Band made up from the First Regiment. Only one horn.

Friday, August 12th. Gala 2s.6d. (The Prince of Wales's Birth-day). The Duke's Band perform'd very ill. Mem: A made up band.

Tuesday, August 16th. Gala 2s.6d. (The Duke of York's Birth-day). The Duke's Band play'd better than on Friday - still a made up band.

This anonymous eye (and ear) witness account sheds some light on the ramshackle usage of borrowed players between Guards' bands (later to be codified as the Deputy System). It seems that at Vauxhall in 1791 this custom was the norm, but the results were it appears less than satisfactory. It may possibly be musical propaganda, Hyde Park oratory issued impromptu by an unnamed orchestral musician whose income had suffered because of this band's popularity at Vauxhall. But if not, *The Vauxhall Lists* illustrate that even Eley's players had off-days performance wise in the early 1790s. Whether weighed in the balance and found wanting or not, the Duke of York's band would continue to be a major attraction at Vauxhall Gardens, the original London South Bank music complex, for the next thirty years.

As Christopher Eley entered his final years with the Duke of York's band one of the most important musical legacies bequeathed to the Coldstream Guards surfaced for the first time: the regiment's adoption of Wolfgang Amadeus Mozart's famous *Non piu andrai*, or *Figaro*. The circumstance of this aria's introduction into the regiment and its subsequent adoption as a regimental march can be assigned with a measure of certainty to the Duke of York, Christopher Eley, the band of musicians under their superintendence, and their association with the King's Theatre in the Haymarket, London.

The band's synergism with the King's Theatre went back to its rebirth following a devastating fire that razed the original edifice to the ground in June 1789 - as the band was in attendance when the foundation stone of the new opera house was laid on April 3rd 1790 in front of an assembled crowd of over 5,000 'of superior class'. By December 1791, Richard Sheridan's Drury Lane Company had possession of the new King's Theatre, and its voluminous stage and auditorium facilitated the Company to revive David Garrick's spectacular production *Cymon*, for which the Duke of York loaned his military band. Eley's musicians, including the Turkish Music percussion, accompanied and performed on-stage in the opera's magnificent closing *Procession of Knights*, and received rave reviews from both newspaper and magazine critics in and about the metropolis. Having noted the favourable comment generated in the press towards his band (and by extension himself), the Duke of York consented to extending his band's loan to the King's Theatre, for it appeared again next season in Thomas Attwood's piece *The Prisoner* (18th October 1792), in which the lead baritone Thomas Sedgwick sang:

Where the Banners of Glory are Streaming, to Mozart's *Non piu andrai*, the martial arietta being

accompanied by the Duke of York's band. The song was an instant hit, with both soloist and band lost amid fortissimo cheering from an applaudive auditorium filled to bursting point. The ballsy reaction to this militaristic mood music proved to be the catalyst to its transference to the Coldstream Guards as a parade march guaranteed to curry favour with London's inhabitants at a time when thoughts were turning to events across the English Channel. The Terror was a matter of months away in 1792 and the National Razor was being sharpened; Eley knew a patriotic tune when he heard it, and instrumental arranging *alla marcia* was *this* Music Major's meat-and-drink martial art. It quickly appeared in print, cleverly re-jigged minus the lyrics, as:

The Duke of York's New March, as Performed by His Royal Highnesses New Band in the Coldstream Reg't of Guards, arranged by C.F. Eley.

Thomas Attwood had spent two years on the continent in the 1780s studying as a pupil of Mozart, and given this circumstance it was probably he who brought the *Figaro* melody to London and adapted it to *The Prisoner* in 1792. The Duke of York, together with other senior Royals, was a frequent visitor to the Opera, and the Royal Colonel is known to have attended this run of *The Prisoner*. It may well have been at this performance with this specific number's nationalistic lyrics that precipitated Prince Frederick to command Eley to rescore the tune for parade use. He certainly seems to have allowed his name to become associated with it, and so by late 1792, with Eley in the guise of Mozart's ghostwriter, *The Duke of York's New March*, or *Figaro* became synonymous with the Coldstream Guards, as it famously does to this day.



The band continued to enjoy further favourable musical exposure during the early 1790s by way of parade ground and palace via pleasure garden, to private performance by princely permission. The latter-mentioned category resulted in probably the strangest concert venue the Coldstream Guards' band has ever had to perform at in all its 300-plus year life. The *locus in quo* for this most unusual of engagements was Newgate Prison, and the band would no doubt have alighted from a covered wagon, hurried across the prison forecourt (which at that period would have witnessed public executions), and entered the main gate at this infamous bridewell, to arrive at the quod apartments of Lord George Gordon of *Gordon Riots* note - the Lord having been incarcerated there after an ambassadorial slight that had involved Marie Antionette. The band would visit on a regular basis, together with their Royal Colonel, Courtiers, invited guests and admirers, to provide music suitable for his fortnightly dinners at his penal *parloir*. A contemporary observation noted:

“Gordon established a sort of prison salon, accommodating visitors ‘frequently so numerous as to prevent their sitting down’, entertained by the Duke of York’s band, and other persons of the Court, who it is not safe to name. They came sometimes in uniform, and sometimes in disguise, and might meet there the Duke of York himself”.



Christmas 1791 saw a report in *The Times* chronicling changes to the uniform of the Duke of York's band. It was an observation that tallies with the release of an anonymous print often attributed to that of the First Regiment of Foot Guards. The article noted:

The King, accompanied by the Prince of Wales, and the Dukes of York and Clarence, and several military officers, went on the Parade in St. James's Park, where they reviewed the second battalion of the Coldstream Regiment of Foot Guards. The word of command was given by the Duke of York. The King and the Duke of Clarence were dressed in the Windsor Uniform; the Prince of Wales and Duke of York were in their regimentals. The Band and Drum Majors appeared in a new dress, very richly laden with silver lace, and a very elegant epaulet on the right shoulder, with silver tassels hanging down the arm. The Queen, Princesses and the Duchess of York viewed them from the centre window in York House. As soon as the guard was relieved at St. James's, the whole of the Band returned to York House, where they continued playing all morning.

Ever keen to maintain his band's look, the Duke of York had watered down the Prussian element in his original 1785 uniform, introducing a more overtly English style of scarlet frock coat lavishly adorned. It is this new livery that was illustrated showing the Duke of York's band in sheltron formation ahead of the Corps of Drums with a detachment of Grenadiers from the Coldstream Regiment entering the colonnaded quadrangle of Colour Court at St. James's Palace. Released in the wake of the introduction of the band's Turkish Music - this unattributed drawing illustrates Eley's incorporation of what appear to be supplementary marionette-sized child percussionists marching with their Janissary colleagues. This was not a product of the artist's imagination, but a Teutonic-influenced addition to the band by the Music Major that had the effect of creating a sort of martial kindergarten for the more musically gifted boys who enlisted at a very young age in the regiment's Corps of Drums. Often joining as young as five years of age, these children would have been hand-picked by Eley, given the rank of supernumerary drummer, then made a ward of one of the musicians in the band. Basic tuition would begin on the triangle, establishing rudimentary rhythm in the *enfant* musician. This would then progress to small hemispherical copper-bottomed timbals, also noted on the print - and would culminate in the regimental whippersnapper learning a wind instrument. Allied with the band's Turkish Music, Eley's infantine innovation had the effect on the march of creating a breed of perambulating juvenile gamelan - the resultant rhythmic tintinnabulation no doubt causing the average London onlooker of 1790 to gawp in amazement. It was a scene captured in print (and is in parallel with the visual representation) by Leigh Hunt - when he gawped in amazement at these child percussionists during his schooldays at Westminster in: *The Town: It's Memorable Characters and Events*:

“One of the most popular aspects of St. James's Park is that of a military and music-playing and milk-drinking spot. The milk-drinkings, and the bands of music, and the parades, are the same as they used to be in our boyish days, and, we were going to add, may they be immortal.

Will anybody who had beheld it when a boy would ever forget how his heart leaped within him when, having heard the music before he saw the musicians, he issued hastily from Whitehall on to the Parade, and beheld the serene and stately regiment assembled before the colonel, the band playing some noble march, and the officers stepping forward to the measure with their saluting swords? Will he ever forget the mystical dignity of the band-major, who makes signs with his staff; the barbaric, and as it were, Othello-like height and luster of the turbaned black who tossed the cymbals; the dapper juvenility of the drummers and fifers; and the astounding prematureness of the little boy who played on the triangle? Is it in the nature of human self-respect to forget how this little boy, dressed in 'right earnest' suit of regimentals, and with his hair as veritably powdered and plastered as the rest, fetched those amazing strides by the side of Othello, which absolutely 'kept up' with his lofty shanks, and made the schoolboy think the higher of his own nature for the possibility?

Furthermore, will he ever forget how some regiment of horse used to come over the Park to Whitehall, in the midst of this parade, and pass the foot-soldiers with a sound of clustering magnificence and dancing trumpets?

Will he ever forget how the foot then divided itself up into companies, and turning about and deploying before the colonel, marched off in the opposite direction, carrying away the schoolboy himself and the crowd of spectators with it, and so, with the brisk drums and fifes, and now with the deeper glories of the band, marched gallantly off for the court-yard of the Palace, when it again set up its music-book, and enchanted the crowd with Haydn and Mozart?

What a strange mixture, too, was the crowd itself - boys and grown men, gentlemen, vagabonds, maid-servants - there they were all listening, idling, gazing, on the ensign or the band-major, keeping pace with the march, and all of them more or less, particularly the maid-servants, doting on the 'sogers' [soldiers]. We, for one, confess to have drunk deep of the attraction, or the infection, or the balmy reconciliation (whichever the reader pleases to call it). Many a holiday morning we have hastened from our cloisters in the city [Westminster] to go and hear 'the music in the Park', delighted to make one in the motley crowd, and attending upon the last flourish of the hautboys and the clarionets.

Then we first became acquainted with feelings which we afterwards put into verse, and there, without

knowing what it was called, or who it was that wrote it, we carried back with us to school the theme of a glorious composition, which afterwards became a favourite with opera-goers under the title of *Non piu andrai, the delightful march in Figaro*. We suppose it is now, and has ever since been played there, in the martialisation of hundreds of little boys, and the puzzlement of philosophy. Everything in respect to the military parade takes place, we believe, in the Park just as it used to, with little variation”.

Hunt's *The Town* recollections leaves an invaluable worded legacy as regards Guard Mounting during Eley's tenure with the Duke of York's band circa 1792, and confirms just how junior these Georgian Guards' band child musicians could be. Surviving regimental records confirm these first-hand accounts, one such example being William Mann. Born in Westminster in 1794, Mann's Army papers reveal he joined the Coldstream Guards aged five in 1799. Assigned to the triangle initially, following his Turkish Music sojourn this minor musician was taught the clarinet, and served in the band for almost twenty-five years before transferring to the Grenadier Guards' band in 1825. Mann stayed with the First Guards until 1840, accrued 41 years' service, and duly became a Chelsea Pensioner at 46 years of age.

Leigh Hunt's description of the cross-section of humanity that was in attendance as the regiment went about its duties was also an accurate one, and is consistent with this report from *The Times* of April 11th 1791. Intending to warn all Guard Mount goers to beware the cutpurse, it notes:

Yesterday morning while the King's Guard was changing at St. James's, Lord Charles H. Somerset had his pocket picked of thirteen guineas and a half.

With an eclectic auditory ranging from the socialite to the blackguard, this *strange mixture* comprising the human cross-section of *Cockaigne* that characterised this Royal duty would remain a constant of the Guard Mount ceremony for much of the Georgian and Victorian eras.



The years between 1792-94 witnessed the leaving of three-quarters of C.F. Eley's original new band. Coming some seven years after their arrival, this band climacteric resulted from the forging of musical and mercantile careers by these German instrumentalists remote from the regiment due to their skill as multi-faceted performers on levels-musical and commercial – domestic and international. Ever keen to spot a gap in the musical marketplace, a large percentage of Eley's players doubled on the trombone. As a result these military musicians held a virtual monopoly on an instrument that had been largely unknown in Britain for close on a century, and they wasted little time in offering their services to the burgeoning large-scale oratorio concerts that the musical establishment were promoting and in which this rediscovered brass-wind was required.

Thanks to this circumstance four of the band's Johanns, namely: Hagemann, Peterzen, Zwingman, and Franke, established themselves as orchestral trombonists for the remainder of the decade and beyond, offering their services at musical festivals as far-flung as those given in the ancient cathedral cities (the oldest being the *Three Choirs Festival*, hosted by Hereford, Gloucester, and Worcester) as well as the annual musical jamborees held in prosperous up-and-coming industrial towns such as Birmingham Manchester and Newcastle; and it was due to these Coldstream musical sorties – gaining footholds within the London and Shires concert establishments, that by degrees healed the musical rift that had been firmly ensconced in print back in 1785 - to such an extent that the Royal Society of Musicians (one of the band's most ardent antagonists) began admitting Eley's players into its membership from 1793-on.

For two of the band's number who left in 1792, their departure would result in entry into British diplomatic history as part of a Government-led mission to establish closer trading links with the Qianlong Emperor of China. Sanctioned by the King, funded by the East India Company, and led by Lord George Macartney as the Government's Ambassador, the expedition to the *Celestial Empire* included a six-piece wind-string band put together by the eminent musicologist Dr. Charles Burney.

This resulted in the leaving of Augustus Rupert and Gottfried Webberstedt from the Coldstream to join bandleader Johann Zapfal for the two-year trade mission to Cathay. This small musical unit eventually reached China in 1793, and played before the Emperor on many occasions. On completion of the assignment the band was by agreement retained at Canton (now Hong Kong) as the house band for the Directors of the English Factories. Both men eventually returned to England, with Rupert becoming a well-respected early exponent of the keyed bugle, whilst a Webberstedt son (Rudolphus) joined the Coldstream band, accompanying the unit to France in 1815 in the wake of the final victory at Waterloo.

Christopher Frederick Eley left the Coldstream Guards on February 25th 1793. By this juncture he had become well established in the musical life of London and had, since 1789, held the position of principal 'cello at the Academy of Antient Music. Eley had also been appointed first-clarinet for the *Salomon Concerts* series that featured Joseph Haydn leading the orchestra from the harpsichord; and by the year of his leaving the Coldstream he was earning £103 per annum performing at the *Drury Lane Oratorios* - a substantial income in 1793. Eley also began to forge a reputation as a fine teacher of music and musical theory (for anyone able to afford the seven shillings-an-hour going rate). This coincided (and may have been due to some recruitment assistance in the above-noted China-bound diplomatic mission) with his appointment to the post of Master of the East India Company Volunteer's Band. Based at the Company's vast Cutler Street Warehouse complex in the City of London, Eley turned this brigade band into his own - a wind instrument academy within the Square Mile that produced under his superintendence instrumental virtuosos such as trumpeter Thomas Harper and clarinettist and future Coldstream Master of the Band Thomas Lindsay Willman.

Eley's quitting from the band coincided with yet another Gillray cartoon dating to 1793 that featured the Coldstream regiment and its musicians. Entitled *Fatigues at the Campaign in Flanders*, this drawing appeared at the same time as the famous nursery rhyme *The Grand Old Duke of York*, and is as such its visuary equal as far as the comprehensive lampooning of the Coldstream Colonel goes. The band forms the backdrop of the print, and shows trumpets, French horns, and a Turkish Music cymbalist; but perhaps the most telling member of this group is the one that carries no instrument. He is shown holding a glass of port-wine aloft, with a rather dejected countenance - toasting his departure and exiting the scene in apparent disgust. Could this be Gillray's illustration of Christopher Eley himself about to leave the Duke of York's band? Gillray, for all his lampooning, was known as an accurate commentator on events pictured within his prints, which gives rise to the chance that the satirical cartoonist *did* indeed include a veiled reference to Eley's departure from the Coldstream Guards in this 1793 print.

The departure of Christopher Eley resulted in the appointment of an experienced Army musician who though very much in the shadow of his predecessor, would consolidate the Duke of York's band (and post-1805 the Duke of Cambridge's band) as *the* premier musical force in the Guards' bands up to Waterloo. Johann Caspar Weyrauch (1762-1835) was like Eley a skilful composer, arranger, and instrumentalist. His tenure brought to the regiment continuity over a broad timescale at a time when musical expansion resultant from Royal fraternal competition was realised against the backdrop of a nation engaged in the Napoleonic Wars. Weyrauch would also maintain a fatherly and fashionably Germanic musical ministrations of the outfit as Master of the Band over the next 21 years.

Johann (or John) Caspar Weyrauch was born at Schmalkalden, German States in 1762. He enlisted into the 6th Infantry Regiment of Hanover aged 21 on 1st October 1783. His age on enlistment seemingly indicates that he hailed from an already established family of musicians who plied their trade about Hanover at this period. Subsequently transferring to the 17th Light Dragoons by the 8th March 1786, his service lasted seven years, with his leaving achieved by 7th March 1793. Weyrauch's appointment to the Coldstream Guards was completed by 17th March, almost three weeks' on from Eley's departure.

His arrival as head musician following the upheaval of Eley's leaving in 1793 mirrored the musical earthquake from within his new ensemble, as the German players' period of service came to an end; to be replaced in the main by home-grown musicians. This new British blood was transfused into the Duke of York's band in the shape of oboes: James Elrington (the son of First Guards Master of the Band William) together with Thomas Cornish, clarinet: John Rice, French horn: William Jackson, and trumpeter: Henry Tamplin. Tamplin typified the school of player that constituted this second wave of British musician into the Coldstream. A Welshman, Henry Tamplin was born in Trulick, Monmouthshire in 1767, and enlisted into Eley's ensemble aged 25 in May 1792. A talented exponent of the English slide-trumpet, he became successful outside his Army assignment, and by 1801 was first-trumpet at Drury Lane earning £1 15s per week in addition to his service stipend. He was the first Coldstream trumpeter to adapt to the keyed (or Kent, or Royal Kent) bugle in the early nineteenth-century - and was a Member of the Royal Society of Musicians. Tamplin would, as we shall see later in this band history be involved in foiling an attempt on the life of King George III. His service to the band and to his King therefore was an important one, and lasted some 23 years. He left the band in December 1815, aged 48, on the band's return from their six-month tour of duty in Paris, due to:

“Being infirm through bad health.”



The year 1793 and the arrival to the band of John Weyrauch coincided with the beginnings of the French Revolutionary Wars. Heavily involved from the start and promoted to full general, the Duke of York was awarded command of the British contingent of Coburg's army to prosecute the Flanders Campaign (hence the Gillray cartoon). By May 1794 Prince Frederick had achieved success at the Battle of Willems, and it may have been this victory that brought about the circumstance of the Duke of York's band having the honour of being the first Foot Guards' band known to have travelled to continental Europe. *The Times* noted this historic band sally in its edition of 30th May 1794:

Yesterday the Duke of York's Band of Musick embarked on board a transport in the River, to Ostend.

Victory at Willems was tempered with defeat at the Battle of Tourcoing, so the band's attendance in and around Ostend in 1794 remains something of a regimental mystery - as Guards' bands then very rarely, if ever, visited active theatres of war. All three Foot Guards' bands would, however, make the journey to Paris in the wake of the final victory in the months following Waterloo in 1815.



The remainder of the decade witnessed a continuation of the band's bread and butter engagements and duties on home soil. Vauxhall, Ranelagh and the Apollo Gardens were still *the* places for the well-heeled to see and be seen, and the band was in demand for all-night get-togethers, *bals masques*, *ridottos* and *routs*, in addition to summer soirees and attendances at elite private garden parties in and around the cosmopolis. Public performance was also promoted during this period, keeping the band very much centre-stage in and around the *St. James's Village*. Typical of this omnipresent trait was one instance reported in the *Hampshire Chronicle* of 23rd July 1796, with the publication noting:

On Sunday morning, the band of the second regiment received orders to attend at five in the afternoon, when the colours were trooped on the Horse Guards. After this was done, they were trooped themselves into the middle of the Mall, where a table and chairs were ready for them, and they performed for nearly two hours the most popular airs, to a vast throng of gentile auditors, who very much applauded them.

“Britons never will be Slaves,” and the royal anthem “God Save the King,” were encored. Prince Adolphus, and a select party of the Nobility, were walking upon the spot during the whole time.

This increased band workload was mirrored by a corresponding increase in the regimental sub-unit’s actual numbers - a move made *pari passu* with the regimental band of the Prince of Wales (and with the remaining Foot Guards’ bands) during 1796-1797. One of the band’s new members resulting from this musical magnification was the bassoonist Edmund Denman. Edmund Denman was born in 1754 in the Parish of St. John the Baptist, Savoy, London - an area located off the Strand and known to have boasted time-honoured Guards’ associations. In 1768 aged fourteen, Denman enlisted as a Trumpeter (musician) in the First Horse Grenadier Guards, (an ancient mounted Household Regiment who fought on-foot, whose *Hautbois* since 1725 uniquely comprised a French horn-only band when on horseback and a wind octet when on *terra firma*). In 1784 he was admitted into the Royal Society of Musicians. His entrance application, supported by fellow Member Miles Coyle, stated:

“Gentlemen, I beg leave to recommend Mr. Edmund Denman, musician, as a proper person to be a member of this society. He has practic’d music upwards of seven years, is in the first Troop of the Grenadier Guards, plays the bassoon, clarinette, French horn, is a married man of about 30 years of age, has two children, one ten the other eight years old, and not likely to become chargeable to the society”.

Edmund Denman was one of the bassoonists listed for the first Handel Memorial Concert held at Westminster Abbey in May and June 1784. In 1788 and after twenty years’ service, the Horse Grenadier Guards were disbanded, and part of the Troop subjoined into the Life Guards. The following nine years saw Denman plying his trade as a jobbing orchestral musician, his engagements including Vauxhall Gardens, St. Paul’s Cathedral, and Covent Garden. He seems likewise to have dabbled in the manufacture of bassoons, one such instrument having survived. It is now housed at the Bate Collection within the aegis of Oxford University. Denman re-entered the Army in 1797 – no doubt following intelligence and giff-gaff banded about the London orchestra pits regarding the expansion of the Household Regiments’ band strengths – a consequence of ballooning instrumentation generated due to late eighteenth-century ensemble extension. Denman served eight years with the Coldstream Guards, during which time he was repeatedly dogged by ill health, occasioning the Royal Society of Musicians to settle his doctors’ fees with numerous monetary considerations. Edmund Denman left the band in 1805, aged 51, and following a long orchestral career died in London in 1827 aged 73. His service with the band (despite his delicate constitution) did influence the musical future of the regiment – as by a sequence of events it resulted in the arrival of his progeny James Denman, an emerging bassoonist of the first magnitude, as Master of the Band of the Coldstream Guards in 1814 at the age of 22.



The period encompassing Christmas and New Year 1796-1797 would prove to be one of almost tragedian nature to Turkish Music percussionist John Johnson. Noted elsewhere in this band history, Johnson was held incommunicado at Newgate Prison over this (for him) Un-festive Season from late November accused of theft. His trial date was set for 11th January 1797 at the Old Bailey, and one can well imagine the thoughts going through his mind as he stood in the dock whilst the charge was read out to him. The *Records of the Central Criminal Court* survive to record this pronouncement citing his crimination, which stated:

John Johnson, Theft: Specified Place. Punishment Type: Death. Crime Location: 58 Castle Street, Oxford Market, London.

John Johnson was indicted for feloniously stealing, on the 25th November 1796, two cotton waistcoats, value 10s. Two plain waistcoats, value 8s. Ten yards of linen cloth, value 15s. A pair of plush breeches, value 6s. Two cloth coats. Value 40s. Two pairs of silk hose, value 8s. A pair of worsted stockings, value 10d., and five pairs of cotton stockings, value 5s. The property of Mary Pearson, in her dwelling-house.

With the total value of the alleged stolen goods approaching the five-pound mark, the prosecution was demanding the death penalty - thus raising the possibility that Johnson would be dancing the Tyburn rather than the Tilt Yard jig. Unusually, and fortunately for this Guards' Janissary he had acquired a barrister to represent him. This action almost certainly saved his life, as his lawyer managed to tongue-tie the majority of the witnesses (including Mary Pearson) with grimgrubber - thus securing a *Not Guilty* verdict from the jury. Mentioned within the court transcript as:

“One of the musicians in the Duke of York’s regiment.”

Johnson also stated in his evidence that he was:

“A dancing teacher”.

This statement corroborates reports to be found later in this band history when Johnson, together with his Turkish Music cohorts became the modish must-haves to a certain section of London society; keen to copy their Barbaresque military musical *moves*. John Johnson therefore enters band history as the only known Coldstream musician to have evaded the hangman’s noose - at doubtless the most famous law court in the world.



The turn of the eighteenth-century witnessed the Coldstream Guards adopting a totem of Royal identity that as like as not is unique with regards to any unit of the British Army. Its recording was noted by an *Observer* journalist some fifty years after its adoption:

There are some notable peculiarities also in the infantry. No regulation is carried out more strictly than that dating to 1743, which restricted all Line regiments to two Colours only, viz., the “King’s” and the “Regimental” Colour. Nevertheless, a few corps have possessed a third Colour, but not officially recognized. Thus the Coldstream Guards used, up to about 1850, on State Occasions, a Royal Standard, presented to the regiment in 1799 by Queen Charlotte.

It seems given this evidence that the Coldstream band from 1799 would have led the regiment together with the Royal Standard in grandisonant circumgstation at major State occasions in London for the next half a century – a circumstance unique amongst the Guards’ regiments.



As the band entered the new century one of the most conspicuous and most comprehensively pictured of their number sadly passed away. Such was this band member’s fame *The Sporting Magazine* of Thursday April 10th, 1800 though fit to print the following:

Sporting Intelligence.

Thursday, the 10th, in the evening, the remains of Mr. James Frazer, tambourine player to the Duke of York’s Band, were interred in St. John’s burying-ground, Westminster. The corpse was attended by the respectable society of Freemasons.

Initial reaction (other than these obsequies being labelled *Sporting Intelligence*) to this report, would strike one as unusual that an African-American Janissary percussionist of the Guards should merit the attendance of mourners engaged in Freemasonry. This was however a circumstance derived from the necessity that the Coldstream musician of the late eighteenth-century was required to be admitted to The Craft in order to facilitate his attendance at Masonic engagements, of which there were umpteen during the course of any one performing year.

Just two days' on from the above funeral, John Weyrauch recruited 32-year-old Virginian John Stewart as Frazer's replacement. The abbreviated timescale of this American's acceptance into the Coldstream Guards indicates their importance within the outfit at the height of the *Turkish Music Craze*, and an intensive programme of training no doubt ensued to bring him up to the required standard of one of these Guards' tambourinists' *fantastique*.



As John Stewart's crash-course in Ottoman percussion progressed, some six weeks' on from his arrival at the unit there occurred an incident involving a Coldstream musician that resulted in possibly the only occasion in which a serving member of the band helped to foil an assassination attempt on the life of a reigning Monarch. This historic act of derring-do was chronicled in the book: *Biographica Dramatica*, by David Erskine. The date: 15th May 1800. The venue: The Theatre Royal, Drury Lane:

The King had commanded the performance of the night; and at the moment when His Majesty entered his box, a man in the pit, near the orchestra, on the right hand side, suddenly stood up and discharged a pistol at the Royal Person. His Majesty had advanced about four steps from the door. On the report of the pistol, His Majesty stopped and stood firmly. After the first moment of stupor, the persons around him and the musicians from the orchestra seized the man. The house was immediately in uproar; and the cry of 'seize him' burst from every part of the Theatre.

Mr. Holroyd, of Scotland Yard, plumber to His Majesty, had providentially had time to raise the arm of the assassin, so as to direct the contents of the pistol towards the roof of the box.

Mr. Tamplin, a trumpeter in the band, who assisted in taking him over the orchestra, recognized the man to be a soldier, and, pulling open his coat, found that he had on a military waistcoat, with the buttons of the 15th Light Dragoons. It was an officer's old waistcoat. He was hurried over the palisades into the musicians' room. Terror, dismay, and rage were marked on every countenance, except that of His Majesty, who sat with the utmost serenity; while the Queen, who was just near enough to hear the report and see the flash, collected confidence from his magnanimity. The Princesses were apprized of the event before they entered the box – they melted into tears; Princess Augusta and Mary fainted.

Trumpeter Tamplin seems, if the above is anything to go by, to have been at the thick-end of the action. After dragging the would-be assassin backstage his identity was revealed to be James Hadfield, an ex-member of the 15th Light Dragoons, who had served with the Duke of York on campaigns throughout the 1790s. Declared insane at his trial, Hadfield was duly committed to Bedlam Lunatic Asylum. History does not record whether Tamplin's or Holroyd's sang-froid was rewarded.



Eleven years into his tenure as Master of the Band, John Weyrauch published what appears to be one of only two surviving musical works. *The Monthly Mirror* of 1804 noted one of them thus:

New Military Divertimentos, dedicated, by permission, to His Royal Highness the Duke of York, and composed by J.C. Weyrauch, Master of the Band, to His Royal Highness.

Well arranged, pleasing, and not too difficult. We are glad to see a set of compiled pieces from the classical works of Haydn, Mozart, Pleyel, &c., announced by Mr. Weyrauch.

The British Library holds another Weyrauch composition, his *Six Military Divertimentos, adapted for the pianoforte*, dated 1803, but little else seems to have survived.



As the New Band of the Coldstream Guards approached its twentieth anniversary, the musical metamorphosis from Germanic interloper to John-Bullish through-and-through treasure had been accomplished. After over a decade of continental conflict, the national *Zeitgeist* decreed that the Duke of York's band was now associated with patriotism in prose as against the previous pernicious poems of Peter Pindar. Thanks to the Napoleonic Wars it was France that Britain now vented its collective spleen on, as is illustrated in the *Anti-Gallacian* magazine of 1804:

IN BRITAIN'S FAM'D ISLE,
At the Theatre Royal.
Where ACTORS of SPIRIT are found True and Loyal!
A PLAY Will be acted
Call'd
BRITON'S STRIKE SURE!
Or, Fam'd Doctor Bullet's
INFALLIBLE CURE.
A Nostrum, whose Tough will at once Ease the Pain,
Which
FRENCH GASCONADERS
May feel in the Brain!
And Nave GALLIC DESPOTS,
Will think themselves clever,
REMEMBER THE ARMY OF ENGLAND FOREVER!
At the End of the Play, when the French are struck mute,
British Cannons will fire – A Royal Salute!
And new Martial Airs, whose EFFECT must be grand,
Will be Play'd quite in style – By the Duke of York's Band.

—

The vigintennial celebration of the New Band of the regiment in the year that witnessed Trafalgar confirms the rapid expansion of band strengths in the Foot Guards between the years 1796-1805. Evidence of this can be found in an appendix in Daniel Mackinnon's excellent *History of the Coldstream Guards (1833)*:

17th April 1805: The 6 flank companies from the 3rd Brigade of Guards in London (including two comps of the 2nd batt. of the Coldstream and 52 musicians of the First and Coldstream), to march on Friday the 19th inst. to Windsor Barracks and town, to attend an Installation.

This military movement record, revealing individual band strengths of 26 musicians in the First Guards and Coldstream Guards is confirmed by Benjamin Silliman in his *A Journal of Travels in England, Holland, and Scotland (1805)*, when he attended an evening entertainment at perhaps the off-duty Coldstream band concert venue: Vauxhall Gardens:

“The first entertainment consisted of vocal and instrumental music from the orchestra, and then a noble company of musicians, in number about thirty, most splendidly dressed, and known by the name of the Duke of York’s band, performed in a very superior style”.

Thirty is an accurate assessment of the total band strength of the outfit at this juncture due to the fact that for some inexplicable reason, Guards’ bands never included the Turkish Music or its child percussion when giving official band strengths. This curious practice continued up to the demise of Janissary percussion in the Guards’ regiments around the years 1840-1841.



The *China* anniversary (a fitting commemoration given the introduction of Oriental percussive innovation by the New Band of 1785) coincided with the departure of the Duke of York as Colonel of the Coldstream Guards in order to take up the Colonelcy of the First Regiment of Foot Guards. It had been due to Prince Frederick’s actions in appointing this new band together with Christopher Eley’s touch as both gifted composer and methodical organiser of the military band (in effect *the* archimagus of martial sounds) that effectually changed the course of regimental music in Britain. This act established the blueprint and laid the musical foundation stone on which was superstruct all future Coldstream bands.

In 2007 Eley’s achievements were recognised by the current generation of Coldstream musicians with the release of a compact disc entitled: *The Music of Christopher Eley*. Produced in collaboration with Professor David Diggs of Lehigh University, Pennsylvania, USA, an internationally recognised authority on the music of the eighteenth-century British Foot Guards’ bands, and performed on period instruments, the recording drew on original scores held in the British Library. The CD paid tribute to the Duke of York’s band, and became an invaluable addition to the early military music sound archive.

Thus in November 1805 the Duke of York’s band morphed imperceptibly into that of the Duke of Cambridge. Straddling this royal regimental re-jigging, Master of the Band Weyrauch would continue to build on his predecessor’s work, ring-fencing the band’s reputation as being *sans pareil*, as the band began the approach to the Regency epoch - and with it the acme of the Turkish Music.



The Duke of York’s Band with Turkish Music leading a company of Grenadiers into Colour Court, St. James’s Palace. Anonymous print. London 1789.



*Eley's Exit? Cartoons by James Gillray (1793)
"Fatigues of the Campaign in Flanders."*



*Coldstream Janissary. James Frazer (? - 1800).
Mezzotint by Mrs. Ross. London 1789.*



*A New Way to Pay the National Debt.
Satirical print by James Gillray 1786 depicting the Duke of York's Band.*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015

PART IV

THE REGENCY BAND:

UNDER WEYRAUCH DENMAN AND WILLMAN

1805 - 1825

“Soon after twelve, a guard of honour from the Coldstream Regiment of Guards, accompanied by their beautiful band, and under the command of Colonel Mackinnon, marched into the court-yard of the Palace, and performed different pieces of music very exquisitely”.

(The Times, 1825).

The *Times*' newsmonger who was present to chronicle the above observation on the musical qualities of the Coldstream Guards' band of 1825 was recording the end product of two decades' concerted development by three Masters of the Band, resulting in this body of regimental musicians reaching a *ne plus ultra*, and in consequence being afforded the cognomen: 'premier band in the British Army'. It would be the conterminous incumbencies embracing John Weyrauch, the career Army musician, whose fealty to the regiment precluded his civilian engagements to such an extent that no single record survives of his outside commitments, followed segue by the precocious talent of up-and-coming bassoonist James Denman, who though fully attested and only 22 years-old, reigned over the band for just 33 meteoric months - a consequence of military circumstance clashing with an ever-increasing orchestral career – culminating with the return (albeit temporary) to a fully-fledged civilian virtuoso clarinettist-cum Master of the Band Thomas Lindsay Willman, that would span the period of band history allotted the tag: Regency Band.

These bandmaster's regnal years would coincide with the expansion of the band in-sync with developments to the musical establishment of George, Prince of Wales, and included the introduction of instruments new to the ensemble, embracing: bass horns and additional serpents (thus gaining a reinforced foundation to the band) – trombones (adding strength in the alto, tenor, and bass ranges) – and finally the appearance of the keyed brass, notably the keyed-bugle, and eventually the ophicleide. Allied to this ensemble evolution would be the expansion of the existing French horn section to that of a quartet, the adoption of a pair of flutes, and auxiliary clarinets of varying pitch.

'The Prince of Wales's Band', as it was first known, grew out of the band of the 10th (Prince of Wales's Own) Regiment of (Light) Dragoons, of which the Heir Apparent was Colonel. Originating in this form since 1783, by the time of the Prince's marriage to Princess Caroline of Brunswick in 1795,

this musical unit had become in all but title a seventh Household Brigade band, with its base centred about Carlton House, the Prince of Wales's principal London residence. Other Household bands such as the Coldstream shared duties in the company of this auxiliary Guards' band, with exclusive garden parties at the Royal houses circumjacent to St. James's Park being the most frequent. Evidence of this exists, as in this next report, found within *The Gentleman's Magazine* of May 1810:

CARLTON HOUSE.

About nine o'clock the company began to assemble; the royal family, with the principal nobility and gentry, came early. The most delightful marches and airs were alternately played by the full bands of the three regiments of Foot Guards, and the Prince Regent's Band, in their state uniforms.

By 1810 the 10th D.G's had acquired the Hussars epithet, and its band had been re-titled (and musically rebooted as): The Prince Regent's Band. With such above-noted proximal performance came comparison, and John Weyrauch would have been cognizant of this Royal ensemble's continual growth and development from 1795-on. In addition, as Colonel of the Regiment, the Duke of York would too have witnessed at first-hand the expansion and evolution of his elder brother's personal musical vehicle, and, no doubt engaging in a bout of sibling rivalry, resulted in the Coldstream entering in a musical arms race from 1796 – with Prince Frederick acting as the accelerant – eager to echo the advances made by the heir apparent and his band of wind instruments. By 1810-12 this upping the military musical ante had resulted in a Coldstream Guards' band comprising some thirty players plus Turkish Music, the instrumentation being:

8 clarinets (2 Eb, 6 Bb or C); 2 flutes (doubling piccolo); 2 oboes.

2 bassoons; 2 serpents; 2 bass-horns; 3 trombones optional (alto, tenor and bass).

4 French horns; 2 (or 4) Eb or F trumpets; 2 keyed bugles; kettledrums; Turkish Music.

This would prove to be a well-balanced combination, of utility for both parade and concert use - if a little bass-light due to the limited compass and power in the serpents and bass-horns. The keyed bugle came as a boon and a blessing to all military bands and provided what they had hitherto lacked, which was a melody-playing brass voice in the all-important soprano register. The old natural trumpet, though still retained, was too deficient in its scale to undertake that important function, and the English slide-trumpet, though employed in Guards' bands up the late 1850s, could not be used as a melodist with anything like the ease, certainty and flexibility of the keyed bugle.



Parallel with the instrumental expansion came a proportionate increase in the band's Turkish Music, the subsection reaching a soniferous and stentophonic percussive high-water mark by boasting five members between the years 1812-1814. It comprised the aforementioned James Stewart and Joseph Rapier, to which were added the six-feet two-inch (1.88m) Jamaican William Smith and Thomas Racket, who at five-feet ten-inches (1.78m), was one of the more Lilliputian Coldstream Janissaries. Racket had enlisted from the Royal Navy in January 1811. Hailing from the Island of Demerara in the West Indies, he had transferred to the Coldstream from the 'Senior Service', with whom he had served on the ships *Confiance* and *Solebay*. Last (but certainly not least) of John Weyrauch's Regency Turkish Music supplements was the six-feet ten-inch (2.08m) Joseph Fergus. Born in St. Kitt's, West Indies in 1792, his height made this monolithic man the natural choice for the Turkish crescent - and one wonders what impression Joseph Fergus made on early nineteenth-century spectators along Pall Mall in his multi-coloured blazonry, as, extending the ornated stick-jingle above his head to a height approaching twenty feet (6.10m) then *subito* thrusting it outwards toward the crowded pavements, employing the instrument like a martial breed of the church verger's tipstaff – this gigantesque Janissary shook its tintinnabulary branches in precise cadence with orchestric gambado as the

Coldstream Guards' band advanced through the *porte cochere* of King Henry VIII's Gate into the curtilage of Colour Court.

It would be Guards' band giants like Joseph Fergus that quickly captured the imagination of Regency London, as all-things oriental accessed all-areas occidental, the infiltration even extending as far as the Prince Regent himself, as he began the process of remodelling his seaside retreat at Brighthelmstone by the awarding of a commission to Master of the Compasses John Nash to create what would become Britain's most extravagantly fanciful piece of Eastern-influenced architecture: the Royal Pavilion, Brighton. It was it seems the East that was at the height of fashion – be it in buildings or beating the tambourine. Indeed, from the time of Gluck in the 1760s, through to Mozart in the 1780s, music *alla turca* had made sporadic incursions into the classical repertoire from time to time. By 1794 this genre had come of age with British involvement in the French Revolutionary Wars, and was seized upon by composers such as Joseph Haydn. His *G Major Symphony* (No.100) quickly gained the nickname *Military* due to its deployment of Turkish Music in the second movement. An instant success among London audiences, the bellicose times no doubt aided the work's popularity, and a sense of this is gleaned from this review of its second movement by *The Morning Chronicle* of April 1794:

It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increased to a climax of hellish sublimity.

Beethoven wrote Turkish Music-influenced works such as his *Ruins of Athens* (1811), *Battle Symphony* (1813), and the *Turkish March* in his *Ode to Joy* in the last movement of his *Symphony No.9* (1824). Piano manufacturers constructed instruments that comprised a 'Janissary pedal', or 'military pedal', that acted upon the cabinet of the instrument and rang a bell, mimicking the bass drum and triangle of a marching band's percussion section. Such was the vogue for this barbaric music the tambourine in particular (and the cymbals to a lesser degree) became the tonnish musical instruments of desire for a specific segment of Georgian society, and in doing so elevated the Coldstream Guards' band's Turkish Music percussionists to something approaching newsy celebrity status. The effect was such that William Thomas Parke recalled its modish mania in his *Musical Memoirs* over two decades later:

"It may be worthy of remark that the Africans, who appear generally to have a natural disposition for music, produced such an effect with their tambourines, that those instruments afterwards, under their tuition, became extremely fashionable, and were cultivated by many of those belles of distinction who were emulous to display Turkish attitudes and Turkish graces".

Intelligence of this astounding tutorial phenomenon went viral, with scoops appearing in broadsheets the length and breadth of Britain. Exactly ten years to the day from their debut on Horse Guards' Parade, the Coldstream Janissary percussion was again a newsworthy novelty, as one northern gossip revealed in the *Newcastle Courant* of January 12th 1799:

Fashionable caprice has found out another novelty necessary to the complete accomplishment of the female character; it is no other than that all women of taste should scientifically be taught the use of those delicate instruments called cymbals. The Duke of York's military blacks are the personages from which lessons are received; and it is now the height of fashion for a lady to be able to accompany the dances of an evening with the clangour of the soul-inspiring cymbals.

Both accounts reveal the strange-but-true scenario in which smart set imitatrix it-girls gravitated to the Duke of York's band in order to commission its Janissary percussion to instruct them in the mystic art of posturing, stance, and orientation allied with the general playing technique flaunted when on public duties with the regiment. This outlandish circumstance even manifested itself in works of fiction, such as that penned by Frances Brooke in her 1817 novel *Manners*:

"Selina Seymour was nearly seventeen. Of what are usually called 'accomplishments' she was

comparatively ignorant. She knew little or nothing of fancy works – had never made any paste board scenes – could neither waltz or play the flageolet – nor beat the tambourine in all the different attitudes practiced and taught to young ladies by the Duke of York’s Band”.

The intricate attitudes mentioned have seldom been recorded in print for posterity let alone how this section operated on a musical level. One short passage, penned by the author Eliza Leslie does however survive to illustrate that these fantastical Guards’ percussionists were musical as well as theatrical. In her book *The Manderfields*, Leslie describes the Coldstream Guards’ band of the late 1790s at a Guard Mounting ceremony in Colour Court, St. James’s Palace:

The musicians came first. “This” – said the stranger, “is the Duke of York’s band, the finest in the service. Perhaps you know that the Duke of York is second son to the King, and Commander-in-Chief of the Army. It is his march they are now playing”.

The band marched first, preceded by the drum-major in a magnificent uniform of scarlet and gold, his chapeau decorated with a profusion of feathers. Then came two tall noble Moors in splendid oriental dresses of white and silver with full muslin trousers, and vests of scarlet velvet adorned with silver fringe and tassels. On their heads were white muslin turbans with lofty plumes fastened by brilliant crescents.

One of these dark musicians carried an elegant tambourine, striking it gracefully with the back of his hand, rolling his finger across the parchment, ringing its melodious bells, and at time whirling the fantastic and animating instrument far above his head. The other African played the cymbals, which were as bright as mirrors, and shone in the sunbeams like plates of entire silver. Sometimes he struck them behind his back, swaying with them sometimes to one side and then the other; and again in a moment they were glancing and glittering high above his turban, as he seemed to almost throw them up in the air and catch them ere they descended. Yet, though he flourished them all the time, he sounded them only at intervals, striking their polished edges vertically together, and producing their full martial tunes with a touch so light and skillful that their music might well be called “the loud cymbal’s song”. There was none of that clash or clank that renders these romantic instruments with their wild oriental association, a discord rather than an improvement to a military band, as is usual in America, where, in general, they are made to keep up an incessant monotonous clatter without regard to time and tune.

Born in Philadelphia in 1787, Eliza Leslie moved to London with her family aged five in 1792. She stayed in the capital until her father returned to America in 1799. It is the recollections between these two dates that found its way into *The Manderfields*, and is an invaluable record of the showy musicality prevalent in *this* Coldstream percussion section (as against the callithumpian cymbalists of America) at this juncture.



It would be the factual *belles of distinction* belonging to beau monde London together with *Miss Selina Seymour* of fanciful fiction that precipitated the band’s influence on, and reappearance in, the satirical print, with the release of two images – one a benign James Gillray mickey-take, the other an x-rated Soho-esque ithyphallic Thomas Rowlandson cartoon.

Gillray’s *Savoyards of Fashion – or the Musical Mania of 1799*, encapsulated this eastern craze in all its exotic eccentricity, and illustrated two society ladies striking attitudes on the cymbals and tambourine, whilst a sedentary third tinkled in tandem on the triangle. In complete contrast Rowlandson’s contemporary *The Tambourine* takes a contrary and decidedly steamy metaphorical view of this phenomenon. This concupiscent mezzotint is unique amongst band ephemera in that it caricatures denuded macrophallic musicians present with an almost naked upper-crust debutante playing the tambourine. It was to be the private tuition by these regimental African percussionists to society women, crossing the class divide, that helped fuel suppositious and disparaging references such as those made by Rowlandson (be they in picture or print) at the acme of Turkish Music on the cusp of the nineteenth-century.



Two new sections were added to the band during this bout of Regency expansion: flutes and trombones. By 1810 the unit boasted flautists James Price and William Floyd. James Price was born in 1786 in the parish of St. Mary-le-Strand. He joined the band aged ten on 1st September 1796 as a supernumerary drummer, and was tutored via Eley's martial kindergarten system introduced in 1789. By 1802 Price's instrumental education had been realised, and he duly became the genesis flute player in the ensemble. He was the unit's first specialist on the octave flute (as the piccolo was then known), and it was in that capacity that he featured at the Philharmonic Concerts, together with other leading London orchestral series after his leaving the regiment in 1825.

William Floyd's route to the band was via the Coldstream Corps of Drums. Born 1791 at Chelsea, Floyd attested for the Guards aged fourteen in 1805. Thought by some to have been tutored by the famous Coldstream Drum Major Samuel Potter, Floyd's fluting talents were such that his transfer to the regimental band was completed on Christmas Day 1810 - and he rightly became second flute to James Price. Boasting the exceedingly low regimental number (No.3), Floyd would go on to serve in the band a further 27 years. A gifted musician, Floyd's musical endeavours received Royal recognition in 1835, when William IV appointed him Musician-in-Ordinary, as a member of the State Band.

The remaining new section was the trombones. No stranger to the Coldstream Guards - as almost fifty percent of C.F. Eley's new band professed this as a second instrument on arrival in 1785, its permanent introduction into the military band was not however instantaneous (unlike the flutes), and was scarcely helped by contemporary references to its musical qualities when stated in reference works such as the *British Encyclopaedia* of 1809:

Within these few years a new instrument of the trumpet species has been introduced into full bands; this is the trombone, of which there are various intonations, viz. the bass, the tenor, and the alto. They all have their appropriate uses, and in some passages produce a very grand effect; especially in serious pantomime, and such passages as demand the greatest exertion on the part of the band. We are, nevertheless, obliged to acknowledge, that in too many instances we have heard the too forcible notes of the trombone, too powerfully and too indiscriminately uttered. Composers should consider this instrument as the *Ultima Thule* of those grave sounds. They should also recollect, that the performers on this potent tube rarely take it up except to give the utmost emphasis on some strong marked passage.

With such entrenched musical bias against this *potent tube*, definitive dates of the trombone's introduction into the bands of the Guards are problematic in the extreme. Compounding this anachronicity was the widespread instrumental doubling alluded to in the preceding paragraph. Seeing the trombone had sprung from the head of Euterpe fully armed (i.e. diatonic) from its invention, it appears this archetypal military band instrument entered the score-order of the Coldstream Guards' band inchmeal between the years 1805-1820, and not *en masse* as may have been expected. Always rated lower in public and princely esteem than the exclusive trumpet, it would be through the foothold gained by the civilian German trombonists of the Queen's Private Band of 1783, then lifted by the Prince of Wales for his band from 1795 - and finally Xeroxed in a bout of fraternal competitiveness by the Dukes of York, Cambridge and Gloucester for their respective Guards' bands (First, Coldstream and Third Guards) - that culminated with the inclusion of a three-strong trombone section into these units when they did.

In purely practical terms this would see Master of the Band Weyrauch allotting one or more of his trumpeters to the trombone. It must be remembered that at this period the natural trumpet most commonly employed in a Guards' band was pitched in F crooked to Eb, an instrument much larger than its modern Bb counterpart - and of the same pitch as the alto trombone. Many of these trumpet players thus professed either the alto or tenor trombone, and it seems given the evidence, that it was by this adoptive-adapted route that the trombone was drip-fed into the Coldstream Guards' band between 1805-1820. This became standardised post-Occupation of Paris to a section comprising alto, tenor and bass instruments; the three inchoate Coldstream in-house executants comprising Samuel Pritchard, John Rost, and John Hagemann. Samuel Pritchard was born in St. Michael's Parish in the

shadow of Coventry Cathedral, Warwickshire in 1783. His Army papers are unusual for a Guards' musician of this era as they reveal him to have been an apprenticed weaver in the West Midlands prior to enlistment in the Coldstream aged 17 in 1800. A trumpeter who doubled on the alto trombone, Pritchard would have constituted part of a four-strong English slide-trumpet section in Weyrauch's band, and by 1810, in the wake of changes to wind band instrumentation that had cascaded down from the Prince Regent's Band and its Master Christian Kramer, Pritchard's move to the alto trombone (for indoor concert purposes) would have been underway. By 1818 Pritchard is recorded as holding the alto trombone chair at Covent Garden, doubling on the bugle horn (keyed bugle) when required. He served in the Coldstream Guards' band until 1822. On discharge he was described as:

“An Excellent Musician”.

Germans made up the remainder of this nascent Coldstream section. On tenor trombone was Johann (or John) Christian Rost. Born Brembach, Saxe-Weimar in 1776, Rost transferred to the Coldstream Guards' band from the band of the 2nd Dragoon Guards in 1802. Like Pritchard, Rost was a section member at Covent Garden, doubling on the trumpet and violin, and was according to surviving records in addition an itinerant piano tuner to the metropolis when his opera work dried up in the summer months. John Rost served in the band until 1820. His stated reason for leaving noted:

“That in consequence of being subject to complaints of his chest & being otherwise infirm, he is hereby discharged”.

The introductory bass trombonist was John Hagemann. Born in 1767 at Anderton, Hanover - he was one of Christopher Eley's new band pioneers of 1785. One of several German musicians to leave the band in 1792, Hagemann spent a year as a freelance trombonist in the London theatres and pleasure gardens before securing the post of Master of the Band of the South Devon Militia. He fulfilled this function for seven years before returning to his mother regiment in 1803. Hagemann completed a further eleven years with the Coldstream, before leaving in 1814 - the last member of the original 1785 twelvesome so to do. His advancing cecity was noted in his discharge papers thus:

“Having lost the sight in the left eye / the right being defective & having asthma & bad general health”.



With the band's musical auxesis came a corresponding amplification in musical power, compass, and tonal colour, which would have come as something of a revelation to an increasingly urban and urbane Regency London. But weight of sound did not prevent this swollen group of musicians from executing music as it always had done: aesthetically and dynamically precise. Evidence of this performing continuum is preserved in the writings of Louis Simons in his *Journal of a Tour and Residence in Great Britain During the Years 1810 and 1811*. Within the book Simons enthusiastically describes the quality of sound produced by the newly enlarged Guards' bands when performing statically in St. James's Palace. His sentiments for the brickly Royal pile itself however was poles-apart in his estimations:

“Every morning, about eleven o'clock, the band of the Guards assembles in the court-yard of that miserable palace of St. James's, and plays for about three quarters of an hour, - softly – slowly, in that beautiful *soto voce* of the Italians, which, both for instruments and voices, is so full, so rich, so favourable to great effects in music”.

Simons' ear-witness testimony to the richness of these amplified Guards' bands confirms the overall homogenous incassated timbre present from orthian octave-flutes to bathy-ponic bassoons. The bass end of the band in particular solicited vexatious misgivings from Masters of the Band dating back to Eley's time due to lack of tonal weight. A single serpent (or multiples thereof) did not suffice, and earlier attempts to remedy this shortfall saw Guards' fagottists employing copper trumpet tops to their instruments that reinforced the bassoon's notes in the open air environment. At two guineas

each they were an expensive musical necessity, and were given mention in *The British Encyclopaedia* of 1809:

“When the common wooden nozzle, [bell joint of the bassoon] or top, is exchanged for a copper trumpet, or bell mouth, the sounds are much reinforced, and partake something of the intonation of a horn”.

Salvation came in the bizarre shape of the English bass-horn. This outlandish Heath Robinson bass-wind was invented *circa* 1799 by French emigre Louis A. Frichot (1760-1825). Considered an improvement on the serpent, with its V-shape, flaring bell and swan-neck lead-pipe - this bathymusical contrivance boasted six finger holes; three to four keys, and was of all-metal construction. Augmenting rather than replacing the grandeval serpent, its invention was announced publicly via a *Times* advertisement towards the close of 1800. Guards' regiments responded by adopting the instrument in the years following - and with its embracement came a measure of confusion as to its correct designation. Names such as *serpent a pavillon*, *serpent Piffault*, and *Russian bassoon* were assigned to bass-horns that were manufactured with subtle variations in their composition at this juncture; and it is under the latter of the above labels that a rare recordation of its introduction into the Coldstream band appears in the *Morning Post* of the 5th June 1806:

THE KING'S BIRTH-DAY.

Yesterday the anniversary of the Birth-day of our beloved Sovereign (who has completed his 68th year), was hailed with that universal demonstration of grateful and affectionate loyalty.

The Dukes of Cambridge and Gloucester inspected the battalion of the Coldstream Regiment on the Parade, previous to their mounting guard at St. James's Palace; the State Colours presented by the Duke of York to the regiment, which cost his Royal Highness £15,000, were used in honour of the day, and the Band wore a new State Uniform, and used a new Russian instrument.



Such then was the ever-evolving musical instrumentation present within the Coldstream Guards' band on Guard Mount 'three-six-five' at St. James's on the cusp of the Regency period. However the once-a-year fixed-point that was the Monarch's birthday seems to have at this point in time instigated the multiple involvement of colligated Guards' bands in celebration of such regal events. This would over time evolve into the Trooping the Colour ceremony-with-symphony as is known today. Its origins in this form are noted initially in contemporary periodicals as a military by-product linked to the King or Queen's natal day, which coincided with a special Court audience, or levee (the ceremonial dressing of the monarch in his bedchamber). Prior to band involvement, this ceremony's origins stretched back centuries; and its long-sith protocols have been extensively researched by myriad military chronologists. Over a quarter of a millennium ago, the *Order Books of the First Guards and the Coldstream* contained instructions stating:

“The Colours be always trooped at the mounting and dismounting of the guard, except in very bad weather”. 18th February 1749.

In the *Coldstream Guards' Order Book* dating to 17th June 1768, King George III ordered the Grenadier Battalion of the regiment to mount guard:

“On the day which His Majesty's birthday is ordered to be kept”.

In 1806 the Duke of Cambridge, who by then was commencing his stewardship as Colonel of the Coldstream Guards, issued the following instruction on the 3rd of June:

“The General and Staff Officers belonging to the District who are resident in or near London are requested to meet the Duke of Cambridge on the Parade at Horse Guards at 10 o'clock on the morning of the next Anniversary of the King's Birth-day, to be fully dressed in Embroidered Cloths”.

It seems, given the above order, that yet again a Coldstream Royal Colonel was in the process of adopting and adapting this annual ceremony to include features over and above what had been witnessed previously. The principal visual representation of this was the order given that all three Foot Guards' bands (First, Coldstream, and Third Guards) should be in attendance at Guard Mounting on either the King or Queen's birthday. This custom had been established at the end of the Noughties following an experiment carried out by the Dukes of York, Cambridge, and Gloucester (the three respective Foot Guards' regimental Colonels) at a Guard Mount by the Grenadier Companies of all the above units on the 18th January 1809. The spectacle of witnessing coadunated Foot Guards' bands marching and performing together moved the *Morning Post* of the 19th to report:

LONDON.

Yesterday morning the Duke of Gloucester attended with the Dukes of York and Cambridge, on the Parade in St. James's Park, to inspect the battalion of Grenadiers, previous to their mounting guard. At the same time a very novel and grand military spectacle was exhibited, as we believe, never was displayed before; the whole of the numerous Bands of the three regiments of Foot Guards attended, with new state uniforms on. The first and second Bands wore new jockey velvet caps; the three Bands marched as far as the entrance to the Stable-yard; the first and third Bands went on with the King's Guard, and the second proceeded to the Queen's Guard, near the Queen's Palace.

From this military musical experiment during the winter of early 1809, orders were issued for similarly staged parades to be held on both King's and Queen's birthdays. Prior to 1832 this meant the musicians would also be required to wear State Dress, which was an elaborate, clinquant, and magnificently resplendent uniform paid for via the Royal Wardrobe and worn by the bands when in attendance to the Monarch. They were not held annually in the above form from 1811 to 1820, however, allegedly due to the King's recurring illness (though more likely in consequence of *another* Regency Crisis - and the winning *this time* by a technical knockout by the Prince of Wales). Proof of this can be put forward thanks to a veiled reference to the Guards' bands (or more to the point lack of them) on the Monarch's birthday of 1811, together with a dearth of Royal Dukes. This absence was not lost on the journalist from *The Edinburgh Annual Register*, when it published this short report on 5th June:

"Yesterday his Majesty completed his 73rd year. The rear-guard on the Parade in St. James's Park mounted in the morning with only an ordinary parade. None of the Royal Dukes were present. There was only one band instead of three, as is customary; the only difference was, that the privates and non-commissioned officers had new clothes upon the occasion".

The reason for this apparent musical-personal slight can in all probability be attributed to the passing of the Regency Act of 1811, which resulted in the appointment of the Prince of Wales to the title Prince Regent – and the probable monarchical wrangling that came with it.



Further known musicians who enlisted due to Regency ensemble expansion after being musically headhunted by John Weyrauch were the brothers William and Charles Sporleder and serpentist William Perry. In an almost joined-at-the-hip military career lasting 21 years and 15 days, the Sporleder siblings arrived at the Coldstream Guards' band via the 18th and 7th Light Dragoons within a month of each other in October and November 1810. Natives of Pretzier, Hanover, they were born in 1777 and 1779 respectively, and were personally attested by John Weyrauch for a bounty (or golden hello) of eleven guineas each - a considerable sum of money in 1810. At the end of an almost identical Army career, the brothers left the band on the same day: 4th December 1820 - a circumstance not repeated in the band's lengthy history.

1810 also witnessed the leaving of Eley's new band serpent player: Rudolph Christopher Sickel. After twenty-five years' service, Sickel's on-going legacy to the Coldstream took the form of his son Charles Frederick - a second-generation serpent player who had enlisted aged 17 in 1808. He

was teamed up in 1810 with the 30-year-old William Perry. Born in 1780 at Kingston, Surrey, it is thought that Perry joined the Coldstream as principal serpent from C.F. Eley's East India Brigade, in consequence of the departure of the veteran *serpano* 'Father of the Band' Sickel. William Perry would continue to serve a further 22 years, leaving in 1832 aged 52. The Perry family would go on to provide a further two generations of serpent players and ophicleidists of note to the Coldstream Guards, including Sergeant of the Band William junior (b.1813 Westminster), and grandson William Frederick (b.1836), who was widely acknowledged as one of only four musicians who ever properly mastered the ophicleide.



Two contrasting articles featuring the continuing adventures of the Coldstream Turkish Music surface around this time. The first report, taken from *The Sporting Magazine*, sees one Guards Janissary employing the maxim: Actions speak louder than words:

“One of the black musicians belonging to the Guards, being accosted in the Strand a few days since, with: “Well blackie, what news from the Devil?” knocked the fellow down who asked the question, with his laconic and appropriate answer: “He sent you dat: How you like it?”

From archival research it is known that Coldstream Turkish Music percussionist Thomas Rackett lived at Swan Yard, which was a narrow, sett-paved twitten amid the tight streets and courtyards off the Strand; therefore it may well be Rackett's actions resulting from this West End brouhaha that was witnessed by the *Sporting Magazine's* capital correspondent. The second report originated in the *Morning Post* of October 28th 1812, and featured Joseph Rapier:

ROBBERY OF THE ORDERLY ROOM AT THE HORSE GUARDS.

Early Monday morning the Orderly-room of the Coldstream Regiment of Guards was broken open and robbed of the silver collars, gorgets. Wrist-bracelets, swords, &c, belonging to the Band of the 2nd Regiment of Guards, estimated at the value of £200, with which the thief, or thieves got off undiscovered. It appeared by the testimony of one of the Blacks named Rapier, that on Tuesday morning, when he went, as was his usual custom, to the Orderly-room, he discovered that the articles in question were gone from the closet in which they were always deposited, when the circumstance of this robbery was communicated to the Commanding Officer, who immediately sent for Lavender, the Officer, who, on examination of the place, was fully convinced it could only have been done by some person that had access to the closet; and in consequence they yesterday morning apprehended the prisoner, who is one of the Assistant Clerks in the Orderly-room, and fully authorized the Magistrates to commit the prisoner for a further hearing.

The clerk and soon-to-be lag in-question was Michael Hart. History (and the *Morning Post*) does not record what punishment was meted out following his arrest - be it Transportation or Tyburn - though with the value of those graven, heavy-gauge silver military adornments approximating to £200 two centuries ago, whatever penalty was pronounced would have been parlous.

The closing chapters of the Peninsular Wars in 1814 coincided with the departing of John Weyrauch from the Coldstream Guards' band. His service with the regiment, spanning as it did over 21 years (three times that of C.F. Eley), witnessed many changes to the ensemble on varying levels. Interestingly, Weyrauch had only held the rank of *Serjeant* for the last four years of his tenure (1810-1814) - hinting that his remuneration as Master of the Band would have been realised via the Regimental Band Fund (as Eley's had done since his arrival in 1785) - a Coldstream war chest raised through subscription from the commissioned officers for the upkeep of their musical *avant-courier* - be it on levels, instrumental or personnel.



One of the parting stratagems instigated by John Weyrauch - a scheme that would be employed by successive Guards' Bandmasters for the next 150 years - was the enlistment of juvenile instrumentalists who had shown exceptional musical talent on completion of their education at the Royal Military Asylum, Chelsea. This worthy scholastic institution, far ahead of its time, was founded in 1803 by the Coldstream Colonel, Prince Frederick, Duke of York, and was an instructional establishment created for the sons and daughters of serving soldiers. Housed in a purpose-built neo-classical facility on the King's Road, from its very foundation the RMA, unwittingly or not, created an invaluable military musical source by having a school military band as part of its educational ethos. Under this organisation's aegis, the more musically-gifted boys would be schooled from five to fourteen years of age by the school's Bandmaster; and by the end of John Weyrauch's tenure with the Coldstream, the first fruits of this RMA musical hotbed were ready to be picked. Whether Weyrauch had any input into the creation of this Georgian boy-band cannot be ascertained - though it is conceivable that the Duke of York may have formed an opinion on the setting up of this band during Weyrauch's incumbency - but the spin-off from its inclusion into the RMA curriculum was the inadvertent foundation of the first wind instrument conservatoire in Britain, if not the world - predating the Royal Academy of Music by over two decades. The Royal Military Asylum band would go on to produce many of the finest British wind instrumentalists of the nineteenth and early twentieth-centuries, providing a vital recruitment resource for all Guards' bands, be they Horse or Foot.

John Caspar Weyrauch completed his Coldstream service on 8th August 1814. His Army papers point the way as to the medical reasons behind this termination. They state:

THESE are to certify, that JOHN WEYRAUCH, SERJEANT, in Colonel Brand's Company in the Coldstream Regiment of Foot Guards, born in the Parish of Schmalkalden in or near the Town of Schmalkalden in the Country of Germany, was enlisted at the age of Thirty-one Years; and hath served in the said Regiment for the space of Twenty-one Years 145 Days, as well as in other Corps after the age of Eighteen, according to the following Statement, but in consequence of "his having Asthma & his general health being very bad" is considered unfit for further service, and is hereby discharged; having first received all just Demands of Pay, Clothing, &c. from his entry into the said Regiment to the date of his Discharge, as appears by the Receipt on the back hereof.

And to prevent any improper use being made of this Discharge by its falling into other Hands, the following is a Description of the said JOHN WEYRAUCH.

He is about Fifty-two Years of Age, is Five Feet Eleven and a Half Inches in Height, Brown Hair, Grey Eyes, Fresh Complexion, by Trade a MUSICIAN.

Health very bad or not, John Weyrauch continued to enjoy his Chelsea Pension for a further 21 years. He died at his London townhouse in Ebury Square in 1835 aged 73. His last will and testament published shortly afterwards disclosed Weyrauch to have been a consummate conductor of matters-monetary as well as a capable controller of matters-musical; leaving his substantial Pimlico property, plus over £2,200 in Bank of England consolidated annuities - together with instruments, music, goods and chattels, a substantial bequeathal in 1835.



The subsequent appointment of James Denman could not have provided more of a contrast to the outgoing John Weyrauch. Aged 22 on appointment, Denman was (and still is) the youngest ever Coldstream Master of the Band, and the second-youngest leader of a Guards' band to-date (the youngest being the 20-year-old Scots Fusilier Guards' Bandmaster Charles Godfrey Junior).

James Denman was born with twin Frances on 14th September 1791 at 5 Bentinck Street, Soho. The son of future Coldstream bassoonist Edmund Denman, and Margaret, he hailed from a talented musical family. Elder brother Henry was a noted composer, organist at Portland Street Chapel, and leading bass singer at Covent Garden and Vauxhall. Very little is known about James Denman's early playing career. There is no newspaper record of him as having played in the London theatre orchestras

before his enlistment into the Coldstream in 1814, however his application to join the Royal Society of Musicians in 1817, backed by his father, shines an obfusate light into his early musical career:

“He has studied music and earned his living by it upwards of seven years (and has serv’d no apprenticeship). His engagements are at Drury Lane and the English Opera”

This evidence suggests initial tuition in-house from his father, and that Denman junior’s playing career started ante-1810 as a teenager, sometime after his father had left the Coldstream Guards’ band. Whether James Denman’s bassoon-playing career commenced in circles orchestral or martial cannot be ascertained - indeed it may be theorised that he was a product of C.F. Eley’s East India Brigade ‘Academy’, as 1814 was the year in which it was disbanded - and Eley was known to have had intermittent input on the appointment of subsequent Coldstream bandmasters. For whatever reasons (actual or theoretical), it resulted in the *prestissimo* placement of James Denman into the band hot seat one day after the leaving of John Weyrauch. This points to a hasty transition, as there does not appear to have been a period of grace in which Masters of the Band present and future shared intelligence with respect to the day-to-day running of the outfit, an on the face of it extremely unusual set of circumstances given Denman’s tender years. Nowadays this would be tantamount to regimental heresy, as the handover period within a Guards’ band is *always* treated with the utmost importance when regimental reputations and traditions are to be maintained from a band of musicians whose every aspect of their roadcraft on the streets of their *Westminster Workstation* are, then as now, placed before the world for all to see. Within days of his arrival Denman had been promoted to sergeant, an appointment bestowing official Bandmaster status, and one that Weyrauch had to wait 17 years for - yet another indicator that the regiment desired a speedy endgame to this band transition. It was a decision ultimately whose precipitancy would return to haunt the regiment some 33 months later, and is a circumstance that *still*, to some extent, baffles Coldstream band historians.

By the first quarter of 1815 the Coldstream band, together with *dirigent* Denman, were fitted for new State Uniforms. The cost of the liveries was broken down thus:

22 plain jockey velvet caps, furnished by Mr. Carter: £33; Gold lace &c., from Messrs. Hamburger: £933 5s; Cloth for 22 coats, from Messrs. Pearse: £113 9s.5d; Making 22 coats: £27 10s; 22 buff waist-belts at 16s. From Mr. Prosser: £17 12s; 22 swords at £2 2s. From Mr. Prosser: £46; GRAND TOTAL: £1,170 16s. 5d.

The outlay on these orphreyed State Dresses, rich in solid gold lace, has been estimated in today’s money to equate to £350,000, with each musician’s uniform costing upwards of £16,000. The *Morning Post* of Friday June 9th 1815 chronicled the Coldstream band, together with James Denman and Drum Major Samuel Potter beclad in these engoldened liveries:

Yesterday at two o’clock the Prince Regent held a Levee at Carlton House. At two o’clock a Guard of Honour, under the command of Colonel Raikes, marched into the Court-yard of Carlton House: Colonel Hill was the Field Officer in waiting, who took the parade of the day from the Regent.

The Guard of Honour made as splendid an appearance probably as has ever been witnessed with respect to dress, the numerous Band of the Coldstream Regiment appearing for the first time in a new and splendid state uniform, the form and decoration of which received the Royal Commander the Duke of Cambridge’s approbation, previous to his leaving England some months since. The lace on the coats has been changed from silver to gold: the coats are of superfine scarlet cloth, with eight rows of gold lace, about two inches wide on each side of the coat; six rows of gold lace of similar dimensions on each arm. A star of gold lace surrounding each gold lace button on the hips. They had gold aigulettes. The most splendid and novel appearance was a large silver star on the breast, measuring about nine inches by twelve, with the same motto in the centre as that of the Order of the Garter, with a loop at the bottom. On the bottom of each skirt of the coat is a small star of similar description, with a wreath of laurel of silver underneath. A small star on the right shoulder. Mr. Denman, the Master of the Band, had a star on each

shoulder. They also had new velvet caps. Mr. Potter, the Drum Major, wore the new Royal Household State Dress for the first time, of purple and crimson vest and gold; this being the third year, and the first Court after the King's birth-day.

A potent symbol of the regiment and signalling their elite standing, the Garter Star badge, though not unique to the Coldstream Guards, is a device more kindred to it than any other corps. Its associations with it dated back to May 1660, when King Charles II bestowed the Order of the Garter on General George Monck, the first Coldstream Colonel. This was reinforced in 1695, when William III confirmed a:

'Very large Garter Starre and Crowne as the Colonel's colours of the Coldstream Guards'

There cannot have been a more visible representation of this regimental symbol of identification than the huge nine by twelve inch (23 x 30.5cm) example in solid silver wire embroidered onto the breast of these heavily brocaded band State Dresses of 1815. The *Morning Post* journalist also revealed the badges of rank on these Regency uniforms, with an asymmetric single star on the right shoulder broadcasting the gradation of Musician - and the status of Master of the Band signalled with two stars. Designed with the personal approval of the Duke of Cambridge as Colonel of the Regiment, the astonishing tableau of 22 musicians traversing London streets in state-sanctioned decorous *haute couture* garniture is one that, after 1832, would pass into the history books.



It would be a matter of days following the first airing of their new State Uniforms in June 1815 that James Denman and his Coldstream musicians would have been given orders in the wake of the final victory at Waterloo, to prepare to cross the English Channel with their comrades in the First and Third Guards' bands (under James Blaney and Edward Hopkins respectively), in order to attend what would be the first of many great parades held on French soil - principally in Paris and its environs. This multi-national mass squat in the French capital became known to history as: the Occupation of Paris, and consisted of regimental representatives from the Allied Sovereign States of Russia, Austria, Prussia and the German States. All had ordered their best regimental bands to be present in Paris, and not to be surpassed the British High Command sanctioned the deployment of all three Foot Guards' bands to '*La Ville-Lumiere*' in the weeks following Waterloo. The band was stationed with the 2nd Battalion of the Coldstream Guards at Paris from June 1815. The Guards, together with the greater part of the troops under the command of the Duke of Wellington, were encamped principally in huts along the *Champs Elysees* and in the *Bois de Boulogne*. The officers had private lodgings in and about the town close to the above locations, and the band's remit whilst in the city included parades; church services; building musical bridges with Parisians - and official entertainments.

One future Coldstream musician who had been present at Waterloo as a member of the Corps of Drums was John Callcott. Born in 1800 in St. James's, Westminster, No.26 John Callcott had enlisted as a drummer boy in 1810. Two younger siblings (Richard and Henry) joined him in the band via the same path in the 1820's. John Callcott's entry in the *British Musical Biography* stated:

John Callcott: Entered the band of the Coldstream Guards at an early age. He was one of those who had to beat to arms in Brussels at the eve of Waterloo. He was for some years third horn at the Opera orchestra under Spangoletti, and others. He died at Richmond, Surrey February 16th 1882.

Callcott's dates with the band were 1820 to 1846. He became principal horn, attaining the rank of Corporal of the Band in 1839. His musicianship facilitated a further hike to Sergeant of the Band in 1846, thus becoming Charles Godfrey's second-in-command. An artisan in addition to an artist, Callcott would on leaving the band become an instrument maker and inventor, eventually creating the 'radius French horn'. This unusual omnitonic instrument was deemed worthy of inclusion at the Great Exhibition of 1851. It is a circumstance that will be investigated later within this band history.



The first large-scale parade involving the British Guards' bands in France was scheduled towards the end of July 1815. The Coldstream were in attendance, and formed an infinitesimal part of the following contemporary report as they traversed the trottoirs of Paris:

“In July 1815, it was agreed by the Sovereigns of Russia, Austria, England, Prussia, Bavaria, Wurtemberg, and a host of petty German powers, that a grand review should be held on the plains of St. Denis, where the whole of the Allied Forces were to meet. Accordingly, at an early hour on a fine morning, there were seen issuing from the various roads which centre on the plains of St. Denis, numerous English, Russian, Prussian, and Austrian regiments of horse and foot, in heavy marching order, with their bands playing; and finally a mass of men, numbering not less than 200,000, took up their positions on the whole spreading field. The review lasted two hours; the men then marching home to their quarters”.

Very few band-related stories come out of Paris during the Guards' sojourn there (probably due to the shock of the Guards' musician being levered from his comfy London orchestra pit for the first time in decades). There was, however, one particular British Guards' brass instrument that caused something of a minor sensation to their continental Allied comrades when it appeared on the march during the above Parisian grand review: the keyed bugle. The keyed (or Kent, or Royal Kent) bugle had by 1815 become well established in the bands of the Foot Guards, thanks in no small way to the exceptionally gifted individuals who professed this vital new piece of melodic soprano brass instrumental technology. The principal keyed buglers in these three bands were John Distin (Grenadier Guards), George Edmonds (Coldstream Guards), and John Polglaze (Third Guards). In a story related some years after Waterloo, the son of John Distin recanted one such Occupation of Paris Guards' band adventure in which the principal participants were a Russian Grand Duke, John Distin, a Grenadier Turkish Music percussionist, and a Parisian instrument maker named Halary:

“Thanks to the Duke of Kent, keyed bugles were common in most British bands by the Occupation of Paris following Waterloo in 1815. The skill and added loudness of bands that had keyed bugles was considered among the musically minded commentators of the day, to have been a great psychological advantage to the British in their victory. The bands of the 1st Guards, the Coldstream Guards, and the Scots Fusilier Guards spent almost half a year in Paris after Waterloo and all were reported to have good keyed buglers in their ensembles.

The Grand Duke Constantine was present at the Grand Review, in which the bands of the Foot Guards performed. The sound produced by the Guards' bands greatly impressed the Grand Duke, and he enquired as to what instruments the bands were using, being especially interested in the keyed bugles. My father was ordered over to explain the bugle's construction, but my father could not speak French, and the Duke spoke the French language and very little English. He was at a loss what to do. Then my father became aware of the black men that used to be at the head of the band. One used to beat the cymbals and the other beat the triangle. They were dressed in Oriental fashion with large turbans, they made a great show at the head of the band and they were both Frenchmen and were born in the south of France and were both good scholars.

Then my father got the Band Master [James Blaney] to tell one of the black men to go and interpret for my father. The Duke asked the black man what the nature of the instrument was and he told him it was called the Kent Bugle. The Duke said he would like to have one made to send to Russia and after the marching past was over, the black man went with my father to a band instrument maker by the name of Halary, and in two weeks the bugle was finished and my father went with the black man to interpret the particulars to the Duke and give him the bill of the list, which was five hundred francs (in English money 20 pounds). The Duke then told his attendant to pay the amount and ordered the attendant to give one thousand francs to my father, which was £40. My father divided the money with the black man and the Grand Duke held out his hand and shook hands and said good-bye in Russian and he then turned to the black man, shook his hands and said good-bye. – The attendant, who was some noble man said to the Grand Duke, “What would you shake hands with a black man?” The Grand Duke turned round in a very scolding way, and said, “Who made him black?”...and again shook hands with the black man”.

All three Foot Guards' bands returned to British shores in early December 1815, and in the wake of Waterloo and the Occupation of Paris the Coldstream Guards' band entered what would be for its Regency membership something approaching a nomadic existence. Not since the days of the *Hautbois*

had the Coldstream musician's military postings more closely mirrored those of his regiment. Thus in 1816 the band found itself once again leaving London for foreign climes, on this occasion the destination being Cambrai, France. James Denman and his players left England *circa* 10th June 1816 by Dover to Calais, thence on to Cambrai. *The Oxford Journal* of Saturday 22nd June 1816 recorded the band's departure in the midst of much post-war military toing and froing thus:

A letter from Dover, dated 14th June, says – “During the present week the daily arrivals and departures of passengers, to and from France, have been nearly 200 each, and amongst them many distinguished persons. Embarkations and disembarkations of troops, to and from Calais, have likewise been every day, chiefly discharged men from, and small detachments to France; the band of the Coldstream Regiment is amongst the latter.”

The principal reason for *this* band sojournment was to attend a series of rehearsals that culminated in yet another Grand Review, at which would be present the Colonel of the Coldstream Guards, the Duke of Cambridge. The Review was chronicled in the book: *A History of the Coldstream Guards 1815-1895*, by Lt. Colonel John Ross of Blandenburg:

“Reviews on a large scale took place in the autumn of each year. In October 1816, the English, Danish, Saxon and Hanoverian contingents were assembled, 36,000 men and 84 guns (of which nearly 26,000 men and 60 guns were furnished by the British Army); a detailed programme of the operations to be performed was prepared, a felonious enemy was told off, and the whole concluded with a march past, according to the accustomed forms of the different corps present. Their Royal Highnesses the Duke of Kent and the Duke of Cambridge were present on this occasion, and were received by Guards of Honour by the Coldstream Guards”.



The band returned to London at the end of October 1816 (fittingly around Halloween, except that *this* nightmarish scenario was for real). The musicians (those that held situations at the metropolitan theatres at any rate) renewed contacts with band-fixers, putting back on-track where possible living standards severely curtailed thanks to their continental military sallies. Owing to these circumstances, there would be much to chew over for the Coldstream musician during the winter and spring of 1816-17 - in the orchestra pits of the West End - in the coffee houses - and at the inns of Westminster - regarding these what were now rapidly becoming set-in-stone annual cross-channel semesters. With seemingly no end in sight to the Allies' colonisation of Paris - (would it last three years? A decade? Or half a century?) - Depending on whether you were a glass half-empty or glass half-full kind of musician you could take your pick; and there would have been consternation through to downright panic among certain Coldstream (and other) Guards' musicians, especially those who held down lucrative positions in the capital's opera houses, theatres and pleasure gardens, as to where and when this would all end – be it danger to life and limb in Paris (where patriotic French Republic snipers still operated even after the cessation of hostilities) – or danger to kith and kin (through loss of income in London). This Charybdis and Scylla scenario would also plague the Master of the Band James Denman, who as one of the premier bassoonists in the country held down more professional engagements than many in the band, and in consequence had more to lose than most if this band version of the *Tour de France* carried on into the 1820s.

It is no coincidence therefore that on 6th April 1817, after just 33 months in-post, Master of the Band James Denman rescinded his position and left the Coldstream Guards. In the final analysis it seems given the historical evidence (and the likelihood that he was a glass half-empty type of musician), that aged 25 he wasn't prepared to gamble on this particular career during a period of possible post-war European instability and the musical military ramifications thereof - involving endless French migrations resulting in consequential drops in income. In addition to this hypothesis there is an ancient Denman family legend that has bestrode the generations that tells of a clandestine assignation with an anonymous (and by all accounts Circean)society lady around these dates, so it may be the one, the other, or a combination of all the whole shebang mentioned above that resulted

in Denman's departure from the Coldstream Gards in 1817.

James Denman died on 17th February 1849 at 93 Upper Seymour Street, Euston Square London. Described as 'Formerly a Musician' on his death certificate, the dread document revealed the cause of death as:

“Habitual Intemperance, Diarrhoea, and General Debility”.

It is thought he was interred in the family plot at St. Pancras Cemetery. Very few contemporary records survive to indicate Denman's talent as a bassoonist. Hidden in the performance twilight, it seems that this young Coldstream Master of the Band was little known outside his profession. One of a handful of critical assessments describing Denman the player was to be found in *The Foreign Quarterly Review* of 1830, and noted:

“The bassoon, at present, [in Britain] possesses no player of remarkable talent. Denman, an obscure individual, hardly known out of theatrical orchestras, has the best tone that we ever heard in an English band”.

Given the above was a Gallic musical publication this was a glowing critique. If Denman's persona was obscure, his financial acumen certainly was not. Despite the apparent ebriety alluded to on his death certificate, he left two substantial properties to his name (at 93 Seymour Street, Euston Square and 26 Tavistock Place, Russell Square), in addition to Bank of England Annuities. His talents via bassoon buildings and bank enabled him to leave over £15,000 in 1849 - equivalent to millions today given central London property values - marking James Denman out, all things being equal, as the wealthiest Master of the Band in real terms the unit ever boasted.



The Coldstream musicians known to have made the journey to France in the summer of 1815, and who spent six months in its first city as part of the Occupation of Paris were:

James Denman (Master of the Band)

Musicians

James Price, William Floyd, James Cornish, William Egerton

John Gardner, William Mann, John Butler, William Butterfield

Charles Sporleder, William Sporleder, James Horne, Joseph Horne

James William Horne, Samuel Pritchard, Henry Tamplin, George Edmonds

Adolphus Opparman, Rudolphus Weberstadt, John Christian Rost

Charles Frederick Sickel, William Perry, Charles Godfrey

Turkish Music

Joseph Rapier, William Smith, Thomas Rackett, Joseph Fergus

The anticipatory (and on the face of it chance-medley) punt made by James Denman revealing his invertebracy with respect to the stewardship of the Coldstream Guards' band in 1817 proved to be an ill-advised one. History now recalls that the years immediately following Waterloo ushered in a 38-year period of peace to the British Isles - the longest without a war since the regiment was formed. This ensuing period of perceived relaxation and social extravagance became known as: The Age of Elegance, and was one in which the Coldstream Guards' band would literally *play* an integral part in.



It may well be the Age of Elegance, together with James Denman's truncated term in-office, that played some part in the Coldstream Guards powers-that-be sanctioning a return to a civilian Master of the Band. Not since the days of William Parke & Co. some three decades earlier had a musician in mufti been engaged by the regiment; and it seems that this new-found peace would transfer Foot Guards' inter-regimental one-upmanship (there always being fierce competition from unit to unit) from battlefield to band. These circumstances resulted in the officers of the Coldstream Guards once again raiding their Band Fund - this time for the purpose of acquiring the services of the talented up-and-coming clarinet virtuoso Thomas Lindsay Willman (c.1784-1840).



Obscurity surrounds the year and place of birth of T.L. Willman. He was the son of John Willman, kettledrummer, clarinetist, and Master of the Band of the 7th Dragoon Guards. John Willman was born in Brandenburg, the Kingdom of Prussia, in 1739 - and was stationed for much of the 1780s in Ireland. This circumstance results in the likeliness that T.L Willman was an Irishman by birth. Following his Army service, John Willman appears to have established himself and his family as an integral part of the Dublin musical and theatrical scene. Recognising his son's exceptional talent on the clarinet from an early age (he was his first teacher), Willman senior took the bold step of sending Thomas to London, and by the mid-1790s he was being musically hot-housed under the superintendence of C.F. Eley at his East India Brigade *conservatoire* based at the company's vast Cutler Street Warehouse complex in the City of London. Willman junior's musical education *in statu pupillari* under Eley was not solely instrumental. The ex-Coldstream Music Major's tuition broadened - inclusive of orchestration on both musical and man-management levels. By 1800 this had been realised, and shortly afterwards the 16 year-old left London's Square Mile to return to Dublin to take up the post of Master of the Band of the Royal Tyrone Militia.

From at least 1802 T.L. Willman is documented as this band's lead musician; and together with two siblings, namely Henry (trumpet and keyed bugle) and John (clarinet), this brotherly *terzetto* formed the musical nucleus of this Irish regimental band. As to Willman's competence in the running of this unit, we must refer to John Cole's 1872 *History of the Royal Tyrone Fusiliers (Militia) Regiment*. One section of this regimental history casts light on this band, and dates to the period *circa* 1808:

Hitherto, I have made no inclusion to the Band of the Royal Tyrone Militia, but the forgoing letter now induces me to say a little on the subject. Under the instruction of its first-class Bandmaster, Mr. Thomas Willman, aided by his brothers Henry and John, this band had attained such a high degree of perfection as to attract notice and elicit the praise of the general public in all quarters the regiment occupied, and, particularly the upper classes in society who could appreciate good music when well performed, and especially in the city of Dublin, where it was the favourite.

Good as this militia band was, its demise came on the 29th March 1816, when its parent regiment was disbanded in the wake of Waterloo. Just under a month later on the 27th April, Willman surfaces in London, and gives (quote): 'his first appearance' in the capital as a named soloist in a concert given at the Argyle Rooms. Described as: 'from Ireland' in the playbills - this ad hints that his tenure as Master of the Band of the Royal Tyrone Militia lasted right up to its disbandment.

As an up-and-coming clarinetist of the first magnitude allied to a 16-year spell in charge of one of the finest militia bands in the Kingdom, it is no wonder that the name Willman came onto the radar of the Coldstream Guards. Less than a year after his British concert debut, Thomas Lindsay Willman was duly appointed Coldstream Bandmaster. Willman's road to lead-musician is likely to have been achieved via ex-Music Major Eley (his instrumental Alma Mater since the mid-1790s), together with fellow Irish clarinetist and Master of the Grenadier Guards' band James Blaney, who, coincidentally, was also C.F. Eley's brother-in-law.

On being musically parachuted into the Coldstream band hot seat, it was apparent from the

moment of appointment that Willman had to juggle regimental duties with outside solo and orchestral commitments. This presumably was understood by the regiment, and would be most obvious to them during the festival season in the autumn of each year, when the leading London musicians formed a sort of travelling circus, peregrinating the provinces, stopping off at a city for days at a time, giving several lengthy concerts, either in cathedrals or the local Shire halls. Under such circumstances the leading of the Coldstream band was subrogated to the Master's deputy, the assignee being an experienced band member who could hold his own in such exalted company as the likes of T.L. Willman. Fortunately for the Coldstream, a large percentage of its establishment could lay claim to such status, but the responsibility during the early years of Willman's incumbency fell squarely on the shoulders of solo keyed bugler George Edmonds and future Master Charles Godfrey.

As a bandmaster Willman's influence was considerable – up there with the likes of Eley, Charles Godfrey, and Mackenzie-Rogan. An anonymous writer at the turn of the nineteenth-century asserted that the clarinet was 'goosey' (an ominous word at this period), but the tone of the Coldstream band under Willman was 'true and refined'. It was with these qualities that, from 1817, under Willman, the Coldstream Guards' band began to lay the foundation of its repute. The goosey quality alluded to previous was by no means uncommon in military bands in the early nineteenth-century. Counterbalancing this assessment however was the fact that the clarinet was the principal workhorse of the Regency wind band, and its praises were sang from the musical rooftops as it:

“stands pre-eminent above all the tribe of inflated instruments”.

Under Willman, the Coldstream showed none of the above 'goosey' characteristics, and became a veritable school for clarinet playing. His influence kick-started a long tradition of recruiting and tutoring fine clarinetists that spanned not just Willman's tenure, but extended throughout the nineteenth-century and beyond – from Henry Lazarus, William Egerton, John Maycock, John Burton, Robert Dean and William Pollard from the 1830s to the 1860s – through to Fred Godfrey, Cadwallader Thomas, Robert West, William Hancock, William Bentley, Percy Egerton and Ocean Hill from the 1860s to the early 1900s.

One regular duty undertaken by Guards' bands in Willman's early years at the helm (and one which has long been consigned to the history books) was the weekend concert given at the Tower of London by the band of whichever Guards' regiment was garrisoned there. These concerts became a feature in London life during the Age of Elegance, attracting large crowds, who promenaded in the precincts of the Norman castle. A rare report on this ancient band duty as found in *The Times* of November 9th 1818, however, shows that even the Age of Elegance had its limits as far as fashion was concerned:

A great disturbance took place in the Tower about 4 o'clock yesterday afternoon, in consequence of the appearance of one of those gentlemen called “Dandies” among the company who assembled to promenade to hear the military band. The ‘Dandy’, whose cheeks were highly painted, was pushed from side to side, and, at last, was so roughly handled, that he was obliged to seek protection from the soldiers. Our correspondent, who was present, informs us that the same person appeared on the public walk, in the Tower, yesterday week, when the people threatened to pull off his stays, &c. His re-appearance yesterday increased their disgust and indignation. He was received with hisses from both sexes, and would have been driven from the walk, had he not sought shelter in the guard-room. Several hundred persons were present.

Members of the Coldstream Guards' band would see a similar reaction shown towards the above anonymous Beau Brummell 160 years' on when based at the Duke of York's Headquarters, King's Road, Chelsea, at the launch of the 'Age of Inelegance' that was the *Punk Rock* era.

1820 witnessed the death of King George III. Following a London Lying-in-State at the Royal *chapelle ardente*, the Coldstream Regiment, together with its band, was in attendance at Windsor as His late Majesty was laid to rest in St. George's Chapel. The State Funeral was chronicled in many newspapers and periodicals, with *The Loyalist Magazine* entering into an assessment of the tonal qualities of the Guards' bands present. The two bands playing in tandem: Grenadier and Coldstream:

“The bands of the Grenadier and Coldstream Guards were stationed along the platform. The vast multitude seemed dumb and silent, as by common consent, in one general pause of expectation. The cannons fired off at equal intervals, occasionally broke in upon this deathly stillness. Expectation was now wound up to its highest pitch: silence prevailed, which was suddenly interrupted by a long and awful blast of trumpets, announcing the approach of the pageant.

This was soon succeeded by the softest music from the band, playing a slow heart-warming dirge, in a style the most affecting, and with an execution irresistibly beautiful. Again the sweetly-solemn dirge from the Royal Band stole upon the ear with ineffable effect – its melting cadence arrested our attention, like the union of the sweetest voices, and died away with all the softness and wildness of the Aeolian harp.

The solemn music, executed with an expression never, surely, exceeded in the softest, sweetest, most affecting style, harmonized with the sensibilities which were awakened in us all by the associated images called up on this grand occasion: and, swelling on the breeze, it came to us responsive to the throbbings and anxieties of the heart, that no earthly scene of mourning has ever produced on my mind so great an effect”.

It seems these two Guards' bands canorous *consentus* had a profound effect on the *Loyalist Magazine* hack who reported on this Kingly funeral, hinting that if a golden section had ever existed with respect to a *morbidezza* mellisomic timbre from a band of wind instruments when performing burial hymns on solemn national obsequies such as that of George III - then Messrs. Willman and Blaney (the respective Masters of the Coldstream and Grenadier bands of 1820) had discovered it.



In complete contrast, New Year celebrations at the close of 1821 gave rise to the only evidence in-print yet found that names Thomas Lindsay Willman as being Master of the Coldstream band. The reference was published as an advertisement placed in *The Times* edition of 27th December, and read:

NEW ARGYLE ROOMS – GRAND MASQUERADE.

The Managers of the Masquerade advertised to be given at these rooms THIS DAY, the 27th December, having been authoritatively restricted from giving that Entertainment at Half-a-Guinea a ticket, beg leave to inform the Nobility, Genrty, and the Public, that the Price of Admission is altered to One Guinea. The Grand Masquerade, at the Festive Season will, in every respect, gratify the lovers of this species of entertainment. The Coldstream Band, under the direction of Mr. Willman, Litoff's Quadrille Band, and the celebrated Pandians from Vauxhall, will perform in different rooms.

The winter, spring, and summer seasons would see Willman resident in London, so thus able to discharge his duties leading the Coldstream Guards' band.



The year 1822 provided the band with what is in all probability its most amazing landmark story. This takes the form of a letter written by one of the band's Turkish Music to his family in Jamaica. Appearing in the 1835 publication *The West India Sketchbook*, by Trelawney Wentworth, the work looked back to various episodes from the slave trade epoch. One chapter in particular chronicled the life of a slave named 'Caesar', who had somehow managed to evade capture and escape from a plantation estate in Jamaica – gained passage (through more toil) aboard a ship, crossed the Atlantic – and on arrival in London *circa* 1814, became a Turkish Music tambourine player in firstly the Life Guards, then the Coldstream, and finally the Grenadier Guards, adopting the name: 'John Smith'.

The information relating to this (on the face of it) fantastical series of circumstances came to light by accident, when a letter written by John Smith in 1822 (when serving in the Coldstream) to his father and brother fell out of a trunk containing items being distributed among his Jamaican relatives following a court case. What follows is the relevant passage from the book, including the letter - exactly as penned by Smith:

THE WEST-INDIA SKETCHBOOK.

“The effects were considerable, consisting of a large trunk of clothes, some furniture, domestic utensils, and a quantity of livestock. Having arranged matters to the apparent satisfaction of all parties, the brother of the deceased, in collecting his portion of the property, dropped from among the clothes a paper, which he presented us to read. It proved to be a letter from England, addressed to the deceased by a negro named Caesar, who had some years before disappeared from the estate, and no tidings of him had ever been obtained. All the information that history and tradition have presented respecting the family of the Julii, carried the mind back beyond the commencement of the Christian era, but the date of the document before us anticipates the year 1822, to introduce us to a remote branch of the Caesars, serving His Britannic Majesty’s Coldstream Guards. The following is a copy:

MARCH 11 1822.

“Dear father or brother this comes with oure kind love to you all, hoping that thes fewe lines will find you all in good helth as they leves us at present youre unfortunat sun John Smith. I think you will be very much surprised when you read this from your long silent son. I have long wished to hear from you all but had no opertunity of letting you know wear to send to me before. Mr. Simpson came to tound thearfore I hope to hear from you soon. I have got two sons alive and three dead John is three years of age and William is eight. I ham viry comfortibel of but should be more so if I could see or hear from you all. I have good helth fir I have onely one fit of illness sens I left you. I bless God for it dear father I wish you to let me know howe many of my famly is liven as I shall think the time long till I hear.

I hope you are all doing well as I ham at present. I belong to the King’s body-guard musion in the second ridgement of Coldstream my wife is as tall as my sister Sarah give oure kind love to John and Sarah Rose and Mary and William and all thear children and tell them I hante forgot any of them. That was when I come away the onely purson I ever saw wass bat lost brother from thear – theare is a greate many of oure color in Inglant beggen in the streets and thinges that you throe away thear peapel make a deal of money heare, Oringes is sixpence apeace. Best part of the year my chilrenn are the colar of Sarahs litel boy James as my wife is awite woman. Give my respects to all my play fellers and friendes and tell them they would not know me I ham grone so mutch. I ham as tawl as my brother John. Dear father I hope you will not fail in writing to me as soon as you can as this letter will let you know weare to send to me and let me know all the periters about the family. I goe to the royal pales every day with a red jacket covered with gold lace and gold tacels in my boots. I have fourteen shilens per week, the band hear is not in the barrix whin we have don oure duty we goe to oure own apartments. I play the tomberrean when you write you must direct to John Smith Musion in his Majesty secont ridgement of guards Cold stream London. So we conclude and remain youre dutyfull sunn”.

John Smith.

A journey from Jamaican plantation to St. James’s Palace; West Indies to Westminster; enslaved bondsman to enlisted bandsman; this is perhaps *the* Coldstream story of pomp and circumstance – a worthy contender for adaption into Spielberg biopic or Fellowes Regency television costume-drama. Until the arrival of the above communication in Jamaica, Smith’s family thought he had died attempting an escape from his colonial overseer almost a decade earlier. Born into thralldom on the Island of Antigua, West Indies in 1788, by an amazing but undisclosed concatenation of events, the newly-emancipated John Smith arrived in Britain and enlisted for the band of the 2nd Life Guards on 26th May 1814, aged 26. He served with this Household *arme blanche* band for just over a year, and on his leaving in November 1815 Smith became statistically another *of oure color in Inglant* in and about its first city. Following three years of fruitless toil as a general labourer within spitting distance of the capital’s core, on the 3rd September 1818 he bit the bullet and re-enlisted with the Coldstream Guards. He served under Willman and Charles Godfrey until his transference in September 1825 to the band of the Grenadier Guards. Here he carried the regimental number 1279, and remained a Guards’

Turkish Music percussionist until its demise at the end of December 1840. Aged 52 on completion of his service, Smith's long career as a Janissary tambourinist was reflected in ailments noted on his service papers. After 23 years' of capriole and cavorting – generally re-enacting a military model of a Creole-style bamboula, they stated:

“Disability: Caught Cold 4 years ago on duty, and has been discharged from Service to Rheumatism affecting the Hips and Shoulders”.

The theories as to the discontinuation of the Turkish Music in the Guards' bands will be closely investigated later in this history.



Willman's seven-year tenure, though abbreviated, was not short on momentarily historic Coldstream band episodes. 1823 was no exception to this, and resulted in personal pomp and circumstance for one of the band's number every bit as monumental as the John Smith saga. But where Smith's story was one of *arrival* allied to the most unbelievable set of incidents – the account centred on Coldstream solo keyed bugler and auxiliary Master of the Band George Edmonds was one of *departure* allied to a funeral seldom accorded to *any* member of *any* Guards' band – before or since.

Born in London in 1796, the son of Willoughby Edmonds, a serving private in the Third Guards, George Edmonds was one of the first pupils taken in at the Royal Military Asylum, Chelsea, joining aged eight on the 11th June 1804. Edmonds' progress on the trumpet and keyed bugle was such that on leaving the RMA in 1810 he was accepted into the Coldstream Guards' band aged 14 years of age. Further headway was made under the band's principal keyed bugle Henry Tamplin, and on Tamplin's leaving the Coldstream in December 1815 Edmonds took over the hot seat aged nineteen. Tragedy struck seven-years later in 1823, when George Edmonds died at his apartments in York Street, Westminster aged 26. Like fellow band member James Frazer, Edmonds' interment was at the necropolis of St. John's Smith Square, Westminster. There, however the comparisons end. Freemasons may have attended Frazer's inhumation, but George Edmonds' valediction was so spectacular that *The Times* printed a detailed account of the ceremony in its number of 13th September 1823:

MILITARY FUNERAL.

On Thursday afternoon, at four o'clock, was interred in St. John's burial-ground, Westminster, the mortal remains of George Edmonds, one of the band of the Coldstream or 2nd Regiment of Foot Guards, with grand military honours, far surpassing any thing of the kind witnessed in Westminster for several years. The deceased was considered to be the best performer on the French-horn or [keyed] bugle in Europe. He had the honour of being privately introduced, and having played for the King, all the Royal Family, and most of the nobility and gentry; and had frequently attended private parties, till his fame had spread all over the kingdom. Upon this solemn occasion, the bands of the three regiments of Foot Guards attended, and played the Dead March as the procession moved along. The company to which the deceased belonged also attended, with crape upon their arms, and marched in doleful and sorrowful step, with their arms reversed, to the churchyard.

The musical instruments of the deceased, with his cap and belt, were placed upon the coffin; the pall was decorated most handsomely. There were no less than 10,000 spectators following the imposing spectacle, and the police and parish constables, in consequence of the immense concourse of spectators who assembled, were called out to keep the streets and avenues clear, and prevent the egress and ingress of all carriages whilst the procession was passing along. On their arrival at the burial-ground, they were met by the clergyman in his robes, and he read the burial service in a loud tone. The coffin was then lowered into the grave, and the officer in command giving the word, the soldiers fired three volleys over the grave in the usual manner, and the crowd instantly dispersed.

Commencing on Horse Guards' Parade, then wending its way down Whitehall, past the pre-Charles Barry Palace of Westminster en route to the traversal of Smith Square, and terminating at the burial ground on Horseferry Road – the sight and sound of three Foot Guards' bands leading a funeral

cortege of one of their own number with upwards of 10,000 on-lookers in-tow is probably one that has rarely before or since been witnessed. If his musical exploits in life mirrored the respect shown to him in death George Edmonds must surely go down as one of the most accomplished Coldstream musicians ever. Could this stunning adieu have been for a fully-fledged Master of the Band? Or was it George Edmonds' Royal connections that afforded him this sensational Foot Guards' goodbye? After reviewing the evidence, it seems that such splendid massed band send-offs were accorded to a select number of Guards' musicians between the years 1823 and 1835, with two known examples being Grenadier solo clarinet James Wilson at St. Margaret's Church, Westminster in November 1829, where the crowd was described as:

“Immense.”

- and Coldstream trombonist Matthew Bligh, in the same church on July 22nd 1835, where his entombment attracted a crowd upwards of 5,000.

The '*gules plume dexter*' famously sported by the Coldstream Guards on their iconic bearskin caps first appeared in its present incarnation across the regiment in 1832. It may however be argued that it was the band that first debuted *this* feathery figure of association in public at the height of the Regency period – predating the regiment-wide version introduced by William IV by some 14 years. This novel addition to the regimental band's headgear was not lost on the press of the day, and was duly reported in provincial broadsheets such as the *Huntingdon, Bedford, and Peterborough Gazette* of February 4th 1818:

THE PRINCE'S LEVEE.

Thursday, the Regent's first Levee, this year, was held with great éclat at Carlton House. The Band of the Second Regiment of Guards were in new uniforms, and the novelty of red feathers in their caps and hats, which make a good appearance, were stationed within the screen to greet the courtiers with music pleasing to the ear. In addition to the old national tunes of “God Save the King,” and “Britons Strike Home,” they performed German waltzes, Prussian marches, and French airs.

It is thought that it was due to this high Regency fashion circumstance that brought about the musician's privilege of sporting feather, rather than bristle plumes – a prerogative the Coldstream band enjoys to this day. The official first outing of both band and regiment onto the streets of London with the red-plumed bearskin cap of 1832 will be investigated later in this band history.

The mid-1820s would witness the emergence of T.L. Willman's career as an accomplished solo and orchestral performer; his specific forte being the execution of obbligato accompaniments to operatic cantatrice – where the smooth liquid quality of his tone allied to fine musicianship was heard to its greatest advantage. Documentary evidence revealing the working relationship enjoyed by Willman with his Coldstream paymasters is scant in the extreme, but does exist. One example of this is an advertisement placed in the *Morning Chronicle* on the 4th June 1821. It reveals direct monetary largition allied to a regimental laissez-faire attitude from Coldstream officers towards their charismatic bandleader. It states:

KING'S ROOMS, HANOVER-SQUARE

Under the Patronage of the OFFICERS of the COLDSTREAM GUARDS

MR. WILLMAN most respectfully acquaints the

Nobility, Gentry, and his Friends generally, that his CONCERT

Will take place at the above Rooms on Thursday next.

Principal performers, Mrs. Salmon, Miss Goodhall, and Madame

**Camporese, Signor Ambrogetti, Signor Bergrez, and Signor
Angrisard; Leader of the Band, Mr. Mori; Conductor, Sir
George Smart; Solos, Mr. Bochri, Mr. Puzzi, Mr. Nicholson
and Mr. Willman. The Orchestra will consist of the Philharmonic
and Opera Bands. Tickets, 10s.6d. each, to be had
at all the principal Music Shops.**

A large-scale musical undertaking bankrolled by the officers of the Coldstream Guards, this exclusive concert was one of large and expensive proportions with ticket prices at half a guinea each, giving some notion as to the esteem the regimental hierarchy held for their bandmaster as the unit entered the final decade of the Georgian epoch.



Amongst many other musical achievements accrued by Willman in the years following the above musical-cum-regimental co-operation, he would become *the* must-have clarinettist across the length and breadth of the land in the numerous large musical festival concerts that seemed to proliferate at this time. The upshot of this meant (certainly within his eight-year Coldstream tenure) an exponential increase in his outside concert and orchestral workload, which, on the death of George Edmonds in 1823 increasingly shifted the duties of deputy Master of the Band to the recently-promoted Sergeant Charles Godfrey. The end result saw Thomas Lindsay Willman resign his situation as Coldstream Bandmaster in April 1825. He died at his London residence, 3 Leicester Place, Leicester Square, at the end of November 1840; his end accelerated by many lengthy arduous stagecoach journeys up and down rutted turnpike highways in order to attend the numerous autumn festivals across the kingdom alluded to previously. He was interred at Norwood Cemetery Lambeth, where his grave is still thought to exist.

The sole-surviving comprehensive death-notice to T.L. Willman appeared within the pages of the *Manchester Courier* edition of 5th December 1840. An important in-print assessment of this former Coldstream bandmaster's persona, the paper's obituarist revealed as much about the man as the musician:

THE LATE THOMAS L. WILLMAN.

It is our painful duty to record the death of the above celebrated clarionet player, which took place on Saturday last, at his house in London, aged 65. We have thought that in a musical town like Manchester, an artist of such universally acknowledged talent should not pass away from amongst us unnoticed; and that those of our friends in whose society he has mingled, will appreciate our feelings; for never did a warmer heart mingle in our social meetings. As a boy he shewed considerable talent, soon obtaining the situation of band-master in an Irish regiment; but it was in this town, whilst in an infantry regiment, that he played the first solo, in our old Concert Hall, which led to a situation in London, at the Opera House and Philharmonic, - retaining both, we believe, to the last. He knew his talent, but was no egotist beyond the pleasant outbreaks of his warm Irish heart, when he would sometimes dictate with an evident relish upon the various aspirants for his high place through foreign importation, and the way in which they all unscrewed their instruments, and walked back again. With a sort of veneration for his profession, and a desire to uphold its dignity, he refused to join the many promenade concerts lately so much the rage in London; yet no man was humble in feeling or more eager to applaud, or assist his bretheren. In early life he was an exceedingly fine man both in face and figure: on the occasion of his final visit to Manchester, however, he looked thin and pale, with a sad warning in his languid expression, of coming fate, whilst many who shook hands with him as he left the room seemed to feel that it might be the last.

He had much of the humour of his countrymen in his composition; once, on arriving late at a rehearsal of Beethoven's *Pastorale*, in the Philharmonic orchestra, on being questioned as to the cause of his delay, he quietly answered he had been in the country, taking lessons from a cuckoo, alluding to the passage wherein those notes are imitated.

He was a refined musician, ‘a noble-minded gentleman,’ a generous man, a true lover of his art. Whilst few who have known him in his hours of social intercourse, when the heart was warm and the full tide of pleasant humour came swelling from its source, but will turn from his memory with a sigh, to think

“Poor Tom’s a cold.”

The musical legacy bequeathed to the Coldstream Guards’ band by T.L. Willman and James Denman was significant and should not be underestimated. For amongst many other matters-musical it resulted in an eleven-year schooling of a relatively green 23-year-old bassoonist who had arrived at the band in 1813 from a Home Counties regiment of Militia. His name: Charles Godfrey. This musician would be, twelve months from his joining, sat at the same desk as one of the finest bassoonists in the land, the almost equaeval James Denman, who would impart his precocious talents as a 22-year-old Coldstream Master of the Band towards his eager protégé. This inestimable musical fashioning would continue segue under T.L. Willman: superlative clarinettist, scion and product of C.F. Eley’s East India Brigade ‘Academy’ – who will in all likelihood go down in Coldstream Guards’ band history as the most naturally gifted musician-instrumentalist-bandmaster the unit ever boasted. Willman’s *School of Clarinet Playing*, founded within the ranks of the Coldstream band between the years 1817-1825 spawned a curious sequel – as it extended beyond the clarinet section and down to Charles Godfrey himself. He too was a clarinettist of no mean ability - even as Bandmaster playing it when with the band on the march. Godfrey would subsequently impart the wealth of experience realised under Willman to Coldstream solo clarinettists for the next half-century.

It was due in no small way to the chain of circumstance described above that on completion of this eleven-year master class from two consummate professional instrumentalists, when the time came to replace its Master of the Band the Coldstream looked to recruit from within its ranks. By the April of 1825, after drawing up a list of possible candidates, ideal or otherwise, and with the musical fallout from two brilliant-but-transitory maestros fresh in the regiment’s mind, the powers-that-be opted for the ultimate safe pair of hands. The Coldstream Guards had placed their faith in No.110 Charles Godfrey, who would go on - whether holding the rank of Musician, Sergeant, Master of the Band, or Musician-in-Ordinary, and the status of attested, civilian, or Royal appointee - to give service to the regiment for over 50 years. The Godfrey dynastic line had commenced, and would ultimately bring about far-reaching family governance on the bands of the Household Division for the remainder of the century.



*Savoyards of fashion - or the Musical Mania of 1799.
Coloured Print by James Gillray.*



*The Tambourine (c.1799).
Erotic Print by Thomas Rowlandson.*



*Thomas Lindsay Willman: Master of the Band.
1817 - 1825.*



Vauxhall Gardens c. 1805
The Duke of York's Band performing in the main orchestra.



Changing the King's Guard (1808).
"Microcosm of London"
The Parade in St. James's Park, by Ackerman.



*The Duke of Cambridge's Band
The Persian Pavilion, Vauxhall Gardens c. 1809.*



*Ex-Coldstream Tambourinist John Smith
When in the Grenadier Guards c.1830.*



*Coldstream Guards' Band State Dress 1815
Watercolour Interpretation by Ray Kirkpatrick.*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015

PART V

FIFTY YEARS A COLDSTREAMER

THE CHARLES GODFREY ERA: 1813 - 1863.

“The Coldstream band, whose performances have given so much satisfaction at the English Opera House, opened the amusements by the Overture to *Zampa*, which was performed with such precision and effect as to leave no room for regret at the absence of stringed instruments”.

(The New Monthly Belle Assemblee, 1838).

The above punchy assessment, apparently by an enthusiastic orchestral concert critic loathed to heap praise on any military band, on the rendition of Ferdinand Herold’s *Zampa* overture by the Coldstream Guards was indicative of this wind ensemble’s capabilities in 1838. The remarkable standards of artistic and technical discipline required by the band to achieve an accurate interpretation of this work (no mean task without strings) at this juncture was a product of the training by a Master of the Band who would bring to the musical table fifty years’ worth of creative continuity in performance allied with a second-to-none sixth sense which recognised state-of-the-art advancements to instruments on both mechanical and constructional levels - resulting in a Coldstream band that would be held in high esteem by the military, the man in the street, and the musical establishment of the day. The man who brought these exceptional qualities to the Coldstream was Charles Godfrey. This in-house appointed Master would oversee the band’s continual development from that of an ensemble comprising instruments still to some extent entrenched in the eighteenth-century – and to broaden and evolve the band – by introducing keyed instruments such as the ophicleides in the 1820s – piston valve brasses, including cornets and the bass tuba in the 1830s – through to the euphonium - (developed by Coldstream musician Alfred James Phasey) - in the 1850s.

Charles Godfrey was born 22nd November 1790 at Kingston, Surrey, to parents William and Mary. William Godfrey entered the 1st Royal Surrey Militia aged 18 in 1773. By 1792 his rise to head fifer in the corps of drums had been realised. 1793 saw the family before the Bench at the Surrey Quarter Sessions; the township of Kingston seeking their relocation to their Richmond home parish by way of Removal Order. By such circumstance was Charles moulded, and in 1799 the eight-year old enlisted in his father’s regiment as a drummer boy. This Home Counties outfit boasted a musical band formed from the most talented fifers, a wind octet, created by his father, (who in 1804 had penned *The Thrush*, one of the earliest band works to feature the piccolo). It was via this catenary route that Charles’ bassooning days started. William Godfrey’s service terminated in 1805, and through traduction his son became the hub of this regiment’s musical ensemble - as a source noted he was ‘the trainer’ of this unit during the Napoleonic Wars.

Charles Godfrey enlisted for the Coldstream Guards at Chelmsford, Essex on the 10th April 1813. Allocated the regimental number 110, it is recorded in conflicting chronicles that he was ‘posted’ to the Coldstream in 1813; whilst another stated he joined the regiment as a drummer, but was transferred to the band as a bassoonist ‘soon after’. A prophetic incident involving the newly recruited C.G. of the C.G. occurred shortly after his arrival to the regiment. In a story recanted decades later, the veteran Master of the Band Godfrey recalled:

The destiny of my family was diverted by the merest trifle. When I was in the band at the time of Waterloo, the regiment was on the quay preparatory to embarkation. I was stood in the front rank of the band. Partly in jest, the Commanding Officer pulled me from the line, gave me a playful kick, and said, “Get out of this you young rascal – you’ve got to be our bandmaster”. I duly became the bandmaster in the years following.

Had this senior Coldstream Officer acted as regimental crystal gazer in recognising Charles Godfrey’s future position as Bandmaster? Or does this long-forgotten snippet of band history confirm that for some six months after joining the unit this most celebrated of Guards’ bandmasters was to be found within the regiment’s Corps of Drums?

Whatever the circumstance Godfrey seems to have had the knack of being in the right place at the right time. Just over twelve months on from his joining the regiment Godfrey found himself sharing the bassoon stand with the newly appointed Master of the Band James Denman. The Master did not conduct fronting his musicians, as is the case today, but controlled proceedings from whichever stand they occupied. This was indeed fortuitous for the ex-militia bassoonist, and supplied an invaluable kick-start to his Coldstream career. This schooling continued for just under three years (inclusive of two lengthy cross-channel Coldstream band residencies in and around Paris courtesy of Emperor Napoleon biting off more than he could chew), widening (following Denman’s leaving the band due to his stay-at-home stance respecting further continental jaunts post-Waterloo) under Thomas Lindsay Willman. Such was this master clarinettist’s performance profile and such were the demands made on him from outside of his regimental duties, by 1820 it became clear, be it on ensemble or regimental level, that Coldstream band *aides-de-camp* would be required when the Master was otherwise engaged. Initially this vicarious duty would rest on the shoulders of Sergeant George Edmonds, the band’s solo keyed bugler. This empowerment caused a knock-on effect to Charles Godfrey, and he was duly promoted to corporal on the 10th April 1820. Just a month after this first speedy step onto the band hierarchical ladder Godfrey was given a further hike in responsibility and elevated to sergeant – an exponential promotion curve, indicating that even as early as 1820 the regiment did not know for certain just how long they could rely on the Cecilian talents of T.L. Willman, resulting in the Coldstream offsetting possible future disaster by second-guessing their Bandmaster by creating a musical firewall in the shape of Edmonds and Godfrey as their *spes successionis* at some point should circumstance dictate the supersession of their civilian musical supremo.

By the early 1820s both Willman and Godfrey were appearing in orchestras together, both in the capital and out in the provinces. An example of the latter category was the band put together for a Grand Musical Festival held as part of the vicennial celebrations of the Preston Guild of 1822 - and it may well have been on long shared coastal sea trips to such locations, or lengthy stagecoach journeys to the Shires, that Willman began to form an opinion of Godfrey’s worth as his successor in charge of the Coldstream Guards’ band.

Whatever any future outcome, be it Edmonds or Godfrey - the latter’s progress resultant from this musical fast-tracking meant that this particular militiaman had in the space of just over ten years gone from bucolic bandsman to metropolitan musician with his securing of the first bassoon chair at Covent Garden in 1824. With this came a corresponding hike in living standards, helping Godfrey to take out the lease on a handsome Georgian stucco townhouse in Buckingham Street, Pimlico. Located a stone’s throw from the King’s House (now universally famous as Buckingham Palace), and a seven-minute walk from the regimental band-room close to the Horse Guards’ complex, Godfrey’s new

dwelling was (possibly not coincidentally) also propinquant to Willman's, who was domiciled during his Coldstream superintendency at 7 Warwick Row. Thomas Lindsay Willman's tenure as Master of the Band terminated in April 1825. Due to the untimely death of George Edmonds aged just 27 in 1823 - either by circumstance, kismet, or the vatic forecast of an intuitive Coldstream Commanding Officer some ten years previous - events had conspired in positioning Sergeant Charles Godfrey to take up the reins of the band of His Majesty's Coldstream Regiment of Guards.



It was no doubt due to the above set of circumstances that some twelve months on from his appointment as Master of the Band, Charles Godfrey married Charlotte Pryke; the date being 17th April 1826; the location situate at the Church of St. Mary's, Lambeth, Surrey. The newly-weds consequently set up home in the up-and-coming exurb of St. John's Smith Square, Westminster (a burgeoning enclave for Guards' musicians at this juncture following an exodus from their traditional settlements in and adjacent to Soho and the Strand) the address being 3 Regent Place, Regent Street. A total of ten children would result from the union: from the eldest Louisa Tabitha, through three sons who would famously go on to become Guards' Bandmasters (Daniel, Adolphus Frederick, and Charles junior), down to Jullien Louis Falconbridge Godfrey the youngest son - (the unusual naming of which will be theorised upon later in this band history). Six days on from these nuptials saw Charles Godfrey attending his first King's Birthday Parade as Coldstream head musician. At this juncture he was junior to Foot Guards' bandmasters Blaney and Hopkins; but such was Godfrey's chutzpah he used this circumstance to his benefit. He was eager to learn from these experienced bandleaders, and he honed his skills with the military ensemble via both of these Guards' cohorts.



It was traditional (certainly ante-bellum 1939-45) for the massed bands of the Foot Guards to perform static intramural concerts of music following the monarch's birthday parade on its return to the Colour Court quadrangle at St. James's Palace. The instauration of this post-parade performance can it appears trace its roots back to this particular Royal Birthday. It was duly recorded by *The Times* newspaper of April 25th 1826 thus:

CELEBRATION OF THE KING'S BIRTHDAY.

The 23rd April, the day appointed for the celebration of the King's Birth-day, happening on a Sunday, the only public observance of the anniversary was the ringing of bells, and the display of the standard flags, from the church steeples, which, in several instances, was continued yesterday.

The military for the different Guards appeared on the Parade in St. James's-park in new clothing; the King's Guard being composed of Grenadiers, under the command of the Hon. Lieut-Colonel Townsend, the Field Officer in waiting.

The bands of the three regiments of Foot Guards attended on this occasion in their full State uniforms, and marched up to the Palace with the King's Guard, preceded by the three head Drum Majors of the three regiments, in their full State regimentals. The novelty of having the three bands assembled in the Palace-yard at the same time induced the Colonel to detain them near an hour after the Guard had been relieved, to play for his gratification and that of some friends.

Harking back to the late seventeenth-century *ancien regime* that was the provision of musical divertissement for the personal amusement of a Foot Guards' Colonel by the musicians in his employ (but transplanted to the walled-in xystus of Colour Court at the St. James's Palace of 1826), this *Times* scribe chronicled the exact moment in the history of the Guards' bands when the custom of playing these post-Troop renditions within the girt piazza of this Royal Palace recommenced - not due to Kingly command - but by a spur-of-the-moment brainwave from Lieutenant-Col. the Hon. H.G. Townsend, Grenadier Guards, Field Officer-in-Waiting.

The first instance of a band member's nickname surfaces around this period, and not surprisingly it is the Coldstream Turkish Music that furnishes this particular Guards-related yarn. In yet another Charles Godfrey recollection, he waxes lyrical with regard to the period in his service when under Master of the Band Willman:

I well remember a dispute between two of the players in the band. From an old, spurious custom...the cymbal player and big drummer were both 'gentlemen of colour'. Although greatly alike in colour, their attainments differed greatly. The drummer could read music, which the cymbal player could not, and so the latter watched the drummer's arm and clashed his cymbals accordingly. An argument once ensued between them, resulting in blows, and the drummer came off worse. He was determined to get his own back, and during an inspection by the Colonel, when the band was playing, he raised his arm in a flourish. 'Cymbals', deceived, gave a tremendous crash in the wrong place. 'Drummer' smiled cynically, and shortly after repeated the movement with complete success.

'Cymbals' was flustered but determined not to be caught-out a third time, so, that when the 'Drummer' DID strike his instrument, 'Cymbals' was silent.

The Colonel, having inquired of the Bandmaster the reasons for introducing these variations to the music, a reconciliation was affected. The 'Cymbals' magnanimously acknowledged to the 'Drummer': "I was wrong. You was right. You great musician. Me poor pupil to you; You'se Handel". And so 'Handel' he was known in the regiment for years after.

Handel is thus the first but by no means the last recorded soubriquet for one of the band's number. It is thought that on sifting through various historical sources, the extremely unusually named Somarlaverter Christopher, one of the band's Janissary percussionists of this era, logged as the father in an 1826 St. John Smith Square baptismal record, may have been the above cognominated musician.

The Coldstream band's transatlantic make-up continued apace throughout the 1820s with the addition of a trio of Canadian-born musicians to its ranks: John Maycock, Edward Vagg and Bernard Healey. Number 837 Musician John Maycock was born at Quebec in 1793, and joined the First Regiment of Foot (Royal Scots) as a band boy aged 14 in 1807. Serving in the Royal Scots beyond Waterloo, Maycock's Limited Service expired in 1823. Following a two-year break during which he populated the pits of operatic and orchestral London, he re-enlisted for the Coldstream Guards in 1825. Maycock was one of Charles Godfrey's first enlistments as Master of the Band, an appointment in direct consequence following the ramifications resultant from the resignation of T.L. Willman. Maycock was recruited to provide the musical revetment with which to reinforce the Coldstream clarinet section. His arrival at the band would result in his son John Henry Maycock (1817-1907) joining the band aged just 13 in 1830. Also a clarinetist of exceptional ability, Maycock junior would go on to occupy the solo clarinet stand with Henry Lazarus, James Burton, and Sergeant of the Band William Egerton for much of the 1830s. John Henry Maycock belonged to both the Haymarket and St. James's Theatres, and was a Member of the Royal Society of Musicians. He forged a reputation as a player of the relatively unknown basset horn and bass clarinet - he being the first recognised orchestral performer on the latter instrument. Second only to Henry Lazarus in popularity, more especially at the numerous provincial music festivals, contemporaneous reports noted that he possessed, like Lazarus, great dignity of style and a fine tone.

1189 Musician Bernard Healey had in contrast what could be best described as a rollercoaster life of ups and downs - musical or otherwise. Born 1807 at Halifax, Nova Scotia, he entered the band in 1828. He served out his whole Army career with the regiment, leaving in 1850. Following over three decades occupying various London theatre orchestra pits, Healey the senior-citizen fell back on his Army roots by becoming an In-Pensioner at the Royal Hospital, Chelsea. He remained a live-in Chelsea Pensioner until 1887 when, for some as yet undiscovered reason, his Army papers note him as being on the 11th August:

"Removed to the Work House".

Thought to be the Chelsea Workhouse, Healey's fall from grace resultant from a chain of circumstance lived out from parade and palace via pit to privileged pensioner, and culminating in his inexplicable stay in what would come to be seen as *the* most Dickensian of Victorian London institutions throughout the winter of 1887 resulted in his death there aged 80 in early 1888, apparently in grinding poverty - a calamitous conclusion to one of the band's number.

742 Musician Edward Vagg (1798-1831) was, like Bernard Healey, a native of Halifax, Nova Scotia. Enlisting as a band boy aged nine in 1807, Vagg's service papers bear testimony to what appears to have been a baptism of fire with regards to a child musician learning his craft at the time of the Napoleonic Wars. The Army archive document stated:

At Copenhagen 1807 – In the British Colonies – In the Peninsular and France for Four Years, was present at the Battle of Albuera, Orthez, and Toulouse, also in North America, was present at the Action of New Orleans and afterwards in France.

Vagg thus became a musical witness to the Bombardment of Copenhagen almost as soon as he had signed on the dotted line and taken the King's Shilling with the 7th Foot Royal Fusiliers, City of London Regiment (whose musical sub-unit also boasted the Royal label: *The Duke of Kent's band*). Numerous battles and skirmishes worldwide saw the attendance of this young bandsman prior to the attainment of his 17th birthday in 1815. Edward Vagg transferred to the Coldstream from the Royal Fusiliers in 1824, but his service with the unit ended in tragic circumstance just six-years later, as this entry within his Service Record confirms:

Coldstream Guards' Orderly Room, March 13th 1831.

I certify that Edward Vagg Musician, Coldstream Regiment of Guards, is totally unfit for any military Service, being a bad cripple from Rheumatism contracted in the Service.

The following August Musician Edward Vagg died. By this juncture he had been admitted (like fellow Canadian Coldstreamer Healey) into the Royal Hospital, Chelsea. His age: 33. Cause of death: *General Decline*. The band attended his funeral at St. Luke's Parish Church, Chelsea, and contributed to its cost, which in 1831 was £4 14s. 0d. It would be from this period and beyond, as the band continued to perform its viatorial duties whilst inhaling the fetid air on the thoroughfares at the epicentre of what by now was rapidly becoming an ever-more industrialised London on the cusp of the Victorian epoch, that the ever-present threat of premature death would begin to hold sway over a minority of the band's number, and did, as we shall discover later in this history, give rise to authoritative medical tractatules on the subject of mortality in the Foot Guards' bands.



1827 witnessed the death not of a rank-and-file band member but of a Royal reformatory band creator with the demise of Prince Frederick, Duke of York. News of the passing by *this* exalted kinsman of the Guards' band family was received with much sadness across the various musical units - as it was due to His Royal Highness's actions in 1785 that the course of the development of these bands at levels-local and British military music at levels-general had been given furtherance. A State Funeral ensued, and in knowing the Duke of York's involvement with regard to the above band-related circumstance, the verity that the bands of the Guards were silent during the ceremony (although in-attendance) strikes the layman of the present as unusual. This feeling also struck a chord (albeit a silent one) with the journalists who chronicled the event. Explanations were made available to their readerships - if only to placate them after it was all over. One such example crossed the world, and duly appeared in the *Sydney Gazette* months after the ceremony on 20th June 1827:

Another circumstance created much disappointment and surprise to those unacquainted with the formality observed at the funeral ceremonies of the Royal Family. Nearly at the head of the procession, as appears above, the bands of the three regiments of Guards marched, bearing their several instruments, but

“Not a drum was heard, not a funeral note!”

The prescribed form for the obsequies of members of the Royal Family may have been imperative on this point; but our much beloved and now deplored Prince, had been Commander-in-Chief of His Majesty’s Army, and the funeral of his Royal Highness was ordered to be conducted with reference to that character. Why, therefore, grave military music should not be performed on this melancholy, and, we must say, important occasion, we know not.

A reglementary requisite in the late Georgian epoch, by remaining aphonic though in-attendance at their Royal reformer’s State Funeral, the three bands of the Foot Guards were performing, it could be argued, an auditory equivalent of the invisible flag of death that is supposed to occupy the void atop the flagpole when banners are flying at half-mast; with the Guards’ musician’s inaudible melodies thus playing a noiseless (to all but the clairaudient) musical tribute to their Commander-in-Chief.



Some five months’ on following the above Royal sepulture witnessed the Coldstream band’s attendance at another ceremony. More constructional than exequial, *this* regimental band outing involved the River Thames. Since the time of the founding of *Londinium* by the Romans, the Thames had been, and still was in 1827, the capital’s *via principalis*, and Charles Godfrey and his men may have been forgiven for thinking that their forthcoming riverine engagement would take part as it had always done atop this tidal watercourse. Thanks however to some exemplary late-Georgian civil engineering from what would come to be seen as the first-family in that particular profession: the Brunels - and their can-do ethos when applied to the conquering of seemingly insurmountable natural obstacles through sheer inventiveness and design, Godfrey and his Coldstream musicians would be amongst the first Londoners to venture *beneath* the great river, in the newly-constructed but as yet unfinished Thames Foot Tunnel. The bands appearance in this time-honoured tube came to be chronicled by an ex-Coldstream officer named Richard Beamish, who recorded the episode in his biographical tome *Memoir of the Life of Marc Isambard Brunel*:

By Saturday the 10th November, things were so far restored that the resident engineer determined to celebrate his success in the orthodox mode of English rejoicing, by inviting his friends to a dinner under the river.

To render the effect more striking, I was requested to ask permission of the authorities that the band of my old regiment, the Coldstream Guards, might attend. The request was instantly granted, and on Saturday evening, the 10th November 1827, about fifty friends assembled to do honour to the occasion and to the undertaking.

The side-arches were hung with crimson drapery, and the tables were lighted with candelabra, supplied with portable gas. At a short distance from the bottom of the table appeared the band of the Coldstream Guards in their uniform, in accordance with the direction of the Commanding Officer.

This civic enterprise resulted in the band’s appearance in another poesy work. Entitled *Isambard: The Epic Poem* - its very title echoing its content, running to no less than ninety stanzas - the Coldstream band duly featured in verse nine of this lengthy *vers d’occasion*:

**Hercules would not be up to this task.
In bravado they held a banquet,
The Coldstream Guards played.
But Brunel no Theseus he,
The Minotaur out-bellowed the bold brass amidst
Martial shouts he threw Brunel down.**

Given Brunel’s *superhuman* efforts (in consequence of the foot-tunnel flooding on two occasions during construction) and the controlled, *human* efforts of the band (who were known to have performed the airs from *Der Freischutz* in addition to the National Anthem, *Rule Britannia*, and *See*

the Conquering Hero Comes), it was probably with a measure of relief and much *mezzo-forte* music, lest a third collapse should ensue, that Charles Godfrey and his musicians artfully executed a military skedaddle after that sheepish, on-tenterhooks subterranean engagement.



The King's Birthday Parades from 1827 to 1829 witnessed the Coldstream band at its Georgian zenith. Together with their two Foot Guards' compatriots, and at their visual resplendent peak, these elite service bands had by 1827 been in a constant state of musical and sartorial proliferation in parallel with the Private Band of King George IV. With fairytale-like State Uniforms deployed to do honour to perhaps *the* most stagy sovereign Britain has ever seen, and with Foot Guards' dress-uniform at its Jane Austenesque high-point - reaching levels of prettification never witnessed before or since - such fashionable frippery duly migrated from materials to music; and, anticipating by some decades the Disraeli Royalty flattery maxim - the regimental units closest to the King in the 1820s: *laid it on thick with a musical trowel* when paying the regiments and the nations compliments to George IV on occasions such as his birthday.

The principal sonic vehicle utilised was the National Anthem. Over hundreds of years this air's monarchical appeal has varied from time to time. Some sovereigns suffered it, whilst others couldn't get enough of it.

George definitely fell into the latter category. In the Age of Elegance the National Anthem was an omnipresent must-have - with renditions given at any and every opportunity. Indeed, *this* King's symbiosis with it induced him to incorporate its notes on the solid gold cap badge of his by now world-famous Private Band. The *Berkshire Chronicle* of 16th August 1828 confirms this with the following description of this band's puniceous auric-bordered State Dress:

The King's Private Band are to be habited in a new state dress. The ground is royal purple, enriched by a gold lace and scarlet; the front of the cap is ornamented by beautifully chased emblems of military trophies and musical instruments, surmounted by the royal arms, crown, and crest, and having at the base a lyre and a music book engraved with the notes "God Save the King."

Such was the musical mania generated by the National Anthem evermore-embellished arrangements of it were made by ensembles that were proximal to the King. This of course included Guards' bands such as the Coldstream, and it is thought that it was one of the Foot Guards' head musicians who penned the following candied example for the King's Birthday Parade of 1827. The report comes via the *Morning Post* dated 24th April 1827:

CELEBRATION OF THE KING'S BIRTH-DAY.

Yesterday being the day commanded to be observed for the celebration of the Birth-day of his MAJESTY, the same was observed as a general day of rejoicing throughout the Metropolis.

About 10 o'clock the King's Guard, and that of the Tilt Yard, mounted on the Parade in St. James's Park, attended by the bands belonging to the three Regiments of Foot Guards in their State Dresses, together with the Drum Majors, who had new State Dresses. After trooping the State Colours the Guard, preceded by the three bands, marched to the Court-yard of St. James's Palace. Soon after they had marched in the bands performed the National Anthem "God Save the King" in a very superior style: the solo parts were taken by HOPKINS, BLANEY, and the Master of the Second Regiment's Band (Clarionets), and subsequently by the Horns; the chorus was exceedingly grand, being supported by about seventy wind instruments. The other pieces performed by the Bands included HANDEL'S Coronation Anthem "Zadok the Priest," ROSSINI'S Overture to *La Gazza Ladra*, WEBER'S *Der Freischutz*, and PAGANI'S *La Schiava in Bagdad*. Great ingenuity was displayed in the adaption to wind instruments of the first twenty and odd bars of Handel's Anthem written for violins; the same remark also applies to the latter part of the first movement in *Der Freischutz*. The bands continued playing until past twelve o'clock (some time after the King's Guard had left the Palace-yard), many of the Officers and their friends remaining.

This peculiarity persisted for the remainder of the decade. There follows two additional press reports chronicling like ceremonies in 1828 and 1829. They reveal an in-print snapshot of ballooning Guards' band numerical establishments, together with the Monarch's natal day musical penchants:

THE TIMES. APRIL 24TH 1828.

THE KING'S BIRTHDAY AND DRAWING ROOM.

Yesterday (St. George's Day) being appointed by His Majesty for the celebration of his birth-day, the usual demonstrations of respect were observed throughout the metropolis; the bells of the different parish churches continued ringing during the day. The standard of England was hoisted at the public buildings and the steeples of the churches.

The General-Postmen appeared in new uniform. About ten o'clock the bands of the three regiments of Foot Guards assembled at the Parade in St. James's Park in their State Uniforms, and performed several delightful pieces of music together.

The number of wind instruments amounted to nearly 100, producing a very fine effect. Soon after the Guard was mounted, the State Colours were brought out; all the men being dressed in new regimentals. Notwithstanding the unfavourable state of the weather, there was a numerous assemblage of respectable company to witness the parade.

After the Mounting of the Guard, the military proceeded to relieve guard at St. James's Palace, accompanied by the three bands. In the Flag-yard of the Palace, the concourse of people was immense, and it was with some difficulty that the soldiers effected an entrance. The bands then struck up "God Save the King", and continued playing till near 12 o'clock; among the pieces were the 'Coronation Anthem' of Handel, the Overture to Tancredi, and several airs from 'Semiramide'.

THE TIMES. 1ST MAY 1829.

THE KING'S BIRTHDAY.

(From the Court Newsman).

The day appointed for the celebration of His Majesty's Birth-day is St. George's Day, as being more in the London season, and affording a more opportune encouragement to trade and the manufactures of the country, than would its celebration on the 12th August, which is the King's natal-day. This year, however, St. George's Day fell in Easter week, when the Parliament invariably adjourned for some time, and very many of the higher orders generally take this opportunity to retire to the country.

His Majesty was in consequence graciously pleased to postpone celebrating the day by holding a Court until yesterday. In the morning the brigade guard, consisting of detachments from the three regiments of Foot Guards, mounted on the Parade in St. James's Park. The respective bands of the three regiments assembled on this occasion in their full State regimentals; the number of wind instruments was about 109.

Their performance commenced with the National Anthem, the solo parts by one of the Masters on the clarionet; this was followed by the Overture to Oberon, Napoleon's Coronation March, and the Duke of York's last march. The guard was inspected by his Grace the Duke of Wellington, as Colonel of the First Regiment of Foot Guards. The colours were then trooped, and the men marched off to their different guards – those intended for the King's Guard received the State Colours, and proceeded to St. James's Palace. They marched into the Palace-yard, the bands playing the Duke of York's old march. During the halt at the Palace, several beautiful pieces were performed with admirable skill, including the Overtures to *La Gazza Ladra*, *Il Barbiere di Siviglia*, and *Tancredi*. They continued playing after the King's Guard had been relieved.

With this *Times* report came the last-noted occurrence in which an over-egged National Anthem was given on Horse Guards' Parade. By the early 1830s, such was William IV's relationship with the tune - possibly as a consequence of auditory overload to the piece during the previous decade - he ordered the Regiments of Guards to greet his arrival on Horse Guards with their respective regimental marches, and *not* the National Anthem. Proof of this was to be found pinned to the notice board of the Coldstream Orderly Room in the Horse Guards' complex. It stated:

REGIMENTAL ORDER. JULY 10 1830.

Colonel Macdonnell has received His Majesty's command to communicate to the Officers, Non-commissioned officers and men, his entire satisfaction with their appearance this morning. His Majesty has been further pleased to command that hereafter, when he is received by either Battalion of the Regiment, the band is to play the Coldstream March instead of "God Save the King."



Moreover to the musical comings and goings alluded to above pertaining to this period of Guards' band history was the physical condition of Horse Guards Parade itself. The Foot Guards' bands of this era would have had to contend with topography that made performing music on the march within this hallowed *place d'armies* precarious in the extreme.

The present-day gravelled surface, which appears deceptively smooth from a distance or on television, is in fact quite uneven. But even this modern surface is akin to a billiard table when compared to the inconsistent military pavement the Guards' bands of pre-1834 would have been accustomed - crisscrossed as they were by a mishmash of open grindles and shallow drainage ditches tracing their roots back to Tudor times. A rare account confirming the Parade's condition around the year 1830 is noted in *The Times* newspaper some four years later, when extensive reconstruction of the surface was undertaken:

By order of the Commissioner of His Majesty's Woods and Forests, workmen, to the number of 150, are now busily employed in reducing to a complete level the extensive gravel esplanade or parade of the Horse Guards, and extending it to the right in one uniform surface to the steps of the Waterloo entrance to the Park by the Duke of York's column, and on the left, to the entrance to Storey's-gate, the end of Great George-street, Westminster. This alteration is decidedly one of the most seemly improvements that has lately taken place, and will, when finished, obviate the inconvenience hitherto experienced by foot-passengers in wet weather, in having to cross so many channels or water-drains with which the place is at present so thickly intersected. The rainwater, &c., will be carried off by means of drains constructed on an improved principal, which are run underneath the ground. The whole is expected to be finished in about a fortnight.

Evidence exists that it was due to the improvements in 1834 instigated by King William IV via his Household verderer that resulted in the emergence of music written on march-cards at about this time - yet *another* example of Royal cause-and-effect in the Guards' band's musical software - as the navigation of the spewy, rutted Parade in St. James's Park by the musicians playing on its furrowed acres before these monarch-led refinements had been made necessitated the memorising of music when marching. This resulted in the birth of the ancient Guards' maxim that is handed down to rookie band members which states the ideal Guards' musician when in marching mode should boast three eyes: one to read the music - one to watch the Drum Major - and one to observe where you were treading.



The much-needed reconstruction of Horse Guards' Parade was a sound indicator of the Royal practicalities that marked out William IV with respect to the Armed Services. The *Sailor King* acceded to the Throne in June 1830, and whereas George IV had been a gifted educated artistic profligate and luxurist - the archetypal Comus - whose benign patronage to the arts was equalled only by his propensity to amass debt - his successor could best be described as a well-meaning courageous naval officer whose grip on the purse strings, as far as matters-musical at Court were concerned, bore no resemblance to the sybaritic spendthrift that was his elder brother. This opposing (and some would argue parsimonious) trait would have immediate consequences for both the Coldstream and other Guards' bands virtually from the word go, as the first musical pillar of George IV's establishment to

feel the full force of William's economising came with the dismissal of what was seen as the jewel in the late king's musical crown: his 40-piece private band of wind instruments. In his businesslike approach, William found a much more economical method of entertaining his Court at Windsor (or London or Brighton) during and after dinner: by employing Guards' bands instead. This musical retrenchment is confirmed in private journals, such as that noted in the eponymous *Greville Diary*:

The musicians of the Guards play every night, who are ready to die of it, for they get no pay and are prevented earning money elsewhere.

The musical upheaval instigated by William in 1830 thus commenced the Guards' band duty of attendance by kingly command at Royal and State Dinners, necessitating the deployment of an individual Guards' band over a six-month stint in order to minister musically at Court wherever and whenever it sat. It was a duty that was maintained largely unaltered until the outbreak of the Second World War.

An end of era ensued in 1832 with the death of Christopher Frederick Eley. Performing professionally right up to his demise aged 76, news of his passing would have been communicated to the Coldstream band via the musicians who held situations in the Philharmonic Orchestra, of whom Eley had been an active member more or less up to the end. On the 12th March 1832 the former Coldstream Music Major's cortege left his house at 9 Heathcote Street, Mecklenberg Square, and navigated the metalled thoroughfares for the parish church at St. Martin's-in-the-Fields.

The Royal Society of Musicians had granted £12 for his funerary expenses out of musical respect rather than financial necessity, hinting that Eley's send-off was not a standard affair. As far as can be ascertained the Coldstream band was not in attendance, but it is certain that individual musicians who had served in the band, both directly under Eley and as orchestral colleagues at Covent Garden, Vauxhall Gardens, the King's Theatre, Haymarket, and the Ancient Concerts, would have been present. Obituaries appeared almost immediately, and largely took the form of one-liners in newspapers, magazines and journals the length and breadth of the land. Longer tributes were rare, but one such epitaph was printed in *The Athenaeum* magazine shortly after Eley's death. This publication's hic jacet noted:

The musical profession has just lost a worthy and talented member, in Mr. Eley, a man little known, except to his musical brethren. He retired from the situation of second violoncello player at the Opera, about ten years ago – but retained, until his death, a similar rank in the Philharmonic and Ancient Concerts. He published many useful exercises, studies, and trifling compositions, for various instruments – among the latter was the well-known “Duke of York's March”. He was a tolerable performer on several instruments, a thorough musician, and an honourable man.

Inearthed at the burial ground of St. Martin's-in-the-Fields, C.F. Eley had, together with Frederick, Duke of York, been the primal driving force behind the new band of the Coldstream Guards. What personal effects, documentation and musical manuscripts Eley amassed during his tenure at the band will never be known, but what *is* known is that some three months after his death, the Music Major's instruments and musical effects were sold off by his daughters. The *Times*' edition of 30th June 1832 records this auctioning of the family's musical silver:

MUSIC AND INSTRUMENTS.

MR. WATSON will SELL BY AUCTION, at the Mart, THIS DAY, at 12 o'clock, the LIBRARY of BOOKS and MUSIC belonging to the late MR. ELEY, a horizontal grand piano-forte of 6 and-a-half octaves, by Kirkman, a cabinet ditto of 6 octaves, violins, violoncellos, a stringing machine, &c. May now be viewed.

What priceless regimental musical ephemera vanished into the ether with Eley's instruments will never be known (his original manuscript for *the Duke of York's March* perhaps? – or a fragment of Mozart's *Non piu Andrai* that had journeyed to London around 1790 maybe?). Until further evidence

turns up, this tantalising *Times* advertisement is the only concrete piece of evidence extant that suggests *something* of Eley's Coldstream tenure survived.

Given Eley's vital contribution to the Coldstream on a musical level, it is as a result of an exceptional circumstance that on the very same day the band's former Music Major was being eulogised *in* the magnificent surroundings of the parish church of St. Martin's-in-the-Fields, his regimental musical descendants were venturing *out* onto the thoroughfares of London less than 100 yards away for the first time in an iconic item of Coldstream headdress that perhaps is *the* single-most visible identifying image of this unit: the red-plumed bearskin-cap. Its premiere was given at the King's Mews Barracks, Trafalgar Square - an ancient Royal stabling facility now superseded by the National Gallery. The occasion of the Coldstream Regiment's debuting in this order of dress merited special mention in the *Morning Post* of 13th March 1832:

HOUSEHOLD INFANTRY.

Yesterday morning, at ten o'clock, part of the 2d. battalion of the Coldstream Guards marched out of the barracks, in the King's Mews, Charing-cross, with their band playing and colours flying, attired for the first time in their new regimental dresses, to mount guard at St. James's Palace. The remarkably neat and handsome appearance of the clothing, with the superb grenadier caps, and red plume worn on the side of them (which his Majesty has been pleased to order the Coldstream Guards to wear, as a mark of distinction for the brave conduct of the Regiment in Egypt, under the command of Sir Ralph Abercrombie), drew forth a number of ladies and gentlemen to witness them. From the grand military appearance of the men and officers, the whole had a very pleasing effect.

An amazing amalgam of pomp and circumstance, as one Coldstream *musical* icon exited, another Coldstream *visual* icon entered - virtually at the same time and at the same London locale.

The year that witnessed this Coldstream coincidence would also see the appointment of Charles Godfrey into the Artistic Establishment of Court Officers as Musician-in-Ordinary to William IV, when he was appointed a member of the State Band. This timeworn musical honour was by recommendation of the Lord Chamberlain to the Monarch, and involved the recipient being required to attend great State functions, such as Coronations and Royal birthdays, in addition to further duties such as the performance of the *New Year Ode*. The State Band's membership (like the Order of Merit) was strictly limited to 24 living holders at any one time - an ancient musical legacy dating back to 1660 and Charles II's *Four and Twenty Violins* whom used to populate the Court of the *Merry Monarch*. The ensemble consisted of wind instruments only, with the post holder occupying the appointment until death. With this musical Order of Merit came an annual stipend of fifty pounds, and, no doubt to its exclusivity the kudos that went with it - opening as it did many musical doors with which to access the movers and shakers in and about the metropolis for each fortunate recipient. It would be with the aid of such prestigious Court appointments that Charles Godfrey together with his Coldstream band would begin the process of throwing their collective tuneful hats into the ring of an ever-widening number of ambitious musical projects from the early 1830s-on.

One such enterprise that brought together both Service and State musicians, and initiated by Charles Godfrey from the late-1830s, was the employment of a double Guards' band supplemented with musicians taken from Her Majesty's Band at the recently completed Surrey Zoological Gardens. Standing on a thirteen acre site to the east of Vauxhall Gardens, the Surrey Gardens effectively pirated

Charles Godfrey and his Coldstream band from their more time-honoured neighbours in around 1835. Vauxhall's popularity was in terminal decline at this juncture, and this new pleasure garden upstart, with the added attraction of its menagerie, horticultural shows, exhibitions, fireworks, and not least the '*Colossal Pictorial Typorama*', an early Victorian-engineered equivalent of today's IMAX cinema – with its visuary depiction of such sights as:

The Siege of Gibraltar; the Storming of Badajoz; and Volcanic Eruptions.

quickly eclipsed the by now weary South Bank attraction as *the* place to visit for the average middling Londoner. What this circumstance engineered resulted in Charles Godfrey's spawning of a quasi Royal-regimental amalgam of 50 woodwind and percussion instruments. It was in all probability Britain's first true symphonic wind band - an ensemble decades ahead of its time.



Charles Godfrey completed his Army service on the 24th June 1834. Such had his reputation become within the Coldstream Guards, Godfrey was granted the status of civilian Master of the Band *ad infinitum*. It would be due to this one-off formula comprising the Service-State musician that would precipitate this early Victorian symphonic wind orchestra. *The Times* newspaper of May 27th 1839 announced this novel ensemble - and left no doubt as to exactly who constituted it:

ROYAL SURREY ZOOLOGICAL GARDENS.

Under the Patronage of Her Majesty – Grand Promenades Musicale et Champtres, Day-light view of Mount Hecia, &c. This Evening, May 27, To-morrow, May 28, and Thursday, May 30, a series of GRAND PROMENADES MUSICALES et CHAMPTRES will be given by a splendid band of wind instruments, selected from Her Majesty's Band, the Coldstream Guards, and the most distinguished professors of the metropolis, under the direction of Mr. Godfrey, in addition to the magnificent view of MOUNT HECIA, by Davidson. Admission 1s. The performance to commence at 5 o'clock, and terminate at 8.

Following this pronouncement, *The Times* duly reported the first appearance of Godfrey's 'Surrey Gardens Band' in its edition of May 28th 1839:

SURREY ZOOLOGICAL GARDENS. – The first 'Promenade Musicale', as it is called in the bills, came off last evening at the Surrey Zoological Gardens. This is an entertainment which will please those who delight in music in the open air, and the pleasure in promenading upon the green turf of the garden.

The band is under the direction of Mr. Godfrey. It is a very numerous one, and exhibits a good deal of instrumental skill. The programme of yesterday contained a judicious selection from the best masters, consisting of the overture to Der Freischutz, the overture from Zampa, "Hymn to the Emperor Nicholas", waltzes, etc. The whole went off well, and appeared highly satisfactory to the visitors, who were assembled in considerable numbers.

The musicians who made up this eclectic 50-piece wind band were also published in *The Times*. Those asterisked were known Coldstream players. They were:

CLARINETS.

Egerton*, Badderley, Black, Burton*, Butler*
Dean*, Egerton J*, Gordon, Harvey*, Hopkins
Lazarus*, Mann*, McDonald, McGill*, Smith.

OBOES.

Florke, Keating W*.

FLUTES.

Beale*, Johnson Jun., Hopkins Jun.

FAGOTTI.

Beeho*, Green James*, Johnson W, Keating C*.

SERPENTS.

Andre, Jepp*

HORNS.

Funke, Horne*, Cooper, Hughes Rt.*.

CORNETS-A-PISTON.

Handley*, Hardy Wm.

TRUMPETS.

Abbot, Davis*, Harper W, Wilson.

ALTO TROMBONES.

Berrington*, Wicks.

TENOR TROMBONES.

Mason*, Bean.

BASS TROMBONES.

Ould, Winterbottom.

OPHICLEIDES.

Ponder, Perry*, Sayer.

BOMBARDON.

Mr. Standen*.

DOUBLE DRUMS.

Mr. Sickel*.

BASS DRUM, CYMBALS, SIDE DRUM, TRIANGLE.

Seymour*, Rowland, Hughes*

There is little doubt that this 50-piece pneumatic-percussive supergroup spearheaded by Charles Godfrey drew its inspiration from, and even included former members of King George IV's Private Band; players including William Florke (oboe), Funke (horn), William Hardy (cornet), and Francis Andre senior (serpent) - who had been disbanded some nine years' previous by William IV. A watershed in the development of the British military ensemble, the Surrey Gardens Band would be the experimental outfit that linked the late George IV's defunct private wind orchestra with the Foot Guards' bands of the 1860s and beyond, in terms both of size and instrumentation.



One glance at the make-up of this avant-garde and extensively enlarged wind band demonstrates the adoption of new breeds of instrument (mainly in the brass section) by the astute and forward-thinking Charles Godfrey. The first of the novel additions was to be the three-valve cornet (initially named cornet-a-piston, or when in two-valve guise the corneopan). An article discovered in *The Musical World* of 1837 charted Godfrey and Coldstream involvement as the first British Army band to recognise the triple-valve cornet's potential around the year 1834:

The corneopan was first introduced into England by Mr. Macfarlane, about four years ago, as it was then used by the French; Mr. Macfarlane immediately saw that by adding a third valve, it having at that period only two, and those very imperfect, its power would be increased considerably, and its utility likely to be more generally acknowledged, besides which he also added a new system of springs.

On his inviting that attention of the music masters of the different regiments of Guards to the instrument, it was instantly adopted by the excellent band of the Coldstream, all the others following their example, and military bands are now considered incomplete without it.

The first widely acknowledged military exponent of this untried three-valve cornet was Coldstream solo keyed bugler William Huntingdon-Handley (1815-1896). Born in Manchester, Lancashire, Handley was a product - as many more Guards' musicians of this era were - of the Royal Military Asylum Chelsea. Joining the Coldstream aged fourteen in 1830, Handley's progress was such that by 1839 he held the positions of first trumpet at Drury Lane and the English Opera House, Covent Garden. A lengthy and successful orchestral career duly followed; but it is in his assiduity in mastering the early three-valve cornet that marks out William Handley as the first accepted Coldstream solo cornettist on the modern instrument as we would know it today. Handley died in 1896 aged 81, and was buried at Norwood Cemetery, South London, where his grave is still thought extant.

The second *first* the Coldstream band can lay claim to occurs in the same year as the debut appearance of Godfrey's Surrey Gardens Band. On *this* occasion, however, it was the introduction of the piston-valve bass tuba - with its London premiere appearance championed by Coldstream serpent player and ophicleidist James Standen. At the cutting edge of early Victorian brass instrument technology, such was the newness of this bass brass-wind, accepted naming of the instrument had not yet occurred, its nascent cognomen being designated: bombardino. It is under this guise that *The Musical World* of 1839 noted its arrival, singing from the musical rooftops its vital roll in either band or orchestra:

But it is not with the cornet with its facile volubilities that we have to do at present, it is with an instrument which some ingenious nomenclator has thought fit to denominate the bombardino, manufactured by Mr. Key, of Charing-cross, and recently introduced into military and other bands as a powerful bass. It has been much complained of that in military bands the bass was never sufficiently strong. The bassoon is not an out-of-door instrument; the serpent is not powerful enough; and the trombone being essentially a bass trumpet, involved a peculiarity of characteristic effect not at all times in the contemplation of the composer.

An attempt had been made to remedy this by the introduction of the ophicleide, but the quality of tone of that instrument is not sufficiently combining. This is an invention really useful and valuable, for although the bombardino will never be so popular as the cornopean, the richness it imparts to the bass of a large band of wind instruments [the Surrey Gardens Band], or even to a numerous orchestra such as that at Exeter Hall, when we have several times heard it admirably played by Mr. Standen of the Coldstream Guards, is far more satisfactory to the ear of a musician than flashy solos by any instrument whatsoever.

2124 Musician James Standen was born at Dover, Kent in 1804. Recruited by Charles Godfrey in 1837, he initially joined William Perry, James Jepp, and William Ellison in the band's four-strong ophicleide and serpent section. Standen was the first Guards' musician to adapt to the new valve bombardon in the late 1830s, and was in all probability the first orchestral bass tuba player in London, as a member of the Exeter Hall Orchestra. A fine executant on all three of these military *basso profundos*, Standen would continue to be in demand as an ophicleide and serpent player into the 1860s, with orchestras engaged for the large regional music festivals such as those held at Birmingham. His son (James junior) would later join the band on French horn.



Other notable Coldstream musicians who populated the band in the 1830s included: Henry Lazarus (solo clarinet), Luke Luther Berrington (alto trombone), William Ellison (solo ophicleide), and James Jepp (serpent).

Henry Lazarus was born 1st January 1815 in London. The youngest son of Private Joseph Lazarus, late of the 27th (Enniskillen) Regiment of Foot - he entered the Royal Military Asylum aged six in November 1821.

Immediately drafted into the Asylum's juvenile military band, Lazarus was initially taught the alto fagotto - an obsolete conical bore single-reed woodwind, thought to be the direct ancestor of the saxophone. In continuance of the practice commenced by John Weyrauch from 1810-on, Coldstream Master Charles Godfrey made it his business to make regular visits to the R.M.A., auditioning,

selecting and then cherry-picking the top talent from the establishment - a process culminating with the successful candidates being offered positions in his band. Such were the talent-spotting capabilities of Godfrey, he offered Henry Lazarus a situation with the Coldstream Guards' band in 1829 at the age of 14; and following serious hothouse musical furtherance courtesy of Godfrey and band solo clarinets William Egerton and John Maycock senior, Lazarus rose to become the band's solo clarinet at the age of 16. A prodigious musical talent, Lazarus remained in the Coldstream for a further ten years, leaving in 1839 to take up the second clarinet chair at the Orchestra of the Sacred Harmonic Society. On the death of Thomas Lindsay Willman in 1840 Lazarus became principal clarinet at the Opera, Covent Garden, together with similar positions in all the chief festivals and orchestral concerts - his beautiful tone, excellent phrasing, and accurate execution being greatly admired. He became Professor of Clarinet at the Royal Academy of Music in 1854, holding the position for upwards of forty years; he likewise held a comparable post at the newly opened Military School of Music, Kneller Hall in 1858. The majority of Coldstream band members would concur in the assessment of Henry Lazarus being one of the top three clarinetists *ever* to have graced the ranks of the organisation.



Although born in the same year as Henry Lazarus, there the musical similarities ended for alto trombonist Luke Luther Berrington. Born 1815 in the small village of Findon, Sussex, as a young man Berrington had been employed as a guard on the stagecoaches that plied the turnpike highway between Sussex and London, cutting his musical teeth by announcing the coach's arrival at the staging inns with his coach-horn. Following this unconventional launch into the musical profession, Berrington then joined (in undisclosed circumstances) the celebrated 'Travelling Menagerie of Wild Beasts' of George Wombwell. One of the largest and most popular shows of its type in 1830s Britain, it was with this motley collection of mammals, mountebanks and musicians that the future Coldstream instrumentalist found a place as second keyed-bugler in the show's sixteen-piece band. Serving in the Coldstream for just three years between 1838 and 1841, Luke Luther Berrington, together with three other musician-brothers (including a trumpeter in Queen Victoria's Private Band) was enumerated as resident at St. John Street in the shadow of Westminster Abbey in the census of 1841 - maintaining Guards' musician folklore of this era (and formerly) which states much like the epithet '*Cockney*' being associated with those who were born within the sound of Bow Bells - to achieve the status of a *bona fide* Guards' '*Muzzy*' (the musicians' cognomen given by regimental rank-and-file) of the early Victorian epoch - you had to have dwelled within the vicinage inside the indistinct geographical area whose invisible bounds were marked by one's ability to hear the chimes of the clock which is situate on the main Horse Guards building. It was from one such qualifying message on St. John Street that Berrington, whilst still a member of the band exited, and in passing wandered into the adjacent Westminster Abbey as an interested sightseer. This casual act of pervagation, together with his fascination for the Collegiate Church and its contents culminated in his employment there in June 1841 as a guide to the Abbey's Tombs - the Royal Peculiar's *valet-de-place*. Berrington served in this capacity (as a day job) for the next fifty years, whilst simultaneously holding down the alto trombone chair at Drury Lane Theatre, Sadler's Wells, and Covent Garden. His unusual musical-historical career ended with his death in 1890 at Westminster aged 75.



The Coldstream band's solo ophicleide from 1831 was No.1327 Musician William Ellison. Born 1809 at Augusta on the Island of Sicily and the son of a serving soldier garrisoned there, Ellison was attested personally by Sergeant Charles Godfrey. He served in the band from 1831 to 1852, and became a featured ophicleidist with the unit. His mastery of this difficult bass-baritone brass-wind (whose given nickname was *the chromatic bullock*) resulted in further work outside of his remit with the Coldstream, and he became a noted soloist in the orchestras of the charismatic impresario

and future Charles Godfrey business partner Louis Jullien, together with the London Philharmonic Society.

The final noted musician of this 1830s cherry-picked Coldstream quartet was serpentist James Jepp (1818-1865). In his day widely regarded as second only to Francis Andre senior (1774-1856), principal serpent in King George IV's Private Band, Jepp was born in 1818 at Winchester, Hampshire. When aged one, his father (James senior) enlisted as a Trooper in the 2nd Life Guards, and his early years were lived out in and around the regimental quarters at Regent's Park Barracks, London and the Household Cavalry Barracks at Windsor. On the attainment of his eighth birthday in 1826, Jepp junior was placed by his father in the Royal Military Asylum, where he was assigned to the serpent in the establishment's juvenile military band. By 1833 the fifteen-year-old serpent *wunderkind* had registered on the radar of Charles Godfrey, resulting in his immediate attestation and the allocation of the regimental number 1613. On arrival at the band, Jepp's tuition on the serpent broadened under seasoned Coldstream basso William's Perry and Ellison. Such was Jepp's progress on this ligneous, vermicular bass-wind, by the close of the 1830s his services were increasingly in-demand remote from Coldstream circles, notably with orchestras engaged both in the capital and at the majority of provincial musical festivals.

Charles Godfrey retained James Jepp's services (for Godfrey, it seems, *senza serpano* was not an option) in the Coldstream band until October 1856, way beyond the accepted timeline for this troglodytic ecclesiastical bass wind instrument in the military band; to the extent that even when upgrading his ensemble in the first decades of Queen Victoria's reign with newly-developed instruments such as the multi-keyed ophicleides, serpentcleides, piston-valve bass tubas and the euphonium – Godfrey stubbornly insisted on allocating the obsolescing serpent to its time-honoured position (in the Coldstream case from May 1785 to October 1856 - just over 71 years) as natural bass to its woodwind section, with Jepp as its professor, there being few other players on this notoriously difficult instrument that came close to equalling him in terms of virtuosity, tone and musicianship. Jepp died in December 1865 aged 48. Unquestionably the *first* serpent player the Coldstream Guards ever boasted, Jepp was interred at St. John's Parish Church, Hampstead, where his grave is still to be seen.

The closing years of the 1830s witnessed the completion of the extensive building renewal works to Buckingham House (then a three-sided structure – its eastern elevation boasting an open courtyard fronted by John Nash's Marble Arch). This was the apotheosis of a rebuilding programme initiated by George IV in the 1820s and furthered by William IV from 1830 - culminating in the newly enthroned Queen Victoria taking up domiciliation towards the end of 1837. Almost as soon as the young Queen's occupancy occurred, the Coldstream Guards' band was in demand to provide concerted music in what was then just termed 'the New Palace'. One of the earliest examples of such performance permeation into this Palace's precincts was recorded in *The Times* edition of December 4th 1837:

COURT CIRCULAR.

At the Royal dinner party at the New Palace on Friday, a solo on the clarionet was performed in the course of the evening by Mr. Egerton, of the Coldstream band.

The New Palace would quickly become universally known as Buckingham Palace, with the above article chronicling one of the very first incursions by Coldstream band members into its magnificent depths.

Sergeant of the Band William Egerton's solo performance at Buckingham Palace in late 1837, at the command of Queen Victoria, would prove to be one of the last occasions that bore witness to a member of a Guards' band availing himself of an ancient consideration bestowed on Household

Division musicians with respect to such Royal requests. This was known as the Pint of Port Allowance, and was a jealously guarded Coldstream (and other Guards') band perk right up to moment of its cancellation.

This time-honoured privilege (by 1837 its sesquicentennial had been celebrated in the bands some two years previous) was withdrawn without ceremony in 1839 by the Lord Steward of the Household (the Duke of Argyll) and caused uproar in the Guards' bands - be they Horse or Foot, together with the music world in general - with various musical publications and even *The Times* newspaper wading in with their thoughts on the heated debate centring around the shameful axing of this aged band benefit. The first alert to its removal appeared in *The Times* edition of January 13th 1839 – which fell on a *Sunday*, rather than (as a Guards' musician of that era may have speculated) a *Friday*:

The following announcement appears in the newspapers, and exhibits a love of economy in the Royal Household as praiseworthy as it must be popular:- “It was hitherto,” says a correspondent, “been the practice of the Steward of the Royal Household, on every occasion requiring the attendance of the Guards' band to perform at the Palace, to regale the men composing it with a substantial supper and a pint of wine each.

“On Thursday an Order was issued by the Commander-in-Chief, and read publickly to the respective bands, implying that they were no longer to expect this allowance to be continued, the present Lord Steward, the Duke of Argyll, being of the opinion that from the sphere of life in which the persons composing the bands moved, they were not in the habit of drinking wine, and that it was a superfluous and unnecessary expense, when one quart of ale would be quite sufficient, and which is appointed as its substitute. Most of the persons composing the Guards' bands hold situations in the metropolitan theatres and other places of amusement, and when they are called upon to perform at the Palace it is at a loss to them of 7s.or 8s.per night.

With the cat out of the bag a general outcry ensued. Coming hot on the heels of this in-print announcement by *The Times* came an immediate wordy missive aimed across the bows of the Lord Steward and the Board of the Green Cloth by *The Musical World* - and consisted of a pithy assessment defending the right of the Guards' musician to partake of this vinous bonus:

ANCIENT and MODERN DRINKINGS and OTHER ALLOWANCES for COURT MUSICIANS.

Some recent occurrences (which may be parallel with the detestable economy of the Duke of Argyll in stopping the Pint of Port of the Guards' band, and his low estimate of the art in expecting gentlemen accustomed to the refinements of harmony, and the grace of melody, to swill malt, like footmen or chairmen, instead of their natural beverage), led us, at the time, into some rather curious reading respecting the alimantation of Court Musicians.

From the earliest times we find it to have been the practice of our Kings to see their wind-instrument players exceedingly well victualled and provided, and this upon the most correct reasoning – for what exercise in nature demands the restoratives of meat and drink more strongly than the long-continued blowing of overtures, vases, opera tunes, and other *pieces d'harmonie*.

Alas! The Guards play, and pay too, three times as much, and have had their modicum of drink for years resisted. O the villainy of these mercenary, calculating, makeshift, expediant times! Music, like justice, will take flight to heaven.

Whether the Waits waited for wine we know not, but it is our earnest wish that the Guards would guard their throats from beer.

For all the protracted protests and demonstrations aired in public print and in private in band-room banter regarding the manifold merits of grape over hop, the Pint of Port Allowance, tradition or not, was never reintroduced. Its discontinuation was communicated via an *ex cathedra* Palace edict executed by the Duke of Wellington, and proclaimed in practice-rooms across Westminster on the 10th January 1839. This infamous point in time duly entered into Guards' band folklore as one of the darkest days in their long collective histories.

The dissolution of the Pint of Port Allowance was the culmination of a series of tit-for-tat disputes

played out in the first year of Queen Victoria's reign between the Officers of the Royal Household and the Guards' bands - be they Coldstream or otherwise. Indeed, as early as mid-June 1838 it appears that the Coldstream Guards' band had been involved in skirmishes with senior Guards' officers who also held Court appointments. Ever the meticulous recorder of events, Queen Victoria recorded an inter-regimental and inter-monarchical squabble between the Hon. H.F.C. Cavendish, Colonel of the 1st Regiment of Life Guards, Chief Equerry to Her Majesty, and the band of the Coldstream Guards. As found in the *Diaries of Queen Victoria*, they are entered thus:

Journal Entry: Friday 15th June 1838.

Place of Writing: Buckingham Palace.

“Spoke of scrape Cavendish had got into with the Coldstreams, on account of believing reports of the Band's alleged misbehaviour, and countermanding it in consequence, spoke of all of that”.

What misbehaviour was displayed from the band can only be theorised on, but it appears that this musical mini-revolt was not confined to just one unit - (the Scots Fusilier Guards' band, for example, had rebelled due to loss of private income in the metropolitan orchestra pits because of forced attendance at Windsor Castle). As the deadline to the axing of the Pint of Port Allowance loomed, further protests reached the highest levels, with further diarial jottings from the Queen hinting of general unrest among her Household Division bands:

Journal Entry: Thursday 8th November 1838.

Place of Writing: Windsor Castle.

“Talk of Military Bands giving some trouble, which Murray had complained of to Lord Melbourne, and I consented to Murray's making some agreement with them”.

This Royal record revealed that whatever grievance (be it Bacchanalian or stipendiary) the bands had experienced then fast-tracked it to the giddy levels of Master of the Household (Charles Murray) and the Prime Minister (Lord Melbourne). Queen Victoria's writings hint that a compromise was in the offing (one wonders what this may have been?) - but it seems even with an agreement having been brokered, the concept of give-and-take was *not* in Chief Equerry Cavendish's vocabulary, resulting in yet more musical military angst for the young monarch, and the prospect (for the increasingly highfalutin Horse Guards' hipparch) of a right Royal rap on the knuckles:

Journal Entry: Thursday 15th November 1838.

Place of Writing: Windsor Castle.

“He [Lord Melbourne] then told me Cavendish had again been interfering about something relative to the Bands, which he had no business to do”.

These diarian scripts suggest that prior to the annulling of the ancient Pint of Port Allowance the Guards' bands fought a valiant if ultimately futile Penelopean action in an attempt to hold on to their grape-fuelled grant. Whether or not they ever *swilled malt* or *quaffed wallop* in the kitchens of Buckingham Palace or Windsor Castle is perhaps better not gone into.



As the ramifications resultant from this Dionysian debacle affected a slow disgruntled *diminuendo*, a cornerstone of Coldstream identity affected a swift Cecilian *crescendo*, with the introduction of the name *Milanollo* to the unit's word-bank. This appellation is generally associated with the regiment due to the quick march that bears this title, but its initial adoption as a musical tag to the Coldstream, its spelling, and its very origins, are enwrapped in esoteric conjecture.

Milanollo first entered Coldstream consciousness via a select body that made up the musical hierarchy in the regimental band. In 1837 Bandmaster-bassoonist Charles Godfrey and solo clarinet Henry Lazarus were in an ensemble that performed Beethoven's *Piano Quintet* at a concert given in the Hanover Square Rooms, London, at which was Maria Milanollo. The Milanollos (Theresa

and Maria) were sororal child violin virtuosas who had taken continental Europe by storm from the mid-1830s. A landmark occasion was reached in 1837 with the introduction of the youngest of the prodigies to London's concert-going cognoscenti. This recital, programmed with numerous solos and quintets, is the first recorded occasion when the names Coldstream and Milanollo came together. It is highly likely that both Godfrey and Lazarus were introduced to the youthful sisterly soloists - as at the very least all parties were present in the same building on this historic occasion.

Official explanations of the quick march *Milanollo* and its regimental appropriation centre on the adaption of a melody composed by Johann Valentine Hamm (1811-1874), Director of Music at a theatre in Wuzberg, Germany. Composed and dedicated to the two *wunderkind* fiddlers - and doubtless guaranteed to generate hefty sheet music sales thanks to their celebrity - legend maintains that the Coldstream Guards took up the melody as a regimental march around the years 1840-45 on the crest of a wave (or more likely on a rollercoaster-of-a-ride via an early Victorian London child prodigy tsunami) of hysteria generated around the Milanollo siblings. This march was not, however, officially authorised until 1892 (as were *all* regimental marches in the British Army), with the compositions current incarnation arriving by way of an arrangement penned in 1925 by John Mackenzie-Rogan.

Theories that postulate why *this* tune in particular resulted in adoption by the regiment include regimental accounts recalling these young violin virtuosos and their popularity among the officers of the Coldstream Guards. It is entirely feasible that some of these officers may have attended the 1837 concert, and equally possible that they were introduced to the Milanollos through their equally famous (in London at least) bandmaster Charles Godfrey. At this period there were no official listings of regimental marches, and regiments often substituted tunes whenever a change of Commanding Officer or musical fashion occurred, and it is via this route that it was theorised the *Milanollo* melody gained a musical foothold into the Coldstream Guards.

Thus was born the official take on *Milanollo*, or *The Coldstream March*. Other theories *do* exist however that cast a measure of doubt as to the dates given to the *Milanollo* melody - placing the actual tune that Val. Hamm used to a period in history almost four decades before the Milanollo sisters burst onto the musical scene. The first reference to the recondite origins of this old melody is located in an article in *The Times* newspaper reporting on the King's Birthday Parade of 1919. A Trooping the Colour ceremony never likely to equalled, this particular parade broke many Household Division records - including 600 musicians and drummers comprising the massed bands; 9 Drum Majors in State Dress leading them; and a Sixth Regiment of Foot Guards attendant with its own regimental slow and quick marches to name but a few - with the whole witnessed not *on* Horse Guards' Parade, but *in* the verd expanse of Hyde Park. The article stated:

THE COLDSTREAM MARCH.

Barely had the last regiment passed when the Household Cavalry band struck up a lively quick-step, and three cavalry troops cantered by. Then, introduced with a wonderful roll of drums, the massed bands broke into the Coldstream March - originally a Spanish dancing tune, possessed of such words that no one has ever dared translate them - and the Guards marched past again in quick-time.

This Spanish association surfaced again in the same publication some 16 years later. The date: July 20th 1936. The reason: A letter to the Editor:

THE COLDSTREAM MARCH.

Sir. - Probably I am not alone among 'old timers' in wondering why nowadays the regimental march of the Coldstream Guards is always referred to as 'The Coldstream March'. Apparently this title has official sanction. That 'pride of tradition' which we particularly associate with the King's Guards does not seem well served by the abandonment of the name 'Milanola', by which this stirring melody has been famous since Peninsular days. My old friend Mackenzie-Rogan used to declare that 'Milanola' is the most tuneful of all the Army marches. It may be true that a rose by any other name smells equally sweet, but why leave off calling it a rose?

Yours Obediently, Herbert Russell, Willowbank, Hampton Hill.

The Peninsular Wars, likewise labelled Spanish War of Independence, ranged the years between 1807-1814, and heavily involved Horse and Foot Guards' regiments. Could *Milanola* therefore date from this period? The above evidence gives rise to the chance that Val. Hamm may have adapted the original ancient Spanish dance melody and subtly altered its spelling, thus providing the composer with a working title that he could modify and dedicate to the musical sister act, who, due to their considerable celebrity, would guarantee Val. Hamm substantial sheet-music sales. Val. Hamm's tune was certainly performed many times from 1847 at Drury Lane in Jullien's series of Promenade Concerts, which featured both Milanollo sisters and Charles Godfrey's Coldstream Guards' band sharing the same playbill. In hearing this new Val. Hamm composition at venues such as Drury Lane, it is likely that senior officers such as General William Lovelace Walton (1788-1865), Regimental Lieutenant-Colonel (Commanding Officer) Coldstream Guards 1839-1846, and Lt. General Charles Anthony Ferdinand 4th Graf Bentinck (1792-1864), Regimental Lieutenant-Colonel (Commanding Officer) Coldstream Guards 1846-48, would have recalled this langsyne Peninsular War melody when *Milanollo* (in its reconstituted form) was performed – as both they and many other senior Coldstream officers were still in-post during the decade from 1840-on - and had served with distinction during this protracted conflict from 1808 to 1814. It seems it was to be *this* recollection, coupled with the Milanollo sister's popularity (they being the talk of the Town and the Coldstream Officers' Mess *circa* 1840-48) that resulted in the sanctioning of Val. Hamm's composition as a regimental march – thus arriving at the curious fact which states that both Regimental Slow and Quick Marches of the Coldstream Guards (which are in essence the unit's sonic *leitmotif*) were adopted following hugely successful airings on the boards of the London theatrical stage when members of the regimental band were in attendance: a circumstance not repeated in any other British unit.



Those first tentative airings of *Milanollo* at the Drury Lane Theatre confirm Coldstream band involvement in that modern orchestral mainstay of London's musical year: the Promenade Concert. Ever since 1839, and almost 60 years before the Henry Wood series of Proms were established, the band of the Coldstream Guards were giving the capital's concertgoer an identical musical experience. This fact is confirmed via a short advertisement listed in *The Times* edition of April 20th 1839:

THEATRE ROYAL LYCEUM (late English Opera House) – The public is most respectfully informed, that this THEATRE will OPEN on Monday, April 22, and on every succeeding evening, with a series of MILITARY PROMENADE CONCERTS, by permission of Her Most Gracious Majesty, and under the patronage of His Royal Highness the Duke of Cambridge. The orchestra, consisting exclusively of wind instruments, will be formed by the unrivalled Band of Her Majesty's Coldstream Guards (in full uniform), who have been expressly permitted to be engaged at this theatre, and will be conducted by Mr. Godfrey.

Admission to this groundbreaking series of martial musical recitals was one shilling, with two shillings being levied for balcony or box seats. Such was the popularity of these novel Coldstream concerts, they came to be acknowledged as the musical experiment that would go on to influence the provision of concerted music to the general populace of London, spawning a genre of music-with-accessibility which has percolated down to the present day Promenader.



The early Victorian era coincided with the adoption of two animalistic mascots by the regiment. It appears that fauna and the Foot Guards were a commonplace syzygial truth decades before the Irish Guards acquired their world famous wolfhounds. The Grenadier Guards more than most held the animal totem in high esteem for much of the nineteenth and early twentieth centuries. From a three-legged poodle adopted after the Battle of Vittoria in 1813 – through other canine comrades such as *Modder* and *Sausage* during the Boer War era, who returned to London and used to accompany the Grenadiers on Guard Mount ceremonies around the years 1900-1903 – to an ape and chimpanzee

brought back from Africa by a senior officer, whose chief duties seemingly involved running amok in Chelsea Barracks during the Edwardian epoch. All were at some point officially borne on the regimental strengths of their respective companies.

Not to be outdone, and no doubt in a bout of serious regimental rivalry, the Coldstream Guards around the year 1840 recruited a pair of mascots: one well documented: the other, for some inexplicable reason not - although how this *rara avis* eluded the regimental historian's pen is something of a mystery. Both were known in the band, as their paths did cross on numerous occasions - the first being *Jacob the Goose*. Jacob attached himself to the 2nd Battalion of the Regiment in Canada in 1838 after helping foil a surprise attack on their encampment by raising the alarm. He was thereafter taken on the official strength as an honoured regimental mascot and brought back to London, where he used to parade up and down alongside the sentries at the barrack gate. Jacob was also very much attached to the band, as *The Army Journal of Historical Research* recalled:

Jacob the Goose, who joined the 2nd Battalion Coldstream Guards in Canada in 1838, used to accompany the regiment on Guard-mounts. He followed the Guards, according to an eye-witness – “In measured steps and keeps good time with the music. And should the band be playing in the Squares and Gardens he walks around the musicians, keeping all the little boys away”.

Jacob's exploits with band and regiment came to an unfortunate and premature end following an act of accidental avicide after he was run over by a delivery van outside Portman Street Barracks. He is preserved in the Guards' Museum, Wellington Barracks, London, together with his officer's gorget, on which is inscribed:

Jacob, 2nd Bn. Coldstream Guards. Died on Duty.

The second Coldstream totem would have created something of a sensation had its training come to fruition, overshadowing anything seen before or since in *any* Guards' regiment, be it horse or foot. *The Musical World* of 1840 broke the news on this new Coldstream faunal gain to a no doubt astonished readership thus:

MISCELLANEOUS.

THE OFFICERS OF THE COLDSTREAM GUARDS have recently augmented their splendid band by the purchase of a full-grown Polar bear, which has been so successfully drilled and familiarized as to have become sociable even with the junior drummers of the regiment, and whose vocal powers so entirely eclipse the choir of cornets, trombones, and ophicleides, as to justify this new double-bass performer the soubriquet of ‘Lablache militaire’.

This extraordinary acquisition has not yet debuted on the Parade, but the private performances at the barracks (which are anything but secret in the vicinity), have given the highest satisfaction to the officers, their fashionable friends, and the admirers of foreign talent in particular; and as we understand that the most esteemed professors are enlisted to superintend the practice and high-schooling of the phenomenon, there is little doubt that it will become the ‘ursa-major’ of musical magnetism in the first circles of the ensuing season.

Reading between the lines of *The Musical World's* scoop reveals the Coldstream band being utilised to provide sonic acclimatisation to this ursine regimental recruit, hinting that the Coldstream hierarchy was seriously considering the deployment of this mascot. Guards' bands (both horse and foot) are required to condition equine members of the Household Division to this day so as to accustom naturally skittish animals to parade music – but history does *not* record whether in this instance bear and band ever achieved a successful sortie onto the ceremonial thoroughfares of London in 1840 - and it was probably more by luck than by design that Charles Godfrey and his musicians navigated their way through this particular period of the band's history unscathed.



The Coldstream Guards, whether on a regimental or band level displayed (if the previous testimonies are anything to go by) an in-built hubris allied to a sense of theatrical occasion during the first years of Victoria's reign; be it treading the boards of world famous concert venues, rubbing musical shoulders with the likes of the Milanollos, Mendelssohn, Berlioz and Jullien - or incredulous attempts at military theatric showmanship by combining with *ursus polaris* at the newly built Wellington Barracks in a vain attempt to train-up the daddy of all animalistic regimental totems. But at the same time that the regiment was pressing-on with the buffoonery of a boot-camp for a Boreal ursine mascot, the Coldstream, together with the other Guards' regiments, consigned what was perhaps their ultimate tried-and-tested piece of martial street theatre to the history books: the Turkish Music.

For half a century Turkish Music had been an integral feature in the bands of the Foot Guards when in marching mode. Their exotic particoloured uniform, allied to outlandish theatrics and irresistible cadence caused enchantment amongst a mesmeric London populace.

British Guards' bands were among the last elite regimental ensembles in Europe to embrace this percussive exoticism in 1789, yet were it appears some of the first units to relinquish their Janissary musicians around the years 1840-41. Why this should be has never been deciphered - an inenuntable circumstance that *may* have been due to *another* instance of Royal cause-and-effect at this period.

High on the list of possible explanations is the enthusiastic reorganisation of the music at Court by Prince Albert, who, following his marriage to Queen Victoria in February 1840 had been given free reign in Royal matters-musical within Her Majesty's Household. The first Court ensemble to come under Albert's scrutiny was the Queen's Private Band. The Prince changed this time-worn musical outfit from one comprising wind instruments only to that of a traditional orchestra with strings; a process which he had completed with typical Teutonic efficiency by the years' end. A highly gifted musician on both instrumental and compositional levels, Albert's cultural credentials resulted in his gaining much influence with regards to the programming of music at regal occasions during this Royal honeymoon period. Musical modification ensued, resulting in changes to the music performed for, and in the vicinity of, the Royal Household. Relegated were the programmatic works entrenched in the old flamboyant Italianate operatic tradition, an idiom hitherto well liked by the Queen, and much performed by her Guards' bands - to be supplanted by those of Germanic masters, both established and up-and-coming - who's compositional catholicity was adored and promoted with equal fervour by Prince Albert. As a matter of course this sea change in repertory filtered down to all the Guards' bands that were, by their very proximity to the Establishment, expected to perform a plethora of musical duties in private and in public that reflected the current musical taste of the Court.

Allied to these circumstances was the ineluctable reality that Turkish Music in the German States and throughout Europe was in decline. This situation would have come to the attention of the Prince, who as both accomplished musician and knowledgeable follower of continental military development knew better than most that the percussive instruments of the East were on the wane. *The Times* of May 1841 noted one such example of this change whilst reporting on a large scale Royal Review at Vienna:

A new experiment was tried. Instead of regular military bands, or what is here called "Turkish" music, the troops marched to the sound of clarionets, brass instruments, and a great number of common regimental drums instead of the large ones usually employed. Military men assure me that this is a great improvement, but musicians are of the opinion that, now that the soldiers are beginning to meddle with what they do not understand, the celebrity of the Austrian bands will soon be among the things that were.

Albert may well have read such reports in the press and received intelligence at first-hand issuing out of Europe regarding these military musical experiments during 1840-41. He would become Colonel of the Scots Fusilier Guards in 1842, and it is known that his interest in the regimental bands under his command was both enthusiastic and influential - his grasp of detail extending down to the latest musical thinking regarding band instrumentation. Indeed there is, if it is to be believed, anecdotal evidence found in the writings of George Augustus Sala (1828-1895) that Albert was the primary player in bringing about the subduction of Turkish Music percussion from the Guards' bands.

Sala's father was something of a fan of Guards' bands during the 1790s, and his son - an accomplished journalist and observer on London in his own right, duly penned many articles on them - often drawing on Sala senior's experiences. Sala junior would in later years use this hand-me-down knowledge together with similar personal observations taken at close-quarters as a boy from the 1830s-on in many of his subsequent novels and writings - one such example being the 1860 novel *Make Your Game*. Set around the year 1845, Sala makes a veiled reference to Prince Albert's involvement in military percussive innovations imported from Prussia and Germany at about the time British Guards' Janissaries were being dispensed with. Sala's proponent correspondence notes:

I have great respect for the Prussian Army; yet I wish nevertheless that the authorities would not dress their drummers quite so much like harlequins. As for their drums, too, they are not drums...they are tambourines, and when struck they sound not sonorously, as honest sheepskin should, but semi-harsh, discordant, metallic, braying sounds.

His Royal Highness (not of the Horse Guards, but of Windsor, Osborne, etc, etc) wants, they say, to introduce the tambourine drum into the British Army. It won't do. The British Army can't get on without the big drum, and I was about to say, - without the black man to beat it; but the last time I saw the Guard Mount at St. James's, the whilom superb Ethiop and gold braid were replaced by a diminutive individual with a fawn-coloured moustache.

The above passage, which appears to be Sala's lachrymal epitaph to the visual and auditory harlequinade that was Turkish Music, quotes *tambourines* and *tambourine drum*. These refer to the smaller models of, in his eyes (and ears), inferior military side and bass drums that were subsequently sanctioned, as distinct from the Brobdingnagian, deep-toned Turkish Music instruments used hitherto. *His Royal Highness, not of the Horse Guards, but of Windsor, Osborne, etc., etc*, was Sala's surreptitious reference to Prince Albert and his hardheaded attempts to bring dress-down Friday permanently to Guards' band percussion sections.

Royal historians acknowledge Albert's contribution to the British Monarchy and the nation *in toto*. The Prince's personal involvement with and patronage to a numberless gamut of national projects and committees is well documented, with much surviving to this day in the fabric of many fine buildings and worthy artistic, industrial and scientific institutions. His insatiable appetite for progress-with-probity extended from industry and applied art to aspects of Monarchy both public and private; with the Prince seeking to modify his own domestic *Royal Institution* to one of noble simplicity rather than splendour of presentation. This resulted in making it less interested in pageantry than it had hitherto been, changing the organisation from the overtly ostentatious to the quietly understated. From an examination of the writings of Sala, together with all the above Royal revolutionary circumstance, it appears that it was a concatenation of events at various levels (some which may or may not have included specific inputs from Prince Albert) which conspired over the years 1840-1841 to occasion the Turkish Music - perhaps *the* single-most visual representation of overt ostentation in the bands of the Foot Guards - to be unceremoniously jettisoned as the musicians that constituted these showy, pompal sections of Ottoman extravagance came to the end of their service. Evidence from surviving Army records indicate that all these Turkish Music percussionists were fifty years old or more on leaving their respective Guards' bands, and it is likely their mysterious art left with them, their fauve *rayonnement* never again to be witnessed on the roads of what many now saw as a more humdrum ceremonial London.

The resulting spin-off caused by abrupt Albertian reform to percussive rectitude when ranging the capital's streetscape in 1840-41 occasioned the introduction of the Guards' band percussion section that would be familiar to an observer witnessing a similar scene in 2015. There was however much lamentation after the final throes of Turkish Music; the passing phenomenon even drawing comment from celebrated wordsmiths such as Charles Dickens - who had been an ardent follower of the Guards' bands as a young boy in Regency London. The great author's recall in regarding this by now lost stagy section of percussion, ended with this 1847 social commentary on their disappearance:

Wearing an embroidered Oriental dress, they [the black musicians] played the cymbals in the band of the Guards, gesticulating vivaciously – partly of orchestral necessity, perhaps, but partly, it must be, owing to the excessive enjoyment of his situation...with his fellow performer, of similar complexion and costume, who plays an instrument that has vanished with its sable professor, a brazen structure, tree-shaped, with bells depending from its branches [the Turkish crescent].

Prince Albert's staid moral approach to life, and the profound influence he had over the young Queen did by extension cascade down, modifying the whole of Victorian society. The musical side effect of this *simplex mundititis* from 1840 impacted on all Guards' bands, occasioning them to get shot of theatrical vivacious gesticulation, excessive enjoyment, Eastern exoticism, and vauntery (that is *the* hallmark of this OTT percussive extravaganza) once and for all. The spellbinding scintillous Turkish Music therefore quitted the bands of the Guards under the same circumstance as they had entered some fifty years' previous: by a change in fashionable modernisation championed by *au fait* Princes proximate to the Monarch – their entry engineered in 1789 by Frederick, Duke of York, suave son of King George III – their exodus effected around 1840-41 by Albert, ensorcelled spouse of Queen Victoria.

The fifty-year span of Turkish Music from 1789 to 1840-41 was almost identical to the lifetime of Charles Godfrey. By this juncture his family had burgeoned to a seven-strong domestic unit, and it was due to this family expansion, allied to success as a Guards' Bandmaster and professional bassoonist, that occasioned their removal from Regent Place to a large handsome Westminster townhouse at 43 Vincent Square. As Charles Godfrey entered his fiftieth year the ambitions he held on personal and regimental levels were high ones. As the band's *Stella Maris* he demanded nothing short of perfection from the musicians under him. He in turn brought the same exalted standards to the band - as a player, mentor, and workmanlike professor of thorough rehearsal technique. One instance of Godfrey the precisionist, as applied to musical performance, can be adduced from a report on his Surrey Gardens Band in *The Times* of June 23rd 1840:

SURREY ZOOLOGICAL GARDENS.

Amongst the entertainments produced here this season is Beethoven's 'Battle Sinfonia'. It was played last evening for the first time these 20 years in this country. The performers were the musicians forming Mr. Godfrey's band, the merits of which, it is superfluous to say anything, assisted by other able performers specially trained for the occasion.

This celebrated piece of music was written to commemorate the Battle of Vittoria, and dedicated to George IV, the Prince Regent, and was performed originally at Drury Lane Theatre in 1816 for many successive nights.

Since 1816 it has not been played in a connected form. Sir George Smart, who was in possession of the only complete score of the sinfonia, kindly lent it to Mr. Godfrey to arrange for his band, who have been practicing and rehearsing it for some months. To render the effect more perfect, several musical instruments, viz., clarionets, which could not be procured in England, have been brought over from Germany, and nothing, which could insure success, has been left undone.

When the sinfonia was played at Drury Lane, drums, and we believe gongs, were used instead of pieces of ordnance and fire-arms, to carry out the design of Beethoven to its full extent. Indeed, fire-arms could not have been employed in a theatre with proper effect. Last evening small pieces of ordnance and fire-arms were employed, and the effect was very surprising.

The whole went off admirably, and is reflective of the great praise both to the spirit of the proprietors of the Gardens and to Mr. Godfrey and his employees. It is a grand musical treat on a great scale of effect.

Godfrey's assiduity in effecting an accurate rendition of this Beethoven work, by painstaking rehearsals allied to the employment of the correct instruments would come to the notice of Prince Albert, resulting in further performances by Royal request of the *Battle Symphony* – not at a garden amphitheatre – but within the rooms of Buckingham Palace itself.

It was such qualities that endeared Godfrey to the Coldstream Guards. Middle aged - with forty-one years' Army experience and the position of musical celsitude that came with it - it was to Godfrey that members of the regiment turned when faced with troublesome issues - be they musical or personal – be they Guardsman or Colonel. One such example out of many that featured Godfrey the sagacious father-figure - imparting time-honoured wisdom in the guise of regimental guru, was chronicled in the book *Recollections and Wanderings of Paul Bedford (1864)*. This incident, dating to the early 1840s, records the feelings of a lovesick Coldstream officer – a musical archrival in the love of his life's affections – and Charles Godfrey's novel solution to his predicament:

MILITARY LIFE.

At the period of my early London life at Drury Lane, the green room at that time was elegantly furnished and decorated, and it was always considered a great privilege to be admitted as a visitor by all who had the good fortune to be so complemented.

Among the manager's friends was an officer in the Guards, of the name of West. He was a fine young fellow, and became greatly enamoured of Josephine Bartalozzi, the beautiful young sister of the late Madame Vestris.

At that time it was all the rage for all gallants to serenade their adored ones, either vocally or instrumentally. The man of war began by singing beneath the window of the admired one, hoping to attract the recognition of his presence; but it had not the desired effect, the inmates imagining it to be some poor unfortunate mid-night ballad singer, hoping to get a fugitive penny thrown from the window towards obtaining enough for his night's lodging.

The Captain's voice was none of the sweetest, and he always roared out "The Bay of Biscay, Oh!", which is not considered a love ditty. He therefore rushed the next morning to the Master of the Band (the late Mr. Godfrey), to consult him, in his despair, on the subject. He informed the Master of his failure in the vocal art, and he wished to know what instrument he could learn in the course of a week that would have the desired effect.

"Say, Godfrey, dear fellow, could I get perfect on the ophicleide, the trombone, the bassoon, or any other trifling instrument of that sort?" The worthy Master informed the love-stricken Captain that it would take half a lifetime to be proficient on either of those instruments mentioned.

"What a damn bore!" said the Captain, "that I can't get over this musical difficulty without devoting so long a time to the damn things". "Shall we begin tomorrow morning," said Godfrey, "with the first lesson on the trombone?"

"No, no, dear Godfrey, it will never do," replied the distracted Captain. "There's a damn fellow, that plays on his guitar and sings like an angel on horseback, and the dear creature always comes to the window to listen to that lucky warbler. Now, in this dilemma, what's to be done, Godfrey? I want to play some instrument that will drown that infernal fellow's singing, and the tinkling of that damn guitar".

The Master (Godfrey), at that moment became illuminated with an idea, the which he imparted to the lovesick Captain; and that was, that if he (the Captain), would condescend to take some lessons on the kettle drums, that he (Godfrey), would make him master of the instruments in a week.

The proposition was joyfully accepted by the Captain; and every time the charmer with the guitar began to chaunt, the brave soldier rattled away, so that he completely drummed his rival out of the field; and ever after the gallant Captain luxuriated in the cognomen of Kettle-Drum West.

Such was the measure of Godfrey the man. His actions in enrolling young *Kettledrum West* on a crash course in the art of the timpanist smacks of a sense of humour and *gaite de coeur* worthy of any Guards' musician past or present; although exactly how Captain West transported his - or more to the point *the band's* timpani to the pavements of central London beneath the love of his life's apartment window we shall never know.



The 1840s had become: The Age of the Serenade (whether performed by Kettledrum West to Josephine Bartalozzi, or by the band of the Coldstream Guards to Queen Victoria). These performances were it appears the norm for a Guards' band of this era, and as such were reported in journals that spanned the globe. One such example was to be found in *The Australian (Sydney)* of September 1844:

COURT CIRCULAR.

Yesterday was Her Majesty's birthday, which was observed at Claremont. The band of the Coldstream Regiment of Foot Guards arrived at Esher on Thursday evening, and went to Claremont at an early hour yesterday morning, to perform a serenade under Her Majesty's windows. Precisely at seven o'clock the performance commenced, the band being conducted by Mr. Godfrey. The following is the programme:

Reveille: Walch.

Morning Hymn: "God of Israel" Mebul.

Romance, composed by His Royal Highness Prince Albert.

Glee: "Blow, gentle gales" Sir Henry Bishop.

Madrigal: "Awake music's measure" Barnett.

Valse: "The Princess Royal" composed by H.R.H. the Duchess of Kent.

The Prince of Wales's March: Costa.

National Hymn: "God Save the Queen".

The serenade occupied three quarters of an hour in its performance.

That the band of today is perhaps thankful that Her present Majesty does not share Queen Victoria's penchant for a fifty-piece early morning Coldstream wake-up call can be taken as read.



Counterbalancing the above however, as far as the bands of the Guards were concerned from the 1840s, was the ever-present threat of disease and premature death that performing on the highways coupled with living in the streets of the capital brought. Nineteenth century London smoked and stank. Its cityscape boasted an atmosphere oozing toxic, sewery miasmas that could literally be life threatening to its denizens, and Guards' musicians were not exempt from this chancy existence, toiling in and amid this graveolent, gaseous medium.

London was enormous, in terms of wealth, power and geographical size, a *Weltstadt* rich in every variety of social peril. Boasting factory-dominated districts, a mercantile Square Mile, and *the* entertainment quarter, its pavements were teeming with people and its carriageways were thronged with horsepower. The sum-total of all this industry, humanity and bloodstock resident in the swanky town-houses, indigent rookery dives, hotels and billets constituting 1850s *Cockaigne* were served by a sewer infrastructure still rooted in Stuart times, with untold numbers of citizens taking their easement in umpteen water closets, and additional faunal evacuation simply deposited on the streets where it dropped. This Augean aggregate all emptied into countless conduits, and finally (more by serendipity than by strategy) disgorged itself into the Thames (and then turn a blind eye). This devil-may-care attitude to public health culminated in 1858, and came to be known as *The Great Stink*, an event that precipitated better-late-than-never cross-party Parliamentary agency. This Johnny-come-lately infrastructural improvement commenced with the appointment of the forward-thinking Joseph Bazalgette to the position of City Engineer to design and execute the groundbreaking London Main Outfall Sewer System. The effect of this circumambient hogo, together with its impact on the Guards' bands, was theorised in the medical tractate *Consumption (Phthisis) Its Nature and Treatment*, by John Epps. This warning to the Victorian Coldstream musician noted:

MORTALITY OF THE FOOT-GUARDS.

It is a fact, established by the experience of several years, that the mortality among the Foot-Guards is great. The cause of this has been sought in the fact that the Guards are chiefly in London.

The Guards march across the Park daily when the Queen is in London. They play as they march. The

vocal instrument players have two actions, both of which operate on the lungs: the first is the action of walking, to do which the lungs should have full play: the other action is holding the breath in the act of playing the vocal instrument. These two actions in persons of weak lungs must be destructive; and this is, I believe, the principal cause of the mortality, for it is in relation to lung diseases that the mortality manifests itself: in other words, this playing the vocal instruments in the act of walking causes a disturbance of the regularity of the inspirations and of the expirations, and consequently a debility is induced in the pulmonary tissue, and if tubercles exist they become called into action, and the continuance of the wind instrumental music exercise perpetuated the disease, until phthisis puts an end to the man.

Much documentary evidence survives in Guards' musician's Army records that corroborates Epps' medical prognosis - one example being Coldstream solo clarinet Robert West. Born in the London parish of St. Pancras in 1844, No.514 Musician Robert West attested for the Coldstream Guards as a teenager in 1859. A talented clarinettist, West would go on to occupy the solo clarinet desk with Corporal of the Band William Pollard together with future Coldstream Bandmasters Adolphus Frederick Godfrey and Cadwallader Thomas. Promoted to Band Corporal shortly after joining in April 1859, West's meteoric rise saw the youthful NCO excel as a featured band soloist for the remainder of his Coldstream career. He would in all probability have gone on to attain appointment as Sergeant of the Band had not phthisis struck him aged just 26. Instead this promising performer suffered premature dismissal from the regiment, his doomy Medical Report on his lungy condition within his discharge documents confirming Dr. Epps' in-print assessment on this city-centre Guards' musician's fate:

Discharged in consequence of: "Phthisis. From exposure to Cold & Damp in the performance of his duty by having Tubercular Disease of both Lungs".

Compounding the feculent effluvium generated from the open sewer that was the River Thames were the infamous *London Particulars*, exceptionally dense, damp, sulphur-rich Stygian fogs which prevailed during the winter months and penetrated the capital's core. In exceptional circumstances Army medical notes reveal the considerable lengths a regiment would go to in the rehabilitation of its musicians when phthisis struck due to the above-mentioned state of affairs. One such example was No.3127 Musician James Wright, principle ophicleide with the band of the Scots Fusilier Guards from 1847 to 1852. His record stated:

MEDICAL REPORT.

Was admitted Hospital with symptoms of confirmed Consumption (he only applying for Furlough). He has Cough, copious Expectoration, contrived Breathing, etc., etc. He was kept under Treatment Two Months, and much relieved. Since which he has been sent a month into the Country and has returned having gained flesh, but he has chronic redness of Throat and same Cough, and it is considered that if he returns to blowing the Ophicleide it will kill him.

James Wright was 23-years young when dismissed from the regiment following his two month enforced sojourn in Arcadian environs. The omnipresent Victorian London pulmonary disease phthisis would continue to plague the Household Division by repeatedly robbing it of many talented instrumentalists for decades to come.



The annual fixed-point in the Royal ceremonial calendar that is the Birthday Parade occasioned in 1844 the earliest yet found instrument-by-instrument analysis of the massed bands of the Foot Guards. This morsel of military musical ledgering was undertaken by *The Annual Mirror*, which observed that, for the buildings and institutions at least, Prince Albert's toning down of conspicuous excess had loosened a little:

May 24 (The Queen's birth-day): The theatres, club-houses, public buildings, and houses of the Royal tradesmen and others at the West-end and the Strand, were more brilliantly illuminated in the evening

than has the case of late years. The united bands of the three regiments of Foot-Guards attended the Parade in St. James's Park, forming a reunion of military music not to be surpassed. They were attired in their state clothing, and were in number 30 clarionets, 6 flutes and piccolos, 6 oboes, 9 bassoons, 12 French horns, 6 corneopans, 6 trumpets, 9 trombones, 6 ophicleides, 3 bass-drums, 3 tenor-drums, 3 cymbals and 78 drums, bugles, and fifes, making a total of 177 performers.

The 'Troop' of 1844 confirms the final outcome of Prince Albert's mission to introduce the smaller regimental tambourine drums; a more uniform, if less supermundal and sonorous substitution in the Grenadier, Coldstream, and Scots Fusilier Guards' bands of the mid-1840s.



Six months' on from the Queen's Birthday Parade of 1844 witnessed the Coldstream Guards' band under Charles Godfrey given orders to attend Queen Victoria and Prince Albert on the occasion of their visit to Burghley House, Northamptonshire - ancestral seat of the Marquess of Exeter. The band were in attendance for almost a week, they being required to provide music on a nightly basis for both dinner and dancing in the House's magnificent Great Hall. *The Times* newspaper of November 16th 1844 reported on the Coldstream soloists who formed the backbone of Godfrey's band at this juncture, noting:

The Coldstream band have played before Her Majesty every evening. The solos have been performed by Messrs. Dean, Maycock, Handley, Davis, Keating, Hall, Horton, Callcott and Mason. Mr. Godfrey, the Master of the Band, was informed by Lord Exeter that Her Majesty had expressed her approbation of the manner in which the music was performed.

A Royal with an acute ear for music, Queen Victoria's favourable critique was high praise indeed for Godfrey and his men. The roll call of soloists was a comprehensive one, comprising a diversity of instruments including the clarinet, cornet, trumpet, bassoon, flute, oboe, French horn and tenor trombone. Players such as Dean and Maycock (clarinets), Handley (cornet), and Callcott (French horn), have been noted elsewhere in this band history, but mention may be made with regards to the remaining above-noted musicians.

No.2325 Musician William Henry Hall (1823-c.1870) was the Coldstream principal flute in 1844. Born at Hereford he enlisted into the band aged 14 years and 3 months old on the 17th May 1838. Hall furthered his progress on the flute and piccolo under the wing of James Beale, a talented Coldstream flautist of which little or no record survives. Hall served in the band for over 21 years. A Member of the Royal Society of Musicians, Hall, in addition to his regimental duties, held the position of principal piccolo at the Haymarket Theatre and the Theatre Royal Drury Lane.

Musician George Horton (1825-1908) became principal oboe with the band aged 18. A Royal Society Member likewise, Horton was appointed Professor of the Oboe at the Royal Academy of Music. He was also noted as second oboe in the orchestra of Louis Jullien.

Musician Charles Thomas Keating (1819-1847) held the Coldstream principal bassoon seat. The son of a serving soldier in the 28th Regiment of Foot, his placement in the Royal Military Asylum lasted but one year, he being returned to his parents for undisclosed reasons in 1826. Taught by Charles Godfrey on his arrival to the band, a promising musical career was cruelly cut short in true early Victorian circumstance as yet another Guards' band victim of Father Thames and its environs - with his untimely death due to respiratory disease aged 28 in 1847.

Musician William Davis (b.1821) was Godfrey's principal exponent on the English slide-trumpet. Considered purer in tone though more difficult to master than the newly arrived piston valve trumpet, Davis joined the Coldstream band aged 15 in 1836. He is noted in the four-strong trumpet section of Godfrey's Surrey Gardens Band of 1838. Much in demand outside of his Coldstream duties, Davis was listed as second trumpet to the famous Herman Koenig in the 1847 *Jullien Opera Concerts*

conducted by Berlioz at Drury Lane - and second to the equally well-known cornettist Carl Zeiss at Her Majesty's Theatre in 1849.

No.1590 Musician David Mason (1815-1888) was the band's tenor trombonist from 1832 to 1848. The son of a serving Royal Artillery Gunner, Mason was born at St. Martin's on the Channel Islands towards the close of the Napoleonic Wars. Another successful musical product of the Royal Military Asylum, Mason was placed with the institution aged six in 1821. Like Coldstream solo clarinet Henry Lazarus before him, Mason's talent as a young trombonist resulted in the Asylum Commandant Lt.-Colonel Williamson personally taking an interest in furthering this young musician's education, by taking him into his home for almost three years, so enabling his juvenile ward to continue taking lessons from acknowledged professors under the superintendence of John Blizzard - the school's bandmaster. Mason's talents ultimately appeared on the musical radar of Charles Godfrey, and he was enlisted aged 17 on the 22nd October 1832 as the band's stand-alone tenor trombonist - an incredible achievement given his age and the competition. He became tenor trombone at the English Opera House, *The Musical World* of 1841 noting of his playing:

And of Mr. Mason, on the tenor trombone, whose mellow tone and clear execution entitle him to distinction and applause.

David Mason relinquished his position in the Coldstream Guards on the 13th June 1848; his leaving a consequence to what was by any standards a worrisome medical assessment by the Regimental Surgeon, resulting in a premature termination to a propitious military-civilian musical career. The report, housed within Mason's Army Papers, noted:

Coldstream Guards' Hospital. May 27th, 1848.

I certify that Private David Mason, of Lieutenant-Colonel Paget's Company, is afflicted with Imbecility of Mind which unfits him for the Service. His disease was contracted in the Service.

With that dark diagnosis came dismissal, sectioning, committal, and incarceration to the Middlesex Lunatic Asylum, Uxbridge. Surviving records show that David Mason's treatment in this most Dickensian of Victorian institutions achieved some sort of cure, as by the time of his death, the *Morning Post* of November 19th 1888 (amid much hysterical column inches devoted to an infamous series of gynaecidal murders in the East End of London at Whitechapel) harked back to this ex-Coldstream musician's career realised in more certain times:

The funeral of Mr. David Mason, who died on the 9th inst. at his residence in Kennington, took place at Brompton Cemetery on Saturday afternoon. Mr. Mason was a member of the orchestra in the palmy days of the Italian Opera, and was also the tenor trombone player of the old Coldstream Guards' Band. Moreover, he was one of the party who at an early hour of the morning at Kensington House serenaded the Queen on her Majesty's accession to the Throne.

This *Post* obituary reveals that the Coldstream band were amongst the first of Queen Victoria's subjects to have had inside knowledge of her accession on the 20th June 1837, as these aubadic performances were a Guards' band duty peculiar to this era; and were carried out usually at 7am. Lasting for about three-quarters of an hour, this serenade would have been given just sixty-minutes on from the young Queen's monarchical installation.



From the mid-1840s Charles Godfrey, as both military and civilian musician, further cemented personal business dealings with an ever-increasing number of individuals and institutions. The position he held in the Coldstream Guards as steersman to this unparalleled band gained him much kudos, and consequently it was to *Godfrey's Band* (as it was ubiquitously intitulated) that many orchestral and operatic organisations turned when specifying a military band *hors concours*. The inevitable outcome saw the Coldstream being typecast as *the* Guards' band of choice whenever large-scale stage-managed

operatic performances were given in London. This was due in no small measure to Charles Godfrey's close relationship on both personal and business levels with Louis Jullien, who was *the* archetypal early Victorian music impresario. This synergy manifested on many levels: from the provision of on-stage military bands (which seemed to proliferate the plots in many of the grand works produced by the Royal Italian Opera Covent Garden and Drury Lane during this heady period) - to collaborating in the development of new instruments such as the now long-forgotten 'serpentcleide' - a necrotype wooden bass instrument engineered in conjunction with Jullien and the virtuoso ophicleidist Jean Prospere - as well as the publication of *Jullien's Military Journal* (an undertaking at the vanguard of in-print military musical propagation from the 1840s-on), and the concerted promotion of composers such as Berlioz and Meyerbeer (both of whom were on personal terms with Messrs. Godfrey and Jullien).

Godfrey's championing of Berliozian bandwork extended to the uppermost levels, as the Coldstream band under their omnipresent Master touched musical base with Royalty by plugging this up-and-coming French composer in programmes of music given at Buckingham Palace. One example out of many occurred on the 11th February 1848 before Queen Victoria and Prince Albert - with *The Times* broadcasting the Grand Saloon soiree thus:

Grand March Triomphale...Berlioz.
Selection - 'The Maid of Honour'...Balfe.
Pastoral Symphony (last three movements)...Beethoven.
Eclipse Polka...Koenig.
Olga Waltz...Jullien.

When performing for Royal dinner parties at Buckingham Palace during this decade (as in the above instance), Godfrey and his musicians would have had to grapple with an exalted, if rather unorthodox performance space, as *The Courier* of 1841 noted:

During dinner time the band of one of the regiments of Guards generally attends. The musicians are placed in a situation above the ceiling of the apartment; they are separated from the royal party by large panes of ground glass, which mellow the sound and prevent the musicians seeing into the dining apartment.

Musically, the Coldstream band famously maintained their regimental motto *Nulli Secundus* - and thanks to Charles Godfrey's position at Court as Musician-in-Ordinary allied with a shrewd ability to spot and fill gaps with his regiment's band in the metropolitan music making market - the ensemble could have added the famous regimental tenet *Ubique* to its pantheon of truisms as far as their musical omnipresence in London was concerned. There was however from time to time a flipside to being the theatrical must-have house-band, especially where Victorian cast of thousands-type big-ticket productions crashed into the financial buffers and went bust. One such incident occurred in 1849 courtesy of the Royal Italian Opera, resulting in the Coldstream Guards' band featuring on a list that also included gas fitters and chimney sweeps - as *The Annual Register* wryly observed:

The accounts make some extraordinary revelations. Among the creditors are noblemen, shopkeepers and newspaper proprietors. Also singers, dancers, dressmakers and hotel-keepers. Not to mention mechanics, architects, the band of the Coldstream Guards, engravers, tailors and prompters. Brought up from the rear by gas-fitters, a gas company, Police Commissioners and chimney sweeps.

With the unit contracted to perform as the stage-band at Covent Garden for the not inconsiderable sum of £300 per week in 1849, it seems likely that the regiment (*and* its musicians *and* Bandmaster Godfrey) was left numismatically wanting following this operatic engagement too far.

The Coldstream band of 1849, whose musicians were begrudgingly, though albeit temporarily, out-of-pocket financially thanks to the Royal Italian Opera's fiscal mismanagement, boasted an *embarras de richesses* in respect of its incumbent instrumental membership; a direct consequence of Charles Godfrey's credo - an *idée fixe* that professed sedulous training allied to selective recruitment programming. It was a tried-and-tested doctrine that was the envy of the Service, and one much copied by other Guards' bands. One such example of this strategy saw the arrival in 1849 of Musician Alfred James Phasey (1834-1888) to the Coldstream, setting up a sequence of events which resulted in the birth of that archetypal band instrument: the euphonium.

Born to Anglo-Spanish parents (Thomas Phazez, a serving Grenadier Guardsman, and Elizabeth), Alfred James Phasey was admitted to the Royal Military Asylum aged five years seven months on the 23rd September 1839. Following tuition on the ophicleide and bass trombone Phasey enlisted in the Coldstream Guards aged 15 on the 12th February 1849. There is conjecture as to his naming the euphonium, as the assignment does appear immediately prior to his joining the Coldstream; but what *is* beyond reasonable doubt (coining it apart) is Phasey's clever subsequent restructuring of the instrument by changing its bore profile, a process of continual improvement whose future ramifications would result in a euphonium that would stand comparison with the instrument of today. The bulk of this instruments shadow-technology development would have been undertaken *sub sigillo* within Godfrey's band-room - no doubt with the tacit approval of the Master - with further refinement realised via input from Phasey's fellow Coldstream compeers.

Phasey's underground refinement of the euphonium placed him at the forefront in respect of defining the instrument's natural fortes within the band environment. As a consequence Phasey had within the space of three years produced what would become *the* standard tutor for the euphonium, a work that remained the preceptor of choice for students of the instrument for decades to come. Phasey's subsequent mastery of this newly invented tenor tuba resulted in his appointment to the position of Euphonium Professor at the newly unveiled Military School of Music, Kneller Hall in 1859. He became a Member of the Queen's Private Band, the Crystal Palace Orchestra, and the orchestra of the Philharmonic Society. In addition Phasey was engaged as Bandmaster of the Earl of Chester's Yeomanry Cavalry, and it was whilst undertaking his duties in this capacity that he died at Chester aged 54 in August 1888. Remembered chiefly in terms of Coldstream *musical* legacy, there survive newspaper reports hinting that this regimental musician's achievements broadened towards the *military* during the time of the Crimean War. The *Freeman's Journal* of 15th August 1855 notes this circumstance thus:

CASUALTIES IN THE CRIMEA. SIEGE OF SEBASTOPOL.

Nominal return of non-commissioned officers and privates wounded from July 27th to 29th inclusive.

1st Battalion Coldstream Guards. – Privates John Podbury and George Philpot, severely; Alfred J. Phasey, Samuel Day, William Mason, Hiram Craven and John Sissons, slightly.

If accurate, this previously undiscovered snippet of Coldstream band history reveals Phasey aged 21 with his regiment on active service at the Siege of Sebastopol in 1855. Could the period of medical restitution in a regimental hospital on his return to home soil have provided the window with which to formulate and flesh-out the improvements that brought about the euphonium? It seems a possibility. By whatever circumstance, Alfred James Phasey's skilful reworking of the brass baritone saxhorn into a true euphonium whilst with the band must bracket his homegrown handiwork to (in marching band terms) the *front rank* of individual achievement boasted by the unit over its 300-plus year history.

The year 1851 brought with it The Great Exhibition. That the full title also included 'of the Works of Industry of all Nations' explains what was in the mind of Prince Albert when he chaired in January 1850 the committee which in effect set about planning the first world fair - (a species of international

exhibition that would over the next century feature the Coldstream, together with other Guards' bands). With some six million visitors entering Joseph Paxton's *Crystal Palace* between May 1st and October 15th 1851 the exhibition was an outstanding success. The Coldstream, together with the Scots Fusilier Guards' band, were in attendance at the opening ceremony, supplementing the orchestra of the Sacred Harmonic Society, four choirs, chorus singers, State Trumpeters, and nine organists (Victorians didn't do things by halves); the total number of performers: 829. In addition to the exposition's inauguration, two Coldstream band members past and present exhibited musical instruments and instrumental inventions there, and were in turn awarded prize medals for their efforts. They were Bandmaster Charles Godfrey and ex-Sergeant of the Band John Callcott.

Charles Godfrey's medal was conferred due to mercantile machinations with the French firm of Rudall Carte. Inscribed:

For the Importation of Flutes from France

Godfrey's cross-Channel dealings with the Paris-based instrument manufacturers centred on their production of the patented Boehm-system cylindrical and parabolic flute. This revolutionary woodwind was played by virtuoso flautist Benjamin Wills in front of a Great Exhibition Jury; the Chairman being Hector Berlioz, a feted French composer with whom both Godfrey and the Coldstream band were well acquainted. Given that the remaining members of this Exhibition Jury consisted of the distinguished conductor Sir George Smart (who, as a sixteen-year-old in 1792, had taken thirteen lessons on the scales of wind instruments from Christopher Frederick Eley of the Duke of York's band at seven shillings per lesson), together with a certain Guards' Bandmaster by the name of Charles Godfrey - it may be intimated that an unspecified degree of nepotism may have been brought into play to secure a favourable outcome for the wily old Coldstreamer.

John Callcott's Prize Medal was perhaps gained by more conventional means, and he was duly honoured for his newly invented 'radius French horn'. The *Exhibition Catalogue* description stated:

CLASS X: MUSICAL INSTRUMENTS.

CALLCOTT, J: Invention of a French horn without loose crooks. (Radius horn) PRIZE MEDAL. U.K.

Newly invented French horn; the novel feature being its portability, the loose crooks commonly used being dispensed with: To change key, a continuous tube is graduated into thirteen parts, each part being a semitone, at each of which again an opening is made, into which is inserted a short tube, leading from the belt of the horn to the centre of the hoop, and there turning in any direction, which receiving the wind as it passes through the horn bears it away to the belt.

The wordy description belies this instrument's deceptive simplicity. Callcott's radius French horn *did* achieve a production run in a deal brokered by Charles Godfrey and Rudall Carte, and was quoted in their sales catalogues for the next five years. Its design categorised the instrument as an 'omnitonic horn', and the ex-Coldstream Band Sergeant's creation received numerous flattering testimonials from London's leading horners - including Giovanni Puzzi, Charles Harper, and former Scots Fusilier Guards' Bandmaster Henry Pope Hardy. But the invention, novel as it was, became eclipsed due to rapid developments in piston valve technology. Consequently this unusual crookless horn was consigned to history as an intriguing item of Cecilian ephemera, with the only known surviving example now housed in the Bate Collection of musical instruments at Oxford University.



As recalled earlier within this band history: from performances given in the dungeon of Newgate quod for Lord Gordon and his entourage in 1790; via al fresco concerts around a table positioned in the middle of the Mall and percussive pupilage imparted to imitatrix socialite *higlif* in Mayfair mansions; to subterranean renditions beneath the River Thames in Brunel's foot-tunnel in 1827 - the Coldstream Guards band's performance *curriculum vitae* unquestionably boasted a superflux of bizarre settings in which to ply their tuneful trade. One such locale that did not fall into the above bracket was of

course the Monarch's principal London residence: Buckingham Palace. But even this Coldstream pompal hot spot could given the right circumstance provide its performers, and no doubt their hosts, with a species of musical entertainment that could be viewed as eccentric in the extreme. One such offbeat Royal musical encounter that was enthusiastically received within the walls of Buckingham Palace by Queen Victoria in 1845 (the success of which precipitated a further two performances in 1850 and 1851) was the performance of Beethoven's *Battle Symphony*.

The brainchild of Prince Albert, and realised by Charles Godfrey, whose clever arrangement of the work and its subsequent reintroduction into the public domain via his Surrey Gardens Band of 1838 eventually resulted in this impalaced performance - the Coldstream Bandmaster duly donned his theatrical musician's hat (drawing on his first-hand experience as a bassoonist at Covent Garden), together with his knowledge of the logistics of the marching band indoors (from intelligence amassed as the provider of the Coldstream stage-band to the Royal Italian Opera), allied to the manifold organisational skills (acquired over the previous twenty years when working with three united Guards' bands at ceremonies such as Trooping the Colour) - and constructed a piece of musical stagecraft that would come to be copied in concert halls to the present day (for example in large-scale renditions of Tchaikovsky's *1812 Overture*). The *Illustrated London News* of May 31st 1851 reported on the last of these performances, whilst recording the circumstances of the previous two outings of the Beethoven work by Royal command:

Beethoven's Battle Symphony was performed some four or five years since, with wonderful effect, at Buckingham Palace: the band of the Coldstream Guards, under Mr. Godfrey, representing the British army, marching from the dining-room up to the door of the saloon, with drapery covering the entrance; and the band of the Royal Horse Guards (Blue), depicting the French army, marching through a similar suite of rooms, to the opposite side of the grand saloon; whilst Her Majesty's Band, with additions from the Philharmonic orchestra, were stationed in the saloon, and, on a signal from the side-drums being given, the bands marched up unseen to their places. The crash of the battle, when the three bands were combined, was most vividly indicated. This Battle Symphony was done in the Waterloo Gallery last year; and, as there was increased space, the military bands marched in full uniform.

As a Musician-in-Ordinary, Godfrey's position as both Court *and* Guards' musician placed him in the ideal situation regarding this tricky musical assignment. Part theatrical part orchestral part logistical, the performance was a resounding success, once again catapulting Godfrey's organisational skills with large bodies of players static and viatic before Royalty - thus guaranteeing furtherance for both himself and the musicians under his superintendence. Present day visitors to Buckingham Palace may therefore dwell on the fact that as a result of Royal command, complete Guards' bands in full uniform have played and perambulated the presence chambers, lobbies and corridors of this great house, navigating a route to arrive at the Palace's Grand Saloon, whilst performing a Beethoven symphonic work, not once, but three times between 1845 and 1851.

Universal *collectanea* conferring approbation of the Coldstream band's many qualities abounded in the newspapers and musical journals. Often taken for granted, these laudatory pronouncements secured the outfit's pole position with respect to the Guards' bands in existence at the time of the Great Exhibition. There was however from time to time correspondence published criticising aspects of Coldstream band performances (and by extension its Master), which sat uneasily with Godfrey's narrative when views of a so-so nature were aired in print that questioned the musical integrity of his beloved band. Such occasions elicited emphatic and robust responses; one example being his letter to *The Musical World* of March 1851, in which Godfrey felt compelled to answer criticism regarding the use of a certain pitch of clarinet in addition to the intonation of his basses when employed treading the boards as stage-band at the Royal Italian Opera, Covent Garden. Godfrey began his epistolary defence of his musicians with the statement:

I have always been exceedingly unwilling to notice reports in the public journals; on the present occasion,

however, there appears something so unfair and like a desire to condemn by anticipation, that, in justice to myself and the musicians engaged under my superintendence, I am induced (most reluctantly), to depart from my usual custom.

Godfrey followed this opening salvo with a detailed description of the many musical pitfalls encountered when being required to provide stage bands for large-scale operatic works; not least being the requirement that clarinets comprising the pitches C, B-flat, E-flat and A are utilised - often with changes of instrument bordering on the instantaneous on-stage. He closed down the defence of his band and his argument with *The Musical World* with the sentiments:

The instruments [clarinets] I have named, are such as have been used for the same purpose by Messrs. Lazarus, Maycock, and Dean, when the Coldstream band had the honour of numbering them amongst its members; and whom, I am happy to observe, are holding three out of the four situations occupied by performers on that instrument at the two greatest musical establishments (Her Majesty's Theatre and the Royal Italian Opera) in this country.

With respect to the recommendation of your reporter concerning the ophicleide, however well meant, I fear I should be acting unjustly, (at present), to comply with his wish; but I strongly invite that gentlemen – whoever he may be – to pay a visit to the practise-room of the band, from which those performers were selected, and judge for himself; and I also, Mr. Editor, should feel much complimented by your accompanying him; and I pledge my word if, at any visit, any false intonation be perceptible in the basses (four in number), I will acknowledge the justness of his remarks, and act immediately on the advice given.

Ever the practical hands-on musician, Godfrey's defensive missive gave reprieve to the adverse criticism noted in this famous Victorian musical journal. It seemed that with Charles Godfrey the reputation of the band was paramount, and one can imagine the bandmaster trawling the broadsheets and pamphlets like a Victorian search-engine, eking out any derogatory snippets that sullied the standing of his musical baby. Further examples of Godfrey's terrier-like tenacity include the following, taken from *The Letter Writer* of October 4th 1857:

A MISTAKE CORRECTED.

TO THE EDITOR. – Sir, in your police reports of last week, under the heading of Marlborough-street, is the following: “Gross Outrage by a Drummer in the band of the Coldstream Guards, &c.” I beg to state Frederick Stevens, the drummer alluded to, does not, nor ever did, belong to the band of that regiment. My own object in writing is to prevent such a mistake injuring the reputation of the band.

Yours respectfully,

C. GODFREY, Band Master, Coldstream Guards.

42 Vincent Square, Sept. 21.

A further felonious escapade in 1861 spurred the by then 71-year-old Coldstreamer to reiterate what by now was his *cantus firmus* when journalists blotted the band's copybook, with *another* letter to *The Times*, thus eliciting an apologetic response:

GUILDHALL. – We are requested to state, with regards to the bandsman named McGrath, who was charged at this office a few days ago with being concerned in a watch robbery, and discharged on proving an alibi, that he is a member of the Grenadier Guards' band, and not, as was erroneously stated, in the band of the Coldstream Guards.

Musician Frederick McGrath held the position of solo cornet in the band of the Grenadier Guards under Dan Godfrey - and as he was it seems acquitted, the honour of his band and regiment was duly maintained.



When not defending the band's hard-won reputation to all and sundry, Charles Godfrey's on-stage

manner exuded *savoir faire* and gentlemanly politeness, promoting his regiment together with its musicians to what was by now in consequence of the strides made in Victorian transport infrastructure domestic and international an increasingly cosmopolitan auditory. One such anonymous example exemplifying a multi-national hands-across-the-sea type gesture at the time of the Crimean War was chronicled in the New York publication *The Crayon* of 1855:

Matlock Dale, Derbyshire, Aug.5, 1855.

Next day we ‘did’ Warwick, Guy’s Cliff, and Kenilworth, and I returned with my companions to Leamington, the most fashionable of the English watering-places, to eat there a parting dinner at the Regent’s Hotel. While dinner was preparing, we went into the public garden, filled with a fashionable crowd. It was a fete. The splendid band of the Coldstream Guards were discoursing exquisite music, in addition to which there was to be a balloon ascension.

During the intervals of the music, we fell into conversation with the bandmaster, who was a genial fellow, and justly proud of his famous band. As master of the Queen’s favourite band, he had become acquainted with many distinguished Americans, and evinced a marked appreciation of our countrymen. One of our party happened to know some of his musical friends in America, thereby furnishing them with much matter for talk. The programme was closed, as all musical programmes here are closed, since the Alliance, with ‘Partant pour Syrie’, and ‘God Save the Queen’. After the first had been played, the band struck up (to our astonishment, as well as that of everybody else) ‘Yankee Doodle!’ A compliment – to us and our country. As we had been seen in conversation with the bandmaster a little before, and we were generally recognized as Americans, we found ourselves transformed at once into lions, the observed of all observers. When the concert was ended, we invited our musical friend to dine with us, but he was obliged to decline, as he had to go up to London by the next train.

Similar global Coldstream musical diplomacy would bestride the years over the next century-and-a-half down to the present day, a worthy example being the band’s rendition of the American National Anthem during the Guard Mount at Buckingham Palace (unprecedented in the protocol of this ancient Royal ceremony) in the wake of the Twin Towers atrocity at the World Trade Center, New York City, in September 2001.



Mention has been made previously within this band history in respect of the quality of sound achieved by Guards’ bands when detailed to attend State Funerals. Household Division musical tradition ordains that, since the State Funeral of Queen Mary in 1694, the provision of what amounts to an outdoor road-bound requiem with wind instruments, exuding gravitas (by providing a reverential and homogenous carpet of sound that is concomitantly in-sync with national expectation) is hardwired into the bands of the Foot Guards (whether for King George III in 1820 or Her Majesty Queen Elizabeth the Queen Mother in 2002), to whom is delegated the formidable task of providing the musical backdrop to this most highly-charged and pressurised of personal-public ceremonial environments. The product of centuries and contained in the DNA of all British Guards’ bands, this sonic at-oneness adds auditory weight to such rites, heightening the emotional experience of the serried crowds, reaching out point-blank to the assembled onlookers (typically numbering in the hundreds-of-thousands). This musical road-craft links the haught in-procession with the *hoi polloi* on-pavement; visually and sonically striking the right chord by way of the theatre of the thoroughfare.

Such expectations were loaded onto the shoulders of Charles Godfrey and Carl Boose, when the bands of the Coldstream and Scots Fusilier Guards were commanded to attend the State Funeral of the Duke of Wellington in November 1852. The Guards’ bands did not disappoint, as one eyewitness observed:

On Thursday, Nov. 18, the funeral procession started from the Horse Guards. The gloom, which threatened in the early morning, had cleared off, as, punctual to the moment appointed, the word of command was shouted from column to column, and the band of the 2d. Battalion of the Rifle Brigade struck up the ‘Dead March in Saul’, and with silent, solemn precision the Brigade filed off, with arms

reversed, in slow step, at a rate which, continued throughout the procession, might be calculated at about one mile an hour. Scarcely had the sound of muffled drums died away, than the band of the 1st Battalion of Royal Marines took up the strain, and the Marines fell in, and continued to process at an equal pace. They were followed, as we have stated above, by another band, that of the 33rd Regiment, and the Regiment itself, which enjoyed the privilege of joining entire in the procession, as being that in which the late noble Duke had held his first commission; and from which circumstance they were regarded with unusual interest by the bystanders. When the united bands of the Coldstream and Scots Fusilier Guards joined in the 'Dead March', it was remarkable what a different effect they produced to the other bands, and how their precision and tone gave double power to this fine specimen of classic music.

Such was the tonal impact fashioned from this tandem Guards' band under Charles Godfrey, who as senior Bandmaster *ex officio* would be invested with overall control of the musical proceedings pertaining to the *Iron Duke's* send-off, caused by extension the Earl Marshal to afford the Coldstream Guards' band the singular honour of performing Handel's *Dead March in Saul* as the great soldier was lowered to his final resting place within a vault in the crypt of St. Paul's Cathedral. As the same eyewitness noted:

But perhaps, after all, the most affecting part of the service of the whole day, was when the full band of the Coldstream Guards played the Dead March in Saul, while the crimson velvet coffin with all its emblazonry, bearing on it the Ducal Crown, military helmet, and Marshal's baton of the Duke slowly descended to its final resting place till at last it disappeared from view.

First-hand observations committed to print at ceremonies of national importance that featured the Coldstream Guards' band such as those noted above for the *Achilles of England* would have been digested by an enthusiastic readership throughout the land, and went some way in helping to paint a mental sound picture of what this regiment's musicians were capable of. From the 1850s-on however, thanks to ever-increasing engineering endeavour, the utterly reliable and spreading Victorian railway infrastructure began radiating out from the great conurbations of the kingdom at a rate of knots unequalled before or since - effectively turning far into near (and standardising nationwide time), thus enabling far-flung British citizens the prospect of hearing the Coldstream Guards' band perform in provincial towns and cities in-person.

One of the earliest excursions undertaken by the band along these arterial permanent ways witnessed the unit in 1845 undertake an engagement for the Eastern Counties and the Norwich and Brandon Railway Companies. This was on the occasion of the inspection of the line from London to Cambridge by the Directors of both concerns prior to its opening to the general public. Unbelievably, the full band (in full uniform) was herded into two open carriages behind a pair of early steam locomotives (no doubt suffering copious coverings of smoke and cinders for their efforts) all the way from Shoreditch to Cambridge and Ely and back, whilst the Directors, 300 in total, luxuriated in 16 first-class coaches. The band even played patriotic airs whilst speeding *through* a lengthy tunnel just past the village of Wenden, with the *Morning Herald* of 2nd August 1845 noting:

Leaving Wenden the train rushed into the tunnel, and when all were involved in the thickest darkness, the Coldstream band struck up and blended their notes with those of the engines and the reverberations of the tunnel, thereby making such horrible discord that a nervous passenger might have fancied himself in Tartarus and surrounded by legions of howling spirits who resented the intrusion.

What ashy state the band's uniforms were in, and whether Charles Godfrey and his musicians resembled seasoned Victorian London chimney sweeps (which they probably did) after this East Anglia-bound musical sally was completed was not disclosed. By 1854 rail travel had become by degrees a day-to-day event, which thankfully for the band negated their performances '*en-route*'. This same year witnessed the band collectively consult their *Bradshaw* and entrain *into* one of Isambard Kingdom Brunel's broad-gauge locos at Paddington, preparatory to excuse the Great Western Railway to Bristol Temple Meads. This West Country concert-first was warmly reported in *The Bristol Mercury* of Saturday, May 13th, 1854:

THE ROYAL INFIRMARY CONCERT.

The long talked-of concert in aid of the funds of our noble 'Charity Universal', took place on Monday last, and we must congratulate its promoters upon the great success with which their philanthropic exertions were crowned.

The orchestra was occupied by the fine band of the Coldstream Guards (which attended by the kind permission of the gallant commander, the Hon. Colonel Upton), attired in their handsome full dress uniform, and led by their veteran and everywhere-famous Band-master Godfrey. The reputation of this fine band is too widely known to render any general eulogy of its merits necessary. There can be few who have ever visited or even read about London to whom the name of 'Coldstream Band', the pet of the court and of the parade, must not be familiar.

The concert commenced with the Grand War March, from Mendelssohn's *Athaile*, by the band. It was played with that precision and nicety of effect which can only be acquired by long continued combined practice, and which it is in vain to look for in an orchestra hastily thrown together, however skilled may be its individual members. A legato movement by the reeds, with an elaborate accompaniment for the bass trombone was as perfectly rendered as could be desired.

Next came Rossini's sparkling and highly dramatic overture to *Guillaume Tell*, which we should say was as finely played as, without the aid of stringed instruments, to which the crescendo, and some other portions are peculiarly adapted, it could be played by any band. It was encored, for considering the accelerated speed at which the last movement was taken, the lips and lungs of the executants must have been severely taxed. A *terzatto* by Spohr, from *Azor and Semira*, "Night's lingering shade," introduced our old favourite Miss Dolby, and two younger aspirants for musical fame, Miss Amy Dolby and Miss E. Birch. A waltz by Tinney was next played by the band.

A selection of 'Snatches' of melody from Weber's "Der Frieschutz" was next played by the band. It introduced several of the striking passages of that delicious opera, especially the Bridesmaid's Chorus, and the air "Gently sighs the voice of the evening," which latter was beautifully played on the cornet by Phillips, who, as well in tone and execution, treads closely, we think, on the heels of the hitherto unrivalled Koenig.

Then came an inspiring polka "Valerie," by [Adolphus Frederick] Godfrey, in which the soloists of the band were brought into prominence, and in which Phillips elicited unmixed admiration by his wonderful double-tonguing of long and difficult passages. It was encored, and after a vocal trio by the ladies, the first part closed with the grand march from *Le Prophete*, which was magnificently played by the band.

The second part opened with a selection from *Robert le Diable*, in which there were solos introduced for the cornet-a-piston, Phillips, trombone, Hawkes, euphonium, Phasey, and clarionet, Pollard. The beautiful air "Robert toi que Jaime," was finely played on the cornet. A dashing gallop by Essin, arranged for the band, made many of the younger branches of the audience regret that the room was not cleared for a dance.

A selection from Auber's *Zanetta* was succeeded by trios from *Elijah* and *Athale*, which were moderately sung. Next came the pleasing waltz "Queen Mab," by Callcott, which made one quite long to be tripping it with the fairies by moonlight in some sylvan abode. The concert closed with the grand march by Mendelssohn, from the "Midsummer Night's Dream".



The above West Country review made mention of a Coldstream solo cornettist who had taken over the office of pioneer piston-valve exponent William Huntington Handley. And as it seems a many-lettered name was part of a Coldstream solo cornet player's portfolio during this era, *this* new exponent of the art arrived well qualified in that respect. His name: George Augustus Wielopolski Phillips.

George Augustus Wielopolski Phillips (or Phillipps) was born within the Jewish enclave bounded by Spitalfields in London's East End *circa* 1827. Of Anglo-Polish stock and the son of a professional clarinettist, he was, in common with the sisters Milanollo, a musical child prodigy. Unique in the annals of the Coldstream Guards, this band member had begun his career aged four treading the boards performing on-stage solos in the theatres of London's East End under the careful control of

his father. Surviving archival documents including contemporary playbills such as that advertising the Royal Pavilion Theatre, Whitechapel Road of 16th January 1832, and now housed at the Victoria and Albert Museum, are typical of this young virtuoso's musical beginnings:

Every Evening during the Week, the MUSICAL PRODIGY

WIELOPOLSKI, the INFANT TRUMPETER,

(ONLY FOUR AND A HALF YEARS OLD) whose skill, tone and precision have astonished the ablest Professors of that difficult Instrument, including several eminent Musical Connoisseurs. – will accompany the Band in various Military Pieces

Arranged expressly for him, concluding with

“GOD SAVE THE KING!”

Like the Milanollos, Phillipps' talents were such that exhaustive national and international tours were undertaken, together with private performances by Royal command - all achieved before his age reached double digits. The virtuosic mastery he held over the English slide-trumpet earned him the tag: *The Infant Trumpeter*; and it is under this musical moniker that the national press of the 1830s announces him to their flabbergasted readerships. One example out of many that chronicled the astounding talents of this future Coldstreamer was to be found in the *Chester Chronicle* of 30th October 1835. Two years before the Milanollos took London by storm – *this* child prodigy was taking all England by the same manner:

THE CHESTER THEATRE.

The “Star” of the week has been that extraordinary child, MASTER PHILLIPPS, The Infant Trumpeter. You see before you a fine curly-headed boy, of most pre-possessing person – a form replete with delicacy and every infantine grace – with laughter, and all the circumstance of childhood beaming in his eye; but also

**“He, with a sportive look,
The war-denouncing Trumpet took,
And blew a blast so loud and dread,
As if ‘twould wake the sleeping dead.”**

Your admiration is changed to astonishment at the volume of sound produced, and the extraordinary command of this very imperfect instrument which the child evinces. He performed several popular airs and variations with admirable precision, and executed some chromatic passages with remarkable rapidity and correctness of intonation, simply by the regulation of the volume of air conveyed to the instrument, and the assistance of a short slide, similar to that used in a trombone, which is fitted to the trumpet. The most striking of the performances are the popular airs “O dolce concerto,” or “Away with Melancholy,” with variations, which were given with great precision and taste. The ladies could scarcely refrain from tapping on the stage, and smothering the infant prodigy with kisses. We perceive that his benefit is fixed for this evening, which will be the last time of his appearance. We trust it will be a bumper.

The programmatic content of these concerts (even at this age) took the form of around a dozen separate solos, including concertos, accompanying obligatos, and the musical firework that is the ‘Air with Variations’. Given over a two-hour period, this was an astounding feat for *any* trumpeter, let alone one so young.

On joining the Coldstream Guards' band in the mid-1840s Phillipps' mastery of this species of soprano brass-wind caused him to switch to the cornet, and it is under this guise that he makes regular news in the musical periodicals of this period, with *The Musical World* noting:

The performance brought to light the talent of a new cornet-a-piston – Mr. Phillips, from the Guards – of whom it is enough to say that he promises to be a worthy successor to Herr Koenig.

By 1850 Phillipps had become solo cornet *and* Corporal of the Band, *The Musical World* again noting him as:

Principal Cornet in the Coldstream Band, and one of the very best English Cornopeanists.

1860 saw Phillipps leave the Coldstream Guards. He set himself up as a freelance cornet soloist and provider of quadrille bands in and around Liverpool. Phillipps' style of playing, a blend of sympathetic musicianship allied to outstanding technical ability would influence later Coldstream cornet end-seat men - including James Smith Barlow, Howard Reynolds, Arthur H. Smith - and future Grenadier cornet virtuoso Jules Levy.

Extraneous to the numerous provincial engagements arriving at Charles Godfrey's Band Office via the Colonel of the Regiment (whose express permission had to be sought before the Master and his Musicians could commit themselves) in the 1850s - the Victorian fashion (or some may argue obsession) with promenade culture saw the Coldstream, together with their Guards' band associates from 1855 respond to a Government experiment that required them to perform in alfresco concerts at the great parks and open spaces of the metropolis.

The band's track record in respect to this genre of entertainment was a lengthy one. From nascent musical forays into Ranelagh at Chelsea village; trajecting the Thames to Vauxhall and transpontine over Westminster Bridge to the Apollo Gardens in St. George's Fields under Eley; to West End Promenade Concerts for '*the Great Shilling Public*' of late 1830s London as *Godfrey's Band* - its musicians had enjoyed a reputation as providers of music *en plein air* - though then for Georgian gentry or middling Victorians - and not as was the case in this instance as a consequence of Governmental largesse, for '*the man on the Clapham Omnibus*'. *The Annual Register* of 1855 noted the attendant numbers at one such concert given by the band as it carried out this musical trial. Its date: 26th August:

On this day (Sunday), - A total number of 61,458 persons visited Kensington Gardens, where the band of the Coldstream Guards were ordered to play for the public.

The run-through worked, and these *Sunday Bands* concerts, as they came to be called proved a huge success, prompting the same publication to widen its observations on them twelve months on, noting:

THE SUNDAY BANDS. – The Government have renewed an experiment, by causing a military band to play from 3 to 6 o'clock in the afternoon of Sunday in Kensington Gardens. The performance was very acceptable, and about 50,000 people attended, whose conduct was throughout exemplary. The arrangements were not particularly good, as the band was confined within such narrow limits, and were so densely surrounded by the crowd, that nothing but their caps could be seen and very little of the music was heard. A refreshment pavilion was erected, and it was observed as a good symptom that a printed request to abstain from smoking near to it or the band was very generally attended to. The people plainly enjoying the music; the arrangements were extended, and military bands played on Sunday afternoons in both the Regent's and Victoria Parks. They were so great a source of attraction, that the attendance on one Sunday at these three places was estimated at 260,000 persons.

Stadia-sized attendances such as those described above would become the norm during the nineteenth century, spreading from the capital out to the local parks of the provinces. Such gregarious aggregations in the wake of this Guards' band-led socio-musical experiment resulted in ever-increasing gates at these free municipal concerts, thus precipitating the widespread construction of the ubiquitous Victorian park bandstands across the length and breadth of the land.

March 1854 saw the end of the period in British history known as the Long Peace, with the outbreak of the Crimean War. The three Foot Guards' regiments (Grenadier, Coldstream and Scots Fusilier) were formed into a Guards' Brigade, and famously distinguished themselves throughout the two-year conflict. Regimental bands were present in The Crimea, with five Line-bands notoriously and inharmoniously performing the National Anthem in five different keys simultaneously at Scutari; a horridly immusical scran whose ramifications resulted, it has been argued, in the founding of the Military School of Music, Kneller Hall. The Foot Guards' bands did not visit *this* theatre of war, the Government decreeing their remaining on home soil. This enabled the Guards' musician's active

service spanning 1854-55 to be played out literally at a 'theatre of war' that comprised four walls, a proscenium arch, a stage, and an auditorium - plus the wherewithal with which to raise large sums of money to aid the war effort, its victims, and its casualties. With the British public eager to be kept up to speed on all aspects of the Crimean War virtually as it occurred, shows and re-enactments of famous battles were produced for the London stage, with the profits generated allocated to help those directly affected by the conflict. One such reference that chronicled the Coldstream Guards' band's involvement in Victorian pay-per-view virtual musical war games was found in the book *Performance and Politics in Popular Drama*, within the chapter *Theatre of War: The Crimea on the London Stage*:

The emotional effectiveness of 'The Battle of Alma' was the result of a skilled combination of staging, acting, and writing it. It opened on the 23rd October, employing not only four hundred supers but also detachments of the '1st Royal Fusiliers and the band of the Coldstream Guards', and donating £60 10s.6d to the benefit of the fund for the sick and wounded.



It was at one such large-scale concert in aid of Crimean War charities held at the Surrey Gardens complex featuring the Coldstream Guards' band and Jullien's Orchestra that there occurred a fractious altercation between the leaders of these two famous musical ensembles: namely business partners Charles Godfrey and Louis Jullien.

This eyeball-to-eyeball spat in front of *John Q. Public* generated stories that abounded in the press of the day. Not in Britain though - where it seems a gagging order had been enforced - but across the Atlantic in America. One such example appeared in *The New York Weekly Review* of Saturday September 22nd 1855, and broadcast:

An episode occurred during Jullien's recent concerts at Surrey Zoological Gardens, London, which we have not seen chronicled in any of the local [British] journals, but for the accuracy of which we can vouch. It seems that Mr. Jullien and Mr. Godfrey, bandmaster of the Coldstream Guards, got into rather a warm discussion of the respective merits of the operas 'Pietro I Grande' and 'L'Etoile du Nord'. The conversation grew warm, so warm, that resort was at last made to more 'striking' arrangements than words. 'Sharp' measures were not, however, as is too often the case in America, called in, and but little damage was done. Acquaintances intervened, difficulties were finally amicably settled, and Messrs. Jullien and Godfrey are now as good friends as before.

Given this overt Cecilian scrimmage was fought out (in the Godfrey corner at any rate) by a sexagenarian - he was 65 years-old - the American take on this ungentlemanly and possibly career-ending in the case of Godfrey *faux pas* involving the relative merits of two pieces of music seems tenuous in the extreme. Could it have been over their numerous business dealings? Or was it for more personal reasons? As a recently unearthed baptismal record for the last of the ten Godfrey children seems to show a covert message left by the bandmaster that (when read literally) points to Louis Jullien possibly being the child's biological father.

The naming of this last Godfrey offspring, together with the date and the location of its christening goes against all recorded family tradition with respect to the previous nine siblings. Born 4th February 1845, the child was not baptised until the 28th December of that year - an unusual occurrence, given that the other nine Godfrey children had been lustrated within days, if not hours of their births. The location for this time-lapsed ceremony was also unusual: St. John's Parish Church, Hampstead. Charles Godfrey's name *does* appear in the baptismal register as the father, but his Westminster address *does not*. The place of abode is given with somewhat Cimmerian obscurity as just 'Hampstead'. This is odd too, as there is no record of the Godfrey family ever moving from Vincent Square, particularly during the 1840s at the height of Godfrey's career as both bandmaster and bassoonist - with his Westminster home centrally situated for either band-room or the opera houses of the West End. The given names complete this strange scenario. This mysterious tenth child was christened: 'Jullien Louis Falconbridge Godfrey', an unusual and un-Victorian set of Christian names to say the least.

That the opening two names stemmed from a reversal of Godfrey's business partner's moniker can be stated with some degree of conviction. The *Falconbridge* however is less easily explained, and appears nowhere else in Godfrey genealogy. It seems to have been taken from a knight portrayed in the Shakespeare history play *The Life and Death of King John*. This knight appeared in the play as the illegitimate son of Lady Falconbridge, the mistress of the above-mentioned Plantagenet Monarch.

Could this *sub rosa* Shakespearian reference have resulted from Charles Godfrey's insistence that the name Falconbridge be inserted in the baptismal record so as to leave a cryptogrammic clue that chronicled an *affaire d'amour* between Louis Jullien (a known *cicisbeo*) and Charlotte Godfrey?; and could this liaison have brought about the Godfrey-Jullien business partnership in the first place? It is of course pure speculation, and we will never know for sure; but this long-lost record *may* shed a dim light in explaining one possible reason why Charles Godfrey would have risked dismissal from the Coldstream Guards following a bout of public fisticuffs that is known to have occurred at the Surrey Zoological Gardens in 1855. Be it business, baton sinister baptism, or bad blood, the wrangle resulted in an apparent cover-up by the British press, and asks more questions than it answers.



Unprofessional as this seemingly isolated public fracas was, this did not prevent the Coldstream Guards' band according due respect to their fellow military musicians when complying with orders to attend events at which were other less well known regimental units. This admirable and quite correct quality was worthy of note in provincial publications, resulting in reports such as this found in *Jackson's Oxford Journal* of June 27th 1857, when the band found itself among the dreaming spires of this famous university-clogged city:

In the afternoon, the third show this season of the Royal Oxfordshire Horticultural Society took place in the gardens of New College. The band of the Coldstream Guards, under its distinguished conductor (Mr. Godfrey), attended. The band of the Oxford Militia, under its able conductor (Herr UieSSohn), also attended.

The bands played alternately, and twice during the afternoon they joined and paraded around the gardens, playing favourite marches and airs, the effect of which was exceedingly good. It is greatly to the credit of the Coldstream Band, that, far from showing any feeling of superiority over the Militia Band, they attended at the gardens at an early hour, in order to practice with the latter.

Then as now there are no issues of self-aggrandisement. Whether performing with professional symphony orchestras or amateur school bands the musicians of the Coldstream Guards as instrumental Army ambassadors are *instrumental* in maintaining a level musical playing field when representing the regiment, and uphold a respectful *comme il faut* whether *on* the world stage, or *in* the local village hall.

Favourable press coverage in similar character to the above abounded aplenty, and was a sound indicator of the musical standing of *Godfrey's Band* at this juncture. Reported on and doted on with regularity in the local and national press, the Coldstream musician's day-to-day life was gilded over and above the average British military serviceman of the 1850s. The band's impending arrival to out-of-town venues witnessed advanced publicity in the local press that even included mention of the regiment's musicians' civilian situations. One such example was an advertisement placed immediately beneath the masthead of the front page forming the *Liverpool Mercury* in its edition of April 7th, 1858. Splashed across half of the broadsheet, the ad announced:

**ROYAL MILITARY CONCERTS
ST. GEORGE'S HALL, LIVERPOOL.
The Celebrated Band of
Her Majesty's COLDSTREAM GUARDS,
Will perform Three Grand Military Concerts**

**On the Evening of Monday, the 19th instant,
Morning and Evening of Tuesday, 20th instant.
The Programme will consist of the Classical Selections
Performed by the Band of the Coldstream Guards at
BUCKINGHAM PALACE,
And at WINDSOR CASTLE,
When in attendance on HER MAJESTY.
Also a MILITARY MARCH,
Composed by MR. BEST,
The celebrated Organist, especially for this occasion.**

THE BAND WILL APPEAR IN FULL STATE UNIFORM.

PRINCIPAL SOLO PERFORMERS.

Who, by permission, also comprise the elite of the Band of Her Majesty's Theatre.

MR. W. POLLARD, Corporal of the Band, Principal Clarionet at Her Majesty's Theatre.

MR. A. PHASEY, Euphonium, Her Majesty's Theatre, Orchestral Union &c.

MR. FAIRLIE, Petite Clarionet.

MESSRS. HALL & DEWEY, Flute and Piccolo.

MR. ANDERSON, Fagotti, Her Majesty's Theatre.

**MR. W. PHILLIPS, Principal Cornet-a-Piston, Corporal of the Band, Successor to Herr Koenig,
and of Her Majesty's Theatre.**

MR. A.F. GODFREY, Leader, Sergeant of the Band.

MR. GODFREY, Conductor, Bandmaster.

Advertisements such as those noted above extolling the lengthy cavalcade of soloists boasted by the band, together with the extra-martial freelance employ they held in the orchestras of the London theatres helped paint a picture of the comings and goings of the Victorian Coldstream musician in respect of his juggling military-civilian *work*. For one American visitor to London in 1859 witnessing a Guard Mount ceremony however, his theories as to how a Guards' musician managed to juggle his military-civilian *rest and play* was another story:

To the uninitiated, 'Trooping the Guard' appears to consist of some 150 Grenadiers in full uniform, their drums and fifes and their brass band at their head, marching from Horseguards, across the parade ground, and along the Mall to Palace Yard, where the Queen's Colours are stuck into a hole in the centre, where the officer on guard salutes them, where the other officers chat in the middle of the quadrangle, and where the officers and men, and a motley crowd of spectators, listen to the enlivening strains of the brass band playing selections from popular operas of the day. No complicated manoeuvres seem to be performed; the automaton-like inspection of the 'troops' takes place on the other side of the park, and when the colours are firmly fixed, and left in charge of a sentry, the troops file off again, the officers repairing to their clubs, and the soldiers to their barracks, while the brass bandsmen at once subside into private life, and become civilians of decidedly Cockney tendencies.

In light of the above comment, whether the anonymous American witness of 1859 would confirm (had he been able to) that the Coldstream band of 2015 undertaking Guard Mount (after it was over) then at once did: 'subside into private life' with its membership, thus: 'becoming civilians of decided Cockney tendencies' - is perhaps better left to the imagination.

1860 witnessed the presentation of the Long Service Medal to Charles Godfrey. This would be no run-of-the-mill conferral. Well into senectitude - he was 70 years old at this juncture - Godfrey had acquired such a high level of esteem and respect within the Coldstream Guards it moved the Colonel of the Regiment to mark the auspicious occasion with a one-off parade. The London press covered the event, with the first being the *Daily News* of December 19th 1860:

THE COLDSTREAM GUARDS. – An interesting ceremony took place yesterday in Hyde Park. The two battalions of the Coldstream Guards assembled to witness the presentation of a long service medal to Mr. Godfrey, the bandmaster of the regiment. The regiment having formed square, Colonel Lord Frederick Paulet, C.B., called Mr. Godfrey forward, and addressing the regiment, observed that the gentleman joined it from the Militia in 1813, that he carried the firelock and knapsack like the youngest soldier present, and raised himself by his persevering assiduity and good conduct from that rank to the position he now held as Bandmaster of the Regiment. But Mr. Godfrey's admirable conduct in other respects, Lord Paulet remarked, was also an example worthy of imitation. He had not only raised himself to his present position, but by his care and exertion in the education of his family his eldest son had become Bandmaster of the Grenadier Guards, his second son sergeant of their own band, and his younger son Bandmaster of the Scots Fusilier Guards.

This he mentioned as a circumstance unprecedented in the records of the Army. Alighting from his horse, Lord Paulet then placed the medal on the breast of Mr. Godfrey, who briefly returned thanks. Upon remounting, Lord Paulet stated that this was probably the last official duty, as commander of the regiment, he should have to perform, and it was one that interested him very much. At the conclusion of Lord Paulet's address the regiment responded in a round of loud and hearty cheers.

Lloyd's Weekly Newspaper carried a more in-depth report of the venerable old bandmaster's acceptance speech, reporting:

Mr. Godfrey briefly returned thanks. He said he felt proud of the honour conferred upon him, and of the manner in which it was conferred. He begged to express at the same time the sense of indulgence and support the band had always received from the officers. This had had the effect of encouraging and stimulating them to exertion. He could testify to their untiring industry and perseverance, which had raised them to the proud position they now held as the band of the Coldstreams, and had been a means of producing some of the finest instrumental performers in the country, who had been trained in their band.

In what was undoubtedly the zenith of his regimental career, Charles Godfrey's acceptance speech made in the verd expanse of Hyde Park that December day in 1860 in front of the whole regiment recognised the substantive contributions made by the officers of the Coldstream Guards in support of their band. A vital fiscal tool - and one which the modern-day Guards' Director of Music would die for - it was *this* sumptuary stipend levied on the regimental hierarchy that Godfrey, via the Band Fund, utilised in order to construct a Coldstream band unfettered by economic consideration, and as a direct consequence became beyond compare within the Service.

Lord Frederick Paulet's glowing reference to his regimental bandmaster's single-mindedness with regard to the upbringing and education of the Godfrey siblings Daniel (1832-1903), Adolphus Frederick (1837-1882), and Charles junior (1839-1919), showcased the outcome of a thirty-year stratagem - which can in all likelihood be viewed as their father's *magnum opus* - orchestral or otherwise. Mobilised as a master-plan of military musical monopolisation, its genesis commenced in 1830s Westminster; then migrated by way of the Royal Academy of Music; eventually arriving from 1856-on via Royal recommendation with the supplanting of a tribal triarchy - whose title *may* have been styled as: *The House of Godfrey* - as this musical menage executed successive takeovers in the positions of bandmaster - extending it by 1859 to all three bands of the Foot Guards - a feat never before or since realised, and one not likely occur again if the bands last *ad infinitum*.



Musicianship was the requisite insisted upon by Charles Godfrey, and such was the panoply of musical talent available to him as a result of the above-noted Coldstream officer-funded system of band support, this may have been within the unit taken as read. For the aspiring amateur witnessing this band in action however, the technical abilities of the individuals that made up this ensemble would illicit varying degrees of admiration and adulation. Such reverential qualities were noted from an eavesdropping journalist employed by the *Musical Standard* in 1862. The occasion: Guard Mount. The place: Colour Court, St. James's Palace:

A member of a country brass band listening the other morning to the Coldstream band, in Palace-yard, was much astonished at the facility with which the principal horn player produced the "made notes" by the insertion of the hand into the bell of the instrument. "Ah!" sighed the provincial to his friend, "how often I've tried to do that, but somehow or other, instead of my hand I always contrive to "put my foot in it".

Whether or not the Coldstream Guards' band's principal horn (who in 1862 was Yorkshireman F. Garthwaite) *sons bouches* technique flaunted within the immured courtyard of St. James's Palace for all to admire inspired or deflated the provincial brass bandsman was not disclosed.

The same year as the above educational escapade witnessed the 71 year-old Charles Godfrey collaborate with the famous composer Giacomo Meyerbeer at the Crystal Palace complex. Godfrey had been commissioned to furnish a military brass ensemble to augment the enlarged Crystal Palace Orchestra in a performance of a programme of this great musician's works. He duly complied with the instruction, and recruited (in the main) the entire brass section of his Coldstream band. *The Musical World* of May 24th 1862 reported on the outcome:

CRYSTAL PALACE CONCERTS.

It was a 'field day' on Saturday at the Crystal Palace. Herr Auguste Manns, the spirited commander of the musical forces of the 'Company', had invited Meyerbeer to the concert; and the renowned musician, with proverbial courtesy, not only accepted the invitation, but superintended the rehearsals of his Grand March composed expressly for the coronation of the reigning King of Prussia.

To this march, on the day of the concert, the place of honour was assigned; and, in order to give due effect to its execution, the Crystal Palace Band was nearly doubled, the additional performers consisting of practiced instrumentalists from the 'metropolis', together with a military brass band, under the direction of Mr. Godfrey, stationed in the Gallery, to the left of the platform. Thus the composer's design of having two separate orchestras was literally carried out. Since the coronation of the King of Prussia at Koenigsberg last October, when it was played by the combined military and concert bands during the Royal procession from the Chateau to the Church, M. Meyerbeer's Grand March had nowhere been performed till now. That he should have produced it now first in England must, therefore, be regarded as a direct compliment to the musical public of this country, where his works are so universally admired and popular.

The 'Coronation March' is scored, as we have said, for two orchestras, - a grand orchestra of 'string', 'wind', and 'percussion', and a smaller orchestra of 'brass'. The ingenuity with which the two bands are alternately isolated and combined is not less remarkable than the vigour and originality of the phrases and harmonies allotted to each. Like the Coronation March in the opera of the 'Prophete' (to which gorgeous piece, by the way, it offers some sight resemblance), it is written in the key of E-flat.

The Coldstream-Meyerbeer musical mesh was fully formed by the time of the above concert, and was due in no small way to Godfrey's continual support of the composer's output over the years. This military musical patronage by the Guards' bands caused Meyerberian melody to permeate Palace precincts and the Park parade abutting St. James's from 1839-on. A famous example is the 1527 Lutherean chorale *A Mighty Fortress is our God*, utilised as a *leitmotif* by Meyerbeer in his 1836 grand opera *Les Huguenots*. Adapted by Godfrey, it was *this* melody that found fame as *the* most-performed Slow Troop at the annual Queen's Birthday Parade by the massed bands of the Foot Guards.

A sense of end of era for the Coldstream band came in December 1863, as, following a short illness, Charles Godfrey died at the family home at 42 Vincent Square, Westminster on December 12th. Aged 73, and in Victorian times at least probably labelled as gerontic, these thanatic tidings were greeted by both band and regiment with shock and incredulity. News of this venerable old bandmaster's death reverberated out from London, and was cabled to journals musical and topical nationwide, and thence promulgated across the world, appearing in print as far afield as Australia, America, Canada and throughout Europe. It was however to the in-house Guards' publication *Journal of the Household Brigade (1863)* that recorded perhaps the most apt tribute to 110 Sergeant Charles Godfrey, Coldstream Guards. The publication noted:

OBITUARY.

Mr. Godfrey, the veteran Bandmaster of the Coldstream Guards, died on the 12th December, in his 73rd Year, after fifty years' honourable service. Mr. Godfrey was much and deservedly respected in the regiment and in the profession, to which he had introduced some of the most popular of our instrumentalists; and we cannot more worthily close this notice by publishing the following Regimental Order, viz :-

COLDSTREAM GUARDS REGIMENTAL ORDER. – The Commanding Officer is desired by General Sir William M. Gomm to express the sense of the loss the regiment has experienced in the decease of Mr. Godfrey. The acknowledged efficiency of the band is in itself proof of his talents as Band-master; whilst the esteem and respect which he has earned from all ranks for a period upwards of fifty years' service, sufficiently attests his worth as a man and a soldier. – REGIMENTAL ORDERLY ROOM, HORSE GUARDS, 18TH DECEMBER 1863.

A memorial tablet to the memory of Charles Godfrey was commissioned by the regiment and sited above the Gallery of the original Guards' Chapel at Wellington Barracks, London. It stated:

**SACRED TO THE MEMORY OF
CHARLES GODFREY,
Bandmaster of the Coldstream Guards.
Born November 22nd, 1790,
Died December 12th, 1863.**

His sons Adolphus Frederick and Daniel were subsequently added to the plaque. The original memorial tablet was destroyed in the bombing of the Guards' Chapel in June 1944. Charles Godfrey was interred in a private ceremony at 12.30pm on the 18th December 1863 at Brompton Cemetery, West London. The grave is still in existence. In a strange case of military premonition, on the 14th November 1863 - one month prior to the death of Charles Godfrey, the *Aldershot Military Gazette* anticipated his passing with the publication of a poem composed to honour his Long Service Medal presentation at Hyde Park in 1860. The amateur laureate in-question was John Arthur Elliott, a Drummer in the Coldstream Guards. Dated: *London, October 1863*, could this high tribute from a regimental cohort have been penned due to intelligence banded about the barracks on Godfrey's worrisome state of health? The four-verse huitain read thus:

POETRY.

The Presentation of the Long Service Medal to Mr. Godfrey, Bandmaster of the Coldstream Guards, Hyde Park, 1860.

**Hail, Godfrey, hail, on this bright morn!
With joy we hail thee to our square,
And hope that till life's latest dawn
This glorious medal thou wilt wear!
It could not be on nobler breast;
You serv'd your country long and leal,
For fifty years have had no rest,
But labour'd on with zest and zeal!**

Thy music we have all admired,
And march'd to many a well-known tune;
In camp, on road, we ne'er were tired,
But wished our marching to resume;
Whene'er thy splendid band was there,
To grace our front and charm our rear,
With echoes wild, and cadence sweet,
Lighten'd our hearts and eased our feet!

Long may thy sons be bless'd as thou,
And emulate their father's fame;
Their children in life's wisdom grow,
And each one gain a glorious name.
They follow in thine honour'd ways,
An omen good for future days;
Their music travels o'er the world,
Where'er old England's flag's unfurl'd!

And now *our* turn has come to pay
Honour to thy well-known name,
And on the frozen sward to-day,
We glory in our Godfrey's fame!
May ev'ry earthly joy be thine,
May happiness attend thee,
And we'll cry till the end of time –
“Success to Mr. Godfrey!”

John Arthur Elliott. Drummer, Coldstream Guards. London, October 1863.



Anticipatory or not, the death of Charles Godfrey held the same apprehensions for the Coldstream regiment in 1863 as would the death of Queen Victoria for the British population in 1901. Godfrey had served fifty years in the band - a jubilee embracing almost a third of the band's existence since its founding in 1685 - an amazing accomplishment. As a consequence the rank-and-file of the band - especially the time-served ones - may have been forgiven for trying to bring to mind what it was like to have a different supremo taking the helm of the outfit (as happened nationwide when Queen Victoria died). When viewed from within band circles however, the implementation of the Godfrey dynastic sequent masterplan alluded to earlier was progressed as it had been in 1856 with the Grenadier Guards and 1859 with the Scots Fusilier Guards with monarchic-like efficiency, perhaps together with a sense of:

“Godfrey is dead, long live Godfrey!”

And so, following the final beat from the old Master's baton and the immediate up-beat from his progeny's stick, the final piece of the *House of Godfrey* tribal jigsaw fell into place with the unhesitating placement of the 26-year-old 6442 Band Sergeant Adolphus Frederick Godfrey into the *sede vacante* as the sixth Coldstream Bandmaster. This continuation of the family bloodline to the Coldstream musical sub-unit would give a clear line of continuity to both regiment and band for a further 17 years, completing a brotherly *a trois* of Guards' Bandmasters unique in the Household Division. It would be this family continuum together with the subsequent appointment of Cadwallader Thomas in 1880 that would see the next generation of bandmasters chosen in-house, maintaining a Coldstream continuity - an *Heir and Variations* that stretched back to Charles Godfrey's accession to the post in 1825.



*Charles Godfrey: Master of the Band 1825 - 1863.
Photograph taken c. 1860.*



*Before the Bearskin Cap
Coldstream Officer (foreground) and Musicians (background) by Eschauzier (1830).*



*Royal Band Redundant
The Dismissal of George IV's Private Band
Cartoon by Robert Seymour (1830).*



Guard Mounting Colour Court St. James's Palace 1840 (R. Wymer).



Coldstream Musicians 1832.



*Henry Lazarus
Solo Clarinet Coldstream Guards' Band 1830 - 1839.*



*Musician William Davis
English Slide-Trumpet 1840.*



*Alfred James Phasey (1850).
Ophicleide, Coldstream Guards' Band.*



*Bassoonist in Guard Mount Mode (1857)
Musician Thomas Anderson
(note the 'trumpet-top' bell-joint and
short-lived post-Crimea beltless SGO tunic).*



*Jullien's Promenade Concerts 1850. Royal Opera House, Covent Garden.
Jullien's Orchestra and Coldstream Guards' Band.
(Note Charles Godfrey standing and 'Monster Bass Drum').*



*Coldstream Musicians 1851.
(Left to Right): James Jepp (serpent); William Ellison (serpentcleide);
William Pollard (solo clarinet); Charles Godfrey (Bandmaster);
George Augustus Wielopolski Phillipps (solo cornet); William Davis (English slide-trumpet).*



*State Funeral of the Duke of Wellington 1852.
(Showing the band between the two trees in the picture's foreground).*



*A Concert for the Crimea (1855).
Jullien's Orchestra With the Coldstream Guards' Band
And Bands of the Allies, Covent Garden.*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015

PART VI

HEIR AND VARIATIONS

THE BAND UNDER ADOLPHUS FREDERICK GODFREY

& CADWALLADER THOMAS: 1863 - 1896.

Cornet – “La Sonnambula,” by Mr. Smith of the Coldstream Guards; piccolo duet, by members of the Coldstream Guards; flute solo, by Mr. Alder of the Coldstreams; Mr. Gladstone’s phonograph to Mr. Edison; piccolo and flute solos, by members of the Coldstream Guards’ band, taken October 1st 1889.

(Belfast Newsletter 31st October 1889).

A product of experiments embracing the latest thinking in applied electricity, the above-broadcast playlist, an electronic entertainment given at a public demonstration of Thomas Edison’s ground-breaking ‘Phonograph, or Talking Machine’ in Belfast Town Hall in October 1889, reveals that the Coldstream Guards’ band under Cadwallader Thomas had lost none of its musical sagacity in recognising the potential present in new technologies - be they instrumental, mechanical, or electrical. Such Coldstream *au courant* augury thus brings about the truism that states *this* body of musicians is the world’s oldest extant recording ensemble, with a continuous record-cutting career of some 126 years and counting. As a consequence the band boasts a sonically preserved timeline in mass entertainment technology connecting high Victorian to new Elizabethan; Edison Phonograph to Apple iPod; cylinder to CD. It would be this 33-year period - a tithe of this sub-unit’s total timeline - in which the band would be captured both in sound and the moving image for the first time; a new *variation* which, but for circumstance (a quintessential Guards’ band succession crisis), should have been superintended by an *heir*: Adolphus Frederick Godfrey.

Adolphus Frederick ‘Fred’ Godfrey was born in Westminster, London in 1837. An instrumental career was inescapable given his father’s position, and his early years saw him inculcated in matters musical within the family unit at 42 Vincent Square, Westminster. At the age of thirteen A.F. Godfrey’s education amplified under ex-Coldstream solo clarinet Henry Lazarus at the Royal Academy of Music. In addition he was tutored in composition and theory at the specific insistence of his father - an astute Godfrey ploy dynastically guaranteeing a future Guards’ conductorship for his progeny. The completion of A.F. Godfrey’s Academy tutelage saw him immediately attesting for the Coldstream Guards on the 2nd September 1856 - a matter of weeks after his elder brother Dan’s appointment as Bandmaster of the Grenadier Guards. Assigned the regimental number 6442 – the six-feet one-inch (1.85m) 19 year-old was promoted to Corporal of the Band with some degree of alacrity just a fortnight later; the exact date being 19th September 1856. Fred Godfrey’s clarinet-

playing wherewithal saw him populate the solo clarinet stand with accomplished musicians such as William Pollard (principal) and Cadwallader Thomas (co-principal). It seems that Charles Godfrey's nepotistic stratagem for his son's accession at the helm of the band was in-place by the 23rd June 1857, as this is the date given for A.F. Godfrey's promotion to Band Sergeant - and the intervening years up to Charles Godfrey's death in December 1863 were no doubt given over to honing Godfrey junior's skills in all the myriad aspects of running a Household Division band. All this it seems pre-ordained pupilage was brought into play with a seamless succession between father and son in December 1863. The 17 years' stewardship under Fred Godfrey from this date would witness the band travelling to all parts of the United Kingdom, putting more miles under their collective belts than during the whole of their previous history to date, courtesy of the utterly reliable Victorian rail infrastructure, helping to forge the band's reputation with the wider public that still manifests itself to this day; introducing new crops of Coldstream soloists worthy of their antecedents and descendents.



At the vanguard of this new generation would be cornettists James Smith Barlow and John Buchanan. James Smith Barlow was born on January 8th 1833 at New Road, St. Pancras London. He received his early musical education courtesy of the Royal Naval College, where he had enlisted as a band boy. Following service aboard Her Majesty's ships in the Mediterranean, Barlow transferred to the Coldstream Guards in 1857, rising quickly to become solo cornet and sergeant towards the twilight of Charles Godfrey's tenure with the band in the early 1860s. James Barlow's instrumental talents ensured he was much in demand outside the Coldstream, his various appointments including membership of the Sacred Harmonic Society, the Philharmonic Concerts, the Italian Opera Covent Garden, and Her Majesty's Theatre. A Member of the Royal Society of Musicians, Barlow left the Coldstream band in the mid-1860s, and in 1868 emigrated to the United States of America. He settled in New York City, where he became Professor of Cornet and Trumpet at the New York Conservatory of Music. James Smith Barlow died on the 19th November 1919 at Milledgeville, Georgia, and is buried at Johnson City, Tennessee.

Little is known of the band's deputy solo cornet John Buchanan. He was born in Scotland in 1840, the son of Sergeant Daniel Buchanan of the 79th and 42nd Regiments of Foot, who is described by the census of 1861 as a Chelsea Pensioner - so there is little doubt that John Buchanan's upbringing was via a life *militare*. The same censual record reveals him aged 21 living with his parents at 15 Holywell Street, Westminster. An up-and-coming central London parish known to boast many Guards' band members within its bounds at this juncture, he was described here as: "Musician in the Coldstream Guards." Buchanan seems to have held the post of solo cornet in tandem with James Smith Barlow from *circa* 1859, and he continued this shared role after the arrival of the young cornet virtuoso Howard Reynolds - as both Buchanan and Reynolds appear together as Coldstream soloists in band programmes from the mid-1860s-on. A rare assessment of Buchanan's playing qualities aged 19 performing a regiment-dedicated composition by a 21-year-old A.F. Godfrey were to be found in the *Bath Chronicle* of 21st April 1859, when the band appeared in-concert at the town's Georgian Assembly Rooms:

The efforts of Mr. Buchanan, principal cornet, deserve especial notice. This gentleman is not more, we should think than 19 years of age; but the proficiency he has already attained in the management of his instrument is truly wonderful. His playing throughout was exceedingly good, but we hardly expected such a display of talent as he evinced in the execution of the "Nulli Secundus" polka, the composition of Mr. A.F. Godfrey, son of the talented leader of the band. This polka, whilst retaining all the peculiar difficulties of cadence and double-tonguing, so prominent in the writings of the lamented Koenig, is perfectly free from the suspicion of plagiarism.

Mr. Buchanan triumphed over its difficulties with wonderful effect, and elicited an enthusiastic *encore*, which was only prevented by the interposition of Mr. Godfrey on behalf of the youthful performer. We doubt not, that one day he will rank high as a master of the cornet-a-piston.

Cornet virtuosi in-concert apart, another time-honoured Coldstream continuum mirroring the continuity laid down as a result of the appointment of heir Godfrey after his father's final exit was Guard Mount at St. James's Palace. Already a ceremony of centuries by the 1860s, this aged office is of course carried out to this day, and is for the most part a civilised affair, its attendant crowds maintaining an orderly presence throughout the spectacle. The public attendant at the equivalent ceremony in Victorian London, however, were poles apart from their modern counterparts: a ragtag and bobtail clamjamphrie of thieves, dodgers, tosspots and take-a-chance tourists. Various letters of complaint dispatched to the Editor of *The Times* newspaper in 1867 perfectly encapsulate the Guard Mount of the Victorian epoch at a time of monarchs *in absentia* allied with the cacophonous *cohue* populating Park and Palace pave. One such in-print gripe dated June 3rd noted:

TO THE EDITOR OF THE TIMES.

Sir. – If you should think fit to insert the following statement of facts in The Times, it may prove a warning to many who chance occasion to traverse the Mall in St. James's-park.

I was walking from Buckingham-gate along the Mall towards Spring-gardens, about a quarter to 11 o'clock this morning, when just as I approached within about 70 or 80 yards of Marlborough-house, the Guards, with band, emerged from the Palace-yard, preceded by a crowd that usually accompanied them; as they crossed the path I was in, I stopped a moment to see how I could avoid them, when an immediate and sudden rush was made at me by a whole posse of roughs.

I received a severe kick to the shin (which may possibly lay me up), and was thrown down on my face, and robbed of a watch and chain. I picked myself up as quickly as I could, but was again thrown down and received a kick on my thigh, and one on my knee; this happened several times in quick succession as fast as I got up. As I recovered my legs, however, after the third or fourth assault, I saw a fellow rushing at me, when I had just time to aim a blow at his head with a light stick I had in my hands, which, however, knocked him backwards, and laid his cheek open, but my stick snapped in two, and before I could make another effort I was attacked from behind, and down I went again.

After this I was not molested. I looked round in vain for someone who might help me, but I could see no one but the roughs, who appeared to number not less than 50 men and boys. I made my way through them as well as I could, much shaken by repeated falls. A respectable looking mechanic came up to me soon afterwards, and told me two other persons had been robbed by the same set – one of his watch, another of his hat.

Really, Sir, it seems incredible that such a scene of robbery and violence can be enacted at such a time, in such a place, and with such impunity. As the Guards relief always takes place at the same time, I should think a few policemen might be advantageously placed at short intervals between the two Palaces during the short time they would be required. With many apologies, I beg to remain

Faithfully yours, H.D.

A hullabaloo played out against a Buckingham Palace backdrop, and in the wake of Queen Victoria's self-imposed withdrawal from public life following the untimely passing of her beloved Consort, the decidedly rorty Dickensian picture painted by this and other specimens of correspondence to the editorships of the London press broadened, adding to a general groundswell of opinion on the subject of blackguards attendant at this ceremony and the breakdown of regal respect in general. Whether a trenchant Londoner going about his business in and around a monarch-starved Mall in the mid-1860s or not, the absence of order at Guard Mount was but one small aspect of the overall panorama, be it in the capital or elsewhere. Following the untimely demise of Prince Albert in 1861, the monarch settled into a condition of mourning-in-perpetuity allied with an acute affliction of localitis. Avoiding public appearances, and rarely setting foot in London, Victoria's vidual out-of-Town hermitage earned her the nickname *widow of Windsor*. The Royal Standard was hardly to be seen on the mastheads of the metropolis after 1861 (even the Queen's Birthday Parade was not performed by the Guards for three years), and by March 1864 an anonymous Londoner had slapped a notice on the railings of Buckingham Palace that announced:

“These commanding premises to be let or sold in consequence of the late occupant’s declining business.”

The 1867 study *The English Constitution*, by Walter Bagehot, noted that the British:

“Defer to what we may call the *theatrical show* of society...the climax of the play is the Queen.”

With no Queen to perform any incarnation of ‘*theatrical show*’ in the years following Prince Albert’s death, and the resulting ‘*declining business*’ in and around Buckingham Palace everybody, from miscreant to monarch, it seems (to homophonically about-turn a famous Arne composition) *Waives the Rules*. Consequentially it fell upon all Guards’ bands to placate an increasingly piqued public by plugging the voluminous gap in the theatre of the thoroughfare and its associated pomp and circumstance, which was the mainstay of capital ceremonial. From Changing the Queen’s Guard and public park performance via prom concert and opera house, the Coldstream, together with the remaining Household bands, as *the* beating musical heart of both palace precinct and populated pavement, literally *played* a part in trying to keep a musical lid on seditious soap-box oratory and tow-row tub-thumpery centred on London’s Trafalgar Square that marked out republicanisation. A typical example of the band’s connectivity with *all* sections of society at this time was to be found in the *Penny Illustrated* of January 1867. It noted:

Miss Burdett-Coutts entertained 600 poor people of Westminster, residents in St. Stephen’s Parish, at a New Year’s Dinner, in the school-room of St. Stephen’s the other day. The feast, which was substantial and abundant, was enlivened by the music of a portion of the Coldstream Guards’ band, with choral singing and speeches, and occasioned very great enjoyment.

Such musical agency bestriding the class divide gave the Coldstream, together with the other Guards’ bands, a varsal cognation with the general populace of London that few other musical ensembles could come close to equalling. These bands were popular: underclass or upper class: amateur auditor or autodidact musician. With heuristic self-improvement as popular as republican self-determination at this juncture, many worthy Victorian organisations dug deep in order to engage bands such as the Coldstream with a view to furthering their musical education. An example of this was noted in the *Luton Times* of 22nd January 1867:

Working Men’s Club and Institute Brass Band.

The second concert on behalf of the Working Men’s Club and Institute Brass Band came off on Wednesday night at the Plait Hall, Waller Street. At the last concert the Working Men’s Brass Band engaged the Band of the 2nd Life Guards, but this time they resolved, at a great expense, to engage 16 members of the Coldstream Guards’ Band, with Mr. Frederick Godfrey, their conductor. The concert was therefore of a very superior description, and as such could not fail to gratify and edify all who heard it.



The same summer of 1867 witnessed the Coldstream band, together with their colleagues in the Grenadier and Scots Fusilier bands, become among the first musicians to perform in the Royal Albert Hall – the occasion being the opening ceremony, performed by Queen Victoria. The regal relict’s measured restitution to public life was progressing with glacier-like pace, and had yet to percolate down to the majority of her subjects, whether redshirt or royalist. As a monument-in-memoriam to her late beloved spouse non-attendance was not a consideration. News of this great occasion spanned the globe, one such report appearing in *The Tomahawk* magazine in America. The publication noted:

London. June 20, 1867.

Punctually, at one o’clock, Her Majesty the Queen, whose restoration to the British people is now an accomplished fact, arrived in an open carriage drawn by four Arabs, the gift of the Sultan on his last visit to London.

Driving with her suite into the area of the Hall and alighting at the dais, which, with Voightlander’s best glasses, we could make out beneath us. The united orchestras from the two opera houses, assisted by the bands of the Guards, Grenadiers, Coldstreams, and Fusiliers, and materially assisted by the

combined Germans of the metropolis, immediately struck up the National Anthem. The effect was thrilling, as all those brass instruments were turned up at once gleaming in the sunlight like the flash of an oar in the distant sea.

Boasting a huge glass canopy in its original guise, the visual and aural splendour of a double orchestra together with a triple Guards' band performing at the Royal Albert Hall would no doubt have been a spectacular one. The martial musical glue that bound monarch to the man in the street, and present at almost every municipal or corporate structure's opening ceremony in the capital during this crucial period of Royal rehabilitation, the Guards' bands provided the musical accompaniment to Queen Victoria's reconnection with her public up to and beyond the Golden Jubilee celebrations of 1887.



Two cornerstones of the band during the early years of A.F. Godfrey's Coldstream tenure were principal clarinet William Pollard (1834-1866) and solo cornet Howard Reynolds (1849-1898). Both players were widely acknowledged as the finest executants on their instruments, and both players would ultimately die well before their full potential was reached.

William Pollard was born in London in 1834. The son of a serving soldier, he was placed at a young age in the Royal Military Asylum, Chelsea. Recruited by Charles Godfrey aged 15 in 1849, such was Pollard's youthful talents he was appointed solo clarinet in Lazarusian style shortly afterwards, and by 1854 was listed as a regular soloist with the band. By 1858 he had risen to become Corporal of the Band, and a year later he married Charlotte, the daughter of Master of the Band Charles Godfrey. By 1861 the Pollards were sufficiently well heeled to acquire a large townhouse at 43 Vincent Square, Westminster, directly adjacent to his father-in-law at 42. By 1865 Pollard had risen to become one of the finest clarinetists in the kingdom, his outside commitments including principal clarinet in the fledgling Halle Orchestra in Manchester, Her Majesty's Theatre, the Philharmonic, and the *Jullien Concerts*. Events took a tragic twist however in 1866. As one of the top players of his era, the pressure-of-performance weighed heavy on a musician who's principal earning potential was of so specialised a nature. With no perceived fiscal safety net to fall back on, Pollard's musical chaos-theories and the constant worries over an impecunious future resulted in the following tragic event after what seemed an innocuous injury – and was broken on Sunday 15th April 1866 by *Lloyd's Weekly Newspaper* of London:

Suicide of a Sergeant of the Coldstream Guards. – An inquiry was held by Mr. St. Clair Bedford, the coroner of Westminster, on Tuesday evening, at the Regent Tavern, Regent-street, Westminster, on the death of Sergeant William Pollard, aged thirty-two years, one of the band of the Coldstream Guards. Mr. Julian Godfrey, 42 Vincent-square, brother-in-law of the deceased, said that the deceased was a musician, and was a sergeant in the band of the Coldstream Guards. He lived at 43 Vincent-square. He was latterly suffering from ill-health, and having injured one of his fingers he became much alarmed lest his professional prospects should be ruined. He sometimes spoke of suicide. Last Saturday morning witness was sent for, and he found deceased hanging by a rope to a beam in the wash-house. He was quite dead. For the last month deceased's injured finger pained him excessively, and caused him great anxiety. He had lately given way to intemperate habits. Mr. George Pierce M.R.C.S. 10 Regent-street, Westminster, said that he was called in to the deceased and he found him dead from strangulation by hanging. The unfortunate man had recently said to some of his friends "I wish my head was under a railway train." He was no doubt in an unsound state of mind at the time he committed suicide. The coroner having summed up, the jury returned a verdict of "Suicide while in a state of unsound mind."

The day after William Pollard's *felo de se*, co-principal clarinet Cadwallader Thomas was promoted to sergeant, with the whole band attending Pollard's funeral in the days following the above inquest. A brief Coldstream career ended by catastrophic circumstance, William Pollard nevertheless entered Coldstream band history as one of the finest clarinetists ever to have populated its ranks.

Solo cornet Edmund Howard Reynolds was born at Fermoy, County Cork, Ireland in 1849. The son of a serving soldier garrisoned there at a crucial period in Irish history, by 1851 the census return

shows him aged two with his parents at the District Barracks, Chatham, Kent. He entered the band in similar style to William Pollard at just 15-years-old, and by the age of 17, having gained musical furtherance under Coldstream corner-men Barlow and Buchanan, he was performing solos with the band in public. From 1868, Reynolds' regimental star had risen, as he had been promoted to Corporal of the Band. By this juncture Reynolds had become widely regarded as one of the leading exponents of the cornet in the country. This resulted in his leaving the band in the early 1870s to pursue a career as London's leading exponent of this archetypal Victorian solo musical vehicle, featuring more or less on an hebdomadal frequency in the grand Promenade Concerts held at Covent Garden under the direction of the Italian impresario brothers-Gatti. Indeed it was this concert venue that the Coldstream band made its own as an auxiliary musical add-on during the period of A.F. Godfrey's tenure. The band would be utilised to supplement conductor Luigi Arditi's Garden orchestra when performing large-scale musical works. The Henry Wood Proms of the 1890s was a far cry from the Covent Garden concerts of the 1870s, and comparison may be made by an assessment of the upscale clientele that frequented the latter-named venue:

The Prelude to Act III of Lohengrin and the Overture to the Flying Dutchman were performed by the full orchestra and the band of the Coldstream Guards under Godfrey. One of the Gatti brothers testified to the 'quality' of the audience on one such Wagner night in 1876 when he excitedly announced that there were actually fourteen footmen in the hall.

Housed in what could only be described as a voluminous box pew erected on the Covent Garden stage, a temporary structure which then cascaded down across the existing orchestra pit and into a seat-less auditorium, this performance space was a Coldstream constant for the remainder of Fred Godfrey's incumbency and beyond, and enjoyed an annual concert run up to the commencement of the Queen's Hall Promenade Concerts.

Reynolds' Covent Garden residency as principal cornet soloist continued a further 20 years – as did the Coldstream band tenure as stage and concert band at this venue – with his solo career transferring by the mid-1890s to Henry Wood's nascent Proms series of concerts at the Queen's Hall. The popularity of Reynolds' playing at these early Henry Wood Promenade Concerts is revealed in their programmes. Between 1895 and 1897 Reynolds made 128 appearances as a cornet soloist – virtually every concert for three seasons; with fellow ex-Coldstream solo cornet Arthur Henry Smith taking over in 1899 – leading to a further 100 attendances as soloist until the close of the 1903 season. Howard Reynolds died at Bath Somerset on the 25th January 1898 aged 49, following complications from gout. That he achieved the title: Finest Cornet Player in Britain during the period in which this brass-wind was regarded as *primus inter pares* as a solo vehicle places Howard Reynolds as the premier cornettist the Coldstream ever boasted – a title not lightly bestowed given the prodigious plethora of performers the band has vaunted on this instrument. One look at the roll call of Coldstream solo cornets between 1860 and 1913 confirms just how many world-class players could be found within its ranks. The list includes:

Samuel Page (Theatre Royal); John Carr 'Gussie' Scott (Covent Garden); Robert B. Robshaw (London Aquarium); Andrew McEleney; John Cody; Joseph Hynes; Arthur H. Smith (Sousa's Band, Queen's Hall and London Symphony Orchestras); Arthur S. Whitcomb (U.S. Marine Corps Band (President's Own)); and George Morgan.



From the time of the civilian band *circa* 1750 with the clarinet, and Rudolph Sichel's introduction of the serpent to the Guards' bands in 1785, via the bass horn of 1806, the three-valve cornet and bass tuba of the 1830s, through to the euphonium of the 1850s – the Coldstream band had for over a century been in the van of instrumental innovation. This trait continued during the 1870s, with the inchoation of a woodwind of organ-like depths: the contrabassophon. Similar in construction and compass to the modern double-bassoon, but boasting a larger bore, the contrabassophon was employed in Foot Guards' bands to supply the low foundation to the woodwind section in transcribed

arrangements of ballet music that required pedal notes pitched an octave below the second-bassoon. These rare bathy-range woodwinds were revealed at the Royal Military Exhibition of 1875, with one contemporary journal noting:

A copy of the Haseneler contra bassoon was made, circa 1875, by Alfred Morton, London, and was lent by Messrs. Besson & Co. at the Royal Military Exhibition. This instrument was said by C. Pierre to be one of three or four made by A. Morton, and one of these was played by Morton's eldest son at the Crystal Palace Philharmonic Concerts, at Richter's Concerts, and at the Opera House. The other two were used in the bands of the Coldstream and Grenadier Guards – the latter conducted by Dan Godfrey.

A feature of the Coldstream band up to the inter-war period, one example even found its way to Australia via the Grenadier Guards' band by 1935, with one antipodean article announcing:

As to the particular history of this particular instrument, it was most likely made around 1875-80. Like the other few that were made, the use of the contrabassophon in English orchestras died out around the start of the twentieth-century. Instead they were used in the British military bands such as the Coldstream Guards, the Grenadier Guards, and the Scots Guards. William Foote, a bassoon player and conductor of the Conservatorium Orchestra at Adelaide University in the 1920's, originally played in the Scots Guards. As he was interested in getting instruments for these newly formed orchestras and as he must have known of the use of these instruments in the Guards' bands, perhaps he was instrumental in the purchase of this particular contrabassophon.

The Grenadier Guards band tour of Australia and New Zealand in 1935 opened up a later possibility of perhaps a personal delivery. Either that or it never made it back, after a late night game of cards in Adelaide!

Such nocturnal dalliances with *the Devil's Picture Book* in Adelaide may *possibly* have accounted for the disappearance of the Grenadier Guards' band's contrabassophon; as to what fate befell the Coldstream example *perhaps* only John Mackenzie-Rogan knows.



One look at the extensive list of soloists available in the Coldstream band of 1876 reinforces Godfrey's instrumental magnification programme, of which the above Guards' adopted double-bassoon when in-concert was but one aspect. For a concert given in Liverpool's Philharmonic Hall in the November – the *Liverpool Mercury* gave the following list of soloists:

Leader: Mr. Dickenson; Clarionet: Mr. Hancock; Cornet: Mr. Cody; Oboe: Mr. Horne; Horn: Mr. Cotterell; Flute: Mr. Pougher; Piccolo: Mr. Nice; Trombone: Mr. Williams; Euphonium: Mr. Darnley; Bassoon: Mr. Langdale; Saxhorn: Mr. Hamilton; Petite Clarionet: Mr. Davis; Bombardon: Mr. Irwin.

The above cavalcade of players' *solis* given prominence in the *Liverpool Mercury* of 1876 hid many tales of musical circumstance beneath its printed façade. William Dickenson, William Francis Horne and John Pougher were products of the Royal Military Asylum, Chelsea; William Hancock, Charles Darnley and Philip Langdale had all been abandoned as babes in arms at the Foundling Hospital during the 1850s; and John Cody's exceptional talents on the cornet via the Royal Artillery band were initially ignited at the St. James's Industrial School, Battersea. It would be these institutions, the musical *ragged conservatoires*, working in tandem with elite service bands such as the Foot Guards and the Royal Artillery, that would go on to produce many of the nation's finest wind instrumentalists for the remainder of the Victorian era and beyond.



By the period in which the above musical institutional plan had been given furtherance under A.F. Godfrey, the Coldstream band maintained its rightful position as one of the leading service ensembles of Empire. An accomplished and much published composer and ept *bon vivant*, Fred Godfrey, though always in the shadow of his elder brother Dan, was at the zenith of his powers, on both musical *and*

social levels. This circumstance *may* have been one of the reasons behind the multiple matrimonial machinations that occurred with worrying regularity during the decade from 1866. The bandmaster's deuterogamy was further recorded in 1875 and 1877; and it seems that Fred Godfrey's personal life was a thing of fleeting relationships at this juncture – for whatever reason. This impacted on both regiment and band. In the year following his third marriage, Godfrey begins to be afflicted with illness. Increasingly forced into relinquishing his place fronting the band, first hand accounts of his absence are rare, but do exist. One such example, published during the leadership interregnum generated by Godfrey *before* the return of Cadwallader Thomas to the outfit, was to be found in the *Leeds Mercury* of 26th November 1878:

LEEDS TOWN HALL CONCERTS.

The Coldstream Guards' band is well known as one of the first in Her Majesty's service, and the detachment engaged for Saturday, consisting of about 25 picked members, was quite equal to sustaining its well-won reputation, besides being sufficiently numerous for an indoor performance. The regular conductor of the band, Mr. Fred. Godfrey, was unable, from illness, to be personally present; but he had an efficient substitute in Sergeant Tomlinson.

Sergeant of the Band Tomlinson would continue his chance-medley conductorship of the Coldstream on and off for the next 20 months, as his bandmaster's latent condition gradually worsened. By the high summer of 1880 events had reached a musical and organisational tipping point, and from the 14th August, Godfrey had ceased to be at the helm of the unit, with a regimental *ultima ratio* achieved *molto vivace* by the months' end. His Army Service Record gave the reason for his mizzle from the band as:

“Discharge is proposed in consequence of his having claimed it on completion of his Second Term of Limited Engagement.”

In civilian speak the above jotting stated in no uncertain terms that A.F. Godfrey left of his own volition *vivace* aged 43. Unusual, if not unprecedented – to willingly cashier oneself while bandmaster in one of the premier bands of the British Army is strange in the extreme. The only other occasion on which this circumstance occurred during the Victorian epoch was in March 1844, when the youthful 32-year-old Grenadier Master of the Band Edward Rudolph Sibold readily received the bullet in the wake of a scandalous regimental musical transgression at a sepulchral Windsor Castle during a period of Court close-mourning ordered by Queen Victoria following the death of Prince Albert's father, the Duke of Saxe Coburg and Gotha. This action resulted in Sibold's bathetic demise and exile to far-flung outposts of Empire as Bandmaster of the Bombay Artillery for the remainder of his Army career.

Sent to convalesce on doctor's orders, Godfrey had removed from his Westminster townhouse at 18 Vincent Square, spending the spring of 1881 at 9 Roxburgh Road, Margate, Kent. By this time the regiment had re-recruited former solo clarinet Cadwallader Thomas to the band, thus further distancing themselves from their former bandmaster – as it seemed that Godfrey's condition had deteriorated to such an extent the press had got wind of a possible scoop. Fred Godfrey did not return back to Vincent Square; by the late spring of 1881 he had departed the Westminster Village for the villadom of West London. His removal occasioned an ad to be placed in the *Morning Post* of 5th April 1881, announcing:

MR. FRED GODFREY (late Coldstream Guards) begs to announce that he has REMOVED to BEAUFORT HOUSE, Bridge-avenue, Hammersmith, where all applications for his personal attendance with his Band at Balls, Dinners, &c., should be addressed.

Obscure reports, often taking the form of one-liners, started to appear in the British Press. These snippets of intelligence were often Delphic in nature – either by accident or design. Foreign journals though were more forthcoming in their in-print assessments on the former Coldstream bandmaster's condition. The *New York Times* of June 27th 1881 stated:

Frederick Godfrey, long famous in Canada as a military bandmaster and dance conductor, has become insane, as a result, it is thought, of a recent stroke of paralysis.

Further gossip ensued, eventually spreading to homegrown periodicals, which were seized upon by provincial papers such as the *Staffordshire Sentinel* of 22nd July 1881:

***Society* says its readers will be glad to learn that Fred Godfrey, the popular bandmaster and musician, is in excellent health, and that his memory is perfect. During his absence his wife is carrying on his band, and has secured the services of an able conductor.**

Society and the *Sentinel* may have been putting a positive spin on Fred Godfrey's demency as 1881 petered out, but by the time the above report hit national news stands, Adolphus Frederick Godfrey's condition was already in decline. By June 1882 he had been admitted into Peckham House Lunatic Asylum as a fee-paying inmate. As a moneyed man, Godfrey's sojourn in this most archetypal of Victorian institutions would be a world away from the average patient's lot. His short stay lasted but two months, and he died there on the 28th August 1882, aged 45. Godfrey's death was announced (as his illness was) in Britain with almost Trappistic levels of silence as regards fine detail. The *Penny Illustrated* of September 2nd 1882 being typical in noting:

DEATH OF MR. FREDERICK GODFREY.

Mr. Frederick Godfrey, late Bandmaster of the Coldstream Guards, died on Monday morning. He had suffered some time past from paralysis.

As before, however, the overseas press of Empire gave more detail on the ex-Coldstream bandleader's demise, with New Zealand's *Otago Witness* being typical revealing:

The death is announced of Mr. Frederick Godfrey, the well-known musician, who succeeded his father years ago as Bandmaster of the Coldstream Guards, and held the post until his decease. His numerous compositions are too well known to need recapitulation. Mr. Godfrey's illness has been of a painful description, as he was sometime ago seized with a brain attack, and has since been placed under restraint.

The definitive medical assessment of all the above conjecture was exposed in A.F. Godfrey's death certificate. After close on four years of ifs and buts, the dread document drawn up on the very day he died noted:

Registration District: CAMBERWELL in the County of Surrey 1882.

Where and When Died: Twenty Eighth August 1882 Peckham Lunatic Asylum.

Name: Adolphus Frederick Godfrey. Age: 45 Years.

Occupation: Bandmaster Coldstream Guards.

Cause of Death: General Paresis 15 Months. Certified by Samuel Brown MRCS.

Informant: Samuel Sadler Presented the Death. Peckham House Lunatic Asylum.

When Registered: Twenty Eighth August 1882. C.W. Gregory Registrar.

The above certificate thus confirmed what was probably already known in the press of the day. A.F. Godfrey had surrendered to perhaps one of *the* most widely known and feared of Victorian afflictions: tertiary syphilis. Whether by accident or individual indiscretion, had Godfrey kept to the straight-and-narrow, and not succumbed to *the French Disease*, he would undoubtedly have continued to lead the Coldstream Guards' band into the Edwardian era – a circumstance that would have had far-reaching implications for future Guards'-bound bandmasters of the 1890s such as John Mackenzie-Rogan – who may well have ended up fronting the Grenadier Guards' band instead of the Coldstream. *La Forza del Destino*, together with Fred Godfrey's non-asceticism however decreed otherwise – and for the Godfrey family in particular this unfortunate outcome would reverberate in family circles for many years to come.

The Coldstream Guards' band was not in-Town by the time their former bandmaster's death was common knowledge. They paid their own collective tribute to A.F. Godfrey a matter of days after

learning of his passing when they were coming to the end of a run of performances for the proprietors of Bingley Hall, Birmingham (the world's first purpose-built exhibition building). The *Birmingham Daily Post* of September 4th 1882 noted the band's *lamentoso* sonic send-off:

It is announced that the English Sports and Pastimes Exhibition at the Bingley Hall, the attendance of which during the past week was very good indeed, will remain open until Saturday next, and the special attractions for the present week are offered. On Saturday evening the band of the Coldstream Guards, the performances of which considerably enhanced the attractions of the Exhibition during the week, brought its engagement to a close, and on that occasion performed the Dead March in "Saul" in honour of the memory of Mr. Fred. Godfrey, who died a few days since.

A Royal Academy of Music-trained artist of much instrumental and compositional merit, A.F. Godfrey's legacy to the Coldstream Guards' band and the music world in general was substantial, and should not be underestimated. His *Reminiscences* series of orchestral and operatic band transcriptions penned from the 1860s-on stood the test of time to such an extent that these arrangements were *still* being brought out to test the Coldstream Guards' band in rehearsal over a century later. His air with variations *Lucy Long*, a luscious bonbon for solo bassoon written for Coldstream principal Phillip Langdale, is still a concert favourite amongst band and light-music aficionados; and his innumerable waltzes and gallops graced the concert rooms and dance halls of Victorian Britain and beyond. An unusual musical memorial to Adolphus Frederick Godfrey was endowed to the Royal Society of Musicians in 1929. The donor was Margaret Bennett, Godfrey's daughter, and the Society's *Collection's Catalogue* of musical instruments reveals this artifact's historic roots:

Summary: Handel's "Pitch Pipe."

Details: Mahogany, square section, in a later morocco-covered case in a mahogany box, with four silver ownership plaques; scale marked from D to D; pitch: an octave above A= 424.

Provenance: According to the silver plaques attached to the box of the pitch-pipe, given by Handel to Dr. Burney, whose son gave it to his cousin, Mr. Sansom; given by him to Mr. Harker, 1842 who the same year gave it to the Sacred Harmonic Society, Exeter Hall; sold by the Society to Messrs. Edward & Sons for George Mence Smith (member of the SHS committee), 28 November, 1882; at his death, purchased by C.T. Johnson, 20 May, 1896; at his death purchased from him by Mr. William Bradford of Westminster, 30 January, 1924; purchased from him by Mr. J.A. Bennett for his wife Margaret Bennett (nee Godfrey). 9 May, 1929, and given to the Royal Society of Musicians in memory of her father, Adolphus Frederick Godfrey.

A unique memorial to an ex-Coldstream Bandmaster, this Handelian item of ephemera, whether A.F. Godfrey's daughter knew it or not, was owned over its lifetime by individuals and institutions boasting direct links to musicians who had served in the Coldstream band since the time of Handel himself. This Georgian pitch-pipe therefore is a fitting memorial to a talented musician and Coldstreamer, and can be viewed at the Society's headquarters to this day, together with additional ephemera pertaining to the Godfrey dynasty of Guards' bandmasters.

"But the Coldstream band, mechanically inferior as it is, is artistically the better of the two, Mr. Thomas having the advantage of Mr. Godfrey in point of refinement, although, like most English Bandmasters, he is shy of doing more with his band than he is likely to be generally and vociferously thanked for."

(A. Besant, Editor of 'Our Corner' magazine, 1885)

The above quote, as part of a critical review by an American journal assessing the relative merits of the Grenadier and Coldstream Guards' bands of 1885 at the International Inventions Exhibition, South Kensington, London, highlighted the differences technical and musical present between these equipotent military music-making machines at a time of change of circumstance for the Coldstream. Very much in the shadow of its senior Guards' cohort at this juncture by virtue of its everywhere-famous leader Lieutenant Daniel 'Dan' Godfrey (a process begun some 11 years earlier via an

American sortie to the Boston Peace Jubilee of 1872), and boasting a homuncular establishment of just 45 musicians as against a maximalist 60-strong Grenadier band, it would be Cadwallader Thomas's lot, thanks to his placement twixt the *House of Godfrey* and the one-man dynasty that was Mackenzie-Rogan, and allied to regimental circumstance – to complete 16 years at the helm of the Coldstream Guards' band yet receive limited acknowledgement for doing so. Generally regarded as a caretaker bandmaster of the unit by military musical history, this crude assessment was and is unfair. The following finds – including Thomas' visionary plugging of the band as one of *the* earliest British recording ensembles; his levels of artistic interpretation bordering on the obsessive; together with his part played in the introduction of the saxophone into the Coldstream – will hopefully address this inaccuracy – thus literally putting the *record* straight.



Cadwallader Thomas was born in Tralee, County Kerry, Ireland on the 15th November 1838. The son of Welshman William Thomas, a sergeant in the 12th Foot (Suffolk Regiment), by the age of six he was admitted to the Royal Military Asylum, Chelsea. Recognising his exceptional talent on the clarinet, Charles Godfrey enlisted Cadwallader Thomas aged 15 to the Coldstream Guards on the 23rd November 1853. Assigned the regimental number 4135, the young Irishman's tuition broadened under Coldstream solo clarinets William Egerton, John Maycock and William Pollard. By 1857, Thomas had been a seasoned Coldstream sub-principal for almost two years, when the coeval A.F. Godfrey joined him at the solo clarinet stand. In January 1865, a year after Godfrey junior's appointment to Bandmaster, Thomas was promoted to Corporal of the Band, with further promotion to sergeant being rushed through on the 8th April 1866, just one day after the suicide of Sergeant of the Band William Pollard. By this juncture Thomas was bumper-up solo clarinet to Robert West, and he continued in this capacity until his departure from the band in December 1877, in order to take up the post of Bandmaster to the Royal Military Asylum, Chelsea - thus completing a musical circle of circumstance never to be repeated in this institution's long history. The rapid deterioration in the health of A.F. Godfrey occasioned much debate amongst regimental hierarchy behind the façade of Wellington Barracks throughout 1880, culminating at the end of August, with the by now syphilitic Godfrey being strongly advised to step down to avoid any scandal. One day after the falling of the *House of Godfrey*, on the 1st September 1880, Cadwallader Thomas re-attested for the Coldstream Guards as Bandmaster. Allotted a new regimental number (4998), the surrogation of an Irish-born master-clarinettist whose appointment in the wake of a hastily departed bandmaster harked back to the Denman Willman epoch smacked of *déjà vu* - whether the regiment or its musicians knew it or not. Parallels drawn or not, the band, under this Hibernian-cum-Cambrian musician's artistic leadership, had lost none of its powers of performance. Proof of this is evinced in the following report taken from the *Huddersfield Chronicle* of 15th December 1886, on the band's appearance at its magnificent Town Hall:

To speak of the high state of efficiency to which the fine body of instrumentalists attached to the Coldstreams has been brought by the exertions of their able conductor, Mr. C. Thomas, is almost superfluous. They have proved by their performance, the right to the title of thorough musicians, and the ability with which each of them manipulated his instrument at the concert under notice was a sufficient indication of the amount of time and patience which they must have expended in obtaining so complete a mastery over it. The band – which was some 24 strong – was perfect in balance; and the refinement in tone, brilliancy of execution, animity, and precision of attack, were amongst the most prominent features, which redound in the highest degree to the credit of the conductor. The beauty of tone of the reed instruments was especially noticeable; whilst the gradual and artistic development of the crescendo movements gave ample evidence of the attention paid to the baton.



The full band establishment available to Thomas during the mid to late 1880s was broadcast in an article on the band in the American educational publication *The Chautauquan*, and was given as follows:

Here is the makeup of the Coldstream band, conducted by Mr. Cadwallader Thomas, a pupil of the late Fred Godfrey. The band consists of one Bandmaster, two Sergeants, two Corporals, and forty Musicians; total, forty-five. They play upon:

Two flutes, (2nd playing piccolo); One oboe. Two Eb clarionets.

Thirteen Bb clarionets; Three bassoons (3rd playing contra-bassoon).

Four French horns; Three euphoniums; Three basses.

Six cornets; Four trombones; Three percussion.

Thus was broadcast the *official* musical Coldstream Establishment. As to its *actual* strength, clues may be gained by trawling the broadsheets and journals of London. One such example was printed in the *Times*' edition of August 20th 1886:

PROMENADE CONCERTS, THEATRE ROYAL, COVENT GARDEN.

In consequence of the great success attending the opening concert of the season last Saturday, at 5.30, Mr. Freeman Thomas has decided to repeat this arrangement to-morrow (Saturday), when the full band of the Coldstream Guards, 60 performers (by special desire), will perform from 6 until 7.30, and every succeeding Saturday a full military band will perform.

This swollen figure was a third over and above the band's official musical quota, and was on a par with that of the Grenadier Guards. Whether aware or not, the *Times*' article chronicled in print the results of the little-known Guards' band practice of employing acting bandsmen. This Victorian regimental creative accountancy was (like the Carolingian Coldstream example of 1685) a method of cooking the books so as to be able to physically alter sub-unit strengths without rocking the War Office boat. In Line regiments these part-time instrumentalists were recruited from their trail-a-pike soldiery usually out of sheer necessity. The acting bandsmen of the Coldstream Guards however were seconded civilian players; often of ex-Guards' stock - a hirsel of mercenary musicians who had gone on to orchestral careers but who rejoined these bands as and when required. Even so, from time-to-time questions *were* asked on governmental levels, and were duly recorded in *Hansard*. The Parliamentary chronicle's edition of 25th July 1890 noted:

THE STRENGTH OF THE GUARDS.

MR. LABOUCHERE. "I beg to ask the Secretary of State for War whether he will grant the Return as to the strength of the Guards, of which notice appears on to-day's paper?"

MR. E. STANHOPE. "I am unable to grant the Return asked for by the Hon. Member, but I have no objection to tell him the number of men in the different battalions of Guards in London was by the last Return: 1st Battalion Grenadier Guards, 789 of all ranks; 2nd Battalion Grenadier Guards, 809 of all ranks; 1st Battalion Coldstream Guards, 693 of all ranks; 1st Battalion Scots Guards, 699 of all ranks; 2nd Battalion Scots Guards, 710 of all ranks.

The Establishment of the bands is: In the Grenadier Guards, 60; In the Coldstream Guards and Scots Guards, 40, but in addition to these numbers, Acting Bandsmen are appointed, whose numbers vary from time to time.

The vexed question of band strengths was one spanning many years. Ever since the issuing of Standing Orders by the Duke of York as Commander-in-Chief, individual regiments had manipulated the numbers to ensure that their bands were not eclipsed by their sister units. Indeed, as far back as the 1820s this practice was the norm rather than the exception, as the eminent band historian Henry Farmer noted in his book *Military Music*:

In spite of these instructions with regards to the strength of bands, ways and means were soon found to augment the regulation fourteen musicians to twenty-five or thirty. This was managed by enlisting the

services of men from the ranks, who were termed acting bandsmen, and in certain ‘crack’ regiments, professional men were employed from civil life.

This peculiar practice for the Coldstream continued until 1898, when the regiment, in the period leading up to the South African War, acquired a third battalion, and with this an *official* band strength of 66.

Whether 45 *or* 60 in strength, the above instrumentation did *not* show the saxophone among its number. It had in-fact been installed by Thomas in an auxiliary capacity on his appointment in 1880 following his witness of their worth within the wind ensemble when the American bandleader Patrick Gilmore toured mainland Britain with his famous unit in the late 1870s. That saxophones in the above-noted article were not broadcast was due to the journalist’s omission in recording the doubling on the saxophone by the clarinetists in the band. Still regarded with a measure of suspicion in British Army bands at this juncture, the saxophone of the 1880s Guards’ band, like the trombone of the 1810s Guards’ band was, it seems, drip-fed into the band’s ranks - though this time through its novelty as a solo vehicle rather than as a recognised sectional instrumental entity. Individual reports naming these genesis Guards’ saxophonists therefore are scant, but do exist, the first such Coldstream adept being Alfred Harvey.

It is perhaps fitting that the band’s first-noted pro saxophonist was a Frenchman by birth. The son of a member of the British Embassy staff, Harvey was born in 1862 in Paris. It is thought that his route to the saxophone was via the Parisian love of this novel hybrid woodwind during his and his instrument’s formative years. Harvey’s service papers reveal one of the more unusual Coldstream band member wedding locations and addresses:

Married at the British Embassy, Paris, 2nd July 1883.

Next of Kin. Wife: Cecilia Alice Louise Harvey. 49 Rue Roecard, Le Vallois, Paris.

Assigned the regimental number 6573, Musician Harvey’s band sojourn was but a brief one. Joining the band on the 2nd May 1885, Harvey was listed as a saxophone soloist for the remainder of his short Coldstream career. Rare in the extreme, a surviving critical assessment of his playing when with the band was also given in the *Huddersfield Chronicle*, where it noted:

Mr. Harvey followed with a solo on the saxophone “Tyrolienne Air and Variations.” This was rendered by the executant in a very clever manner, the beautiful tone which he produced on his instrument being very pure, and the solo throughout being rendered with much taste and expression.

Harvey’s leaving the band came in November 1886, with the following medical pronouncement:

Cause of Discharge: Medically unfit for further service (Diabetes).

Harvey went on to be a principal saxophone soloist at Jules Riviere’s series of Promenade Concerts at Covent Garden (conducted by amongst others the celebrated waltz composer Emile Waldteufel). Though brief, Alfred Harvey’s service is a landmark in the story of the Coldstream Guards’ band, as it reveals Cadwallader Thomas’ crucial involvement in the introduction of the saxophone into the outfit on both solo and sectional levels, a circumstance mislaid by history for over a century.

One long-lost band institution formed during the tenures of A.F Godfrey and C. Thomas was the *Nulli Secundus Band Club*. Thought to have been created in direct response to repeated regimental discharges in the wake of the *Great Stink* alluded to earlier within this band history, this prime example of Victorian musical self-help answered a widespread need from band members who’s Coldstream career had hit the musical buffers across a broad spectrum: from illness or aiding band member’s

widows - through to children orphaned by the rigours and realities of life in 19th century London. The Band Club boasted many influential patrons during its existence, with the leading light being Her Royal Highness the Duchess of Cambridge. This Royal benefactor enjoyed a close relationship with both regiment and band dating back as far as 1805, when her late husband the Duke of Cambridge assumed the Colonelcy of the Coldstream Guards. The closeness of this relationship can be gauged by the following reports - the first being the *Daily News* dated 16th October 1883:

Mr. Thomas, Bandmaster of the Coldstream Guards, has been presented by the Duchess of Cambridge with a splendid pearl and diamond scarf pin, and the Band Sergeant with a handsome pin set with diamonds and lapis lazuli. Her Royal Highness also made a substantial donation to the widows and orphans' fund of the Nulli Secundus (Coldstream Guards) Band Club.

Such presentations were made on an annual basis, with the band making regular visits to Ambassadors' Court at St. James's Palace throughout the year to play hour-long concerts beneath the apartments of their regal philanthropist. The *Hampshire Chronicle* of October 15th 1887 reported on the Duchesses 90th birthday thus:

The Duchess of Cambridge has sent Mr. Thomas, the Bandmaster of the Coldstream Guards, a gold watch and chain, as well as a liberal subscription to the Band Sick Fund, in recognition of the great pleasure she has experienced from the playing of the band of her late husband's old regiment beneath her windows on two or three occasions during the past season.

It is uncertain when the *Nulli Secundus Band Club* ceased to exist. What is certain is that this Victorian (or should that be Cantabrigian?) self-help institution supported its members for many years during the 19th century.



Previous passages in this band history have chronicled the unit as seen by the poet. These muse-led works were often fair to middling in nature, not of the highest repute - but even these compared to Milton or Shelly as against the writings of William Topaz McGonagall. Widely hailed as the worst poet in the English language, this Dundee-born Parnassian assassin made mention of the band in the funereal disaster *The Death of Prince Leopold* - an excruciating epyllion chronicling the epicedium of the eighth of Queen Victoria's nine children. The rites occurred on the 12th April 1884 at St. George's Chapel, Windsor - with both Coldstream regiment and band in attendance. The eleventh of eighteen strophes stated:

**Then came the Coldstream Guards headed by their band,
Which made the scene appear imposing and grand;
Then the musicians drew up in front of the Guardroom
And waited patiently to see the Prince laid in the Royal Tomb.**

A low-point in poesy print as far as the Coldstream is concerned; both regiment and band it seems gave inspiration to the worst of versifiers.



The year 1888 provided Cadwallader Thomas' Coldstream band with potentially one of its more unusual and glamorous engagements: Brighton Beach, Coney Island New York U.S.A. Since the time of the first Guards' band *razzia* into the States 16 years' prior by the Grenadier Guards and Dan Godfrey, the American press had continually kept their readership informed on the comings and goings of British Guards' bands on a monthly, if not weekly basis. This Coldstream commission resulted from overtures made by New York's Brighton Beach Hotel, with the circumstance of its request chronicled in R.P Loger's book *Cultivating Music in America Since 1860*:

If Coney Island's hot dogs and roller coasters catered to New York's toiling classes, fleeing their Calcutta tenements, respectable families and their servants gravitated to the island's east end, there to enjoy the vast Oriental, Manhattan Beach, and Brighton Beach Hotels. These were patrolled by private detectives and supplied with fresh water piped from the mainland. They featured manicured lawns, elegant porches, fine restaurants, celebrated racetracks, and – on the mode of comparable European watering holes – outdoor concerts.

Manhattan Beach's circular music pavilion, fronting the ornate verandas of the turreted hotel, boasted America's most famous bandmaster, Patrick Gilmore. The Brighton Beach Association, scrambling to catch up, built a second such pavilion and offered it to Johann Strauss, to England's Coldstream Guards, and to France's Garde Republicaine Band. When all said no, the Association settled for Anton Seidi, who inaugurated the premises in June 1888 with members of the Metropolitan Opera Orchestra.

With a regimental no delivered, the band's Coney Island adventure was over before it began. Musical Atlanticism-by-proxy *was*, however, realised in the months following this American request (and possibly due to this American request) by Cadwallader Thomas and his band, with their adroit adoption of an invention that was making its first tentative steps in the United Kingdom: Edison's Phonograph.

Patented initially in 1878, it was not, however, until October 7th 1887 that the Edison Phonograph Company had been formed to market this machine. By May 1888 the *Wizard of Menlo Park* had introduced his 'Improved Phonograph', shortly followed by the 'Perfected Phonograph', and the ensuing twelve months witnessed this new technology go global, to a no doubt astonished auditory.

The Coldstream Guards' band cut its first wax cylinder recordings in their Wellington Barracks practice room on October 1st 1889. In addition to the numbers listed at the beginning of this chapter, the *Burnley Express* of 11th January 1890 noted:

PHONOGRAPH LECTURE: INTERESTING REPRODUCTIONS.

Next the splendid reproduction of a selection by the Coldstream Guards' band of 26 instruments, the record of which had been taken in the band's practice room. This item had to be repeated.

With recording machine, band, and soloists of such revelation, numerous public halls were booked nationwide to demonstrate Edison's fantastical invention. The Phonograph's portability also meant that this new form of technological wizardry was not solely confined to venues local. By the middle of 1890 Edison's machine and the recordings of the Coldstream band had bestrode the planet to arrive in Australia and New Zealand. The *Evening Post* (a paper from the latter country) dated July 11th 1890 reported on a concert given at the Opera House, Wellington, and noted:

OPERA HOUSE

THE PHONOGRAPH

EDISON'S STARTLING TALKING MACHINE

TO-NIGHT, this FRIDAY, Messrs. MacMahon have much pleasure in announcing the first exhibition in Wellington of Mr. Edison's latest Phonograph.

EDISON'S ASTOUNDING TALKING MACHINE. LOUD RECORDS.

CORNET SOLOS by MR. A. SMITH, COLDSTREAM GUARDS.

The Phonograph is capable of reproducing the same voice from the same "record" many thousands of times. By this means human speech may be preserved forever, and the voices of the living and the dead will mingle in futurity.

The Victorian fascination for all things beyond the grave extended, it seems, to even this groundbreaking piece of technology; and for some inexplicable reason this tombic trait had extended (in the antipodes at any rate) to the Coldstream musicians themselves. By the start of 1891 the *Brisbane Courier* sensationally reported:

THE PHONOGRAPH: PRIVATE EXHIBITION IN BRISBANE.

The members of the Queensland Press Club were yesterday afforded the privilege of listening to that most marvelous of modern inventions, the Phonograph. Two cornet solos by Smith, of the Coldstream Guards, the champion cornet player, were especially good, and were of mournful interest, in as much as they were recorded fifteen months ago, and the cornet player has been dead five months. These solos were reproduced most faithfully, the second one, a selection from "Il Barbiere di Seviglia," being particularly fine.

This thanatic theme continued in the same publication three days' on from the above report, as, no doubt in an attempt to drum up further sales across Queensland, this Australian broadsheet broadcast further revelations of A.H. Smith's cornet solos from *The Other Side*:

But the best perhaps of all was the cornet solo of the dead Coldstream bandsman Smith, a very pretty arrangement of "Una voce poco fa." It is no more remarkable, Mr. Whitcombe explained, from a scientific point, that the music played by Smith should be reproduced than that of anyone in the theatre at the time; but there is a strange feeling experienced by those who hear the tones from the lips of a man dead five months ago, and even the reproduction of his heavy respiration during the rests in the music.



Arthur Henry Smith was born in 1864 at Shoebury District Military Barracks, Shoeburyness, Essex. The son of Sergeant Samuel Smith of the Royal Artillery, personal and financial disaster befell the family by 1871, resulting in his widowed mother Mary placing young Arthur in the Royal Military Asylum aged 8 on the 11th November of that year. Smith was one of A.F. Godfrey's final attestations to the Coldstream band, with his joining aged 15 on the 18th October 1879. Initial accommodation arrangements were via Coldstream principal tuba James Irwin, at 98 Vauxhall Bridge Road - accommodation he shared with a young Scots Guards' band French horn player (and future London Symphony Orchestra cohort) Alfred E. Brain. Such were Smith's abilities he was appointed Coldstream solo cornet with the rank of sergeant by 1889. It was during this period that saw Smith featured as one of the earliest band soloists to be recorded via Edison's machine. In 1891 a chance meeting in London between Smith and the famous American bandmaster John Phillip Sousa (who had been sent to Europe to recuperate on doctor's orders) resulted in Smith joining Sousa's famous civilian band the following year. Smith's American sojourn lasted three years, and by the mid 1890s this mercurial cornettist had returned to London. He took up the position of principal cornet in Henry Wood's Queen's Hall Orchestra in 1898; performing over 100 times as a featured cornet soloist in the maestro's Promenade Concert seasons between 1899 and 1903. Smith would, by 1904, together with the majority of the Queen's Hall Orchestra of that era, leave Wood's employ to become founder members of the London Symphony Orchestra. In addition Smith held down a lucrative consultancy placement with music publishers Chappell & Co. Arthur Henry Smith died in 1907 at 64 Bollingbroke Road, West Kensington, aged 43. A soloist of the first water, A.H. Smith enters Coldstream history as the only Guards' musician to have served in the civilian band of one of America's greatest musical icons: John Phillip Sousa.

A.H. Smith was but one of four ex-Coldstreamers who became founder members of the L.S.O. Both tuba Ralph Powis and clarinettist Percy Egerton could lay claim to this fact, but perhaps the most famous was this orchestra's imperious timpanist: Charles Henderson.

Born in 1851 at Bermondsey, London, Charles Alfred Henderson's route to the LSO was via the 1st Battalion of the Coldstream Guards, who he enlisted for in 1867 aged 16. Such was his progress as a master of the hide and stick in this sub-unit's corps of drums, by 1871 Henderson had transferred across to the regimental band after auditioning for A.F. Godfrey. His tuition broadened over the ensuing decade, and by the mid-1880s he had left the Coldstream Guards to take up the position of timpanist in the orchestra of the Royal Philharmonic Society. Further appointments followed under Henry Wood and his Queen's Hall Orchestra, and by the close of the 19th century he was widely

regarded as the foremost timpanist in London, playing under conductors of the caliber of Richter and Elgar. Michael Kennedy's book *The Works of Ralph Vaughan Williams* perfectly encapsulates Henderson's musical procerity when confronted with a young maestro of Vaughan William's talents:

A Sea Symphony received its first performance at the Leeds Festival of 1910, conducted by the composer on his thirty-eighth birthday. Rehearsals were held at the Royal College of Music on 3 and 5 October. He liked to tell the story of his nervousness before the first performance and of how C.A. Henderson, the timpanist and a burly ex-Coldstream Guardsman, told him: "You just give us a good square four-in-a-bar and we'll do the rest."



As a seasoned member of the Queen's Hall Orchestra, Charles Henderson would have rubbed musical shoulders with Cadwallader Thomas' Coldstreamers at this orchestra's home: the Queen's Hall. Indeed, the Coldstream band was the first ensemble of any kind to have played in this legendary concert venue's famous auditorium: the year being 1893. This fact was broadcast in the *Times*' edition of December of that year:

The doors of the Queen's Hall opened for the first time on November 25th 1893, when Robert Newman gave a children's party in the afternoon, and in the evening entertained 2,000 ladies and gentlemen at a sort of 'private view' with music by the Band of the Coldstream Guards, along with vocal, piano, and organ soloists. The first actual concert was given two days later in the presence of the Prince of Wales, although the official opening concert did not take place until December 2nd 1893.

The Coldstream Guards' band's involvement in musical firsts when allied to the Queen's Hall extended above and beyond merely the building. The Henry Wood Promenade Concerts - later taken up by the BBC in a bout of Reithian educative enlightenment - can be said to be the most widely known annual series of orchestral concerts held anywhere in the world. What is *not* so widely known however is that the first concert of this venerable festival of music inaugurated at the Queen's Hall in 1895 was *not* conducted by Henry Wood and performed by his Queen's Hall Orchestra - but *was* directed by Cadwallader Thomas and performed largely by the band of the Coldstream Guards. Proof of this unlikely scenario comes via an article written by George Simpson within his *History of the Promenade Concerts*. Penned on the occasion of their 50th Anniversary, the author's recollections of these Proms concerts in their earliest incarnation noted:

Accordingly, on Saturday evening, March 23rd 1895, we were regaled with a grand Promenade Concert given by the Band of the Coldstream Guards under the direction of Mr. C. Thomas; there were four vocal soloists, Mme. Clara Samuel, Miss Marian McKenzie, Mr. Ben Davies and Mr. Robert Grice; there were four instrumentalists, Mr. W.L. Barrett (flute), Mr. E.F. James (bassoon), Mr. F.G. James (cornet), and Mr. Edwin H. Llamare (grand organ). There were twenty-five items, and everything susceptible of an 'encore' was duly given one. I forgot to say that, in slightly less prominent type, at the end of the list of artists, appeared the words 'Accompanist, Mr. Henry J. Wood'. So at the very first Queen's Hall Promenade Concert, Mr. Henry J. Wood was not the conductor, but was considered qualified to play the pianoforte accompaniment to 'The Chorister', and 'Come Back to Erin'.

By the autumn of 1895 things had changed somewhat, as George Simpson concluded:

He [Henry Wood] could obviously command an orchestra, and he could lay out an exciting programme, putting major works in the first part and banishing the Coldstream Guards' stuff to the second.

Simpson's recollections reveal the Coldstream Guards' band to have been an integral part of the primigenial First Night of the Promenade Concerts given at the Queen's Hall - a circumstance that seems to have been forgotten by British musical history.



Less than twelve months' on from the above musical *first*, a musical *last* was witnessed with the departure of Cadwallader Thomas. The retirement of Thomas from the band was not it seems to the bandmaster's liking. This sense is gleaned from a statement-of-intent placed in the *Pall Mall Gazette* of February 24th 1896 by him. It stated:

BAND OF THE COLDSTREAM GUARDS.

We are informed by his solicitors that Bandmaster Cadwallader Thomas has no intention of relinquishing his position.

The above pugnacious *Pall Mall* proclamation was the product of over six-months' prattle promulgated about the Coldstream practice-room postulating on Thomas' future. Echoing events over a century earlier, the band had got wind of several snippets of regimental intelligence intimating that senior Coldstream officers were engaged in musical Machiavellian manoeuvres regarding their *chef d'orchestre*. These machinations began in the summer of 1895, with the Duke of Cambridge's inspection of the Dover Garrison. Present at this review was General Lord William Seymour, a member of the Duke's General Staff (and an ex-Coldstreamer). Also in attendance was one Warrant Officer John Rogan, Bandmaster of the 2nd Battalion, Queen's (Royal West Surrey) Regimental Band. Brought to a state of high efficiency, this Line-band elicited laudation from officers Royal and General. In his 1926 autobiography *Fifty Years of Army Music*, Rogan recorded a passing conversation with the Duke of Cambridge and his retinue at the above 1895 inspection. Rogan's recollections recalled:

There would shortly be a vacancy for the position of Bandmaster of the Coldstream Guards, and [General Seymour] asked me if I would like to be recommended for it by him.

A matter of week's later events had moved on. Rogan was on the regiment's wish list, with this circumstance chronicled in his memoir:

When I went up to town, in obedience to a wire from Colonel Viscount Falmouth, then commanding the Coldstream Guards in London, I was very kindly received and much elated to hear that, though I was not promised the post, I should be one of the very few candidates for the final choice. Later, on his request, I sent the Commanding Officer a sample of my scoring of compositions and arrangements for a military band.

It seems that by the late summer of 1895 a regimental nod and a wink had been given to Rogan regarding the soon-to-be vacant Coldstream bandmastership. For whatever reasons, Cadwallader Thomas' regnancy over the band was a thing of months rather than years - whether he liked it or not. Furthermore, fate, on levels Royal, geographical, and financial, conspired to distance band from regiment and MD from both regiment *and* musician. The dramatis personae spiritual and temporal that formed this chain of circumstance commenced in 1889, with the death of the H.R.H. the Duchess of Cambridge. A senior Royal, and keen backer of both bandmaster and band over a time span of decades, the Duchesses demise at the advanced age of 91 began a calamitous concatenation of chance that would culminate in the arrival of Mackenzie-Rogan in 1896. The keen sense of loss felt by Thomas and his band can be gauged by the unit's tribute to their principal benefactress at her funeral. The *Sydney Mail* of 15th June 1889 reported:

The flower tokens at the funeral of HRH the Duchess of Cambridge were remarkable for their beauty and variety. The band of the Coldstream Guards sent a massive wreath composed of the richest pure white flowers, across which a broad oblique band of violets and scarlet geranium was arranged with striking effect. It was 4ft. in diameter and weighed two stones.

A year on from the loss of this vital Royal patron, there was a serious fire in the Married Quarters at Wellington Barracks. The resultant reorganisation of accommodation arrangements for the troops garrisoned there in the years following had a knock-on effect, with the band finding itself without practice facilities within the barrack complex. A stopgap arrangement was achieved with the hiring of room above a central London public house within walking distance from Victoria Railway Station - thus giving birth to perhaps *the* Coldstream band legend of the last 100 years: the band-room over a

pub. This (on the face of it, as far as the musicians thought) Utopian rehearsal space was situated in the Masonic Room above a voluminous Victorian hostelry somewhat coincidentally cognominated the: King's Head. Located at the three-way leet formed from Warwick Street, St. George's Row and Ebury Bridge, the King's Head catered for the tide of commuting middling Londoners (and the Coldstream musician) washing in and out of the capital along the permanent way on a daily basis from the south of the city. By 1896-7 this *temporary* pubby arrangement had as a result of expansion in Guards' battalions leading up to the South African War 1899-1902 resolved into a band *Carry on Coldstream*, and with this came headaches logistical and practical. Part of the band library was *still* in Wellington Barracks (and a portion thereof housed in the rooms of one of the band librarians close by in Pimlico): necessitating the creation of the *Music Orderly* – a junior member of the band who's duties exist to this day but who's beginnings were born on the pavements of London twixt boozery, barrack and townhouse as a bandmaster's runner; a musical Mercury - whose chief task was the ferrying of compositions and correspondence between these incongruous locations. Whilst waxing lyrical on the King's Head, mention may be made regarding a British premiere of a world-famous orchestral concert warhorse given there shortly after the arrival of John Rogan. This Cecilian circumstance was recalled in the autobiography of Sir Henry Wood's *My Life of Music*. His memoir stated:

Thinking of the Casse Noisette Suite and its popularity reminds me of the overture 1812 and my introduction to it. Mackenzie-Rogan, conductor of the Coldstream Guards' band, met me one day in the street.

“Do you know Tschaikovsky's overture 1812?” he asked. “No,” I said, “never heard it.” “Its fine; just been published. Would you like to hear it?”

Naturally I said I would, where upon Rogan invited me down one morning to a public house near Victoria Station where he was rehearsing. I seem to think my father went with me; at all events, I was sufficiently taken with what was only a military band arrangement to perform the work at the Promenade Concert.

Brought back to Britain from Russia by a serving Coldstream officer as a military band arrangement, the above recollection confirms that London first heard Tschaikovsky's *1812 Overture* not *in* the concert-room or even *at* a barrack band-room - but *above* the King's Head tap-room!



The aforementioned occurrences, though unconnected, resulted in the removal of nexuses Royal and regimental, personal and geographical. The Coldstream musicians of this era on the whole were neither optimists nor pessimists, but imperturbable pragmatists. They dealt in the here and now, rather than what is to come. Tomorrow may bring glory, but what mattered was the ability to earn today. This may be labelled shortsighted, but that would be an unreasonable assessment. The above circumstances had by 1895 witnessed the band's book of engagements reach an all-time low. Apart from a couple of appearances at 'Grand Bazaars' up-north; a weeks' engagement at a London Expo with the band of the Grenadier Guards; the early incarnation of the Queen's Hall Promenade Concerts; and the laying of the foundation stone of the Catholic Cathedral of Westminster, there was nothing. This musical torpidity resulted in many musicians voting with their feet, by way of purchasing their release from the Colours. There were a thousand and one well-paid reasons why the Coldstream musician of the mid-1890s would want to leave the band. The orchestra pits and platforms of London that sat within the concert rooms, music halls, variety palaces, West End theatres, hotel palm courts and *palais de danse* beckoned at this juncture, and the lure of lucre was great. All this came to a head by early 1896. The writing was on the wall as far as Thomas' future with the band was concerned. With a Guards' band in meltdown resident above a public house, and the increasing employment of acting bandsmen to plug the instrumental void, the potential for alcohol-fuelled adverse publicity was all-too possible. With no permanent changing facilities in-place at the King's Head, and with off-duty military musicians used to traversing London's highways and byways in full ceremonial uniform, the capacity for grithbreach-in-garb was there. Musician William Wadsworth succumbed to

this circumstance, and ended up before the Bench at Westminster Magistrates' Court as a result of his Tom-and-Jerryism in togger. The *Times*' edition of May 2nd 1894 reported on this Summer Guard Order disorder acted out atop a London streetcar following a Guardmount Duty that concluded with a session of lushy *apre-duty* vinolency at the King's Head:

AT WESTMINSTER, HENRY WADSWORTH, a bandsman in the Coldstream Guards, was charged with being drunk and assaulting the police. It was also alleged that he drew his sword after arrest. On Saturday night the prisoner got very excited over a dispute with a tramcar conductor as to whether a coin paid was a shilling or a halfpenny. Prisoner would not go away when he was ordered to do so, and, as Mr. De Rutzen said in dealing with him, he then committed a very serious offence – that of drawing his sword and threatening the constable with it. No previous good military character could altogether make up for such conduct as this, and, though it was the first bandsman of the Household Regiments that he recollected being before him, he had no alternative but to sentence him to a fine of £5 or a month's imprisonment.

Thanks to circumstances funereal, geographical and commercial, change was abroad, and Rogan, the ex-Kneller Hall Sergeant-Major and military musical exemplar, (who possessed regimental levels of band man-management), as against Thomas, the master musician evangel, (who possessed eisteddfodic levels of artistic executancy) was in the Coldstream conscious. Regimental restructuring ensued, and was achieved via a Coldstream consultant and his *just what the doctor ordered* diagnosis. Thomas' medical report bears witness to this. Within the bandmaster's Service Papers are noted his state of health (and with it his demission) as seen from a doctorly perspective. The physician's edited *notandum* of Thomas' condition at the foot of the document states:

This Bandmaster was Examined by a Medical Board – 10/3/96 and found to be unfit for further service – he is suffering from “Dilatation of Heart.”

With this aforementioned Medical Board redacted recordation coming two weeks *after* Thomas' *Pall Mall* proclamation, and with all the above circumstance spanning the preceding days months and years, conspiracy theorists would be forgiven for thinking serpentine skullduggery was self-evident. Above-board or not, what *is* known is that by the arrival of John Rogan about a month later on the 8th April 1896, the Coldstream band numbered just 32 musicians. With a Diamond Jubilee Year less than twelve months' away, the Coldstream hierarchy knew what the ceremonial workload would be, and the bulk of this would fall on their regimental band. Aged bandmasters were in the news in the 'Nineties, with the retirement of the Grenadier musical doyen Lieutenant Dan Godfrey impending, and the Coldstream it seems were also minded to opt for youth to guide their band through the coming tumultuous months. For whatever reason - be it disciplinary, stipendiary, fealty, ageism or *esprit de corps* - the departure of Cadwallader Thomas was allied with an exeunt Coldstream band exit stage-left by some 13 of its establishment. It is a circumstance causing debate amongst band members past and present to this day.



Cadwallader Thomas died in 1899 aged 61. Acknowledged within the band as *the* swansong regimental music director who embodied an '*art for art's sake*' attitude; this bardic baton-waver's tenure was one that in theory should never have been had A.F. Godfrey's personal tribulations not occasioned-it. Though he didn't know it in March 1896, Thomas' enforced exodus would introduce to band, brigade, Britain and beyond, a bandmaster of epochal proportion – one who's nexus to monarchy has probably never been closer – *the* doyen of *military* musical direction, who would guide the Coldstream Guards' band towards the zenith of their popularity with the public. Bandmaster Rogan had arrived. His first action was to resurrect an ancient transmural Ross-shire Scottish surname from his maternal side dating back to the time of Marlborough: Mackenzie – adding wordy gravitas, and bringing about the double-barrelled military musical moniker 'Mackenzie-Rogan' – a second to none sobriquet synonymous with the Coldstream Guards to this day.



Sergeant James Smith-Barlow - Principal Cornet 1861.



Musician Howard Reynolds - Principal Cornet 1870.



Trooping the Colour 1875.



*Adolphus Frederick Godfrey: Bandmaster 1863 - 1880
Photograph taken c. 1864.*



Sergeant William Dickinson: Leader of the Band and Solo Clarinet (1876).



Cadwallader Thomas: Bandmaster 1880 - 1896.

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015



PART VII

BONDS OF FRIENDSHIP:

ENTENTE CORDIALE VIA ENTENTE MUSICALE

THE BAND UNDER MACKENZIE-ROGAN

1896 - 1920

“The opportunity of hearing the overture to William Tell, by Rossini have been manifold. The Pittsburgh Orchestra, the Chicago Symphony Orchestra, Banda Rossa, Creatore, Sousa and all the bands of note have visited Toronto. But well has it been rendered before, it never was given a rendition equal to that of the Coldstream Guards’ Band in Massey Hall yesterday afternoon”.

(Quebec Daily Mercury, 8th September 1903).

With parallels educed between two of America’s superlative symphony orchestras and a cadre of crackerjack civilian concert bands, this eld *Mercury* script shone a century-old light on the musical proficiency of this *pur sang* of bands after seven years’ Mackenzie-Rogan priming. That the Coldstream Guards’ band was in Canada at this juncture was due to priming on levels-political as well as musical, and was a circumstance born of its times. It would be this period straddling two monarchical reigns, tagged the *Vicwardian Era* that witnessed the unit being utilised to manufacture musical compacts between expansile nations vying for ‘a place in the sun’ (to instance a Teutonic empiric autarch in 1901). It was the age of Edward the Peacemaker and the *Entente Cordiale*, assisted by an embassy of Coldstreamers via their *Entente Musicale*, that would supply the sonic lingua franca to countries as disparate as Germany, America, France and Canada (and realised through successive *tours d’horizon* cross-nation concerts and official visits between the years 1899 and 1911), that would characterise the decades leading up to the close of the ‘Edwardian Summer’, with the lights effectively extinguished across Europe. *The Bond of Friendship* (to echo a famous tuba-scalic quick-march) was the order of the day, and it would fall upon its composer, John Mackenzie-Rogan (perhaps *the* archetypal Guards’ bandmaster of this epoch), in the guise of martial musical ambassador from about 1899, to conduct diplomacy by way of the Guards’ band rather than the gunboat in the years spanning this convoluted period of the nation’s history.



John Rogan was born 27th April 1855 at Hunny Hill, Newport, Isle of Wight. Given his stirp, it was inevitable this future doyen of Guards' music directors should have first seen the light of day during a time of conflict (the Crimean War). A fourth generation military man, his father, Irishman James Rogan, had enlisted a year prior to Waterloo in 1814 - with his grandfather having seen service under Marlborough a century before. On the maternal side, mother Isabella Foulkes (formerly Ross) hailed from Scotland, as did her forefathers, hence the 'Mackenzie' moniker. This brought about 'Jack' Rogan's widely broadcast soubriquet: *'the Tipperary Highlander'* (as tagged by Field-Marshal Lord Roberts).

Cut from the same cloth as his ancestors, eager to perpetuate their career in the military, and following tutelage at St. Thomas' School, Newport segued by a semester as a chorister at Winchester Cathedral, Rogan ventured *'to go for a sodger'* aged 11 on the 4th February 1867. On enlistment, No. 1832 Boy John Rogan joined the band of the 2nd Battalion 11th (North Devon) Regiment of Foot, the Depot Company of which was stationed at Parkhurst, Isle of Wight. His musical grounding was initially given impetus on the clarinet via the unit's Bandmaster, William Burton; and Rogan's first fifteen years was played out (as a good many more mid-Victorian Army musician's careers were played out) on a world-map pink-inked, sun-never-sets stage encompassing India and South Africa.

By March 1880 Rogan had risen to the rank of sergeant, and with this advancement came orders to return to the Mother Country in order to take the qualifying examination for Bandmaster at the Military School of Music, Kneller Hall. By 1882 his military musical education had been realised, and such was Rogan's manifold skills (be they on musical *or* man-management levels), he was offered the position of Sergeant Major at Kneller Hall. Whilst enacting the post of military martinet cum music-maker moulder, Rogan's tuition broadened under the former Coldstream clarinet virtuoso Henry Lazarus, and on the 14th April 1882 Rogan was posted as Bandmaster of the 2nd Battalion The Queen's Royal (West Surrey) Regiment. This appointment resulted in a further twelve years' musical globetrotting via India and Burma, the coda resolved with Rogan's return with his regiment in 1895 - and with it the catena of Coldstream circumstance alluded to in the previous chapter of this band history.



John Mackenzie-Rogan commenced his Coldstream career on the 8th April 1896. This circ was chronicled some 30-years later in his 1926 autobiography *Fifty Years of Army Music*:

When I began my duties as Bandmaster of the Coldstream Guards in April 1896, I discovered at our Regimental Headquarters some forty scores which had been submitted by the various candidates for the post. Sir Arthur Sullivan, I was told, had scrutinized each and all of them very carefully.

The above-mentioned motte of manuscript was made up of manifold music masters - some known - some abstruse. One that fell in the former category was Warrant Officer Joseph Sommer, Master of the Band of the Royal Engineers (Chatham). This staff-band lodesman would, some months later, throw his musical hat into the Foot Guards' ring once more when seeking the appointment of Bandmaster of the Grenadier Guards - and *this* prospective nomination (via a public trial-by-media) would provide the musical overture to the first of these *skandalon* alluded to at the start of this subsection. Reported across Europe, as well as at home, the *Tamworth Herald* of 24th October 1896 was typical in chronicling late-Victorian Teutophobia in London:

GERMANS IN LONDON.

ALLEGED "BAITING".

The Daily Telegraph's correspondent at Berlin sends the following:-

The *Vossische Zeitung* published a telegram from its London correspondent in which it is said that the

British public are beginning a regular system of baiting Germans, under which the Teutonic colony in London is suffering very much. As a specimen of this it is stated that the appointment of a Herr Sommer as bandmaster of the Grenadier Guards has been cancelled in consequence of the indignation caused by the announcement of the appointment. The above-named journal writes thus: "The shameful baiting of Germans in London that lasted for many weeks after Krugersdorf and Kaiser Willhelm's telegram to President Kruger, thanks to the inciting of certain journals, seems likely to be renewed in consequence of the malignant language of the Times, the Daily Telegraph, and company. It is true that Queen Victoria's new poet-royal has not composed a Zanzibar pendant to his poem of Jameson's heroic ride, and one does not hear of any scurrilous lines from the London music-halls against the German Emperor; but many other signs point to a shameful reoccurrence of the proceedings of last winter. Should things turn out so, the English must not be astonished if German patience should come to an end and recourse to retaliation be forced upon Germany."

Examples of such Bismarckian *Blut und Eisen* bluster were peppered about the broadsheets of Europe from 1896-on, and it seems that Guards' bands were not exempt from this nationalistic rhetoric - as the prospect of leading a British Foot Guards' band lured a wide-ranging group of individuals across a broad spectrum of backgrounds musical and geographical - thus compounding the vexed question on the *Deutsche dirigents* demographic within the British Army at this juncture. With Leander Starr Jameson's above-noted botched raid on the Transvaal Republic on behalf of the over-taxed but under-represented British ex-pat gold prospectors (known as the *Uitlanders*); the resulting 'Kruger telegram' wired by the Kaiser to the South African leader in January 1896; and the spillover tit-for-tat refusal by the military musical establishment of Blighty when faced with Herr Joseph Sommer's repeated attempts to secure a Foot Guards' bandmastership during the remainder of the year (be it Coldstream or Grenadier) - the whole shebang precipitated further Anglo-German tensions that would run hot and cold for the remainder of the decade. This circumstance would, via Royal request, cause an early tentative Teutonic *Entente Musicale* involving Mackenzie-Rogan in 1899 - the detail of which will be covered later in this band history.



If the *Uitlanders* of the Transvaal were seen as outsiders on levels-continental, it could equally be argued that (as far as the Coldstream band of 1896 was concerned), Mackenzie-Rogan was viewed as an *Uitlander* on levels-regimental. As the first non-Coldstream head musician since the arrival of Thomas Lindsay Willman almost eight decades previous in 1817, there was a sense of the unknown abroad within the King's Head bandroom of '96. The first Kneller Hall-trained bandmaster in the unit's history, Rogan broke regimental coherence (mentioned previously in this band chronology) by imperceptibly morphing from Queensman to Coldstreamer; band-hopping twixt regiments in a manner that would be continued by the outfit's musical directors down to the present day. Novel or not, *this* musical *Uitlander* came complete with a mission statement, and he duly recorded it in his 1926 autobiography thus:

The band as I found it had about thirty-three performers, that is to say, eleven under the authorized establishment and considerably fewer than the other two Foot Guards' bands. It was a serious handicap. But I had come with the determination that I would have the finest band in the country, if I could manage it, and I refused to be discouraged.

Rogan's roadmap to the above musical goal was prosecuted with military efficiency from the moment of his debut on-duty (a Guard Mount at St. James's Palace on the 15th May 1896); and many a Londoner passing along the pavements of Pimlico would have heard issuing from the pubsy practice-room above the King's Head the results of this musical modelling. The forthcoming year would witness a workload never to be repeated, with the impending (and unheard of) Diamond Jubilee of Queen Victoria, and Coldstream collaboration could be taken for granted. Rogan summed this period thus:

In the course of my career I have known several periods in which music and festivity seemed to take up at least forty-eight hours in every day, and had I not been assured by the astronomers, and the clock-makers that a day – with night thrown in – really contains no more than twenty-four hours, I could have imagined that the Diamond Jubilee celebrations filled anything up to 700 hours a week.

There has been nothing quite like it since. Even the Great Peace after the Great War could not compare with it. Cities, towns, and villages began organizing their own separate festivities six months beforehand, that is to say, in the January of 1897 – Diamond Jubilee day was June 22nd.

Thenceforth we were high-pressure musicians for five whole months. There were Drawing Rooms at Buckingham Palace, at which the Queen was present, and the Prince of Wales held Levees at St. James's Palace. London's musical celebrations embraced concerts at the Crystal Palace by the combined [Guards'] bands and the Crystal Palace Orchestra under August Manns, and we had big concerts and other events in the provincial towns as well.

By the middle of April the Queen was back at Windsor from the Riviera and the band of the Coldstream Guards was ordered to the Castle for duty. Our most strenuous spell opened on Sunday, May 16, when the Queen required the two bands then on duty at Windsor to play on the Terrace of the Castle. On the following Thursday and Friday we were rehearsing, on the Horse Guards' Parade, the Trooping of the Colour for the Queen's birthday, and on the Saturday the Coldstream Guards furnished a Guard of Honour, with band and colours, for the opening of the Blackwall Tunnel by the Prince of Wales.

On the 26th May the Birthday Parade was held at the Horse Guards, and then it was straight back to Windsor to continue duties there. On June 11 there was an inspection by the Duke of Connaught of all the overseas troops – magnificent men, gorgeous in their mixed uniforms – who had come over for the Diamond Jubilee. This was on Horse Guards. Then back once again to Windsor to play for Ascot Week.

A military tattoo was ordered at this time for the quadrangle of the Castle on June 19, and the whole of the bands of the Household Brigade and those of the Royal Artillery and the Royal Engineers were to take part. The rehearsals began early in the month and went on till the day itself.

With a surfeit of tooting and froing twixt London and Windsor for five solid months leading up to 22nd June 1897, the band, it seems, became an *ubique* musical must-have during the apotheosis of Queen Victoria's lengthy reign.



One of Mackenzie-Rogan's first fillips recruitment-wise was his attestation at Horse Guards on 23rd July 1897 of No. 971 Musician Tom Morgan to reinforce the Coldstream cornet section. A Welshman by birth, and one of the finest brass band cornettists in the country, this eistedfoddic end-man was signed up by Rogan as solo cornet to lighten the musical workload that had hitherto been heaped onto the shoulders of Corporal Samuel Robinson. A six-year residency stemmed - segued by a post-Coldstream career centred on circles-orchestric and bands-civic. Australia's *Riverine Herald* of 21st July 1911 gave a short saga on this Cambrian cornettist:

MR. TOM MORGAN'S CAREER.

Mr. Morgan has been trained specially in music from childhood, and particularly for the band section of the profession. Born 35 years ago in Llanelly, a typical Welsh town and a noted musical centre – the son and grandson of bandsmen, he was encouraged to start playing the cornet when very young. He made such progress that when 14 years of age he became principal cornet soloist of the Llanelly Town Band, at that time the champion band of South Wales. With this band he played as solo cornet at Belle Vue and at many big contests all over England and Wales. By 1895 he migrated to Blaina Mon as solo cornet, and became bandmaster to the Blaina Band, which had Mr. Alex. Owen as professional teacher. He had already played under both Mr. Owen and Mr. Gladney in the Llanelly Band, and he held it until 1897. In that memorable Jubilee Year, Mr. Morgan was invited to become solo cornet in the famous Coldstream Guards' band, and in that position he made a great reputation as a soloist all over the United Kingdom. He retired from the Guards in 1903, but remained in London, and devoted himself to orchestral and solo playing and band teaching. His work as a soloist at the Queen's Hall and other concerts enhanced his reputation as a soloist, and he played with many of the leading London orchestras. He has a dozen or more London bands under his tuition, and has transformed every band he touches.

Maintaining the tradition of musical talisman that is the pressured position of principal cornet in the band of the Coldstream Guards, Tom Morgan's six-year stint in the ensemble's end chair continued an illustrious line begun by William H. Handley in the mid-1830s, and furthered via a veritable who's who of antecessor a-piston-players down to present times.



Jubilee Day itself witnessed the band (after a 5am reveille), together with the 2nd Battalion of the Regiment, stationed at St. Paul's Cathedral by 8.45am. A day three-score years in the making, it moved Rogan to recant:

There was something bewildering, terrific about the whole thing. I can but say that the scene outside St. Paul's – the serried masses of humanity, the blazing colours of the Church and military groups, the swelling mass of music, from the emotional roar of the crowd to the strains of the bands and choirs – left an impression on me that at the time was almost stunning.

Coldstream instrumentalists of all eras can endorse such emotions. Rock stars may boast stadium and festival field-concerts numbers that border six figures – but when fate conspires at specific moments in history to cast the spotlight on Guards' musicians in great ceremonies of State, *million-plus* aggregations are not uncommon. The remainder of Diamond Jubilee Day (for Coldstreamers musical and regimental) went thus:

The 2nd Battalion and band left St. Paul's at 2pm., marched to Broad Street station and entrained for Windsor, arriving about 4 o'clock. The band had just time to snatch a few sandwiches and some tea, then took train straight away for the Crystal Palace, where we were engaged to play in the evening. That little meal and our light early breakfast was the only food we had during all that busy day.

The crowd at the Crystal Palace was enormous – anything up to a hundred thousand – and all excited, happy and bent on enjoyment. They did not want any high-class music but something they could either sing or dance; they even danced to *Tannhauser*. Hard worked as we had been, hungry and thirsty though we might be, the good humour of that vast and joyous crowd reacted on us and we were happy to play for them as they were to sing and dance to our music.

We finished about 11 at night and got back to Windsor at 3 o'clock in the morning, packed like sardines in a train which was crowded to the doors with people who had been to town to witness or take some part in that great day of rejoicing.

That we felt the strain of this tumultuous culmination to months of fatiguing work I will not deny. At the same time, like good Britons, we were so very proud to have taken part in such a memorable event in the history of our glorious country that there was not a grumble among us.



With a regimental return to Windsor affected on the back of this longest of long-days, Royal responsibilities recommenced. This circumstance created the conditions that would bring about the first excursive *entente* alluded to previous, and was due in no small measure to the band's intuitive interpretation of Wagner the composer via Rogan the concertmaster. The genesis of this musical mission was recanted in *Fifty Years of Army Music* thus:

Among the Queen's guests at Windsor Castle during the Diamond Jubilee festivities were Prince Henry of Prussia and other German royalties. We played, of course, at various State functions at which they were present, and selections from German composers were sometimes included in our programme. On one occasion one of the German princes made some complimentary reference to our rendering of the Wagner music.

"Of course, you have been to Germany and heard the music played there?" said he.

“No, sir,” I replied, “I have never been to Germany, but I hope to have an opportunity of visiting it some day.” This, you must remember, was in 1897.

“Really? That surprises me!” he exclaimed. “I can’t understand how you can give such splendid interpretations of the spirit of Wagner without having heard the music played in Germany. Your renderings are quite as good as I have ever heard from our own bands!”

As an outcome of this conversation I received an invitation to go to Berlin for a few weeks during the next winter, but as I could not leave London at the time the invitation was renewed for the following year – the beginning of 1899. Permission was given me by the War Office to accept, and Baron Campbell, who was then residing at Windsor, made all the arrangements for my visit with the military authorities in Berlin.

With Queen Victoria firmly embedded as the matriarchal monarchical mucilage binding the Royal Houses of Europe at this regnal high-water mark, the Coldstream Guards’ band once again witnessed cause-and-effect by the way of courtly circumstance. Rogan’s Berlin-bound odyssey was realised in 1899, and will be revealed later in this band history.



The band’s musical interpretation of Wagner numbers (and the band’s actual numbers) on levels-local, received much-needed magnification in 1898 in consequence of the interposition in topographical matters on levels-international on the run-in to the South African Wars of 1899-1902. With conflict resolving from possible to probable, Army amplification arose, and as a result brought about band benefit. Ensemble expansion was elucidated in England and *Ecosse* – with the *Edinburgh Evening News* of 30th June 1898 entering:

INCREASING THE COLDSTREAM GUARDS’ BAND. – As a result of the formation of the Coldstream Guards into three battalions, orders have been received from the War Office to increase the band to a total strength of 66. At present it is 44. The only other regiment in the service having a band of this strength is that of the Grenadier Guards.

Admission to this exclusive military musical club was realised with relish by Rogan. Once again it seemed that *La Forza del Destino* had infiltrated the subunit’s ranks, bringing about a sixty-plus Coldstream band that would remain numerically unaltered until the mid-1980s. It would be due to the impending Boer War that this boosted band was born - and Rogan wasted little time in auditioning and augmenting this windfall of wind into his Coldstream musical balliwick. Thanks to serendipity by way of abolition of its previous musical imparity, the band could now achieve an instrumental soundscape that had previously only been possible by the band of the Grenadier Guards - and Bandmaster Rogan would broadcast this newfound equipollent oomph via the concert halls of Britain. The programmatical upshot of this circumstance witnessed between the dates bounded by the expansile events of 1898 and the weeks prior to Rogan’s Berlin mission, was noted in the *Sunderland Daily Echo and Shipping Gazette* of 6th January 1899:

THE COLDSTREAM GUARDS’ BAND.

WAGNER NIGHTS.

The appearance of the famous band of the Coldstream Guards at an evening concert, arranged by Messrs. Wm. And Geo. F. Vincent, at the Victoria Hall on Monday and Tuesday next is being looked forward to with pleasurable anticipation in local musical circles. The band needs no eulogy, its fame is in itself a sufficient commendation, but many will be interested to know what music is to be played. On Monday night the band will give Wagner’s overture to *Tannhauser*, Greig’s suite No.1 (Op.48), from the music of *Peer Gynt*; Schubert’s *Unfinished Symphony in B minor*, overture to Wagner’s *Ride of the Valkyries*; overture to *Oberon* (Weber), *Casse Noisette* (Tchaikowsky), Liszt’s *Rhapsodie Hongroise*, and the *Prelude to Act III of Lohengrin* (Wagner).

On Tuesday evening the band is down for the overture to Beethoven’s *Leonora No.3*, Mendelssohn’s

Andante Con Moto and Allegro un Poco Agitato, from the Scotch Symphony, Weber's *Invitation a la Valse*; Wagner's *Ride of the Valkyries*, overture to *William Tell*, and Roch Albert's *Tarentelle del Belphegor*. Corporal S. Robinson is to play a cornet solo. Both evenings might almost be described as Wagner Nights, and, judging from the appreciation shown recently in Sunderland of works by that composer, the programme is one which will be welcomed by the public, and will result in the enterprise of Messrs. Vincent being rewarded by crowded audiences.

A challenging programme no doubt performed by an extensive ensemble, such concert listings were regular fare for the Coldstream band during the Rogan years. Leaning toward the classical as opposed to the trivial; Queen's Hall rather than Music Hall, they were a regular with Rogan - and coupled with a rigorous rehearsal regime, tested both band and bandmaster to the nth degree.

Some two months' on from the above Wearside Wagnerfest, and as a result of the aulic audience in Windsor Castle with Prince Henry of Prussia at the height of the Diamond Jubilee, the first European *entente* on a band level occurred with Mackenzie-Rogan's War Office-sanctioned sally reconnoitering the mechanics of the German military musical machine. With rooms reserved at Berlin's Central Hotel, this Coldstream conductor's initial duty was to report to Colonel James Grierson, the British Military Attache to Germany. Rogan takes up the story in his *Fifty Years* thus:

He [Grierson] took me to the German War Office and introduced me to the War Minister, who was kind and courteous, and explained to me some of the working of what I termed "the mighty military machine of Germany." Next we called on the inspecting bandmaster of the German Army, Professor Major Rossberg, who had been instructed by command of the Kaiser to show me every attention and to arrange for me to hear as many of their military bands as I wished, whether in Berlin or elsewhere. So each morning I listened to four or five bands at their respective barracks. A German under-officer was attached to me as an interpreter and two German Kappelmeisters (bandmasters) always accompanied me on my visits to the various bands, which included the 1st Guards at Potsdam.

The Kappelmeisters had an idea that the only British composer whose music was worth practicing or playing was Sullivan. But this notion I quickly dispelled by sending them music by Mackenzie, Cowen, Edward German and a few others of our leading composers. The result was that we entered into arrangements for exchanging music suitable for military bands, the creations of our own composers being sent over there in exchange for German works.

I met Colonel Grierson every day and occasionally dined with him, giving him at his request my impressions of the German Army and its bands. Before I left Berlin to spend a few days at Hanover, Colonel Grierson told me that the Kaiser wished to see me at his Palace. On the day I was due there the Colonel kindly invited me to lunch at the Hotel Bristol, where I was introduced to several ambassadors of the Great Powers, who all greeted me most cordially.

Fifty Years records that Rogan's audience with Kaiser Wilhelm II *did not* take place (in consequence of the impending arrival of *Cecil Rhodes* on spheres of State and nation). What *did* take place was, it seems, a genuine attempt at *entente*, if only in spheres-*St. Cecilian*. Whatever the reason for the refusal, Britain would enter the Boer War some six months'-on from this musical bridge building sortie.

The commencement of hostilities once again witnessed Coldstream band involvement in theatres of war (realised on-stage rather than in-veldt). As was the case almost 50 years' ago with conflict in The Crimea, the band supplied the wartime wherewithal with which to generate monetary aid to individuals and institutions affected by the events unfolding in South Africa. Countrywide concerts were given, with profits apportioned between the many funds formed. Rogan recorded his thanks

from South London subtopia via a letter to the *Nottinghamshire Guardian* of 24th February 1900:

Sir. – I have the pleasure to enclose a cheque for £6 6s., being part of the collection that was made for the war fund at our recent concert in Nottingham. A similar sum is being sent to the Express, and the balance, which is £7 odd, will, with other collections, be divided as under:- HRH the Princess of Wales's Fund, Lady Lansdowne's Fund, Mansion House Fund, Daily Telegraph Fund, and Daily Mail Fund. We feel it a great honour to have been instrumental during our professional engagements, with the special and cordial assistance of Madame Kate Cove, Miss Hilda Gee, and Miss Irene Asdaile, to have been enabled to gather this sum for the needs of our gallant comrades fighting the battles of our Queen and Country in South Africa.

Yours Faithfully

John M. Rogan

Bandmaster, Coldstream Guards.

Trent House, 17, Larkhall-rise, Clapham, S.W.

Feb. 18th, 1900.

The same year witnessed the single largest band-generated contribution via the performance platform. During this period of international *inharmony* – the *harmony* resultant from a Coldstream Covent Garden concert filled to bursting point with an upscale auditory, netted £13,000 for the Lady Lansdowne Fund. A vital musical fiscal tool during times of conflict, the bands of the Guards would continue to supply such service for the remainder of the South African War.



January 22nd 1901 witnessed the passing of Queen Victoria. By this juncture Rogan had been senior bandmaster of the Brigade of Guards for a year, and it fell upon his shoulders to superintend the musical portion of what was the first monarchical State Funeral for over 60 years. Her late Majesty's final journey along London thoroughfares was but a short one, hearsed on a gun-and-limber catafalque atwixt the termini of Victoria and Paddington rail stations. Rogan's recordation recalled:

On the morning of February 2 the Kings, the Princes, and the Ambassadors were waiting at Victoria Station to pay reverence to the great Queen. The Navy, the Army and the Auxiliary Forces were represented. The bands assembled were the Royal Marine Light Infantry (Chatham), the Brigade of Guards (massed), the Corps of Royal Engineers, and the Royal Regiment of Artillery. The coffin was taken from the train and put on a gun-carriage and the bands marched before it, playing Chopin's *Funeral March* and Beethoven's *Funeral March in B flat minor* alternately all the way.

Following the coffin rode King Edward, mounted on a charger and in the uniform of a British Field-Marshal, with the German Emperor on his right and the Duke of Connaught on his left. Sympathy and respect could be read on every face of the thousands who lined the whole route from Victoria to Paddington, watching the impressive sight in a silence broken only by solemn music and the slow tread of marching feet.

The leaving of London by coffin and cortege at Paddington Station signalled the capital's final musical farewell; and it fell upon the shoulders of Coldstream solo-cornet Arthur S. Whitcomb to execute it via an anon adieu opus, with his expert meditative sounding of the *Last Post* - as a Royal entourage corporeal and incorporeal entrained for Windsor. A circumstance revealed via an American newspaper report on a chance meeting between three ex-Guards' musicians in Detroit, Michigan in 1923 - A.S. Whitcomb's transatlantic career is covered later in this band history.



The Accession of King Edward VII was pronounced with much heraldry at Friars' Court amidst the bounds of St. James's Palace, and at sites across the cosmopolis, on January 24th 1901. Proclaimed

by the Earl Marshal (the Duke of Norfolk) riding in cavalcade, together with the Deputy Garter King of Arms and a sowarry of State Officers and Trumpeters, it fell upon the Coldstream Guards' band to perform for the first time in over 60 years the National Anthem with a kingly lyric. The Guards' bands were omnipresent around the environs of St. James's during this handover period, and it may have been due to such circumstance that occasioned Mackenzie-Rogan's 66-piece military melodic ear-feast to be inked into one of music's finest descriptive works which showcased the British capital at the birth of the Edwardian epoch: Edward Elgar's concert overture: *Cockaigne (In London Town)*.

Composed around the time of the death of Queen Victoria, and crafted with a mastery of construction and appositeness of scoring, Elgar's *Cockaigne* perfectly portrayed a plethora of topographic tableaux across what was by now an international megacity at the centre of Empire. The work has an outline of sonata form, with the central development section largely replaced by independent episodes indicative of life in the capital. The exposition has themes representing the bustle of early Edwardian London developed from a central 'Londoner' theme. Having morphed from the initial broad *nobilmente* idea via a pair of lovers in Regent's Park, the theme changes to a cheeky, as if whistled by errant errand-boy variation, closely followed by a quieter wistful passage. The Coldstream Guards' band figuratively fades-in from the far-distance into Elgar's virtual cityscape in imperious procession along one of London's principal ceremonial thoroughfares; a 66-strong military wind orchestra seven across and ten deep, with an aural output of weighty wattage announced in orotund cant from declamatory trombones; arpeggiated cornets; scintillant percussion and chirring woodwinds. It is well documented that Elgar worked closely with Rogan and his Coldstream band during this heady period; indeed, the Coldstream was *the* Guards' band of choice to perform (together with the orchestra of Covent Garden, the Sheffield Choir, and a selection of soloists that included Nellie Melba) the music for Arthur C. Benson and Edward Elgar's *Coronation Ode* - in the work's premiere at a Gala Concert to be given at Covent Garden in June 1902. Elgar even entered the hoppy habitat that was the King's Head at the junction of Sutherland Street and Warwick Way, Pimlico, to supervise instrumental rehearsals - as Rogan recalled in his *Fifty Years*:

We rehearsed our part of the Gala performance in the band practice-room. Dr. Elgar was there and said he was delighted with the way in which the band rendered his composition. Further, he said that he had never heard finer instrumental wind playing. The one rehearsal was so satisfactory to him that he told the band it would not be necessary for him to hear any more until the final dress-rehearsal at Covent Garden.

With approval from the composer, all was set for the Gala Concert. Events took a twist however - with the following Rogan reminiscence:

But the sequel – the pity of it! After all the careful preparation, both the Coronation and the Gala performance were postponed. The Gala indeed was abandoned.

The abandonment of a June Coronation and Gala Concert was as a result of monarchic malady preventing Royal ratification. Enthronement *did* occur a matter of months later on 9th August 1902, with Elgar's *Coronation Ode* given in its intended form towards the year's end. *The Times* edition of November 27th 1902 noted it thus:

SYMPHONY CONCERTS.

On Saturday afternoon, November 22, the occasion of the third Symphony Concert was given at the Queen's Hall. Dr. Elgar was the conductor. The last item on the programme was his Coronation Ode. In everything they had to do the orchestra gave satisfaction. The band of the Coldstream Guards, under Mr. Rogan, their bandmaster, lent the required assistance to the Coronation Ode.

Such close collaboration confirms Coldstream placement within *Cockaigne*, and is further reinforced by Elgar's apostil noted in his score:

“To my friends the members of British orchestras.”

That the woodwind, brass and percussion sections of the major professional orchestras of London and beyond of 1901 were peppered with players who had cut their musical teeth in a Guards’ band at some point during their careers further firms-up the sonic synergy between *Cockaigne* and the Coldstream - and there can be few compositions that perfectly encapsulate the majestic timbre of the *Edwardian* Guards’ band traversing turn-of-the-century London than this particular *Edward Elgarian* example.



Elgar’s lyric lionise of the sights and sounds throughout his Londony musical opus via a fictional footslogger, may have included (perhaps) *the* superlative soldatesque pageant showcased by the capital, had the composer’s product-of-the-imagination perambulate followed his ear and happened upon the military ‘theatre-in-the-square’ that is the King’s or Queen’s Birthday Parade.

Held by the Household Division in honour of their Monarch, and woven into the fabric of the nation’s first city since the eighteenth-century, by 1900 this fixed-point ceremony was the martial equivalent of the great red-letter days of the pre-Reformation calendar; programmed spectacle - which exchanged ecclesiastic extravaganza for militaristic manoeuvre. On a stage unbound by bricks and mortar and under an ever-open sky, the tribute was held on the mid-May morn that fell on the Queen’s natal day. The year 1901, however, was different. Following the passing of the *Grandmother of Empire*, a lengthy period of Court close-mourning was observed – and with such sepulture came manifold protocols. In cobwebby crannies of the Lord Chancellor’s Office, old edicts were resurrected that had not seen the light of day for 63 years; and with such time-lapse came confusion that cascaded down from echelons-elevate. The Press was *presto* in printing all proclamations, with the *Dundee Courier* of 17th May 1901 typical in stating:

THE KING’S BIRTHDAY.

TO BE CELEBRATED ON VICTORIA DAY.

The Lord Chief Justice in the Court of Appeal yesterday announced that he had received a communication from the Lord Chancellor to the effect that His Majesty the King desires his birthday to be kept on May 24 each year. No business would therefore be transacted in the country on that day. This is the same date as that on which the late Queen’s Birthday was celebrated.

Similar broadsheet broadcasts nationwide thus gave the public an in-print green light for an all-guns-blazing ‘Troop’ in the accepted Royal sense, and thanks to an impending Foot Guards ceremony at Horse Guards’ Parade on the anniversary of the late Queen’s birthday, it appears that High Court wiggery had got its wires well and truly crossed. Explanation ensued (if only to clear everything up), the *Shields Daily Gazette* quickly reporting one day later on the 18th May 1901:

THE KING’S BIRTHDAY.

REMOVING A MISCONCEPTION.

An announcement as to the military ceremony of next Friday, coupled with another respecting a Government Offices holiday, has led to the misconception, and to the consequent erroneous statement that the King has been pleased to direct that his birthday be officially observed on May 24th. The facts are these: His Majesty, desiring to present new colours to the 3rd Battalion Scots Guards, recently formed by Colonel H. Fludyer, decided to make the presentation on the 24th inst., and it has been determined that the function shall be much on the lines of the Trooping of the Colours with which it was the custom to mark the late Queen’s Birthday. The ceremony has no connection with the King’s Birthday. The question of the manner in which His Majesty’s Birthday shall be officially celebrated has not yet been decided, but if it is determined to mark the occasion in the same way as Her late Majesty’s Birthday, by a Trooping of the Colours or some similar outdoor ceremony, it is officially recognised that a celebration on the actual anniversary, November 9th, would be impracticable. There is, consequently, every possibility of a summer observance. It may be decided, perhaps, to make Coronation Day the occasion of a celebration

instead of the birthday, and, as at present intended, that anniversary will fall in the summer.

The 3rd Battalion Scots Guards was formed as a direct result of the Boer War, and with the Press proclaiming a parade on the Parade, the potential for a show of public patriotism was predictable. Ever the ept observer of etiquette allied to a sixth-sense skill in gauging the national *Zeitgeist* whether in times bellicose or benign - King Edward *would not* receive an official Birthday Parade in 1901 – but by a clever circumnavigation of the regal rulebook, he *would* be accorded a Household Division ‘Troop’ (whilst observing Court Ps and Qs on levels-personal at a time of conflict on levels-national) that was in all but name identical, whilst at the same time keeping his forces’ South African exploits in the national conscious. Such pomp via circumstance would instaurate monarchial involvement in one semi-sacred regimental ceremony that would continue through to the present day: the Presentation of Colours Ceremony. The *Evening Telegraph* chronicled this Edwardian ‘King’s Birthday Parade’ that never was in its evening edition of 24th May 1901:

Magnificent weather to-day favoured the ceremony of the presentation by the King of colours to the 3d. Scots Guards and the subsequent Trooping of the Colour on the lines of the celebrations so long associated with the anniversary of the birth of the late Queen. The troops taking part in the ceremony included the Lifeguards, with band, and detachments from the Grenadier, Coldstream, Scots and Irish Guards and the massed bands of the Brigade of Guards.

The presentation of colours to a regiment is always a striking, we may almost say, a solemn ceremony. It is, however, in these days, when colours are not taken into the field, a less interesting ceremony than formerly. Still, even now, the presentation of colours is an attractive scene. The ceremony of to-day on Horse Guards’ Parade was noteworthy for two reasons:- It was the first important military function in which the King has borne a part since his accession; and, as far as we are aware, it is the first occasion on which the Sovereign has presented colours to any battalion of the Guards. Till comparatively recently the colours of the Guards were obtained on requisition and simply handed over to the battalion like a bale of silk or a new big drum. The lifetime of a colour in those days was about six or seven years, the King’s Colour being continually in use for Guard at St. James’s and State ceremonies. Afterwards not only was the size of the colour largely reduced, but, like a greatcoat, it was laid down that it was to last five years, hence the frequency of renewal caused the ceremony of formal presentation by some eminent person, as in the Line, to be omitted.

In preparation for the ceremony of presenting colours to the 3d. Battalion Scots Guards, drums were piled near the centre of the parade ground, and the King’s and Regimental Colours, both draped, were crossed over them. The Bishop of London, the Chaplain-General, and a couple of surpliced assistants attended for the religious part of the ceremonial. His Majesty, attired as Colonel-in-Chief of the Scots Guards, arrived on the Parade with the Duke of Connaught, Prince Christian, and the Headquarters Staff of the Army. As the Royal cortege reached the saluting base the troops gave a Royal Salute, and the National Anthem was played. The King at once proceeded to the Inspection of the Line. The singing of *Brightly Gleams our Banner*, the usual hymn for colour presentation, by the bandsmen, accompanied by a few instruments, was very effective, and the music as a whole was well rendered under the direction of Mr. J. Rogan of the Coldstream Guards. His Majesty having formally presented the colour, the whole parade saluted, and the massed bands played the National Anthem. The Trooping then took place, followed by the March Past in Slow and Quick time, and then the proceedings terminated.

Unique in the annals of Foot Guards’ history, the sight of over 200 ‘*Windjammers*’ (the rank-and-file nickname for the Guards’ musician of the Edwardian era) downing instruments in order to sowff the soldierly songlet: *Brightly Gleams our Banner*; over a light accompaniment from their musical fraters, whilst a reigning Monarch conferred new colours on the expansive military *temenos* of Horse Guards’ Parade, was one not repeated in this form ever again. A masterstroke in measuring the public psyche, whilst simultaneously satisfying formalities *and* flag-wavers, such ceremonial savvy would characterise the remainder of Edward’s sovereignty.

Entente Cordiale met Atlanticism Marziale in 1903, with the band’s groundbreaking tour of Canada. A

trip that was months in the making, Rogan and his men were recruited by means of Monarchical and Governmental agency in order to reinforce cross-the-Pond ties by way of musical bridge-building on an empiric scale. The opening of Chapter XXIII of Mackenzie-Rogan's *Fifty Years* biog encapsulates the above circumstance:

That was a project, by the way, in which King Edward, Mr. Joseph Chamberlain (as Colonial Secretary), the War Office, and the Dominion Government of Canada were all concerned, and it was the first time that any band from the British Isles had paid a visit to a Dominion.

The invitation for the Coldstream band to visit Canada came from the Dominion Government. After several weeks of correspondence with the War Office, the details were satisfactorily arranged and graciously approved by King Edward.

On August 27 of that year forty-five musicians, with myself as conductor, left Euston for Liverpool, where we embarked on board the Allan liner "Parisian." A large crowd came down to the landing stage to give us a good send-off, so in tribute to their hearty bon voyage I assembled the band on deck and we played *Rule Britannia*, *Auld Lang Syne* and *God Save the King*.

Dockside departure declaimed, and following a dozen diurnal oceanic on-deck concerts (for the ears of first and second-class passengers exclusively) amid Stygian fogs and (anticipating an Atlantic maritime misfortune of 1912) Titanic icebergs, the band arrived in Montreal on 6th September 1903. Coldstream *Entente Musicale* ensued before a note had been played in a Canadian concert, with the *Montreal Gazette* of 7th September 1903 noting:

MARITIME MATTERS.

THE PARISIAN ARRIVES IN PORT WITH PASSENGERS.

The Allan Line steamer *Parisian*, Captain A.G. Braes, from Liverpool, with passengers and general cargo, arrived in Montreal at 7.30pm on Saturday. The steamer had an excellent voyage, enjoying favorable weather until the Straits were reached, when about 16 hours were lost owing to dense fogs. The Coldstream Guards' band, which was on board, under the command of Lieut. J. Mackenzie-Rogan, played almost every evening, to the great delight of the passengers. One of the chief features of the voyage was the church service, the music of which was supplied by the Guards. The concerts held on board were productive of about £30 (\$150), which will be donated to the Montreal Sailors' Institutions.

Following disembarkation, the Coldstream band was met by and played through the streets to their hotel by four Canadian military bands in massed formation. Then as now the hiring of Guards' bands to perform cross-continent tours results in workloads that would make visiting symphony orchestras or ballet companies wince. Such tight schedules saw the band's first engagement in Toronto the very next day at the Massey Hall. The band didn't disappoint - with the *Quebec Daily Mercury* and *Toronto World* of 8th September 1903 noting:

GUARDS A GREAT BAND. THEIR MUSIC A DELIGHT.

First Performances of Coldstreams at Massey Hall a Revelation to Music Lovers.

The past season has been one of great delight to the music-loving public of Toronto, which knows how to appreciate that which is really good, and to drink in the great compositions of the present and the past, when faithfully portrayed. The Coldstream Guards' band's rendition of the overture to *William Tell* in Massey Hall yesterday was one such example. The mysterious opening of the piece, descriptive of the mountain solitudes at sunrise, was a revelation; and in the bird-like passages of the flute winding round the theme on the reeds, the band showed its full power. The distant thunder crashes rolled, while the pitter-patter of the rain was distinctly heard. The clarionets play as one instrument, the bassoons likewise, and the brass section is wonderfully mellow. Even in the forte passages there was none of that harshness so common to brass instruments, and the musicians were so arranged as to blend all parts of the orchestration. There was not that thinness so common in other bands. When the brass section is prominent the rest of the orchestra does not cease playing, and when the first oboe gives out that little pastorale such as the mountaineers play when calling their herds together there is a softness around it which does not give it that prominence usually given to it, and yet it was never played in Toronto so distinctly and sweetly.

Thanks to Mackenzie-Rogan's pre-performance sound-check of Massey Hall, this master acoustician achieved via his musicians a symphonic at-oneness when heard by an audience within its cavernous auditorium. The subsequent sonic shock-and-awe generated by a British Guards' band performing in-person resulted in the first Canadian Coldstream concert being hailed a sensation. With music critics beating a path to the bandmaster's hotel suite almost as soon as the final notes of the National Anthem had left Massey Hall, Rogan's *Fifty Years* confirms *apre*-concert excitement, citing:

The music critics of the Canadian Press called to see me at the hotel immediately after the concert and all declared the band to be by far the finest combination that had visited Toronto, the best bands and orchestras from America not excepted. They particularly remarked on the fine quality and smoothness of tone, ensemble, finish, and precision of attack, declaring that it was all a revelation to them. In their newspapers they repeated these criticisms, copies of which I still possess and treasure.

Almost immediately following an enthusiastic in-print *sis-boom-bah* from the Toronto media, the Coldstream Guards' band discharged its principal duty in this excursive *entente* by attendance at the Canadian National Exhibition. Mackenzie-Rogan's *Fifty Years* once again chronicles this vital phase of the tour:

The following day we played at the National Exhibition – a red-letter day if ever there was one. In the forenoon we had 30,000 listeners. In the afternoon we played to a crowd estimated at nearer 40,000. I shall never forget the sight. We began as usual with the National Anthem, “The Maple Leaf” and the Coldstream March, and the vast audience joined in singing the first two. When we followed with a selection of patriotic music, their enthusiasm knew no bounds. The scene at the finish was indescribable.

The whole audience left their seats and made for the steps of the bandstand; our musicians had to shoulder their way through an almost impenetrable crowd. Some of them were even kissed by admiring ladies. Fortunately – is that the word? – I escaped the demonstration only with the aid of half a dozen policemen who surrounded me and acted as an escort. I must have shaken hands with a thousand people before I got to the carriage which was waiting for me.

Another equally stirring concert at the Massey Hall in the evening made a magnificent finale to the day and left us all fairly tired out, yet jubilant. Next day we left Toronto for a tour of the principal towns in Ontario, Quebec and the Maritime Provinces. Altogether we gave about seventy concerts, during which we played the National Anthem 150 times, “The Maple Leaf” 120 times, and “Rule Britannia” 126 times.

Further laudation followed, inclusive of an official reception and lunch at the Houses of Parliament in Ottawa by the Earl of Minto, Governor-General of Canada. The tour was reaching a resolution, but due to its success there was one final twist – as Rogan noted:

Our time was drawing to a close and a multitude of people had still not heard us; Lord Minto therefore cabled to the Secretary of State asking the King's permission for the band to stay in Canada for one more week. Thus we were able to revisit Toronto to give a final flourish of concerts.

The band's final-curtain performances precipitated frenzy among the Canadian concert-going cognoscenti, with unnumberable Torontonians trying to secure seats to hear the sonic splendour of a British Guards' band before it left North American shores. The *St. John Daily Sun* of 26th September 1903 noted the circumstance thus:

POLICE CLOSE THE DOORS.

For the first time in the history of Toronto, the police were called upon to close the doors of the Massey Hall, Monday night, 21st., when the Coldstream band gave their 11th and last concert in that city. Although they had given ten concerts within two weeks, so many people wished to hear them and crowded into Massey Hall in such numbers, that though the static capacity is 5,000, it was considered unsafe, and the police would not allow another person to pass the door.

With an over-capacity audience of 5,000-plus shoehorned into a voluminous Massey Hall on a mid-September Monday for the final time, the Coldstream Guards' band's Ontario odyssey had reached its coda. It is left to Mackenzie-Rogan to give a personal travelogue take on the band's groundbreaking cross-Pond *Entente Musicale*; and with it his subsequent Royal debriefing within Windsor Castle:

We left the Dominion at the end of October with a grateful sense of Canadian loyalty and Canadian hospitality. What with occasional all-night and all-day train journeys, and endless succession of concerts, entertainments every day in the week and sometimes twice a day, we had been through a very strenuous time and we enjoyed our rest on the "Parisian."

All in all, we travelled 10,246 miles in sixty-two days. A few days after our arrival in London we were ordered to Windsor for duty during the residence of the King and Queen at the Castle. At this time King Victor Emanuel of Italy and Queen Helena were visiting England as the guests of King Edward, and it was whispered that beneath the surface of this royal visit there was something more than mere inter-monarchical or even international courtesy.

One evening when we were playing at the Castle, King Edward sent for me and personally thanked and complimented me on the playing of the band throughout the visit of his royal guests. He also took the opportunity to tell me how very pleased he was to hear of the great success of the band during their tour in Canada, and he listened with interest and unmistakable pleasure when I told him of the fervent demonstrations of loyalty which our music had evoked.

The Canadian tour of 1903 proved to be *instrumental* in the creation of an *Entente Musicale* between Britain and its Allies. The Coldstream kick-started a succession of State-sanctioned, hands-across-the-sea safaris shouldered by Household regimental bands, which continued until the outbreak of the First World War. It is therefore fitting that the personnel that comprised this genesis military musical action-front should be noted. They were:

BAND OF H.M. COLDSTREAM GUARDS – TOUR OF CANADA 1903.

Bandmaster: Lieutenant J. Mackenzie-Rogan (48).

Flute and Piccolo: Sergeant W.E. Green (34); W. Robson (31).

Oboes: Sergeant W.E. Allen (40); T. Smith (Cor Anglais) (24).

E-flat Clarinet: Sergeant O. Hill (31).

B-flat Clarinets: Band Sergeant W.J. Dunkley (Principal, Senior Band Sergeant) (41); Corporal P.E. Gayer (27); A.F. Lynch (28); W.J. Wheeler (28); C. Brookes (30); E. Buckley (25); H.J. Shute (20); A.E. Reid (29); T. Bedford (Librarian) (32); H. Hammant (26); M. Miller (26).

Alto Saxophone: S.W. Newton (31).

Tenor Saxophone: W. Saunders (28).

Bassoons: Sergeant W.J. Reynolds (37); A.C. Holt (28); J. Connery (Contra) (30).

French Horns: Corporal W. Stanley (Principal) (28); W.R. Williams (38); G. Andrews (36); H.J. Wilkie (32).

Cornets: Corporal E. Hawkins (Principal) (29); A.S. Whitcomb (Co-Principal) (25); J.T. Chipchase (30); A.J. Webb (29); G. Barr (29); H.A. Nice (32).

Tenor Trombones: T.H. Huddle (Principal) (25); W.H. Burke (36); F.A. Cobb (24).

G Bass Trombone: T.L. Kemble (32).

Euphoniums: Sergeant E. Wilkes (Principal) (36); F.F. White (34).

E-flat Bass Tubas: J.M. Upchurch (31); J. Lisher (29).

BB-flat Bass Tubas: R. Scroggs (26); A. Clemon (29).

String Bass: W. Carlo (27).

**Percussion: H. Rayner (Glockenspiel, Timpani) (25); C.H. Cotterell (Side Drum) (32);
C.P. Cosgrove (Bass Drum, Cymbals) (31).**

Of note note-smiths disclosed by the above schedule (in score order) start with the unit's principal Eb clarinet: 'Sergeant O. Hill'. A talented performer on this most notorious of military band woodwinds (its given nickname 'swine-pipe' hinting at the manifold musical mishaps that lay in-wait within band transcriptions for the less-than pitch-perfect professor of this soprano member of the high-reed section), the Royal Military Asylum *Admissions Ledger* together with the Coldstream Guards' *Long Service Attestation Form* confirm this musician's unconventional name and the reasons behind it:

ROYAL MILITARY ASYLUM. ADMISSIONS.

Name: Ocean Hill.

Age: 10.

Admitted: 1st November 1878.

Declared Regiment: 1st Dragoon Guards.

Left: 27th January 1883.

Regiment: Coldstream Guards.

COLDSTREAM GUARDS. LONG SERVICE ATTESTATION.

Number: 5426.

Name: Ocean Hill.

Corps: Coldstream Guards.

Joined at: London 27th January 1883.

In or near what Parish or Town were you born? : Born at Sea.

The son of a serving musician in the 1st Dragoon Guards, and born on the high-seas aboard a Royal Navy transport ship around Christmas 1867, this singular circumstance resulted in his parents naming him: 'Ocean'. Following a lustrum of musical furtherance under R.M.A Bandmasters Cadwallader Thomas (a once Coldstream solo clarinet) then Richard Porteous (a former musician in the Scots Fusilier Guards), Hill had become a talented clarinettist. Once re-recruited to the Coldstream, Thomas wasted little time in recruiting his one-time star pupil into his band. Hill's 1883 *Army Medical Form* reveals his physical dimensions on joining – and makes an interesting comparison with modern times:

DESCRIPTION OF OCEAN HILL ON ENLISTMENT.

Age: 15 Years 0 Months.

Height: 4 Feet 9 Inches.

Weight: 84lbs.

Chest: 29 Inches.

Complexion: Fair.

Eyes: Grey.

Hair: Dark Red.

Displacing just six stones and standing 4 feet 9 inches, this diminutive musician was the norm, rather than the exception as far as the Guards' band recruit from asylums or institutions went in the Victorian era - (the shortest adult Guards' musician yet discovered was Scots Fusilier solo clarinet and Sergeant of the Band John Scourse Coles, who on leaving aged 39 stood at an almost unbelievable 4-feet 8-inches in height). Switching from the Bb clarinet to its trickier Eb variant sometime later, Hill became a specialist on the instrument. Promoted to corporal in 1897 and lance-sergeant in 1898, Hill served in the band for 21 years; leaving 26th January 1904, shortly after the unit had returned from Canada. A matter of months later Hill joined the fledgling London Symphony Orchestra, as 3rd clarinet doubling Eb. He remained with the ensemble (Britain's first self-governing, self-regulating orchestra) in this capacity for the next decade, accompanying them on their groundbreaking 1912 tour of America. Most certainly the only member of the L.S.O. to have been: 'born at sea' - this American artistic adventure almost resulted in Ocean Hill's recordation: 'died at sea' - as the orchestra had, up to the last minute, been scheduled to make the transatlantic crossing on a new White Star liner - its name: *R.M.S. Titanic*.

For the two Coldstream principal cornets, the tour of Canada proved to be catalytic. 4863 Corporal Ernest Hawkins (1867-1951) was born in Westminster, and joined the Royal West Kent Regiment as a band boy aged 14 in 1881. He remained with the regiment for 14 years, serving with the unit during the Nile Expedition of 1884-85 and the Frontier Force in 1885. Following further exploits-Egyptian at the outposts of Empire, Hawkins transferred into the band of the 2nd Dragoon Guards in 1895, and served a further seven years until his transference to the Coldstream Guards in October 1902. A talented cornettist, Hawkins had been signed up at breakneck speed by Rogan following the departure of Welsh *wunderkind* Tom Morgan, and due to this circumstance the former Dragoon had been allowed to retain his rank of Lance Corporal on appointment - an unusual, if not unheard of occurrence. Parachuted in post-haste by Rogan, Hawkins would share the principal cornet chair with Arthur Samuel Whitcomb until 1904 - when Whitcomb joined (in undisclosed circumstances) the band of the Grenadier Guards as solo cornet for their visit to the St. Louis World's Fair in America. Hawkins would rise to the gradation: 'Corporal of the Band' (with the rank of Lance-Sergeant) by 1907; he left the band in 1911, subsiding into the musical life of the metropolis. Hawkins' military decorations on discharge noted within his Army papers told their own story as regards his service:

Medals and Awards: Egyptian Medal with Clasp for Nile Expedition 1884-1885.

Khedive's Bronze Star. Long Service and Good Conduct Medal.

Following the First World War, Hawkins crossed the Atlantic, Florida-bound. Here he secured a position as trumpet soloist in Edwin Latzke's Orchestra, which was resident at the Tivoli Theatre, Miami. A large palatial art-deco cine-dramaturgy hippodrome of '*the Roaring Twenties*' that catered for thespianism in addition to devotees of the silver screen, Hawkins accompanied the show biz stager as well as the silent film starlet. The *Miami News* of 1st March 1927 broadcast the following:

TIVOLI - FRAGLER AT 8TH AVENUE.

"Where Parking is a Pleasure."

LATZKE TIVOLI ORCHESTRA

Featuring Ernest Hawkins.

Former Sergeant Ernest Hawkins of the London Coldstream Guards' Band

Will give Several Trumpet Solos.

Ernest Hawkins returned to Britain sometime after this unusual cinematic-theatric career ceased. He died 30th July 1951 in Bournemouth, Hampshire, where his grave is still thought extant.

Cornet co-principal Arthur Samuel Whitcomb (or Witcomb) (1879-1950) was, like Ernest Hawkins, an exceptional instrumentalist who ended up States-side in direct consequence of Coldstream Canadian circumstance. Born in Birmingham, Warwickshire, the son of a brass fitter and pen slitter, A.S. Whitcomb arrived via an uncharted musical upbringing at the Coldstream as a result of Rogan's military band magnification programme gifted to him by the War Office in 1898. A player of the Howard Reynolds' school of cornet soloists, this West Midland's maestro's appearance with the Coldstream across Canada in 1903 brought about a return to North American shores one year later – as a featured soloist with the Grenadier Guards' band at the 1904 St. Louis World's Fair. After the three-week engagement, Whitcomb went to Canada to conduct and perform with the famous Kilties Band in Belleville, Ontario. Returning to the United States between the years 1905-1911, he played first chair and cornet soloist with the U.S. Marine Band (President's Own) in Washington D.C. Following a two year stint as conductor of the 15th U.S. Cavalry Band, he returned to the Marines' Band in 1913, remaining with this world-famous unit until his retirement in 1935. After he returned to the 'President's Own', he continued to play and teach both cornet and trumpet. His tone was such that it added that special something to his rendition of songs. He recorded many solos with the Marine Band, including the *Creanonian Polka* by Weldon, the *Premiere Polka* by Llewellyn, *My Heart at thy Sweet Voice* by Saint Saens, and *Endearing Young Charms* by Moore. The entire U.S. Marine Band attended his funeral at Arlington Cemetery on 21st June 1950. A consummate cornet soloist, Arthur Samuel Whitcomb enters Coldstream Guards' band chronology as one of the finest principal instrumentalists the unit ever boasted.

Some three months' on from the band's homecoming (and possibly in recognition of the success achieved by this Coldstream sub-unit whilst in Canada) Mackenzie-Rogan entered band history as the first commissioned officer to lead the ensemble. As with all military appointments, the *London Gazette* was the mouthpiece that broadcast Rogan's promotion from W.O. 1 to ensigncy, noting:

Bandmaster John Rogan C.G., to be Second Lieutenant in the Army, vice C. Godfrey, R.H.G., placed on retired pay. Dated 27th February 1904.

Thus, on the 27th February 1904, Rogan was commissioned with the substantive rank of Second Lieutenant, following recommendation by King Edward VII. This Royal ratification signalled (for the Coldstream) the consigning to history of the Guards' bandmaster order of dress; engoldened as it was in-line with the rib-straked vesture vaunted by the unit's musicians.

With this tunic transposition came the demise of a unique piece of kit given sanction by The Guards to their Bandmasters when wearing Warrant Officer's Summer Guard Order. A bygone-days accoutrement lost to Guards' history until its rediscovery following forensic audit of antiquated photographic plates depicting Bandmasters Charles and Adolphus Frederick Godfrey taken twixt 1860-1864; the find lays bare that Guards' bandmasters of the Victorian epoch exhibited gold pocket watches and Albert chains - with the pair-case timepieces cleverly concealed in a vest-pocket pouch hidden behind the BM's buff belt. With heavy Albert chain depending over the whited leather sword-girdle, and anchored via a gold bar inserted further up the tunic, it may be theorised that these choral additions were given official sanction in order to assist Guards' BM's in regulating the band whether on-parade; in-park; or midst Palace; more especially when no clock was visible at any given location. Evidence of this golden garniture may be viewed by way of careful scrutiny of the Charles and A.F. Godfrey plates contained within this band chronology.

The elevation of Rogan to the lower levels of lieutenantry in 1904 coincided with the consolidation of the Coldstream Guards' band's position as the premier instrumental recording ensemble extant in England. Substruct by the far-sighted Cadwallader Thomas a decade and a half earlier in 1888-9, the band had been a habitual contributor to the acoustic art nouveau that was the nascent recording industry, and had consequently achieved an omnipresence in the parlours of upper-middling Vicwardians over two decades before the wireless infiltrated their sitting rooms courtesy of the British Broadcasting *Company*. An insight into Rogan's role with regards the furtherance of this new-fashioned technology was published in *The Gramophone* in August 1945. A post-war reminisce on the beginnings of the business, it was evoked by American acoustic recording pioneer Fred Gaisberg - a visionary leader (and described at the time, rather grandly, as 'Chief Recorder') of the 'His Master's Voice' company. Founded in 1898 as 'The Gramophone Company' at Hayes, Middlesex, the early success of the H.M.V. label, it seems, owed much to the Coldstream Guards' band, and its vital contribution with records was placed literally *on-record* thus:

OLD FAVOURITES RECALLED.

I realised, after my first experience with the Coldstream Guards and Mackenzie-Rogan, that those American bands had no discipline whatever in a military sense. Among the first contacts I made upon arrival in England and felt confident I was prepared for recording was the Coldstream Guards' band, and their imposing bandmaster. I well recalled the day when I journeyed down to Streatham to seek Rogan out. I was somewhat surprised at the small and modest home that housed this stern and impressive giant, whom hitherto, I had only seen in full parade uniform plus a busby that brought his height up to seven feet or more.

The recording contract he signed that day bound him and his band to His Master's Voice up to his death in 1932. He retired as Lieutenant-Colonel, the highest rank yet attained by an Army bandmaster.

He entered the Army as a drummer boy apprentice, went through the Burma campaign, in which he suffered many hardships, and he often spoke to me of these during our frequent lunches after a session was over. Another favourite topic was his many contacts with the Royal Family and especially King Edward VII, who seemed to have the facility of charming all those with whom he came into contact.

From 1900, for each of the next twenty-five years, the Guards made thirty or more sessions of marches, vales, selections of the Gaiety, Daly's, Savoy, and Shaftesbury Theatre musical shows – the same programmes, which the public thronged to hear in Earl's Court. The sales of these records could easily reach a third of our total record turnover. The glamorous Rogan and his band proved excellent subjects and very adaptable for advertising and publicity stunts.

He was at his best at these ceremonies and loved them. He then carried on his shoulders the dignity of the whole of the British Army, and Lord help anyone who slighted or paid too scanty a tribute to the honour of his presence. He could be very withering when his Irish blood was roused. He was a martinet of the old school and did not mince words in dressing down the players for a bad start of a false note. Carelessness or inattention he simply could not tolerate. In the recording studio forty pairs of eyes were directed onto him.

Beforehand all the music was thoroughly corrected and timed, and none dared to speak unless Rogan lifted his eyebrow in his direction. He was the direct opposite of Sousa in conducting. His band seemed to play without his direction other than the raising of his eyebrow to start off and the flick of the stick to stop them.

A unique observation on the Coldstream Guards' band when in the early recording studio (and fronting the early Company promo), Gaisberg's recollections paint a picture of Rogan the taskmaster: a podium autocrat who did not suffer fools gladly and kept his musicians on the edges of their seats. Then as now, however, time was money, and track-cutting timetables were tight. Each recording session was timed down to last second; and with this industry still in its infancy, the techniques required to achieve an acceptable end result were realised through trial-and-error, as almost all in-studio tricks-of-the-trade had yet to be formulated. These early forays into the studio involved the live recording of the performance directly onto the musical medium (which in 1900 usually took the form of a wax cylinder). This was an entirely mechanical, as opposed to electrical process (often tagged: 'acoustical recording'). Due to this circumstance there would be no margin for error; the sounds produced by the

performers were captured on a diaphragm, with the cutting needle connected to it - the stylus then generating the groove in the wax cylinder master copy. To make this process as efficient as possible, the diaphragm was located at the closed-off apex of a large cone, and the performers would crowd around the opposite open end. There was no stopping once the downbeat had been given – and incorrect notes given during this pressurised rollercoaster-of-a-rendition would inevitably signal the scrapping of that particular master copy. In consequence of the very limited numbers of copies that could be made from a single ‘master’ cylinder, the performers would be faced with the prospect of multiple takes of the same musical composition over a period of hours – playing to a bank of up to fifteen sound-capturing ‘megaphones’ ranged on shelves a few feet away whirring simultaneously. If any one of these ‘takes’ floundered through poor musicianship, all fifteen recordings would be jettisoned - thus compounding company costs.

It is against such scenarios that this Draconian director of music should be judged - and is one of the foremost reasons that Fred Gaisberg and the Coldstream band entered into the above-mentioned quarter-century compact. The very composition of the band also aided this HMV/CG concord; with the primitive mode of sound capture influencing this unlikely union. Thanks to its primordial crudity, acoustic recording and the military band found themselves mutually beneficial bedfellows as regards to the cutting of these first cylinders. The symphony orchestra, with its plethora of violins, violas, ‘cellos and double-basses, was too large numerically and too weak sonically to be physically shoehorned into the early session-room, and as a result was a non-starter as far as acoustical recording went. With subaudible strings struggling to impact on the studio’s embryonic sound-gathering equipment (even after the deployment of metal-horned Stroh violins specially designed for the purpose), it was the phonogenic idiosyncracies of the military band married to the crude *modus operandi* employed by nascent put-on-wax gadgetry that underpinned the output of early record companies such as HMV.



The year 1907 furthered the band’s centre-stage involvement in the *Entente Cordiale* via an *Entente Musicale*, with an historic excursion to France to bolster cross-channel affiliations. An indicator signalling the importance of this assignment with regards to their mainland European host can be gauged by the fact that band members took their own personal continental low-pitch instruments (used by Guards’ musicians in London when pitted or platformed with professional orchestras), leaving the band’s English high-pitch military marching band musical hardware behind. Chapter XXV of Rogan’s *Fifty Years* takes up this landmark band sally thus:

An occasion in which the Coldstreamers’ musicians were concerned in the summer of 1907 did much towards strengthening the Entente Cordiale between France and Great Britain. We were invited by M. Charles Peron, Mayor of Boulogne, to attend the annual congress of the music societies of the North of France and the Pas de Calais. The French Government had given permission for the presence of the Garde Republicaine musicians from Paris and King Edward readily acceded to the Mayor’s invitation, forwarded by M. Cambon, the French Ambassador to London.

As we arrived at Boulogne jetty at 1.30 on a Sunday afternoon, we struck up the “Marsellaise,” followed by the British National Anthem, which was taken up by the Garde Republicaine as we landed. The famous Tourcoring Band led the procession to the Town Hall, the Coldstreamers being greeted with cheers and cries of “All right!” British troops were a rarity at Boulogne in those days.

During the afternoon we took turns with the Garde Republicaine at a concert in the Casino Gardens. Then the two bands joined up: we used the continental pitch for this entente. In the evening there was a banquet, a gala performance at the Opera, and an all-night ball.

The Opera lasted until well after midnight. When I got to the ball I was astonished to find that my friend Douglas Almond, R.I., had turned up from somewhere or other, and had taken the men under his wing, and was acting as a sympathetic interpreter between them and the alluring lasses of France. The fun was fast and furious; in the course of an hour I had seen enough to convince me that I had better go away again, in case I should see too much!

The Coldstreamers' farewell concert was on the Monday. According to one report I have before me, this concert: "Drove the French audience into almost hysterical enthusiasm." When we left for the jetty, it was funny in the extreme to see gigantic Guardsmen in full uniform, carefully nursed and piloted by excited little Frenchmen, who begged and prayed the crowd not to crush the "dear little English musiques." The musical compliments were exchanged as we departed through lanes of fluttering handkerchiefs into the track of the setting sun, feeling that a very happy idea had borne sound and pleasant fruit.

Given monarchal sanction by King Edward VII in response to a French ambassadorial request, such was the perceived importance contained within this piece of musical bridge-building, the band was accompanied to Boulogne by the 2nd Battalion Coldstream Guards C.O: Colonel F.I. Maxse, who was in turn attended by his Adjutant: Captain E.T.H. Hanbury-Tracy. This first overseas overture featuring two of the finest regimental bands extant in 1907 kick-started a series of Anglo-French *ententes* that would run right up to commencement of World War One.



The opening years of the HMV/Coldstream cultural alliance that witnessed the waxing of tracks-musical on both cylinder and 'black disc' (as the first platter 78's were coined), saw in December 1907 one specific Rogan-led recording singled out as a direct result of the *Entente Cordiale* via *Entente Musicale* alluded to above. In consequence the band became an ensemble who's stored sounds would become entombed in what was as like as not the most opulent and famous opera house in the world: the Palais Garnier, Paris. Constructed between 1861 and 1875 (the fourteen year time-span hinting at this building's complexities and luxuries), and historically known as the *Opera de Paris*, the 1979-seat Palais Garnier occupies a large parcel of expensive Parisian real-estate fronting the *Boulevard des Capucines*, and is rightly lauded as one of the jewels in this capital city's cultural crown. The setting for Gaston Leroux's famous 1910 novel: *The Phantom of the Opera* - Coldstream infiltration into this magnificent performance space centres on the ceremonial inearthing in 1907 of 48 gramophone records featuring many of the world's leading musicians within a chamber hewn out of the building's basement. A century later, in compliance with instructions laid down by the Opera management in 1907 (and in a manner some would see as befitting this building's supposed resident *Phantom*), this early twentieth-century time-casket was ceremonially disinterred and dispatched to the E.M.I. Laboratories for restoration and digital re-mastering. Released in 2007 under the EMI Classics label, and entitled: *Les Umes de l'Opera* – this landmark CD stated on its sleeve notes:

On December 24th 1907, 48 gramophone records of the greatest singers and musicians of the day were buried in the basement of the Paris Opera, with instructions to leave them there for 100 years. In 2007, the records were unearthed and restored with painstaking care with the help of EMI Classics technicians. Now the contents of the so-called "Umes de l'Opera" are being released on EMI Classics. These recordings feature performances of mythic proportions, including Enrico Caruso in Boheme, Rigoletto, and Lucia; Nellie Melba singing Mozart's Figaro; Adelina Patti in Don Giovanni, and more.

Sold as a three-C.D. set, the playlist revealed one of the 48 recordings thus:

Giacomo Meyerbeer: Le Prophete: Act 4 – Marche.

Ensemble: Regimental Band of the Coldstream Guards.

Running Time: 4 min. 2 sec.

Such incarcerated circumstance resulted in the Coldstream Guards' band sharing the same subterranean time capsule as doubtless the finest vocalists in the world – 1907 or otherwise.



King Edward VII died in 1910. Over-disciplined in youth, and under-employed in manhood, Edward sought compensation in the fashionable round of fast society; nevertheless his geniality and dignity enabled him to popularise the Crown. The elevation to kingship together with the aforementioned attributes prompted this monarch's universal label: *Edward the Peacemaker* - with his wielding the sceptre bringing about *ententes* in Europe and the wider world. The Coldstream Guards, together with their Household Division cohorts, contributed musically to this platonic process via a carefully placed performance policy engineered at the highest levels – and in consequence of these regiments far-flung reputations, such official overseas overtures cemented continental concordats while powers were positioning and regrouping themselves towards the tragedy of 1914.

Mackenzie-Rogan's incumbency as Senior Bandmaster to the Brigade of Guards mirrored King Edward's occupation of the Throne. As a result it would fall onto the shoulders of *this* Coldstream wandsman to superintend the aspects-musical of this monarch's State Funeral. Perhaps *the* most pressurised of all *plein-air* assignments – Rogan would, of course, have the amalgamated bands of the Foot Guards at his bid. Since May 1901 this would mean a tetrad of bands rather than a trio – as by 1910 the Irish Guards' band would celebrate its musical novennial. The cathedral organ may boast the title: '*King of Instruments*', when individually sounding the Processional for aisle-traversing personages-spiritual at fornicate churches such as Westminster Abbey – but when personages-regal range (via Household head-coachman aurigation *or* by expert Royal equitation) the half nautical mile-long processional aisle that is the Mall on great open-air occasions – the embrigaded martial instrumental collective that is the massed bands of the Foot Guards trumps their ecclesiastical music-making confederate by vaunting the apt title: '*Emperor of Ensembles*'. The chapter: *The Funeral of King Edward*, housed within Rogan's *Fifty Years* memoir, is an invaluable first-person testimony on the Daedalian sonic and logistic complexities that awaited the administrator of this aggrouped macro-band when on ceremonies of State - and revealed that the best-laid plans of Earl Marshals and men was no guarantee of glitch avoidance when the human element to such events was appended to the equation:

The State Funeral of King Edward VII was by far the most sorrowful which I have known. I wanted the drums to tell a story of their own, to reach the very deepest chords in the hearts of the mourning crowds.

Accordingly, I went to Major-General Codrington, G.O.C. London District, and the Chief Staff Officer, Colonel Granville Smith, and asked that all the side-drummers in the Brigade of Guards should be placed at my command, as I had made up my mind to rewrite the prelude for the drums, which I had used at the [Cecil] Rhodes service. I said that, as this was the first time anything of this kind had been attempted in the open air, I felt quite convinced that I should be justified in using every available drum; that the occasion moreover was one which we were all anxious to mark in such a way that it would leave an impression on our countrymen which would never be forgotten.

The G.O.C. agreed to my proposal and granted me every facility for carrying it out. So, for the procession from Buckingham Palace to Westminster Hall, for the Lying-in-State, I had about eighty side-drums to produce the effects I desired. Apart from these I had about 250 musicians in the four bands of the Brigade of Guards and also massed pipers of the Scots Guards, numbering about thirty to forty.

The London Scottish lent us their drill hall for rehearsals of the funeral marches and I had many applications for permission to attend from people who said they feared they would not be able to get near enough on the day itself to hear the effect of this unique combination.

The General had asked me how long it would take the procession to get from Buckingham Palace to Westminster Hall, and in order to make absolutely certain I paced out the whole route myself in slow time. I found it would take about forty-three minutes, so then I knew exactly the number of bars of music that would be necessary. The pieces which I suggested for the approval of King George were as follows:

Introduction: Prelude for Drums.

**Buckingham Palace to Marlborough Gate: Beethoven's Funeral March in B flat minor and D flat major.
(Massed Bands and Drums).**

Marlborough Gate to Duke of York's Steps: "The Flowers of the Forest" (Pipers).

Duke of York's Steps to Downing Street: Prelude for Drums, Marche Funebre (Chopin). (Massed Bands and Drums).

Downing Street to Westminster Hall: Prelude for Drums, "Saul". (Massed Bands and Drums).

On May 17, 1910, at 10.45a.m., the massed bands assembled outside the main gates of the Palace, facing East. The four bands of the Brigade of Guards led and I placed the four bass drummers, together with the band's side-drummers and cymbal-beaters, in three ranks behind the second band. After the four bands came the eighty massed side-drummers from the drum-and-fife bands, and in the rear the massed pipers.

Then came the gun-carriage bearing the body of the late King, escorted by thirty-two N.C.O.s and men of the Household troops and twenty-four Yeoman of the Guard, and the Royal Standard borne by an N.C.O. of the 1st Life Guards. Following the coffin walked King George, with the Duke of York (now Prince of Wales) and Prince Henry, and between twenty and thirty kings and princes, all on foot, members of the Royal Household, mounted and dismounted escorts, and the carriages of Queen Alexandra, Queen Mary and the Empress Marie. Detachments from the Navy and all branches of the Army lined the route.

The march began. The prelude of the drums started with that faint, far-off beating, as though an unseen host from a world beyond were hovering in escort about the majestic obsequies of the great dead King. That the effect was what I had striven for I could see from the very first bars. The people had been talking quietly and reverently, but, as the soft waves of eerie sound fell upon their ears, and as the reverberations swelled and fell and rose again, I could see a great change come all over them all.

Whispers and movement ceased; men seemed to turn to stone; tremulous women were in tears. The drums were carrying their awe-inspiring message into the hearts of us all, musicians as well as the rest. Each time the eighty drums played I observed the same effect; they did their work that day, almost terribly.

During the march I found myself suddenly faced with perhaps the most critical perplexity of my career. One of King George's commands was that, once the procession had started, it must *on no account* be checked by a halt or even by marking time. In going over the route I had noticed that the archway leading from the Horse Guards Parade into Whitehall was much too narrow to allow the passage of bandsmen marching eight abreast and carrying instruments.

There are, however, two smaller archways, one on either side of the main arch, though the gates of these were kept locked. The day before the procession I saw Colonel Granville Smith, the Chief of Staff, and explained to him that it would be necessary to have the small gates open, to allow the bands to divide and pass through without causing delay. Then and there he sent for the Royal Engineers Officer and gave him strict instructions that the two archways must be left open for the procession on the morrow.

Naturally, I relied on the carrying out of the order. But the next day, when the procession was crossing the Horse Guards Parade and the bands were within about thirty yards of the arches, I noticed to my intense dismay that the side-gates were closed. I might have seen this sooner had my attention not been concentrated on the bands and the music.

Hurrying up to the sentry on duty I questioned him, but he knew nothing at all about the matter. I must confess that for a few minutes I felt helpless. The bands could not possibly get through the narrow arch without causing a lengthy check to the whole procession, to say nothing of interfering with the music, which had to be continuous. That the King's command would fail to be observed seemed, for some seconds, inevitable.

Something had to be done and done quickly, if the situation were to be saved. A solution of the problem came to me in a flash. I hastened back to the bands and gave the sergeant of the leading band instructions to pass through the ranks the following order:

"The two outside men on each flank will fall back on reaching the arch, and the whole will pass through the arch in quick time, reforming on the other side and resuming slow time."

Luckily, of course, the change into quick-step would be hidden by the archway and the manoeuvre, if all went well, would avoid a check. But there was also the music to be taken into consideration. The massed bands and drums were playing Chopin's Funeral March at the time and I knew they could not play huddled up with their instruments and hurrying through the arch. So, just as the leading rank of the first band reached the arch, I passed another order:

"Each band will cease playing going through the arch, but on reaching the other side will recommence playing."

I think the next few minutes were the most anxious I have ever lived through. The whole thing might so easily have proved a fiasco; with ill-disciplined troops it undoubtedly would have resulted in a confused scramble. But the splendidly trained men of the Foot Guards bands rose to the occasion, carried out the sudden instructions with absolute accuracy, and neither the march nor the music was interrupted for a second. Nor, indeed, did anyone but the musicians and myself perceive that anything untoward was occurring.

At the House of Commons the bands and drums formed up in the roadway facing the railings of New Palace Yard and continued to play until the cortege had passed through the Yard into Westminster Hall. In its magnificent solemnity that short march was the most profoundly moving in my experience.

Rogan's reverberant *rafale* from an *en bloc*, eighty-strong detachment of drummers, reached its acme at this in-Town thoroughfare traversal. A percussive conclamation instigated by the Coldstream Guards' band, employed at successive cathedral-centric ceremonies from the time of the Boer Wars; and refined via the valediction of statesman Cecil Rhodes (given in St. Paul's Cathedral at the exact time he was being inearthed in South Africa) - this condolatory cross-unit chamade (a roll of 48 paces, which suggested the firing of musketry and the booming of artillery over the grave of a hero) invited a numbed nation to an aphonic assembly at the national *chapele ardente* within Westminster Hall.

The *religioso* rataplan sonically set the scene for the first monarchic London Lying-in-State since George II in 1760 – and did not disappoint. Verberating on olden Guards' pattern rope-tension drums - by degrees more sonorous than their modern counterparts – such was the depth of sound precipitated from this pulsatile subsection, as the Royal cortege commenced its tardigrade trek from Palace to Parliament, contemporary accounts noted both processional pavement and the verd sward of St. James's Park trembling seismically – as if from under the earth - every time this percussive serrefile executed its funebrial flam. Peculiar to this period in Guards' band history, similar hide-and-stick *oraisons funebre* would literally be *rolled out* by the Coldstream at St. Paul's Cathedral for national memorial services accorded to venerated Vicwardians such as Florence Nightingale (1910) and Scott of the Antarctic (1913).

Additionally, the above auto-account revealed *the* closest this Coldstreamer ever came to career curtailment – his Waterloo almost accomplished by way of the through-gang situate at Horse Guards' arch. Despite personal rigorous musical groundwork (that included step-by-step pacing of the route, yielding a time span of forty-three minutes *by Shrewsbury clock*), responsibilities entrusted to third-party personnel regarding arch access were abandoned to chance. Forset by shut side-gates in the two flanking foot posterns, the striction forced on a constellated consort of 300 musicians, under eight State Dress-clad Drum Majors inexorably converging on this liminal locale (the keystone of the centre archway vaunts a rebate scored into it that delineates the parish bounds of St. Margaret's and St. Martin's-in-the Fields), resulted in the high probability that *this* specific parcel of township topography would become Rogan's own distinct dystopian demesne. With Berlioz's setting of the *Dies Irae* melody perchance providing the musical underscore to panic-stricken neurological cogs whirring frenetically beneath this BM's bearskin-cap, his exigency in the last-minute massaging on a furlong of four Guards' bands and massed side-drummers in squadrate, column-of-route, eight-by-eight alignment whilst perambulating through this Palace *port-cochere* pinch-point (the arch is still the official entrance to Buckingham Palace by virtue of its timeworn association with the long-lost Palace of Whitehall) is an archetypal example of a ceremonial circ requiring seat-of-your-pants solutions computed whilst on-the-hoof. A quality prevalent in most Guards' musicians when thrust centre-stage, such adaptability when confronted with aleatory, ill-starred incident (as instanced by the above cautionary tale), perfectly illustrates the hallmarks looked for in Household Division musicians, be they *conductor* or the *conducted*.

A matter of months after this bandmaster's brush with Lady Luck, his music-making *metier* would be taxed with additional adversity that (but for the band) almost culminated in tragedy. Fate-personal

entered the equation - and was via Fete-aeronautical. Predestination was literally *in the air* during spring-summer 1910, and was predicted in the *Manchester Courier* winter number of 23rd February:

BOURNEMOUTH AVIATION MEETING.

£2,500 great prize for the first aviator who succeeds in flying from Bournemouth Aerodrome to the Needles and back.

Special encouragement to British aviators and the more famous flying men from France.

In the musical department – under the advice of Mr. Dan. Godfrey – the Coldstream Guards’ Band, the Band of the 7th Hussars, the Territorial Band, and the Bohemian Orchestra have been engaged for the whole period (6th to 16th of July), and arrangements are complete, or in progress, for the engagement of Madam Melba, Madame Clara Butt, Mr. Kennerley Rumford, Mischa Elman, Backhaus, Dachman, Paderewski, etc., etc.

The above aggregation of A-list Edwardian vocal and instrumental talent was further compounded with a similar cache of composers. Rogan’s recordation of this fact is noted in his *Fifty Years* memoir – together with his feud with the Fates via *this* Fete:

The Bournemouth Centenary Fetes were held in July, 1910, and the Coldstream Guards’ band was engaged to play throughout the whole of the ten days. An important part of the celebrations was the first International Aviation Meeting in the British Isles, which we attended and which lasted for a week. I also organized and produced the military tattoos.

A concourse of British composers was generally admitted to be one of the most notable events of the Fetes. The programmes included Sullivan’s *Macbeth Overture*, Hubert Parry’s *Symphonic Variations*, Alexander Mackenzie’s *Burns Rhapsody*, Charles Villiers Stanford’s *Irish Rhapsody*, Edward Elgar’s *Pomp and Circumstance March*, and *Wand of Youth Suite*, and Edward German’s *Welsh Rhapsody*. With the exception of the first piece, the composers conducted their own compositions. After the concert these distinguished men, each and all of whom have done so much for music in this country, forgathered at an hotel and invited me to join their merry company.

At the Aviation Meeting Mr. Roger Wallace, the Chairman of the Aero Club, introduced me to that great motorist and flying pioneer, the Hon. C.S. Rolls, who was tragically killed while taking part in one of the flying contests. Our band was just breaking off at lunch-time when his aeroplane fell with an awful crash just inside the barrier. He had arranged to take me up that very afternoon.

An avant-garde aviator, and one half of like as not *the* most famous luxury automobile brand known, the Hon. Charles Stewart Rolls, senior partner of motor manufacturers Rolls-Royce, became statistically the first British flying fatality as the Coldstream Guards’ band wound up its morning programme at Hengistbury Airfield, Bournemouth, on July 12th 1910. But for kismet intervening in the above-noted arranged awing adventure, Lieut. John Mackenzie-Rogan, senior Bandmaster in the Brigade of Guards, would have become the second such stat, had Rolls’ pioneering aero-amalgamation of wood, metal, string and doped fabric survived a few more hours.



Commemoration, Coronation, and Empire Expo national and international comprised the canon of public pomp and circumstance shoehorned into the Coldstream Guards’ band diary of 1911. In addition, Court and concert commitment continued. The weighty workload of ceremony on a national scale commenced on the 6th May, with the band swinging out of Wellington Barracks rendering Rogan’s *Red Feathers* quick march for the unveiling of the Queen Victoria Memorial. Rogan’s *Fifty Years* memoir records:

The Queen Victoria Memorial was unveiled in May 1911, and the representatives of the Navy, Army and Auxiliary Forces took part. The choirs of St. Paul’s, Westminster Abbey, the Chapel Royal and St. George’s, Windsor, performed under the direction of the late Sir Walter Parratt, and the massed bands

of the Brigade of Guards under my direction accompanied the singing of the hymn, *O God, our help in ages past*.

It had been suggested that certain verses of this hymn should be sung by the combined choirs only, but the King would not have it so. At an interview which he gave me, to discuss the music, His Majesty said emphatically

“My bluejackets and my soldiers will sing the whole of the verses!” They did.

Conceived in 1901 by the Queen Victoria Memorial Committee as part of a ‘great architectural and scenic change’, the sculpture forms a significant part of Aston Webb’s design for the transformation of the Mall into what he envisaged as the nation’s principal ceremonial corridor. A memorial in commemoration of era and ethos as much as Empress - with detachments of diversiform denomination representing Charity, Truth and Justice culminating in a gilt figure of Victory, and further Victorian values inclusive of Progress and Manufacture; this empiric ensemble (the street-level focal-point to the western terminus of the Mall) sat centre-stage on a broad carriageable *rond point* at the convergence of Constitution Hill and the Mall. With Queen Victoria enthroned atop the entablement of its central cylindrical plinth, this Carrara-marble confection quickly gained (via a Sitwellian slight on the monument’s make-up) the Guards’ band epithet: *‘The Wedding Cake’*, an unofficial tag maintained by the bands to this day.

The Coronation of King George V was conferred in June 1911. The Coldstream, boasting the senior bandmaster, was designated its position anear Buckingham Palace and adjacent to the newly-unveiled Queen Victoria Memorial; in the first major State procession seen since the extensive alterations made to the Mall and its neighbourhood. Some seven-days later the band was in attendance at further national celebrations centred on St. Paul’s Cathedral; and for one section of the band, this post-anointing assignment brought about instrumental innovation by way of a donative captain. Rogan takes up the thread of this tale in his *Fifty Years* memoir thus:

A Thanksgiving Service was held at St. Paul’s a week after the Coronation and Sir George Martin, the organist, invited me to write a special fanfare for the occasion. This was played on the chancel steps, facing west, immediately in front of the King and Queen. Six silver trumpets, cornets, trombones and drums were used, the trumpets being those presented to the Coldstream band by Capt. E. Christie-Miller, of a pattern which no other regiment then possessed. At the conclusion of the service, the first to come and congratulate me on the fanfare was Sir Edward Elgar. Sir A.C. Mackenzie, Sir George Martin, Sir Hubert Parry, and Sir Frederick Bridge all declared that it was a most brilliant fanfare and had impressed them greatly. It has since been repeatedly asked for on great occasions at St. Paul’s Cathedral.

When the heavy round of Coronation festivities was over and we were playing again at Windsor Castle, the King and Queen came over to the band in the drawing-room one evening and thanked the men for all they had done. Their Majesties thanked me cordially too, shook hands, and bade the band “Good-night.”

A constructional commission awarded to makers Hawkes and Sons via Captain Edward G. Christie-Miller, Coldstream Guards, and bestowed on his regiment’s band specifically for a *cuivre* rendition of Mackenzie-Rogan’s Royal St. Paul’s fanfaronade, these innovative instruments were among the earliest-known straight ‘fanfare-pattern’ examples to have been employed by any Service unit. These selfsame ‘Coronation Trumpets’ were to be seen languishing within the Coldstream instrument store situate in an ante-room of the band’s practice facilities at the Duke of York’s Headquarters, King’s Road, Chelsea until at least the mid-1980s. Their present whereabouts is, at present, uncertain.

The remainder of a hectic May was taken up with King’s Birthday Parade rehearsals, the ‘Troop’ itself, and attendance at the Festival of Empire, at the Crystal Palace. Delayed for a year due to the death of King Edward VII, this cast-of-thousands salute to the pink-inked world map was opened by King George V and Queen Mary on Friday 12th May 1911. The largest national and international celebration since the Great Exhibition some six decades previous, the band formed the musical backbone of the gala, with Rogan’s input extending to the provision of bespoke compositions allied to large-scale military tattoos given at the Sydenham site. This circumstance caused further transatlantic

travel, by way of a second visit to Canada in order to attend the Toronto National Exhibition. For the first time in the band's touring history, a senior member of the band ventured out as unit fourrier ahead of the main musical contingent. This band first was chronicled in *The Toronto World* number of 22nd August 1911:

COLDSTREAM GUARDS.

Royal Band on Way to Toronto is Preceded by Band Sergeant Allen.

Band Sergeant Allen of the Coldstream Guards has arrived in Toronto and the band is now on the water coming across. Sergeant Allen came early, for the purpose of getting into touch with the other bands and making arrangements for the reception of the Guards.

Lieut. Mackenzie-Rogan, the leader of the band, will furnish the same music for the Festival of Empire at the Exhibition that was used at the Coronation. He himself arranged it. Lieut. Mackenzie-Rogan will lead the massed bands at the Exhibition.

Coldstream principal oboe William Allen had to musically mark time on arrival in Canada, as, owing to a dockside dispute at Liverpool, the Allan liner 'Virginian' was unable to leave port until the 26th August. Rogan and his forty musicians may have thought this an ill omen – and in the case of this tour it would prove justified. Entente Cordiale on a national level was one thing - Accommodation Uncomfortable on a personal level was quite another – and brought about a rare recollection of a Guards' musician spilling the beans to the Fourth Estate. The Times reported on this rarely witnessed circumstance on the band's return to Blighty in late-September 1911:

THE BAND OF THE COLDSTREAM GUARDS.

The band of the Coldstream Guards, which has been playing at the Canadian National Exhibition in Toronto since September 2, under the direction of Dr. Mackenzie-Rogan, arrived at Liverpool yesterday, and proceeded to Glasgow, where it had a fortnight's engagement at the Scottish National Exhibition. The performances of the band at Toronto, Montreal, Hamilton, and Quebec, were received with enormous enthusiasm. On Labour Day, 163,000 persons were present at the Exhibition, and at each performance the crowd insisted on "God Save the King," and "Rule Britannia" in the middle of the programme. During the voyages out and home concerts were given by the band on behalf of seamen's charities of Liverpool and Montreal.

In view of the large-handed hospitality generally experienced by visitors to Canada, it is surprising to learn that a considerable amount of dissatisfaction exists among the men on account of the unsuitable and extremely uncomfortable accommodation provided for them by the Exhibition authorities. The band of the Grenadier Guards suffered in the same way during its visit to Canada last year, and it was believed that steps had been taken to avoid a repetition of any such discomfort, but the Coldstream band found on its arrival that no better arrangements had been made on this occasion. It is difficult to understand why representatives of the British Army of the highest class should be treated, if the accounts we have received be correct, with so little consideration.

Rogan's recollection on the Canadian Tour of 1911 was rationed to but a single paragraph within his autobiography. This uncharacteristic (but, it seems, not uncommon - if the experiences of the Grenadier Guards' band were anything to go by) lapse in domestic hospitality by Dominion was largely overlooked until leaked to the Press by an anonymous whistleblower via *The Thunderer*.



With a return to England affected, band solo cornet Ernest Hawkins' term of service expired. This circumstance resulted in Mackenzie-Rogan putting the final touches of an inter-Guards' recruitment plan into place. The musician in his sights: George Morgan, principal cornet, the band of H.M. 1st Life Guards. Sharing surname, instrument, and position of celsitude in the Coldstream band of 1911 as did his namesake Tom in 1897, *this* Morgan had, it seems, musically materialised via some decidedly clandestine hole-and-corner Mackenzie-Rogan manoeuvring at levels-ministerial. This sense is gleaned by way of an article penned in *The Morning Leader* of 21st July 1926, on the occasion of the band's impending arrival on their mid-Twenties Canadian Tour:

COLDSTREAM GUARDS' N.C.O. IS MUSICIAN.

Sergeant-Major Morgan Greatly Desired by Life Guards' Regiment.

To see what was to him the most desirable berth in the world empty before him month after month and to be unable to accept it was at one time the torturing experience of Sergeant-Major Morgan, cornet soloist of the Coldstream Guards' Band, feature attraction at the Regina Exhibition, opening July 26. The story of how it was eventually "fixed" makes interesting reading.

Sergeant-Major Morgan was, at the time, in the band of the Life Guards. His 12 years of service with that regiment was drawing to its end. Now Colonel Mackenzie-Rogan, the famous bandmaster of the Coldstreams (he retired in 1920), knew the Sergeant-Major's merits. He knew him to be a good soldier and, what was equally attractive, an excellent cornettist. He coveted him. As stated, there was a longing in the eyes of the Sergeant-Major also. Morgan knew that the moment he became a Coldstreamer, he would automatically become the senior N.C.O. of the famous band. He had inside information.

There were others that wanted him as well. Chief among them was the same Life Guards on whose strength he then was. He tried. Colonel Mackenzie-Rogan, a man of parts and many friends, tried, even the sacred precincts of the War Office. All of no avail.

The Colonel is a patient man. He is also persona grata with all shades of society and political opinion. He has that higher form of patience usually known as persistence. One happy day, when in conversation with Burns, the Labor member of the war-declaring cabinet, he learned that Burns was to have an audience at Windsor the next day. Morgan was still lacking. Here, if one dares, might be the golden key. "There is," as Shakespeare says, "A tide in the affairs of men which, taken at the flood," etc. Mackenzie-Rogan took it.

When the audience was over the friendly cabinet minister had in his pocket a magic document whereby a famous cornet soloist came to wear the crown of Coldstream Guards' sergeant-major. He is still wearing it and lending his exquisite art to make the Coldstream Guards' band the finest military band in the Empire.

The above *Morning Leader* scoop intimated that *this* particular 'Morganatic' marriage of a virtuosic cornettist to the Coldstream Guards' band had elicited political intervention at imperial levels by way of Machiavellian Mackenzie-Rogan machinations. Ever since the accession of King George V in 1910, this archetypal military musician had cemented his position – be it at-Palace or on-parade as (to paraphrase the Parliamentary party-in-power pole position) 'First Among Equals' as far as early twentieth-century Guards' bandmasters were concerned. In Rogan and his band, office-bearers - be they imperial or ministerial - got the ultimate safe pair of hands. This new Georgian King, a simple, dignified family man with a deep sense of duty and a genius for projecting himself by broadcast to nation, shared similar qualities as regards musical tastes; and Rogan, of the same stamp - firmly footed in the old school (his disdain for the rooty-toot realm of early jazz was considerable) duly obliged. Rapidly approaching his diamond year, compositional catholicity grounded in native British tunesmiths was this Coldstreamer's symphonic shtick - and was a disposition that aligned itself perfectly with his new Sovereign. Ever the all-ears auditor when the Royal Standard was atop Buckingham Palace; Kingly comment on Rogan-led renditions in the course of Coldstream band forecourt fill-ins whilst Guard Mount was undertaken hardly ever happened. Household Brigade bandmasters of more callow years promoting the works of avant-garde continental composers, however, risked Royal wrath, and woe betide the modernising MD who crossed the compositional cut-off point. Ethan Mordden's 1985 book *Opera Anecdotes* recalls one such transcription transgression thus:

ELEKTRA: COMMAND NON-PERFORMANCE 1910.

When Thomas Beecham gave the British premiere of Richard Strauss's *Elektra* at Covent Garden in 1910, the press whipped the public into agonies of anticipation, and the first night enjoyed a great success.

Other ears noted in particular the advanced quality of Strauss's music, including the then King George V. When Bandmaster Williams of the Grenadier Guards led his men in an *Elektra* potpourri in the court-yard of Buckingham Palace, a page echoed forth from the Royal listening-room bearing a note for Williams: "His Majesty does not know what the Band has just played, but it is never to be played again."

Imported in manuscript form from France in 1910 courtesy of the famous Garde Republicaine

band, this hand-copied - or, as agnomened in all British Army bands since time-immemorial: 'dry-knacked' bespoke arrangement of Strauss's controversial opera *Elektra*, was a musical experiment that precipitated an harrumphing jotting from Monarch to MD (Lieutenant Albert Edward Williams). The Coldstream Guards' band *did* perform another Garde-orchestrated Richard Strauss work around this time (a fiendishly difficult band arrangement of his tone poem *Till Eulenspiegel's Lustige Streiche Op.28*), but its performance was strictly rationed by Rogan to the upper floor precinct of the band's over-the-pub practice room; the wily wand-waver deeming this avant-garde Germanic opus a composition too far - destined only to be heard by a *King's Head* bounded by bricks and mortar.



Such censure from (perhaps) the ultimate conservative concert critic caused by extension King George to command the Coldstream Guards' band together with their duteous *dirigent* to minister musically at Court for the remainder of the decade. The exact time frame for this extended courtly band bide was broadcast in Rogan's *Fifty Years* biog thus:

The Coldstream Guards' band was on duty at Windsor during the residence of the Court from October 1912, to 1919, inclusive. This is a record. The usual course is for the Guards' bands to take it in turn each year to perform the duty at Windsor when the Court is in residence. To have had the honour of providing the music at so many State banquets and other Royal functions for so long a period is something of which I am very proud. That also is why I am able, as I said, to vouch at first-hand for the sincere day-to-day interest which His Majesty takes in the Army's music and those who provide it.

A lengthy courtship betwixt band and Court followed. Reaffirmed as military musical minister when ordered to play 'by Royal Command', Rogan was accorded by permission a limited access-all-areas on apartments-regal via the Master of the Household wherever and whenever this courtly retinue was resident. Confirmation of this circumstance can be deduced in an American article that chronicled the visit to London in 1914 of the Irish-born, German-raised U.S. composer, 'cellist and conductor Victor Herbert:

One single honor and courtesy which he has received since his arrival Mr. Herbert did not even mention. The information came through friends. The composer was invited by Lieut. Mackenzie-Rogan, the Bandmaster of the Coldstream Guards' band, to attend a rehearsal at the Duke of York's School in Chelsea, and had the agreeable surprise of hearing his own works played by the famous military band. After the rehearsal Mr. Herbert was shown all through Buckingham Palace by his host, who has the entrée there by reason of his official post.

An example of *Entente* via privileged Palace *entrée* (and the earliest known archival find linking the band to their subsequent situation within the Duke of York's Headquarters) Rogan's personal perambulatory tour of this Palace's precincts was, it seems, in reciprocation of a similar courtesy conferred by Herbert some fifteen years' previous - when he conducted in-person a retired Lt. Dan. Godfrey, together with his: 'British Guards' Band' (a 40-piece civilian wind ensemble assembled from ex-Household-Brigade musical stock) around the White House, Washington DC, in March 1899. A composite unit of ex-Horse and Foot Guards' musical alumni, the British Guards' Band gave personal performance *for*, and in consequence was presented *to*, the 25th President of the United States of America: William McKinley.



As timepieces ticked down on the Edwardian Summer, the final phase of the Haussmannisation of the Mall fell into position. An arrow-straight arterial avenue, bookended by the Queen Victoria Memorial and Admiralty Arch, Aston Webb's 'new Mall' (as it was first tagged), furbished westward toward Buckingham Palace, was immediately recognised by a far-sighted George V as having the wherewithal to be *the* trail-a-pike thoroughfare focal-point as foredoom festered across continental Europe. The King's acuity as regards this parcel of puce pavement when populated by his Guards; and

their potential in providing large-scale *en evidence* spectacle (as bridge-building *entente* resolved by way of escapeless escalation into at-swords-points' intent) in increasingly minatory times, reignited the desire from flag-waving officialdom for militaristic taratantara to be experienced by as many bystanders as possible. Two *Times* reports chronicle both circs, with the first given on 4th June 1913 on the occasion of the King's Birthday Parade:

It was in ideal weather that the Trooping of the Colour took place. During the actual ceremony the rays of sun were for the most part temporarily obscured, and at all times a pleasant breeze tempered the heat. A large crowd assembled to watch the popular and old-time ritual, which during recent years, when ceremonial parades of all sorts have been under a cloud of official military disapproval, has yet kept its place in the affections of not only the public but of regimental officers. Now there are signs of a return swing to the pendulum, and those in authority are beginning to remember that displays of this sort are not without their uses and that, apart from certain desirable military qualities which they tend to foster, they constitute in themselves features which no voluntary-raised Army can afford to ignore.

THE TIMES. JUNE 23rd 1914.

THE KING'S BIRTHDAY.

Trooping of the Colour.

New Spectacle in the Old Ceremony.

The King's Birthday was officially celebrated yesterday at home and abroad. In the morning, his Majesty was present at the Trooping of the Colour on the Horse Guards Parade, and introduced an innovation into the ceremony for the benefit of his subjects.

MARCH ALONG THE MALL.

A thoughtful and popular addition was made yesterday for the first time to the ordinary ceremony of the Trooping of the Colour, presumably at the instigation of the King. At the close of the march past and the salute, which the King took from his position in front of the Horse Guards archway, he placed himself at the head of his Household troops, with the massed bands of the Brigade of Guards leading, and rode across the parade ground and along the Mall to the Victoria Memorial. Here his Majesty and his staff halted, and there had a second march past of all the troops repeated, before they were dismissed, while the band played a selection of music specially chosen by the King.

The result of this innovation was that a large number of the King's subjects, for which there was no room on the Horse Guards' Parade, had a close view of the Sovereign and the brilliant military staff by which he was accompanied, as well as the glitter and pomp of the massed bands, the Blues, and the Foot Guards. The crowd (which extended many deep the whole way along the Mall and inside the railings of St. James's Park, and were as closely packed as well on the steps of the Duke of York's Column and in front of the Palace) appeared to be much larger than is generally the case on these occasions.

A key add-on to the 1914 King's Birthday Parade - as German posture persisted and war flickered in the Balkans - it can be theorised beyond reasonable doubt that this break with tradition was an example of ceremonial restructuring sanctioned at monarchical levels. Guaranteed to engineer *entente* between parade-partaking Guardsman and pavement-populating civilian whilst simultaneously showcasing national spirit by way of capital-centric call-to-arms announcement; such kingly novation as a matter of course centred on the Guards and their attendant bands. Remustered by the fore-appointed *Captain Mackenzie-Rogan* (gazetted 6th June 1914 – and appended as the first *Director of Music*), in the same foursquare espacement as seen in the erewhile exequies of Edward VII; King George V utilised this onement of wind and drum in quick-time capacity (rather than adagio *marche funebre* fashion) with his Guards as concorporate nunciates - a foudroyant *force majeure* of regimental and instrumental intent onrushing along this span-new, tree-framed metaphorical warpath midst a *rus in urbe* backdrop. The aural-visual *etalage* of pomp and circumstance generated by a Mall-ranging, make-the-welkin-ring megaband, allied to quintessential quickstepping from rank-entire Guardsmen passing in review before the King a-cock-horse taking the final salute forment the foreyard of Buckingham Palace, was a masterful manipulation of this tract of in-Town topography – an altisonant ta-dah trot of martial-musical Briticism whose sight and sound captured hearts and minds at a critical moment in the nation's

history. A monarchical ceremonial codicil born of uncertain times (though thanks to a century-long persistence-of-place within the tribute is now established as the coda of all ‘Trooping’ ceremonies), the Guards’ *March Down the Mall*’ is *still* one of the most magnificent martial perambulations to be seen on the planet.



The 2nd Coldstream Guards, which left Windsor on August 12, 1914, returned to the Royal Borough yesterday from Cologne and were given an enthusiastic reception.

As the train steamed into the station at 12.30, loud cheers were raised. Not a single officer and only 20 men of the original battalion that left Windsor in 1914 returned. The battalion was paraded in the station-yard with its colours, the band of the regiment, under Major Mackenzie-Rogan playing *See the Conquering Hero Comes*. The battalion then moved off, and, headed by the band, which played *Bond of Friendship* (Rogan), marched through High Street, Sheep Street, and Victoria Street, to Victoria Barracks.

(‘Return of the Coldstream Guards’, *The Times*, February 28th 1919).

The above *Thunderer* tit-bit chronicling the score of Coldstreamers that ventured from *Royal Windsor* in August 1914 with thousands of their fellow *Lilywhites* as part of the British Expeditionary Force, and had succeeded in returning with their sub-unit to the selfsame borough in February 1919, was indicative of the terrible toll that had been exacted on the majority of Service Corps – be they of bracket land, sea, or air. The Great War would come to represent more than any other European conflict the concept of senseless slaughter on an industrial scale. An Armageddon conceived by a profusion of league-locked imperial powers, incubated over a protracted pregnancy of decades, yet born from a dramatic split-second act of archducal assassination (the midwife in-attendance being a solitary Sarajevo-stationed Serbian subversive); this *casus belli* tipping-point precipitated *casus foederis* across alliance-committed countries continent-wide. Furthered via a Belgian erection endorsed from Berlin, these events prompted the terse 13-letter telegram:

‘War, Germany, act.’

from the U.K. Government. The *‘Long Way to Tipperary’* led through Mons, Ypres, Gallipoli, Jutland, the Somme, and the founderous manmade morass of Passchendale to Field-Marshal Foch’s railway coach at Compiegne; and would onerate *and* reorient British society to a degree not seen since the Black Death impest of 1348-50. Enfolding servicemen spanning Pals’ private to estated Ensign and beyond, in addition to the civilian populace - the lustrum of years twixt the ‘Troops’ of 1914 and 1919 would witness the band of the Coldstream Guards leading an at-odds amalgam of pomp and paradox played out between bearskin-cap and battledress; theatre and trench; Windsor and *Wipers*; West End and Western Front.



The band of the Coldstream Guards could justifiably claim to have been among the first British Army units to assist in a countrywide call to arms, *before* the declaration of war had been given. Such foreknowledge was featured in the *Fifty Years* memoir thus:

On the fourth of the month [August] we were playing at the Annual Fete and Flower Show at Stourbridge and before the conclusion of our evening programme I had been informed that the declaration of war was due at eleven that night. There and then I addressed the many thousands gathered round the bandstand and appealed to young men to enlist and go forward to fight for their King and Country. All joined in singing Rule Britannia and God Save the King. It was an impressive scene.

With public perception erring towards: ‘over by Christmas’, allied to multi-thousand attendances at Coldstream concerts given over the length and breadth of the country (and with the above-noted

passing-bell for the fallen about as far from the national conscious as it was ever going to be), the band's far-flung reputation made it *the* ideal instrument of impression, as patriotic population (and adventure-seeking aggregation) rushed upon recruiting offices in their hundreds and thousands.

Rogan's proven in-concert methodology, inclusive of interface with influential individuals and influence on audiences as an ept emcee (as *La Belle Epoch* began its deathward descent into *La Hell Epoch*) was committed to print within his *Fifty Years* biog, and stated:

We started on the tour about the middle of August [1914] and were blessed with fine weather, so that the concerts were given outdoors in the parks to great audiences. Our programmes were mostly of a patriotic kind, and I am not exaggerating when I say that we played to quite half a million people. I had arranged that in the middle of each concert an official of the Corporation or local speaker should address the audience, after which I would also call on the young men to rally round the flag and support the Government and the King's Navy and Army.

Such was the band of the Coldstream Guards' input into the sign-up stage of '*the whole shooting match*'. As for keeping the fiscal flywheel of the War Box engine engaged (one of the slang terms for the War Office), monetary munificence via the British public was mandatory. Rogan's own words sum up this circ thus:

"Music hath charms to soothe the savage breast" and also, if I may be allowed to put it so – to make the crowd invest! Music performed many services in the Great War, and having already seen something of its magic in other spheres I was not at all surprised when I was invited to play to the people of the City of London, so that they might be charmed into opening their pockets and putting their savings and their earnings into the great War Loan.

For after all, if you can get a man to give his life for his country by appealing to his heart through his national airs, it ought not to be difficult to induce him by the same emotional means to lend his money to the country at an unprecedented rate of interest! When I was asked for help by the executive committee for the raising of the War Loan in London, I readily consented, and put before them a scheme of band music for all the principal meetings in and around London.

The first big meeting was held at that historic spot, the Royal Exchange. The Lord Mayor, Sir William Dunn, attended by his officials, opened the proceedings from the famous steps. Assembled there were thousands upon thousands of citizens, and to them he pointed out the necessity for every one of them to support the War Loan.

At the conclusion of the concert, the band played Rule Britannia, Soldiers of the King, and the National Anthem, after which I addressed the crowd, inviting those who were going to support the War Loan to fall in behind us, so that we might play them to the Mansion House, where they could make their investments. Some thousands followed and, while they waited their turn outside the Mansion House, the band kept the enthusiasm at concert pitch by playing patriotic music.

Trafalgar Square was the next scene of our operations, and we went there several times during the floating of the War Loan. Every day, too, we visited halls in the outlying districts of London, where prominent Members of Parliament addressed the audiences. At all these meeting I was invited to speak and my remarks were much the same as those I had made from the Royal Exchange steps. All the bands in London at the time took some part in the meetings and this musical propaganda in connection with the War Loan proved highly effective.

Maintaining traditions founded during the Crimean War of the mid-1850s, band involvement in the bankrolling of Bellona continued for the remainder of the conflict. Film footage of such circumstance can today be accessed by way of [www armchair archive](http://www.armchairarchive.com). Housed within the British Pathe cinematic chartulary, this twentieth-century Wardour Street trove holds thousands of Guards' related moving images dating back to the mid-1890s. One of many Great War films: *Rally For War Loan at Trafalgar Square 1917* projects the Coldstream Guards' band under Mackenzie-Rogan at one such '*feed the guns*' gathering. A soundless celluloid gaze into the bands' past, the British Pathe site is free-to-view from any home computer connected to the web.

If 1915 witnessed the unit's first forays into maintaining the machine of *Mars*, the same year also

established Coldstream commitment in capitalising the compassion of *Cura*, with the band taking on concerts that raised funds for the burgeoning backlog of Blighty-one's (the term coined for wounds that secured a return to England) requiring rehab. Typical of the hundreds of performances given was the following, as placed in the *Coventry Evening Telegraph* of 17th May 1915:

At the Hippodrome on Sunday evening a concert was given by the band of the Coldstream Guards, on behalf of the Coventry and Warwickshire Hospital Wounded Soldiers' Fund.

The band, conducted by Captain J. Mackenzie-Rogan, MVO Mus.Doc., were heard to the very best advantage through the fact that, including the Bandmaster, they were 40 strong, and, therefore, the full effects of the strong instrumentation were possible. Their playing aroused great enthusiasm, specially marked features being the beautifully pure and almost golden tone of the brass section, and the superb precision with which the clarinets displayed their qualities as executants. The programme included Massenet's suite *Neapolitan Scenes*; the cornet solo *Il Bacio* (Arditi), played with a feathery lightness by Corporal Morgan; the *Pilgrims' Song of Hope* (Batiste), overture to *William Tell* (Rossini); Finale from Tchaikovsky's *Fourth Symphony*; Rachmaninoff's *Organ Prelude in C sharp minor*; a pas de fascination *Fairy Dreams*, by Arthur Wood; and Captain Mackenzie-Rogan's own well-known *Grand Military Tattoo*. Perhaps the most remarkable performances were those of the Tchaikovsky symphony movement, in which some splendid crescendos and climaxes were heard, and of the exciting *Belphegor Tarantelle*, played as one of the encore numbers, in which the band moved as one through the bewildering rapid dance passages. The constitution of the band was as follows: one flute and piccolo, two oboes, one E-flat clarinet, nine B-flat clarinets, three bassoons (one contra), two saxophones, five cornets, four horns, four trombones, one euphonium, two brass basses (BB), two string basses, three drums.

The above op. cit. prog was typical of the compositional fare fed to both public and patient by the Coldstream Guards' band of 1914-18. Never one to let standards slip, Mackenzie-Rogan maintained his track record of providing music 'of the better class' (as he put it) for all, be they trench-weary Tommy or pay-per-view, take-a-pew townie.



The year 1915 would also test Rogan's resolve on parameters personal *and* personnel. By late-April a sixtieth birthday had arrived, a natal point-in-time that, under normal circumstances, would precipitate a career in the Guards giving way to a life careering towards gardening leave. In-print evidence of this watershed moment is scant, but does exist, and reveals replacement of the redoubtable Rogan by a scion of an equally famous family of Forces front men: the Dunn dynasty. A veiled reference to Rogan's predicament was ink-slung on page 187 of his *Fifty Years* biog thus:

For me personally it [1915] was a very strenuous time, for there were other things, besides my many military duties, which I had to attend to.

The reasons for Rogan's 'very strenuous time' were real – and potentially career curtailing. Aged sixty, this Coldstream *Chef de Musique* had reached his tenured coda. A successor had been selected, and evidence of this can be found in various forms. The book: *The Royal Irish Fusiliers (the 87th and 89th Regiments of Foot)* briefly notes:

A.J. Dunn, Bandmaster of the 1st Battalion from 1902 to 1915, when he received a Director of Music Commission in the Guards. The band was raised to eminence under his tuition.

Further ferreting uncloaking the calling of time on this doyen of music directors is to be found in Derek Oakley's autobiography of another arch-BM: Sir Vivian Dunn, R.M. Within his *Fiddler On The March* tribute to the only Service MD to receive a KC, the author reveals - apart from a battalion-bouncing *bloke* (eld Army slang for the bandmaster) that:

Augustus Joseph Dunn, the second son, was a fine musician and conductor, having joined the Royal Field Artillery in 1898. A legend in his time when Bandmaster of the 2nd Battalion the Royal Irish Fusiliers (1902-1915), his confidential reports record 'His tact leaves nothing to be desired – Perfectly satisfied,

admirable service – Great efficiency – Exemplary’. Although he had been offered the appointment as Director of Music, the Coldstream Guards, an appointment he refused, he became Bandmaster of the Royal Artillery Mounted Band in 1918, retiring prematurely in 1920 due to ill health.

Whether this Kneller Hall okayed, Guards’ be-bound BM ever auditioned for (he probably did) or conducted (he probably did) the Coldstream at their King’s Head bandroom is a moot point - and with a ‘leaves nothing to be desired’ tact being a noted A.J. Dunn *forte*, we will probably never know for sure. Whatever the circumstance, the substitution of this by-and-by widely acknowledged ‘*Garter King*’ of bandmasters for the remainder of World War One (and beyond) was *not* a component of Rogan’s (and possibly the King’s) wartime service stratagems. The Mackenzie-Rogan brand held copper-bottomed currency and connexity with the *etat major* echelons of the Coldstream Regiment; the Brigade of Guards; London District and all levels-north - from citizen to Sovereign.

Further complication was appended to this set of circs in 1915, by way of the birth of a fifth Foot Guards’ regiment: the Welsh Guards. With this familial addition came a new band, and Mackenzie-Rogan, as Senior Director of Music, was central in superintending the selection of its musical sub-unit (auditioning from mid-1915 the first tranche of 600-plus musicians who had hoped to secure a place in this new band), as well as input to the installation of their initial front man: W.O. Andrew Harris, Royal Garrison Artillery (Gibraltar). With conductorial competence in charge of the massed bands in ultra-high profile ceremonies a crucial factor at a critical point in the war (as early as 1915 there were plans afoot to deploy the five bands of the Foot Guards to Paris in a bout of cross-channel musical propaganda) allied to the aforementioned approbation of all-things Rogan on levels-regimental and regal - it appears that the postulation propositioned above conspired to circumvent a fast-approaching rendezvous with retirement, and helped to keep Rogan in countenance - with a review on his position placed on an annual set up. This precipitated regular missives from Royal House to War House (*another* WW1 War Office eke-name) - with a trio of memos twixt 1916-17 typifying the mood of Majesty and Whitehall regarding Mackenzie-Rogan’s military *metier*:

**Privy Purse Office,
Buckingham Palace S.W.
21st November 1916.**

Dear Macready,

The King is most anxious that Captain J. Mackenzie-Rogan should be given an extension until the conclusion of the war, if possible, and His Majesty has desired me to write to you on the subject. I do not know if there will be any objection to this from a military point of view, but certainly the Treasury will not object, as it will be an economy.

Yours very truly.

F.E.G. Ponsonby.

Lieut.-General Sir C.F.N. Macready, K.C.B., K.C.M.G.

Adjutant-General to the Forces.

War Office.

Further communiqués crisscrossed central London, with Prince-Colonels and General Staff officers debating the destiny of this charismatic Guards’ conductor-in-chief:

The General Officer.

Commanding London District.

Sir,

His Majesty the King has expressed a wish that Cap’t Mackenzie-Rogan’s time as Bandmaster of the

Coldstream Guards should be extended. I would recommend that he be continued in his appointment for another year. I hope that, in consideration of his long & good service in the Army, he may, on retirement, receive the rank of Major. I notice in the Army List that Dr. Miller, the Director of Music of the Royal Marines Light Infantry at Portsmouth, has already been granted the rank of Major.

Arthur

**F.M., Senior Colonel, Brigade of Guards,
Colonel, Grenadier Guards.**

28th November, 1916.

Prince Arthur, Duke of Connaught and Strathearn, duly dispatched this Kingly want to Major-General Sir Francis Lloyd, General Officer Commanding London District. Abrupt action arose, with commendation of a prolongation to Rogan's service. Lloyd's letteret lucidated:

Sir,

I have the honour to recommend that Captain J. Mackenzie-Rogan, M.V.O., should be granted a years' extension in the Service as Director of Music Coldstream Guards. Captain J. Mackenzie-Rogan attains the age of 65 years on 5th February 1917, and in normal conditions would retire. He is at present in vigorous and robust health, and I consider that it would be a great advantage to the Band of the Coldstream Guards if he be retained for another year.

Due to imperial intervention, Rogan had (even though his true age had been misdated) achieved acquittal from the prospect of being put out to grass for the foreseeable future; his protraction of service sanctioned on the proviso it was assessed annually. Confirmation of this sidestep of *Civvy Street* was noted in *Fleet Street* by the *London Gazette*, and stated:

War Office, 21st Feb., 1917.

C. Gds. – Director of Music and Hon. Cap't J. Mackenzie-Rogan, M.V.O. is retained on the Active List under the provisions of Art. 120 Royal Warrant for Pay 5th Feb., 1917.

With pension-off indefinitely put-off, Rogan redoubled resolution to Regiment and Realm. By the autumn of 1915 the sequel to an earlier call had been met, and this renascent Coldstreamer wasted little time in preparing his band to answer it. His war was consecrated to morale building by way of music: be they War Loan-lending Londoner, the conscript convoked to in-the-sticks training camp, or a confraternity of Coldstreamers within a cooe of some cave-like counterwork at the Front. Rogan devoted a short chapter within his *Fifty Years* reminisce to the beginnings of this credo. Titled: *At The Front (1916)*, it began:

I believe I am right in saying that the Coldstream Guards' band was the first to volunteer to go to the Front to play for the troops. That was early in 1915. Nothing was heard of the matter until the autumn, when the War Office decided to send out the bands of the Brigade of Guards in turn, for spells of three months' duty with the Guards Division.

The Coldstream band went out three times: the first time we spent fourteen weeks (January to May 1916) with the Division in France and Flanders; the second time (1917), again fourteen weeks; and the third time (1918), four and a half months, during which we accompanied the Guards Division from Berle-au-Bois to Lagnicourt, Cambrai, Maubeuge, then on to Cologne, where the band stayed for about a month. Nothing pleased me better in the whole of my career in the British Army than the service we were able to render to our gallant comrades at the Front.

The Coldstream was the first band from the Brigade of Guards to leave for the Western Front. The War Office had sanctioned the deployment of exactly half the Establishment: 32 players plus Director

of Music, to France (an order born out of the trepidation that if the Coldstream suffered a direct hit whilst at the Front, German propagandists could not capitalise on the circumstance that would stem from a *coup de grace* delivered on an unabridged British Guards' band). Thus, on Saturday 22nd January 1916, Mackenzie-Rogan and his semi-ensemble evacuated the pubbish precinct of the King's Head and entrained at Waterloo Station *en route* for Southampton and France.

Following a five-day stay at the 'bull ring' that was the Army training establishment at Harfleur (where several concerts were given to both Household Troops and other Army detachments and battalions), the band travelled to La Gorgue to join the Guards Division. Rogan summed up this section of the unit's introductory serve-the-troops stint as follows:

Our real work began the next day, when we gave our first concert at the Divisional Headquarters in the morning, a concert in the square in the afternoon, and a concert in the cinema hall in the evening. These were greatly applauded and at the last concert far more were turned away from the hall than could find room inside. At once we realized the great value of music to our sorely tired men.

The above recollection confirmed Rogan's ideology regarding the provision of music to servicemen. A code of belief enrooted throughout a fifty-year career spanning worldwide conflict and world-famous ceremony, it was never assayed more thoroughly than during the inaugural posting of the band to this continent-wide combat zone. Variations on a theme ensued, with Rogan and his musicians adapting the term 'trench-art' to one of musical model, sonically spirit-lifting the soldiery from front-of-stage to the Front itself. As *Fifty Years* notes:

I should mention that I had obtained permission from General Fielding for my band to meet the battalions coming from the trenches and also to play those going up in relief. This, I was informed, had not been done by any band before. To me it seemed just as important as providing music while the troops were in rest billets. We made no distinctions between regiments, but played just as often for others as for our own men. On the way up we used to turn off at a given point, then play the battalion past with the quick-step of its own regiment.

I shall never forget the first time we went to meet a battalion coming out of the line. We took them by surprise a couple of miles from La Gorgue and they happened to be our own 3rd Battalion, commanded by Colonel John Campbell, D.S.O., who later won the V.C. They, good chaps, were tramping along, each man carrying his seventy or eighty pounds of kit, and many of them bent over with the weight of it. But, at the first tap of the big drum the difference in those selfsame men was wonderful to see, and when the band began to play there were cheers you might have heard miles away. I saw tears trickling down Colonel Campbell's face. It was a wonderous and very effecting experience.

It was the sanative (and in Colonel Campbell's case emotive) qualities in music, when administered by the Coldstream Guards (as above-ground ambulant affray rapidly resolved into stock-still subterranean stalemate) that Rogan and his musicians would supply for the burnt out Tommy. For twelve hours a day, seven days a week, and three months, the band played on - and for a forfoughten *Old Bill* (made famous by the cartoonist Bannister) and innumerable in-the-flesh foot-soldiers of his ilk, the orphic ditties discoursed at the Front during World War One by the Coldstream, of much-requested refrains such as Javaloyes' well-known: '*El Abanico*', (with its obbligate sing-along trench-droll text), would have stayed in the mind of many a homesick serviceman on his destinal trek from quiet concert-room to the *terrain vague* quietus of No-Man's Land, and the *better 'ole* he would be *far better off in*.



The Coldstream musician of early 1916 would see his first foray into the surreal, antithetical circumstance alluded to at the start of this subsection; and though his deprivations paled into insignificance when compared with the fossorial existence endured by an average Accrington Pal of this era - his stay close to foughten field was an acute *aide memoire* of his kept-burning home-fire. Nothing better illustrates the bizarre breadth of band burden bumped into during this period than

the two antipodal instances that follow. As has been posted prior, the Coldstream Guards' band left London on Saturday 22nd January 1916, to rendezvous with the Guards Division at La Gorgue close to the Western Front. An ad placed in the *Liverpool Echo* of three days' previous broadcasts exactly where they were immediately prior to an English Channel transference:

Olympia Circus.

Positively the Last Week of the Greatest and Most Lavish Show ever seen in Liverpool.

BRILLIANT NEW ADDED ATTRACTIONS.

THURSDAY JAN. 20TH.

Grand Gala Night.

Under the Patronage of the Rt. Hon. The Lord Mayor,

Being Positively the Last Appearance of

CAPTAIN J. MACKENZIE-ROGAN, M.V.O.

Owing to his immediate departure for the Front.

SATURDAY JAN. 22ND.

Positive Last Appearance of

THE BAND OF HIS MAJESTY'S

Coldstream Guards.

Grand Special Programme of Music Changed Daily.

TO-NIGHT: Hungarian Rhapsodie.

Cornet Duet: "Comrades."

Grand Overture: "1812."

THURSDAY: Overture "Light Cavalry."

Caprice (Piccolo Solo) "Souvenir de Liege."

Prices 4d. to 2/6. Children 3d. to 1/6.

**Seats Booked: 365 Anfield; City, Smith's, Lord-street; Empire Theatre, Lime-street;
and Ashton's Agency, Adelphi Hotel.**

The above ad chronicled the culmination of a long-standing commitment to undertake a stint as resident pit band for a large provincial circus; a Coldstream comp to a cast-of-hundreds big-top bash at one of the largest Moss Empire theatres in the land. Such was the contiguity of the band's impending leave-taking for the Front, Mackenzie-Rogan had to decamp from Liverpool post-haste following Thursday night's presentation, with a platoon of performers missioned to persist in Merseyside to complete the engagement up to the show's Saturday finale. The *Grand Gala Night* gig drew comment from the *Liverpool Echo* of Friday 21st January 1916, and noted a presentation-personal for the Coldstream MD:

COLDSTREAMS BAND.

Captain Rogan Honoured at Olympia Circus.

The vast audience which filled the Liverpool Olympia to overflowing will long remember last night's brilliant performance, when, during an interval in the circus programme, and amid a scene of the greatest enthusiasm, the Lord Mayor of Liverpool presented Captain J. Mackenzie-Rogan, MVO, Mus. Doc. Hon. RAM, the famous conductor of the band of the Coldstream Guards, with a gold cigar case and holder, the gift of Mr. Frank Allen, Managing Director of Moss Empires, Ltd., and his co-Directors, as a mark of their appreciation of the splendid services of the band during the last six weeks' run of the circus.

The same newspaper on Christmas Eve broadcast the farrago of fun (recruited by one George Formby senior) that processed under the proscenium: a conglomeration of clowns, comic collies, psychotic

pastry-chefs, parading pachyderms, liberty horses and *zalophus californianus* bikers. As pitted Coldstreamers verberated a five-pace roll into Fucik's: *Entry of the Gladiators* march – the ringmaster rendered:

Here are the star items: Dainty Marie (British novelty equestrienne), Silly and Bonny (Parisians, with their performing cats), the Beddall Quartette of British trick riders, and Bonedotti Brothers (Italian musical clowns). Then come Berzac's British Jackass Family, Rossi's wonderful Italian combination of performing elephants, leading up to a great feature, the band of His Majesty's Coldstream Guards, directed by Captain J. Mackenzie-Rogan, M.V.O., Mus. Doc., Hon. R.A.M. Scott's Comedy Collies, British, Petite Nina and her motor-cycling sea lions, French. Boganny's British Lunatic Bakers, and Carre's Swedish troupe of sixteen thoroughbred horses follow, and comic interludes are purveyed by the English clowns, Funny Fred and Simple Willy.

An aggregation of Allied amusive acts (consider the notice given to nationality) destined to delight all. A fortnight forward from this festive season circ, February 1916 within Rogan's *Fifty Years* noted:

On one occasion we were playing at No. 2 Clearing Hospital and had just begun the song, "I hear you calling me," as a cornet solo when the coffin of a young officer who had died in one of the wards was carried across the yard to the mortuary. My cornet soloist, Corporal George Morgan, was standing near playing his solo and saw the incident. Whether that inspired him or not I cannot say, but he gave such a beautiful and pathetic rendering of the song as I have seldom if ever heard, before or since.

The meandering between left-field engagement and in-field duty as instanced above (be it hippodrome or hospital; comedic or tragic), would be a constant companion to the Coldstream musician for the remainder of *his* war, thus characterising this chapter of the sub-unit's story.



The final furlong of the first Coldstream foray to the Front was fittingly reserved for its parent regiment. After close on three months' of musical morale building, it was to the very same Coldstream battalion the band had taken aback as it wayfared along a once-agrarian warpleway on its exiting the Lines. Rogan's *Fifty Years* noted:

At our last concert, given in the open air to the 3rd Battalion Coldstream Guards, our own batteries were firing over our heads at the Germans and the Germans were firing back. One shell fell quite close and threw up the earth a hundred feet high, the men sitting round us laughing heartily. Also, an air fight was going on above us. Most unpleasant! Even on our last night, or rather early morning, we had thirty bombs dropped near us. We were off from Poperinge at 6.18am and not sorry to leave it, though sorry indeed to leave our gallant comrades. But the French authorities had asked for us in Paris, and could not be denied.

The motivation behind this behest from bureaucracy was a further fostering of *Entente Cordiale* via *Concert Marziale* - a triunity of equilibrious ensembles assembled to rekindle the on-cloud-nine Paris of August 1914. Labelled: *'Festival des Trois Gardes'*, this look back to heady days courtesy of massed military music boasted British, French, and Italian bands. The *Telegraph Herald* (Australia) of 4th June 1916 belatedly reported on this first Guards' gathering thus:

Musicians in France Face the Same Dangers as do the Soldiers.

Paris. May 20.

Greeted by Crowds.

The Coldstream Guards' band, direct from Arras, the Royal Italian Caribineers band, from Isonzo, and the band of the Garde Republicaine, brought a little of the atmosphere of the Front to the Trocadero recently and reminded Paris of the martial strains that stirred the city during the first days of the war. They were greeted by big crowds with the same enthusiasm as prevailed on the boulevards in the memorable first week of August 1914. The immense auditorium itself was crowded long before the announced hour of opening.

It was due to the superlative success spawned by this first *Festival* that eventually precipitated further cross-Channel stop-offs by all the above-named units (widely noted at the time in the Press as: the *entente* bands), and would culminate in Mackenzie-Rogan taking the massed bands of the five Foot Guards' Regiments to Paris (1917) and Italy (1918).



The Coldstream Guards' band debarked at Southampton towards the close of May 1916. Within weeks, news of the band's excursion to the Front had spanned the Atlantic. With a fervid States-side readership keen to be put in the picture on the comings and goings of the 'King's-own musicians' midst an active theatre of war - pressmen descended on the unit to interview Rogan and his ensemble on what they had endured. One columnist out of many was Herbert Cowey, an American and London legman for *The Globe* newspaper of New York. A 1,400-word feature followed, with the early-August account afterwards syndicated to the British orchestral publication: *Musical News and Herald*. This rare scoop is included within this history in its entirety; a fly-on-the-wall sit-rep chronicling the Coldstream band's first Front forage:

THE COLDSTREAM GUARDS' BAND IN FRANCE, BY HERBERT COWEY.

One is seized of an affection for the band of the Coldstream guards. They seem such blithe and kindly and altogether irresponsible adventurers. There is something about them. They have been wandering in and out of shellfire, through trenches, tooting their horns, beating their drums, playing on misbegotten instruments to make humorous sounds, going musically within a nail-paring of imminent death. Their caps have ridden the flanks of their heads; their pink English faces have been adorned of wide English grins, and they have regarded this visit to the war zone as something between a carnival and a patriotic duty.

"The men was glad to see us, sir," said one of them. "Even the Canadians, sir. Took it very well, sir, they did. We shorred 'em up a bit – not that they needed it."

"What kind of time did you have?" I asked. His face glowed in happy memory, as a paper lantern does when the candle is lighted.

"Perfeckly rippin', sir," said he. With complete conviction: "Per-feck-ly rippin'."

At the beginning of the war the British War Office would not be bothered by bands. The recruits used to march through London streets on their foot-hardening hikes playing pathetic tunes on combs. Sometimes civilian bands volunteered, but the War Office rather frowned on them. The official attitude was that war was a serious business – damned serious, what? – and there was no place for music. The Tommies persisted in a regrettable like-mindedness. In the intervals of fighting and dying and marching and starving and suffering they insisted on enjoying themselves. They got photographs out from home. They organised sing-songs. The man with the tin whistle became a social favourite.

"Let me take the band out to Flanders," asked Captain Mackenzie-Rogan of the War Office. "Do them good. Be a bit of a treat for them. Very tiresome here in London"

One fancies this Captain Mackenzie-Rogan is a favourite, even in the War Office, which has no favourites. When he and his Coldstreamers on that chivalrous and pathetic and irresistibly touching tour through Flanders he was the oldest soldier at the British Front. Five generations of Rogans have served the British Colours. The first began with Marlborough when the Army swore so terribly in Flanders, and the fifth is Captain Rogan's son, who has been in the trenches in Flanders [since wounded. Ed. M.N.]. Rogan is the first bandmaster ever to be made a captain in the British Army. Usually a bandmaster becomes a lieutenant just before he retires. Immediately before, in-fact. One might say that his first commission is the signal for retirement.

"Take half of them," said the War Office to Captain Mackenzie-Rogan. Perhaps the War Office wanted to save the other half. The Coldstream Guards' band is as much an institution in England as the Bank itself. The legitimacy of a Coronation would be in doubt if the Coldstreamers did not play

the Prince to Westminster and the King away. American tourists – weird, wild Americans, the London papers call us – stand on their poor tired feet on the blistering Mall to hear the Coldstreamers mount the guard. Their colour and jingle and swagger and crisp and sparkling harmony drive the heart faster even in recollection. The most abandoned democrat will concede that the Coldstreamers are a sufficient excuse for a Royal Family...So Rogan and his thirty-two went upon a musical pilgrimage. No safe but inglorious embusqueing at a base camp for them. They went right out to Flanders. Into the very hottest part of Flanders. In the concentration of interest in the Verdun fight it may have been forgotten that the fighting on the British Front is perhaps most contentious and exasperating than on any other sector of the western line. The men were tremendously glad to see and hear them. The Coldstreamers gave two concerts almost every day. Nothing but military expediency kept them from playing. Sometimes the Germans interfered.

One night the Coldstreamers gave a concert in what had been a warehouse in one of the front-line towns. The Germans had shelled the warehouse and the roof had burned off, and the British Engineers had put a temporary roof on and turned it into a sort of cinema theatre. About 2,000 men jammed in that night, through one small door in a distant corner. Rogan mixed his programme, as he always did. He suits all tastes, Rogan does. Then he swung his bandsmen into an old English melody.

“Now sing,” he ordered.

One can imagine the scene. The vast hall, in which a few candles only flickered, so that it was for the most part in darkness. The earnest Coldstreamers on the stage, each with a candle gummed to his music-stand, and squinting sideways in his effort to see the music. The soldiers below, roaring out the song with all the fervour of their simple souls, their hard faces softened by emotion, each thinking of some home or some woman across the Channel. It was a wonderful chorus, Rogan said. The 2,000 male voices in the gloom of the hall, the twinkling lights, the great band, the love and pity of it all.

“What’s that?” said Rogan.

Rogan knew perfectly well what it was. A shell had burst not fifty yards away. Another followed. A third screamed overhead. Some spy had told the Germans of the evening concert, and they were feeling for the theatre with their big guns. It seemed to Rogan he had never heard such screaming shells, or shells which made so much thunder when they burst. A shell exploding in that theatre might kill a hundred men, and the panic-stricken others might stamp another hundred to death crowding through that one narrow door. He tapped with his baton. The band stopped short. He tapped again, until they stopped singing.

“You know what has happened,” said he. “Go out quietly.”

The Coldstream Guards’ band swung into the lilt of the melody again and 2,000 men filed two by two through that one door, singing as they went. It was a pretty bit of courage in these bandsmen. Somehow one does not expect courage from bandsmen, and usually somehow they always show it. One remembers the little band that played “God Save the King” when the Titanic sank, and a score of other bands that have died well in their traditions. Last out of the theatre were the Coldstreamers, and the last of the band was Rogan.

“Duck, damn it!” A Tommy yelled at him. “Be slippy”

So that Rogan, six feet three inches tall, three feet wide, sixty-eight years old, covered with medals, dived with his immaculate uniform into a puddle of slippery mud, under the doubtful shelter of a wagon bed, where various Tommies were squatting in the mire. Thirty feet away the shell that had whistled a warning exploded. Other shells exploded. Thirty of the audience were killed that night and fifty wounded. Rogan got to his cantonment by a series of splashing dives into Flanders clay. They have marched out at the head of detachments bound for the trenches. At night of course. One only leaves or enters the trenches by night. The roads were being sprinkled by shells. Star-shells glared overhead, illuminating the scene with their unearthly green. They played all the way, by memory, lovingly, for these men who marched behind them. Sometimes the men sang, in defiance of the German and his shells and the arts of war – sang because the Englishman is sentimental under his diffidence and really likes to sing when he can cast himself loose – and because singing comes easier in the dark. Until by and by, an officer would tap Rogan on the shoulder.

“Sorry, but you must not come any farther. It isn’t safe.”

So, the Coldstream Guards’ band has made its musical pilgrimage through France. Sleeping on straw, shelled by day and by night, bombed by aeroplanes, with death and dreadful wounds on every side, and persisted in regarding this as a delectable adventure only possible by very fortunate men. Smiling, swaggering, cap-cocked knights-errant of the musical kingdom, quite blind to the pathos and the humour, only seeing, as my friend of the drums saw, that it was:

“Per-feck-ly rippin’.”

GLOBE (New York).

Cowey’s newsy anelected, proclaiming a concert *mise en scene* containing Guards’ musicians gawping through slitted eyes at music manuscripts stand-mounted; whose bookplates formed the sconce for dozens of gum-stuck glims casting limited lumination to a tenebrous, roky auditorium (as two-thousand corps cantators chorused whilst the crump of Five-Nines peppered the camp), was an in-print account documenting a doughty, under-fire Coldstream band going about its duties during the Great War. The perilous, pedestrious muck-and-bullets meanderings of Rogan’s havenless, helter-skelter hotfoot twixt cinema and bivvy were brought to mind in his *Fifty Years* biog, corroborating Cowey’s column. Whether or not the anon, rollicky percussionist was a product of journalistic license is *not* known. What *is* known is that the musicians adopted a Tommy-esque outlook on life when at the Front; with its associated locker-room atmosphere – the bullish – the banter - as instanced in their contubernal arrangements when ensconced atop a hayloft or encaved in the spelaean confines of a hand-hewn subterranean cantonment. Nailed over the door, whatever the setting, a pair of scrawled on chair-splats advertised accommodation when the band was split into two 16-strong subsections. They trumpeted: *The Savoy Hotel*, and *The Cecil Hotel*.



The Great War, as noted above, witnessed the Coldstream musician’s contribution at the Front. History discloses that the same could equally be said of the ex-Coldstreamer. Band member involvement mid-conflict thus became bracketed between those time-served and timeserving - with both categories seeing action at the sharp end. As a consequence, some previous Guards’ ‘*Windjammers*’ entered Forces’ corps far removed from their former units, whilst a few in-band insiders achieved a change of regiment as a result of *La Forza del Destino*. Both circe are instanced in this band history - they being ex-assistant-principal clarinet Percy Edward Gayer (1874-1947), and serving saxophonist/violinist Daniel Stuart Godfrey (1893-1935).

Gayer’s tale is told via an article posted on the *Great War London* website, and disclosed this musician’s journey from one of the oldest military units: the Coldstream Guards, to one of the newest: the Royal Flying Corps:

PERCY EDWARD GAYER.

Percy Edward Gayer was born in 1874, the son of a Belgian musician named Edouard Jean Gayer and his English wife Jessie. Percy joined the Army in 1891 and served his country for most of the next 28 years. Gayer must have been an impressive musician, because he was twice poached by military units renowned for the quality of their bands. First, he was quickly moved from the Norfolk Regiment to the Coldstream Guards in 1893; later he was picked by the commander of No.56 Squadron, Royal Flying Corps, who set out to build the best squadron band around. He was released from military service after 22 years in the Guards – in September 1915. Presumably Gayer then went back to Pimlico. He rejoined the Army in March 1917 and was picked by Major Bloomfield for 56 Squadron. This was the first elite British fighter squadron and included among its first roster of pilots the famous ‘ace’ Albert Ball. Later pilots included stars like Arthur Rhys Davids and James McCudden. To entertain his men, Bloomfield set out to form the best squadron band around. As Cecil Lewis (another of the squadron’s original pilots) wrote in his excellent autobiography *Sagittarius Rising*:

“To keep fighting pilots on their toes there must be A1 morale. For this there was nothing like music:

the squadron must have its own band. The Major got scouts out round the depots, and whenever a saxophone player or violinist turned up, he swapped one of his own men of equal rating for the man who was a musician as well. A sergeant who had been a theatre orchestra conductor was put in charge, and later, in France, whenever things were not as bright as they might be, out came the squadron band.”

It is not clear whether Gayer was the sergeant that Lewis mentioned. He was certainly a sergeant in the RFC and was the band’s leader, so it could be – which would tell us what he did between in his 18 months out of the military. What we do know is that Gayer went out to France in 1917 and led the 56 Squadron band. His official trade in the Flying Corps was ‘disciplinarian’, so presumably this ex-Guardsman was the one to tell group staff of the squadron that they needed to shave or to punish them for being late etc. He stayed out in France until January 1919 and left the new Royal Air Force (formed while he was overseas in April 1918) in February. He continued living at 36 Sutherland Terrace, Pimlico, throughout the inter-war period. Percy Gayer survived the war; he moved to Battersea and died in 1947, aged 73.

A talented clarinettist and violinist, P.E. Gayer played out his Coldstream career as co-principal clarinet under both Cadwallader Thomas and Mackenzie-Rogan. By 1903 Gayer was Band Corporal, with a hike to Sergeant of the Band achieved by the time of his leaving in 1915. That he was theorised as foreman of this Flying Corps’ band can be confirmed via an article noted in: *The Times*. Dated 28th January 1926, this ex-Coldstreamer’s conducting talents extended beyond bands to the left-of-centre symphony orchestra:

Mr. Percy E. Gayer has been appointed conductor of the London Labour Symphony Orchestra. Mr. Gayer was deputy conductor of the Coldstream Guards’ band, and is also conductor of the London Professional Band of the Musicians’ Union.

The above intimation hints that ex-Coldstreamer Gayer was in all likelihood the first-known wandsman of a band belonging to ‘*the Cavalry of the Clouds*’, his 56 Squadron R.F.C. band being widely lauded as the precursor to all subsequent R.A.F. bands – a circumstance that appears to have been lost to military aviation history.

Daniel Stuart Godfrey joined the Coldstream Guards’ band in May 1913, the grandson of Grenadier Bandmaster Dan senior and son of Dan junior, conductor of Bournemouth Corporation’s municipal orchestra. Almost a century after great-grandfather Charles’ enlistment into the Coldstream in April 1813, Dan Godfrey III did likewise. This *deja vu* development marked the terminal admission of a scion of the *House of Godfrey* into a Household Division band. Born at Bournemouth in 1893, Godfrey’s early musical education was realised via his father, and was furthered via Sherborne School, Dorset, and the Royal Academy of Music, London. This Old Shirburnian’s enlistment into the Coldstream Guards generated much coverage in journals musical and general, with *The Music Box* of 29th May 1913 typical in noting:

The news that another Godfrey, a grandson of the immortal Dan, has joined the Coldstream, under Dr. Mackenzie-Rogan, is only further instance of their hereditary instinct. The Godfrey family – Dan, Fred, Charles – have all been connected with the musical military services, and it is pleasant to think that the general conductor of the Bournemouth Orchestra should have decided to help on his father’s memory in this excellent fashion.

The Times newspaper of 26th May added to the above comment – by disclosing the reasons behind this Coldstream band bide, stating:

Mr. Dan Godfrey, jun., eldest son of Mr. Dan Godfrey, musical director to the Bournemouth Corporation, has entered the band of the Coldstream Guards. He will afterwards proceed to the Royal Military School of Music as a student in bandmastership, and will in due course receive an appointment as bandmaster.

It has been theorised (certainly within band circles) that the above set of circes conspired to position this young multi-instrumentalist/conductor as heritor to the Coldstream Guards’ band (*this* time with the

tacit approval of both Rogan and Regiment). If it were not for World War One this may indeed have occurred; but circumstance by way of conflict led to regimental and kingly demand for Coldstream continuum – and history records that in-band hierarchy maintained its status quo. On 4th October 1914 Godfrey was admitted to the Royal Society of Musicians. By 1915, and after two years' service with the band, *The Times* again reported on this ephemeral Coldstreamer:

Mr. Dan S. Godfrey, the eldest son of Mr. Dan Godfrey, Director of Music to the Corporation of Bournemouth, has been gazetted Second Lieutenant in the 3rd Dorset Regiment. Mr. Godfrey has been in the band of the Coldstream Guards for the last two years qualifying for a military bandmastership. Although the Godfrey family has been associated with the Army for about 100 years, Mr. D.S. Godfrey is the first to obtain a combatant commission.

Due to wartime want, an on-the-cards conductorial Coldstream career was curtailed indefinitely through personal commitment to King, Home County, and Country. Ex-Coldstreamer Godfrey's war was by no means an easy one – as is confirmed by this post-war piece placed in the *Hull Daily Mail* of 18th May 1920:

Mr. Newbold has been fortunate enough to secure the services of Captain Dan. Godfrey, jun., as Musical Director for the season. Mr. Godfrey served in the Dorset Regiment and was in charge of Entertainments and Concerts given by the 32nd Division British Army of the Rhine. He studied at the Royal Academy of Music for two years, and before the war worked with his father, Mr. Dan. Godfrey, the eminent Musical Director of the Bournemouth Corporation; playing and conducting the military band in the mornings, and the orchestra in the evenings. He joined the band of the Coldstream Guards in 1913, and on the outbreak of war he relinquished the post and obtained a commission in the Dorset Regiment. He served with the 3rd Dorsets in the severe winter of 1915-16, and went through the Battle of the Somme, being one of the few survivors who were spared to return home. He was rather badly smashed up at the end of 1916, and was invalided home. He went out again in 1918 and served through the final advance with the 3rd Dorsets. After the Armistice he was made Entertainments Officer of the Division and had a military band of thirty-five and a concert party of twenty. He also formed an orchestra, arranging the music and conducting, and had the honour of appearing before the Prince of Wales. In 1920 he went to Germany, where he conducted a symphony orchestra of sixty-five, giving concerts for the British troops in Bonn and Cologne.

The above piece promoted Godfrey's appearance in Hull as MD of the 'White City Military Band' - a 30-piece civilian conglomeration of ex-Guards' musicians put together by the ex-Coldstreamer for a summertime stint at this Yorkshire port-city's principal recreation and exhibition complex. Summer season, spa town show, and pier-head performance segued this once-upon-a-time Coldstream musician's engagement diary through 1921-22, with musical residencies at Hull, Harrogate, and St. Leonard's-on-Sea to name but three.

In 1923 Godfrey became one of the earliest employees of the emerging British Broadcasting Company - as Manager to BBC Manchester's 2ZY Relay Station residing in the Metropolitan Vickers Company works in Trafford Park. Originating a day after its senior Savoy Hill 2LO London sibling, it was as a temporary Mancunian that Godfrey assembled the first civilian military band formed specifically for broadcasting. Leading a team composed of radio pioneers and backroom boffins endungeoned in a make-do studio within the large industrial plant (the factory's lofty water tower providing the necessary height for the transmitter), he string-augmented this early on-air wind band when padding out programmes to infill the long broadcasting schedule, and in doing so laid the foundations of today's BBC Philharmonic Orchestra. Transferring to the capital in 1924 to conduct the Company's London Wireless Orchestra (the forerunner of the BBC Symphony Orchestra), Godfrey went on to form the '2LO Military Band', eventually seeing this (in its time) internationally famous wind ensemble metamorphose into the 'Wireless Military Band' and the 'BBC Military Band'. He left the BBC in 1928 for South Africa, and succeeded former Coldstream principal trombone and Band Sergeant Thomas Henry Huddle as Director of Music to the Durban Corporation. Following his father in spreading the gospel of municipal music, Godfrey's career was cut short with his premature death

in 1935 due to heart failure. He was interred in the Stellawood Cemetery, Durban, where his grave still exists.

A milestone occasion occurred on February 5th 1917. This hap signalled the beginning of Mackenzie-Rogan's Jubilee in the British Army. Due to his celebrity, the musical world pronounced this career high-water mark with a benefit concert at the Queen's Hall. Standing six-feet three-inches, and possessing the mien of an archetypal Guards' bandmaster (his similitude to Elgar when beneath a bearskin-cap was striking), and widely broadcast as the oldest British soldier to serve at the Front, it was to Rogan that the War Office looked when requested to deploy the five Foot Guards' bands to Paris. He summed up the inherent value of this historic visit (and the inherent value of music in the war effort) within his *Fifty Years* in the following manner:

Now I come to the part of my story, which has so much importance that I wish somebody else with a philosophical turn of mind could deal with it in a more spacious way. We know what music did for recruiting; we know how the newspapers demanded music to warm up the impulses of men who ought to be recruits, and to herald the men who already were recruits in their marches through the town. But there was yet another use for music – as war propaganda. It is no exaggeration to say that every note played by any and every British military bandsman abroad helped in the great victory. Every note was a note of hope, confidence, friendship.

The first of the great propagandist journeys was the visit of the five bands of the Brigade of Guards to Paris in May 1917. It was a brilliant and unqualified success. The invitation came from the French Government. King George approved, and I was directed to go to Paris a couple of months beforehand to meet a committee appointed by the French War Office to make all arrangements with them for the visit, which was for a week, from May 22 to May 29. Miss Carrie Tubb, the prima donna, was specially invited to come with us to sing at the concerts.

Elgar's *Cello Concerto in E minor* of 1919, penned in the aftermath of Anglo-European Armageddon, may have been the result of a British *composer* and his contemplative lament for a lost world to a post-war public; but for the British citizen of 1917 - the concept of a world war lost was one not to be contemplated. It was against such *composure* that 250 '*musiciens de la Brigade de la Garde Britannique*' descended on Paris. Just over a century after Blaney (First Guards), Denman (Coldstream), and Hopkins (Third Guards) had led their respective bands through the French capital in the wake of an empiric vanquishment; Bandmasters Williams (Grenadier), Mackenzie-Rogan (Coldstream), Wood (Scots), Hassall (Irish), and Harris (Welsh) retraced their steps, no doubt with a view to a similar ramification. This massed musical bridge-build was completed as May petered out, with *The Times* edition of the 31st entering into an assessment of the visit:

RETURN OF THE GUARDS' BANDS.

The massed bands of the Guards, under Captain the Hon. A.D. Campbell-Douglas, Brigade Major, returned from Paris yesterday afternoon. They were played to the departure platform by their comrades of the Garde Republicaine, amid scenes of great popular enthusiasm. Lieutenant-General Sir Francis Lloyd, who accompanied the musicians on their visit, in a statement to a representative of The Times said their reception had been overwhelming in its warmth.

The scene in the Tulleries Gardens, when the massed bands, directed by Captain Mackenzie-Rogan, played the National Anthems of both countries was indescribable in its enthusiasm. Three hundred thousand spectators cheered themselves hoarse. There were similar scenes at the Trocadero concert.

The above return *did not* include the Coldstream – as Rogan and his men took the place of the Grenadier Guards immediately after the massed bands left for London. This penultimate tour of duty coincided with an event that would unite Coldstream musician and Georgian King adjacent an active battlefield for the first time in almost 175 years. 'King George's War' (the alternate appellation given to the Battle of Dettingen) may equally have applied to World War One, given His Majesty's commitment; and whether vaunting the regnal number II or V, the appearance of a reigning Monarch so near to the sharp-end elicited much respect from those serving. This circumstance caused further

Coldstream coincidence, thanks to a *secret de Polichinelle* widely known along a specific sector of the Front. Rogan's biog broke the news thus:

I had been told in early July, as a secret, that the King was coming out – but everyone seemed to be in on the secret! So it was no surprise when on July 6, while playing at St. Sixte Headquarters, we heard loud and continuous cheering in the distance and knew that His Majesty had come. For obvious reasons we did not play the National Anthem!

The above D.o.M. diarial jotting revealed the first occasion in which the Coldstream Guards' band desisted from rendering the National Anthem for a reigning Monarch since the Regency Crisis of 1789 – though this time whilst garden-stationed in France, rather than Covent Garden-stationed in London.



As 1917 resolved into 1918, the completion of Rogan's jubilean year had been realised. This coincided with a parallel musical 'coming of age' at the helm of the Coldstream, and with it further laudation. *The Times* edition of January 26th 1918 summed up the Guards' musician's wartime wherewithal thus:

PRESENTATION TO MR. ROGAN.

Next week there is a concert conducted by Sir Alexander Mackenzie at which a presentation is to be made to Major Mackenzie-Rogan on reaching his 50th year of service. It is also in recognition of his labours of 21 years as Bandmaster and Director of Music in the Coldstream Guards, the band which his predecessor, Mr. Thomas, raised to such a high pitch of excellence.

Military bands have been heard here [the Queen's Hall] little since the beginning of the war, and especially at the very beginning, when we expected to hear them so much, and when a little girl summed up exactly the feeling which their absence gave with, "I don't know whether to cheer or cry when Kitchener's men go marching by." They have been in a more useful place, fulfilling the duty laid down for them three centuries ago: "to excite cheerfulness and alacrity in the souldier." They have been from one rest camp to another, putting cheerfulness into the hospital in the morning and alacrity into the sing-song at night, have given him a lift on his way to and from the trenches, brought life to his marching tunes, and lent body to his Church Parades, "massed" in Paris to underline the Entente, and between whiles have got what practice they could in the intervals of a hundred useful little jobs that wanted doing.

Thespian journal *The Stage* made further comment on this landmark concert, and noted the exalted musical company both band and jubilarian BM were circulating:

THE MACKENZIE-ROGAN PRESENTATION.

Sir Thomas Beecham has offered to conduct the band of the Coldstream Guards at the Presentation Concert to Major Mackenzie-Rogan at the Queen's Hall on the 31st inst. Sir Edward Elgar is also placing at the disposal of the Committee for the occasion *Les Carillons* by M. Emile Cammaerts (the music by himself), which will be recited by Mme. Vandervelde, accompanied by the Coldstream Guards' band, conducted by Major Mackenzie-Rogan.

Major ceremonial and concert commitment would characterise the remainder of the band's war. America had entered in late-1917, and segue its sons poured across the Atlantic in their hundreds-of-thousands. Following a series of winter and spring concert tours that crisscrossed the country from Rosyth (there playing for a large proportion of the Grand Fleet from Rating to Rear-Admiral) to Dover, an aestivation in Hampshire was ordered from the War Office in mid-1918: the band being required to play for recently-arrived U.S. troops (be they sailor's at-quay in Southampton or soldier's in-quarters at Winchester). The British worker was also centre-stage of Coldstream concert giving; as the trenches became the symbol of stern-but-inescapable resolution to an adamantine, will-for-success nation immersed in total war. The *Chelmsford Chronicle* of June 14th 1918 was typical in reporting band involvement in a Coldstream *Calling All Workers* over two decades before *this* title was aired on the BBC General Forces' Prog: *Music While You Work*:

MUSIC AS PROPAGANDA.

MUNITION WORKER'S CONCERT.

The summer season of open-air concerts arranged by Vickers (Limited) for the recreation of their munitions workers in North Kent, has started with a visit to Dartford of the band of the Coldstream Guards, under the direction of Major Mackenzie-Rogan, who has a firm belief in the propaganda value of music, not only as performed by British bands in Allied countries, but for keeping up the buoyancy of people at home.

The concerts at Dartford are held under pleasant conditions. Near a pretty avenue a stage has been built among the trees, and beneath a flower and flag-decked canopy, or on the grass of a sloping meadow, thousands of people can gather to listen to the entertainment. The Vickers' Directors consistently encourage the provision of good music for their workers.



As the summer of 1918 subsumed into autumn, the band made its final flit from cantonment to capital, courtesy of presidential petition. This endmost excursion found its way into Rogan's *Fifty Years* biog, and in doing so chronicled collaudation from a feted French composer and heaped onto a war-committed Coldstream band:

Just before the end of the War the French Government asked for the band of the Coldstream Guards to take part in a procession of the Allied troops in Paris. The band at this time was serving with the Guards' Division at Maubeuge and it took three days and a half to reach Paris. At Cambrai, which at this time had no troops in occupation and had been deserted by the population, the band was held up for about twenty-seven hours.

However, we arrived in time for the procession, which took place in torrential rain, though that did not deter M. Clemenceau from taking the salute from the Allied detachments.

The day before we left we were ordered to be at the International Officers' Club, where there was a great concourse of statesmen, naval and military officers and other persons of standing. While the company waited for the President and M. Clemenceau, the band played a programme of music in the grounds, one of the selections being from Gounod's *Faust*. At the conclusion of the selection there was great clapping from every one. After the applause had ceased a gentleman standing nearby called out in a loud voice:

"Marvellous, gentlemen! Very wonderful! I have never heard better playing. My best congratulations!" And he disappeared in the crowd.

A French General came into the circle of the band and asked me if I knew who the gentleman was. I said I had not seen him. The General told me then that he was one of the most distinguished musicians in France – none other than M. Saint-Saens.

It was, indeed, high praise, coming from so great a man. But I was sorry that he had slipped away, because the next item on our programme was a selection from his own work, *Samson and Delilah*.

With Rogan's ensemble endorsed by this famed French composer, Coldstream wartime musical commitment was well-nigh at its conclusion. The band was with the Guards' Division on the Belgian border anterior to the relief of the important fortified city of Maubeuge; but circumstance resulted in the indisposition of the band's grandsire steersman by way of illness through workload. Ordered back to London courtesy of the M.O., the band's final days at the Front was led by a Coldstream *charge d'affaires* in the shape of Band Sergeant Huddle as against the debilitated *dirigent* that was Major Mackenzie-Rogan.



The eleventh hour of the eleventh day of the eleventh month of 1918 witnessed the enginery of war fall silent. With the Coldstream band annexed to the Guards' Division at this endgame moment there was one terminal thoroughfare traversal that necessitated its presence. This want was duly reported in the *Evening Telegraph* of 10th December 1918:

THE GUARDS AND COLOGNE.

Famous Bandmaster's Regret.

I met Major Mackenzie-Rogan, the famous bandmaster of the Coldstream Guards yesterday (says a writer in the *Pall Mall Gazette*), and he told me that the day was one of the saddest of his life.

“My band is marching into Cologne, and I am not leading it.” The Major was ordered home, is now on sick leave, but is almost well again.

Major Mackenzie-Rogan has now been in the Army fifty-two years, and although his disappointment at not being present at the march on the Rhine is very great he still hopes that when the march on to a greater German city than Cologne comes he will be there at the head of his band. “It will be a day to live for,” he says.

The band subsequently led Foot Guards' detachments transpontine over the Hohenzollen Bridge as: *The Contemptibles* (to instance a Stanley-composed quick-march penned in the wake of a 1914 Teutonic slur) became the 1918 Rhine Army of Occupation. In parallel to this circumstance, ‘Private’ became ‘Guardsmen’ (an honour conferred to the Regiments of Foot Guards by King George V on 22nd November 1918 in recognition of the great contribution that the Division had made to the final victory).

The next occasion witnessing a Coldstream band playing for the several Foot Guards' Regiments was on home soil, as they heralded their return to a land whose inhabitants had yet to debase the famous post-war phrase ‘fit for heroes’. In London, Windsor, and Caterham, road-traversing multi-musical annunciations filled the opening months of 1919, and towards the end of April, preparations for the first Trooping of the Colour since the innovative Mall-ranging ceremony of June 1914 were well under way. Rogan chronicled the preparations for this post-war Birthday Parade, revealing a change in location from its time-honoured pitch on the Horse Guards at St. James's Park:

Towards the end of April we began to prepare for the Trooping of the Colour, which in pre-War days had been performed at the Horse Guards Parade, to celebrate the King's birthday (June 3). This was the first Trooping since the beginning of the War, and as the Horse Guards Parade was not available, being still cumbered with temporary buildings, the Trooping took place in Hyde Park.

If parade placement of this Troop was peculiar, in-the-flesh numbers were equally noteworthy. With two Guards' Brigades in attendance, and over 2,000 troops encompassing eleven ballooned battalions in khaki service dress (in contrast to the rutilant scarlet-and-gold of the massed bands) enacting the tribute, the King's Birthday Parade of 1919 was unique in every sense of the word. As this nonsuch numerosity of Household troop embellishment assembled on the verd foreland towards the northeast corner of Hyde Park - facing a purpose-built pavilion, Park Lane and the Marble Arch, *The Times* number of 4th June 1919 noted:

TROOPING THE COLOUR.

STATELY CEREMONY IN HYDE PARK.

PAGEANT OF HOUSEHOLD TROOPS.

The Household Cavalry and the Brigade of Guards celebrated the King's Birthday yesterday by Trooping the Colour in Hyde Park before a great gathering of Service men and the general public.

Yesterday's ceremony had some marked characteristics and innovations. It was, in a far truer way than the march through London, a pageant of the return of the Household troops. Many more troops than ever before were on parade – practically the whole of the Guards' Division. A new regiment with a most useful war record took part in the ceremony – The Guards' Machine Gun Regiment, and the King, with his usual sense of fitness, rode back after the Trooping at the head of his Guard for the next 24 hours.

Hyde Park did not look very picturesque at about half-past 10, yesterday morning. A dark, cloud-laden sky shut out the sun. Facing the Royal Pavilion and saluting point, on two sides of the square, were the immovable rows of khaki – the eleven guards to the colours. On the left were the only splashes of colour – the massed bands of the Brigade of Guards, under the baton of Major Mackenzie-Rogan, a

striking figure in an enormous bearskin and a breast heavy with decorations; and the bands of the 1st and 2nd Life Guards, and the Royal Horse Guards, in their jockey caps and white and gold uniforms. Beyond and all round nodded the tops of giant trees in a rather chilly wind. The bearskins of the massed bands and their red tunics caught the eye and made one sigh for a full pre-war celebration.

Eleven battalions were represented. Eighty officers commanding over 2,000 troops participated in the ceremony, the ground being kept by men of the 1st and 2nd Guards' Brigades. The contingents were made up of the 1st and 2nd Life Guards, the Royal Horse Guards, the Coldstreamers, the Grenadiers, the Irish Guards, the Guards' Machine Gun Regiment, the Welsh Guards, and the Scots Guards. The massed-band was supported by the Drums and Fifes from every battalion. Altogether there were present 564 musicians. It is interesting to note that the Guards' Machine Gun Regiment has taken *Mandalay* for its slow-time and the *Soldier's Chorus from Faust* as its quick-time march. Colonel R.C.A. McCalmont, D.S.O., Irish Guards, was in command of the parade.

The above textuary sketch recorded the only time in which the Sixth, or Machine Gun Regiment of Foot Guards mustered in a King's or Queen's Birthday Parade. A contingent born of The Great War (and whose members gave it the trench-humour tag: *The Suicide Club*), this transient unit is musically remembered by their Guards' descendents through the Marcheal march: *Machine Gun Guards* - with its intermittent inclusion into Trooping the Colour and Guard Mount ceremonies a circ that honours this fugacious Foot Guards' force. It is to be hoped that both *Mandalay* and the *Soldier's Chorus from Faust* (the Regimental Marches of the Sixth Guards) will be brought out of suspended animation in anticipation of the Trooping the Colour ceremony of 2019, with their revival paying a melodial centennial tribute to the sacrifices made by this briefest of Brigade units. The British Pathe online tabulary captured on-film a fleeting record of this auspicate instance. Inaccurately entitled: *Colonial Troops at Trooping the Colour 1910-1920*, the clip chronicled the above-noted 564-strong mega-band executing a silent Slow Troop (known to be *Les Huguenots*) in a musical anabasis across the greensward of this London green-lung; a tonant raree-show, replete with 9 Drum Majors in full State Dress at its van, navigating the loamy landscape of this Royal Park. Rare in the extreme and just two minutes in length, this few-and-far-between flick may be viewed courtesy of the above-noted www archival amenity.



The Great War reached an official conclusion with the signing of the Treaty of Versailles on Saturday 28th June 1919 (five years to the day since the opening of hostilities). British commemoration centred on a Victory Parade three weeks' later, and the Coldstream Guards' band was at the epicentre of this Allied epicinian as the massive spectacle washed over the roadscape of central London. Within the chapter: *Peace Celebrations*, in Rogan's *Fifty Years* biog, he penned this account on band involvement:

The great ceremonial event of the year was the Victory March through London on July 19, taken on this occasion as Empire Day. The orders were issued by Field-Marshal Sir Douglas Haig, under whom I was responsible for the musical arrangements. The Coldstream and Scots Guards' bands were stationed at the saluting-point, opposite the Queen Victoria Memorial, and for an hour or two before the march began played patriotic music.

Our two bands had a busy time, for we played for the whole of the Forces, about 20,000 in all, as they marched past the King and Queen, except the Belgians, French, Italians, the 1st American Battalion, the Household Cavalry Standards, Brigade of Guards Colours, Massed Pipers, Massed Standards and Colours of cavalry and infantry, and the Australians, who were played past by their own bands. To avoid clashing, no other bands but these and ourselves were to play within 200 yards of the saluting-point. For the 1914 Expeditionary Force we played *The Boys of the Old Brigade* and *Tipperary*. It was a glorious and unforgettable sight.

A muster held by Allied nations grateful to be delivered from war, Rogan's recollections paint an accurate picture of a Coldstream band surrounded by a flag-waving frequency giving thanks to the Armed Forces on a day of Empire. The Coldstream band that performed midst an equally jingoistic multitude fronting Buckingham Palace on the Saturday after the Treaty was ratified, however, spawned a markedly different reaction from all present at one point in the proceedings. Silent though

the crowds and bands were on that part of the 19th July Victory Parade that passed Sir Edwin Lutyens' *temporary* tumulary of wood and gesso in Whitehall (later to be recreated in Portland stone via the will of public and Parliament, and proclaimed as: 'The Cenotaph'); at an innocuous moment within the 5th July gathering midst anthem and hymn, the band performed a WW1 sing-along warhorse - and in doing so set in motion the earliest recorded open-air act of remembrance-with-music for the vanished army who had paid the supreme sacrifice. The *Cheltenham Chronicle* of Saturday 5th July 1919 provided the in-print proof, and noted:

PEACE AT LAST.

TREATY SIGNED AT VERSAILLES.

PUBLIC REJOICING.

THE SCENE IN LONDON: EXTRAORDINARY CROWDS.

"Peace has been signed. So ends the greatest war in history. I join you all in thanking God."

That was the speech of King George to the crowd which gathered outside Buckingham Palace on Saturday afternoon, and it will probably go down to history as not only the briefest but most effective ever made by a monarch whose Navy and Army has triumphed over a most formidable foe.

The King, in the Service dress of a Field-Marshal, accompanied by the Queen, the Prince of Wales, who wore the uniform of Colonel of the Welsh Guards. Princess Mary, Prince Albert, in the R.A.F. uniform, and Prince Henry, who wore the uniform of a sergeant in the O.T.C., came on the balcony over the grand entrance. The balcony has become historic in this war, and the event of Saturday will make it still more important to writers of the story of the Great War. Everyone in that vast crowd was proud of being British, proud of being a subject of the khaki-clad figure who stood looking over the ocean of cheering people.

Curiously enough, the authorities were not prepared for this outbreak of enthusiasm, and the band of the Coldstream Guards had to be sent for in some haste, but this only meant a greater demonstration by the crowd, who broke spontaneously into the National Anthem. When the band arrived and played *God Save the King*, again, the crowd sang in full-throated unison, which was most impressive. Cheer after cheer went up once more, and only ceased when the band began playing *God Bless the Prince of Wales*, and the Prince came forward and saluted. Here again proof was given of the popularity which the Prince has won. There followed the singing of the *Marseillaise*, and then cheers were given for Princess Mary, who in turn stepped forward and acknowledged the compliment.

Then came a moment which all who have been in the war have looked forward to, consciously or unconsciously, throughout this long period of stress and strain. The Coldstream Guards' Band played the hymn *O God, our help in ages past*, and to hear the massed voices joining in the well-known words was something never to be forgotten. King, Queen, and people united in the words of solemn gratitude and appeal. A little inconsequently, perhaps, the crowd cheered again at the conclusion; and it was remarkable that in the succession of tunes of all sorts afterwards the first to leave silence behind it was *Tipperary* – probably the first time on record that a music-hall song has been received with such reverence. Yet the few uncovered heads were reasonably and not sentimentally bared. Those heroes who in the summer of 1914 gaily sang of its being a long way to Tipperary sang, as they fought and died, better than they knew, and it was well that they should be borne in mind when the fruit of their labour had been at length gathered.

Unbeknown to the band at the time, with their rendition of *Tipperary*, the Coldstream had consecrated the carriageway fronting Buckingham Palace as the inaugural space that witnessed the act of musical remembrance by a country's citizenry for those denizens destined not to return. Much of what the band played that day would go on to provide the musical backbone of all future Cenotaph ceremonies. Band involvement with this national act of remembrance will be investigated later in this history.



Parallel with the Troop and Victory Parade of June and July 1919 was the concern regarding Mackenzie-Rogan's time as the band's head-musician. The doctoral episode of November 1918 had only confirmed to the authorities that this once-indestructible MD had reached his coda fronting a Guards' band. Aged sixty-three, the touring (and tooting and froing): be it in *theatrum* or theatre-of-

war, had taken its toll. *The Times* newspaper aired these concerns on 17th June 1919, and noted:

Major J. Mackenzie-Rogan, M.V.O., Bandmaster of the Coldstream Guards' band, the likelihood of whose retirement has been mentioned, is still in charge of the band, and will conduct it at Windsor and at the Ascot New Stand this week. He stated yesterday that he does not know himself when he is retiring. He is much attached to his band, and the officers of the Coldstream Guards are anxious to retain his services as long as possible.

With the Coldstream keen to retain their charismatic conductor as long as possible, it seems the Regiment had conferred the motto: *Usque ad Mortem*, in addition to *Nulli Secundus* when referring to their Director of Music. Elsewhere, however, events had taken a twist. This is confirmed via anachronistic correspondence that ping-ponged between the War Office and Buckingham Palace in September 1919. They stated:

8th September 1919.

My Dear Ponsonby,

In November 1916, you conveyed that it was the King's wish that the retirement of Major J. Mackenzie-Rogan, MVO., Director of Music, Coldstream Guards, should not be carried out until the termination of the war.

This officer was born 5th February 1852 and should have retired normally on the 5th February 1917, on attaining the age of 65 years. His tenure of appointment therefore has been extended two and a half years.

In the circumstances, I suggest that further retention is no longer easy to defend seeing that the general policy is to place on retired pay all officers who have attained the age limit.

Will you please inform me as to His Majesty's wishes.

Chetwode.

**Lt. Colonel The Rt. Hon. Sir F.E.G. Ponsonby, KCB, KCVO,
Keeper of the Privy Purse,
Buckingham Palace.**

Miscalculated birth-date apart, some four days later, following Kingly comment, the reply returned:

**Privy Purse Office,
Buckingham Palace.
12th September 1919.**

My Dear Chetwode,

I reply to your letter of the 8th inst., the King quite understands that the retention of Major J. Mackenzie-Rogan cannot be further extended.

Yours Very Truly,

F.E.C. Ponsonby.

With Monarch and mandarin reaching the same conclusion, the tenure of Mackenzie-Rogan in charge of the Coldstream Guards' band had reached its resolution. The weeks and months that followed witnessed the selection process begin of appointing a successor. By March 1920 this musical quest had been realised, resulting in further communication between units at regional levels. The first communiqué sent noted:

8th March 1920.

Sir,

With reference to your No. 3/17013 (S), I am directed to inform you that Bandmaster R.G. Evans, Royal Garrison Artillery, has been selected for appointment to a commission as Director of Music in the

Coldstream Guards, with effect from the date following that on which he completes taking over from Major J. Mackenzie-Rogan, MVO.

Mr. Evans should be ordered to proceed to join at the Regimental Headquarters, Coldstream Guards, forthwith.

I am,

Sir, Your obedient servant

Lieutenant-General

Military Secretary.

The General Officer Commanding,

Southern Command.

Mackenzie-Rogan was promoted to Lieutenant-Colonel on the 10th March 1920. An almost unheard of occurrence when viewed within military music circles of the day, this singular honour was via a recommendation from the Coldstream Commanding Officer. Archival records confirm this strategus-sponsored circumstance:

CONFIDENTIAL.

**From: Officer Commanding,
Coldstream Guards.**

To: Headquarters,

London District.

Sir,

I have the honour to forward, and strongly recommend that the name of Major J. Mackenzie-Rogan, may be submitted to higher authority with a view to a step in rank, to that of Lieutenant-Colonel, being granted to him under the terms of para. 6336a, of the Royal Warrant for his meritorious and distinguished service.

Major Mackenzie-Rogan will have completed 53 years' service in the Army on the 4th February 1920, having attested 5th February 1867, and held commissioned rank since 27th February 1904.

During the whole of his service he has devoted himself entirely to the interests of the Army, and of the military bands in particular, and he has considerably helped to raise the latter to the high standard that they have now attained.

Major Rogan has served as Bandmaster, and Director of Music in the Coldstream Guards for 25 years, during which time he has worked untiringly for the benefit of the Regiment, and has maintained the band in a high state of discipline and efficiency.

He has done much hard work during the War to help recruiting, and on three occasions took the Coldstream band over to France.

I have the honour to be, Sir, Your obedient Servant, J. Steele, Colonel.

Lieut.-Colonel Commanding Coldstream Guards.

Forwarded and recommended: G. Fielding. Major-General Commanding London District.

The above military missive marked the end of Mackenzie-Rogan's service. Promoted to Lieutenant-Colonel on 10th March 1920, just four days' later Rogan retired. This career coda was recalled in the final chapter of *Fifty Years* that broadcast the fitting heading: *Farewell!*

There is a day for leaving the Army, as for joining it. And just as one day has its joy and anticipation, so the other has its sorrow to tint the recollection of a happy career. I had been through the rough-and-tumble of the British Army from boyhood, until my last appearance as conductor of the Coldstream Guards' band on March 24, 1920. Perhaps I may be allowed to say a few final words about my career in the service of my country.

That last appearance of mine was at Buckingham Palace at a dinner party. Twelve days before, we had played for an Investiture at the Palace in the morning and at a Royal party in the Picture Gallery

in the afternoon. On that day I was complimented by a number of the guests on my promotion to Lieutenant-Colonel. I was proud to have pleasant words from so many good friends, and also proud to be the first Director of Music or bandmaster of the British Imperial Forces, serving with a regiment, to attain so high a rank. It was “the proudest moment in my life” in real earnest.

My last duty as conductor on March 24 was a wrench. The band-boy who had joined up at the Isle of Wight barracks was playing to his King at the Palace. Even the most romantic boy might be satisfied with that. I had worked hard and had tried to work well. But when I think of the end of my Army career, and of the start, I have to own that if someone had said to me on my day of enlistment, “You will not only ‘see the world,’ but see it so well that your last day as an active musician in the Army will be as Senior Director of Music to the Brigade of Guards and the British Army at a function in Buckingham Palace,” I should have been frightened – and incredulous. But there it is, and now I am exceedingly glad.

There followed a private audience with King George V. *The Times* edition of 31st March 1920, reported on this high honour thus:

COLONEL MACKENZIE-ROGAN.

Lieutenant-Colonel J. Mackenzie-Rogan, Director of Music of the Coldstream Guards, and Senior Director of Music of the Brigade of Guards, was received privately by the King at Buckingham Palace yesterday, on his retirement from that post after nearly 54 years of Army service. To the many decorations Lieutenant-Colonel Rogan holds, his Majesty now added that of a Commander of the Royal Victorian Order. The interview lasted over half an hour, and at the end the King thanked Colonel Rogan for his prolonged service and wished him every possible happiness and prosperity in his retirement.

Having held the *King's ear* for half an hour plus, Rogan passed from Palace to pub, with a return to the *King's Head* for a final time to set in motion the band handover process. His *Fifty Years* biog put it thus:

There was little for me to do after leaving the Palace but to hand over the Coldstream band to my successor and then to open some 200 telegrams and letters of congratulation and good wishes. As for the band, notwithstanding our depletion during the war – twenty-nine good musicians, averaging twenty-five to thirty years' service, discharged or invalided – we already numbered some sixty performers, as against our usual pre-war establishment of sixty-six.

When I took over, twenty-four years before, the number had been only thirty-two. At that time, too, the band had no engagements booked, nor had they had any for months, whereas I now handed to my successor a full book of six months' good engagements.

Rogan's final assessment of the band held within its lines the trials and tribulations endured by the unit during World War One; with close on half the band exiting by way of being either time-served or toil-worn. In parallel with the Forces as a whole (and with conscription in place courtesy of the Military Service Acts of 1916), the units depleted numbers resulted in Coldstream Chelsea Pensioners being called up as an emergency revetment in order to bolster band establishment. One such example was Musician William Carlo (1871-1962). Born in Lambeth, Surrey, and noted elsewhere within this history as the band's string bassist on the Canadian Tour of 1903, this basso-bandsman's time expired as *Entente Cordiale* reached its Edwardian apogee in 1907. Eleven years' hence from this circumstance, Carlo was called up to the Colours, resulting in a rendezvous with Rogan at the King's Head in Pimlico, as the following Army Form aired:

RECORD OF SERVICE PAPER. ARMY FORM B. 2153.

For men deemed to be enlisted in His Majesty's Forces for General Service with the Colours or in the Reserve for the period of the War, or ex-soldiers recalled for Service with the Colours, under the provisions of the Military Service Acts, 1916.

NUMBER: 22794. NAME: William Carlo.

ADDRESS: 91 Stewart Road, Wimbledon Park.

AGE: 48 Years 3 Months. BORN: February 1871.

TRADE: Musician.

Have you served in any branch of H.M. Forces, naval or military? If so, which?

Yes. Served 24 years Coldstream Guards. Discharged 2/2/1907.

DESCRIPTIVE REPORT.

NAME: William Carlo.

AGE: 48y. 3m. HEIGHT: 5ft. 5in. CHEST: 35in.

CALLED UP FOR SERVICE: 22/9/1918.

CORPS: Coldstream Guards.

BATTALION: (Band).

POSTED: 22nd September 1918.

DEMOBILIZED: 22nd January 1919. AT: Buckingham Gate, London.

One of many examples, these Army docs revealed that the period around the Armistice witnessed an ingress of ex-Guards' musicians into their whilom corps; a stop-gap measure engineered to enlarge band establishments until post-war stability re-emerged.



It was against a backcloth of band restoration (a state of affairs analogous with similar scenarios augured by his advent in 1896), that Lieut-Colonel Mackenzie-Rogan, CVO. Mus Doc. Hon RAM, ceded his military musical empery to Lieut. Evans in March 1920. After almost a quarter of a century orchestrating the Coldstream Guards' band (a directorship whose alpha and omega of *Pomp and Circumstance* was played out on a day-to-day basis atop an unremarkable Pimlico public house), this charismatic steersman stepped down. Like as not *the* most honoured DoM in the band's history, Mackenzie Rogan's medal haul consisted of the following:

MEDALS AND AWARDS.

Commander of the Royal Victorian Order (CVO)

Officer (or Knight) of the Order of the Crown of Belgium

Cavalier of the Order of the Crown of Italy

Officer of the Black Star of Benin (France)

Silver Medal of Queen Victoria's Jubilee

Silver Medal of the Royal Victorian Order

Long Service Medal

Burmah Medal and two clasps (1886-88)

Victory Medal

General Service Medal

Coronation Medal (1911)

His subsequent superannuated situation pointed him thereafter towards a musical career *en retraite* centred on recording, lecturing, and musical consultancy work. The terminal paragraph of his *Fifty Years* memoir casts light on Rogan the man and the military musician, when one of the 'Boy's of the Old Brigade' in 1926. This in-print enuoi is appended here as the endmost excerpt of this band biography subsection to do homage to perhaps *the* archetypal Coldstream D.o.M:

The last bars come, in a career and a book, as in a musical piece. So I come to the end. But before parting with my readers, before laying down my pen, I must write something that I have so often signalled for

with that discarded baton of mine – those words which mean everything to a soldier:

GOD SAVE THE KING.



*Lieutenant-Colonel John Mackenzie-Rogan: Bandmaster and Director of Music
1896 - 1920.*



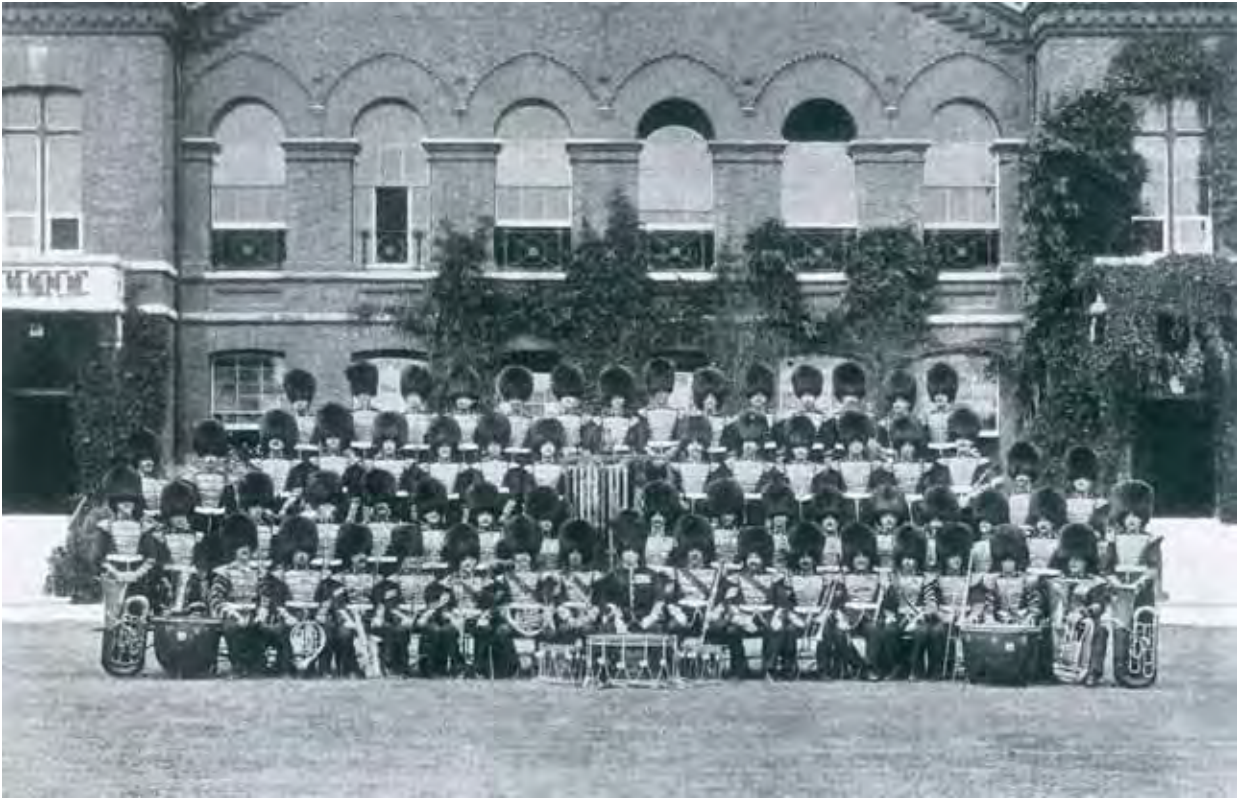
God Save The King!
Bandmaster Mackenzie-Rogan conducting the National Anthem (1902).



Bandroom of Legend: The King's Head Public House, Warwick Street, Pimlico.



*The Edwardian Guards' Band at its Zenith.
Mackenzie-Rogan (right side fronting the motor car) marches with
his eight-by-eight-aligned Coldstream Guards' band at a
Windsor Guard Mount c. 1910.*



Coldstream Guards' Band: Victoria Barracks, Windsor, 1911.



*Underexposed photographic plate or a parade in a London Particular?
 The Coldstream Guards' Band: Chelsea Barracks c. 1911.
 Unusually, a brace of Band Sergeants (with swords) are shown.
 Front Rank: B.S. E. Wilkes (euphonium); Second Rank: B.S. W. E. Allen (oboe).*



Guard Mounting Windsor Castle c. 1913.



Coldstream Guards' Band, Wellington Barracks (1919).



Forecourt Foray: Band and Corps of Drums exit Buckingham Palace (1919).



*A Unique Birthday Parade: The 'Victory' Trooping of the Colour (1919).
9 Drum Majors in State Dress head the first section of a 564-strong Massed Bands and Drums
of the Brigade of Guards as they exit Hyde Park and approach the Wellington Arch to navigate
Constitution Hill during the post-Troop 'March Off'.*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015

PART VIII

INTER-WAR... INTO WAR

FROM THE CENOTAPH TO THE GUARDS' CHAPEL DISASTER

1920 - 1944

A stir. That sort of stir that passes along a crowd like a contagion. Still nothing could be seen. The massed bands of the Guards beat out the grandly slow strains of the *Dead March in Saul*. The coffin of the Unknown was turning the bend from the Mall through the Admiralty Arch into Whitehall, past the big barricades. At that moment the veil of mist lifted, creeping gradually upwards until it revealed the unseen Trafalgar Square, glittering with the sun-sparkling brass of the trombones and cornets. It was a wonderful sight.

(‘Day of Autumn Mist and Sun’, the *Aberdeen Journal*, 12th November 1920).

The above *Aberdeen Journal* account, a poesy prelim portraying procession along pro tem London lich-path, *ex ante* to the entombment of the Unknown Warrior at Westminster Abbey on 11th November 1920, chronicled Coldstream involvement within the massed bands of the Foot Guards at a time of countrywide commemoration - as a cortege-martial converged on that component of national remembrance centred on a soon-to-be unveiled Cenotaph. The years engirding this next history subsection would see *La Forza del Destino* cause pomp and circumstance morph to victim of circumstance for the band; a catena of chance beginning with the construction of a central London landmark resultant from national post-war petition: the Cenotaph, Whitehall; and ending with the destruction of a central London landmark resulting from international in-war prosecution: the Guards’ Chapel, Wellington Barracks. Both circumstances would impact on the Coldstream; and one would bring a dark history *sans pareil* to its band in 1944.

The year 1920 would witness the Coldstream band begin its association with Sir Edwin Lutyens’ permanent commemorative construction: the Cenotaph. Drawing inspiration from classical Greek architecture, Lutyens clever design crafted a cairn of dressed Portland stone whose power lies in its apparent austerity. However, the design is more complex than is at first obvious. There are no straight lines to the structure. Instead every surface is subtly curved, with the raking verticals meeting at an imaginary point 1,000-feet above the ground, designed to straddle the space between heaven and earth. It is around this unoccupied area atwixt corporeal and incorporeal, together with the invisible bonds of shared memory for those moved to be present, that the massed bands of the Guards unites

via its road-staged requiem every Remembrance Sunday. This musical connexity commenced at the above-mentioned unveiling, the *Dundee Courier* of 12th November being typical in noting:

All waited in silent expectancy for the moment when the head of the procession would appear. Then, ever so faintly, the sound of the *Dead March in Saul* being played by the massed bands floated up Whitehall. There was a slight stir near the door of the Home Office as the King, with the Princes and the Duke of Connaught, stepped forth.

In stately dignity the six horses drawing the gun-carriage wheeled across and stood still immediately in front of the King. The twelve distinguished pall-bearers – Admirals, Field-Marschals, and Generals – lined up behind the carriage.

The King then advanced to the gun-carriage, laid a wreath on the coffin, stepped back a pace, and saluted. Next – ‘*O God, our help in ages past*’. The moving notes of the great hymn seemed to release the floodgates of emotion. There were few dry eyes then.

Perhaps *the* most poignant and powerful of all prescribed fixed-point protocols; band bond with the Cenotaph is to be explored subsequently in this history.



With this newly arrived rite came a newly arrived Director of Music: Lieutenant Robert George Evans psm (1868-1946). R.G. Evans’ introductory archival setting down disclosed military influences from his very beginnings:

Baptisms Solemnized in the Parish of Woolwich in the County of Kent in the Year 1868.

Born: November 2nd. Baptized: December 13th 1868.

Name: Robert George, son of Thomas and Mary Evans.

Abode: Hut Barracks. Father’s Trade: Gunner. Depot Brigade Royal Artillery.

The son of *Welshman* Thomas Evans, a serving Royal Artillery Gunner (Musician), but due to his birthing locale at Woolwich in 1868: *Kentish Man* Robert George Evans began his primary musical indoctrination via the Royal Hibernian Military School, Phoenix Park, Dublin. Established 1769, and closed in 1922 (on the formation of the Irish Free State), Evans was one of thirty-three known Army bandmasters tutored at the R.H.M.S. A preliminary pointer to this musician’s talents was chanced upon in the *Freeman’s Journal* dated 13th July 1883. An account on the school prize giving ceremony at the institution, it imparted:

ROYAL HIBERNIAN MILITARY SCHOOL.

The 26th annual distribution of the Crimean Banquet Fund prizes to the successful candidates took place yesterday in the Dining Hall of the Royal Hibernian Military School. General Sir Thomas Steele distributed the prizes as follows: 1st Class: 1st Prize, £5 – Alfred Hurle, aged 15 years. 2nd Prize, £4 – Robert George Evans, aged 14 years. 3rd Prize, £3 – Edward Leslie Souter, aged 14 years.

A member of the asylum’s minor military band, Evans’ award was largely due to the erudition he received under its incumbent bandmaster: Mr. George A. Bailey. Robert George Evans was the first Old Hibernian to attain a musical commissioned rank (the R.H.M.S. was given a day’s leave in his honour in March 1920 for this singular feat after he secured the directorship of the Coldstream Guards’ band). A talented violinist-cum-cornettist, it was these instruments that kick-started Evans’ nascent Army career – via his joining the famous Royal Artillery band aged 17 in 1885. A ‘double-handed’ instrumentalist, (as the string-playing wind musician is dubbed amongst Army types), Evans would vacate Woolwich for Westminster, by transferring to the Coldstream Guards’ band in 1889 under Cadwallader Thomas; a move no doubt influenced by this unit’s earning potential, stationed

as it was within a cooee of the capital's core. In 1891, the census return enumerates Evans aged 22 quartered at 2 Sutherland Street Pimlico, adjacent to the Coldstream howff-house band-room, situate at the King's Head, Warwick Way.

R.G. Evans appears to have been one of the Coldstreamers who bowed out of the band in 1896, as it is in this year that he enters Kneller Hall as a student bandmaster. By 1898 this military musical furtherance had come to fruition, and evidence of this can be found in New Zealand's *Star* newspaper. Its number of 2nd April leaked:

BAND GOSSIP.

FROM FAR AND NEAR.

Students at the Royal Military School of Music (Kneller Hall) have every inducement to distinguish themselves. Amongst their numerous studies, composition is a leading one. During January, Sergeant Evans, of the Coldstream Guards, won the coveted gold-mounted baton given by Colonel Shaw-Hellier, the Commandant, for the best composition by a student, Sergeant Gruar, of the First Dragoon Guards, secured second honours. The competition for these prizes is exceedingly keen, and many of the compositions are excellent; and prove that the School is thorough in this important branch of musical knowledge.

Subsequent to this springtime semester circ, and on gaining his Passed School of Music (psm.), Warrant Officer Evans was rewarded with the bandmastership of the 2nd Battalion of the Highland Light Infantry. A five-year stint segued. In 1901, the band of the Highland Light Infantry, under Bandmaster Evans, was selected from over 20 regimental bands then stationed at Aldershot to accompany a British Army detachment detailed to Australia. The band gained many favourable reviews during this visit, with papers local and national seeking to interview its up-and-coming BM. The *South Australian Register* of 28th February 1901 was typical in enquiring of Evans' pre-HLI career; and in doing so gleaned exactly what constituted his outside commitments when with the Coldstream:

I played for some time in the famous bands of the Royal Artillery and Coldstream Guards, and during my sojourn in London in orchestras conducted by Richter, Henry J. Wood, and others.

The above *Register* article announced a 90s watch with Richter and Wood in the Queen's Hall Orchestra ante-Kneller Hall - a vital episode in helping to create *the* all-round musician; hallmarks considered necessary for any prospective Coldstream Director of Music. A posting to Plymouth ensued during 1903, in order to superintend the formation of the band of the Royal Garrison Artillery. Stationed initially at the Royal Citadel, Plymouth, it was with this ensemble that Evans would remain until his regret to the Coldstream Regiment; thus bringing about the singular circumstance that reveals Evans to have been one of few Forces' instrumentalists who had served both as musician *and* bandmaster in two Major Staff Bands (the Royal Artillery and the Coldstream Guards).



The year 1920 recorded recommencement of signed and sealed sanction regarding uniform reimbursement. The Regiment's *avant-courier* since time-immemorial, the band had, from its first fashioning, been costumed over and above its rank-and-file *commilitones*. By 1920 this garb lily gilding had transmogrified to the ornamented splendour that was the sub-unit's Summer Guard Order. The most prominent manifestation of this was the rib-straked band tunic. Crafted of first-quality scarlet cloth shot through with fine-spun solid gold yarn, and empieced across the garment breast; this regimental raiment (known to the musicians as: *ribs*), together with the girded-to-the-waist pre-39 band-sword (a symbol of the musician's high standing that dated back to 1685), was again in day-to-day use after the kitbag consignment of Khaki Service Dress. Such was the splendour of this decorous apparel, now and then nugatory numbers of musicians succumbed to temptation and risked

rigid reprimand from RHQ via parfilage and pilfer: the players thereafter weighing in the filaments of ultra-fine auric ply to obtain a furtive florin in order to supplement Service stipend. Intermittent reports chronicling this order-of-dress desecration surfaced in broadsheets local and national, with the *Reading Mercury* of 7th February 1903 typical in noting:

Under the Army Act of 1881, Henry James Day, jeweller, of 22 Pimlico-road, was fined £15 at Westminster Police-court, on Saturday, for buying uniform gold lace from bandsmen in the Guards.

With the business address of this ‘fence’ to the Forces lying but a furlong from Foot Guards’ *windjammers* stationed at Chelsea Barracks, the King’s Head band-room, and similar practice pubs across Pimlico, the exact origins of the above-archived trans-Guards’ transgression will in all likelihood remain a skeleton in *these* musician’s lockers.

Expensive *in extremis*, *The Times* number of August 3rd 1920 broadcast the costs of a Major Staff Band fit-out post-W.W.1 – and noted:

ARMY CLOTHING ALLOWANCES.

An Army Order, published yesterday, gives details of the quarterly allowances for clothing which will be in force until further notice for the Household Cavalry, the Royal Artillery Band (dismounted) at Woolwich, the Royal Engineers Band, and the bands and pipers of the Foot Guards.

In the Life Guards the allowances are:- Warrant Officers, £3 3s.; Band Corporal and Corporal of Horse Trumpeter, £5 13s. 6d.; other NCO’s entitled to first-class quality clothing, £5 12s. 6d. Bandsman and Trumpeter, £5 2s. 6d.

In the Royal Horse Guards a Warrant Officer will be allowed £5 6s.; a Band Corporal and Corporal of Horse Trumpeter, £5 7s.; Bandsman and Trumpeter, £4 15s.

In the Royal Artillery Band, Woolwich, the Bandmaster will get, £6 4s. 6d.; the Band Staff-Sergeant, £5 13s.; the Band Sergeant, £4 15s.; and the Bandsman, £4 14s.

In the Royal Engineers Band, the Bandmaster and Band Sergeant will each get, £5 11s.; and the Bandsman, £5 1s.

In the Foot Guards’ Band, the allowances will be:- Band Sergeant, £7 17s. 6d.; Scots Guards Sergeant-Piper, £5 5s. 6d.; Irish Guards Sergeant-Piper, £4 6s.; Corporal of the Band, £6 0s. 6d.; Time-Beater, £7 3s.; Bandsman, £5 19s.; Scots Guards Piper, £4 11s.; Irish Guards Piper, £4 1s.

Paid traditionally on ancient fixed-point days of yesteryear, this quarterly band benefit broadcast a ballpark figure of *circa* £1,600 per-annum – a considerable cost in 1920s post-bellum Britain.



Such Governmental largesse seemed at odds with the realities of a country emerging from the grips of pan-European conflict. Neither nationally nor internationally would the music business recover the grandeur and scope of the palmy pre-1914 era. Britain in 1919 had been hit by a quadruple whammy comprising: savage world recession; soaring inflation; a string of strikes in many of the heavy industries; and a ‘Spanish flu’ epidemic that killed 150,000 people. Pervasive panic about pandemic prompted a population to pooh-pooh large public gatherings, especially in airless frowsty concert auditoria for fear of mort-via-miasma. In addition money was scarce, and many pre-war music halls had been killed off by the new craze for cinema. It is against such reorientation that a rare advance assessment of an Evans-controlled Coldstream band appears. In a concert given under the auspices of the Bristol Constabulary, the *Western Daily Press* of 24th November 1921 reveals that the band had inherited the instrumental wherewithal bequeathed by Mackenzie-Rogan – including

abilities honed in the twilight zone that was the can-stick lit W.W.1 camp concert:

COLDSTREAM GUARDS' BAND AT COLSTON HALL.

A large audience attended the afternoon concert given at the Colston Hall. The band of the Coldstream Guards played the following programme:- Grand March *Crown of India* (Elgar); overture to *Tannhauser* (Wagner); incidental music to *Monsieur Beaucaire* (Rosse); cornet solo *Miserere and Tower Song* from *Il Trovatore* (Verdi); finale from Tchaikovsky's *Fifth Symphony*; xylophone solo *Mauberge* (Borland); selection from *The Gondoliers* (Sullivan); *Praeludium* (Jarnefeldt); *Valse Triste* (Sibelius); descriptive fantasia *The Smithy in the Woods* (Michaels); *Welsh Rhapsodie* (Edward German).

In each number the band played in a manner that was at once a delightful entertainment and a valuable study for all musicians. The perfect intonation of the instruments, the mastery over the music by the individual performers, the clear-cut staccato playing, and the splendid crescendo effects were the details at the command of the conductor (Lieut. R.G. Evans) and the factors upon which he drew to achieve performances that, in the matters of interpretation and reading, could hardly have been surpassed for excellence. When strenuous work was called for, as in the Tchaikovsky movement and in Edward German's *Rhapsodie*, both conductor and band were fully alive and brought out the "effects" with fine force. The cornet solo, in which the *Tower Song* was played behind the orchestra, and the xylophone solo, were both encored.

There was a somewhat amusing incident during the second part of the afternoon programme, when the electric light service suddenly went down almost to the vanishing point. The band, however, went on playing undisturbed. Soon after the *Valse Triste* was commenced, the lights appropriately "went up" again – the piece is supposed to represent a scene that begins in darkness that is broken by the approach of someone with a lamp.

A rare recordation of the band at the commencement of Evans' term of office, the above Colston concert uncovers a Coldstream continuum with regards the rendition of testing programmes – as instanced by the inclusion of the Tchaikovsky *Symphony No 5 in E minor* excerpt. The *Tchaik Five* Finale: a storm-driven score – with its circuitous *maestoso/furioso/con anima* compositional construction, is a tough test for the finest symphony orchestra, let alone the military band.



Such programmatic construction caused a continuation of Coldstream band connexity to Court. This is confirmed via the Press of the day, who broadcast this synergy wherever the band happened to be engaged. The *Hull Daily Mail* example dated 25th April 1923 chronicled an instance of this at the nuptials of the future King George VI:

BANDMASTER HONOURED.

CALLED FROM HULL EXHIBITION TO ROYAL WEDDING.

Whilst the band of the Coldstream Guards was playing their programme at the Hull Trade Exhibition at the City Hall on Wednesday afternoon, it was announced that Lieut. R.G. Evans, the bandmaster, had been wired, by Royal Command, to conduct that section of this famous band in London; in connection with the Duke of York's wedding. Lieut. Evans left at once in order to conduct the Coldstream Guards' band at receptions given this afternoon and evening by the King and Queen at Buckingham Palace, and also at the wedding celebrations.

The Coldstreamers are very proud of the fact that they were the favourite band of the late King Edward VII, and also of Queen Alexandra, and the same may be said of King George V and Queen Mary.

Lieut. Evans returns to Hull on Friday, and in the meantime Sergeant Parfett will conduct.



Parallel with concert and Court commitment was covenant to the recording contract. Ever since MD Rogan had bound band to black disc, the unit had continued to promulgate its performances via this

HMV/CG compact. In 1923 the Coldstream became the first military band to set in shellac Gustav Holst's *First Suite in Eb* (HMV C1115) and *Second Suite in F* (HMV C1165/6). Compositional cornerstones of a concert band's collection, these original bouts of symphonic windband track laying coincided with Coldstream collaboration in perhaps *the* singular national commemorative event of the early-to-mid-Twenties: the British Empire Exhibition.

Opened by King George V on St. George's Day 1924, and given over two seasons spanning 1924-25, the British Empire Exhibition could in hindsight be viewed as a 'tonic to the nation' over a quarter of a century before this saying gained currency via Minister Morrison's post W.W.2 appraisal of the 1951 Festival of Britain. The Coldstream, together with their home-stationed Forces cohorts, were central to the festivities, appearing as they did on a daily basis marching and countermarching athwart the greensward of the span-new Empire Stadium (better known to one-and-all thanks to its topographic tag as: *Wembley*). An occasional compositional milestone as far as the commissioning of works for the military band went, the Capoli/Hunsberger book: *The Wind Ensemble and its Repertoire* discloses the military musical body responsible:

The Royal Military School of Music supplied much of the music for the 1924 British Empire Exhibition, held at Wembley. It was here that Vaughan Williams' Quick March *Sea Songs* and *Toccata Marziale* were given their premieres. It was also here that Gordon Jacob saw his first works for military band performed – as he noted:

“My own interest was aroused by (1) being commissioned to orchestrate Vaughan Williams' *Folk Song Suite* and (2) by the suggestion of Adrian Boult that I should arrange my orchestral *William Byrd Suite* to be played by the massed bands in Wembley Stadium at the opening of the British Empire Exhibition. This led to my *Original Suite* and later on to *Music for a Festival* for the 1951 Festival of Britain.”

Further information on this series of concerts highlighting performance and perambulation was published in the May 24th edition of *The Times*. It noted:

MASSED BANDS AT WEMBLEY.

STADIUM CONCERTS.

NEW COMPOSITIONS.

(By Colonel J.A.C. Sommerville, Commandant of the Royal Military School of Music).

The series of concerts to be given in the Stadium from Empire Day onwards to the end of May will constitute an experiment unique in the history of the military band. Larger combinations have been brought together in the past on special occasions, for example at the Delhi Durbar; but never before has one performed continuously for a week two programmes a day compiled from the best and most popular music hitherto published for the military band. In addition to this, each programme is to be prefaced by a display of marching and countermarching by the band itself – 600 performers – augmented by a corps of drums and fifes of 300, and 100 pipers, all in the splendour of their pre-war uniforms.

The very spectacular evolutions in connexion with it – by no means easy of accomplishment by so large a body of instrumentalists – have been carefully rehearsed throughout the fortnight during which the band has been together on Hounslow Heath: and they are now as perfect as conscientious work can make them. This is in itself worth coming to see and hear.

The above *Times* observation chronicled Coldstream commencement with the aggregated amalgamation that was this multitudinous massed band - whose *spectacular evolutions* would subsist for the subsequent two summers. Be it thousand-strong tri-service composite at Wembley or multi-hundred Household detachment in London (and whether rehearsed on Hounslow Heath or Horse Guards), military band amassment was central to this segment of subunit history, and it may be due to such circumstance that consequenced Coldstream collaboration in constructing perhaps *the* single-most incomprehensible specimen of military choreography known to soldier or civilian.

Ever since the record-breaking King's Birthday Parade of 1919, given in the spacious swathe

of Hyde Park, the five Foot Guards' bands were (together with their corps of drums and appended pipes and drums) on the verge of being *hors de combat* when traversing the tight confines of the Horse Guards' Parade. Kempt columns of 400 'windjammers' marching and countermarching was one thing; cumbrous, right or left twizzles betwixt the bounds of this Guardsman-girded quad was quite another, and had, by the mid-1920s, become a veritable quandary. A problem that ate into the efficiency of this embrigaded ensemble when on finite fields, it became clear that facilitating universal manoeuvrability for this colossal configuration required radical regimen reform. The official 60th birthday of His Majesty King George V on 3rd June 1925 witnessed the results of this widespread want.

As the Quick Troop *El Abanico* reached its coda, six State-dressed Drum Majors brought the massed bands of the Brigade of Guards to a halt preajacent the haunch of the asphalt carriageway bisecting the Horse Guards' Parade. A temporary tacit ensued, broken only by solo rataplan. The *Drummer's Call* percuss'd. By and bye, the command: "Escort for the Colour, by the left, quick march!" was given - and the parade entered its most sanctified stage. A five-pace swash of percussive pronouncement proceeded. This tympanic declamation (the figurative descendant of the shield-banging boomed trans-battlefield by axe-wielding warriors prior to combat in ancient times) witnessed this conglomerated collection recommence its quick-time trek thither the Admiralty Buildings. On completion of the fifth truncated flam, the anacrusis to *The British Grenadiers* sounded the preamble to the commencement of a coaxial coadjustment by this ensemble that has confused and confounded military analysts for ninety years: the Spin-wheel.

Woven into the fabric of Foot Guards' folklore, the Spin-wheel is an atypical military manoeuvre unique to these massed musicians. *The Proteus* of all parade ground drills; never the same twice; constantly under adaptation; and passed from one generation to another, this spiraliform spectacle debuted on the King's Birthday Parade of 1925. Many have attempted to codify it, and one could almost pen a dissertation on it, given the time; but none have put into words its manifold mysteries better than Grenadier Guards' Director of Music Lieut.-Colonel Rodney Bowman Bashford. His analysis on this irreferable intertanglement of instrumentalists noted:

A 'wheel' is not an easy manoeuvre with even a small body of troops, and with a block of 400 men the normal wheel is impossible. The massed band therefore pivots on its own centre, so that certain outer ranks and files march long distances in a hurry while the centre and inner ranks loiter with extreme intent, or merely mark time. Yet others not only step sideways but backwards as well. This highly complex movement is called a 'Spin-Wheel', the details of which can be found in no drill book or manual of ceremonial. Its complexity defies description, and if the truth were known, many of the participants know not whither they go or, on arrival, how they got there. The Spin-Wheel is almost an art form and each performance of it, although similar in essentials, is different in detail. Most of the performers are adjusting their actions to suit the needs of the Spin-Wheel of the moment, having adjusted their movements quite otherwise on other occasions.

The public is, hopefully, unaware of all this, and unless forewarned will as likely as not miss the action completely, for it looks so simple and inevitable from a spectator's seat. The public is, also hopefully, unaware of events in the epicentre of that elegantly spinning body of men. The spectator hears only the music, but those on parade in the vicinity of the Spin-Wheel are aware of the deafening cacophony of crotchets and quavers plus much shouting and gesticulating as the five Directors of Music, hidden within the ranks, as the senior NCO's bid to control the wanderings of their less experienced brethren, lost to the world in what to them must resemble a super-orchestrated fairground roundabout gone mad. And as this spinning, roaring mass slowly gains equilibrium the raw ones are suddenly, frighteningly conscious of something amiss – a slight miscalculation perhaps on someone's part – for half the band is facing north, and the other south. Then a distant, ghostly scream, seemingly emanating from a euphonium to the north, effects an about turn by the eastern half, and all is finished.

"The massed bands, corps of drums, and pipes and drums of Her Majesty's Guards' Division have changed direction."

Not since the days of the Turkish Music in 1789 had military drill movement in the Guards been

imperscriptable. After 136 years the *repetiteur* (in the form of the Garrison Sergeant Major) was once again within the ranks of a Foot Guards' band, movement-schooling musicians toward the execution of this whorled and convoluted manoeuvre. The authoring of the Spin-wheel is lost in the mists of time, thanks to a lack of librarians recordation; but evidence *does* exist illustrating that the employment of spectacular evolution for military expediency (as well as for public entertainment) was a thing of great antiquity. The historian James P. Ward exposes this in his paper: *Queen Elizabeth II's Spin-wheel and Emperor Maximillian's Snail*. The text notes:

One detail of the parade, however, does appear to remain the same. At a certain point in the ceremony [Trooping the Colour] the massed military bands, anything from 200 to 400 men depending on where the Queen's regiments of Guards are on active service at a given time, are standing to attention on the parade ground and as a result of earlier movements they are facing, as it were, "the wrong way." The trombonists, twenty abreast, are at the rear of the formation, while the bagpipes and drums are at the front, the reverse of the normal order. But on a word of command the whole formation begins, in slow marching time, to make a massive turning movement in a relatively small space, the trombonists have to carry their instruments aloft, with the slides pointing vertically upwards. The detail, however, which never changes is the following: At that point in the proceedings television commentators invariably remark on how complicated the movement is, and how its origins appear to be unknown. Military men who are present give advice to the TV people and to add comment for the viewers are also at a loss to explain the origins of the drill. The next documented example shows that this 'unique' piece of military drill was, in fact, created over 500 years ago, as can be seen from this contemporary account.

Early in February 1488 Emperor Maximillian entered the Flemish city of Brugge. On the occasion of this visit about 150 Landsknechts were drawn up on the market-place. Each man was armed with a cumbersome pike, some 18 feet in length, which by then, following the example of the Swiss, had become the weapon of the Landsknechts. What happened at a given moment is told by the chronicle writer Jean Molinet (1453-1507), writing in French, as follows:

"The officer who was in charge of Maximillian's escort wished to impress the citizens and give them a show by having his men perform a drill for them, and he gave an order equivalent to: "Make the Snail in the German Manner!" ("Faisons le Limechon a la mode d'Almagne!") The ranks of soldiers obeyed at once, drew themselves up in formation, with their pikes held upright, and made the complicated turning movement which on the battlefield would have brought them round to face the enemy."

A few words of command were enough to make the men perform the complicated manoeuvre correctly. This implies that they had practiced it thoroughly beforehand. In Molinet's chronicle the key early French word is "Limechon," meaning "Snail," and the imagery is derived from the turning, spiral shell of the snail. It is proposed here that the movement was similar to the "Spin-wheel" of the British regiments of Guards, which is now held on the parade ground at London during the sovereign's birthday parade. Once upon a time the Landsknechts, within a restricted place, held their pikes upright at Brugge. Now the British Guardsmen of the massed bands hold their trombones upright.

In conclusion, this article proposes a connection between a contemporary military exercise or drill, the "Spin-wheel" performed by the regiments of Guards at the British sovereign's annual birthday parade in London, and the early 16th century drill called the "Snail" which Emperor Maximillian I's Landsknechts performed on the battle field in order to turn and face their enemy. Whether documentary sources support or refute this hypothesis is a matter for further archival research.

Whether this ancient martial evolution had coalesced via classroom TEWT, by an anon Foot Guards' officer who had been made aware of it whilst attending a military history seminar at the RMA Sandhurst, is a moot point, though its reification is known to have occurred *circa* 1924-25. In spite of this, the term: 'Spin-wheel' is nowhere letterset into drill manual or lexicon; *Limechon* (or subtle variants thereof), however, is. The principal British reference work to so do is: *The New Shorter Oxford English Dictionary*. It notes:

Limacon: L16. [Fr. = snail shell, spiral staircase] A kind of spiral military manoeuvre. Only in L16.

At its most spirated when in *largamente* slow-step mode - at perhaps *the* most hallowed section of the ceremony (with this magnipotent massed band precessing about its own axis announcing Lieut.-

Colonel R.A. Ridings' *Escort to the Colour*, engirded by stock-static Guardsmen and dynamic Escort); Ward's dubitable *Snail* hypothesis posits the *Spin-wheel* a twentieth-century take on the *Limacon*: a 500-year-old parade procedure engineered to execute battlefield blow or marketplace show.



The year 1926 would be interspersed with incongruities for the Coldstream band: Be it *en plein air* experiment in applied electricity endorsed by King-Emperor; implosion in industrial intercourse of incomparable intensity; or transatlantic stopover sanctioned by Canadian consortium - Coldstream circumstance compassed British Broadcasting Co to British Columbia at this juncture, and formed its fountainhead over the Easter Weekend of 2nd to 5th April 1926.

From its floatation in 1922, the BBC had enjoyed a regular relationship with the bands of the Foot Guards. It had been founded in accordance with the highest cultural and ethical ideals; and with John Reith as its first manager (and later its first Director-General), the organisation boasted a paternalistic vision of broadcasting as a tool of national education and enlightenment. Naturally, music – or at least, the most ‘improving’ branches of it – would have a part to play in this noble mission. Consequently, the band of the Irish Guards had, on 23rd January 1923, been the first band of the Brigade to broadcast a concert via the ‘wireless’, from the Company’s central London Savoy Hill studio; and in the years following, further airtime was filled with regimental radio rendition. As the first monarch to embrace this new technology, King George V had had, almost from its very inception, a particular genius for conveying himself by broadcast at events such as the opening ceremony of the British Empire Exhibition of 1924 and 1925. This kingcraft via the airwaves advanced from personal to personnel in 1926, broadening from the institution of Majesty projected singly to the institutions that protected His Majesty jointly. The *Dublin Evening Mail* dated 3rd April gave warning of this groundbreaking Royal tech trailblazing thus:

CHANGING THE GUARD.

A broadcast of unusual interest will take place on Monday when the sounds of the Changing of the Guard at Friary Court St. James’s Palace will be relayed by permission of the King from London and Daventry at 10.45 am.

The dismounting regiment will be the 1st Battalion Coldstream Guards, who will be relieved by the 1st Battalion Welsh Guards. The band of the Coldstreamers will play during the ceremony.

Scheduled to air on Easter Monday, 5th April 1926, the above *Evening Mail* edition noted this landmark outside-broadcast would be centred at St. James’s Palace. An assumption made due to their belief that the King would be at Windsor Castle all Easter, this guesstimate was, however, incorrect. The *Yorkshire Evening Post* of 6th April 1926 hinted at a kingly curiosity with new technologies, noting:

The King spent one of the quietest of Bank Holidays that he has experienced for many years, the programme consisting of nothing more exciting than the clearing up of arrears of personal and private matters at the Palace.

He also spent half an hour watching the operation of broadcasting the Changing of the Guard in the Courtyard. The general public was not aware (says the *Leeds Mercury*’s London correspondent) that the King was with them – a spectator, with this difference, that His Majesty was able to watch the proceedings from one of the Palace windows.

Given on the Easter Monday immediately prior to the Duke and Duchess of York’s Mayfair flit from Curzon House to 17 Bruton Street for the impending birth of a future Coldstream Colonel-in-Chief, the *Bath Chronicle and Weekly Gazette* of April 10th 1926 reported on this military ‘first’ thus:

CHANGING THE GUARD.

CEREMONY AT BUCKINGHAM PALACE BROADCAST.

One of the largest crowds ever known to watch the ceremony of Changing the Guard at Buckingham Palace saw on Easter Monday morning the 1st Battalion of the Welsh Guards relieve the Coldstream Guards. The ceremony was broadcast from the London and Daventry stations of the BBC. It was one of the best broadcasts which the BBC have yet given to listeners (says the *Morning Post*), for although not present one could imagine the picturesqueness of the scene.

First we heard the band of the Welsh Guards playing faintly as it came swinging up Buckingham Palace Road from the direction of Victoria Station; then came the commands of the officers as the actual ceremony of Changing the Guard took place. The last to be heard quite clearly was the order to the new guard "Present Arms," as the old guard marched away, first to a "Slow Troop" and then to a "Quick Troop."

One of the features specially noticed during the broadcast was the band of the Coldstream Guards, which played selections from Gilbert and Sullivan operas and finally *Men of Harlech* in honour of the Welsh regiment which was left to guard the Palace.

The *Nottingham Evening Post* gave the final assessment of this milestone occasion:

The King, who gave special permission for the broadcasting of the Changing of the Guard ceremony at Buckingham Palace last Monday, was an interested listener on his own set. His Majesty issued instructions for the band to continue playing for an extra 15 minutes.

One of the earliest examples of outside broadcast, the above Holiday Monday handover from the Coldstream to the Welsh Guards kick-started BBC live ceremonial coverage that has cascaded down to the present day.



One month on from this Eastertide experiment witnessed the Coldstream Guards feature at a national event of a very different nature; industrial rather than ceremonial; thanks to regimental ramifications resultant from a dispute that became known to history as: the General Strike of 1926.

The single largest conflict in British industrial history, and one never repeated since, about three million people abdicated their workstations from 4th May 1926. Such unparalleled universal unrest gave Government little recourse but to rally The Services in order to maintain services. After four days of flux, the 3rd Battalion of the Regiment was required to maintain the movement of merchandise. This circ was chronicled in the history: *Second to None: The Coldstream Guards 1650-2000*. It noted:

On 8 May the Battalion was ordered to march to the Royal Victoria Docks, which it occupied until 17 May. Guards were mounted to secure the entrances and exits of the Docks whenever convoys of lorries came or went.

The Coldstream band, together with their Foot Guards fraters, were once again beclothed in battledress, leading Docks-bound detachment (and running a road-bound gauntlet) along arterial routes across the Square Mile; an on-a-knife-edge troop-transit mustered to maintain mercantile movement during tumultuous times. The British Pathe cinematheque holds evidence of these turbulent circs; as instanced in an item entitled: *1st Guards' Brigade 1926*. A rare, minute-long, General Strike cine clip, the flick features an anon battle-dressed band leading the 1st Guards' Brigade past the Royal Exchange through the City of London. Such circumstance was regular fare for the Coldstream band of May 1926, and brought about the revival of an arsy-versy life last witnessed a decade earlier midst the juxtaposed duties of The Great War.

With homespun discord on record and industrial matters in-tatters, the political firebrand once again waxed. Never a-wane since the earth-shattering events of 1917, soapbox oratory seemed regular amongst certain sections of society. As to whether such incendiary rhetoric left a mark on your average Guards' musician of the day can be deduced from the following find carried in the *Kilmore*

Free Press of 20th June 1926:

WOULDN'T SHOOT.

A Guardsman was the other day discussing politics in a public house, with two seedy orators.

“Tell us,” they asked him, “if one day the down-trodden British workman was to revolt, would you fire on him?”

“Never.”

“You’re one of the right sort. You must have a drink with us. Three pints please.”

After they had drunk the soldier’s health, one of them casually asked:

“How many men like yourself can we count on in your barracks?”

“All the band; they will act as myself. I play the bass drum, you know,” the Guardsman quietly remarked, as he finished the contents of his glass and walked out.

Whether or not the above bout of bolshie bibation took place in the unit’s King’s Head band-room next-Ebury Bridge cannot be ascertained; but if true, British constitution and monarchic institution was safe with this Guards’ band time-beater.



Following a calendar month of convoy courtesy of widespread walkout, duty diversified from military to mainstream, with the band departing Britain for Dominion in order to fulfill engagements at expos across Canada. The *Sligo Champion* of 19th June 1926 broadcast the breadth of band bide for Lieut. Evans and his ensemble:

COLDSTREAM GUARDS’ BAND.

By permission of His Majesty’s Government and the Colonel Commanding the Coldstream Guards, Colonel J.V. Campbell, VC, CMG, DSO, ADC, the band of this famous regiment will shortly visit Canada under the charge of Lieut. R.G. Evans, Director of Music. Assembling at Euston Station at 10.15am on the morning of 18th June, they leave by the 11am boat special train to connect with the Canadian Pacific liner “Montcalm” from Liverpool to Quebec. From Quebec they go right through to Brandon, Manitoba, where the first of their engagements for the Western Canada Association of Exhibitions will extend from the 28th June to the 2nd July; thence to Calgary, Alberta, where they will be one of the great attractions of the Stampede which is being held in connection with the Calgary Exhibition from July 5th – 10th. Amongst other places they will visit Edmonton, Alberta, July 12th-17th; Saskatoon, Saskatchewan, July 19th-24th; Regina, Saskatchewan, July 20th-31st, and Vancouver, British Columbia, August 4th-7th. Returning to Toronto, Ontario, they will perform at the Canadian National Exhibition, August 28th to September 11th, and will sail from Quebec on September 15th, by the Canadian Pacific liner “Empress of Scotland.” Great interest is being taken in Canada in the visit of the Coldstream Guards’ band, which was last in the Dominion so long ago as 1911.

The Coldstream Guards supplied a 40+1-piece ensemble to undertake the Canadian Tour of 1926 (a musical compliment identical to that taken by Mackenzie-Rogan in 1903). The Western Canada Association of Exhibitions had signed off a contract worth £10,000 in order to secure the services of the Coldstream Guards’ band – a considerable sum at this cash-strapped time, hinting at this band’s ability to keep turnstiles ticking over – pulling in punters wherever they happened to be. Those musicians who passed under the impressive portico of Euston Arch to entrain for Liverpool, on Waterloo Day 1926 are known to the band. They were:

Thomas Ashenhurst (44); Percival Acres (37); George Barr (46); John G. Barrett (26); Alex Borland (44); Norman Bowden (26); James Booth (42); James Binge (42); William Crawford (25); William Cresaites (25); David Carter (35); James Connery (46); Alexander Crighton (32); James Chapman (30); Percy Cooper (32); William Cobb (38); Evan Evans (26); Mathew Flint (40); Harry Foster (36);

Arthur Gleghorn (20); Edwin Heffren (25); John Hiam (31); William Hewlett (28); Joseph Hume (51); Sydney Jackson (28); Thomas L. Kemble (56); Wilfred Laycock (26); Mortimer Lee (41); Albert Moore (35); George Morgan (39); Harold Perkins (36); William Petrie (29); Thomas Penman (44); John Rolfe (41); George Simpson (38); Harry Shaw (34); Francis F. White (40); Charles Wigmore (45); Frederick Wellenstein (25); Herbert West (25). Robert George Evans (58) Music Director.

Before express had exited Euston, far off flackery had been hot-metalled across Canada. *The Calgary Daily Herald* of 12th June 1926 gave notice of impending band arrival in the *Land of the Maple Leaf*:

COLDSTREAM GUARDS COMING TO STAMPEDE.

On Thursday, June 24, the Coldstream Guards' band, with Lieut. Robert G. Evans in charge as Director of Music, will disembark from the steamer "Montcalm" at Quebec, en route to the Calgary Exhibition and Stampede, to be held July 5 to 10. It is safe to say that no other special feature ever engaged for Calgary's great annual event will be received so enthusiastically as the Coldstream Guards' band.

The first appearance of the band in Calgary will be at the head of the Stampede parade on Seventh Avenue, Monday morning, July 5. Apart from the fact that this band is considered the most famous band in the world, it will be a wonderful privilege to see it on parade.

The band will give a concert each evening of Exhibition and Stampede week in front of the grandstand, and will also play during the morning street display on Tuesday and Thursday at different locations on Eighth Avenue, and will be one of the features at the Cowboy Ball.

Though featured in road-mode when parade was enlisted as crowd-puller to promote exhibition (in Calgary the musicians were ferried twixt venue and hotel in a fleet of Studebaker limousines) the bulk of the band's 1926 Canadian odyssey was in point of fact given in concert configuration. Feedback on Evans' forty-strong force-musicale (whether static or viatic) was inevitable, with the *Montreal Gazette* of 14th September 1926 stereotypical in stating:

MILITARY BAND HEARD BY CROWD.

Audience of 4,000 Greeted Coldstream Guards at Opening Concert.

The Band of the Coldstream Guards is famous in all parts of the world. It has for its proud motto *Nulli Secundus*, and it is living up to it today as it lived up to it during the days of Mackenzie-Rogan. One of the largest and most representative concert audiences ever assembled in Montreal heard it last night in the Forum, applauded, acclaimed and thoroughly appreciated it.

Trained to perfection in its ensemble, under the leadership of that skillful conductor, Lieut. R.G. Evans, and with individual artists whose names in many cases are well known as soloists, the Coldstream Band provided a programme, or rather interpreted a programme in a manner which cannot be surpassed by any military band in the world.

Some 4,000 persons were present at the opening concert. The Forum was partly closed off, with a large stage for the musicians, and among the audience were the bands of the Royal Highlanders of Canada, the Carabineers Mont-Royal and other local regiments, who applauded their comrades-in-arms from the Mother country.

A short medley of Canadian airs, including *O Canada*, was played, the audience standing up during the National Anthem. This was followed by an ingeniously clever pot-pourri of airs with the old nursery rhyme *Three Blind Mice*, con variazone, running through as a *leit motif*. The remarkable art, for it must be described as such, of these musicians of a famous British regiment of Guards, was thoroughly appreciated during this extra selection, and not least the distinguished conductorship of Lieut. Evans, who directed coolly, almost indifferently, in marked contrast to celebrated French and Italian *chefs de fanfare*, who divert attentions to their own persons by their fiery antics.

A VARIED PROGRAMME.

The opening selection was the overture to *Mignon*, Thomas' highly melodious *chef d'oeuvre*, which was played in a manner which suggested rather a powerful orchestra than a military band. The selection from Sullivan's operas, including snatches from *The Mikado*, *Pirates of Penzance*, *The Gondoliers*, *Iolanthe*, *Patience*, and others, was bound to be popular. The delightful old tunes from the incomparable English

light operas were handled with great enthusiasm, and the applause was so frantic that there was nothing for it but an encore had to be given. Had there been applause before, there was more to come, for the band played a medley of Scottish airs, and the members of the Royal Highlanders of Canada nearly went wild with joy.

An air from *Samson and Delilah*, played as a cornet solo by Sergeant George Morgan, was one of the outstanding items of the programme. An encore was given in this case also, in the shape of a cornet duet.

The celebrated overture to *William Tell* was played with great bravura, and in extremely fast tempo, and gave the band a great occasion to display its purely technical perfections.

One of the most extraordinary feats, if the expression may be permitted, was the playing of the *March of the Wooden Soldiers*, from the *Chauve-Souris*. The vim and éclat of this great British military band was stupendous in this relatively insignificant selection, and it nearly brought down the house.

John Svendsen's *Carnival in Paris*, although perfectly played, was not sufficiently well known by the audience to be fully appreciated. The composer of the celebrated violin *Serenade* was more successful as a creator of romance and shorter *morceaux de salon*.

The Coldstream Band, however, had a chance to display its full range of power in a pot-pourri arranged by W.A. Aston, and included all the popular bits of hyper-popular operatic and classical selections. Again it was a case of appreciating the skill of the band more than the actual selections.

After a selection from *No, No, Nanette*, and a xylophone solo by Musician Borland, Jean Sibelius' tone poem *Finlandia* was played. Sibelius is recognised as a great composer, and the Coldstream Band played his *Finlandia* in the most distinguished manner. Another concert will be given this evening.

Has had happened when Mackenzie-Rogan manifested in 1903, the Coldstream in Canada created something of a sensation resultant from collective musical cohesion asperged with astounding individual virtuosity. One from many musicians who colonised the hindmost pigeonhole was *flute et picc par-excellence* Arthur Gleghorn. Such were his abilities, the musical periodical *The Flutist* carried a communication wired from Canada mid-tour, extolling this first-rate flautist's phenomenal proficiency. The August telegram imparted:

LETTER FROM TORONTO.

The Coldstream band has with them two soloists of outstanding ability. Sergeant Morgan, a cornettist with a peculiarly velvet tone and wonderful clear triple-tonguing, and a marvellous piccolo player, a youth of 20 named Gleghorn, who simply amazed his hearers with brilliant technique united with clear and sonorous tone production. His style resembles that of Eli Hudson, and, like Hudson, he was a boy prodigy, having played solos ever since he was eight years old. His articulation is the most rapid and the cleanest I have ever heard, and his ascending staccato runs are bewildering in their technical precision and clarity of tone production. His work as a flute-player in the band is also very fine. I understand he is leaving the band and going through for symphony work and will probably eventually become one of the leading players of England. I found all other members of the band regarding him with the very greatest admiration. Gleghorn originally hails from Plymouth. Associated with him is a Mr. Binge, a well-known London flutist (you are, of course, well aware that practically all the Guards' bandsmen take on a large share of professional work in addition to their military duties), with whom I had the pleasure of a very interesting conversation after we found that we had several mutual friends in common and knew something about the same places.

The above anon correspondent's post-concert confab with Coldstream flautist James Binge shed a slight light on the meteoric musical career that awaited Musician Arthur Gleghorn. He was in point of fact born in Seaton, Durham, Northumberland, on 8th March 1906. His father, J.W. Gleghorn, was a talented violinist, and by 1911 the family had trekked south to take up theatrical work in Plymouth. By 1920 his father had secured the post of leader of the orchestra at the town's grand Palace Theatre. It was whilst pitted here that Arthur instigated his fluting career. Musical furtherance followed, resulting in his auditioning for the Coldstream Guards aged 16 in September 1922, following a cadre of concerts (that included Tschaikovsky's *Fourth Symphony*; Bizet's *Carmen*; Halvorsen's *Entry of the Boyards*; and Mendelssohn's *Hebrides Overture*) given by the band at the Plymouth Promenade

Pier Pavilion. He remained with the band for six years, receiving in-house guidance via James Binge, resulting in his leaving in 1928 to pursue an orchestral career. During the Thirties and Forties (interspersed with a stint serving in the band of the Irish Guards in W.W.2), Arthur Gleghorn was to be found fronting the flute sections of the National Symphony, Liverpool Philharmonic, and London Symphony Orchestras. In 1945 he became a founding member of the Philharmonia Orchestra under Sir Thomas Beecham, and as a result is engrooved on the majority of their early vinyl recording output. A migration to America was made in 1948, as this ex-Coldstreamer sought to move into the lucrative world of post-war motion picture work. From 1950 Gleghorn was the principal flute in the M.G.M. Staff Orchestra; Mickey-mousing Tinseltown soundtracks to some of the most feted films ever framed (whose lavish orchestrations have gained a modern following at the BBC Proms via the virtuosic John Wilson Orchestra). A member of the Hollywood Bowl Orchestra likewise - by this juncture Musician Gleghorn was moving in exalted Cecilian circles, with his precise, band-born instrumental wherewithal recognised by compositional royalty: as the 20th Century Fox Orchestra's flute section deskman Sheridan Stokes noted:

I had the fortunate chance to have as my mentor and friend, and in my opinion and many other musicians, the most amazing flutist the world has ever known; Stravinsky described him as the best musician he had ever heard. His name was Arthur Gleghorn.

Gleghorn worked under Igor Stravinsky on multiple recordings laid down in America throughout the 1950s and 1960s. His soundtrack sessions witnessed collaboration with compositional glitterati comprising Mancini, Bernstein LeGrand, Stokowski and Shifrin. Arthur Gleghorn began a procession of peerless flauto-piccolo principals in the Coldstream in the ensuing two decades that has seldom, if ever, been equalled. Segued by the joining of John 'Jack' Ellory aged 15 in the 1930s; through to the arrival of Geoffrey Gilbert and Albert Honey in the 1940s. Arthur Gleghorn died 1st March 1980 aged 73, at his home in Burbank, Los Angeles, California.



At an undisclosed point during the 1926 Canadian Tour (possibly after Lieut. Evans had been installed as an honorary Red Indian Chief) - a discreet delegation descended upon the band when in-concert. This softly-softly listenership landed from a cross-border bearing, and comprised an action-front of the greatest bandmen in American military music circles. The news on this instance of inter-band intelligence gathering broke in Britain whilst the Coldstream were still crossing Canada; with the following appearing in *The Times* number dated 16th August 1926:

BRITISH MILITARY BANDS.

HIGH TRIBUTE FROM AMERICAN BANDMASTERS.

The United States authorities have under consideration a scheme for reorganizing their Army bands. The opinions of leading bandmasters have been obtained, and as a result of inquiries it is considered that the British military bands are the best, their organization and tone being superior to the heavy brass volume of the German bands and to the lighter tones of the French and Italian.

The Director of the United States Marine Band, Commander Sousa, is of the opinion that the British Guards' bands are the best equipped and possess the most suitable instrumentation. The band of the Coldstream Guards has been mentioned as the best model, and probably the best band in the world, although the margin of merit between the various Guards and other big bands of the British Army is small. It is proposed to send a delegation to London to study the Guards' methods of organization.

Confirmation of Sousa's critique on the Coldstream in Canada during the summer of 1926, was broadcast by the *Western Daily Press* on 19th November, shortly before the band appeared in Bristol:

MUSIC TOPICS.

The Coldstream Guards' band has been engaged again, and as this will be their first appearance after

their triumphant visit to America, a Bristol audience will have an opportunity of hearing how far special preparation for a big event had any effect on their performance. Probably, no change will be noticeable, as the band has for many years past been regarded as one that had attained a standard as near perfection as possible.

A TRIBUTE.

Those who know of the famous American conductor, Mr. John Philip Sousa, and the remarkable composition of the band that he conducted when on tour in England some years ago, will appreciate his tribute to the Guards' band that he published after their performances. In urging the necessity for the introduction of more "zip" into American band music, Sousa, who is said to be acting as "unofficial advisor" to the American War Department on the subject of band music, suggests that the United States should adopt the instrumentation used by British Guards' bands. Sousa thinks the Guards' bands are in a class by themselves through the utilisation of their particular instrumentation.

Maintaining a Coldstream continuum stretching back to the days of C.F. Eley, and the impact the innovative instrumentation of his 'new band' of 1785 made to 'Old World' military music; the 'newer band' of R.G. Evans, it seems, had a similar effect on J.P. Sousa and the military band of the 'New World' in 1926.

Additional circumstance was chronicled from a band member, who, during the 1960s, had the foresight to bring to-book his memories of serving in the unit between 1928 and 1937. These recollections were filed for decades in a cobwebby cranny of the Band Office, and excerpts are now published précis for the first time within this history. Under the title: *Memories of 2653416: Musician Robert (Bob) John Darley*, this typewritten testimony makes mention of the King's Head band-room; R.G. Evans; Mackenzie-Rogan; some illustrious musical visitors; an unidentified bass wind instrument, and a mention of his band *commilitones*:

The Band rehearsed in an upstairs room of a public house, on the corner immediately over Ebury Bridge, from Buckingham Palace Road. The library was kept in a room of one of the librarian's (Lance Sergeant [Mortimer] "Gipsy" Lee) houses in Pimlico. Lt., afterwards Captain Evans was Director until 1930. His Band Sergeant was "Bert" Reid, a South African War veteran, who had come to the Band, with Mackenzie-Rogan, from the Queen's Regiment. Other members were: Sergeant George Morgan, the eminent cornettist, who joined the 1st Life Guards' Band, and was transferred to the Coldstream under Mackenzie-Rogan, who, it was said, had the ear of the Sovereign.

Sir Walford Thomas Davies, Master of the King's Musick, came at times, with manuscript scores of his own compositions, and we played them, under his baton. He once remarked on the continuing high standard of the Band, and in particular, of the renowned Coldstream clarinet section. A lady visitor was Dame Ethyl Smyth. We played her overture: *The Wreckers*, which she conducted. We were visited by the Director of the Garde Republicaine Band, who came with one of his musicians, who brought a bass woodwind instrument, which he had invented. He played the opening of the *Overture to William Tell*, and the bassoon passage in *Les Preludes*; our principal bassoonist, Corporal [Alfred] Moss, playing the same pieces, so that a comparison could be made. The new instrument was not adopted; at least, not by British bands.

Sergeant Joseph Hume, a Dukie, [Royal Military Asylum, Chelsea] and Solo Clarinetist, wore the two medals for the Soudanese Campaign; and Musician Thomas Hopkins had fought in South Africa, and was Mentioned-in-Dispatches by the famed Lord Kitchener. Five men had 200 years' service between them, and Musician Thomas Kemble, bass trombonist, retired having served fifty-one years.

A vital textuary fragment to have survived numerous band flits, and an invaluable first-person testimony that has helped formulate this *Pomp and Circumstance* chronology; further delves into Bob Darley's diarian jottings will be made later within this band biography.

The 'Late Twenties' (to paraphrase a well known Trevor Sharpe military arrangement of the 'Swinging Sixties') witnessed the band make an inceptive impression on a future Queen; mark the passing of a famous First World War French Field-Marshal; feature in one of the earliest 'Talkies'; and manufacture a move in musical pitch from high to low.

The band of His Majesty's Coldstream Guards first came under the knowledgeable eye of Her Majesty Queen Elizabeth II on 21st April 1928. The circumstance of this first 'birthday parade' was broadcast to far-flung corners of The Commonwealth, as this find did in *The Brisbane Courier* of 7th June 1928:

LONDON CALLING.

WINDSOR.

Princess Elizabeth spent her second birthday at Windsor Castle, where she is staying as the guest of her grandparents, the King and Queen. Last year the Duke and Duchess of York were on their way back from Australia, so this is the first birthday anniversary father, mother, and daughter have spent together. The Princess was wheeled out by her nurses to listen to the band of the Coldstream Guards, which played in the grand quadrangle during the Changing of the Guard, and she seemed so interested in the business of the band, and waved to the "soldier men" as she calls them.

Like as not *the* savant on the subject of the Guards: their protocols and personnel (be they Guardsman or General) - and doubtless administering scrutinous scan via nanny-pushed pram; this excursive examination of the Windsor Guard, Coldstream band; (and newly raised *Captain* R.G. Evans; promoted 25th March 1928) by a birthday-celebrating Princess Elizabeth - would be the first of many such reviews for this future Queen.



Via a final wish codicil appended in a last will and testament, spring 1929 witnessed both band and Regiment detailed to travel to Paris in order to attend the State Funeral of W.W.1 Allied Generalissimo Field-Marshal Ferdinand Foch GCB, OM, DSO. The *Yorkshire Post* of 26th March made known:

The British naval and military representatives who are to attend the funeral of Field-Marshal Foch arrived this afternoon. They are staying at the Hotel Clifton, but will dine this evening at the Embassy. The British military detachments (Coldstream Guards, London Scottish and Air Force) also arrived this afternoon, and will be quartered in the barracks of the Garde Republicaine in the heart of Paris – Reuter.

Cohort within a cortege of considerable scope midst broad boulevard; bands of the Allied Forces; and at its most magnificently mournful, the Coldstream Guards' band rendered a flourish *funebre* to this capital-centric national *au revoir* to both individual and, in some ways, to World War One. Verification of band attendance can be accessed via the British Pathe big screen repository. The film dubbed: *The Last Salute (1929)*, documenting the funeral of this first among *marechals*, impictures the Coldstream band mid-procession with an annunciate front rank embodying six trombones (a viaggiatory band-first) and solo bass-tuba. Nearest the camera on the second rank there appears Musician Mathew Flint fanfaronading a funereal flourish on-trumpet *and not* on-cornet. The occasion was to be one of the last overseas orations at which the band paraded with high-pitch instruments. Divorced by reason of martial necessity, whose agency (in Britain) was backed by Kneller Hall and the War Office, who had long argued the case for the retention of high-pitch, as this was thought to afford a more brilliant, welkin-ringing acoustic (a sound quality termed at the time by both K.H. and the W.O. as: 'ginger') when marching detachments along thoroughfares; high-pitch throughout the British Army had but a year to go. With the Grenadier Guards' band the only Brigade unit to boast a full set of low-pitch instruments (a circumstance born out of an unusual stipulation hidden within the \$50,000 contract signed-off in 1904 when this band was engaged to appear at the St. Louis World's Fair), the highs and lows of pitches high and low was something of a musical hot potato for the Brigade of Guards and their bands in the weeks and months following this 1929 cross-Channel sepulture, and reached

resolution over the period of Remembrancetide 1930.

One noteworthy Coldstreamer captured on *The Last Salute* clip was Morris Smith (1905-1967). Seen second from the left of the trombone rank, Smith would, in the fullness of time, exit the band in somewhat unusual circs - as *The Times* obituary revealed on 13th October 1967:

MR. MORRIS SMITH.

Sir David Webster, General Administrator of the Royal Opera, writes:-

Morris Smith, who died on October 5, aged 62, was one of the best known and best loved members of the orchestral profession. Like many fine brass musicians he came to the orchestra via the military band – that of the Coldstream Guards. He marched with the Guards in the funeral procession of Marshal Foch. Malcolm Sargent urged him to take up the bass trombone and according to Smith changed his entire life. It was said Smith left the Coldstream Guards’ band after loosing his playing nerve following an attack in St. James’s Park with a parasol by a pacifist lady. Later, in civilian life, he became an orchestral musician and joined the staff of the Guildhall School and the professional staff of the Royal College of Music. Many of the finest young trombone players in this country today are his former pupils. He came to Covent Garden as Orchestra Manager in 1948.

Apocryphal or not, Smith’s flight from the Foot Guards by way of an in-your-face peace-monger in late-Thirties London ranks as one of the more oddball departures yet discovered.



The band’s continuing involvement at the forefront of new technologies witnessed their appearance in one of Britain’s earliest sound films. Faddy it may have been (to all but those with vatic abilities) in 1928-29, but these first *Talkies* were at the van of a sea change in popular culture that would reform public R and R forever. Given the band’s contribution to the war effort some ten years’ previous, it was perhaps fitting that this genesis Guards’ band film was created in order to provide a cornerstone of the post-war public get-together: be it Festival of Remembrance, footy final, or Friday-night flick: Community Singing. The *Nottingham Evening Post* of 13th November 1929 advertised this cinematic circ thus:

HIPPODROME TO-DAY.

Continuous from 1.0 to 10.30 Daily.

TALKIES!! TALKIES!! TALKIES!!

THE PERFECT ALIBI.

A Great Talking and Singing

UNDERWORLD ROMANCE.

ALSO

ARMISTICE FILM.

Prologue Recited by Henry Ainley.

Band of the Coldstream Guards and Welsh Guards Male Voice Choir.

Trumpeters of the 1st and 2nd Life Guards.

A Marvellous “Talkie” Dedicated to the Memory of our Fallen Heroes 1914-1918.

This Guards’ band ‘first’ was captured on celluloid at the Gainsborough Studios in Islington, London. Converted to sound production by mid-1929, their pioneer movie short *Armistice* was directed by Victor Savile, and featured the Coldstream Guards’ band accompanying a Welsh Guards’ male voice ensemble appended to the Choir of St. Margaret’s Church, Westminster. Performing a preponderance

of songs from the Great War; and with a dodecad of State Trumpeters from the 1st and 2nd Life Guards performing the *Last Post*; the film was designed specifically for community singing in-cinema; a programme picture to be screened during the week that fell either side of Armistice Day. *Armistice* began a Coldstream association with the silver screen that would run from the Thirties-on, including: *The Scarlet Pimpernel* (1934); *Variety Jubilee* (1943); *The Million Pound Note* (1953); and *Carry On Sergeant* (1958).



Whether the band knew it or not, the above 1929 cinematic sonic debut was but one aspect in a chain of events that would affect their musical comrades every bit as much as had the ‘quadruple whammy’ of 1919 chronicled at the beginning of this subsection. Kick-started by a 24-hour period in late-October known to history ever since as: ‘Black Tuesday’, the Wall Street Crash witnessed global stock markets in freefall; and as a result the Great Depression was born. Together with the newfangled ‘Talkies’ (which literally sounded the death knell for pitted performers in the hitherto lucrative environs of the ‘*kinema*’) allied with an expansionist BBC (who endeavoured to up the melodic ante by forming ever more ambitious musical outfits from a thirty-strong military band to a ninety-numbered symphony orchestra), and an economic slump – this end-of-decade triple whammy intoned an ominous overture for the musicians of these times. Where money is tight, live entertainment dies. Three and a half million would be out of work by 1933, and civilian musicians would comprise a part of that number. As a result of life’s vicissitudes (musical or otherwise), the Guards’ band became a medium for musical salvation *or* damnation at one and the same time (depending on whether you were wearing the King’s Uniform or not). An instance of the former was trumpeted from the pages of the *Derby Daily Telegraph* dated 29th May 1929, and noted:

LONDON WHISPERS.

OH, TO BE A BANDSMAN.

There is a remedy for musicians who are being swamped by the talkie boom. They must join the Guards’, for its “Oh to be a Guardsman now that summer is here.”

A player in one of the Guards’ bands told me this morning that he has the best job in the world. The members of the band, except when rehearsals are on for such things as Trooping the Colours, lead a gentleman’s life, and are the envy of all their comrades in the ordinary and hard-worked ranks.

“Usually we only work three or four hours a day, wear civvies, and go home to our wives at night. I only use uniform when there is a “job on-hand,” he told me.

NICE FAT FEES.

He continued to tell me astonishing things. “It is a stiff job to get into a Guards’ band. You have to graduate from some other regiment, and we have people from national orchestras with us. Some of our chaps got fed up and left for civil life, but I bet they are sorry now that the musical slump is on.”

A Guards’ bandsman told me that the musicians receive sergeants’ pay, which is about £3 per-week, and in addition they get 17s. 6d. or a guinea per-engagement. The whole of the fee goes to the player.

AND MORE OF THEM.

“When we are out of Town on, say, a week’s job,” he added, “we are paid 25s. per-day and our sergeants’ pay in addition.

“Why, at the time of the Wembley Tattoo our men were making as much as £15 to £20 per-week. And its absolutely secure, provided you behave yourself.”

He glanced ruefully at his brilliant red and gold uniform. “That’s the only rub,” he said. “Its both uncomfortable and complicated, and it takes a dickens of a lot of cleaning.”

“Still, you can’t have it all ways.” I agreed cordially.

If being vainglorious individually was perceived puckish in the Press, the bands collectively compounded the civilian pro musician's lot by gaining a musical foothold in non-militaristic domains from palm-court consort to seaside resort. Times were hard, and musicians were not exempt from a precarious existence. Once again *The Times* of 12th April 1929 revealed the professional's plight when faced with what the Musicians' Union saw as unfair competition:

THE PAY OF ARMY BANDSMEN.

MUSICIANS' UNION AND UNDERCUTTING.

(From our Labour Correspondent).

More stringent action is being taken by the Musicians' Union to deter Army bandsmen, who are also members of the union, from accepting engagements at rates of remuneration below the union's rates. They have been warned not to accept lower pay than would be given to civilian members of the union in similar circumstances, and also that if they receive less for any Army band engagement than the union rates for a similar engagement, they "will be dealt with in the same manner provided by the rules." In plain language, the penalty of infringement of the order will be dismissal from the union.

It is, however, admitted by some of the union officials that enforcement of the order in respect of band engagements will be difficult inasmuch as an Army bandsman is subject to military discipline and is not free to decline to play when the band is fulfilling an engagement. The complaint of the Musicians' Union that Army bands compete unfairly with civilian bands is not new, and it is always revived on the approach of the summer season, when bands are in request for holiday resorts and for various public entertainments.

Where the action of the union is more likely to be operative is in dealing with individual members of Army bands who accept private engagements. It is the bandsmen of the Brigade of Guards who are mainly affected. They are not on quite the same footing with the bandsmen of the regiments of the Line, and one indication of the difference is that they are officially styled musicians, and not bandsmen. They have been recruited largely from the ranks of the civilian musicians and enjoy many privileges, one of which is that they are at liberty to undertake private engagements that do not interfere with their military duties. As the Guards' bands are usually stationed in London this is a valuable concession, and it is also advantageous to the bands because it permits the recruiting of men who are professional musicians. The union has about 5,000 members in London and about 500 of these are in Army bands. According to the union a large proportion of these bandsmen occupy, what are, to all intents and purposes, permanent positions in the orchestras of theatres, music halls and cinemas. The union means to insist upon their always accepting the full rates of pay for these engagements.

With silent film moribund; live performance palsied; The Depression all-encompassing and elemental; and the Guards' musician caught in the crossfire of it all; questions were asked at Parliament. The Commons' chronicle *Hansard* devoted copious column-inches during the bulk of 1930-31 on this thread, with two examples noting:

4th February 1930.

BANDS (CIVILIAN ENGAGEMENTS).

MR. WARDLAW-MILNE asked the Secretary of State for War whether any representations have been made regarding the alleged unfair competition between Army bands and bands composed of civilian musicians; and whether he has in contemplation any orders restricting the extent of such competition by limiting the engagement of military bands on non-military occasions?

14th April 1931.

BANDSMEN (PRIVATE ENGAGEMENTS).

MR. DAY asked the Secretary of State for War whether, in view of the increasing unemployment amongst civilian musicians, he will consider altering the existing regulations to make it more difficult for bandsmen in His Majesty's Army to accept private engagements in places of entertainment?

The reply to the first question was given thus:

3rd February 1930.

MR. SHAW. Yes, Sir, and I have recently had instructions issued forbidding, subject to the fulfillment of certain existing contract obligations, string or other parties from Regular Army bands to take paid civilian engagements where such engagements call for less than 25 performers out of doors or 20 performers indoors. Exception to this general rule will be allowed in the case of bands playing in places of worship and of certain entertainments of a Service character.

With this parliamentary proclamation the musical steelyard weighed the Guards' musician in the balance; and he too, like Belshazzar, was: *Found Wanting*. Evidence of this is once more called to mind in: *Memories of 2653416 Musician Robert (Bob) John Darley*. Musician Darley divulged:

Because of the large unemployment figure, and the subsequent poverty, engagements were not plentiful. Some, including the annual week in Brighton, were performed by a band of twenty-five (known as 'The Apostles'). Some men augmented their income by taking 'walking on' parts at Covent Garden and Sadler's Wells; and also in Shakespeare plays in West End theatres.

The 25 'Apostles' corresponds to the number quoted by the Secretary of State for War in his reply to M.P. Wardlaw-Milne, hinting that prospective hirers of Guards' bands during The Depression did so at the very limits of these stipulations. This is further evidence of the extent to which civic belt-tightening was taken in Britain during the months and years following the events in America in 1929.



The final furlong of Captain Evans' Coldstream conductorship centred on a national commemoration that had cemented its place in both the personal and the national conscious: The Cenotaph Ceremony. Armistice Day 1930 was the first State occasion at which all attendant bands belonging to the Brigade of Guards mustered with the new Philharmonic 'low-pitch' instruments. The year leading up to this event witnessed the Coldstream, together with the remaining Guards' Regiments, fighting a forlorn rearguard action via personal petition to the highest levels in the hopes of low-pitch let-off. News of this circumstance was broken by the *Nottingham Evening Post* of 1st April 1929:

ECHOES FROM TOWN.

London, Monday.

DISSATISFACTION IN ARMY MUSICAL CIRCLES.

The decision of the Army Council to alter military band instruments from the old to the new Philharmonic pitch has caused considerable dissatisfaction in Army circles.

So great an authority on the matter of the new pitch as Colonel Mackenzie-Rogan declared the change to be a mistake, and his view has practically the unanimous support of all the leading Service Directors of Music and Bandmasters.

It is understood that the Brigade of Guards feel so strongly about the proposal that as soon as opportunity offers they will approach the King, their Colonel-in-Chief, with a view to obtaining exemption from the order.

Their answer landed on diverse Division davenportes across various Regimental HQ's courtesy of an ultimatory departmental missive in the days and weeks leading up to Christmastide 1929. This Festive Season circ was leaked by the *Exeter and Plymouth Gazette* number dated 20th December:

MILITARY BAND CHANGES.

The appeal of the Brigade of Guards to the King, their Colonel-in-Chief, to be exempt from the War Office Order to alter the pitch of their band instruments has been unsuccessful. The decision to alter the

pitch from the old to the new Philharmonic applies to all military bands of the Regular Army, the idea being to ensure harmony when playing alongside civilian combinations. The cost of the change, which falls entirely on the units and not on public funds, means anything from £250 for a band of an infantry battalion to double or treble that amount for the larger musical organisations like those of the Artillery and Engineers. Many old Army musicians, and among them Colonel Mackenzie-Rogan, who for many years was Senior Director of the Brigade of Guards' Bands, were against the alteration, believing that the lower pitch, though only a semi-tone, would deprive the bands of much of their brilliance and carrying power.

The Grenadiers have met the situation by providing themselves with a new set of instruments to be used by the bandsmen when collaborating with civilians in the concert hall, reserving the old ones for purely regimental work.

With this musical *pitched battle* literally a 'blow-by-blow' skirmish too far (even for the Brigade of Guards); band funds were reluctantly raided, coffering up to comply with War Office writ to Philharmonic flit. Consequently, the various Guards' bands came to terms with this martial modulation via Establishment ultimatum - and became newsworthy novelties midst the music sections of mags and rags national and global. *The Argus* of 14th October 1930 was typical in reporting the sheer cost of conversion to concert-pitch for the Coldstream and their at-change *commilitones* – stating:

AN £80,000 NOTE.

Bandsmen of the Brigade of Guards are already practicing with the new instruments, which will lower the pitch of their music in conformity with the change taking place throughout the Army.

Their instruments have been bought at great cost, the officers having to dip into their own pockets for the money, which must not come out of the public funds, states the *Daily Chronicle*.

Although it is not until Armistice Day that the first massed performance under the new order will take place, pictures in the *Sphere* show the great care and attention under which the rehearsals are being conducted by Captain Miller.

The drop in pitch is no more than a semitone, but it is estimated that the total cost to the Army will be £80,000.



With the Cenotaph in Whitehall witnessing the premiere of the new Philharmonic pitch, pan-Guards' concerted compositions came under criticism. This censure stemmed from BBC beam. Following foundation in November 1922, the British Broadcasting *Corporation* (as it now was from 1927 – morphed via Royal Charter from *Company*), was, under their recently dubbed DG Sir John Reith, determined to disseminate the capital's ceremony of commemoration nationwide. From 1923 the BBC was permitted to broadcast the two minutes' silence and the *Last Post* at 11am; and in 1927 it broadcast the Armistice Day Service from Canterbury Cathedral. However, being what was to all intents and purposes sacred ceremonial conducted from the highway in lieu of high altar – Home Office edict ordained the national rite of remembrance remain unrecorded. With the ceremony's solemnity maintaining its *status quo*, broadsheet broadcast on non-broadcast issued. The *Nottingham Evening Post* of 5th November 1924 was typical in noting:

CENOTAPH CEREMONY FOR LONDON ONLY.

Permission to broadcast the Armistice Day ceremony at the Cenotaph in Whitehall has been refused by the Home Office.

Widespread disappointment will be occasioned by this decision, as it was felt that the whole nation should be given an opportunity of sharing the principal observance of Armistice Day.

Repeated requests resurfaced on an annual frequency. The timeline twixt '25-'27 saw a succession of solicitations receive short shrift from Governmental guardians of the Cenotaph ceremony. Eventually, after much lobbying (and a decade-on after Armistice) a shift within Whitehall was witnessed - and

subsequent sanction certified. Thus, the Savoy Hill signal of the BBC's 2LO Station transmitter, starting at 10.30am on Sunday, 11th November 1928, put in place promulgation of London's Armistice Day Service. The *Nottingham Evening Post* of 8th October 1928 carried comment on the BBC's logistical and technical spadework for this ceremony, and noted:

THE CENOTAPH BROADCAST.

Everything is now practically ready for the broadcasting of the Armistice Day Service from the Cenotaph, Whitehall, on Sunday, November 11th. This is the first occasion on which this solemn ceremony has been radiated, and being Sunday there should be a record number of listeners.

The weather forecast will be put back from 10.30 to 10.15, and steps taken to ensure it being concluded by 10.27, when there will be a three minute interval. Following the 10.30 time-signal, until 10.50, music will be provided by the Brigade of Guards' bands – Coldstream, Scots, Irish and Welsh.

Then the King will place his wreath on the Cenotaph, and the bands will continue to play until 11 o'clock, when there will be the Last Post, the two minutes' silence, and lastly the Reveille.

For the ceremony, there are to be two microphones inconspicuously placed, one suspended from a tree on the pavement opposite the Home Office, and the other concealed in a lectern. They will be connected by land-lines under Whitehall with the BBC travelling van in the Mews, which in turn is to be connected with Savoy Hill headquarters.

A year on, the *Derby Daily Telegraph* of 6th November 1929 diffused a rare recollection of the rendition given by the bands of the Guards in the early incarnation of this annual custom. It noted:

CENOTAPH SERVICE FOR WORLD LISTENERS.

The BBC announces that the Cenotaph Service on Armistice Day will be relayed from Whitehall to all BBC stations and the 5SW, the experimental short-wave transmitter for broadcast to the world.

From 10.30 to 10.50am, the massed bands of the Grenadier, Coldstream, Scots and Irish Guards will play the hymn, "O Gladsome Light" from "The Golden Legend" (Sullivan), "Judex" from Gounod's "Death and Life" (*Mors et Vita*), serenade "In This Hour of Softened Splendour" (Pinsuti), and the anthem "I will Arise and Go to My Father", by the Rev. Cecil.

At 10.50 there will be a pause while the Prince of Wales places a wreath on the Cenotaph on behalf of the King, and then the massed bands will be heard playing "Chanson Triste," by Tchaikovsky. "God Save the King" will follow, and at 11 o'clock the chimes of Big Ben will introduce the two minutes' silence, after which the trumpeters of the RAF will sound the Last Post.

"O God, our Help in Ages Past", will be sung by the congregation, accompanied by the massed bands of the Brigade of Guards.

A short service conducted by the Bishop of London will be followed by the blessing, after which the buglers of the Royal Marines will broadcast the *Reveille*, and the service will end about 11.10 with "God Save the King".

The patriotic package performed nowadays bears little resemblance to the banal bundle given at the first ten tributes, which maintained a mishmash of (what some saw as) tolerably tepid tunes assembled from an aggregate of Allied composers; a pan-European amalgam of music unrepresentative of national mood. Be that as it may, the '28 transmission brought about the democratisation of this out-of-doors vacant vault ritual, with Reith's BBC broadcasting road-bound remembrance via vault-of-heaven to far-flung provincial parlours. By November 1929 'Auntie' had aired a twain of these twenty-minute in-alliance amalgams of middling melody, and due to the wherewithal of the wireless, multi-million listenerships were (in some cases) moved to make comment. One out of many manifested in *The Times* number of 14th November. It noted:

POINTS FROM LETTERS.

ARMISTICE DAY MUSIC.

After hearing a trivial serenade by Pinsuti played at the Cenotaph by the Massed Bands of the Guards

and broadcast everywhere, I ask why such music is chosen for such an occasion. Gounod, Sullivan, Tchaikovsky, and a composer described as the 'Rev. Cecil' are the other composers.

Is there no noble music for these sacred moments? If we must go abroad, why not to Bach or Beethoven, instead of second-rate writers? Better would be to go to Handel and Purcell and Parry and Elgar.

Millions of hearers throughout the world must protest, as I do, against the ignominious and unpatriotic choice of music for this service. It was as bad last year.

Dr. C.W. Salkeby, 13 Grenville-place, N.W.6.

Sullen of St. John's Wood was but one of many who questioned the compositional fare forwarded by the Coldstream and their compatriots via official ordinance. Column inches of criticism continued; a chord was struck; and the powers-that-be responded. After ten years' rendition of this road-centric requiem, it was at length realised that music discoursed to those on-pavement (and those in-parlour) played a material role in remembrance by enkindling memories and focusing feelings. By 1930 the massed bands of the Brigade of Guards paraded at the Cenotaph for the first time with their new low-pitch instruments; and with this instrumental novelty came an equally new patriotic programme. The Euro-slant to the Cenotaph Ceremony pre-wreath laying was gone; supplanted by an orthodox olio of traditional tunes garnered from the constituent parts of the UK. *The Yorkshire Post* number published 10th November 1932 noted this circumstance, revealing:

The BBC announces that on Friday at 10.30am all stations will relay the Cenotaph Ceremony from Whitehall. Music by the massed bands of the Grenadier, Coldstream, Irish and Welsh Guards will be broadcast until about 10.50, when a pause will signify that the King is placing a wreath on the Cenotaph.

The bands will play Chopin's *Funeral March* until the strikes of Big Ben and gunfire in St. James's Park announce the hour of 11 o'clock. The two minutes' silence will be observed, followed by the *Last Post* and the memorial service.

The selections to be played by the bands are: "*Hearts of Oak*," "*The Minstrel Boy*," "*The Land of My Fathers*," "*Isle of Beauty*," "*David of the White Rock*," "*Land of the Leal*," "*Skye Boat Song*" (pipes), "*Oft in the Stilly Night*," "*When I am Laid in Earth*" (Purcell), "*Solemn Melody*" (Walford Davies), "*Flowers of the Forest*" (pipes).

Now lauded as *the* prototype prog performed as a preamble to the wreath laying phase of the Armistice Day Service of 1930 (though now supposedly Dolbyfied via the shift to the less scintilous low-pitch); the above *Post* piece noted what would become the blueprint for all future Cenotaph ceremonies. Constructed via British Legion and Home Department, and put before King George V for Royal ratification, the new programme featured a gallimaufry of home-grounded genres. From folkish local lay: traditional British airs that linked the earthbound to the ethereal; elegiac classics: compositions constructed to translate feelings of loss and memory into pure musical form; hymns for country and community; and soldatesque song: rendered to remind of *esprit de corps* and shared suffering. The new format answered this public want, expressing by lyric and by music their diversified sentiments and recoil to World War One.

Such was the popularity of this national ceremonial programmatic progression Parliamentary probes were made seeking to perpetuate this paradigm of on-parade patriotism in its existing embodiment. *Hansard* again recorded this circumstance thus:

House of Commons Debate. 5 Oct. 1931.

MR. CAMPBELL asked the Secretary of State for the Home Department whether he will secure that preference be given to the music of British composers when arranging the Armistice Day Cenotaph Service?

THE UNDER-SECRETARY of STATE for the HOME DEPARTMENT (Mr. Oliver Stanley). It is proposed that the music for the Cenotaph Service shall be the same as that played last year when, with the exception of Chopin's *Funeral March*, it was entirely British.

Further questions followed from the floor of The House; and a fixed programmatic profile formed for the Cenotaph ceremony. The disgruntled correspondence dispatched to the editorships of Fleet Street previously proved to be catalytic in changing the music performed; and as a result the inclusion of compositional fare drawn from master melodists inclusive of Elgar, Purcell and Beethoven was accomplished.



Robert George Evans tenure at the helm of the Coldstream Guards' band reached its coda on 23rd November 1930 - amid a spate of roky *London Particular* fogs. With this conductorship cede performed amid much murky meteorology, it was in the midst of one such choky cloaking that Lieutenant James Causley Windram's Coldstream career commenced in the capital with a literal 'baptism of fog' – his performing prelude being realised via the Guard Mount Ceremony. The *Gloucester Citizen* dated 17th December 1930 noted the circumstance thus:

DARK AS NIGHT.

“BLACKED OUT” BY FOG IN LONDON.

Band Plays From Memory.

A curious thick yellow fog fell suddenly over London this morning. It was of a patchwork kind, for while some places were in darkness, other regions not far away were quite clear and even sunny. At noon the City was as dark as night. In spite of almost pitch darkness at Buckingham Palace, the ceremony of changing the guard was carried through as usual. The band of the Coldstream Guards played a selection of music, but so great was the darkness that they were unable to read the music and played from memory.

Aged 62 on retirement, Evans' familial legacy to the Coldstream was in the form of his progeny B/SGT. 1410698 Evan Robert Evans, BEM, who would advance to the position of Band Sergeant during World War Two; a circumstance not seen since the father-and-son combo of Charles and Adolphus Frederick 'Fred' Godfrey in the late-1850s. *The Times* newspaper of 9th April 1946 carried the final correspondence on this former Coldstream musician and Director of Music:

DEATHS.

EVANS. – On April 8, 1946, at 21A, Upper Addison Gardens, W14, Capt. R.G. Evans, late Director of Music, Coldstream Guards, aged 77.

Robert George Evans' ten-year tenure would prove to be the last by a Coldstream Director of Music who had first discharged duties as a musician in the selfsame outfit. That the unit was lauded by eminent band-men of the stature of John Philip Sousa bears testimony to Evans' stewardship of the band during challenging times, and there is little doubt that this Coldstreamer handed over an efficient ensemble that was fit for purpose across its many diversiform denominations.



Thus on 23rd November 1930 the Coldstream Guards' band came under the charge of 47956 Lieutenant James Causley Windram L.R.A.M., psm. (1886-1944). Born 9th August 1886 at Chorlton, Manchester, Lancashire, the eldest son of Sergeant William Charles Windram (1860-1936) and Catherine Causley; James was born into a military musical family forged foursquare during the Victorian epoch. Sgt. W.C. Windram was principal cornet in the band of the (King's Own) 3rd Hussars. Stationed in Leeds, Yorkshire for much of the mid-1880s (though giving frequent cross-Pennine concerts in Manchester's Free Trade Hall also at this time; which *may* be the circumstance behind J.C. Windram's Mancunian birthing) and after furtherance as deputy bandmaster of the 3rd Hussars via an induction at Kneller Hall as a Student, William Charles Windram became Bandmaster of the 2nd Battalion of the Gordon Highlanders in 1891. From 1898 to 1911, Windram advanced to the position of: 'Chief Bandmaster

of the Royal Navy', and *chef d'musique* of its band at the 'stone frigate' that is the Senior Service shore-base of H.M.S. Excellent, Whale Island, near Portsmouth, Hants.

Following fatherly fostering on the cornet, a parallel timeline witnessed J.C. Windram take the Queen's Shilling, with his enlistment into the band of the Gordon Highlanders (his father's old regiment) in 1900. A ten-year stint culminating with the position of solo cornet in this famous Scottish regiment segued. By 1911, the census revealed Windram junior transferred to the Royal Military School of Music, Kneller Hall with the gradation Lance-Sergeant and enrolled on the Student Bandmaster Course - hinting at this Manchester-born musician's mushrooming military ambitions. Having gained the special baton prize as 'Best Conductor of the Year' in 1913, Windram was appointed Bandmaster to the 1st Battalion of the Royal Northumberland Fusiliers (the Fighting Fifth) on 18th January 1914.

The subsequent sixteen-years witnessed Windram develop this famous force's musical subunit into one of the foremost of its form; and column-inches peppered a plethora of provincial papers as proof of this Line band's progress under Windram's watch. It was whilst at Kneller Hall and in the ensuing years with the band of the Northumberland Fusiliers that James Causley Windram struck up a postal (and personal) relationship with an up-and-coming composer who was then still Teutonically titled: Gustav von Holst. Initially seeking to transcribe Holst's *Choral Hymns from the Rig Veda* (1911) for the military band, Windram's championing of this famous British composer's band-specific works, more especially his *First Suite in E-flat for Military Band Op. 28a* (1909) (which Windram was influential in securing publication by Boosey & Co. in 1920) resulted in Holst (the von deftly dropped due to Anglo-German conflict) dedicating his follow-up *Second Suite in F for Military Band Op. 28b* (1911) to J.C. Windram in 1922. A firm friendship followed; and such circumstance climaxed with the *Fighting Fifth's* bandmaster seeking selection to succeed Captain Evans as Coldstream DoM as the Twenties became the Thirties; and following a predictably lengthy list of KH-dispatched candidates auditioned at length, Lieutenant James Causley Windram was duly installed as Director of Music to the band of His Majesty's Coldstream Guards on 23rd November 1930.

In 1930 Captain Evans retired, and the new Director was James Causley Windram, Bandmaster of the Royal Northumberland Fusiliers (The Fighting Fifth). The Director's first move was to change the rehearsal room from the insalubrious Public House to the Gymnasium in the Duke of York's H.Q. Chelsea.

(Memories of 2653416 Musician Robert (Bob) John Darley).

The issue of inking busied the band on the installation of Lieutenant James Causley Windram in December 1930. Following handover from Captain R.G. Evans, this newly-missioned musical manufacturer was, by all surviving contemporaneous eyewitness accounts, dumbfounded to discover a decidedly detrimental rehearsal resource; ensemble environs that were deemed (up to that point) appropriate for a band of His Majesty's Foot Guards. The Coldstream were not alone in this respect. World famous these bands might have been, but for the five musical subunits of the Foot Guards, frequent forage was a feature within the burghs betwixt the barracks of Wellington and Chelsea in order to billet these bands between duties. A Canadian expose of this quartering quandary was typeset in the 10th May 1930 edition of *The Ottawa Journal*. It noted:

BANDS OF THE GUARDS ARE NOMADS OF THE BRITISH ARMY.

THEY HAVE NO HOME WHERE THEY CAN PRACTICE OR ANY REGULAR BARRACKS.

LONDON.

MUSIC HATH NO HOME IN THE BRIGADE OF GUARDS.

Guards' bandsmen are the nomads of the British Army. They have no barracks to call their own! These most famous bands in the world comb London seeking a haven where they can rest and practice. It has been a custom for many years in the Guards' regiments with one exception only: the Horse Guards.

BANDSMEN SHALL NOT PRACTICE IN BARRACKS.

The bands of the other Guards' regiments practice as follows: the Coldstream Guards at a public house at Little Chester Street, SW1; the Welsh Guards at a public house at Ebury Bridge; the Grenadier Guards at the London Soldiers' Home, Buckingham Gate; the Irish Guards at a public house in Pimlico; the Scots Guards at a London Drill Hall. A press representative visited the public house in Little Chester Street where the Coldstreamers have practiced. Parade was over, and foaming glasses were clinking merrily in the bar. The jovial host, Mr. Hutton, rummaged in the crowd and returned with a cheery little man with a fine military moustache and a bowler hat, the clarionet player and librarian of the Coldstream band.

"Not for twenty years as far as I can think, have we practiced in barracks," he said.

OLD FAUST.

"The reason we practice outside barracks is I think this. I believe the idea is that with a band playing in barracks, the troops at drill would be distracted. Perhaps it is because we are somewhat different from the other troops, and they don't want to mix us. We've been doing old *Faust* this morning."

Another bandsman came up, and the two players commiserated together about the housing problem in the band business.

"We could rent a place for £100 a year before the war," said the clarionet player, "but nowadays the Band Fund has to pay £300 a year for a practice place. This is a nice little pub."

The above *Journal* jottings broadcast the breadth of band accommodation (be it *in* halls of bide and drill or *above* house of imbibe and swill) across the five Foot Guards' bands in 1930. The bowler-hatted bandsman was almost certainly Coldstream librarian Lance Sergeant Mortimer 'Gypsy' Lee, a musician given mention previously within the *Darley Memories*. Two public houses stood on Little Chester Street, SW1 - namely: The Talbot, and the Stanhope Arms. The Talbot is the only one to survive. Whether Coldstream musicians took wine in The Talbot or swilled malt in the Stanhope is at present not known. What *is* known is that the lost-for-words Lieutenant immediately ordered a cessation to the migratory swannings between Belgravia boozers and their inn-keepers - and made a move toward a rehearsal room more in-keeping with the standing of the band. Swift action ensued, and the period spanning Christmastide 1930 witnessed a festive season flit from the King's Head (or The Talbot or the Stanhope Arms) to the King's Road - with Windram's *allegro* acquisition of an assortment of apartments within the once-scholastic surrounds of the Royal Military Asylum, Chelsea.

Though they probably did not know it at the time, this uptown traversal squared-the-circle with the subunit's used-to-be synergy to Prince Frederick, Duke of York, as it was this Royal Prince who had founded both avant-garde martial musical ensemble (the Duke of York's band) and avant-garde military educational establishment (the RMA) in 1785 and 1804. Re-titled as: *The Duke of York's Headquarters* (an institution within whose walls once echoed the exudations of innumerable future Coldstream musicians from 1804 to 1909), the band's removal to '*The Duke's*' (its universal tag given by band alumni) no doubt established a living link with banding ghosts of the past when Lieut. J.C. Windram gave the initial downbeat at the introductory F.M.B. (Full Military Band - as an all-attendance rehearsal is dubbed in the Guards' bands) in January 1931. Castramentation on levels logistical and musical then commenced. Random rooms broadly scattered across the King's Road campus were commandeered for band uses personal and personnel. These included Windram's *principium* and adjacent Band Office (replete with Bakelite G.P.O. telephone, whose central London exchange tag trumpeted: *SLOane 0461*); Music Library (extricated from L/Sgt. Mortimer 'Gypsy' Lee's Warwick Way letty); Instrument Store; the main Band Room (located within the brickly bounds

of the RMA's once-upon-a-time voluminous gymnasium); and ancillary apartments - for ad-hoc activities pertaining to the smooth running of Windram's new musical fiefdom.

Additionally, a band billet upping-sticks from SW1 to SW3 coincided with the continuation of a parallel pad pull-up-stakes from a significant number of the unit's individual membership. Since Stuart times, the parochial perambulations of the Coldstream musician about the capital's core had witnessed domiciliation within the bounds of St. James's, Soho, Fitzrovia, the Strand, Westminster and Pimlico cispontine; and thence south of the Thames to Lambeth and its environs. From the middle of the nineteenth to the early twentieth centuries these central London locales had been supplemented through increased urbic sprawl in all directions. Thanks to exponential infrastructure expansion via train, tube and tram, the musical Coldstreamer of 1930 now boasted mid-Metroland marks the average modern-day London commuter could only dream of. This musical migration out to the marches of municipal London featured band members superscripted at addresses ranging from Chelsea to Battersea; Fulham to Clapham; Notting Hill to Lavender Hill, to instance but a handful.



The band had been but one year in their Duke of York's HQ band-room when news was received of the death of Colonel J. Mackenzie-Rogan in February 1932. The band had, for much of the 1920s, been used to occasional visits from the villadom of South Croydon to SW1 and SW3 by this venerable musician; and such circumstance was alluded to in: *Memories of 2653416 Musician Robert (Bob) John Darley*:

Lt. Colonel J. Mackenzie-Rogan came occasionally to sit in at rehearsals. A large man, with snow-white hair, and a large moustache; on one occasion he conducted Ambrose Thomas' *Mignon* overture.

Coverage from The Press followed, with *The Times* of 15th February 1932 reporting on his funeral thus:

FUNERAL.

Lieutenant-Colonel J. Mackenzie-Rogan.

The Prince of Wales sent a message of sympathy on the death of Lieutenant-Colonel J. Mackenzie-Rogan, whose funeral took place on Saturday at Sanderstead Parish Church, Surrey. The Rev. F.W. Walker officiated, and an informal guard of honour of men of the Guards and the Royal Military School of Music were present.

A lengthy list of mourners (in addition to family members) was noted from circles military and civilian; their van brought up by five serving Guards' Directors of Music: inclusive of Captain G. Miller (Grenadier Guards); Lieut. H.E. Dowell (Scots Guards); Lieut. S.S. Smith (Life Guards); Lieut. J.C. Windram (Coldstream Guards); and Lieut. Hurd (Irish Guards) - who formed the Guard of Honour together with members past and present drawn from the Coldstream Guards' band.



A proposed tour of Australia brought officials from their RHQ., and they came to a rehearsal. But a query arose as to the number of men to go, and the amount of insurance on the instruments. In the event, a depleted Grenadier Band toured, the remaining Musicians parading for Public Duties with the Coldstream Band.

Musician Bob Darley's *Memories*, reminiscing on a Coldstream Guards' band tour that never-was, noted an antipodean usurpation by a pared-down 40-piece Grenadier Guards' band (together with what appears to be evidence of the most magnitudinous 'single' Guards' band to undertake day-to-

day Public Duties in and around London, as this C.G./G.G-amalgamated unit navigating the streets of *Cockaigne* must have had membered numbers close to a hundred). This period of the band's (and the nation's) history saw a continuation of the financial upheavals chronicled earlier. A world slump and Britain's budgetary Rubicon resulted in a National Government (1931), first under the leadership of Macdonald, and subsequently (1935) of Baldwin. The Statute of Westminster (1931) defined the position of the Mother Country to Dominion: with the relationship modifying from British Empire to British Commonwealth of Nations. Martial music was missioned to underpin this remodelled global guild; and had seen its first links forged in 1931 and 1933 via a brace of groundbreaking hands-across-the-sea sorties to South Africa and Canada by the bands of the Grenadier and Scots Guards.

The exact timeline for the above-noted Australian ambit surfaced firstly in Parliament. As ever, the stenographers of *Hansard* of 18th July 1933 dotted every i and crossed every t in an exchange that also broadcast a Foot Guards' band foray to the French Riviera in the following manner:

GUARDS' BANDS

SIR C. RAWSON asked the Financial Secretary to the War Office whether any charge was borne by the Treasury in respect of the visit of the Guards' band to Cannes at Easter and to Paris last week; and whether it is contemplating sending Guards' bands to any of the Dominions, in view of the success of the visit to South Africa two or three years' ago.

MR. WOMERSLEY (Lord of the Treasury). I have been asked to reply. The answer to the first part of the question is in the negative. Arrangements have been made for the band and pipers of the Scots Guards to visit the Canadian National Exhibition at Toronto during the autumn. The possibility of a visit of the band of the Coldstream Guards to Australia is at present under consideration.

With Commons' cross-the-Floor questions focusing on Commonwealth Guards' globetrot; the Australian Press gave constant comment. Two short pronouncements are instanced, with *The Courier Mail* of 30th August 1933 firstly noting:

MAY VISIT AUSTRALIA.

COLDSTREAM GUARDS' BAND.

London. August 29th.

It is understood that arrangements are virtually complete here for the Coldstream Guards' band to visit Australia for the Victoria Centenary Celebrations. The final decision, it is stated, is dependent on Australia.

The Canberra Times one day later leaked:

COLDSTREAM GUARDS.

BAND INVITED TO AUSTRALIA FOR MELBOURNE CENTENARY.

An invitation has been sent by the Commonwealth Government to the band of the Coldstream Guards, the famous English regiment, to visit Australia to participate in the Melbourne Centenary Celebrations in October of next year.

If the invitation is accepted, the cost of the trip will be defrayed, it is understood, by the Commonwealth in conjunction with the Victoria State Government.

Following on from the Centenary Celebrations in Melbourne, arrangements will be made for the band to tour the various States, and it is considered certain that Canberra will be included in the itinerary.

With a years' notice given all seemed in-place for the band's Australian adventure. Events 'down under' however took a twist. With worldwide depression racking countries and continents, columns quickly filled with comment centred on keeping countrymen in-employ. One week on from the above announcement, the *Barrier Miner* of 6th September 1933 was but one of many austral news-sheets stating:

COLDSTREAM BAND VISIT.

MUSICIANS' UNION PROTEST.

Melbourne, Wednesday. – The Federal Secretary of the Musicians' Union of Australia has sent a circular letter to every member of the Federal Parliament protesting against the Australian Broadcasting Commission proposal to bring the Coldstream Guards' band to Australia next year while thousands of first-class Australian musicians are unemployed.

The Secretary added that if the Commission paid the amount of fares alone involved in bringing the band to Australia, the Union would supply the finest military band Australia had heard.

Widespread comment ensued. One day later, the *Northern Star* of 7th September 1933 was a broadsheet typical in broadcasting:

COLDSTREAM GUARDS' BAND NOT COMING.

Melbourne, Wednesday. – Replying to criticism made by the Secretary of the Musicians' Union that a visit of the Coldstream Guards' band would preclude Australian professional musicians from obtaining broadcast engagements, the General Manager of the Australian Broadcasting Commission (Mr. Conder) said to-day: "We are not bringing this band, or any other band, to Australia."

With literally thousands of musicians on their uppers in consequence of the introduction of the 'Talkie' to picture palaces across Australia and Australasia, the above catena of circumstance resulted in the birth of the 'All-Australian Military Band' – an antipodean assemblage that had at its core *ci-devant* Coldstreamer Hugh Basham as Bandmaster; an ex-C.G. *windjammer* who had completed fifteen years as a tuba player during Mackenzie-Rogan's incumbency. Union members placated, history records that the band of the Grenadier Guards *did* tour Australia from October 1934, with the Coldstream assigned for much of the Thirties to the cross-Channel hop in lieu of the trans-Thetis voyage. C.G. globetrot *was* achieved, however, in 1939 - with the band's much-marketed appearance at the New York World's Fair; a circumstance to be investigated later within this band history.



The year 1934 further firmed-up Coldstream musical synergy with the silver screen by way of their securing a cinematic shoot contract courtesy of the famous Hungarian-born film producer Alexander Korda, in his adaption of Baroness Orczy's French Revolution venture novel: *The Scarlet Pimpernel*. A London Films opus and one of the great cinematic costume capers of the era, the Coldstream Guards' band, under Lieut. Windram was engaged in order to accurately recreate a viatic version of the stock-static pictorial print that depicts the Changing of the Guard ceremony within Colour Court at St. James's Palace in 1792; as published by Robert Sayer (and impictured earlier in this band history) *circa* 1789-90. The film's direction was delegated to Harold Young, and it was he together with screen composer Arthur Benjamin and orchestral MD Muir Mathieson who sought out Windram and Coldstream collaboration in conferring an accurate depiction of the 18th century ceremony; which set the scene sonically and visually for the flick by way of being the feature's prelude. Windram's credentials regarding this Cecilian mission were up to the mark, as he was considered something of an expert in early military music and its instrumentation.

Thus, as opening credits rolled to their coda, the legend: *London 1792* segued into a shot of the Duke of York's band, spearheaded by a Coldstream Drum Major, navigating the route from Pall Mall to the foot of the *porte-cochere* of King Henry VIII's Gate and thence into the encloistered curtilage of Colour Court; intoning the lost-in-the-mists-of-time melodies of the *Old Coldstream Marches*. Historical accuracy is maintained via the utilisation of two-keyed rosewood clarinets, simple-system oboes, and eight-keyed bassoons, allied with a brace of natural horns, solitary valveless trumpet, and one-keyed serpent. 'Turkish Music' *is* evident (though this scintillous subsection was comprised of

a nigrified trio of band percussionists who had been rendered melanous via a bounteous bedaubing of pitch-black face-paint). A flourish featuring *Figaro* follows, and Colour Court courtesies are completed whilst Eley's band (made up of members of the Coldstream band of 1934) discourse incidental music within the St. James's Palace quad.

One of the earliest experiments in period instrumentation captured in sight and sound, the band's contribution to *The Scarlet Pimpernel* was a groundbreaking one, influencing as it did all forthcoming films that required an accurate historical musical representation as a part of its overall production principals.



The London of 1934 was, given it is still within living memory, far removed from the motorised congestion-zoned mega-metropolis of today. Its labyrinthial thoroughfares were thronged with unpredictable equine horsepower literally running in parallel to horsepower provided via the metronomic putt-putt of innumerable internal combustion engines. Indeed, within the Coldstream battalions themselves, horse transport had been ousted by motor transport during the winter of 1934; but it was as late as 1936 that mechanical motive power supplanted horse and limber to deliver martial *materiel* to the various Palace Guard detachments. This circumstance (for both Regiment and Band) resulted in two, century-apart disrupted duties, at two iconic London locations, entering Coldstream band folklore. The first instance (of bracket bovine rather than equine) occurred on Guard Mount at St. James's, and was reported by the *Hampshire Advertiser* on Saturday 7th April 1834:

SERIOUS ACCIDENT NEAR ST. JAMES'S PALACE. – On Monday morning a bull, in a most infuriatic state, galloped down Pall Mall, followed by a number of persons calling out “mad bull.” At this time a concourse of people, who had been hearing the band of the Coldstream Guards playing before the Palace, were coming out of the Palace-yard. It was quite impossible for them to get out of the way of the animal, and the scene of confusion that occurred would baffle all description. The screams of women and children were dreadful, and the bull rushed among the crowd and tossed several persons into the air. One old man, who keeps an orange-stall near the Palace, was very seriously hurt. The bull made a rush at him, but fortunately the horns of the animal only caught his coat, and he was dragged along the street for several yards. One boy was tossed against a lamp-post with great violence, and a little girl who was passing at the time was nearly killed; several other persons were severely gored by the animal. Many persons were knocked down by the rush of the crowd and trampled upon, and very seriously injured. The bull at last ran into Cleveland-row. After the lapse of about an hour, a rope was lowered from Lord Dunham's wall, and after a considerable time it was got around the bull's neck, and he was fastened to an iron-railing, where he was quickly killed.

Fast-forward a century, and fauna given free rein on footway and carriageway returned to harass the Town-traversing Coldstreamer; as the Bob Darley *Memories* recalled:

One of our Battalions travelled from Aldershot to Nine Elms Goods Station. We met them there and marched them to the Tower of London. In the City we were playing and marching along a narrow cobbled street. From my position, in the third rank, I saw the Drum Major holding his mace, two-handed, and waving it high above his head. The front ranks of the band disappeared, the music faltered, and died away. Coming toward us, at a gallop, were two large brewery horses pulling a driverless dray. They thundered by, with sparks flying from their hooves, and the dray crashing and rocking from side-to-side. The Band and Battalion, meanwhile, had bolted for cover into doorways and side streets. In a few seconds the runaways were gone. A mounted policeman came galloping after them, but must have been too far behind to have prevented their coming to grief. We moved back into the roadway, and the Sergeant Major got his men back into line of march. “The same march,” said the Band Sergeant. We listened for the order: “Quick March!” and continued our journey to the Battalion's new quarters in the Tower.



From a Coldstream ceremonial perspective, the ‘Long Weekend’ (history’s cognomen given to the timeline spanning the inter-war years) had witnessed a set of unique circs for both band and Regiment. No better example has been committed to print as Major Robert Alderson’s account published in the excellent: *The Coldstream Guards 1650-2000 Second to None*:

Home Service, 1930-1936.

The three battalions of the Regiment had received new Colours from His Majesty King George V on Horse Guards in 1921. In 1926 the Guards’ Memorial had been unveiled by the Duke of Connaught. On a parade which was both impressive and moving, detachments from every Foot Guards’ battalion were joined by war veterans, detachments of Yeoman of the Guard and Chelsea Pensioners. The parade had ended with a march past in which scarlet, khaki and civilian dress mingled in a seemingly endless flow of Guardsmen.

Throughout the inter-war years the Regiment in England took part in a number of notable State and Ceremonial occasions; the years 1935-6, with three Coldstream Battalions all serving together in London District, were particularly busy. On St. George’s Day 1935 the Colonel of the Regiment, Lieutenant General Sir Alfred Codrington, addressed all three Battalions of the Regiment at Pirbright. During the following twelve months Coldstream Guards of Honour, marching detachments of Street Liners, participated in the celebrations for the wedding of The Duke of Kent, King George V’s Silver Jubilee Parade and State Funeral of The King in January 1936, as well as the Proclamation of King Edward VIII. Shortly after his accession the King reviewed all the Foot Guards’ Battalions in England and presented new Colours to all three Battalions of the Regiment in Hyde Park on 16 July. On 13 July the Colonel of the Regiment reviewed the Regiment on parade at Chelsea Barracks – the last time in the history of the Regiment that three Coldstream Battalions paraded together on their own.



During the 1930s, international attention turned once more to mainland Europe. In America, President Roosevelt’s sporadic ‘Fireside Chats’, commencing with a trio of talks twixt March and July 1933 had (via the ‘New Deal’, centred on his ‘3R’s’: Relief, Recovery and Reform) begun to cushion *this* continent from the worst of the Great Depression. In contrast, however, the prophecies of John Maynard Keynes contained within the pages of his publication: *The Economic Consequences of the Peace (1919)*, in which he accurately predicted that the terms of the Versailles Treaty would cripple Germany, resulted in the political and societal landscape take a seismic shift in the direction of National Socialism - with Hitler’s power grab elevating him to Chancellor of Germany in 1933.

More widely, British public psychology was deeply stirred by events in the Spanish Civil War. Not only poets such as Auden or prose writers like George Orwell, but also many scores of British working-class volunteers who fought with the International Brigade were being impelled towards a new commitment to internationalism. With Britain and France engaged in intense diplomatic and political efforts to stabilise the deteriorating international situation, the Coldstream Guards’ band again found itself contriving convention by way of invitation. As a result, and almost thirty years on from the first excursive *entente* to France under Mackenzie-Rogan, the Coldstream Guards’ band, under J.C. Windram, foregathered in France in an event orchestrated by its Fourth Estate, in order to underpin continental compact. *The Times* edition of 21st June 1935 noted:

GUARDS’ BAND IN PARIS.

The band of the Coldstream Guards and the pipers of the Irish Guards arrived in Paris this morning to take part in a festival organized by *L’Intransigeant*, in which some of the best-known military and naval bands of several countries are engaged. This afternoon the band and pipers marched, playing, from the Madeleine to the Louvre, followed by a crowd of admirers. The band gave a concert at the Palais des Sports this evening and will play in front of the Hotel de Ville to-morrow.

The *Memories of 2653416 Musician Robert John Darley* expands on the above *Times* transmission, and hints at the breadth of band representation present, together with mention of a brief lift malfunction for two musical Coldstreamers during their French offensive:

Under the auspices of the French newspaper, *L'Intransigeant*, we performed in Paris and Vichy. Other bands in the festivals were Garde Republicaine, Belgian Guides, the Italian Naval Band from Spezia, the 72nd City of New York Regiment, and bands of Chasseurs Alpine, Zouaves and Spahis. In Paris a performance was given before the President on the Sunday parade to lay a wreath on the Tomb of France's Unknown Warrior; two of the Regiment's sergeants travelling from England to carry the wreath. In Vichy, Joe Armitage and I were trapped in a lift for over an hour, in our hotel, in the Square of Nations. We had fine weather for the whole of the eight days in France (1935).

An event like as not engineered by French commentariat to promote cross-nation cooperation at a time of cross-nation reorientation – further *tour d'horizon* foreign-field forays from America to the Arc de Triomphe would subsist until August 1939; a circumstance to be investigated later in this band history. Filmic evidence of the 1935 Coldstream/Irish Guards' musical mission survives. Depicting both band and pipes taking lunch at the Louvre Hotel, Paris; the rare snap appears within the pages of this band history subsection.

With *entente* echoing events witnessed by the band of 1907, the juxtaposed existence of penury and plenty that stretched back into the mists of time was also observed. After sharing a world stage populated by Presidents in Paris, the band was engaged to provide music for the home stage via the Royal Show of 1935. The premier event on the agricultural calendar, and aired annually, the Royal Show of 1935 was given not at Stoneleigh, Warwickshire (its usual location), but at Newcastle-upon-Tyne. Thus, after the partaking of plenty amidst plush Paris *pension*, the Bob Darley *Memories* moved him to chronicle the witnessing of want and narrow circes in Tyneside at the height of The Depression. He noted:

The Royal Show, one year was held on Town Moor, Newcastle-upon-Tyne. We were there for a week. The Fire Brigade, on duty, came all the way from Greenwich. These were hard times in Britain. Little children, bare-footed, were at the railway station, offering to carry your bag for a penny. The Geordies are a very kindly folk. There were many men from Durham and Northumberland in the Regiment, and our stay was very pleasant.



AD 1936 would prove to be one of watershed for the Coldstream Guards. The year of: 'The Three Kings' (and, in consequence, the: 'Year of Three Colonel's-in-Chief of the Regiment'), both band and Regiment would feature heavily in this historic '*Annus Assumptabilis*'. Proof of regimental residence during this span of shift was to be found in the *Derby Daily Telegraph* of 11th August 1936. The article chronicles Coldstream showing at State inhumation, State proclamation, and Sovereign protection; whilst reporting on a forthcoming musical annunciation, and observes:

COLDSTREAMERS AT DERBY.

To-morrow, the bandstand at the Arboretum will be occupied by the band of His Majesty's Coldstream Guards, long recognised as one of the finest in the British Army. It will be remembered by Derby audiences for its excellent performances at the Jubilee Celebrations last year; and it also gave the first broadcast from the Arboretum.

The Coldstreamers enjoyed several special honours in connection with the death of King George and the accession of the present monarch. They provided the last party of officers at the Royal vigil in Westminster Hall. The band was the last of the Foot Guards to play as King George was carried to his last resting place in St. George's Chapel, Windsor, and the first to play at the proclamation of King Edward VIII at St. James's Palace. The 2nd Battalion was the first to mount a Guard of Honour in the new reign. These distinctions are greatly prized by the Regiment.

Once again the *Darley Memories* provide further archival record as seen from a personal perspective:

1935 was the Jubilee Year of King George V and Queen Mary. We, with the Welsh National Choir, led the singing in Hyde Park. We had previously rehearsed with them, in Paddington Station. The crowd in

the Park was estimated at 200,000. It rained heavily.

The funeral, at Windsor, of King George V. We, and the Life Guards' Band (dismounted), paraded in Windsor's Great Western Railway Station. From there we led the Cortège into the Castle into the Park, turning left onto the Long Walk, then up hill into the Castle, to St. George's Chapel. The day was fine, but cold. Later in the year a memorial plaque was erected in the Castle wall, at the foot of the hill. We were on parade for the unveiling of this.

For the Proclamation we paraded in St. James's Palace. Unbeknown to us four State Trumpeters were on the roof. They sounded a fanfare before the Herald spoke. On their first unexpected note, everybody jumped a foot into the air! Incidentally, the Trumpet Major ('Dabby Arnold'), and two of the three Musicians were 'Dukies' [ex-pupils of the Royal Military Asylum, Chelsea].

One virtually unknown but nonetheless significant sortie undertaken by the band that resulted in royal ramification happened at Ipswich, Suffolk in late-October '36. The Abdication Crisis notably reached resolution on the night of 11th December 1936, via world-shaking transmission aired from Windsor Castle. The roadmap to royal renouncement had been arrived at by way of British Constitution being diametrically opposed to the King's determination in maintaining a personal *status quo*; and the penultimate piece of this abnegate jigsaw was put into place by a judge following a Coldstream fanfare fulfilled midst County Assize. With the British Press imposing a self-gagging order, it was left to the columnists populating papers like *The New York Times* to announce:

Ipswich, England. October 24th.

The work of 'Clearing the Jail', the process of British assize law by which criminal cases receive preference over civil cases occupied Justice John Anthony Hawke throughout the day as his gorgeously uniformed marshal ushered him out of the tiny court to the accompaniment of a fanfare of silver trumpets without the Simpson divorce case being reached.

Military trumpeters have replaced the old-time heralds who used to sound the fanfares that announced the closing of the County Assizes and signal the daily entrances and departures of the scarlet-robed judge who presides at them.

It was noted an interesting coincidence today that the trumpeters detailed at Ipswich came from the Band of the Coldstream Guards. It was as an officer of that famous regiment that Ernest Simpson, the defendant in the *cause célèbre*, which is to make these assizes memorable, performed his war service.

Thus the above circumstance witnessed the Coldstream Guards' band sounding on a set of silver fanfare trumpets gifted to them by Captain Edward G. Christie-Miller (ex-Coldstream Guards); executing the daily ceremonial fanfare that brought into session one of *the* most historic divorce cases that has like as not ever been seen on British soil; one that had at its centre an ex-Coldstream officer (Ernest Aldrich Simpson); and one that reached its coda at 2a.m. on 12th December 1936, as the destroyer 'Fury' bore away from Portsmouth the by then H.R.H. The Prince Edward to France following a reign that lasted but 326 days.

As a monarchical reign measured in days dissolved in December 1936, a musical incumbency delineated over decades was determined in the selfsame year, with the retirement from the band of 742 Musician Thomas Lemuel Kemble (1870-1951). A Coldstreamer whose service will like as not ever be equalled, Kemble's amazing standalone story starts with his birth on 20th November 1870 at 9 Harley Street, Battersea. One of seven children born to Londoners Lemuel T. Kemble (enumerated as a 'Waiter' in the 1881 census) and his wife Clara, Tom Kemble's early musical years are not known. What *is* known is that he enlisted into the Army as a band boy in the Bedfordshire Regiment (16th Foot) in November 1884. Following basic training at the unit's Bedford base, Kemble's initial musical furtherance was achieved via the regiment's Bandmaster, Henry Charles Boehmer. On his retiring from the unit, Kemble's tutelage segued under Bandmaster Pocock. By this juncture the band

of the Bedfordshire Regiment was one of the largest Line-bands in the Army, boasting numbers not far removed from that of a Guards' band, and it was whilst in this ballooned martial ensemble that Kemble began to excel as this band's G bass trombonist.

By April 1896 circumstance drew Kemble to the Coldstream, as by this juncture Mackenzie-Rogan had begun to prosecute his musical mission of ensemble expansion alluded to earlier in this band history. Thus in 1896, Thomas Lemuel Kemble was auditioned, accepted, and transferred from the 'Old Sixteenth' into the band of Her Majesty's Coldstream Guards. An instrument that vanished from the bands of the Guards during the mid-1960s; though a brass-wind that has (to this day) acquired legendary status midst these unit's descendants; a brief overview of the G bass trombone is included within these pages (if only to chronicle this curious circumstance).

The G bass trombone was a singularly British instrument; its use almost entirely limited to the UK and the environs of Empire. Pitched a minor third below its tenor compeer, and consequently of elongated form; to obtain all its seven positions, a slide extension approaching one metre was required. More than could be comfortably accommodated by the human arm, the 'G' was therefore furnished with a ten-inch (250mm) swivel handle attached to the slide-stay to give the extra length. Proclaimed by its promoters: '*the finest of all bass trombones*' and: '*the King of the Orchestra*', the 'G' gained an almost mythic reputation, passing into Foot Guards' folklore in the decades following its demise in the mid-60s.

The physical demands made on the G trombonist of Tom Kemble's era (and thereafter) were considerable; moreover when in marching-mode. The modern multi-plug bass trombone witnessed in the Guards' bands of today rarely, if ever, ventures beyond fourth position. The G-player of yesteryear however (before the transference of the extra tubing from the slide to the loop in the bell section), when performing tonic-dominant bass lines in the common march keys of Eb, Ab and Db, required a dynamism in the performer's slide technique so as to enable repetitive metronomic metre-plus oscillations to and from the seventh slide position. With a composite slide protrusion ranging a distance approaching two-metres (and possessed of such *con anima* instrumental technique not seen since the demise of Turkish Music in 1840) such circumstance endowed the Guards' band of times-past with an animated (if histrionic) trombone section who's front rank reciprocating slide-shifts (for the *basso* of the species) was far-removed from its modern day match. This has in consequence often been cited as one of *the* prime reasons for the G's use in these bands until its mizzle from the band of the Irish Guards (the last Foot Guards' band to employ the 'G') *circa* 1966-67. Others however gave recognition to its magnificent tonal qualities when played by the practiced professional. In *their* hands, and by happy circumstance of its pitch, the 'G', in its mid-to-low sweet-spot register - was possessed of a tightly-focused timbre, who's *plein air* projectional power when in marching-mode seemingly charged the abutting airspace with a static-electric sizzle – a throaty, full-toned sound the modern mega-bore instrument does well to come close to equalling.

Such were the hallmarks that Tom Kemble brought to the Coldstream Guards' band. On 1st October 1902, Kemble was awarded the Long Service and Good Conduct Medal (the same year as Mackenzie-Rogan). His service spanned the State Funerals of Queen Victoria (1901); King Edward VII (1910) and King George V (1936). Domiciled for much of his band sojourn south of the river at 102 High Street, Lambeth, Kemble served under both Mackenzie-Rogan and R.G. Evans for their complete Coldstream conductorships (and some six-years of Causley Windram's reign to-boot). His tenure spanned every tour from 1896 to 1936; and is unique in the bands of the Foot Guards due to the fact that Kemble both entered and exited the Regimental Band with the gradation of *Musician*. In consequence of this, his Service uniform was also one of *one-off* configuration. In times when the Long Service stripe was displayed, *this* serving Coldstreamer had no less than *twelve* inverted gold chevrons ascending his left arm from wrist to bicep on his Summer Guard Order tunic: a Coldstream band circ never likely to be equalled. Musician Kemble departed the band on St. George's Day, 23rd April 1936, aged 65, after close on 52 years' Army service - 40 of which was with the Coldstream.

This protensive duty spanned four Monarchs: (Queen Victoria; and Kings Edward VII; George V; and Edward VIII), and was recognised by Lieutenant-General Sir H.E. Codrington, Colonel of the Coldstream Guards, at a presentation ceremony held on St. George's Day 1936. Kemble's medals comprised: British War Medal; Victory Medal; Jubilee Medal 1935 and L.S.G.C. Medal. He retired to, and died at Hailsham, Sussex, aged 80 in 1951.

Tom Kemble's inclusion into this band biog honours all former Coldstream band alumni who gave service over decades. The band timeline betwixt 1936-1956 was probably *the* era in which Coldstream continuity reached its peak; with a quarternity of Coldstreamers: Band Sergeant Robert Parfett (French horn); Sgt. Joseph Hume (solo clarinet); Sgt. John Hiam (euphonium); and Musician Thomas Kemble (G bass trombone), accruing *in toto* over 200 years' service between them. An ethos embedded into the band's DNA over a timeline running into centuries; though one whose rationale has been challenged in recent times following fundamental governmental restructuring of military musical management in the mid-1990s; the maintenance of musical Coldstream continuousness will be considered later in this band biography.



The cessation of Tom Kemble's Coldstream service in 1936 almost coincided with the accession of His Majesty King George VI. A thumbnail sketch describing this new King in one sentence might state:

“He had greatness thrust upon him, and gave an admirable example of how a man should do his duty.”

This would prove an accurate assessment, given what transpired twixt 1936-1952. Though his elder brother may have been a versatile man of brilliant promise: one who would be remembered by many with gratitude for the days when he was widely known as ‘Britain's First Ambassador’, Edward's irrevocable determination resulted in the words *irrevocable determination* appearing within his Instrument of Abdication, as crisis reached resolution via a documentary discrowning.

On 10th December 1936 King George VI assumed the Throne. With this elevation came variation for Foot Guards' Regiments. From the rise of his reign, *this* King took a great interest in the day-to-day workings of his Guards; so it is no coincidence that there occurred during the years 1937-39 a further tranche of transformation to the Guards' twelve-monthly tribute: ‘Trooping of the Colour’. Has his father had done in 1914, King George VI maintained monarchic ministrations toward this world famous ceremony, and in doing so engineered evolution to its procedures on levels martial and musical that have underpinned its pompal protocols down to the present day.

The King introduced a trio of tweaks to the ‘Troop’ of 1937: some regal; some martial; some musical. Once again the Monarch stage-managed martial evolutions designed to showcase Royal spectacle where previously none existed. This was first and foremost manifest in the ceremonial split in Number 3 Guard to facilitate access across the military *maidan* of Horse Guards' Parade by the Royal Carriage Procession. Previous to this adroit addition, the regal cavalcade had navigated to the Major General's Office largely screened from view via Admiralty Arch and Whitehall. As King-novator, his clever showcasing of Royal arrival via parade ground traversal was compounded by the deployment for the first time of a Life Guards' Squadron; a turm of Troopers mustered in order to accompany monarchic progress along the Mall.

The musical innovation instigated by the King in 1937 was an important one, influencing as it did the image of all Guards' bands when in marching mode to this day: the all-trombone front rank. Since time immemorial, the Coldstream, together with their Foot Guards' fraters, had assembled their marching bands on lines-musical, rather than appearance-aesthetical. Consequently, the migratory

military band of the Georgian, Victorian, and Edwardian eras (and beyond) had been broadly based on sound rather than sight. This ethos resulted in a band (whether singular or massed) whose visual look would remove the slightest sufferer of OCD from his or her comfort zone; assembled as it was of a randomly strewn melange of musical instruments besprinkled about the band. Archival proof of this martial mishmash exists, be it cinematic or photographic. Tubas were stationed everywhere in the ensemble, from end to end. There is even illustrative evidence confirming that clarinets were interspersed midst front file; and though by 1914 Guards' band frontages had finally resolved to trombones, tubas, euphoniums and the occasional solo cornet, the overall impression this gave to the layperson was one of military incongruity. Captured on the British Pathe news item: *Trooping the Colour 1937*, the filmic feature chronicles the massed band *Trombones to the Fore* façade for the first time - as the 1st Battalion, Coldstream Guards enacted the annual time-honoured tribute.

Further change followed. In 1938 a full escort of Life Guards was provided for Queen Mary and all processional Royal Carriages; and the Massed Bands of the Household Cavalry rode in the King's Procession from Buckingham Palace for the first time. Following the 'Troop' of 1939 (the salute of which was taken by the Duke of Connaught due to the King and Queen's alliance-promoting Royal Tour of Canada and associated American ambit), King George VI returned to Britain to personally oversee further innovation to the Trooping Ceremony. An experiment portrayed in the Pathe piece: *Trooping the Colour in 3's*, and dated 31st July 1939, the King is seen at the central window of the Horse Guards' building viewing the 1st Battalion Grenadier Guards, 1st Battalion Irish Guards, together with the bands of the Grenadier and Coldstream Guards - executing the March Past in Slow and Quick Time in three ranks rather than two (as is the norm) in order to determine whether this new formation should be adopted for future King's Birthday Parades. It would be such kingly innovation that would characterise this period of Coldstream band history as the clocks ticked down toward the 3rd September 1939.

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MAY 1st 1939.

WORLD'S FAIR OPENED.

NEW YORK, APRIL 30.

With all the flourish and spectacle worthy of the occasion the New York World's Fair opened today. From early morning several hundred thousand citizens from New York and other big eastern cities spread over the grounds - four times the size of Hyde Park - imparting the unmistakable stamp of an American occasion.

President Roosevelt opened the Fair officially early in the afternoon standing before the Federal Building; he looked down on the giant Court of Peace, filled with 35,000 invited guests, many naval and military detachments up behind their bands, and groups of civil colour-bearers from 60 nations waiting to present their flags. Here Japanese kimonos rustled past Red Indian feathers and the red tunics of the Coldstream Guards' band stood in a vivid square alongside the dull brown overalls of American workmen.

(The Times. 3rd May 1939).

The decade that witnessed the 250th anniversary of the Coldstream Guards' band culminated in transatlantic trip, with their attendance at the New York World's Fair of 1939. Wedged between the greatest economic disaster in America and the growing international tension that would result in World War Two; and part ideological construct, part trade show, part League of Nations, part amusement arcade; the Fair's footprint stood on an acreage amounting to four Hyde Parks, and was superstruct on a former ash dump at Flushing Meadow. Conceived at both the height of The Depression and the apogee of architectural Art Deco, such circumstances conspired to create one of *the* structurally stunning exhibition environs ever seen. Thus on Sunday 30th April 1939, the New York World's Fair was inaugurated by President Franklin D. Roosevelt, attended by 58 SGO-clad Coldstreamers plus *Captain* J.C. Windram (promoted 1st August 1938) in band formation midst a multi-nation muster numbering not less than 206,000 souls.

The band's appearance in America ante-bellum 1939-45 mirrored their attendance in France ante-bellum 1914-18. The Europe of the Thirties mimicked the Europe of the Teens - a contentious continent careering toward conflict. The politics of the day centred on progressively play-for-time statecraft through appeasement and axis; with placation and partnership prosecuted in parallel by Presidents and Premiers alike via World's Fair Pavilions showcasing Governmental exhibitions. Consequently, the Coldstream band couriered concord and confraternity in a world erring toward conflict as they left British shores. The Press of the day documented departure, with the *Daily Sketch* carrying a double pictorial feature showing Captain Windram with a cluster of Coldstream musicians: Jack Ellory, Arthur Parrett, Percy 'Ginger' Evans, and Ernest Dalwood being bid farewell on a Waterloo Station platform by retired ex-DM Robert G. Evans; and was twinned with a snapshot of Musician Jack Cosker unsuccessfully attempting to calm his distraught two-year old daughter Jean. The band personnel who made up this musical mission is known to the Coldstream Guards thanks to the return voyage passenger roster; they comprised:

SOUTHAMPTON 6th JUNE 1939. CUNARD WHITE STAR LINER AQUITANIA.

H.M COLDSTREAM GUARDS' BAND WELLINGTON BARRACKS.

James C. Windram (53); Joseph Armitage (26); Charles Bailey (28); James L. Bashford (32); William F. Bellwood (36); James Baldwin (38); George E. Carr (36); John H. Cosker (33); Ernest G. Dalwood (17); Alfred V. Donald (27); Herbert H. Davis (33); Leonard J. Davis (35); Albert H. Drake (21); Alfred J. Ellory (18); Henry P. Evans (22); Evan R. Evans (33); James Fergus (29); Albert E. Gay (33); Edward J. Garwood (39); Antoine G. Gache (28); Jack Grivelle (30); Lionel M. Goring (29); John R. Hiam (43); Gerald Harling (36); Charles Hart (39); Leslie B. Harris (31); Eric D. Hoare (24); Arthur E. Hewlett (33); Joseph Hume (61); Henry E. Kent (29); Herbert Kent (31); Edward Kinsman (30); Frederick Laycock (36); Alexander Lewis (35); Harry F. Lockwood (32); Albert H. Moore (23); Alfred J. Moss (22); Claude Mortimore (36); Albert Mills (22); George A. Mills (27); Lionel V. Marks (17); Stanley Nase (39); Edward Neil (36); Harry Petts (24); William F. Power (36); Robert H. Purchase (30); Arthur A. Parrett (24); George F. Pritchard (43); Reginald F. Read (36); Horace W. Russell (39); Richard H. Scrogg (29); John A. Smith (21); Charles R. Sargent (36); Edwin L. Sellars (23); Ralph H. Shorten (35); John Scott (39); James A. Whitworth (32); Stanley W. Ware (33); Cuthbert E. Wilkinson (26); Frederick G. Yeo (28).

Following Atlantic traversal (during which the band rendered on-decks overtures for refugees fleeing European ethnic-cleansing), the Coldstream docked and debarked the Aquitania; a *Big Apple* berthing not witnessed since the touchdown of the Grenadier Guards' band some 35 years' previous. The landing of this lauded Guards' band generated much Madison Avenue reportage across the city. After witnessing mobile military musical roadcraft by a regimental band whose traditions stretched back over a quarter of a millennium, *The New York Times* of 29th April 1939 was moved to make known:

Coldstream Guards Band Heralds Arrival With Bright Fanfare as Aquitania Docks.

The Cunard White Star liner Aquitania was warped into her pier yesterday at the foot of West Fiftieth Street with the brilliantly uniformed Coldstream Guards' band of sixty musicians playing *Gary Owen* on the deck.

Members of the band, under the leadership of Captain J. Causley Windram, wore their traditional bearskin busbies, scarlet tunics embroidered with gold braid, dark blue trousers with broad red stripes and white pipe-clayed belts.

Captain Windram, who had gold epaulettes on his tunic and carried a sword, said the band would open the British Pavilion at the World's Fair tomorrow and remain here for a month.

The Coldstream Guards' band, one of the five that play in turns outside Buckingham Palace and St. James's Palace in London when the guard is changed daily at 11AM, never has crossed the Atlantic before, the leader said. It was organized 200 years ago, and Captain Windram is the tenth Director of Music of the famous regiment.

When the baggage and the instruments, which entered free of duty, had been passed, the sixty bandsmen went down to the pier, marched outside the customs barrier and deposited their instrument cases.

At 10:40AM, Captain Windram took his position at the head. The sergeant major saluted and

reported, "The band is ready, Sir."

The captain gave the order, "Attention! Quick March! Left Wheel!" and the red-coated musicians swung into the street and struck up *The Washington Post*.

There were few spectators when they started, but before the band had marched three blocks along the waterfront the crowds came pouring down the side streets and continued to increase until Fifty-second Street was reached.

There the band crossed to the Hotel Taft at Seventh Avenue and Fiftieth Street, which will be its headquarters during its stay in the city. A police escort from the West Forty-seventh Street station kept the route clear.

A day on from the above Manhattan muster saw the band's attendance at the inauguration of the New York World's Fair. Following Presidential pronouncement, the Coldstream Guards' band marched off from the Fair's Court of Peace convocation quad, and traversed a bold rectilinear Machine Age exospace to arrive at the British Pavilion.

The UK construction assaulting the senses of exhibitor and visitor alike was one that shouted Art Deco architectonics at its acme. The British Pavilion boasted one, if not *the* largest exhibition spaces at the Fair; and was set apart from other symposium structures by an equally stunning (and specifically built for the Coldstream) bandstand executed in an identical constructional code. A large plaque set into the wall at the Pavilion's southern entrance portal proclaimed the message *this* nation intended to convey at *this* moment-in-time:

**THE BRITISH PAVILION.
THIS PAVILION
IS DEDICATED TO
LASTING PEACE AND FRIENDSHIP
BETWEEN THE PEOPLES
OF THE
UNITED STATES OF AMERICA
AND THE BRITISH EMPIRE.**

The motif of the New York World's Fair was: 'Building the World of Tomorrow', and due to an encompassing Deco design, this thematic thread transfixed the tens-of-millions that passed through the turnstiles. The British Pavilion, however, was an exhibition space that carried a subliminal precept. Housed within a building whose streamlined style spoke of '*things-to-come*'; the exhibits singled out for showcase in this Modernist pile were mostly of *Merrie England* mould; an anachronic, carefully calibrated *temps perdu* tableau hand-picked to reinforce what the UK stood for at a time when 'the World of Tomorrow' appeared to be hurtling towards another notable science fiction feature - the 1936 H.G. Wells/Alexander Korda film classic: '*Things to Come*'. With items-retroreflective including an original copy of Magna Carta; Crown Jewels; the Coronation Scot steam loco; George Washington's family tree; a reminiscental restaurant labelled: 'the Buttery' and the Coldstream Guards' band outpouring orphic inscenation midst an Arcadian chocolate box landscape - the *Old Country* appeared to be living up to its name. This circumstance was not lost on New York periodicals like *The Talk of the Town*, as its article on the band's appearance at the NYWF shows:

MUSICAL GUARDS.

A COLORFUL, if anachronistic element in the World of Tomorrow is the Coldstream Guards' Band, which is currently stationed at the British Pavilion, far from its usual stand at the Changing of the Guard before Buckingham or St. James's Palace. Ordinarily it plays at this traditional ceremony once every five days, taking its turn along with the bands of the Grenadier, Scots, Irish, and Welsh Guards. The Coldstream is the most venerable of this group, having played continually since its formation in 1742. It

has been called upon to play at the most solemn state functions. They won't be on hand when the Royal visitors [King George VI and Queen Elizabeth] arrive in June. The British Government felt that more than a month in the U.S. would be too serious a drain on the Exchequer.

When giving concerts, as they do twice daily at the Fair, the men lay aside their bearskins and don more manageable caps of blue and white. "Otherwise they couldn't see my beat," their leader, Captain J. Causley Windram, explained to us at the Fair the other day. The Captain is fifty-two, ruddy, and the son of a bandmaster in the Royal Marines. He has graduated from the Royal Academy of Music in London and became head of the band in 1930. We learned from him that the band's headquarters are in the King's Road, Chelsea, and that there an enormous library of band music is maintained – three thousand tunes, including five hundred marches. Its customary for British music publishers to appeal to the Guards for help when looking up some old number. We learned also that the men don't live in barracks, but with their families, like ordinary musicians, and that although officially listed as non-coms they are allowed to accept any outside engagements that don't conflict with their military duties.

In New York, the men's day begins at 2:45, when they march around the Fair grounds for ten minutes, playing *Standard of St. George*, and end up at the British Pavilion. There they give a concert lasting till five, followed by another after a brief supper intermission. At our visit, several of the men had such suspiciously similar opinions of the Fair ("It's a magnificent display, no doubt about it," they said separately) that we were forced to conclude they had been coached. The Captain himself had high praise for everything around town except the streets. "I can't understand how such a wealthy city as yours can let its streets get into such an appalling condition," he said. "There's one that looks like No Man's Land – Avenue Six." We tried to explain about the "L" of Yesterday and the Subway of Tomorrow, but he seemed unconvinced.

The band that Expo explorers would have witnessed was made up of (as a good many before and since have been made up of) a mixture of youth and experience. The World's Fair band of '39 was typical in this respect, being composed of musicians ranging from going-on 17 to gone-past 61. The former category of Coldstreamer was briefly broadcast before the band's *Big Apple* bide in the *Dover Express* dated 21st April 1939:

Boy Marks (xylophonist) from the Duke of York's Royal Military School, is the youngest of the 60 bandmen of the Coldstream Guards playing for a month at the World's Fair, New York.

At the opposite end of the experience scale was solo clarinetist Sergeant Joseph Hume. Aged 61, this time-served NCO (given mention previously within this band history) would continue his service in the band until his retirement aged 65 in 1943.

The 16th May was branded 'British Day' at the Fair, and with this designation came invitation to President Roosevelt to eye the exhibits at the British Pavilion. As a result, America's First Lady (Eleanor Roosevelt) noted in her daily diary the following:

May 16, 1939.

Then to the British Pavilion for tea and to hear the very excellent Coldstream Guards' Band play *The Star Spangled Banner* and *God Save the King* in most inspiring fashion.

History confirms that the band of the Coldstream Guards successfully fulfilled their Governmental brief during its month-long city-that-never-sleeps sojourn. As the band of 1789 under Eley had done at Vauxhall Gardens; as the band of 1860 under Godfrey had done at Kensington Gardens; the band of 1939 under Windram did in an *English Garden* in New York; though in this instance drawing *in* and playing *to* an audience whose numbers ran into millions. Fair-goers who had voyaged from Britain were no less impressed when it came to entering into a post-Expo analysis of this piece of ante-bellum Anglo-American Atlanicism. A twain of *Times* transmissions confirm this circumstance. The first, though a trifle jingoistic, reads:

June 6, 1939.

POINTS FROM LETTERS.

BRITAIN AT THE FAIR.

As one who was at the New York World's Fair recently, I fully endorse what one of your correspondents says about the excellence of the British exhibit. It would be difficult to present in a more dignified and impressive manner how great has been the contribution of the British Empire towards the betterment of the human race, and both its moral and material progress. I can also subscribe to what your correspondent says about the magnificent propaganda effect that the band of the Coldstream Guards has had. The music, coming as it did from the open bandstand at the side of the British Pavilion, could be heard from a great distance, and acted like a magnet in attracting thousands of visitors to the British exhibit.

Dr. Maurice Ernest. 93, Cromwell Road, South Kensington, SW7.

August 24, 1939.

NEW YORK WORLD'S FAIR.

POPULARITY OF BRITISH PAVILION.

The total attendance at the New York World's Fair since the opening less than four months ago is now approaching the 20,000,000 mark, and of this between 8,000,000 and 9,000,000 people have visited the British Pavilion.

The smallest number of visitors in the Pavilion on any one day was about 50,000 and the highest 120,000. On one occasion 31,000 people were in the building at one time, a figure which gives a good indication of the size of the exhibit.

The band of the Black Watch, pipes and dancers, will be at the Fair for the last six weeks before the close at the end of October, and if the popularity of the Coldstream Guards at the opening is a criterion, there should be an immediate jump in the attendance when the new regiment arrives.

Thus after a calendar month that in all likelihood will enter Coldstream annals as the period in which the band performed in front of the greatest audience agglomeration ever, they exited America. That they did so in madcap manner was minuted by *The New York Times* of 1st June 1939. The Coldstream may have heralded *arrival* via arterial route, *Washington Post* and military manoeuvre. *Departure* however was trumpeted (literally) via an unmilitary manoeuvre that consisted of jive and gyre:

COLDSTREAM BAND SAILS.

Greeted by Swing on Ship, They 'Jitter' Up the Gangplank.

The sixty members of the band of the Coldstream Guards, who have been appearing at the New York World's Fair, sailed for home yesterday on the Cunard White Star liner *Aquitania*. They were accompanied by their leader, Captain J. Causley Windram.

Dressed in their brilliant uniforms, the bandsmen attracted attention, which was heightened when a six-piece orchestra of American youths, hired for the voyage, burst into "hot" swing. Instead of being abashed the Guards fell into the spirit of the occasion and gyrated individually up the gangway, amid the cheers and whistling of the spectators.

On return to Britain the band diary for June was immediately taken up with final rehearsals of the 1939 King's Birthday Parade. With both King George VI and Queen Elizabeth *in absentia* due to hands-across-the-sea Canadian-American sortie, the Troop of Thirty-nine would be the last of such tributes for seven years. Late-June brought the Coldstream to King's Cross - at the request of the London and North Eastern Railway Company. As LNER guards amassed, the Coldstream Guards enacted platform punctilio announcing appellation; and moved the *Yorkshire Post and Leeds Intelligencer* of 21st June 1939 to note:

ENGINE NAMED AFTER GUARDS' REGIMENT.

Major-General Sir Cecil Pereira, of the Coldstream Guards, named the engine *Coldstreamer*, at a ceremony at King's Cross Station, London, yesterday. He afterwards mounted the footplate, and with Driver Arthur Reynolds and Fireman Charles Darlo, both of Sheffield, and both ex-Coldstream Guardsmen, rode on the engine as it steamed up the station platform, to the strains of *The Coldstream March*, played by the Coldstream Guards' band.

August bank holiday weekend 1939 witnessed the band quitting Britain for Paris, France, in order to accompany an eleven-hundred-strong body of British Legion ex-Servicemen attending a rekindling rite at the Tomb of the Unknown Soldier. *The Times* carried a short account on this final Foot Guards' band foreign-field foray before World War Two, and noted:

PARIS. AUGUST 6.

Members of the British Legion took part to-day in the ceremony of rekindling the flame at the Tomb of the Unknown Soldier beneath the Arc de Triomphe.

The visitors made a brave show as they went up the Champs Elysees from their rallying place at the Rond-Point. Their step, perhaps, was less firm than was the case 25 years ago, for the men of 1914-18 are now middle-aged or veterans; but with the band of the Coldstream Guards at their head, and carrying their own Legion standards, they recaptured some of the martial spirit of the past.

Archival film of the above ceremony is held at the British Pathe on-line moving-image trove. Entitled: *British Legion Commemorates the Anniversary of 4th August in Paris*, the minute-long newsreel illustrates the Coldstream band in eight-broad alignment conforming to Captain Windram's unique marching-band marshalling; in which he *always* set the French horn section on the second rank immediately behind the trombones.

The last logged band booking prior to World War Two witnessed unit attendance at Chatsworth House over the Tuesday and Wednesday of 15th and 16th August 1939; at the coming-of-age celebrations of William John Robert 'Billy' Cavendish, Marquis of Hartington. A serving Coldstream officer, and eldest son of the Duke of Devonshire, both Major 'Billy' Cavendish and five of the Coldstream musicians playing for his 21st birthday bash at the *Palace of the Peaks* would, through differing circumstance, be tragically killed-in-action in the months between June and September 1944.

This morning the British Ambassador in Berlin handed the German Government a final Note stating that, unless we heard from them by 11 o'clock that they were prepared at once to withdraw their troops from Poland, a state of war would exist between us.

I have to tell you now that no such undertaking has been received, and that consequently this country is at war with Germany.

(Broadcast to the Nation by Prime Minister Neville Chamberlain, 11:15am 3rd September, 1939)

The above opening paragraphs of an historic broadcast by a British PM to a numbed Nation on Sunday, 3rd September 1939, was doubtless caught by Coldstreamers gathered round wirelasses in-parlour, at-barrack, or on-station from capital to continent. A *rara avis* among wars in having a clear moral purpose: to defeat Nazi tyranny – the above autumnal air was quickly followed by an assumption by all that *Cockaigne* would be clobbered by aerial bombardment from day one. Then came the eerie calm and the sense of anticlimax. This was the period of the so-called 'Phoney War', a time of feverish preparation and fearful trepidation

The move to a war footing resulted in the band again exchanging scarlet for khaki; *rayonnement* for absence of adornment - as KSD supplanted SGO. Very little evidence can be found for Coldstream (or indeed other) Guards' band employment regarding the live broadcast genre during the genesis of World War Two. All available BBC programmatic content published in the Press of the day reveals Corporation utilisation of records, as opposed to in-studio recording at this time.

Things, however, *did* change. In June 1940, Hitler's *Luftwaffe* launched an aerial assault on southern England, leading to a life-and-death struggle, which became known – without any exaggeration of its importance – as the *Battle of Britain*. Meanwhile, just nine months after the Coldstream had marched

up the *Champs Elysees*, the Fuhrer had followed in the band's footsteps in somewhat different circumstance. With France defeated, Britain and Commonwealth stood alone and braced. It is against such scenarios that the following was noted in the *Lancashire Evening Post* of 17th August 1940. London-born Myra Hess may famously have caught the public's imagination by giving her legendary lunchtime piano recitals *inside* London's National Gallery; but the Coldstream (and their Guards' band cohorts) were, at the same time, engaging with the denizens of the capital in like-manner *outside* the very same building; in Trafalgar Square:

SOOTHING.

It is something to remember that on the day Hitler was to have brought us to our knees the fine band of the Coldstream Guards played for an hour and a half to a very big crowd in Trafalgar Square.

A man whose office window looks on to the square, was asked if the music was distracting, stated the *London Evening News*.

"On the contrary," he said, "it soothed some savage breasts. The conference I was attending just before noon had become disputious and our nerves were a bit frayed.

"A point of issue was being stubbornly contested and voices grew louder and more emphatic.

"Then through the open window came music, and nobody seemed to care any more about the argument. You could literally see attention wandering and that far-away look come into everybody's eyes...

"We adjourned."

The wartime workload undertaken by these London-based bands was considerable, and should not be underestimated when appending their morale-maintaining capabilities to the overall war effort equation. A sense of scale in purely numerical terms for this massed spirit-lift may be adduced by the following enquiry made in the House of Commons in November 1940. As ever, the Palace of Westminster publication *Hansard* notes:

5th November 1940.

MILITARY BANDS.

CAPTAIN PLUGGE asked the Secretary of State for War the number of times within the last two months when military bands have been allowed to play in the streets or open spaces of London?

MR. LAW. I regret that I have no figures for the last two months, but my hon. and gallant Friend may be interested to know that in June, July and August the number of engagements carried out by the bands of the Brigade of Guards was 364.

Such concert commitment and density-of-duty to both capital (the principal performance platforms being Trafalgar Square and St. Paul's Cathedral Steps) and country (anywhere from Cornwall to Caithness) citizenry would subsist for the duration; whether for serviceman or civilian; whether via airwave or between air raid. This is confirmed via feedback from socio-academic initiatives such as the 'Mass Observation' experiment, which noted the provision of concerted music for the masses helped maintain morale during this crucial period in the nation's history.



Thus was the Coldstream band's remit for much of *their* war. In consequence of this, the central London trek from the band HQ at Chelsea to Broadcasting House HQ would be a well-trodden one. The Corporation's Home Service and General Forces Programme schedules were invariably interspersed with Coldstream concert slots – be it *Music While You Work*, or the regular wartime fare: *For the Forces*, and many a Ministry of Production war-contract worker would have no doubt sought: *"To go to one's work with a glad heart and to do that work with earnestness and good will,"*

as Windram's band opened their Broadcasting House *Music While You Work* session with its Eric Coates-composed theme tune: *Calling All Workers*.

When not 'in-Town', the band would be seen 'on-tour' crisscrossing the country. Whether down-South or up-North, the circumstance of war witnessed Coldstream collaboration with civilian professional musicians who were minded to support the reserved occupation worker via concerts given in-canteen or at-concert hall. Typical of this trend was one such concert noted in the *Yorkshire Post* of 9th February 1943. Led by the recently promoted *Major* J.C. Windram (gazetted 23/11/42), this north county concert chronicled Coldstream collaboration with a young violin prodigy who is *still* giving solo recitals to this day: Ida Haendel (b. 1928):

BRADFORD PRINCE'S.

It is a bold experiment by Mr. Francis Laidler to bring the band of the Coldstream Guards and such world-famous artists as Ida Haendel, the young Polish violinist to the Prince's Theatre, Bradford, for a week of international music, and deserves the wholehearted support of local music-lovers.

The band contributes rousing marches, sonorous opera, lilting Strauss music, the jovial *London Suite* (Coates) and works by Offenbach, Wagner, Beethoven and Rossini. The violin solos enabled Ida Haendel to display her remarkably fine technique.

The direction of Major J. Causley Windram (Senior Director of Music, Brigade of Guards) is faultless. The precision, delicacy of treatment, truthfulness of interpretation, careful modulation and general enthusiasm of the band all testified to the high quality of the playing.

The programme is being changed for every performance.

Unlike 1914, there was no perceptible objection to hearing 'the enemy's music'. As instanced above, it seems that the Coldstream, together with the musical community, had taken a tacit decision that the devil should not be allowed to claim the best tunes for his private property. This manifested most of all in Britain by way of Beethoven, whose music (including his *Fifth Symphony* 'dot-dot-dot-dash' (... -) Morse Code *V-for-Victory* BBC World Service drum-declamed airwave annunciation) was to become a remarkable anti-Nazi rallying cry as the war progressed.



For members of the Coldstream Guards' band – be they former, of-present, or future, the calendar date: 18th June 1944 and the location situate the Guards' Chapel, Wellington Barracks holds special significance. A moment-in-time and a locus-in-London, both became inextricably linked less than a fortnight after D-Day to bring to the band their own 'D-Day'; though the 'D' in *their* case declaimed: *Darkest*; a band-appellation that described the twenty-four hour period encompassing the circumstances leading up to the Guards' Chapel Disaster. A catena of chance and might-have-been measured in minutes, the band's attendance on this fateful day in 1944 was the result of continuous regimental *religioso* rendition by this subunit over a timescale stretching back centuries.

Over countless generations the Coldstream musician has accompanied soldatesque service for his combative compeers and ministered melody for the military congregation - be it outdoor orison or indoor invocation. In 1780s London, under Music Major Eley, the Duke of York's band had discoursed sacred music for the Guards at incongruous locations that ranged from the canteen in Knightsbridge Foot Guards' Barracks to Westminster Abbey. From 1809, Master of the Band Weyrauch and his Regency band foregathered with their Foot Guards' fraters to perform in what was perhaps *the* most magnificent makeshift military chapel ever seen in London. Joseph Ballard, in his book: *England in 1815: As Seen by a Young Boston Merchant* showcases this singular site, and states:

23rd April. Being Sunday I attended Divine Service at Whitehall-chapel. Before this place Charles I was beheaded. It was formerly designed as a banquetting house. The inside is handsome; at one end is a splendid canopy, composed of crimson and gold, erected for the Allied Sovereigns when upon their visit

to this country last summer. Here is also suspended the banners captured from the enemies of England at different periods, among them some French eagles, and four or five American standards taken at Detroit and Queenstown. The galleries are filled with officers and soldiers, being the church that the military attend. The preacher was a very good one; the subject of his discourse being the comfort derived from a religious life, particularly under the loss of friends. The music was admirably performed by the Duke of York's Band. The introduction of the trumpet particularly gave it a grand and sublime effect.

The employment of Inigo Jones's Banqueting House, Whitehall as the spiritual home of the Regiments of Foot Guards in London was maintained until the completion of the Guards' Chapel in 1838. By this juncture the Brigade Church Parade was a ceremonial spectacle in keeping with its palatial placement – the Palladian pile being the only remaining component of the long-lost Palace of Whitehall. One of the last Banqueting House-centric worships was writ large across the Atlantic in *The Knickerbocker*:
Or, New York Monthly Magazine:

Probably no sight is more interesting, than that of the Household Troops going through the daily ceremony of mounting guard in the different garrisons; and on Sunday, when the soldiers are going to church, the spectacle is very imposing. There are several military chapels, but that at Whitehall has the most attendants. The line is generally formed in St. James's Park, and, going through the Parade, proceeds thence to Whitehall, where three or four different bands of music, (each band numbering thirty-six men, exclusive of fifers and drummers), all stand in a circle at the principal entrance, and perform the task of 'playing in' the men, who generally exceed two-thousand.

This semi-permanent Services service space survived almost thirty years. On 6th May 1838, the Royal Military Chapel, Wellington Barracks (its original appellation) witnessed its first Divine Service. Designed by Colonel Sir John M.F. Smith in consultation with Philip Hardwick, and erected in the Greek Revival style, the building boasted a neat and imposing exterior both chaste as it was elegant – though its interior was considered by many inornate to the point of ugliness. This was rectified in 1877, with architect George E. Street's beautifying the by-now widely known-as Guards' Chapel in the Italian Romanesque style with marble, mosaics, and stained glass; together with an apse in the Lombardo-Byzantine manner. It would be within *this* incarnation of the building that the Coldstream band, under Major Windram, would enter on that fateful Sunday morning on 18th June 1944.

If 'Church Band' was a duty of centuries, the trepidation of 'Total War' was an affair of years by 1944. Though the mercantile moorings and manufacturing surroundings of the East End bore the brunt of the Blitz, the West End at war was pregnable also. Be it Buckingham Palace annex-room or band back-in-time gin-palace practice-rooms, Hitler's *Luftwaffe* made little distinction, with all buildings suffering direct hits. The band's home (on-and-off) for almost forty-years, the King's Head (unlike The Talbot and the Stanhope Arms) never reopened following a devastating night raid on Victoria Station in 1941; remaining empty *post eventum* until its demolition in the mid-1950s to make room for post-war social housing that survives to this day. Furthermore, the Guards' musician of '44 had lived with loss among his own over six months' before the consequences of the 18th June impinged on his conscious; as the night of November 7th 1943 witnessed the Scots Guards' band losing two of their number whilst performing (Musician Alfred William Loney and Musician Harold George Sullivan) in a death-dealing air raid focused on the Cinderella Dance Hall, Putney High Street.



By way of Knightsbridge canteen congregation, Banqueting House basilica, and a century of service given over to religious rite in times bellicose and benign at barrack-church, the Coldstream band exited the month of May and entered June 1944. With this almanac advancement came a chain of circumstance composed of elements musical and martial; and of in-band and inter-band compound.

This June would witness consecrated service at the Guards' Chapel of disastrous dimension. The

events of Sunday 18th June 1944 have gone down in band history as one of supreme sacrifice by *this* Coldstream subunit that is in keeping with the traditions of the Regiment at a time of total war. Following the D-Day landings at Normandy on 6th June 1944, Reich reaction resulted. Technical advancement had (as it had in all past conflicts) grown exponentially. Consequently, for southern England from the second week in June '44, *vorsprung durch kreig* resulted in *Vergeltungswaffe Ein* – and the deployment of a deadly drone of almost Wellsian concept known more widely through its alpha-numeric agnomen: V-1.

Launched from secreted sites scattered along the French *Pas-de-Calais* and Dutch coast, the first of these lethean, automatous 'vengeance weapons' cut out over an unsuspecting London a week later on Tuesday 13th June 1944. There would doubtless have been much debate on these new airborne instruments of terror among the instrumentalists on *terra firma* assembled at the unit's Duke of York's HQ band-room during their snatched smoke-break between Windram's final rehearsals for the forthcoming BBC broadcast scheduled for Saturday afternoon. After scrutinising the band notice board (situated on a wall to the right of the entrance to the 'Duke's' gymnasium practice-room) - the musicians knew the weekend would be a busy one: the band being detailed to be divided on Saturday - with Windram and an 'A' band of 30 broadcasting at the Studio 8A within the BBC HQ - and a 40-or-so 'B' band in Tunbridge Wells, Kent - taking part in the first day festivities associated with a 'Salute the Soldier Week' feed-the-guns fundraising effort. All this was in addition to a *revirement* in the roster, which occasioned Sunday Guard Mount to be inexplicably at the last minute exchanged with another band for Divine Service at the Guards' Chapel. Both Saturday Coldstream cadres were chronicled in the *Nottingham Evening Post* of 17th June 1944, and the *Kent and Sussex Courier* of 23rd June 1944:

17th June 1944.

WEEK-END RADIO TO-DAY.

Home Service (203.5m 391.1m 449.1m).

1 – News. 1.15 – Back to the Land. 1.30 – Songs from the Shows. 2.15 – Coldstream Guards' band. 3 – J. Simpson's Sextet. 3.30 – Scottish Orchestra.

Friday 23rd June 1944.

SALUTE THE SOLDIER WEEK.

Major-General E.G. Miles, C.B. D.S.O. M.C. opened the 'Salute the Soldier Week' at Tunbridge Wells on Saturday. The week, coinciding with the enemy's launching of his 'terror' flying bomb, has given an added impetus not only to investors but also those who have worked strenuously for the success of the venture. Everywhere the public has been keen to show its gratitude and affection for the men and women in khaki, and by yesterday (Thursday) morning the figure had reached £337,300.

Recent historical events undoubtedly added zest to the opening ceremony on Saturday. The obvious interest on the event by all classes of the community was apparent from the deeply-lined pavements on the procession route and the surge of people to the Lower Cricket Ground, where the monster Rally was held.

On Saturday, on a specially erected dais in Crescent-road, and accompanied by the Mayor (Alderman C.E. Westbrook), Major-General E.G. Miles, C.B. D.S.O. M.C. took the salute, while a band of the Coldstream Guards played appropriate military music.

Unwittingly, the *Courier* hack confirmed Coldstream duality by his noting *a* band of the Coldstream Guards – rather than *the* band of the Coldstream Guards – as the unit would surely have been scripted had it been a complete band and not one of semi-ensemble stamp. The piece also reported on the V-1, though in consequence of the widespread censorship of newspaperdom, information on the fate of a fraction of the Coldstream band that formed up for Kentish parade on Saturday 17th June 1944 would remain largely undisclosed to the general public for some weeks and months.

While the 'B' band were on-plinth playing for trans-Forces turnout, the 'A' band arrived at *Auntie*

for BBC put out. It was here that Major Causley Windram conveyed a prognostic one-liner whose drift turned out to be all-too prophetic. They were called-to-mind by Albert Henry Douglas ‘Dougie’ Drake (1917-2010) - who entered Coldstream band history as the first Band Sergeant-Major. Serving in the subunit twixt 1935-75, the Drake *Memories* were preserved in print via much man-to-man quizzing and ample archival digging by Sgt. Alan Cooper, an ex-Coldstream Guards’ musician (and much-published R.A.F. historian). They chronicle Windram’s in-studio portent, and proclaim:

“This is my last broadcast I will do with you.”

Unbeknown to the band, their Director had for some time suffered from an undiagnosed (and largely untreated) heart complaint. In consequence, Windram had been ordered to attend a medical examination the following week – an assessment he thought he would not pass. Though he did not know it as he brought baton-to-band as the *On-Air* tell-tale signalled the start of the session, his pre-performance Broadcasting House vaticination would prove extraordinarily exact.



Sunday 18th June 1944. In-band circ shifted to inter-band - and factors musical and martial would be appended to the equation. The BSM Drake *Memories* chronicled that the Coldstream Guards’ band had been scheduled for Changing of the Guard that Sunday. If two engagements had not surfaced on the Saturday *and* had not the Major *major* concerns about his health, fate may have fortold an alternate path for both Director and directed.

Inter-band circumstance matured in multifarious ways. Out of the equation, however, were the bands of the Grenadier and Irish Guards - as the former had just embarked on a multi-month Mediterranean War Zone tour-of-duty encompassing North Africa and Italy - whilst the latter were incoming from a comparable assignment and shortly to recommence Home Service. This circumstance moved one Irish Guards’ musician to dedicate a significant section of his band diary compiled in-theatre-of-war, and later published in: *The Irish Guards’ Journals*, to those Coldstream musicians cut down in the Guards’ Chapel. Bill Winter’s chronicle: *A Band in the War Zone 1943-44* commenced with his condole to fallen Coldstreamers, and was mastheaded in the following manner:

DEDICATED TO THE MEMORY OF THE DIRECTOR OF MUSIC AND FIVE MEMBERS OF THE COLDSTREAM GUARDS’ BAND WHO DIED IN THE GUARDS’ CHAPEL, WELLINGTON BARRACKS ONE SUNDAY MORNING IN JUNE, 1944.



In consequence of the above circs, the events of *this* mid-June weekend in 1944 would revolve around the bands of the Coldstream, Scots, and Welsh Guards. If the *status quo* had been maintained, and *Buggins’ turn* prevailed, the following would have transpired on Sunday 18th June:

Band of the Coldstream Guards: Guard Mount (Chelsea – Wellington).

Band of the Welsh Guards: Waterloo Day Service, Guards’ Chapel, Wellington.

Band of the Scots Guards: Clear Day.

The above arrangement however *did not* ensue. Kismet entered the equation initially via the band of the Welsh Guards. Harked back by their 1st French horn Musician George Farquie, in a piece posted in: *The Horn Call: Journal of the International Horn Society* (1971), he noted:

One day, the Welsh Guards were rostered for Sunday Chapel at Wellington Barracks (five strings, four winds and two horns), but they exchanged with the Coldstream Guards’ band because of an engagement at Southend-on-Sea. As they stood on Fenchurch Street Railway Station at 11 o’clock that morning a V-1 flying bomb passed overhead. Later they learned that it had landed directly on the Guards’ Chapel. Most

of the congregation, composed of military VIP's were killed, and many of the Coldstream musicians, including their first horn, Ted Sellars.

The V-1 as witnessed by Welsh Guards' musicians midst Square Mile station *circa* 1100hrs *en route* for Essex seaside tourist trap was the third such drone to devastate the Westminster Village that day. The 500th V-1 let fly had earlier hit the Hungerford Rail Bridge - and in doing so had destroyed half the tracks running across it. Ere long the 501st doodlebug cut out and nosedived onto Rutherford Street, Westminster, demolishing two blocks of flats and killing ten. The 502nd buzz bomb would prove the most cataclysmic of all, and, in terms of numbers killed, *the* most lethal of World War Two.

Musician Farquie's assertion that the Welsh Guards' band had swapped with the Coldstream brings into the equation Director of Music seniority and the band of the Scots Guards. By this juncture the Senior Director of Music of the Brigade of Guards was Major Windram, and in exchanging errant Chelsea-Wellington Guard Mount for sit-down Guards' Chapel Service (an exchange that *may* have been influenced by the Major's wish to give the majority of his band a 'clear day' following their Saturday double duty, together with his desire to avoid a multi-mile, heart-palpitating parade that would doubtless impinge on his destinal date with the Brigade M.O.) he would have shifted ceremonial street-pound to the Scots Guards' band.

There is, however, *another* twist to this tale, courtesy of Scots Guards' solo cornet Lance Sergeant Fred Muscroft, who served with the band from 1942 to 1964. His textuary testimony on the events of 18th June 1944 sheds light on this circumstance from a different perspective. He noted:

On Sunday, 18th June 1944, the band of the Coldstream Guards; seventeen in number, were playing in the Guards' Chapel at the weekly service. Fred was on parade with the band of the Scots Guards waiting to be dismissed, having just returned from Changing the Guard ceremony at Buckingham Palace. Those on parade heard the German flying bomb and looked up when they heard the engine stop. As it fell it caught the top of a chimney and turned before hitting the Guards' Chapel, bringing the roof down. The front rank of the band and the officers on parade were hit by a cloud of dust and Fred's thoughts were that 'It's got the Guv'nor', but then Sam Rhodes appeared in one piece out of the dust saying wryly 'It missed me, unfortunately'. The Director of Music of the Coldstream Guards, Major Causley-Windram was not so lucky as he was killed along with five musicians. A further twelve members were injured. Fate had played a part in Fred's life that day as for some reason the two bands had swapped duties.

If the Muscroft reminiscence is copper-bottomed, Causley Windram and his musicians were attendant at the Guards' Chapel, Wellington Barracks courtesy of a duty double-swap on that far-reaching funest mid-June Sunday; an affined *in loco* circ born of a Coldstream duplex engagement enacted a day before the destinal date: 18th June 1944.



All the above conjecture mattered little to attendant Coldstreamer and assembled churchgoer. A direct hit by this *a tort et a travers* weapon as the nearby clock faces atop the Palace of Westminster's St. Stephen's Tower showed: 11:11am (at the exact moment the Guards' Chapel Choir were intoning the *Te Deum Laudamus*) was segued by a lung-bursting shockwave and hundreds of tons of masonry endungeoning band and congregation. Large sections of the Chapel's roof had been brought down and rebuilt in reinforced concrete some two years' previous following fire and collapse as a result of incendiaries dropped in the London Blitz of 1940-41; and due to such circumstance, debris from this new overvaulted and overweight firebomb-proof roof was strewn throughout the main body of the building to a depth upwards of ten-feet. Street's Byzantine apse however stood firm against Hitler's V-1; as did the six silver candle sticks gifted to the Guards' Chapel by King George VI: whose cierges miraculously continued to burn undamaged on the altar. The Drake *Memories* chronicled the moment of impact as witnessed within the band:

I was asked by Major Windram to move to one side, as he could not see me. There was a loud bang, which sounded some distance away at the other end of the square at Wellington Barracks, then a blue flash - and everything went blank. The man next to me was killed, having been hit by a piece of falling masonry; if I had not moved it would have hit me. Lance Sergeant Hewlitt and Musician Shorten were sat opposite me with their cornets in their hands, without a scratch, covered in dust, but quite dead. Two members of the band were completely unscathed, and Musician Davies, the tuba, having been buried by tons of debris though unhurt said: "What happened?"

The roll call of casualties proved prodigious; and was the largest statistic of lethality attributed to any V-1 attack in London for the duration. They comprised: the Director of Music, 6 Coldstream musicians, a further 16 Coldstreamers, and 100 members of the congregation killed outright; together with hundreds injured - seriously or otherwise. First-person testimonies taken from witnesses remote from the Guards' Chapel survive also. One example was given via Lieutenant George Lalty, RNVR - who was on that weekend the Duty Officer for the Coastal Forces' Materials Department of the Admiralty. Stationed in Queen Anne's Mansions, at the rear of the Guards' Chapel, Lieut. Lalty let it be known on the BBC's *WW2 People's War* website:

In the middle of the morning, a V-1 cut out over us and there was a severe explosion in the vicinity. We checked our large building, but damage was light. There were some minor casualties in the WRNS headquarters on the floor above us.

We then discovered that the bomb had ploughed into the Guards' Chapel, Wellington Barracks, Birdcage Walk, where the morning service was being held. Our doctors went round to assist, but could do little as it appeared that the weapon had killed everyone in the Chapel.

One of the doctors told me how he was amazed at how lifelike the dead Guards' bandsmen looked. They were playing in the gallery around the side of the Chapel, where the blast had probably killed them by bursting their lungs, but they were still in their original positions, holding their instruments, in natural colour, as if made of wax.

Contemporary chronicles noted that it took over two days to recover the dead and injured embowelled within the rubble; and the British Pathe on-line archive portrays the aftermath of the disaster in a collection of Blitz related clips entitled: *Bomb Damage – London 1940*. Major Windram and the injured musicians were conveyed by commandeered transport along Birdcage Walk, past Buckingham Palace, up Constitution Hill, to arrive at St. George's Hospital, Hyde Park Corner. It was here, whilst undergoing an emergency leg amputation that the Coldstream D.o.M. died of heart failure whilst on the operating table. BSM Drake suffered a fractured skull, broken shoulder, broken leg and severe concussion. His recuperation lasted over six months; bookended by stays in hospitals situated in locales as disparate as Windsor, St. Albans, and Scotland. Other injured Coldstreamers convalesced in Nightingale wards across north London for the next nine months. The Coldstream band that commenced the pre-service prelude in the Guards' Chapel on Sunday 18th June 1944 was chronicled in the Drake *Memories*. The roll call read:

Flute: Alfred John 'Jack' Ellory. Oboe: Eric Denzil 'Ronnie' Hoare.

Solo Clarinet: Sergeant Harry Lockwood, Ernest Dalwood.

Repiano Clarinet: Douglas Drake. 2nd Clarinet: Pat Neal. 3rd Clarinet: George E. Carr.

Alto Saxophone: Harry Herbert 'Bert' Davis. Bassoon: Lionel Goring.

French Horns: L/Corporal Edwin Lloyd 'Ted' Sellars, Edward Gay.

Solo Cornet: L/Sergeant Arthur E. Hewlitt. 2nd Cornet: Ralph H. Shorten.

Euphonium: Sergeant John Robert 'Bob' Hiam. Eb Bass Tuba: Leonard Davies.

String Bass: Don Stuteley. Percussion: Frederick Dowdney Kent.

The band of seventeen as listed by BSM Drake confirms ensemble extent as noted earlier in this band history. Coldstream musical alumni ever after however have been confounded when confronted with the Drake *Memories* instrumentation - due to its misplacement of Musician Charles 'Jock' Hart in the above church band. One of the band's number linked in *all* extant references regarding unit

casualties on this fateful day; departing almost ten months later on 13th April 1945 as a result of injuries sustained – he is *not* mentioned in the marginalia of the BSM's *Memories* band roll call *ex ante* the Guards' Chapel Disaster.

The tragicomic circumstance of *one day* in June 1944 was unequivocally *the nadir* in the band's history. Other Service bands (the Royal Marines in particular) agonised alike *throughout* the war, with evidence of this hap surviving on the pages of the *Commonwealth War Graves Commission* website. Civilians from commercial conurbation; *Baedeker*-bombed borough; ports all-points from Plymouth to the Pool of London and beyond; and buildings inclusive of Buckingham Palace endured analogous air-strikes between the years 1939-45 to that confronted by the Coldstream Guards' band in 1944.



The Drake *Memories* make mention of Major Windram's most-uttered maxim. A sacred text slogan bestowed to the band before, during, or after duty or engagement, the Director, in due course, would invariably deliver:

“Quit ye like men.”

A New Testament truism – and the condensation of an expression lifted from *I Corinthians*, the epigraph was an epistolary encouragement from St. Paul, whose man-up message more fully affirmed:

“Watch ye, stand fast in the faith, quit ye like men, be strong.”

In parallel to the dragooning of the citizens of Corinth to be ‘men of courage’, Windram's biblical gird-your-loins one-liner would become a band regular to *his* musical apostles as the war wore on. Though he did not know it at the time that mid-June Sunday, as the Major and his wife (who was injured also) left their apartment at 21 Sloane Court, SW3 (an up-market address lying midway between ‘*The Duke's*’ and the Royal Hospital, Chelsea) and headed for the Guards' Chapel – both he and his band would ‘*quit ye like men*’ amid the quietus of London-at-war in the best traditions of the Coldstream before the day was done.



The immediate aftermath of Armageddon tested the band's wartime resolve to (as the Ministry of Information motivational poster urged) *Keep Calm and Carry On*. The remainder of the month witnessed burials from Brookwood to Barnsley; and it is likely that it was at these inearthings that various Coldstream band bearer parties were tunicked in their gold-ribbed SGO uniform for the final time: a fitting tribute to the musicians of this era. Due to censorship, news of bombing and burial was broadcast with a degree of opacity. Obituaries *did* however appear as a result of Major Windram's military musical seniority. *The Times* of 1st July 1944 was typical in eulogising the above band event - but with limited extent:

The funeral of Major J. Causley Windram, senior Director of Music of the Brigade of Guards, whose death recently in southern England was the result of enemy action, took place, with military honours, at Finchley. The burial was in the family grave.

Causley Windram's coffin was borne by six members of the Coldstream Guards' band in full pre-War Summer Guard Order. Described by all band members who served with him as: ‘A gentleman and a musician’, Major Windram was interred at St. Pancras Cemetery, East Finchley, on 30th June 1944. *The Gramophone* magazine of September ‘44 carries the most in-depth obit on the tenth Coldstream *Kappelmeister*; and states:

MAJOR J. CAUSLEY WINDRAM.

The death, through enemy action, of Major James Causley Windram, will be keenly regretted by all connoisseurs of military band music. When Major (then Capt.) Windram was appointed Director of Music of the Coldstream Guards some years ago, it was quickly realised that the Coldstream Guards' musical reputation was in safe custody.

When, in latter years, he became Senior Musical Director to the Brigade of Guards, he enhanced his already wide reputation as a military musician. As holder of this important post, he was responsible for the music of all sorts of official occasions and he found scope for the exercise of his well-known organising abilities.

He was associated with the last three Royal Command Performances at the London Palladium as George Black sought his help in the Grand Finales. Thus – 1935: Conducted the combined bands for the National Anthem, which included the band, fifes and drums of the Coldstream Guards, Jack Hylton's Band and the Palladium Orchestra. 1936: Composed and rehearsed the Finale fanfare in which Harry Roy's Band and the trumpeters and drums of the Coldstream Guards appeared. 1937: Rehearsed and conducted by special light flashes the 85 pipers that appeared in the Edinburgh Castle Final Scene.

During his directorship of the Band of the Coldstream Guards, Windram paid many visits to the recording studio, assisting in the production of many fine records, with music ranging from ballet to musical swishes and popular marches.

A versatile musician and a man of vision, Windram will be greatly missed in military band circles. He worthily upheld the Guards' tradition.

F.G.Y.

Our friendly contributor, Herbert C. Ridout, sends the following note:

In 1941, I was arranging a series of broadcasts: 'The Artist's Choice', in which famous artists told me their favourite piece of music, preferably from among their own recordings. Among them was Capt. J. Causley Windram, who had made many fine records with the Coldstream Guards' Band. Unfortunately, it was not possible to include his selection in the broadcasts, but in view of his tragic death, I think it may be of interest to readers as suggesting his musicianly views. Capt. Windram said:

"I like the *Air from the Suite in D* (Bach), *Air on a G-string*, a curious choice for a military musician whom one naturally associates with the martial music of the parade and ceremonial occasion. Yet perhaps because it is such an absolute antithesis of my normal musical life, this lovely little piece with its perfect form, ethereal of character, and exquisite interweaving of contrapuntal accompaniment always thrills but, at the same time, soothes me. I long for the day when the powers-that-be in the gramophone world would permit me to record my own special arrangement for the military band of it; but, as a substitute (for the broadcast) I suggest for an example of good military band recording of tuneful music our selection from Alfred Cellier's English light opera '*Dorothy*'."



A number of regimental histories chronicled Coldstream band casualties. E.R Hill's 1950 *Record of the Coldstream Guards*, noted:

ROLL OF HONOUR.

REGIMENTAL STAFF.

47956 Maj. (D.o.M.) J.C. Windram ARCM. 18/6/44.

390198 L/Sgt. A. Hewlitt 18/6/44.

2655807 L/Cpl. E. Sellars 18/6/44.

4256661 Musn. G.E. Carr 18/6/44.

537872 Musn. C. Hart 13/4/45.

2653113 Musn. F.D. Kent 18/6/44.

3649008 Musn. R.H. Shorten 18/6/44.



On Christmas Day 1945, the first parade service mustered within the marge of the by-now tumbledown Guards' Chapel site. By coincidence, the band of the Coldstream Guards was rostered for Christmas Duties that year, and five of the musicians who had survived the bombard were stationed midst the shattered ecclesiastical ruin that was this blitzed barrack church. The architecture of Greek Revival beauty had, through cataclysmic circumstance, been superseded by the brutal simplicity of war utility, with the erection of a large Romney hut atop the pavement of the former church's foundations. A rare (but structurally slightly inaccurate) recordation of this *temporary* Guards' Chapel (it was, in fact, in existence from 1945 to 1962) appeared in a 1950 edition of *The Listener* – which observed:

Inside the shell of the Guards' Chapel walls a Nissen hut has been set up, and as you enter, your eye first runs along its plain, dun-coloured span and the rows of chairs beneath. But ahead, where the hut's end wall should be, is the chapel's original sanctuary, glowing with the golds and reds and blues of mosaics which show Christ crucified and triumphant; the apse and sanctuary survived the flying bomb that ruined the rest of the building, and they still stand there looking, from the inside of the Nissen hut, like a dazzling stage set for some scene of worship.

It would be within this utilitarian incarnation of the Guards' Chapel (stationed in the cross-aisle that straddled Romney hut and apse) that the band would perform Divine Service for the next decade. The Coldstream band's wartime service saw its Establishment attrited to an 11% proportion in 1944; death-dealing data tantamount to that of its parent Regiment; who witnessed a 12% quotient of Coldstreamers make the supreme sacrifice between 1939 and 1945.

A contemporary Guards' Chapel of post-war Modernist-configuration rose from the footings of the former structure. Designed by Bruce George in the 1950s, this new spiritual home of the Household Division was dedicated in 1963. Memorials mark the mid-June misfortune of 1944; with a plaque positioned in the northwest corner of the narthex noting the exact spot the V-1 rocket struck; together with a music lecturn of costly construction bequeathed to the church by ex-Coldstream musicians; a musical memorial in remembrance of Major Windram and the six-strong band-of-brothers who perished whilst performing in-Chapel service to Serviceman and civilian midst a capital city at-war.

The 70th anniversary of D-Day is widely acknowledged to be the terminal multi-national *commemoration* at which an aggregate of Allied veterans would be present in-person; and was held midst much media coverage along the Normandy coastline on 6th June 2014. Some sixteen days later, a multi-national *congregation* mustered at the Guards' Chapel to honour those killed following the fallout from V-1 No. 502 in 1944. With Edward Smyth-Osbourne CBE, Major-General Commanding the Household Division and London District reading the Lesson and leading an array of amassed clergy, military, and laity; the Lord Bishop of London, the Rt. Hon Richard Chartres, KCVO, FSA, preaching the Sermon; and Garrison Sergeant Major Bill Mott, OBE, MVO, delivering as if in the manner of an *oraison funebre* the haunting: '*They shall not grow old*' stanza from Robert Laurence Binyon's W.W. 1 ode: *For The Fallen*, (and answered: '*We will remember them*' by Keith Lewis, a former choir boy – and last remaining survivor of the Guards' Chapel Disaster) - this septuagennial service witnessed the present Coldstream Guards' band playing for, and four ex-members (Messrs. Alan Cooper, Bob Janes, Bob Lomas, and Tony Gavin) remembering, the seven Coldstream musicians together with all those in the congregation who died or were injured as a result of enemy action on that fateful day. The music given on this commemorative occasion was chosen to spotlight the sacrifice made by churchgoer *and* Coldstreamer. The measured programme given by the band of 2014 for all who had paraded on 18th June 1944 proclaimed the exceptional longevity of this group of Guards' musicians; as Purcell, Grainger, Vaughan Williams and Holst collectively would at some point have come into personal contact with musicians who were, or had been in the Coldstream. The programme included:

***Eriksay Love Lilt* from: *From the Hebrides*. Marjory Kennedy-Fraser.**

***Prelude* from the film: *49th Parallel*. Ralph Vaughan Williams.**

***Horkstow Grange* from: *Lincolnshire Posy*. Percy Grainger.**

Lament from: *Dido and Aeneas*. Henry Purcell.

March from: *Second Suite in F for Military Band*. Gustav Holst.

For those who paraded at the service of 2014, the church was at its most charged as the Chapel Choir intoned the selfsame *Te Deum Laudamus* as that given by their choric ancestors of 70-years-past. At 1111hrs (the exact second the V-1 struck) the modern-day choristers quit their chorus and two minutes' silence segued. Inaudible remembrance and recall followed; then Ambrosian Hymn recommenced and reached resolution. Whilst the band rendered Coldstream Composer-in-Residence Martin Ellerby's *Elegy to the Fallen Guards' Musicians*, the congregation witnessed a wreath-laying ceremony centred on the memorial music desk donated to the Chapel by ex-band alumni. Conducted by Coldstream Guards' bandmen past-and-present: with Sergeant Darren Hardy representing *The Coldstreamer* of the present-day band, and Alan Cooper on behalf of emerited *Alte Kameraden* of more immemorial ilk, this representative musical detail duly paid tribute *to* (and kept alive the memory *of*) their langsyne brothers-of-band (and band-of-brothers) lost to the events of that mid-June '44 forenoon. The Commemoration Service ended with a gallery-cloistered Coldstream Church Band performing as an outgoing voluntary Holst's Windram-dedicated *March* from the *Second Suite in F for Military Band Op. 28b*. The tribute was brought to its coda by way of a Coldstream wind quintet performing outside the Guards' Chapel for the after-service reception.



The path to V.E. Day in 1945 can be said to have moved into its final furlong following the pivotal exploits of D-Day in 1944. For the band of the Coldstream Guards, the opening period of this final push would prove punishing. A large void had at a stroke invaded this time-honoured instrumental institution. Windram and five Coldstream '*windjammers*' were no more (and a sixth would perish some months later) – and due to such circumstance, for the immediate future the band would remain leaderless. Having given service for over 250 years, the ensuing half-century would witness the next chapter of the unit's story shift from War Service musician-with-band via National Service musician-with-band; and post-animus austerity keep khaki within band ranks until 1948. The dawn of the New Elizabethan Age would witness (courtesy of a Coronation televised) a seismic shift in a nation's R and R; with cathode ray tube in parlour-corner challenging town centre theatre and cinema. This sea change would in-turn modify the military musician of the Guards during his periods of downtime, and would develop over the decades compassing the 1950s to the 1990s against a recommencement of intermittent individual regimental globetrot. The next half-century would conclude with change; and witness landmark MoD mandate create Music Corps conglomerate: Whitehall writ whose ramifications resulted in repositioning the relationship between Regiment and Band in a manner not seen since that provoked by HRH Prince Frederick, Duke of York in 1785. This subunit shift would not occur until 1994. In the mean time, for the Coldstream musician of 1944 – the following would transpire...





*Sergeant George Morgan
Solo Cornet, Coldstream Guards' Band (c. 1923).*



Lieutenant R. G. Evans: Tour of Canada 1926: Vancouver.



Tour of Canada 1926: Band prior to Calgary Street Parade.



Tour of Canada 1926: Calgary Stampede Street Parade.



Tour of Canada 1926: Band at Vancouver Cenotaph.



*Coldstream Musicians 1935 (L to R):
Sgt. James Chapman (solo clarinet); Musn. Tom Kemble (bass trombone);
Cpl. John Hiam (euphonium) and Band Sgt. Robert Parfett (French horn).*



*Paris Festival Organised by the L'Intransigeant Newspaper
Coldstream Guards' Band and the Pipes and Drums of the Irish Guards
Louvre Hotel, Paris, June 22nd 1935.*



*Forty Years a Coldstreamer. Albert Henry Douglas Drake aged 17 in 1935.
The first Coldstream Guards' Band member to progress from Musician to Band Sergeant Major.*



Inter-War Interval: Timeout on Brighton Pier (1937).



Coldstream Guards' Band: Wolverhampton Floral Fete, West Park, July 1936.

**THE KING'S BIRTHDAY PARADE 1936:
HOW THE MASSED BANDS USED TO MARCH DOWN THE MALL.**



The five Foot Guards' Bands, embri-gaded in individual eight-by-seven alignment, lead King Edward VIII and his retinue along the Approach Road from Horse Guards' Parade to navigate the Mall: as the Trooping the Colour tribute codas via thoroughfare traversal and Buckingham Palace march-past.



The Textbook Thirties' Coldstream Band: Windsor Guard, 9th April 1937.

The accompanying news copy notes:

“Now that the King and Queen have taken up residence at Windsor Castle, a full Guard is being mounted for the first time since King George V last stayed there.” A 7-across Coldstream Guards’ Band leads the Old Guard back to barracks.



War Service 1939 - 45.

Standing (L to R): Arthur Morris, Bill Snowden, Leo Birnbaum

Seated (L to R): Idris Davies, Albert Moore

Taken at main entrance, Duke of York's HQ c. 1941.



MEN SHAKE HANDS

BABIES CRY

How They Said Good-Bye: New York World's Fair 1939: The Band at Waterloo Station

Captain Windram shakes hands with Ex-Coldstream DoM R. G. Evans.

*Musicians Back Row (L to R): Jack Ellory; Arthur A. Parrett; Percy 'Ginger' Evans
and Ernest Dalwood*

Jack Cosker bids his daughter Jean farewell.

CROSSING THE POND: ON BOARD THE RMS AQUITANIA 1939



*Ronnie Hoare,
Gerry Harling (stripped for shuffleboard).*



*Dougie Drake, Bob Purchase,
Claude Mortimer, Stan Nase.*



*Stan Ware, Jack Cosker,
Jack Grivelle, Claude Mortimer.*



Dougie Drake, Albert Mills.

CROSSING THE POND: ON BOARD THE RMS AQUITANIA 1939



*Albert Mills, Bob Purchase,
Reg Read, Jack Cosker*



Get On Parade! First sight of New York City.



Mid-Atlantic Performance.



*Bob Purchase, Charlie Sargent,
Alf Moss*



New York World's Fair 1939: The Band on the Aquitania.



*New York World's Fair 1939: Gotham City Overture.
Captain Causley-Windram and a rather confined Coldstream Guards' Band perform a promenade deck prelude, as the RMS Aquitania is warped into its quayside berth.*



*New York World's Fair 1939: Sgt. Joe Hume (solo clarinet)
Fronting British Pavilion Bandstand.*



*It's an onerous duty, but somebody has to do it.
Alfie Donald (centre) and fellow Coldstream musicians cement Anglo-American Relations
with Radio City Music Hall's 'Rockettes' dance troupe:
The World's Fair, New York City, 1939.*



*New York World's Fair 1939: Marching down 7th Avenue from Times Square
Captain James Causley Windram leading.*



*Wartime London
The Band In Concert on Trafalgar Square Air Raid Shelter (1940).*



*Wartime London
The Band In Green Park (1942).*

POMP AND CIRCUMSTANCE

A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015

PART IX

A TEMPO

THE POST-WAR BAND

AND THE

NEW ELIZABETHAN AGE

1945 - 1994

“Having signed on to be a bandsman, you were told which military bands had vacancies and given a choice of which you wanted to apply for. John’s first choice was the Coldstream Guards – by far the best band in the country. So, feeling cripplingly nervous, he came down to the King’s Road Barracks in London for an audition.”

(From: ‘John Barry: A Sixties Theme: From James Bond to Midnight Cowboy’, by Eddi Fiegel).

A look-hear played out at the Duke of York’s Headquarters by an on-tenterhooks teenage trumpeter named John Barry Prendergast on the cusp of his National Service call-up in front of Coldstream Director of Music Captain Douglas Alexander Pope in late-1951, the above circumstance perfectly encapsulated the standard of musician (given he *failed* the audition) seeking a situation in the band at this point in its story. The years twixt 1939 and 1962 would witness War Service musician reorient to National Service musician; and both categories of short-term serviceman in-turn combine with the career Coldstreamer of this era. This singular circumstance would create a military musical amalgam seldom seen either before or since. Many of these players would perform in the band with distinction (in spite of such service limitation), with expansion into the civilian orchestral world accomplished (in many cases) via the unique way in which the Guards’ bands maintained their *modus operandi*. This era would witness a veritable who’s-who of world-class orchestral string, wind and brass players hone or maintain their instrumental craft whilst serving in a Guards’ band *and* serving their country; a singular circumstance to be investigated later in this history.

All the above was inconsequential to the Coldstream band of July 1944. The earth-shattering events of 18th June had left a minority of its number lifeless and a majority of its number leaderless. With a new figurehead not yet finalised, *esprit de corps* had to be maintained. The man who micro-managed this term of turmoil and turbulence was a Band Sergeant of one-off configuration. His lifetime witnessed

a watch from parish pauper to palace performer; a walk-on-earth whose beginnings were *lived out* within the walls of an 1870s workhouse; via a *Soldiers of the Queen* calling literally *played out* at the height of Empire in 1890s India and South Africa; to a Coldstream career *seen out* over a stretch spanning close on 40-years. A Band Sergeant unlike any other; who served over a timeline unlike any other; the following findings chronicle the extraordinary circumstances surrounding the singular service of 5512 (later 2646068) B/Sgt. Robert John Parfett, MSM, (1872-1949).

Born Robert John *Perfect* on Christmas Day 1872, this future Coldstreamer was the son of George Augustus Perfect, a carver and gilder, and his Westminster-born wife Ann Beer. His father originally hailed from Derby, and moved to London *circa* 1860. By the mid-1860s the Perfect's were enumerated north of the City of London at 8 Lascelles Place, Finsbury; and this Islington innings was followed by a flit to 9 in 1871. Domestic disaster devastated the Perfect family during the next decade, as by 1881 Ann senior is in the Bloomsbury Workhouse; an elder brother (George) is in the East London Industrial School, Whitechapel; and Robert (aged 8), together with younger brother William (6) and sister Ann (14), were in the Strand Union Children's Establishment, Edmonton. It is whilst domiciled at this most Dickensian (and dreaded) place of last refuge that their moniker modified. For whatever reason – deliberate or accidental – all are entered as: *Parfett*, in lieu of their actual names. Following a two-week induction at the Union Workhouse, the two infant brothers were sent to the Millfield House School (an annex protectory catering for up to 400 children at any one time). Following a further 28-days' probation, the boys commenced their education rendered by a reformatory regime whose methods were reinforced with Draconian discipline. Receiving tutelage in branches of knowledge compassing geography, history, drawing, singing by note, and significantly *music*; the Parfett's participation in the musical institution that was the Strand Union Band crucially gave both boys the wherewithal with which to make the move from penury to pensionable positions in the military as Army musicians - and it was via this chain of chance that Robert John and William Parfett entered Her Majesty's Forces in the mid-1880s.

Thus in 1886 'Boy' Parfett attested for the band of the 7th Queen's Own Hussars as a musician on the French horn. In 1888, Robert was joined in '*The Saucy Seventh*' by his younger brother William; a cornettist (who would in May 1901 transfer from the 7th Hussars to become one of the first players to join the fledgling band of the Irish Guards). Both brothers served in India from 1889 to 1895 and in Natal, South Africa, from 1896, through the Matabeleland Campaign (Mafeking) to 1898 and thence the Boer War. William's service shift to '*The Micks*' would prove catalytic in causing Robert to transfer to a Guards' band also, as by 1st July 1907, he is listed within the National Archives '*Your Archives*' online facility as receiving his Long Service and Good Conduct Medal as 5512 Robert Parfett, Coldstream Guards. The *Ancestry* www web facility also noted:

BRITISH ARMY: WORLD WAR ONE: MEDAL ROLLS.

Name: Robert Parfett.

Corps: Coldstream Guards.

Rank: Sergeant.

Number: 5512.

Medals: Victory/British.

By the year 1920 Robert Parfett's Army service already amounted to 34 years-and-counting. This was, however, literally only half the story. Promoted to Band Sergeant by 1930, in 1936, and after 50 years' service (30 of which was with the Guards), Parfett ceded the Coldstream Band Sergeant's sword in seamless manner to seasoned solo clarinet James Chapman. Following this handover, admin became Robert Parfett's *forte* - with Band Office superseding offices-of-band on a day-to-day basis. He continued in this role for the remainder of the decade: his office orchestration developing as both band and Britain adjusted from peacetime to wartime. The events of 18th June 1944 caused by

extension the by now 71-year-old ex-Band Sergeant to cease conducting correspondence in order to conduct the Coldstream until a Duke's-bound Director of Music was declared. Most of the musicians that were killed in the Guards Chapel had *fathers* who were not born when R.J. Parfett enlisted – as by this juncture this Coldstreamer was heading for his 60th year as an Army musician.

Incredibly, this storyline had yet to reach its coda. Once again the *Ancestry* website discloses a Band Sergeant who's bide was of extraordinary breadth. The site broadcasted the following - a handwritten addendum appended to the previously noted *World War One Medal Rolls*:

M.S.M. (with annuity).

Name: Parfett. R.

Corps: Coldstream Guards.

Rank: Band Sergeant.

Number: 2646068.

Medals: M.S.M. Dated: 19/12/44.

L.S.G.C. 1907.

A matter of days before his 72nd birthday, Band Sergeant Robert John Parfett received the Meritorious Service Medal. The largely unsung 78-day intercalary incumbency of B.S. Parfett as musical *charge d'affaires* between June and September 1944; together with the awarding of the M.S.M. in December 1944, was the apotheosis of an Army career compassing a 58-year, five-monarch span that commenced in 1886, following a childhood who's beginnings brought about a military *métier* that might be condensed via the four-word RAF-esque motto: '*Per Ardua ad Coldstream*'; and there would no doubt have been a sense of end-of-era in their King's Road rehearsal room as BS Parfett brought the band to attention to introduce this time-honoured group of military musicians to its eleventh administrant: 329654 Lieutenant Douglas Alexander Pope, OBE, FRAM, ARCM, psm, on Tuesday 5th September 1944.



Douglas Alexander Pope was born 2nd May 1904 at Ventnor, Isle of Wight, the firstborn of Herbert Frederick Pope and Ivy Smyrk. His father was a well known piano-accompanist and his mother belonged to a family of freelance female vocalists. Pope's preliminary musical development was thus discharged via parental preparation, and was furthered midst the select scholastic surrounds of the St. Alban's School, Herts. As World War One reached resolution, Pope exchanged education for attestation, with this Old Albanian's enlistment into the 2nd Battalion, Royal Sussex Regiment as a boy bandsman in 1918. Here instrumental instruction on the French horn was prolonged against a backdrop of transatlantic travel, as the band was posted to stations as disparate as the West Indies and India. It was during this Twenties' term of tutelage that he learned rudimentary musical theory via the regiment's bandmaster, W.O.1 Frederick Ernest Minns, ARCM, a gifted musician, who encouraged the young Douglas Pope to enroll on the Pupils' Course at Kneller Hall for the class of 1923-24. On his return to the Royal Sussex Regiment, Pope's gradatory progress was brisk, and by 1929 this musical fast-tracking resulted in promotion to sergeant and a return to Kneller Hall in order to undergo the Student Bandmasters' Course. The ensuing triennium witnessed D.A.P. playing in the Kneller Hall Band at home and abroad; and whilst at '*The Crotchet Factory*' (eld Army slang for K.H.), the Pope tutelage broadened from orchestration to administration – as he became Kneller Hall Director of Music Captain Hector E. Adkins' '*Cat*' (eld Army slang for 'secretary'), a part-time position guaranteeing him an invaluable insight when it came to the running of a regimental band.

Passing his K.H. course with honours, Pope's sedulous bookwork was rewarded in 1933, with the appointment of Bandmaster to the 1st Battalion, Queen's Own Cameron Highlanders. For the next

eleven-years Pope and his players were posted to countries as diverse as the Sudan, North Africa, Turkey and Malaya. During this decade of globetrot, the workmanlike wherewithal of the Cameron Regiment's wandsman caused the introduction of innovation. This manifested via a male voice choir, a 'syncopated band' providing dance music as and when required, and an experimental swing band; with all aspects of the musical production concertised by way of Popish-penned arrangement and orchestration. In consequence of this, the Cameron Highlanders band-bound concertgoer of the 1930s was treated to a musical experience of broad brushstroke from this up-and-coming martial musical artificer; and, via an aptitude for adaption; together with the Regiment's pipers and dancers; the Queen's Own Cameron Highlanders under Bandmaster Pope became an in-plaid variation of the variety show – an entertainment genre generally popular at this time across all sections of society.

On 8th September 1943 Pope was posted to the band of the Royal Military College, Sandhurst, and whilst at this world-famous military academy he organised its musical repertoire in a manner consistent with what he had done with the Q.O.C.H. These organisational qualities *may* have motivated the powers-that-be to move this young bandmaster (after only four months in-post with the Sandhurst band) to the band of the Royal Army Service Corps, in order to modify this military musical unit so as to compliment its recently formed R.A.S.C. Concert Party; a Service Corps subunit missioned to supply ENSA-esque entertainment to tri-service theatre-of-war-stationed soldiery who were, by this juncture, advancing through Sicily and Italy. In March 1944 the band was posted to the Mediterranean Theatre, and, following a short Service Corps sojourn in Sicily, the RASC Concert Party, together with BM Pope and his band, landed on mainland Italy and shifted to the spectacular surroundings of the Allied Forces' Headquarters at the Caserta Palace, Caserta, situated inland from Naples, some miles short of the fierce fighting ongoing at the vital strategic site of Monte Cassino.

Following four months of Service Corps show at Army, Navy, and RAF stations served up on improvised stages at impromptu theatres; and in consequence of the tragic events of 18/6/44 in London, Bandmaster Pope was flown back to Britain in order to be interviewed for the appointment of Director of Music, Coldstream Guards. History does not record the names and numbers of candidates canvassed for this much sought after conductorship, though it is possible that *some* on this selected shortlist would have included BM's who later secured a Guards' band. What is known is that Douglas Pope commenced his Coldstream incumbency with the rank of Lieutenant on 5th September 1944.

This appointment achieved what was termed at the time: 'A rare record', and disclosed the singular occurrence of his having directed and performed in public with four different bands of four different regiments within the space of one calendar year. For the record, the dates were:

1st. Battalion Queen's Own Cameron Highlanders: ...to 8th September 1943.

Royal Military College, Sandhurst: 9th September 1943 to 31st January 1944.

Royal Army Service Corps: 1st February 1944 to 4th September 1944.

Coldstream Guards: 5th September 1944...

The above historical observation hints that Lieutenant Pope's first public outing with the Coldstream Guards' band was as like as not achieved via a Guard Mount duty sometime ante 8th September 1944. His abbreviated band sojourns across four regiments is, it is thought, a record in the British Army – and one not likely to be equalled.



The timeline twixt 1939-1963 spawned Coldstream musicians spread over a sextet of sorts. Career Coldstreamers bracketed by Bob Parfett and Tom Kemble, have gained mention previous; home-grown Coldstream talent, young military musicians and aspirant academicians set on furthering their careers via conservatoire can be sized up via a trio of *Second to None* subunit solo stand-players:

Alfred John 'Jack' Ellory (1920-2009) (flute); Ernest Dalwood (1921-2012) (solo clarinet); and Arthur John Wilson (1927-2010) (tenor trombone). Three summations segue. The first features flautist A.J. Ellory in a *Daily Telegraph* obit dated 20th August 2009:

JACK ELLORY.

Jack Ellory, who has died aged 89, was a leading British flautist, working with personalities as diverse as Toscanini, Sir Thomas Beecham, Frank Sinatra and Judy Garland; he was also one of the last survivors of the 1944 V-1 flying bomb that hit the Guards' Chapel of the Wellington Barracks, killing 120 civilians and musicians, including the Director of Music of the Coldstream Guards, Major Causley Windram.

The bomb struck during a Sunday service on the sunny morning of June 18, which also happened to be Ellory's birthday. He was buried underneath rubble for several hours, but was eventually dug out, still holding his flute. He recalled the members of the brass section, who had been sitting just behind him, appearing dusty but outwardly untouched. In fact they had all been killed by the shock waves of the explosion.

Alfred John Ellory was born on June 18 1920 at Tywardreath in Cornwall. While still at primary school he began playing a flute bought for him by his uncle. He was soon playing in public and winning local music competitions.

At 15 Ellory joined the Guards' band, becoming its youngest member. Meanwhile, as a teenager, he won scholarships to both Trinity College and The Royal College of Music, where he studied under Robert Murchie. During the war he played with the Guards' band in concerts around Britain, before following to play with it behind Allied troops as they advanced towards Germany in the last months of the conflict.

In 1945 the Philharmonia Orchestra was founded, with Ellory playing flute under the baton of Toscanini and Beecham. In addition, as it was in effect the in-house orchestra for the EMI record label, the Philharmonia provided the musical backing for the original Ealing Comedies.

From the 1950s, Ellory, by now freelance, was first flute for many orchestras and bands, providing live music for radio and television series, including *The Avengers* and, later, *The Professionals*. He also played on the famous *Pink Panther* soundtracks by Henry Mancini (himself an amateur flautist), and for other films including *The Guns of Navarone* and *Where Eagles Dare*, as well as for the Beatles on their song *The Fool on the Hill*.

Ellory was a keen exponent of alto and bass flute, instruments that were particularly utilised by John Barry, the maestro of Bond films. Ellory played on these films' scores during their heyday with Sean Connery in the 1960s. For Bond film music, the haunting tone of Ellory's bass flute complemented the thrust and energy of the brass section. In contrast, he turned to the chirping of the smallest member of the flute family, the piccolo, for the soundtrack of Lionel Bart's *Oliver!*

The tone of his flute was considered uniquely powerful, and fellow musicians often remarked that Ellory produced the sound of two or three lesser men. His tone was nonetheless lyrical, sonorous and energetic across the whole range of the instrument. While Arthur Gleghorn is regarded by the majority of flute players as being the finest flautist of the last 100 years, not least because of his tone and technical ability, Ellory could claim to rival those talents.

With the Coldstream laying claim to having played a part in bringing on the talents of both Arthur Gleghorn and Jack Ellory, it seems that the flute section of the band between the years 1922 to 1946 was one of exceptional talent. The renowned Coldstream clarinet section excelled also during these decades, one of its leading young exponents being Ernest Dalwood. The *Edmonton Journal* of 21st July 1980 carried a column dedicated to this former Coldstream clarinetist, and reported:

FROM THE PALACE TO THE TOWN BAND.

Ernest Dalwood's assured affair with the clarinet has taken him from Buckingham Palace as a "boy musician" to the BBC Symphony Orchestra to the Edmonton Symphony Orchestra (ESO). Mr. Dalwood, of 9027 142nd Street was the ESO's principal clarinet for 23 years, then taught at the University of Alberta's Department of Music. "Amongst musicians, he's regarded as one of the most considerate," says a colleague. "He's an exceptionally kind person who always makes a point of giving young musicians a go." When he was active with the ESO, he was considered one of the very best clarinet players in Canada.

Mr. Dalwood came from a family of six. Neither his siblings nor his parents pursued music. He didn't receive formal training on the clarinet until he joined the Coldstream Guards' band aged 15. He won a scholarship to study at The Royal College of Music under the renowned British clarinettist Frederick Thurston. In 1948, he won a spot in the BBC Symphony Orchestra; an outstanding accomplishment considering 50 others from Britain had auditioned for it. In 1953 he came to Edmonton with his wife Joan and served with the Royal Canadian Air Force Tactical Air Command band until 1958. Mr. Dalwood started with the ESO in 1954, and augmented his experience by teaching at Alberta College from 1958 to 1972. He started teaching full time at the University of Alberta in 1976. He has conducted extensively and now is the conductor of the Old Strathcona Town Band.

The third instanced individual is Arthur John Wilson. The heading of his hic jacet, which appeared in *The Independent* edition dated 5th October 2010, cast no doubts as to the musical importance of this ex-Coldstream band member:

Arthur Wilson: Trombonist hailed as the most important of his generation.

Arthur Wilson was a master of the trombone and a mainstay of British orchestral brass in the second half of the 20th century, both through his playing and his teaching. Seldom in the orchestral spotlight, he nonetheless made audiences aware of the trombone in the quality of his playing in the Philharmonia, which he joined as second trombone in 1951, becoming principal in 1962 until leaving the orchestra in 1979. During his time he played regularly under Karajan, Klemperer, Guilini, Muti, Maazel and Frubeck de Burgos, all of whom appreciated his musicianship and the skill with which he brought the orchestra's trombone section to such a high standard. He was Professor of Trombone at the Royal College of Music from 1967 until 1999, seven years beyond professional retirement age, and many trombonists in British orchestras today owe the development and honing of their skills to his inspiration and care.

Arthur Wilson was born in Battersea, London, with a father and grandfather who were both professional trombonists of the dance-band and theatre-pit world. When he was 16 his father lent him his spare trombone and let him get on with it, and Arthur modelled his playing on the records of Tommy Dorsey. He remained largely self-taught until National Service, when he joined the band of the Coldstream Guards. Contrary to what most would think, life in a Guards' band was much less arduous than you might imagine. Rehearsals would finish most days by 12 o'clock; and due to the shortage of student wind and brass players in London in the late 1940s, the Royal College of Music offered exhibitions to military bandsmen, like Arthur, in return for playing with the College Orchestra. Part of the deal was that they received a weekly instrumental lesson. This was a turning point for Arthur, inasmuch as for the first time he was exposed to the mainstream orchestral repertoire, and he had the benefit of a trombone teacher, Morris Smith [ex-Coldstream Guards' band] who was also Orchestral Manager at the Royal Opera House.

A variety of post-war work kept him busy until 1950, when the position of second trombone in the London Symphony Orchestra fell vacant. After one year there he was successful in gaining the same position in the newly formed and high-powered Philharmonia Orchestra, later becoming principal.

After leaving the Philharmonia, Wilson joined the orchestra of the Royal Opera House, Covent Garden as co-principal trombone until 1981. In 1967 Morris Smith died and Arthur was the obvious choice to succeed him as professor of the instrument at the Royal College of Music, being elected a Fellow in 1995. He was active in other areas, being a founder member of the Philip Jones Brass Ensemble and principal trombone of the English Chamber Orchestra whenever it expanded to play large-scale works, particularly for Britten and Barenboim.

A common thread woven into the above textuary trio, these three Forces' freshers; tutored at both T.C.M. and the R.C.M.; Messrs. Ellory, Dalwood and Wilson were models of the go-getting Guards' musician; keen collegians set on an orchestric outcome after commitment to Coldstream and Country. Consequently, *their* war waxed and waned twixt martial musical duty; professorial tutorial; and the world of the orchestral freelance for a fair stretch of the Second World War and beyond. This was made possible by the way wartime (and peacetime) Guards' bands functioned on a day-to-day basis.

Since time immemorial, the bands of the Guards (duties aside) functioned on lines following the workaday world of the professional musician. With personal instrumental mastery taken for granted, the average working day of the Guards' band centred on the musical moulding of the ensemble rather

than the individual. Thus the bands of the Guards by the late 1930s had, since almost Noahic times, maintained their collective reputations musically via the two-hour span of subunit schooling that has, it seems, always been tagged: F.M.B. (Full Military Band). Invariably in-session between 10 and 12 (with both roll-call and the musicians' individual *adsum* taken by the duty NCO at 0950hrs), and whether in-barrack, above Belgravia beer-house, or at hired hall, the FMB was an enrooted exercise in the day-to-day existence of these ensembles whose protocols have remained largely unaltered to the present. With the two-hour put-through-the-paces adjudged sufficient to maintain military musical integrity, the rest of the day was the individual's own. Therefore in workaday terms, the nine-to-fiver was (in the bands of the Guards) in point-of-fact the ten-to-twelver. This regimental regimen thus enabled student *and* seasoned section member to cross between bands-military and civilian with little or no interference, and in consequence this circ benefited both band, individual, and Regiment. It would be such circumstance that would, over the span of the Second World War and beyond, cause two more categories of character to come to the Coldstream: the seasoned symphony orchestra section member; and the musical undergraduate undergoing apprenticeship at-academy but called to do National Service. The first familial form would be typified through Leo Birnbaum (1911-2008) (viola/clarinet) and the last listing via Laurie Johnson (b.1927) (trumpet/French horn), who's story will be told later in this band history.

Leo Birnbaum was the London-born son of Abraham, a Polish-Jewish fiddle maker based at 343 Caledonia Road, King's Cross. After gaining a scholarship to study viola at the Guildhall School of Music and Drama, and at the age of 21, he was cherry-picked on behalf of Sir Thomas Beecham whilst still a student, and this resulted in him becoming the youngest founding member of the London Philharmonic Orchestra in 1932. A member likewise of the London Symphony Orchestra in 1938, his meteoric rise in the major orchestral combinations of the capital came to an end courtesy of continental conflict, and he became 'Musician Birnbaum' of the band H.M. Coldstream Guards shortly after the declaration of war in September 1939. Recruited principally for his obvious talents on the tenor in the band's string orchestra, the circumstance of war caused Leo (and many other celebrated orchestral players) to parachute into the pompal world of the Guards' bands for the duration; and in doing so these various virtuosi created a unique musical amalgam within these units that nevermore would be witnessed.

Nameworthy though Leo was, his transition from white tie and tails to white-banded forage cap and tunic (in the case of the Coldstream) caused this virtuosic *violinist* to undertake a crash course as a *clarinetist*, a state of affairs that he would (under peacetime circumstances) have never contemplated. First-desk viola may have been his tag in the bowed bounds of the orchestral string section; the designation of his position within the windy world of collective Coldstream clarinets, however, was something akin to legend across the band's membership between 1939 and 1946. The situation of seat station appellation, together with a noting of the comradeship in the Coldstream band during these times, is stated via this violinist's obituary in the *Daily Telegraph* number of 5th May 2008:

Birnbaum then joined the Coldstream Guards with the rank of 'Musician'. As well as playing in the string band (the task for which he had really been recruited), he had to learn the clarinet – over a weekend – he became: “last third-clarinet.”

He freely admitted his mastery of the instrument was so incomplete that he would often mime, and that the Director of Music's idea of entertainment was to call on him for a B-flat for the rest of the band to tune to. With the string band, however, he played much chamber music to dignitaries and troops – as well as to the public at National Gallery lunchtime concerts. He greatly enjoyed the camaraderie of the Guards and made several lifelong friends.

Midst much merriment, and maintained by the MD towards this virtuosic violinist for much of his military service; Birnbaum's FMB test-note: a rehearsal regular given via a chance-medley succession of choked crotchets - segued by a catena of squeaks and couacs from his clarinet, was a Windram wind-up centring on the settle-down and listen-in that is the concert B-flat clarion call-to-order from

the composite cacophony of a combined band warm-up. Such jest was representative of the mild regimental ribbing meted toward this much respected (though in *this* case out of his depth due to his nescience of the clarinet) master-musician; and was administered *to*, and accepted *by* players such as Leo Birnbaum during this unique period of the band's history.

An illustrious career played out over seventy-plus years; compassing Swastikaed symphony staged before Goebbels and Goering in the 1930s; through wartime service with the Coldstream (during which time he waxed seventy-eights with Vera Lynn, Mantovani, the LPO and the LSO); to Swinging Sixties' studio sessions with the Beatles: Abbey Road soundtracks set down in vinyl that included: *Magical Mystery Tour* (1967), and the *White Album* (1968). Leo Birnbaum died at the Royal Free Hospital, Hampstead, London, in 2008, aged 97.



“Hostilities will end officially at one minute after midnight to-night, Tuesday, May 8, but in the interest of saving lives the cease fire began yesterday to be sounded all along the front, and our dear Channel Islands are also to be freed to-day.

It is not surprising that on such long fronts as in the existing disorder of the enemy, the commands of the German High Command should not in every case be obeyed immediately.

This does not, in our opinion with the best military advice at our disposal, constitute any reason for withholding from the nation the facts communicated to us by General Eisenhower of the unconditional surrender already signed at Rheims, nor should it prevent us from celebrating to-day and to-morrow as Victory in Europe days.

We must now devote all our strength and resources to the completion of our task both at home and abroad. Advance Britannia. Long live the cause of freedom. God Save the King.”

The Premier's message was followed immediately by the ceremonial sounding of the end of the war in Europe by the buglers of the Scots Guards.

(Extract from BBC broadcast by Prime Minister Winston Churchill. The Dundee Evening Telegraph, Late Extra Edition, 8th May 1945).

The second such wartime transmission noted within the pages of this band chronology; these tandem at-war/won-war put outs by the Prime Ministerial pairing of Chamberlain and Churchill bookended the six-year span that witnessed world conflict as viewed from within band ranks. The PM's post-war proclamation in the wake of Hitler's almost Wagnerian *Gotterdammerung* caused the subunit's entire establishment (as discoursed previously, and by this juncture boasting numbers approaching 70) make a rather rendezvous at 'The Duke's' that glad dawn of 8th May 1945 in order to prepare for, and take part in, the anticipated revels across a by-now bibacious let-your-hair-down London. A morning concert was given in Parliament Square; with a similar performance scheduled on St. Paul's Cathedral Steps shortly after at lunchtime. One Australian serviceman named J.H. Blackwell recalled the first of these band forays midst a celebratory May-day *Cockaigne* in his book: *Choco to A.I.F.* (1994) - and in doing so chronicled one Guards' Drum Major exchanging State Dress jockey cap for the amusing apparelment of a *jocose* cap:

Since VE Day in London has been described in detail so often, I shall limit my reminiscence to one incident only, although we did see most of the publicised things as well. On VE Day morning, one of the Bands from the Brigade of Guards gave a concert in Parliament Square, but we arrived too late for the concert; just as the band was marching home to the Guards' Barracks in Birdcage Walk. The band was, of course, in familiar khaki battle-dress, as all Guardsmen had been since September 1939, and as it marched up Birdcage Walk led by a Guards' Drum Major, typical in most respects (including a completely straight face), and escorted by mounted police.

The one oddity about the Drum Major was his headgear – it was a coloured paper hat, with: ‘LOVE ME DARLING’, inscribed on it in large letters!

The service onlookers, male and female, and of all ranks, began to march in front of the Drum Major (most of us, including myself, were still sloshed from the night before) and, at first, the coppers ignored

our antics. As the band approached the barracks gate, however, a police inspector shouted through a megaphone for onlookers to move off the road. The band then left-wheeled into the barracks without any more embarrassment than the Drum Major's hat.

The above-noted dress order disorder displayed by a Drum Major marshalling a khaki-clad Guards' band on the route twixt Parliament Square and Wellington Barracks was a martial microcosmic instance in-tune with the nation's determination to rollick on this day of deliverance. A million-plus multitude had migrated to the capital's core; and two Princesses had mingled midst the masses for most of the night in order to experience this massed maffick in-person. It is against the backdrop of this Cinderella-moment-in-reverse circumstance amid much merriment that Lieutenant Pope and his band began their journey from barrack base to traverse tumultuous, tightly packed thoroughfares in order to set up stand atop Ludgate Hill on St. Paul's Steps.

This Square Mile setting had been an habitual haunt for all Household Brigade bands since the dark days of 1941: as each Thursday witnessed a Guards' band carry out concerts for civilian and serviceman from the stepped stage-plinth that fronted the façade of this City Cathedral Church. Pope's repertorial range on this momentous May day was centred on music-hall melody in lieu of ecclesiastical lay: Londony *lieder*: *Old Kent Road* as opposed to *Old Hundredth*. The BBC WW2 archive *People's War* repository chronicled one City worker by the name of A.R. Williamson note in his diary:

Tuesday 8th May 1945.

V.E. Day. A fine, warm day. Holiday! Office 10.15am.

11.30am. To 'Green Man' for beer thence to St. Paul's to hear bells.

12.00am. Thanksgiving Service in St. Paul's.

12.30pm. Snack and beer at 'Green Man' and walked up Cheapside and back to St. Paul's to hear Coldstream Guards' band.

The band's V.E. Day cathedral-centric performance is preserved via a British Pathe one-reeler. Entitled: *Outside St. Paul's – Victory Scenes 1945*, the unit, under a youthful Lieut. Pope, is briefly captured mid-concert following the Thanksgiving Service. The above-noted mix of secular and sacred, however, caused one priggish Square Miler to put pen to paper in order to question whether churchly psalmody should be supported by *plein air* penny gaff melody. Author Paul Fussell noted this circ in his book: *Wartime*, with the following thoughts logged thus:

One pious Briton who went to St. Paul's on V.E. Day for the Thanksgiving Service was shocked, he reported, in a letter to *The Times* (May 12, 1945), to find the Guards' band welcoming the congregation with: "A spritely rending of *Roll Out the Barrel*."

Following six years of struggle, it seems the band broadcast celebratory chorus rather than contemplative *chanson*. After a cathedral precinct knees-up centred on a massed make-merry, the band migrated to the Mansion House; and rejoice recommenced via a *copia* of patriotic pieces performed in marching-mode to an apolaustic auditory. The *Yorkshire Post* of 9th May 1945 noted this next phase of the band's Victory in Europe epinician thus:

To the tune of *There'll Always be an England*, thousands gathered outside The City's historic Mansion House early this afternoon. A big cheer went up, and flags were waved, as the Coldstream Guards' band arrived, fresh from playing to a large audience outside St. Paul's Cathedral.

As in the House of Commons and at Trafalgar Square, a particularly big cheer was given on Mr. Churchill's news that "Our dear Channel Islands" were to be freed to-day.

The cleansing department had not long deterged the detritus from Westminster highways and byways posterior to the pan-public make merry marked by V.E. Day, when from the Guards' Depot, Caterham to the King's Road, Chelsea came 14932168 Musician Laurie Johnson. A gifted trumpet student (with an as-yet undiscovered similar talent for composition) at the Royal College of Music, and called up for National Service; Johnson joined the band just three weeks in advance of the unit's undertaking of a multi-month assignment across continental Europe. By June 1945 a cross-Channel transfretation had transpired, and the band had set in motion its mission. The Laurie Johnson autobiography *Noises in the Head* (2003) expands on this circumstance thus:

I had hardly time to settle in when we learned that we were to leave for Europe three weeks later. This came as a bit of a shock. We embarked from Dover on a troop ship bound for Ostend. We travelled across Belgium to Germany by train and then covered hundreds of miles in lorries. We slept sitting up, weaving our way through devastated towns and cities. The journey was depressing. An aura of confusion pervaded the country. Food was in short supply, and a black market economy had sprung up – with cigarettes the most valuable means of exchange. The German Reich Mark was almost worthless and the Allied Army of Occupation had yet to issue the Allied Mark. At countryside railway stations we were instantly besieged by people clamouring to barter absolutely anything – cameras, watches, valuables – for cigarettes, which they then could exchange for food.

It had been only a few weeks since the official end of hostilities in Europe, but wars don't switch on and off like an electric light. There remained a great resentment by the defeated, both civilian and military. Some German soldiers refused to accept defeat, sniping at what they still regarded as the hated enemy in their land; they became known to us by the romantic name of 'Werewolves', presumably because they would appear, fire at Allied military personnel, then disappear again.

This chancy existence segued for much of the mission. Between dodging the attentions of diehard trigger-happy lycanthropes (a circumstance that caused the majority of the musicians to surreptitiously acquire service revolvers in an attempt to bolster their defensorial capabilities), the band gave concerts at Army camps once occupied by German units. Johnson's *Noises* book broadcasts phase two of the band's continental sally, and notes exactly where the Coldstream Guards' band celebrated the end of World War Two:

We drove through the Ardennes, and on through Bavaria, home of Nazism. Our presence there was clearly even more unwelcome. We were told to stay in barracks during our time there, as soldiers venturing out of camp alone were being shot and killed by the 'Werewolves'. We then flew to Hamburg and stayed in the barracks built for Hitler's crack troops – amazing buildings with every modern convenience, plush dining rooms, well-planned sleeping quarters, even swimming pools, all this in sharp contrast to the British barracks. Hamburg itself was utter devastation. Cleared of rubble, only the main streets could be seen through the vast mountains of demolished buildings.

We were given three days' leave in Paris. Walking up the *Champs Elysees*, we heard a hubbub of excitement and cheering. A thrilled Frenchman waved a newspaper in our faces. 'Japanese Surrender' we deduced from the headline, but we knew nothing of the atom bomb that had been dropped on Hiroshima. The war was finally over.

A rare recollection of the band's Paris placement was inked into the Scottish newspaper: *The Sunday Post*. Dated 26th August 1945, it noted:

GUARDS CHEERED IN PARIS.

Paris yesterday began two days' celebrations of the first anniversary of her liberation. A British Guards' band, which took part in a liberation march down the *Champs Elysees* and along the boulevards to the *Place de la Republique*, was greeted along the route with enthusiastic cheers and cries of "Vive L'Angleterre."

The band's four-month foray reached resolution following this second capital-centric carousal. During this testing tour of duty, many of the musicians had mastered the mercantile mysteries of mainland Europe's booming black market economy. The non-smoking band members more than

most masterminded a series of monetary settlements via the universal currency-of-conflict that is the cigarette; and many a pack of Player's were black-market-bartered for hard cash - wherever the Coldstream called. Musn. Johnson was one of many Blighty-bound bandsmen who, by the time they literally blew into Brussels in late-September 1945, flaunted battledress blouses bulbous with banknotes acquired illicitly. The Johnson *Noises* memoir brings to the fore these by-now moneyed musicians and their duck-and-dive dealings, and notes:

'What now?' we wondered. I was only eighteen and like many others had succumbed to the prevailing morality of the black market. A non-smoker, I sold the free cigarettes issued to us. Paid in Reich Marks, I accumulated quite a stack, as did others, our intention being to change them into Belgian Francs at the field bank when we arrived in Brussels, on our way home to England. When our convoy entered Brussels several of us jumped out of the back of the lorry as it slowed to take a corner and headed for the field bank. For the first and last time in my Army service I was first in the queue, the others following me inside. I approached the clerk and placed a wad of notes on the counter. As he started to count them, I saw two Military Policemen coming towards the section where I was attempting to complete my fortune-making transaction. One of them picked up my loot. "Where did you get these?" he asked. "We were paid in them," I replied. Eyebrows raised, he smiled and said "I don't think so. All payments to military personnel have been in Allied Marks for the last month." Prison here I come, I thought, and looked around for my comrades. They were fast melting away, having had second thoughts about following my example in the world of currency dealing. "Have you any more?" asked the MP in a stern flat tone. I gulped, nodded, and from my battledress blouse slowly produced several more wads of notes. I laid them out on the counter. He surveyed my action in stony-faced silence, then after what seemed a very long hour he said: "Go on, buzz off!" I took off as fast as my legs could carry me, grateful to still be a free man.

The band's return to Britain proved to be of parlous predicament. Stormbound in mid-Channel and unable to dock at Dover due to unusually tempestuous seas, the final furlong of this Coldstream crossing resulted in one last subunit attempt to stay on the right side of the Redcaps before the band docked at Dover. Once again: *Noises* casts a spotlight on the band in the immediate aftermath of world conflict; and in doing so noted that service accrued pre-Coldstream could prove a boon to present-time members in multifarious ways:

An announcement came over the tannoy system warning us that any personnel carrying illegal firearms acquired in Europe should immediately throw them overboard; anyone found trying to bring them into the country would be placed on a charge.

I had acquired a revolver in Germany, as had many others, to protect myself against the remaining die-hard German soldiers, who had proved reluctant to obey the ceasefire. I was now faced with the problem of getting the firearm out of my kitbag, taking it up on deck and throwing it overboard in the eye of a raging storm. My physical condition was such that I couldn't even get my head off my bunk! What to do? Help came in the form of one of my fellow travellers. Having spent some time in the Navy he wasn't at all bothered by the atrocious weather. In fact he was eating a tin of sardines whilst walking around jauntily below decks! He agreed to dig out my gun and ammunition from my kitbag and throw the lot into the heaving sea.

"From Stettin in the Baltic to Trieste in the Adriatic an 'Iron Curtain' has descended across the Continent."

('Sinews of Peace' address. Given by Winston Churchill at Westminster College, Fulton, Missouri 5th March 1946).

Although the expression had been in earlier use, it was Winston Churchill who gave it currency in his speech at Fulton, Missouri that March day in 1946. Though the band would have been oblivious to the term initially, some three months' on from the above noted cautionary Churchillian disquisition, the unit would experience the term at first-hand. But before metaphorical metal boundary had been broached, world war put-to-bed had to be celebrated.

The Victory Parade of 8th June 1946 witnessed the band under canvas in a co-State camp-of-nations. Tented amid the verd parcel of Hyde Park appropinquat to Bayswater Road; billeted for crack-of-dawn convoke; (and following a 5am *Reveille*), the Coldstream band formed up at the three-way leet formed by Park Lane, Edgware Road and Oxford Street, in order to participate in the 10-mile, multi-thousand strong footslog around the fringes of the bombsite-bestrewn cityscape that was post-war London. The Coldstream (together with countless other Corps) then converged with the mechanised enginery of war that mustered south of the Thames and had travelled transpontine over Westminster Bridge. The above aggregation arrived via Whitehall at the Mall - and celebration culminated in an hour-and-a-half-long review that passed in front of podium-placed Royalty and Allied hierarchy.

Almost immediately after military show before Buckingham Palace, the band left for Vienna to enact the martial spectacle of a searchlight tattoo before the Schoenbrunn Palace, Austria. Held within a cooee of Churchill's Iron Curtain, this soldatesque display was an example of post-bellum bridge building between the victor and the vanquished. Held over a week, the show was a huge success - raising over £10,000 for the Mayor of Vienna's charities. The BBC *WW2 People's War* www facility gave a rare recordation of the band's Wiener wayfare via the reminiscences of Trooper Tom Canning:

The Tattoo was to be held in the grounds of the Schoenbrunn Palace, with the bomb-damaged 'Gloriette' in the background, and was a magnificent setting even with the absence of all floral works.

This was to be – as always – a Searchlight Tattoo, and could only start when the sun went down. The show started with the Coldstream Guards performing the 'Sunset Ceremony' as only the Guards' can. The programme was two hours' long and was enjoyed by more than 100,000 Viennese during the week.

The band continued to skirt Churchill's figurative ferrous boundary for the remainder of the assignment; and though the band never navigated the Baltic bounds of Stettin, they *did* advance via Adriatic ambit toward an unpredictable Partisan-populated Trieste. The Laurie Johnson *Noises* memoir records the dangers faced by the band's number when duty delivered them close to *this* Curtain demarcation line; and in doing so disclosed the day-to-day challenges faced by the Coldstream musician of 1946 during *this* tour of duty:

From Vienna we travelled to Trieste where further concerts were planned to take place. This was divided into various zones, as I recall, controlled by the Americans, the British and Russians. An uneasy truce prevailed.

Trieste was situated on the border of what was Yugoslavia, which had for years been plagued by its own civil war. We were billeted in what had been a hilltop mental hospital, now half collapsed. A flat roof served as a convenient sunbathing area. The building could only be reached via a long, winding road.

We were given leave to visit the town and a lorry deposited us in the town centre. A non-drinker, I thought I would have a look around, leaving my hard-drinking colleagues to head for the local taverns.

I soon became bored and, leaving my colleagues to test the intoxicant power of the local hooch, I foolishly decided to walk back to the base on my own. What had seemed to me a comparatively short journey by lorry was in fact a journey of ten miles by foot along the dark, winding road. Still, I set off with confidence.

A mile or so up the road, I noticed that I was being closely observed by groups of sullen looking Partisans armed with rifles. They didn't try to stop me, but glared menacingly as I strode past. After about an hour of this a Bren gun carrier came speeding round a bend and screamed to a stop beside me. "Get in you bloody fool!" shouted the Officer in charge of the vehicle. I did so, glad of this unexpected kind invitation. "What the hell do you think you are doing?" he barked as I made myself comfortable in the passenger seat. I explained that I was walking back to base. He shook his head in disbelief. "Don't you realise that you've been walking in and out of Yugoslavia and crossing the Morgan Line? People who cross over are being shot every day!" This was news to me. I had never heard of the Morgan Line. The Officer told me I was fortunate that our uniform – Middle East Khaki, combined with our Guards' headgear – closely resembled that of the Military Police. "They probably assumed that you were walking ahead of some armed vehicle. That almost certainly saved you from being shot," he said. Humbled, I thanked my lucky stars.

I arrived back at base to be told that our concert, due to be held next day, had been cancelled. An outbreak of fighting was instantly expected and we were under orders to be ready to move out. Trouble

was, half our number were still in town, getting more legless by the hour. We started to load our kitbags – and those of our absent colleagues – into the lorries.

The revelers returned around midnight in a stupefied state, wholly unreceptive to the command to board the lorries. Rain started to fall as we pursued one of our inebriated friends across the flat hospital roof. Deluded by the beverages he had imbibed, the poor chap imagined he could fly and was running around in his vest threatening to take off from the roof. We manhandled him into the back of a lorry and moved off in a thunderstorm accompanied by bursts of gunfire. The expected outbreak of fighting had started. Thus, to the sound of gunshot, thunder and lightning, our convoy went on its merry way.

Such chance-medley circumstance would surface throughout this 1946 Cold War musical ‘riding-the-bounds’ that constituted this band tour at a time of West-East reorientation. But for Musician Johnson’s intervention atop a collapsed asylum roof, one intoxicated instrumental Icarus, who had partaken of too much hooch in the lush drums of post-war Trieste and become pot-valiant, would surely have reached his Adriatic adventure coda via an Iron Curtain-adjacent airborne accident.

London froze during the winter of 1946-47; the capital lay thick with snow. Whenever we performed the Changing of the Guard ceremony at Buckingham Palace, we marched from Wellington Barracks to the Palace, where the band would form a circle in the forecourt, facing inwards to the conductor. While the duty Guards marched up and down, keeping their bodies warm and their circulation flowing, we freezing musicians had no opportunity to do so. Standing still in that exposed corner of the forecourt near the junction with Constitution Hill – *Pneumonia Corner*, we called it – we were helpless against the strong winds whipping down Constitution Hill, and howling through the railings at us. It was sometimes so cold that our fingers and instruments actually froze!

(14932168 Musician Laurie Johnson: ‘Noises in the Head’ autobiography)

A retroflective meteorological call to mind within the Johnson journal, the hibernal happenings of 1946-47 would irrupt into the history books and be classified as one of the most severe winters since records began. Appended to such circumstance was the fact that Britain, after nigh on 200 years of proliferate prosperity had, in the span of just thirty years, largely exhausted her resources and energies in a supreme effort to quash the Kaiser and flatten the Fuhrer. In consequence, the age of austerity arose. Following the tumultuous rejoicement of summer 1945, the year 1946 brought with it the beginnings of a country groping its way through a bleak period of acute shortages. Rationing would not cease completely until 1954; and with no light at the end of the tunnel, the overall mood of the majority, in musical speak, modulated from major to minor. All the above would impact on Coldstream band aggregation – as it would a nation’s population.

The triennium twixt 1946-49 would witness the hindmost hap of Coldstream musicians dying whilst serving. The Johnson memory lane memoir that set down in print the band’s *Pneumonia Corner* agnomen, a tag given to the tract of topography that is this parcel of Palace pavement, was bestowed with good reason. The static musician anear Constitution Hill in 1946-7 could, and did, become ‘constitution: ill’ following a war against the winter weather in flimsy battledress. This circ is firmed up via the book: *A History of the Coldstream Guards 1946-1970*, which notes:

Appendix I. Roll of Honour.

From V.J. Day to 31st December 1970.

5948233 Musn. W.H.F. Parris. 7.10.46.

Succumbed to Bronchial Pneumonia. Buried Foster Hill Cemetery, Bedfordshire.

4961612 Sgt. J.R. Hiam. 20.1.49.

Succumbed to Tuberculosis. Died Preston Hall Sanatorium, Aylesbury, Kent.

Demise derived due to London locales: the first a consequence of *Pneumonia Corner*; the second a confirmation that tuberculosis stalked the post-war capital as comprehensively as it had its ancestor of a century ago; Musician Parris and Sergeant Hiam are embalmed in this band history to mark their service to Band and Regiment.

The above-noted mort, when appended to the circes of the Guards' Chapel Disaster, resulted in an influx of instrumentalists bracketed across all previously discussed departments. Be it war service; National Service; or Corps change; many a Coldstream musician who would mould the band during the decade compassing 1950-1960 were features of this 1940s flux. Future Band Sergeants Ben Simpson (ex-King's Own Yorkshire Light Infantry, who served with the 2/4th subunit in France ante-Dunkirk) and George Curtis (ex-Border Regiment, who touched down at Arnhem in a glider; was captured, Stalag-incarcerated for the duration; and as a result ended up with only one lung) arrived at this period of the band's history.

The monochrome world of post-war self-sacrifice was mirrored up to March 1948 via the khaki apparelment of putteed, battledressed Battalions (and Bands) of the Brigade of Guards. Wartime effort necessitated Summer Guard Order sacrifice; and as a consequence the cloth-of-Corps compassing Orders Summer and Winter was weighed in the balance and found *wanted* due to Government Department decree. The cloth-of-gold-interlaid, rib-straked band tunic more than most was atop the War Office wish-list, unequalled as it was in groaning with gravid gold ply; and subsequent sanction saw almost all of the band's limn toggery weighed in for the war effort. After the cessation of hostilities, and with Britain all-but bankrupt, the reintroduction of resplendent band uniform of pre-war form looked remote. Photographic affirmation endures illustrating Scots Guards' musicians side-by-side modelling both pre and post-war S.G.O., presumably to put before ministerial mandarins for a definitive decision on this post-bellum predicament. The chronicle: *History of the Coldstream Guards 1946-1970* gives *its* theories as to the whys and wherefores of all the above conjecture, postulating:

CHANGES IN THE REGIMENT.

BAND.

The Band of the Regiment has seen very little change. Outwardly the only difference from pre-war days are tunics with very much less gold braid on them and the disappearance of the band sword, a short ornate sword carried by NCO's and Musicians, who now carry the normal bayonet: the reason for both are economy: gold braid is very expensive and the swords were probably melted down during the last war, and the expense of replacing them has not seemed to be justified: perhaps a mistake was made and one day they will be found stored away in some Ordnance Depot!

The upshot of the above (whether or not the band's pre-war regimentals lay forgotten in an Ordnance Department facility that was the British equivalent of Area 51) was that military impress and exactness would be delivered with dull drabness for the foreseeable future. Notable instances of this no frills form loomed large via two regal celebrations: one ceremonial: one matrimonial.

The King's Birthday Parade of 1947 was of singular circumstance. A Coldstream 'Troop', and the first such salute since 1939; the 2nd Battalion of the Regiment furnished two Guards for this post-war paeon. *Nulli Secundus* in the annals of this time-honoured custom, the parade of '47 was the only one in which battledress (as opposed to the 1919 Troop, held in Service Dress) was worn. This single circ extended to the bands, mustered as they were in the same manner (they wore full S.G.O. in 1919). Additionally, this occasion was the one and only time in which Officers on-parade carried revolvers instead of swords. The *Yorkshire Post* of 13th June 1947 carried comment on this beyond compare Birthday Parade, and gave notice on the commencement of a young Princess's premiere a-horseback on Horse Guards' Parade:

LONDON NOTES.

The presence of Princess Elizabeth at to-day's Trooping the Colour made it a very special occasion. The Princess was a picture of grace and elegance in the feminine equivalent of the Grenadiers' blue mess uniform. I was impressed too, by the grave dignity with which she saluted the Colour as it was carried past the King. His Majesty, I thought, looked proud of his daughter, to whom he turned several times during the stately ceremony.

One missed the scarlet and gold of pre-war Trooping ceremonies. All the troops taking part wore battle-dress except the Regimental Sergeant Major of the Coldstream Guards, who was in pre-war

Service uniform. Nor were there any foreign military attaches to give the scene an added touch of the ornate.

The weather was perfect, with a pleasant breeze to temper the warm sun, and the crowds were immense. For the first time since the Victory March the roof of the new Admiralty Citadel was used as a grandstand.

The wedding of Princess Elizabeth to the Duke of Edinburgh some five months' on from the above first post-war 'Troop' would occasion a nation to temporarily abolish austerity and become wedded to a brief *intermezzo* of capital-centric celebration. The band had last forgathered amidst such jubilation whilst wayfaring on the Victory Parade of 1946; and the *en fete* window of '47 almost caused a metaphoric band defenestration – as an anticipatory athronged aggregate assembled along a by-lane off the Mall. The *Evening Telegraph* dated 20th November 1947 noted such circumstance thus:

BEAT THE BAND.

The band of the Coldstream Guards, which had been playing just off the Mall this morning, was broken up when crowds surging from a side turning bore down upon them.

Police were able to stop the crowd before it overflowed into the Mall, but Service-dressed bandmen caught up with the rush held their instruments in the air to prevent damage.

If necessity and invention was the parent and progeny of the Industrial Revolution then Austerity became the mother of inornation following six-years of war prosecution across the Regiments of Guards. Due to want-of-war the transition to peace would witness a continuation of Service Dress within the Brigade – bands included. Whether at monarchical parade of tribute, matrimonial parade jubilate, or regional parade of recruitment; day-to-day duty would be delivered in anon attire - and scarlet ornamentation would remain in suspended animation for the foreseeable future.

Such circumstance would continue for the remainder of 1947. The autumn and winter months witnessed the Regiment recommence Regular Forces' reinforcement via the recruitment tour. As the mobilised became the demobbed, Coldstream ranks duly depleted. With Cold War commitment and pan-continent policing during this period of global reorientation a fact of life, Civvy Street exodus resulted in expeditious action by the Regiment, with the Corps requiring 40 to 60 men per-month to maintain military efficiency. Consequently the band became at-command to aid afforcement through recruitment. Typical of the breadth of band commitment to countrywide assignment during these months of muster was broadcast in the *Yorkshire Evening Post* of 26th September 1947, when the Coldstream, under the auspices of the Northern Command, toured Yorkshire and Nothumberland between September and November:

GUARDS' BAND TOUR.

Yorkshire Concerts and Dances.

At Barnsley to-day the band of the Coldstream Guards began a tour of Yorkshire, which will continue until October 12. The dance section will play most evenings for dances, and dates for the military band are:

To-morrow (Saturday). – Wakefield Trinity v. Leeds Game, at Belle Vue.

Sunday. – Concerts at Roundhay Park, Leeds (3pm), and at Town Hall (7pm).

Tuesday. – Doncaster Corn Exchange (7pm).

Wednesday. – Bradford, open-air concert, City Centre (12.30pm) and Eastbrook Hall (7.30pm).

Thursday. – Huddersfield: both bands march from St. George's Square to the Town Hall, for dance with integral concert.

Friday. – Halifax: Mid-day open-air concert, and Alexandra Hall (3pm).

Sunday. Oct. 5. – Hull. – Afternoon concert and Queen's Hall (8.15pm).

Thursday. Oct. 9. – Darlington. Three Concerts.

After almost three years' downscaled dressiness, the paschal period around Eastertide 1948 fittingly witnessed the resurrection of archetypal adornment across all Foot Guards' Regiments via the reintroduction of Summer Guard Order. For the bands, however, and due to departmental decree, the longevous Regency rib-straked tunic was now defunct. Post-war austerity demanded decrement in decorament, and as a result, the Guards' band from this point in time would don deglamourised S.G.O. that was identical to the Guardsman. Plain though these tunics were (in the bands at any rate), necessitous circs allied to an empty public purse placed this uniform on an overprotective order so as to cushion it from the vagaries of the meteorological microclimate of metropolitan London. Consequently, the rained-off Guardmount reigned supreme via regular regimental pronouncement during this initial period of toggery transition: with Met Office and War Office seemingly both in alliance when it came to predicting precipitation. Leaden skies led to postponement; and whether the Guards' weathered the weather or not, the scarlet tunic of austerity Britain was not to be compromised on parades declared weather-bound - be it at-barrack or before-Monarch. This was freely reported in the Press, with the *Yorkshire Evening Post* of 10th June 1948 typical in giving comment on the hindmost example:

TROOPING THE COLOUR.

CROWDS SHOUT FOR THE KING.

COLOUR PARADE CANCELLED.

After the Trooping the Colour ceremony in London had been cancelled to-day because of bad weather reports, big crowds swarmed around Buckingham Palace. Mounted police tried to get the people to move, but they refused to go.

Despite cancellation of the Colour Trooping, a quarter of a million people waited in Whitehall *in brilliant sunshine*, for the parade, which would have been the first since the war in full dress uniform.

Thousands of people round Horse Guards Parade were disappointed when half an hour before the Trooping the Colour, police loudspeaker cars drove slowly round announcing the cancellation "owing to the weather." Many had been waiting since 7am.

The Air Ministry said there was a risk of torrential rain, and in the year of austerity, 1948, the show could not go on; for rain would shrink and fade the scarlet coats of the Guardsmen, which have just been carefully refitted after nine years in storage: and since they are no longer to be replaced, providence won the day.

BLANCO FEARS.

The sun was shining brightly when the parade was due to begin. A War Office official statement said that the effect of heavy rain on the full dress uniforms would have been "disastrous."

An official said: "We cannot afford to have the full dress tunics spoilt when they are no longer our property. They have been stored since 1939 and are less able to withstand wet than in their pristine, pre-war youth. Before the war every Guardsman had two full dress uniforms: now they have only one, and no more are on order."

The fear was that blanco would run on the tunics from webbing equipment and rifle slings.



The year 1950 marked a memorable milestone along the considerable timeline of Coldstream chronology. A tercentenary of service to Commonwealth, Crown, and Country had been accomplished; and Monck's March, begun on the high-road at a little-known Borders burgh a decade-on after affirmation to a Lord Protector and his progeny modified from Cromwellian to Carolingian; and the subsequent three centuries would chronicle conflict and ceremony at which the Coldstream were central. Consequently, both Regiment and Band would be at the core of commemorative celebration in connection with *this* significant occasion. The Richard Crichton chronicle: *The Coldstream Guards 1946-1970* features four formalities enacted during this landmark year:

3rd BATTALION 1950.

The year 1950 was, of course, a most important one in the history of the Regiment, as it marked the Tercentenary of its formation, and all the ceremonial to mark the occasion fell to the lot of the Third Battalion, which was the only Battalion of the Regiment in England. The first occasion was the Annual Memorial Service, which, in that year, was held in Westminster Abbey: it was a fitting day for the service, as it was the anniversary of the burial in the Abbey of the first Colonel of the Regiment, and during the service wreaths were laid on his tomb and on his memorial. After the service, members of the Old Coldstream Association formed up in Tothill Street and, led by the Band of the Regiment, marched to the Horse Guards' Parade, where, as in other years, a wreath was laid by the Colonel of the Regiment on the Guards' Division Memorial.

PRESENTATION OF NEW COLOURS TO THE 3rd BATTALION ON HORSE GUARDS' PARADE.

5th JULY.

On a dais in front of the Horse Guards' Arch were Their Majesties the King and Queen and other Members of the Royal Family: there were also two Commoners on the dais – the Speaker of the House of Commons and Mrs. D. Clifton Brown, who had been invited with the King's knowledge and approval to show that the Regiment's link with Parliament was even older than its link with the Crown.

BAND and 3rd BATTALION and THE COLONEL OF THE REGIMENT: BERWICK-on-TWEED.

11th to 13th AUGUST 1950.

BAND and 3rd BATTALION: LAYING UP OF OLD COLOURS: EXETER CATHEDRAL

2nd SEPTEMBER 1950.

The presentation of new Colours to the Third Battalion of the Regiment on 5th July 1950 was a high-water mark in a notable Coldstream year. Less than a month on from a memorable Coldstream 'Troop', the Corps was once again centre-stage on Horse Guards' Parade for a sacred ceremonial convocation at who's hub was *the* most venerated of vexilla: The Colours. Aired live via BBC broadcast between 11.30am and 12.30pm on the Light Programme; and televised *post eventum* the same evening between 8 and 8.45pm (a small-screen Coldstream first), the Colours Ceremony of 1950 was a point-in-time protocolic punctilio whose enactment was a custom of centuries. Within the ceremony was martial melodical manoeuvre of unique concoction: one-off drill demanding Colour-carrying subalterns slow-marching to the band's markedly *marziale* sounding of the National Anthem. The *only* ceremony in which national hymn merits military mobility (and the *only* instance of ambit to anthem known to exist; as stock-static state is a called-for courtesy from subject to Sovereign whenever its strains are sounded), this singular circ, as Coldstream Lieutenantry carried these lauded labarum across the hallowed Horse Guards' pavement so as to unite Regiment with newly-conferred Colours, was picked up by the *Yorkshire Post* pressman in its number of 6th July 1950:

KING PRESENTS COLOURS TO THE GUARDS.

The King, as Colonel-in-Chief to the Coldstream Guards, to-day presented new Colours to the Third Battalion on Horse Guards' Parade London. The King, in addressing the parade, referred to: "the absence of your sister Battalions in Malaya and Tripoli."

NATIONAL ANTHEM AS A MARCH.

Until to-day I had never heard the 'National Anthem' and 'Auld Lang Syne' played as marches at a big military ceremony. But when this morning the 3rd Coldstream Guards' old Colours were borne from

Horse Guards' Parade after they had been trooped for the last time, the subalterns who carried them crossed the parade ground at the slow march to the familiar Scottish air. Then, when the King, after the customary drum-head service, had handed the new Colours to two other subalterns, they were borne back to the Battalion in line to the slow-march of the National Anthem.

The large gathering of Royalties was a conspicuous compliment to the Coldstream Guards, the sole survivors of Cromwell's New Model Army. But I wondered that more use was not made of their delightful regimental march *Milanollo*. We actually heard more of the Grenadiers' regimental march, *The British Grenadiers!*

Allied to the adieu opuscul: *Auld Lang Syne* - (the time-honoured musical send-off given to old Colours at such ceremonies, and rendered by the band in *alla niente* fashion: the tune gradually evaporating into silence as Subalterns inceded the ingate of Horse Guards' Arch) – both airs are aired by way of the archival British Pathe cinematic film labelled: *King Presents Colours to the Coldstreams 1950*. A nine-minute clip that chronicles the above-noted circs, this singular Foot Guards' footage is widely available via its www website.

The above concerned kingly comment on absent comrades not present at this major-milestone, triple-century-anniversary presentation, disclosed dispatch to Malaya and Tripoli. Coldstream Guards' band members mustered on the Horse Guards' Parade and listening to the King's pronouncement in early July would have had, by the time of its on-dais delivery, personal experience of Tripoli and its environs - as they had during the January and February of 1950 visited the 1st Battalion of the Regiment, who were barracked at this key cosmopolitan North African outpost as part of the First Guards' Brigade, who's mandate was to maintain a British presence in the Middle East as events slid inexorably towards the Suez Crisis.

An argonautic adventure began with the band bunk-billeted in the bowels of the H.M.T Troopship *Empire Test* in January 1950. Leaving Liverpool, a long-days trans-Thetis trip was interspersed intermittently in the best traditions of the band with ad-hoc on-deck concerts during the unit's multi-day migration to the Med. Given fore-and-aft this naval corps-crammed barque; from fo'c's'le forestage to a-poop plinth; Coldstream minstrelsy was once again in battledress and in-concert, discoursing music in makeshift-fashion to a no doubt *mal de mare* military listenership. Missioned to meet up with the 1st Battalion of the Regiment, who were engarrisoned at Gialo Barracks, Libya – a 28-day stay segued – punctuated by public parade, camp concert and show around this former Italian colony. The only-known occurrence in which a Coldstream band touchdown occurred on the continent of Africa, the subunit's standalone Tripoli trip (pictorial proof of which exists within this history subsection) marked the first of many oceanic odysseys undertaken by the band during the ensuing decades.



Silence fell upon the multitude as the first moving notes of the massed bands floated down Piccadilly. Words of command rang out and the troops lining the route jumped to attention, reversed arms and then stood like wax figures with heads bowed.

The sun disappeared behind a cloud as the representatives of Pakistan, Ceylon, and India passed by. The sun shone again as the mournful notes of music drew near again.

The Coldstream and Irish Guards playing the poignant *Funeral March* moved many to tears. Men as well as women dabbed the eyes. Never was a great concourse so silent, so sorrowing.

(State Funeral of King George VI; Sunderland Daily Echo, 15th February 1952).

The above *Echo* echo chronicled Coldstream musical collaboration with the band of the Irish Guards in again leaving pavement-populated masses emotionally undone at a Monarchical State Funeral. King George VI had succumbed at Sandringham on 6th February 1952: a Princess in Kenya had become Queen in the span of a heartbeat; and the New Elizabethan Age had begun. The King had served his

peoples for just over fifteen tremendous years with unfaltering gallantry, and had not hesitated, in the final event, to sacrifice his health to the demands with which Great Britain burdens the wearer of her crown.

The customs and *mores* of the Nation ordains succession be segued by Coronation, and Coldstream band members past and present would play their part in such praxis. The years' engirding this period of enthronement witnessed the band brigaded at historic events spanning the 'Austerity Olympics' (1948) and the Festival of Britain (1951), whose aegis was under the watch of a post-war Labour Government. Thanks to its remarkable programme of sustained reformist activity under its policy of Nationalisation, many industries and institutions were brought into public ownership. The newly formed Arts Council was, as far as the musical wellbeing of the country was concerned, an institution in parallel to the National Health Service, who looked after Britain's physical welfare; and through its patronage (and in-tandem with the BBC) music-making became a less esoteric or middle class activity as it had hitherto been. Aided during World War Two via beamed broadcast, canteen concert, or *plein air* public performance, the Coldstream band became bound to this post-war performing pioneer spirit thanks to their broad appeal. From the BBC's Third Programme of 1946 through to Arts Council-approved city festivals such as that inaugurated in Edinburgh in 1947 and beyond (and in the pregnant pause prior to the importation of Rock and Roll from across the Atlantic), the unit would complete their transition to Tomorrow's World-esque electronic mass-media in a manner consistent with that witnessed in 2015 courtesy of a singular magnificent event: the Coronation of Queen Elizabeth II at Westminster Abbey on 2nd June 1953.

A turning point as regards televised transmission (and a ceremony whose popularity was it seems the cunabulum to a couched citizenry forever after gawping at 'the box' by-cornered in 'the best room'), 1953 would be the first year in which the population would encounter the band by way of its small-screen 'fourth wall' foray into significant numbers of suburban sitting rooms. For those not in-house and on edge-of-seat (from the elocutionally-perfect BBC speakerine announcing the Tuning Signal at 9.15am; to the R.A.F. Salute at 5.15pm and at all-points betwixt courtesy of some carefully-choreographed and evocative commentary from assured anchorman Richard Dimbleby); a desire to be there in-person at this most rarefied of Royal protocols precipitated hundreds of thousands to converge on *Cockaigne* so as to stake claim to small square-yardages of capital pavement in order to view this arcane spectacle in-person. In consequence of the demands made on not-so-long nationalised public transport infrastructure, the majority of the band on Coronation Eve bedded down on Toc-H palliasses for a pre-inauguration practice-room pernoctation. A rathe reveille rendered forth on 'C-Day' (the universal tag given in Forces' circles to the 2nd June 1953) at 0530hrs; with transit to Wellington Barracks effected within the hour. Arrival at this city-centre cantonment was segued by a fleet suttling-house wad washed down with *sugared* tea (a rarity in the Britain of June 1953 - as this comestible did not de-ration until September of that year); and after in-muster and approval from an Argus-eyed Regimental Adjutant, a 60-piece Coldstream Guards' band, under the control of a State-surcoated and spatterdashed Drum Major, debouched the narrow north foregate of Wellington Barracks at 0830hrs to a five-pace roll from the band's beating-heart battery; setting forth the fitting *fortissimo* forepiece: *Coronation Bells*.

As the subunit swung onto the 'C-Route' (the universal tag given by the Services to the ten-mile course to be taken by the Royal Carriage Procession) via the truncated Spur Road that connects barrack to broad boulevard and skirts monarchial memorial, the inscenation before this Mall-inceding military band was of singular circ. Even at this early hour, as a perceant, rhythmic cadence see-sawed from a forerank of seven bass and tenor trombones as the unit right-wheeled into an ever-louden Mall; with the band framed by presidary detachments of kerb-docked Guards standing virtually shoulder-to-shoulder a-length the haunch of this *via principalis* panoply - the concourse of people was colossal. Passing under great double triumphal arches of pervenche blue and gold, bedecked with banners and gilden crowns, and surmounted by wire-and-trellis lions-rampant - the band continued its course. Though bedrenched physically by the vagaries of a British summer, the spirit of Everyman

on this pompal processional route was anything but dampened. As the band imparted its deepsome diapason along the Mall toward its predestined station anear Clarence House, the make-merry milieu and partified soundscape accosting the subunit that day was encapsulated by an *Aberdeen Evening Express* newshound on C-Day in just 19 words:

“A fairytale boulevard to Queenship, where nothing but cheering faces and bunting were to be seen on either side.”

One of twenty static tri-Service bands interlaid in between iconic London landmark buildings and public spaces along the C-Route, the Coldstream band berthed at Clarence House just before 0900hrs. At Royal House rather than Royal Peculiar; though both serving and ex-Coldstream musicians *were* in Westminster Abbey via flautist Geoffrey Gilbert in the Coronation Orchestra (a 60-piece ensemble garnered from the principal players of all the British orchestras) and Student Bandmaster Derek Snowden (as one of the Kneller Hall Fanfare Trumpet Team atop the church’s pulpitum anear its organ loft), the overall ambience contributing to this singular ceremony, whether in Collegiate Church or out on Coronation Route, from *all* the musicians that day, be they civilian or military; clergy or laity - had its effect. This was acknowledged by even the sternest of music critics, such as the *Yorkshire Post’s* accustomed Aristarch Ernest Bradley, who noted on Coronation Day:

We have lived through a day of splendour and have heard as Milton heard, the pealing organ and the “full-voiced quire”; and as surely as a heart beats within us must they have caused us ecstasy.

But he would be dull of soul and void of imagination who was not also stirred by the music of the streets, by the grown ups shouting, and the approach and then the fading of the music of the bands.

We are the only country left in the world that can have such a Coronation as this has been; but more than that – we are the only country that produces music of this type and in this manner, such music for worship and thanksgiving, of praise, rejoicing and pageantry.



With a new Queen invested, anointed, sceptred and emballed, the period compassing Coronation was a hands-full one for the band. The following day witnessed the unit, under a by-now *Major Pope* (gazetted 30th November 1952) sally south to Southampton to perform in celebrations in tune with enthronement. One local newspaper many years after the event noted a band brush with a silver screen starlet thus:

More than 2,000 people braved the grey skies and cold winds on Wednesday June 3rd, to welcome movie legend Joan Collins – then “the young star of Turn the Key Softly” to Watts Park for Southampton’s Coronation Garden Party with the Band of the Coldstream Guards.

Further festivities (and formalities) followed. The Guards (and by extension the Coldstream band) continued central London ceremonial via the ‘Coronation Troop’. The music that underpinned this particular Birthday Parade was loaded with references to a new reign. Massed bands conferred Queenly compositions inclusive of marches quick and slow compassing: *With Honour Crowned*; *Long Live Elizabeth*; *Coronation Bells*; and *The Queen’s Guard*. By July 1st 1953 *The Times* reported on a Thames-centric aqueous assemblage whose floatation celebrated the commencement of a ‘New Elizabethan Era’ in a manner that perhaps the first *Faerie Queene* of the 1590s would have warmed to. The *Thunderer* trumpeted:

BANDS FOR THAMES PAGEANT.

The Royal River Pageant Committee announces that the following bands will take part in the Procession on the Thames on July 22: Trumpeters of the Royal Military School of Music; The Life Guards; Royal Marines; Women’s R.A.F.; Coldstream Guards; Sea Cadet Corps (Kingston); Royal Artillery; Royal Fusiliers (City of London Regiment); Royal Horse Guards (The Blues); Women’s Royal Army Corps;

Central Band of the R.A.F. As each band passes the Festival Hall Pier, the Queen will take the salute.

An orchestra from the Guildhall School of Music will play the *Water Music* on the barge carrying the Handel tableau. The band of the London Fire Brigade will play on the South Bank.

Extant markedly earlier to the 1717 orchestric outing of the Handellian/Georgian opus that was the *Water Music*; and with countless concerted performances played atop this London-town tidal watercourse during the supervening centuries, the band once again embarked Embankment to transmit riverine recital. With recruitment still requisite in providing revetment to regimental numbers, small screen coverage of this singular ceremony saw an opportunity arise. This fact was not lost on the anonymous newshound who covered this story in the *Yorkshire Post* number of 23rd July 1953:

THE QUEEN SEES GREAT RIVER SPECTACLE.

Pikemen, Bandsmen, Bargemen and the Navy's Patrol Boats.

People in show business would say that this was the greatest river spectacle ever – yesterday's Royal Pageant on the Thames, in honour of the Queen and for the delight of tens of thousands of her subjects.

Near the head of the procession were the Trumpeters of the Army's School of Music. They sounded fanfares, and this sounding was as impressive as anything in the procession until the Navy came along at speed much later.

Music sounds good over the water. A little later the Life Guards' Band came along in their own craft, and to hear them play *Charlie is My Darling* was alone worth the price of admission, or would have been if the spectacle had not been free.

Later the Coldstream Guards' Band were heard to play *Blaydon Races*, which has nothing to do with the Thames, but Tyneside is a regimental recruiting area: so is the West Riding of Yorkshire, and that is why the Coldstreamers struck up *On Ilkley Moor Baht 'At*.



The aligned amalgam of ancient and modern that characterised a Coronation whose promulgation was realised via television was in many ways *pari passu* with the Britain of the 1950s; and such synchronous circes manifested on micro levels midst the musicians who made up the band of this era also. The men who made up the Coldstream Guards' band of the late-1940s, 1950s, and early 1960s were, in some respects, more akin to the band membership of the 1920s and 1930s rather than those of the 1970s and 1980s. This moment-in-time synergy manifested in multifarious ways. By the very nature of its makeup during these decades, the 1950s was the last decade in which Guards' musicians migrated to the professional symphony orchestra in meaningful numbers. The band of the Coldstream Guards typified this trait at this time, and the following file illustrates this circumstance:

Geoffrey Gilbert (Flute: 1939-1946): Halle Orchestra; London Philharmonic Orchestra; BBC Symphony Orchestra; Royal Philharmonic Orchestra.

Albert Honey (Flute: 1946-1949): Scottish National Orchestra; BBC Review Orchestra.

Lamond Clelland (Flute: 1946-1950): Bournemouth Symphony Orchestra. William Mathias' *Sonata for Flute and Piano* was dedicated to him.

John White (Viola: 1956-1959): London Symphony Orchestra; Philhamonia Orchestra.

Michael Norris (Bassoon: 1954-1957): BBC Scottish Symphony Orchestra.

Neville Roe (Flute: 1956-c.1963): Sadlers Wells Orchestra.

Anthony Parsons (Tenor Trombone: 1959-1962): Sadler's Wells; Halle Orchestra; BBC Symphony Orchestra.

Roger Brenner (Tenor Trombone: 1957-1960): English National Opera; Philip Jones Brass Ensemble; City of London Sinfonia; English Chamber Orchestra.

If populating the professional symphony orchestras of London proliferated at this time, those Coldstream musicians domiciled in, and working on, the capital's streets in the Fifties and Sixties, did so in a manner that would be recognised by the Victorian band member of a century earlier. The Tube or termini-bound suburbanite straphanger of this era washing in and out of the marchlands of metropolitan London on a daily basis would be used to sharing carriages with Household Division musicians in full regimental rigout; and for those quartered in *Cockaigne's* core, the sight of instrument-carrying individuals in Summer or Winter Guard Order in pedestrious procession on the pavements of Pimlico would be one often observed. An occurrence that would, perchance, in 2015 generate a substantial series of 'Selfies' courtesy of mobile media tech (and inevitably become inscened on www dot-com internet platforms): the London of the 1950s and 1960s contrastingly would *still* have had recall to togged-up troops traversing public thoroughfares during the Second World War, and such remembrance resulted in this practice being taken for granted.

Though the band had, by 1950, been billeted at their King's Road complex for twenty years, there had, during the ensuing decades, been no facilities put in place with regards the secure storage *of*, and the accommodation with regards changing *into*, uniform. This was not a problem during the band's periods of down-time, or at low-season, when the unit was called in to foregather for a 'F.M.B.' rehearsal – as a langsyne liberty handed down from generation to generation of Guards' musician ordained that these two-hour musical musters were given in ununiformed state: a collar-and-tie, in-civvies session that survived until relatively recent times. Regimental Duties, however, differed, and a locker-less practice-room precipitated personal public show by band personnel in post-war London. Such circumstance could (and did) result in military mishap manifesting on many occasions. Musician David Leed, as a talented teenage solo cornet with the band from the mid-1950s, recalled one such event involving Musician Ivan 'John' Pumar; a Russian tubist who, when in full regalia, had a road-bound run-in with a Routemaster. His *Memories* states:

The Russian bass player's name was PUMAR, I think. He was also Band Sergeant Ben Simpson's father-in-law, for Ben's sins (which were few).

I also remember Pumar cycling under a double-decker bus, in full Summer Guard Order, with bass on his back, bearskin in bag over the handlebars – march cards everywhere, on his way to Guard Mounting.

Confirmation of individual 'make your own way' deambulation to either Wellington or Chelsea for Guard Mount in full Army apparelment comes by way of the *Memories* of BBb tuba Stephen Barraclough, who states:

We had to go by Tube to wherever the day's Guard Mount started, carrying our instruments, bearskin, full set of march cards etc...and no question of Tube fares being refunded in the Fifties! The answer would have been: "Set off earlier and walk! And smartly, in public!" [Even carrying a 'loaded' BB on one's back!]. Whilst living in Welly Bks, a Double Chelsea was the worst of all options, which is why so many of us, once allowed 'living-out', chose lodgings somewhere between the two. In my case: St. George's Square, Pimlico.

David Leed firms up further bassist Barraclough's Fifties reminiscence via this Memory Lane moment:

I recall that in 1955, when I joined at 18, the weekly pay was £2 8s. (48 bob). Given that we couldn't do National Service in a Guards' band [but had to sign on for a minimum of three years as a regular] this was a pretty good deal as NS pay was £1 8s (28 bob). Someone must have smiled on us because by 1957 we were up to £6 8s. 8d. per-week (including Living Out Allowance). For a teenager this was a good wage.

Due to such circumstance the musical Coldstreamer of the mid to late-1950s once again populated central London locales his modern counterpart could only dream of. Now exclusive uptown environs;

(though then decidedly down-at-heel and bordering on the Bohemian); areas such as Victoria, Bayswater, Notting Hill, and Fulham filled with Foot Guards' freshers diffused from barrack block to the purlieu of Pimlico and beyond by way of the Army Living Out Allowance. When band pay was appended, the Guards' musician of the 1950s was (although some would argue it a moot point) better off than most; professional footballers certainly thought so, as this 1951 snippet shows:

F.A. CUP FINAL 1951: NEWCASTLE UNITED v. BLACKPOOL.

The players were only on £12 for the final, and their humour was not helped by Len Shackleton's suggestions that they refuse to play. The players even discussed it but agreed nothing could be done. Charlie Crowe later found out that the Band members of the Coldstream Guards got a bigger payday.

The at-barrack donning dearth would endure until *circa* 1968; with salvation from this Service clothing cleft stick coming initially by way of a penthouse changing room allocated at a by now increasingly dilapidated Wellington Barracks. A decided band bonus after decades of suited-and-booted, instrument-in-hand transit in public - this Sixties circ was recalled by ex-Coldstream musician Alan Cooper, who brought to mind the band's clothing quandary in his *Memories*:

About 1968 we started to change at Wellington Barracks, on the top floor of the block that housed both RQMS and the Master Tailor's workshop. We had two rooms there, and the RQ had a bunk on this floor also. ABSM Derek Jenner set up a coffee and sandwich shop before Guard Mount there. When I joined I think the single guys were at Chelsea Barracks. I came in as I was living out in full uniform – straight to Chelsea for Guard Mount. When we started to change at Wellington we were taken, if the Guard was starting at Chelsea, by lorry to the barracks and then back to Wellington (if the Guard Mount also finished at Chelsea).

This military musical movement continued for some five-years. The vexed question of wardrobe wellbeing reached resolution at the Duke of York's HQ from the mid-1970s to 1980 - via a one-locker to two-musician ratio that reigned *circa* seven-years before universal individual locker allocation was achieved throughout by 1980. A circumstance that yielded now legendary subunit stories, the question of uniform storage in strange-but-true locations during this period of band chronology will be investigated later within this subsection.



By the mid-1950s the band had continued its on-off relationship with aspects ancient and modern during day-to-day duties. The Queen's Birthday Parade would continue to be held on a weekday until the year 1959; a circumstance unthinkable in the London of 2015, given the clogged arterial routes of the capital. Band uniform also shared an ancient and modern amalgam across this age. With buff still administered to band buttons (and abraded to an almost amorphous state through countless applications of metal polish), the 'Staybrite' button (a boon to all bandsmen ever-after) made its debut at this time. The David Leed *Memories* makes known its introduction:

As to 'Staybrite', or anodised buttons: When I arrived at the Band (early April 1955) my 'best tunic' issued had them but not the second-best. Greatcoat not - (though I soon acquired some). Khakis issued at Caterham already had them.

Coldstream collaboration with new musical mediums in the meantime swung the sonic steelyard in the opposite direction from age-old to age-new, and Mackenzie-Rogan would no doubt have been spinning in Sanderstead Church Yard when the BBC broadcast this military band first: as reported in *The Stage* magazine's edition of 18th March 1954:

JAZZ INNOVATION.

Donald Phillips, whose many compositions are frequently broadcast, will repeat his playing of the solo

piano part of his popular *Concerto in Jazz* with the band of the Coldstream Guards on Tuesday next. The previous broadcast in November last year was the first jazz composition to be broadcast by a military band.

Phillips' *Concerto in Jazz*, a Gershwin-esque composition in the manner of *Rhapsody in Blue*, was further proof (if any were needed) of band continuum as regards pioneering performance brought to the public domain via broadcast. Cleverly concertised for military band by the Coldstream *chef d'orchestre*, and executed in a manner worthy of any of the many pro big-bands that proliferated during this period (its cross-accented construction the very antithesis of the perceived oompah world of the military marching band); such radio radiation would for the band segue into studio session for the recording industry during the remainder of the decade - with vinyl supplanting shellac; 33rpm ousting 78; and lo-fi becoming hi.



The year 1955 witnessed the band take part for the first time at the Edinburgh Military Tattoo. The first major post-war festival of arts in Europe on its foundation in 1947, the introductory Edinburgh Festival featured a closing ceremony on the Castle Esplanade. This was the forerunner of the Forces' spectacular seen today. Inaugurated in 1950, and developed under the auspices of the Scottish Command subdivision of the British Army; by the time of the band's debut appearance in 1955 this landmark location had been supplemented by an almost Eiffelian three-sided scaffold-and-bench grandstand construction designed to seat 7700; thus cementing this achronical extravaganza's position as *the* most attended Festival attraction. The *Glasgow Herald* of 13th August 1955 gave notice of forthcoming cross-corps Scotticism; and revealed post-tattoo removal from Dun-Edin to Denmark for all involved:

EDINBURGH FESTIVAL.

EXPANSION OF TATTOO.

712 Service Men in Grand Finale.

The military tattoo on the Esplanade of Edinburgh Castle, always the highlight of the Festival for overseas visitors, is to be the largest staged here.

Brigadier A.G.L. MacLean, the tattoo organiser, who described the final plans for the tattoo yesterday, stated that 712 members of the Armed Services would take part in the Grand Finale – a record number. The final parade of massed pipes and drums by 222 performers was the largest that had ever been attempted at the tattoo.

It would be a difficult problem to fit all the musicians on the Esplanade, he said, but from what he saw in the past day or two, after watching drill and band rehearsals, he was confident about the whole show.

BUGLE MARCHES.

“For the first time in the history of the tattoo, we have decided to introduce bugle marches,” Brigadier MacLean said. Behind the massed military band, 110 strong, there would be a minimum of 36 bugles playing the famous French bugle march *Sambre et Meuse*, and other pieces.

The Coldstream Guards' band, one of those taking part, have not been in Scotland since the war. The present Director of Music of the band is Major Douglas Pope, who was Bandmaster with the Cameron Highlanders for 11 years. His daughter, Second Lieutenant H.V. Pope, W.R.A.C., will accompany the tattoo to Copenhagen as a liaison officer.

HISTORIC ITEM.

The tattoo will open in Edinburgh on August 22 and continue until September 10, after which the advance party will leave for Denmark on September 13. Seventy-five per cent of the personnel will take part in the tattoo in Copenhagen.

The historical item in the tattoo this year will be a ‘Cavalcade of the Lowland Brigade’, represented by the Royal Scots, the Royal Scots Fusiliers, the King's Own Scottish Borderers, and the Cameronians (Scottish Rifles).

Ninety-five per cent of the drill squad of the Scots Guards, who will give a display during the tattoo, have come from Edinburgh and district.

Rare colour footage of this first Coldstream band excursion to the Edinburgh Festival is viewable via a fleeting flick on the Scottish Screen Archive website. Entitled: *Festival in Edinburgh (1955)*, the band is impictured performing atop the cobbled Castle causeway with other Service bands accompanying the musical ride of the Royal Horse Guards to Meyerbeer's *Les Huguenots* – in, unusually, a daytime performance.

Late September 1955 witnessed this Edinburgh-centred *son et lumiere* of Englishism and tartanry transfer *in toto* from Scotia to Scandinavia, morphing as it did into the 'British Military Tattoo'. Following a twenty-four hour sea crossing via Harwich and Esbjerg, the band debarked at a Copenhagen quayside. A ready-rehearsed, repeat-repertoire regimental extravaganza re-enacting floodlit show forment castle aglow, and requested by the Denmark-based British Import Union in order to bolster its forthcoming British Trade Fair (a vital tool at this time of post-war foreign currency 'export or die' ethos), the Coldstream found itself part of a multi-hundred military unit that, it seems, proved to be *the* must-see attraction of this Anglo-Danish enterprise. The book: *Britain and Denmark: Political, Economic and Cultural Relations in the 19th and 20th Centuries* confirms this assessment, and notes:

As indicated, the non-commercial elements were conspicuous. The highlight, no doubt, was the staging, for the first time outside the British Isles, of a military tattoo. As one of the British Import Union organisers explained to British colleagues on the eve of the event:

"Trade exhibitions as such often do not attract the general public. Something, therefore, must be done to create a background for the Exhibition – something which our Scandanavian friends have never seen – something which will draw the crowds to Copenhagen and from both the Danish provinces and the surrounding countries. This big attraction will be the 'British Military Tattoo', to be staged at the Rosenborg Grounds. Not only is this the first time that a British Military Tattoo is being staged outside the U.K. In Edinburgh you have a Military Tattoo, in London you have Royal Tournament – but in each case your grounds are limited. In Copenhagen we have that wonderful background, Rosenborg Castle, and the space to put on a really first class show. The programme will be on a bigger and more varied scale than any Tattoo staged so far within the British Isles or anywhere else."

Noted as the blueprint show of its type in support of European expo, this landmark pageant was given twixt 30th September and 13th October 1955, on a swardy expanse fore-end the spacey square abutting the Rosenborg Castle Military Drilling Ground. Band accommodation arrangements, however, were not as memorable as the complementary backcloth offered by this famed fortress. The David Leed *Memories* confirm such circumstances; and note:

The Band, and many others, was accommodated in a huge gymnasium called the Idras Huset – a place that was I believe built for a pre-war pan-European Games. It was a bus ride from the Rosenborg Castle. It was dreadful, in that there were about 220 bodies accommodated therein in double-tier bunks. All the Bands, Pipers (including a bunch from the Pakistani Army), and of all things a detachment from the Pakistani Camel Corps! You could not have made it up. Imagine if you will the noisome atmosphere...stench wasn't in it...and anything left lying around even for seconds was GONE! All ranks bar Bandmasters and the D of M were in there.

Despite this host-country quartering quandary, over the forthcoming fortnight this Scoto-Scandian spectacular attracted over a quarter of a million people through the turnstiles, with one contemporary Copenhagen cataloguer calling it:

"An overwhelming display of music, elegance and precision."

For bass trombone James Fergus, however, a particular performance on this hallowed Danish parterre in the presence of a salute-taking H.R.H. the Duke of Edinburgh proved parlous. The pneumatic

dispatch issuing from this veteran's hoarsely resonant G trombone was undoubtedly overwhelming and executed with elegance in equal measure; but as to the *precision* pigeonhole of the above Copenhagen quote, the David Leed *Memories* make mention of a solo sally-forth (subsequent a pre-show stiffener) by this trombonist that manifest midst this fortnight-long groundbreaking martial mélange. The Leed *collectanea* chronicles an aha moment; as this apparently tope trombonist, positioned as right-hand man, divorced himself from a rank-entire massed band during the countermarch, and appulsed individually toward an increasingly rib-tickled Royal Box with a posse of military police in hot pursuit:

Someone was trying to remember the bass trombonist's name: Jim Fergus. I remember him as a kindly, and to me elderly, Geordie. Who could forget him at Copenhagen failing to countermarch in the massed bands item – just continuing on – as we countermarched – farp-farping on towards the Royal Box. I ended up as a lone cornet in his place, filling the hole as right hand man of the lot!! Dougie Pope commended me for my initiative afterwards!!!! It took several RMP blokes to stop him, and history records that the Duke of Edinburgh, taking the salute that night, was vastly amused.

If I remember well Jim got off with a caution as the Duke of Edinburgh passed the word that if Tuborg had filled the band with schnapps it was hardly surprising that someone would get carried away. Trevor Sharpe will remember this – he was there as Bandmaster of the Buffs.

The remainder of this mustered massed band effected an expeditious regreet to this errant Coldstreamer (after an audible avast! - Redcap roundup - and redirection), as a mid-march epiphany caused this motile musician to skillfully regroup to *le tout posaunes tenore et basso* during this macro-ensemble's next change of direction. Malperformance of military manoeuvre before exalted personages did however occasion 'Orders': (the requisite reprimand for the regimental wrongdoer since time-immemorial) *post festum*; though in consequence of this time-hallowed trombonist's temulency-via-Tuborg at Rosenborg being recognised in Royal circles (after Royal chortles) as an example of Anglo-Danish dipso-diplomacy; the punishment pronounced was one of bracket cautionary than pecuniary; reprimand than remand. The Pathe piece: *Duke in Copenhagen 1 (1955)*; a ten-minute celluloid chronicle of this post-war posting; broadcasts the band making a fugitive appearance towards the finale of the film (ironically) countermarching: (though *not* featuring the Fergus fare in the direction of a Ducal dais).

Individual indiscretion also interrupted the band's return to Blighty following parade in support of trade. With mid-50s Britain *still* suffering shortages on levels-multiple: be they of bracket luxury or utility, temptation triumphed - and Coldstreamers listed in score order from flutter to taborer and beyond were singled out for impedimenta inspection by Customs officers suspicious of tolls-and-tariff skirt. News reached the remainder of the band left in London shortly afterwards. Squirrel-it-away stratagems had been sniffed out as cases stood stuffed with cigs and spirits. Personal recall from *this* point in the subunit's history brings with it a measure of 'behind the bearskin' as regards band life: with Stephen Barraclough's *Memories* apre-Denmark description in the van of subunit storytelling with the following:

As for the '55 EMT in Copenhagen, I was left behind (probably repairing German Imperial Army band music!). But there was hell on when they came back! A couple of tuba players, 'Russian John' among them, had stuffed their 'coffins' [tuba cases] with contraband, which was easily discovered by Customs. So they made the whole Band go back and do a 'Kit Inspection' during which DAP himself was found to be concealing something too! (I think he blamed Alvar Liddell, his batman!) I remember it, as it was just afterwards I went to KH wondering just what sort of an outfit I belonged to!!!

With band booty laid bare before bureaucracy following a green channel declarative negative after Danish decamp; officialdom ordered an Officer to prostrate his personal possessions in public. The David Leed *Memories* makes known the efforts of Customs in the deconstruction of the Director of Music's luggage:

As I remember DAP [Major Pope] was ‘cross’ with Alvar (irrationally) because Customs made him (DAP) unpack all his dodgy underpants and the like from his trunk and made him (DAP) repack it all and refused to allow him to call Alvar to do it for him...DAP was not skilled at doing this kind of work (!) and was not pleased that many of the rest of us were assembled to watch him. My take of it at the time was that the Customs Officer was an ex-other-ranker and enjoyed taking the mickey out of the Officer with the large trunks (literally and figuratively).

With bootlegged booze of bracket fractionated and fermented impounded; a Director demeaned in front of the directed; acolyte Alvar admonished; and *esclandre* avoided; the band subsumed back into the Britain of the mid-Fifties: with afield concert and recruitment commitment running in-parallel to capital-centric ceremony and duty. One year on from the above Customs calamity the unit would once again prepare for continental visit: though this time its destination would be North America not North Europe. The Canada Tour of 1956 had been pencilled in to the Band Diary – and a feature of this Atlantic crossing would be a flight-first for this Foot Guards’ unit.



Following protracted negotiations with Mr. James Caesar Petrillo (the President of the American Federation of Musicians of the United States and Canada; a Fifties’ federation fixer of the first magnitude), an accord was achieved. Band deployment was agreed between Regimental hierarchy, Expo authority, and Cecilian confederacy: attendance at the Canadian National Exhibition had been given the green light. The first Atlantic aviate in the unit’s history, the Coldstream converged on a (then) Lilliputian London Airport in order to board a Lockheed L-1049C Super Constellation turbo-prop transport for the forthcoming eight-hour flight. Such circs heralded the return of this regimental band to Canada for the first time in thirty-years.

The 1956 CNE ran from 24th August to 8th September. Though smaller in scale than the pre-war Expo experienced by the band at the New York World’s Fair of 1939, the bandstand provided proved to be every bit as impressive as Gotham City’s futuristic British Pavilion platform hitherto performed at. An Art Deco amphitheatre announced as: ‘The Band Shell’: an embowed exemplar of acoustical engineering that mirrored its Machine Age roots; it would be within this capacious conch that the Coldstream would compliment National Exhibition with regimental rendition for Torontonians, Canadian, and American.

The band’s bide in Toronto was a world away from the stive in substandard accommodation suffered in Denmark. Canadian hospitality recorded a resounding 10 out of 10 in an evocative recall by David Leed, who noted:

About Canada 1956: We were in Toronto for most of the time. We were billeted in very comfy private boarding houses within walking distance from the Band Shell at the Exhibition. I think we were given Can. \$5 per day subsistence. Full breakfast at a diner nearby less than a dollar, and one could go anywhere on the tube/bus system for 12.5 cents. Milkshake (thick!) and hamburger on the Exhibition grounds cost 75c. So that was generous. We did concerts in Montreal and Quebec City, briefly, two nights each I think, on the way back. I also recall the super attitude given to us by the Canadian Army at both Quebec and Montreal. Kind, gracious, generous and good is all I can say, regardless of rank. Well received in Toronto too – though mostly by civilians there. A memory is of the quality of the food and ice cream (!) served to us in the messes. Unlimited second helpings too, perhaps accounting for the beginnings of the four stone added since then!

The series of concerts given by the unit at Toronto introduced for the first time a brace of band ‘firsts’ in the sphere of applied electricity: namely its introduction to on-stage amplification together with the employment of an electrophone in the ensemble. The second circumstance was revealed in newspaperland via an interview with lodesman Pope printed in the *Montreal Gazette* dated 10th September 1956. The piece pronounced:

‘MUTUAL’, COLDSTREAMS TELL FRIENDLY CANADIANS.

Canadians like the band of the Coldstream Guards. “Never before, anywhere have we been so enthusiastically received,” said the band’s director, Maj. D.A. Pope, yesterday.

The band of the Coldstream Guards likes Canada. “Twelve of our members have left in the last few years to join the Canadian Army, Navy, and Air Force bands,” says Maj. Pope. “God only knows how many will follow after this tour.”

The crack British band, 60 strong, flew into town yesterday from Toronto, where it played at the Canadian National Exhibition. It will give a two-hour concert at the Forum tonight.

Major Pope has been in the British Army for 39 of his 52 years, and with the Coldstream band for 12. He is a stocky man with a merry smile. His views on music are no more martial than his appearance.

“I want to keep it light,” he said. “We experimented with a Hammond organ at the Canadian National Exhibition and it came out rather well, I thought. I hope the Montrealers who come to the Forum will like it too.”

One thing Maj. Pope tries to stay away from is symphonic music. “A military band just isn’t right for it,” he said. After its one-night stand here the band goes to Quebec City to play once again at the Citadel. On Wednesday its home to London.

The programme at the Forum is as follows:

Grand March: Royal Windsor – Bayco.

Overture: Raymond – Thomas.

Trumpet Solo: The Trumpet Voluntary – Clarke.

(Soloist: Sergeant G. Nicholson)

Waltz: Roses from the South – Strauss.

Suite: L’Arlesienne – Bizet.

Selection: The King and I – Rodgers.

Concertino for Clarinet – Weber.

(The Massed Clarinets, led by Sergeant C. Kitchen)

Tone Poem: Finlandia – Sibelius.

Xylophone Solo: Beppo – Byrne.

(Soloist: Musician J. Forbes)

Overture: Orpheus in the Underworld – Offenbach.

O Canada!

God Save the Queen.

A number of military marches are expected as encores.

These innovative concerts subsisted for the balance of the band’s engagements. The programmed pieces performed (and in many instances arranged) by Pope proved to be the catalyst for a catena of recordings that ranged the years 1957-1961. Marketed under the military-esque moniker: *Marching...* - with subsequent lay-downs labelled from parochial to pan-global; compassing: *with the Coldstream Guards; In London; Through the Homeland* (one of the very last 78s cut by the Coldstream); *Down Broadway*; and *Across the World* - this topographic train was successful both sides of the Atlantic; with the majority of the albums seeing re-release over the coming years.

The overtures performed on-stage for the span of the ‘56 tour would form the focus for an equally groundbreaking studio session in the year following the band’s British homecoming. Courtesy of RCA Victor, the unit set down on vinyl a series of curtailed curtain-raisers tagged: *Overtures on Parade*. Cut at the Kingsway Hall (then regarded as London’s finest orchestral and choral recording building) and boasting a superabundant acoustic; this post-tour put-on-disc witnessed the band desked in individual isolation booths to avoid sonic ‘leakage’ between the many microphones utilised. The

David Leed *Memories* illuminates on this landmark *a la page* LP with a fly-on-the-wall recordation of studio session setback: when one soloist's embouchure *in alt* was rendered redundant in consequence of pridian portal predicament:

I remember the recording of *Overtures on Parade*. Nick walked into a door the night before and arrived with a fat lip causing him not to be able to reach the top end too well. DAP practically reduced him to tears and others had to do the solos, some several times. I got the nice one in *Orpheus* and it stuck. The recording was actually an experimental one, with all sections and parts thereof sat in Perspex boxes miked separately. Kingsway Hall was the venue.

The chided cornettist in-question was Coldstream principal Gerald Nicholson: an extremely talented end-seat successor to Corporal Howard Bates, who had occupied this pressurised post since the end of World War 2. Hailing from the village of Carlton, West Yorkshire, furtherance on the cornet was found via the Rothwell Temperance Band. By 1955 Nicholson had graduated from co-principal to the Coldstream end-seat, and the experience gained as solo cornet of a championship section brass band in the midst of this musical genres heartland resulted in the unit acquiring *the* all round musician as regards what was required of a Guards' cornet soloist on a day-to-day basis: namely endurance *and* musicality in equal measure. A pugilistic predicament in his pomp at one stage accelerated this principal's abasement from the promotional ladder: circe during his corporalship that resulted in cellular confinement-with-abidance at an infamous military place of correction. A thumbnail sketch of this bellwether of the brass section was forthcoming from the Leed *Memories*. They mooted the musical maintenance of standards expected by the Coldstream of their solo cornet; bide in bridewell; together with clannish circe exemplified in the maxim: *Once a Coldstreamer always a Coldstreamer*:

Gerry Nicholson, or *Nick* or '*Big Nick*' was indeed a character. I think he lost his two stripes a couple of times and did a stint at Colchester for thumping someone before he got his act together and got a third stripe. He was a worthy principal cornet and could blow the back off a bus, while being able to play sensitively too.

After my service and not having much to do one evening I went to Battersea Park Fun Fair for a wander round. Somehow I must have looked at a couple of Teddy Boys askance (wot you lookin' at then?) – that sort of thing; and I got cornered by four of them. Shaping up and preparing to sell my life dearly – suddenly there were a couple of thumps of fist-to-bone and the little gang took to their heels.

"Thought it was you, you daft bugger," said Nick...

History records that the CNE Hammond RT3 (then at the cutting edge of instrumental technology, having only been on sale for less than two years in 1956) crossed *The Pond* to be reunited with *The Band*; and it duly featured on a '57 recording made in the wake of the '56 rendering. The Leed *Memories* make known the band *blower* (the ancient agnomen assigned to the organist); and the piece put out by band and Hammond during the Canadian Tour of 1956:

I can supply the name of our organist – David Green ARCO at the time – FRCO later. Last I heard many years back he was Organist and Choirmaster at Christ Church, Lancaster Gate. He was as young as the rest of us 3-year guys and extremely talented. If I remember the organ, yes a RT3 with PR40 Tone Cabinet(s) – thought there were two. I think it was provided by the promoter and came from Heintzman the Canadian Hammond agents (I imagine it would have been shipped back by sea). Don't think David played a wind instrument but carried various instruments on Annual Inspections! Probably did his share of dry-knacking though. The piece he and the Hammond featured in at the C.N.E. was the concert march *Royal Windsor* [a composition that was in its early days exclusively featured by the band, and dedicated to the Regiment by its composer].

The '*In London*' lay-down as previously exposed – with locations comprising: *Knightsbridge*; '*Appy*

'Ampstead; and Covent Garden, could, in the 1950s, have included an annual Town-traversing duty since consigned to the history books: the Jewish Ex-Servicemen's Parade. Enacted mid-November, this cross-capital ceremony was recalled via the Leed library thus:

As to long marches there was, in the Fifties, a week after Remembrance Day, the Jewish Ex-Servicemen's Parade, when we marched them from Whitechapel to the Cenotaph. One band, no Corps of Drums, just us made it a long bash, as I recall the marches were very close to each other; much part of the iron lip syndrome!

Very early on the Sunday morning at Whitechapel, we were each given a crusty salt beef roll, a mug of tea and 30 bob...and off we went! Time fades the memory, but I don't think we marched them back; only onto Horse Guards' Parade then dispersed. No idea how long the custom continued, but I'd be interested to know.

Multi-mile, music-led marches to the exurbs of London were of deep-rooted dimension among Guards' Regiments not embound to stately ceremony enacted on streetways encircling the spinneys of St. James's Park. Over two centuries ago the present bands' musical ancestors would witness scenes similar to those chronicled above. A brace of examples are appended to illustrate this circumstance; commencing with a short report taken from *The Times* edition of 1st June 1811:

Thursday afternoon, a body of Foot Guards, consisting of wounded and invalids, to the amount of between three and four hundred, arrived in Town from Cadiz. They were met near Putney by the band of the First Regiment - who played several martial airs before them, the whole of the way into Town.

The above-noted First Guards' trek was trumped by the Coldstream some 27 years' later with a twenty-mile mini marathon taken from the bounds of Buckingham Palace to the then street-village of Turnham Green (and back). The *Colonial Times* dated 14th August 1838 declares:

Yesterday morning, at eight o'clock, the fourth division of the Guards destined for Canada (consisting of the left wing of the Coldstream Guards) marched from Wellington Barracks, St. James's Park, for Portsmouth, under the command of Colonel Freemantle, who will proceed with the battalion to Canada. At half past seven o'clock his Royal Highness the Duke of Cambridge, accompanied by Prince George of Cambridge, arrived, with a number of distinguished officers, at the barracks, and, at the above-mentioned hour, marched on horseback at the head of the division. There was an immense assemblage of persons to witness their march. On arriving in front of the Queen's Palace there was immense cheering, and also on their entering Hyde-park, fronting the Duke of Wellington's mansion. His Royal Highness Prince George and suite quit the division at Kensington, and the band at Turnham-green. The division then proceeded to Hounslow, to the sound of the merry fife and drum.

The cross-city commission chronicled via the Leed memoire is preserved for posterity via the British Pathe piece: *The Lord Gave, And The Lord Hath Taken Away (1932)* – a three-minute cine-news clip which registered an anon Guards' band music-making midst muster on Horse Guards after wayfare from Whitechapel. Cross-capital coverage by bands would subsist principally by way of the 'Double Chelsea' Guard Mount, a duty divorced from the day-to-day life of both band and battalion in 2015 by way of barrack demolition in 2011. The *Double Chelsea* will be delved into in due course.



The finale of the Fifties featured the band in a filmic first with their collaboration in the creation of a famous cinematic series that sported the tag: 'Carry On'. A standalone soundtrack, in that the underscore was assigned to a Guards' band, this '58 flick was but one in a catena of British silver screen comedies churned out as the era of coast-to-coast call-up reached its coda. The Coldstream band backed a number of these voguish Wardour Street service sitcoms - setting their scenes by performing their themes. Movies made included: *The Changing of the Guard (1954)*; *You Lucky People (1955)*; *Carry On Sergeant (1958)*; and *Operation Bullshine (1959)*; and featured Fifties' celebs from motormouth Cockney comic Tommy Trinder to a youthful up-and-coming character actor named George Cole.

The Bruce Montgomery biog: *A Life in Music and Books* recalled the circumstance of band involvement in this genesis *Carry On*, and carried on:

In keeping with the subject matter, Montgomery composed the entire score for military band. He had some previous experience of writing for this ensemble through the commissions from his friend Lt. Jaeger of the Band of the Irish Guards for *Heroic March* and *Flourish for a Crowning*. Even so, in March 1958, some months before he needed to write the music, Montgomery asked the BBC Library if he could borrow full scores of arrangements by Gerald Williams for the BBC Military Band so that he could familiarize himself with the style. The soundtrack was recorded by the Band of the Coldstream Guards, and was conducted by Montgomery.

A stipulation in the *Sergeant* score intimated the composer's wish that a guitar effect (or more accurately *defect*) should punctuate the film during one particular scene in this regimental romp. A letteret postmarked 3rd May 1958 was dispatched to the Director of Music at the Duke of York's HQ; a subunit strummer (who forever after has remained sphinxlike in band circles) was detailed to the Instrument Store; a seen-better-days, gut-strung gittern was signed-out to effect an effect; the strim-stram's string was snapped in-studio; and a *Carry On* soundtrack was post-synchronised to its sound-stripe. The Montgomery memo moved:

I ought, perhaps, to mention that one of the things we want to record is the sound of a guitar string breaking; needless to say the player will be fully compensated (including if necessary hospital bills) for providing this effect!

As the decade forming the Fifties reached resolution, individuals entering the band bookended the fifteen-year 'pressman-period' influenced by the introduction of National Service. Begun by the likes of Laurie Johnson, who would later find fame as a go-to MD (whether for screens small or silver) – his soundtrack to the Sixties and Seventies underpinned numerous cinematic and small-screen classics. This is instanced via compositions compassing: *Dr. Strangelove*; *Tiger Bay*; *This Is Your Life*; *The Avengers*; *Animal Magic*; *The First Men in the Moon*; *The New Avengers* and *The Professionals*, to name numbers-nominal. The terminal timeline of this extraordinary epoch witnessed the arrival of a musician to the Coldstream courtesy of conscripted call-up who boasted a particular *ingenium* as arranger/orchestrator – and *the* vital weapon in the unit's musical magazine that was the Band Pianist. The rank/name couplet of Musician Hatch A. had been appended to the unit's regimental roll.

Anthony Peter 'Tony' Hatch (b.1939) ceded to the Coldstream Guards in 1959. Initially tutored by his mother on the piano during World War Two whilst his father was serving, Tony was enrolled at the London Choir School, Bexley, Kent when aged 10. A musical apprenticeship firmly rooted in genres classical and ecclesiastical followed, and progress to the Royal Academy of Music seemed certain. However, a change of direction was declared via a career centred on London's *Tin Pan Alley* in lieu of the world of musical academia, with his joining the publishers Robert Mellin Music, aged 16, in 1955. His *Alley* apprenticeship gained momentum in almost inevitable fashion by way of being the 'gopher', man Friday, and in-house pianist for a miscellany of acts arriving at this publisher's Denmark Street place-of-plugin. The weekends witnessed this talented teen directing dance bands and self-studying the art of orchestration: musical practicum progressed personally courtesy of plentiful small-hours smell-of-the-candle elucubration. Following furtherance via The Rank Organisation and their recently developed subsidiary: *Top Rank Records*, Tony undertook his earliest assignments as a producer to artists of manifold mould bound to Decca Records. Tony takes up the timeline bounding this section of his career in autobiographical memoirs that make known:

Dick Rowe, my boss at Top Rank, gave me wonderful opportunities to learn the business. My musical training was proving to be a bonus. I could play piano, read music (including a full orchestral score) and was teaching myself orchestration.

Dick threw me in at the deep end, and my first experiences were supervising recording sessions with large orchestras. I had a copy of each arrangement being recorded, and would assist the balance engineer. By listening to the orchestra whilst looking at the score I learned many orchestration techniques from brilliant music arrangers such as Malcolm Lockyer, Reg Owen, and Peter Knight.

One of Tony's pilot productions in 1959 was an album cut by the Coldstream Guards' band - and *this* studio session would prove destinal. Commitment to Queen and Country had put a sprag in the wheel of the Hatch bandwagon, preventing furtherance in his *Pan Alley* pupilage. A personal call to mind of this call-up quandary recalled:

One day I was sent to Wembley Town Hall to supervise the recording of an album featuring the Band of the Coldstream Guards. The Director of Music (DoM) was Colonel Pope. This meeting became important in my life when, only a few months later, those dreaded 'call-up' papers arrived. I was born on 30 June 1939, and if I had been born on 1 July I would have missed the call-up altogether. My first thoughts were that I could be sent anywhere in the world and there would be no job for me in music when I came back. Dick thought differently. "Let's talk to Colonel Pope," he said. Dick noted: "Tony's got a problem, he has been called up." Colonel Pope said: "He can't do two years with the band of the Coldstream Guards, but he could do the minimum commission, which is three years; and we would be delighted to have him because he is an excellent musician."

My meeting with the DoM went well. Provided I was fit he would give me a job in the band. He knew I was a capable musician and, although I didn't play a wind instrument and was a bit on the short side, the Coldstreams had a dance band and a string orchestra both of which used pianists. More importantly, there was a Band Office and Library where music was prepared and repaired. There would be plenty of work for me. I would have to sign on for a minimum of 3-years, but the most important aspect was the fact that the band was based in London.

I left Top Rank, and after completing the horrendous Basic Training at Caterham in mid-winter (and losing two-stones in six-weeks) I joined the band at the Duke of York's Headquarters in the King's Road, Chelsea.

Fellow Coldstreamer and cornettist Keith Grivil completed his Basic Training at the Guards' Depot, Caterham with the by-now Musician Hatch. A Memory Lane recollection records the precise date of arrival at *'The Duke's'*, and notes Musician Hatch's forthcoming coming-of-age moment-via-motordom: as a stylish speedster sporting a Swansea-sourced plate sped toward the band's King's Road car park:

I was in the same squad as Tony Hatch and Gordon Methom (viola player) down at Caterham. We all travelled back up to London at the end of training in Tony's Sunbeam Rapier car, registration number TH 21 in January 1960. One of the first arrangements he did for the band was of *Stardust*. I think it featured the trombone section.

Day-to-day duty followed. That the Coldstream Guards' band were consummate musically when in marching mode or concert configuration is certain; that the Coldstream Guards' band *consumed* music when in marching mode or concert configuration was a certainty; and a trait known all too well to the unit's manuscript conservator. Musician Hatch's musical working day centred on such circumstance, as a personal recall recorded:

My principal job was arranging hymns for the Sunday Service at the Guards' Chapel and repairing and recopying march-cards and band parts. Nobody can adequately describe a trombone part that's been blown off the music stand then dribbled on, then walked on, then rained on, then rescued from a tree before being put back in the book. Photocopying hadn't been invented, and parts had to be copied by hand for new arrangements or where printed parts didn't exist. It was time consuming and tedious work yet I enjoyed it.

When not effecting repertorial reconstruction via pen and parchment, Musician Hatch settled into the workaday life demanded of the subunit's Staff Arranger. Invariably desked at *The Duke's* rather than on-parade at *The Palace*; his day detailed to accolade, arrange, and soup scores for multifarious Coldstream combinations; the singular circo of this pen-and-ink post positioned the post-holder

on a favourable footing. Chair-borne rather than road-bound, this placement caused polish to be administered to matters musical than martial; and was allied to a fixed hours (or at least as fixed as can be guaranteed in a Guards' band) working week. Such happy circumstance was chronicled by Tony Hatch via more Memory Lane reminisces:

Following arrival at the band I put the two-stones back on again and had to miss my first Major General's Inspection when I discovered my Reds [Summer Guard Order] wouldn't meet around the middle. I quietly left Wellington Barracks and went back to the Duke of York's HQ on the pretext of having to urgently finish some music. I told Colonel Pope this order had come from the Band Sergeant and told the Band Sergeant the order had come from Pope. Thankfully, neither checked with the other.

With the help of tutorial books and studying some of the scores in the Band Library I was able to teach myself about 'scoring for the band' and, although I say it myself, I think I became a competent and inventive orchestrator. By talking to band musicians I also learned a lot about the various instruments and their capabilities. A valuable learning process! I loved doing arrangements for the band and tried to be a bit adventurous with rhythms and instrument combinations. There is no feeling to compare with that of completing the first run-through of a new arrangement and 60 musicians show their appreciation by stamping loudly on the floor!

Through thorough research and a perfectionist nature allied to a well-grounded apprenticeship as a studio session supervisor, Musician Hatch furthered his tutelage. Subsequently this autodidactic tone-poet scored for Coldstream combinations whose sections compassed string, wind and percussion: and in a matter of months he had mastered the military band and its subsidiary sub-ensembles. Early settings from this up-and-coming sonic draughtsman were instanced by the multisonous scoring of '*Stardust*' for eight trombones and band (as performed by the unit on its 1960 U.S. Tour) together with his well-wrought orchestration of '*Jeannie with the Light Brown Hair*' (a score *still* concertised by the Coldstream to this day); and announced to the unit how versed in voicing their newly-arrived arranger had become. Workstation allocation segued. Chambered close to both Band Sergeant and DoM - such circumstance precipitated hole-and-corner copying stratagems due to exponential expansion in this skilled (though score-burdened) orchestrator's workload. Top Rank had terminated and Pye had pounced, (even though thanks to military service, *this* A & R man was unavailable AM). The Hatch biog broadcast:

In accordance with Queen's Regulations I was able to take a part time job when not actually serving my country. Top Rank had folded but Pye Records offered to pay me a weekly retainer even though I could only work in the afternoons and evenings. Because of me, Pye had to move many meetings to the afternoons and even those weren't assured if I was suddenly ordered to be on a 5pm coach to Windsor Castle with the dance band.

Pye's retainer (£15 a week) plus arranging fees (£15 a score) and conducting fees (£15 a session) helped increase my £13. 10 shillings a week Army pay. Yep! I was doing OK.

During this period I assisted on recording sessions with Lonnie Donegan, Kenny Ball, and Petula Clark, and produced hits with Emile Ford and The Brook Brothers. My job at Pye was becoming quite demanding so I would farm out some of my band copying work to other band members in order to focus on the recording orchestrations. My desk was a little too close to both the DoM and the Band Sergeant, so it was often necessary to hide a pop record arrangement under a mutilated *Dambusters* trombone part.

The above anecdotage airs the circumstance that brings about the speculation that when not chording compositions-choric for churchly service, a quota of this consummate soundscape-setter's soundtracks for elpees and singles twixt 1960-1962 were scored surreptitiously in the Coldstream Band Office.



The secreting of studio scores under defeatured *Dambusters* parts continued; and had Musician Hatch inked manuscript for the industry in the manner of a nondescript notator a status quo would have

endured for the remainder of his service. Talent however will out - and in *this* case cause national headlines via intimation of call-up set-up: resulting in a Coldstream C.O. communiqué that quashed questions in The Commons. Tabloid page-one windbagery straplined a soldier cashing-in whilst seemingly cashiered from the sharp end of soldiery – and a scoop was sensed in the *Sunday Mirror*. The Hatch chronicle continues this thread, recalling comradeship at the highest levels after the Press pressed the Coldstream Commanding Officer to make comment on one of his band's musicians:

It got even better when a song I wrote called *Look For a Star* became a hit and the first royalty cheque was for £10,000. Unfortunately, an investigative journalist ran a piece in the *Sunday Mirror* with the headline: '£10,000 A YEAR GUARDSMAN!' The accusation was that I had 'bought' myself out of National Service and thereby avoided being sent to fight overseas. The following day (as questions were scheduled to be asked in the 'House') I requested to see my Commanding Officer. He was brilliant. First he issued a press statement saying the Coldstream Guards were proud to have me in the Band; then he sent me out to Birdcage Walk for a photo shoot with the *Evening Standard*. The story quietly died.

The three-year service sojourn of Musician Hatch terminated towards the close of 1962. By this juncture this master arranger had become well established in London's burgeoning Sixties music scene – and there is little doubt that the time spent scoring for the Coldstream Guards' band furthered the instrumental knowledge of this by-now seasoned songsmith. The Hatch memoir mentions close of Coldstream bide, and makes known a musical migrate from Chelsea to Marylebone:

Finally my three years with the Band came to an end. I swapped my small desk in the Duke of York's Headquarters, Chelsea for an even smaller one in the Chandos Street offices of Pye Records. I was pleased to be properly back in Civvy Street, and they were pleased they could again schedule morning meetings.

A producership would progress for the remainder of the decade and beyond. Such circumstance would secure the placement of Tony Hatch within this band chronicle as *the* most successful individual Coldstream musician commercially in its entire 330-year history. Collaboration with fellow Coldstreamer and first-trumpet Bob Leaper would witness this aggregate of arrangers go on to set-in-vinyl a plethora of productions for the Pye label; resulting in a personal discography and thematic legacy rightly assessed as being: *Nulli Secundus*. A shortlisted playlist picks out:

Downtown; I Know a Place; Colour My World; I Couldn't Live Without Your Love; Don't Sleep in the Subway; and The Other Man's Grass is Always Greener.

With TV themes taking in:

Sportsnight; Crossroads; The Champions; Hadleigh; Mr. and Mrs.; Emmerdale Farm; Whodunnit?; Man Alive and Neighbours.

to name numbers-nominal. Recognition of a remarkable career was reinforced via induction into the Songwriter's Hall of Fame at a ceremony convoked in New York in 2013. Almost certainly the only ex-member of the band to achieve such an accolade, Tony Hatch's stint as Staff Arranger to the Coldstream Guards marked the close of the extraordinary period that spanned the National Service epoch – a time of one-off circumstance still commented on by band storiologists to this day.



Others joining at this period proved no less historic than Musician Hatch; though in *this* instance it was via the political rather than the musical. This long-ago recall resurfaced as a result of a Remembrance Sunday regreet between ex-Coldstream band percussionist Bruce Rowland and current Coldstream BSM Adrian Beckett. E-mails were exchanged, and a communiqué centred on South African recruit

Leon Levy was wired. This gave reminiscence to singular circumstances as regards indirect Coldstream band involvement in South Africa's eventual political and social standing. The recall revealed:

Dear Band Sergeant Major,

I had the pleasure of speaking to you on the 11th November, and you were kind enough to put me in touch with Alan Leyland. As a result, I have made contact with several contemporaries from the Sixties. My main purpose in doing this was to speak to any past members who may remember Leon Levy, who came to the UK from South Africa and joined the Band as a clarinet player. I was at Caterham (for the second time, having been returned to duty to have the inability to see eye-to-eye with the Military on lifestyle issues thrashed out of me) at the same time as Leon. I liked him enormously, and we became great friends.

The Band at that time was made up mainly of musicians from Line-bands on long engagements. It would be fair to describe these gentlemen as soldiers who played. There were also a good many, including me, professional musicians, who saw a short engagement in the Household Brigade as an attractive alternative to a very short engagement of National Service in Malaya. It would be fair to describe these gentlemen as artistes who played at soldiers. Socially, the former looked down on the latter and vice versa. However, there was mutual respect on both sides for people who could really play. There was also an element among the older members who comprised 'The Establishment'. These individuals were given to a great deal of unnecessary shouting and were dominated by the Band Sergeant of the day, for whom music was secondary to drill and turnout.

Leon (and I) progressed to the Band. Leon was an awful clarinettist, but had a great and fearless wit, and was soon a kind of mascot for the more anarchic element of the younger musicians. His head was pointed, and his party trick was to do snappy about-turns, which would leave his forage cap peak at the back of his head. Also, he had curvature of the spine, which, despite the best efforts of both of the Regiment's Master Tailors, meant that it was impossible for neck and collar to make contact. The Quartermaster said that the only solution would be to alter Musician Levy.

Before I get to my reason for troubling you with all of this, an anecdote. Leon and I were on a recruiting tour of the Northeast in mid-winter. The Band was overnighing at an abandoned barracks on the Yorkshire Moors, and we were cleaning our white belts with 'Meltonian' in the washroom. The Band Colour Sergeant [George Curtis] came in and took our names. He believed, wrongly, that he had us on some capital offence from WW1 to do with blanco being fatal if it entered a shaving cut. I had considerable experience at 'Marching In' [Orders] and was aware that only one of us could speak in front of the Adjutant. I had discovered that before Leon had come to the UK; Leon had been a lawyer in South Africa... so who better.

The following Thursday, Leon and I were standing outside the Company Office at Wellington Barracks. The door opens, and the Sergeant Major marches us in. The Charge is read out, and the Adjutant asks: "Who speaks for you?" The jurisprudent Leon replies: "I do." He then states:

"Musician Rowland and I were cleaning our belts in..." The Adjutant interrupts with: "Well, there's diligence for you."

Leon resumes, takes his eyes from the picture of Her Majesty the Queen, and, bending slightly forward, looks the Adjutant in the eye and says:

"On the contrary Sir, there was nothing better to do."

The Sergeant Major immediately interjects, and screams: "March Out! - Will You!" and follows us. He advised us that we would go in again and do it properly. We would be then further charged with insolence, which could well mean chokey. The door is closed and opened and in we go again:

"Musician Rowland and I were cleaning our belts in the washroom when the Band Colour Sergeant came in for the purposes of defecation; which amazed me as I thought he was on a higher plain altogether."

Out we went again. We hear giggling from inside the office; then silence. The RSM comes out and says that it turns out we were wrongly charged and would get case explained. As to the insolence matter, we would go before the Adjutant again there and then.

We march in a third time and face the admirable Captain Sandeman Tower (all 6' 7" of him), who still has tears in his eyes. He lets go an awesome tirade and I can see Colchester looming. He asks: "Do you accept my award?" We say: "Yes, Sir," and I fear the worst. He looks at us for what seemed a long time,

and, to my astonishment, says: “Admonished...get out.” We march out and are confronted by the RSM and the BCS, who advise us that we have not heard the last of the matter. But oddly, we had.

I often wondered how come as bad a musician as Leon (who had clearly left South Africa under a cloud) and at the age of 32 walked straight into the Band when there was no vacancy for a clarinettist. I lost touch with Leon, but found out that he had won a scholarship to Ruskin College to study for the English Bar. No more of his story surfaced until recently.

Leon had been exiled from South Africa after being let out of prison, where, along with Nelson Mandela, he had been sentenced to death for membership of the ANC and setting up trade unions for the African workers. He was one of two white members of the ANC. He was here in exile for 34 years, and on his return to South Africa was again, one of two white signatories to the new South Africa Constitution. He is currently (2015) the Commissioner for a Government Department, and at 87 years' old, still works full-time! I would really like to know if his appointment to the reed section was political... as it obviously wasn't musical!

Over three-centuries after a band of Coldstreamers under *General* George Monck proved pivotal in changing history via their politico-military manoeuvrings with regards the restoration of King Charles II to the British Throne: *Musician* Leon Levy of the Coldstream Guards' band proved pivotal in changing the history of South Africa by way of personal involvement in the abolition of Apartheid and the creation of his birth-country's new constitution – a circumstance unique in the annals of this famed regimental band.



As the unit swung into the ‘Swinging Sixties’ (and after a July duty discharged at Coldstream by a detachment of the 1st Battalion with the Band and Corps of Drums to mark the 300th Anniversary of the departure of the Regiment from the Burgh for their destinal date in London); something of a shibboleth started in the subunit in consequence of the announcement of a coast-to-coast criss-cross across the North American continent with the Pipes and Drums of the Queen's Own Cameron Highlanders.

With post-war Britain's international position qualified by the gradual but necessary retreat from Empire, the process of decolonisation gained momentum. As the Commonwealth connection became more ceremonial than ministerial, a relationship with America loomed large. With transatlantic tie confirmed since 1949 strategically and geopolitically via NATO, Britain and America thereafter marched in close formation. The fountainhead of the ‘special relationship’ had formed. Anglo-American alignment was seized upon by impresario Solomon Isaievich Hurok to plug bind by way of band. Under the tagline: ‘*Sol Hurok Presents*’, musical Atlanticism waxed; Coldstream and Cameron answered its call; and dual regimental deployment was sanctioned at the highest level. The *Times* number of 9th September 1960 noted this musical mission, reporting:

BRITISH BANDSMEN FOR U.S. AND CANADA.

Bandmen from two of Britain's most famous regiments leave next week for a tour of the U.S. and Canada, lasting over two months, it was announced in Glasgow yesterday. The band of the Coldstream Guards will fly from London in a chartered aircraft, which will pick up the pipers and drummers of the 1st Battalion The Queen's Own Cameron Highlanders, at Prestwick.

The brevity of this broadsheet broadcast gave scant detail as to the lengthy logistical undertaking that was this early Sixties States-bound sally. Ex-member Bruce Rowland, however, remembers it well, and recalls:

A tour of the US and Canada under the management of Sol Hurok in the early Sixties got off to an inauspicious start: specifically the flight schedule of the chartered, ancient, prop-powered Britannia, which was to be our home for the next 23 hours. First leg: London to Scotland to pick up the Cameron Highlanders Pipe Band: 3 hours. Second leg: Scotland to Keflavik, Iceland: 6 hours. Wait on board for 2 hours for weather to clear as the ‘plane only carried enough fuel to get to Newfoundland if there

was a following wind'. Third leg: to Newfoundland: 7 hours. Refuelling stopover: 1 hour. Final leg: to somewhere in the US that wasn't New York: 4 hours. Then clear immigration and customs, load up the Greyhound buses, and drive for several hours to Springfield somewhere or other – not the famous one – and check into fleapit hotel after a total of 33 hours to find that it is only mid-morning and there would be a walkthrough at the arena that afternoon.

Spanning the months twixt mid-September and early-December (and excursing the routes and expressways of the continent in *four* Greyhound coaches), this multi-month ambit became the blueprint for a series of sequential sallies to the States and Canada whilst coupled to a medley of Scottish regiments ranging the years: 1970, 1981, 1991 and 2008. A sixty-city safari seen over almost as many days (a tight timeline that would render the most redoubtable of supergroups spent) - the green light was given on this groundbreaking globetrot some months previous. This resulted in a summer-long regime of rehearsal; realised within the demesne of the band's King's Road complex. Such martial-musical spadework was schemed to hone Coldstream and Cameron stagecraft for forthcoming cross-continental circuit; and the Band's Stateside stand-to started mid-September. Music was central to this cross-continent circumambulate, and Musician Hatch was central to its tailoring. A 2014 recall on this 1960 circ chronicles:

Occasionally, the DoM would ask me to arrange something special for the band. When the band toured the USA and Canada Colonel Pope came up with the bright idea of having me arrange various tunes associated with the tour venues. Hence *California Here I Come* and *New York, New York (On The Town)* plus others, may still be found in the Library.

The ubiquitary dimensions of this regimental rove can be imagined via the itineraries issued to individual instrumentalists; cornettist Keith Gravil's planned route posited:

SEPTEMBER.

15-16: West Springfield (rehearsals); 17-19: West Springfield; 20: Philadelphia; 21: Washington D.C.; 22: Day off /travel; 23: Troy, N.Y.; 24-25: New York City; 26: Day off/travel; 27: Montreal; 28: Ottawa; 29: Peterborough, Can.; 30: Buffalo, N.Y.

OCTOBER.

1: Pittsburgh, PA; 2: Columbus, Ohio; 3: St. Louis; 4: Day off in St. Louis; 5: Kansas City; 6: Day off/travel; 7: Denver, Colorado; 8-9: San Francisco, CA; 10-11: Los Angeles, CA; 12-13: San Diego, CA; 14: Day off/travel; 15: Sacramento, CA; 16: Day off/travel; 17: Eugene, Oregon; 18: Cornwallis, Oregon; 19: Portland, Oregon; 20: Vancouver, Can; 21: Victoria, Can; 22: Seattle, WA; 23: Day off/travel; 24: Calgary, Can; 25 Edmonton, Can; 26: Saskatoon, Can; 27: Regina, Can; 28: Brandon, Can; 29: Winnipeg, Can; 30: Day off/travel; 31: Minneapolis, MN;

NOVEMBER.

1: Day off. 2: Milwaukee, Wisconsin; 3: Chicago, Illinois; 4-5: Detroit, Michigan; 6: Cleveland, Ohio; 7: Rochester, NY; 8: Day off/travel; 9: Utica; 10: Day off/travel; 11-12: Boston, Mass; 13: New Haven, Conn; 14: Providence, Rhode Island; 15: Hartford, Conn; 16: Philadelphia, PA; 17: Day off/travel; 18: Greensboro; 19: Colombia; 20: Day off; 21-22: Atlanta, Georgia; 23: Birmingham, Alabama; 24: Day off/travel; 25: Evansville; 26: Louisville, Kentucky; 27: St. Louis; 28: Indianapolis; 29: Lexington; 30: Knoxville.

DECEMBER.

1: Day off/travel; 2: Richmond VA; 3: Washington DC; 4-5: New York City; 6: HOME!!!!

With the band's concertised compositions controlled via a recently raised *Lieutenant Colonel* D.A. Pope: (gazetted 4/11/59, and in consequence the Senior Director of Music, Guards Division); and martial manoeuvres ministered through the mace by Coldstream Drum Major Gordon 'Oggie' Carter; this *circa* sixty-strong band, as witnessed by the spectatordom of America and Canada, would transpierce

their hosts stadic show-spaces in almost square-built, eight-by-seven alignment. Announced in attention-grabbing style via a double-octet of trombones and trumpets sounding the Ketelby toccata: *A Fanfare for a Ceremonial Occasion*, the floodlights faded. A recodation of Coldstream/Cameron symphony and skirl Stateside was set in ink via an article posted from Peterborough, Canada. The *Trinity College School Records* dated December 1960 documents:

The lights dimmed, and into the darkness, pierced by spotlights of different colours, marched the Coldstream Guards' Band, arrayed in their flaming scarlet coats, black bearskin hats, and gleaming medals. Each foot moved in perfect precision as the band marched into position, a splash of colour, surrounded by blackness. They were soon joined by the Pipes and Drums of the Cameron Highlanders: who were cheered loudly by the many Scots in the crowd. The pipers, clad in their Royal Stuart red kilts, and the drummers in their green provided a brilliant contrast to that of the Guards.

And thus began a pageant seldom seen in this country, a pageant that was splendid and moving. The music, under the direction of Lieutenant Colonel Douglas A. Pope was superb. The balance and fine, smooth tone of this disciplined unit was evident throughout. The Guards' Band played such old favourites as *Colonel Bogey*, and *March Militaire*, introduced new ones such as *Coronation Bells* and *Three of a Kind*, contrasted the traditional with the modern by a rendition of *Stardust* for eight trombones, the *St. Louis Blues March*, (remarkably flexible: a real virtuoso performance), *76 Trombones* from *The Music Man*, and drew a special round of applause with *The Maple Leaf Forever*. The big concert band was never hard on the ears, and the quiet slow marches were a lovely blend of instrumental tone. At the opposite extreme the band played *When the Saints Go Marching In* in a way that made frenetic jazz bands look (and sound) silly.

The climax of the evening was the Grand Finale, a combined effort, which was a picture in music, based on a military episode in the life of a soldier; its conclusion witnessing the Highlanders in a night battle scene and leaving the arena in a blaze of glory to the thundering tune of *Scotland the Brave*, only to return again and play to a standing, singing audience the familiar strains of *Auld Lang Syne*.

Arrangements were excellent, and the only disappointment was that the tone poem *Finlandia* and *Highlights from Wagner's Tannhauser* were dropped from the programme.

The tour of 1960 was a triumph for both Coldstreamer and Cameronian. There followed a series of spade-a-spade summations of this multi-city martial *stagione*; and this North American ambit gained rave reviews 'From Soup to Nuts' (as one Stateside scribe described this two-hour Service showcase). This foundational musical multi-month stand-to-arms set the bar high for all forthcoming Guards' global forays; a substruct on which all following Coldstream overseas tours have been superstruct.



The year 1961 witnessed the musicians of the Coldstream Guards renew Berliozian bond via a groundbreaking gig given at the Regent's Park Open-Air Theatre. A feted French musician with whom former Master of the Band Charles Godfrey had had dealings personally (he had championed his works at Monarchic levels – as has been recorded previously in this band history), this '61 *sub dio* setting of his *Symphonie Funebre et Triomphale* was billed as the British premiere of a work harking back to the French Revolution's concept of music as a public, outdoor activity on the grandest scale. Sponsored by Martini-Rossi International, this landmark concert consisted of a double-Guards' band boasting an on-the-strength establishment of 150 musicians; with each unit composed of 75 instrumentalists – an indication of the size of these elite ensembles during this era. Performed for 5,000 *plein air* punters, the Coldstream Guards' band conjoined with their Irish co-brethren on Tuesday, 6th June 1961. They were fronted for the *Funebre et Triomphale Symphonie* by a former Life Guards' clarinettist, a then youthful musical firebrand, who was in the first phase of forging a career in classical music: Colin Davis. *The Times* edition dated 7th June 1961 expands on this open-air *opus*, and notes the musical qualities of this martial macro-band, together with probably the last occasion on which the lunulated stick-jingle that is the Turkish crescent made an appearance in a massed Household Division band in public in London:

BERLIOZ SYMPHONY AL FRESCO.

It is seldom that Berlioz's *Fourth Symphony* is given a performance under anything like the conditions that the composer intended. For this is the *Funeral and Triumphant Symphony*, as it was conceived for open-air performance by a military band of some 190 players.

Ironically enough, the first performance, to honour the remains of the glorious dead in the 1830 Three Days' Revolution, never took place; as Berlioz was about to raise his baton the National Guard decided that after seven hours on parade they were tired, and they proceeded to return to barracks.

Berlioz subsequently performed the symphony indoors, reducing the forces and adding strings and choirs *ad libitum*, and later conductors (Hamilton Harty, for instance) have further revised it for public performance. Last evening's performance in the open-air theatre in Regent's Park, by the Massed Bands of the Brigade of Guards, conducted by Mr. Colin Davis, was claimed to be the first in Britain to be given in anything like the original circumstances.

Mr. Davis, a perceptive Berliozian, found the right spirit for this finale and drew out the big first movement with a sure appreciation of its structure as of its phraseology; nothing in the performance was more admirable or more revealing than the sustained soft playing of the massed bands – it was for the awesome, unearthly broad tension of this, as much for grand blasts and brave climaxes, that Berlioz called for those huge forces.

In fact the blasts and climaxes suffered in this performance because the forces were reduced to 150, with a consequent shortage of resonant bass and punctuated percussion. They were most missed in the finale, where the thwacks and crashes must on no account sound other than inspiring; but how could two pairs of cymbals do duty for 10, four side drums for 12, two big drums for six, or one Chinese crescent for six of these alluring mustachioed jingling objects? The oration for trombone, which is rather less distinguished and much less noisy than the rest, was poorly served by the acoustics of the place, and its beauties could hardly be heard. Still, it was a great experience to hear an idiomatic performance, finely played; of what is very nearly a masterpiece and certainly a thrilling conception by one of music's greatest imaginations.



The feted foray across the Americas by the band of 1960 brought about a Capitalist-Communist circus across *both* sides of the ideological divide. Inauguration and indoctrination at the time spanning the Cuban Missile Crisis would have melded between 1961 and 1963 via the leaders Kennedy and Khrushchev; and with it *Pomp and Inductance* paralleled *Pomp and Circumstance*; and involved interaction with both the States and the Soviets.

The Coldstream/Kennedy connection was created via William John Robert 'Billy' Cavendish, Marquess of Hartington, and Kathleen 'Kick' Kennedy, sister of future President John F. 'Jack' Kennedy. Married in May 1944, just four months' previous to being killed in action whilst serving with the Coldstream (as noted previously in this band chronicle); but for fate this heir to the House of Cavendish would have caused his spousal scion of the clan-Kennedy to have donned the title: Duchess of Devonshire. The presidential election of 1960 climaxed during the Coldstream/Cameronian American Tour, and legend has it that the seed of an innovative addition to an Inauguration Ceremony was first planted in presidential circles during this cross-continent concert tour. *The Times* edition of 18th January 1961 records the wishes of the early 'Camelot Court' of J.F.K.'s *avant-garde* Administration, noting:

MR. KENNEDY'S INNOVATIONS ON INAUGURATION DAY.

WIDENING THE INVITATIONS.

The grass round the Lincoln Memorial, browned by the recent long-lying snow, is being dyed green to provide a touch of spring for inauguration day. This is only one of the items announced by the Organizing Committee, and there are others suggesting that the occasion on Friday will not be the first day of a false spring. Among them are invitations sent out by Mr. and Mrs. Kennedy to poets and writers, dramatists and musicians, and philosophers and scientists to attend the ceremony.

Mrs. Kennedy is obviously responsible for the innovations that promise to make inauguration day something more than a combination of the Lord Mayor's Show, a military parade, and a visit to the

country club and the nightclub. The bands, the cowboys and Indians, and the high school groups will be there, as they should. Alas, the Coldstream Guards will not. Their application was turned down because there is no precedent for the participation of foreign contingents. Nevertheless, American life will be better represented than in recent years.

The Coldstream/Kruschev connection was created via the Moscow Philharmonic Orchestra and their landmark visit to London. Forty days before President Kennedy's destined date in Dallas, the Coldstream discharged duty at that doyen of concerted spaces: the Royal Albert Hall. A one-off rendition of a concert warhorse followed. As before, *The Times* was present; and pondered a quirky Communist concert by publishing:

1812 WITH A RED ENDING.

On a good many Sunday evenings in the year one may go to the Albert Hall and hear a Tchaikovsky programme consisting of the *B-flat Piano Concerto*, the *Violin Concerto*, and the *1812 Overture*, often with some or all of the composer's *ad libitum* effects. It seldom happens that a programme of this kind is given under circumstances which can promise the distinction of a musical occasion. It was a good idea, therefore, to entrust such a Tchaikovsky evening to our Russian guests as the final concert of their visit, though by last night the fare had been altered so much as to include, laudably, some contemporary Soviet works as well.

Tchaikovsky was represented by the *First Piano Concerto*, in which Mr. Jacob Flier played the solo part, and the *1812*, in which the Moscow Philharmonic Orchestra were joined, under Mr. Kyril Kondrashin's direction, by the Band of the Coldstream Guards; no cannon or rifle shots, but a grand blaze of tone when the Russian Orthodox chant returned in triumph. And, which one ought to have predicted, Mr. Kondrashin gave us (twice, since the coda was encored) the Soviet ending in which the Tsarist National Anthem is replaced by an ideologically sound Communist hymn that poor Tchaikovsky never thought of, though no doubt it sounded well enough to those who have not heard the old tune thunder out in the bass. Would it still corrupt good Russians, or even Westerners, to hear what the composer wrote?



Sandwiched between the above-noted American-Sovietic circs was the creation of a Household Division musical facility that would, from 1962, provide the revetment to an increasing individual regimental want. The subunit 'string-band' by the late-50s was in danger of descending into desuetude across *all* Brigade ensembles; and such circumstance necessitated a root-and-branch review. Douglas Pope was a prime mover behind this audit, as evidence exists of personal involvement dating to 1958. A circumstance coincidentally paralleled to a Household Division want in basic training that required radical reorientation, by 1960 the Guards' Depot at Caterham had witnessed its last recruit, and faculty flit followed.

In consequence of all the above: *The Guards' Depot* crossed Surrey and exchanged semi-suburban barrack for an agrestic camp bordering on the bucolic that had, up to this point, been the Guards' Training Battalion. Such circs brought about a topographic tag added to the band's wordbank of encampment environs: a name that ever after sat alongside similar standalone sites of military mythos such as Caterham. History duly recorded the name *Pirbright* appended to the band lexicon, and the following thirty years would witness periodic postings to this county cantonment: be it for Basic Training; as Duty Band for a Saturday morning Recruit 'rat-race'; as Junior Musicians; for Passing Out Parades; or as Instructors.

Further designations followed. The appellations: C-Lines, D-Lines, the Kremlin and the Sandhill, together with eld accommodation huts whose arachnoid ground-plan caused the cognomen: '*Spiders*', still (in some cases) cause *nuit blanches* to a minority of ex-members minded to recall such names when regressing to the cradle of their Army careers. In contrast, trepidation could be tempered by bygone recollection as instanced by '*Polly Perks*', an ex-Coldstream NCO entrepreneur, who manned

a mobile tuck-shop at this military base. A glad sight, this camp concession peregrinated Pirbright in a large white van purveying burgers, growlers, and cheese cobs for Depot-domiciled cadres in-concert with an anaphrodisial tea: a bromide-based brew of libido-lessening legend...and a liquid concoction many Coldstream musicians theorised had been developed at Porton Down.

The chronicle: *A History of the Coldstream Guards: 1945-1970* documents the early Pirbright, together with string diminution betiding the Coldstream band; and gives its theories as to its causes. Its answer was noted thus:

But behind the scenes there are changes, primarily in the recruitment of musicians. Wireless and television in almost every home has had the effect that very few men now bother to learn to play musical instruments, and if they do learn, they generally learn to play only one. The Band has not only to provide a military parade band, but also light orchestras and dance bands of all sorts: most men must be able to play two instruments, and in the late-Fifties and early-Sixties it was becoming increasingly difficult to find string players. It was mainly for this reason that the Junior Guardsmans' Company started in 1962, accepting Junior Musicians, and now [1970] the bulk of the Recruits for the Bands of the Household Division receive their musical training at Pirbright.

The *Junior Guardsman* magazine of June 1962, a Pirbright publication discovered via the *Facebook* social media merry-go-round, expounds on the above observation; and many a sixty-something ex-Guards' musician of the *School of '62* would have recourse to recall (as a fifteen-year-old) this in-camp conservatoire's foundation together with the birth of a new regimental rank: Junior Musician:

THE JUNIOR MUSICIANS' WING.

The Junior Musicians' Wing of the Household Brigade was formed as part of the Junior Guardsmans' Company, Guards' Depot, on 12th June 1962. Its main purpose is to train string instrumentalists for the Regimental Bands of the Brigade. Each Junior Musician is also required to become a proficient performer on a military band instrument and to have a basic knowledge of the elements of musical theory.

The Staff assembled at Pirbright early in June consists of the Bandmaster, Mr. K.R.R. Boulding, LRAM, ARCM, BBCM, Grenadier Guards, who transferred to the Brigade from the Devonshire and Dorset Regiment; Instrumental Instructors: Band Sergeant E.C. Smith, Scots Guards; Cpl. D. French, Life Guards; and Cpl. A. Desmond, Grenadier Guards. Corporal M.T. Skegg, Coldstream Guards, has been appointed as Band Secretary, Librarian, and Storeman. Corporal Cotterell, Grenadier Guards, administers to the Junior Musicians' military needs.

As the great day arrived, the Staff were duly assembled to await the arrival of the avalanche of potential Brigade Junior Musicians. By 1530 hrs (our spirits rather low) not a soul had arrived, and permutations were being tried to ascertain if the five Staff members could be made to sound like the Massed Bands of the Brigade of Guards, when from over the horizon came two of the smallest boys imaginable. These were eagerly grabbed and lined up for interrogation. The Bandmaster was horrified to find that his musical education was sadly deficient of a knowledge of the Irish brogue, and only after Band Sgt. Smith had been called in as interpreter were we presented with the awful truth that we were expected to teach our recruits the Buttoned Accordion and the Piano. However, with some misgivings, particulars were painstakingly written down and the 'Musicians' were fed into the Junior Guardsmans' Company machinery. Later that day Junior Musician Wilds arrived for the Coldstream Guards, and to our delight we found that he was an experienced cornettist. During the first week three members of the Welsh Guards' Platoon 'volunteered' the information that they had had some experience of instrumental playing. This doubled our strength to six, and enabled the 'Music Shop' to open for business.

With the arrival of Junior Musician Rice, Irish Guards (Clarinet), and Junior Musician McCusker, Scots Guards (Bass) in mid-term, it was possible to engage civilian string Professors to assist in the education of these first Junior Musicians. The Professors assembled comprised: Mr. T. Jones, ARCM (Violin and Viola); Mr. M. Westerby, ARAM ('Cello); Mr. E. Ineson (String Bass); and Mr. E. Carpenter (Piano), who began their duties amid the hammering of workmen preparing 'soundproof' teaching rooms; but all are now very satisfied with the facilities provided.

Almost immediately the Staff and Professors alike were impressed by the rate of progress of the pupils, which gave us great heart and goaded us to greater efforts. The first performance, although not quite up to 'Promenade' standard, was given in the presence of H.R.H. the Duke of Gloucester, together with the

Commandant, Guards' Depot, and Major A.T. Philipson, Scots Guards, the Company Commander. One of the listeners (who shall remain nameless) was heard to remark that he'd never heard anything like it before – which goes to show...

After the summer break, and with the arrival of sufficient musicians to bring our strength to seventeen, both Orchestra and the Military Band began to take some musical shape. Full of self-confidence, we offered our services to play the music for weekly company prayers, which, so far has proceeded without mishap.

At the time of writing the Life Guards have provided one Junior Musician (Graham); the Royal Horse Guards none; Grenadier Guards three (Gill, Teague, Smith); Coldstream Guards four (Wilds, Parker, Symmonds, Manley); Scots Guards three (McCusker, Andrews, Sandfield); Irish Guards three (Dunseath, Rice, Faulkner); and the Welsh Guards three (McCann, Cude, Orme). Each Regiment of Cavalry has been allotted six vacancies and the Foot Guards eight, which will eventually bring the number of pupils to 52.

The Staff and Professors are of the opinion that the scheme to provide string players with a knowledge of a wind instrument for the Regimental Bands of the Brigade will be a great success, and provide a much needed entry into the Bands hitherto denied to the younger age group.

The above cross-corps compendium proclaimed the birth of in-house inculcated string instrumentalists whose Coldstream career commenced with the rank: Junior Musician. The foundational foursome inducted to reinforce string strength following a term of tutelage begun at Pirbright broadcasts Messrs. Wilds, Parker, Symmonds and Manley as pioneer pupils of this pan-Guards' musical pilot. An experiment born out of exigency; created to relume the relict of these regimental string-bands, the Junior Musicians' Wing would go on to become inextricably bound to individual Guards' bands of the Sixties and beyond. This Home Counties' conservatoire fostered cross-unit amity through shared experience. Pre-parade or pre-concert banter in the Massed Bands was inevitably at its most animated when ex-Junior Musicians who had served together at this Army academy spotted an old (or more accurately *older*) musical co-brother who had with them partaken of placement at Pirbright. In consequence, regular resurrect, recall, and reminisce results at regimental reunions across all Guards' bands to this day.

For those joining the band as 'senior' musicians after audition, the early intake to this relocated Brigade barrack undergoing the six weeks' crash-course in drill and deportment that was band Basic Training proved no less memorable. Such subunit musical mainstays of the 60s, 70s, and 80s inclusive of Kevin Prestwich (French horn), Ian Walsh (solo cornet), and Mike Mitchenall (trombone) were featured in these early enlistments. Appended to this trio can be mentioned a twain of tenorists of decidedly dance-band demarcation: swingsters who had migrated from the big bands to a markedly bigger band of military model: Gray Allard (1926-1991) (tenor sax), and Mac Minshull (b.1926) (trombone).

Gervaise 'Gray' Allard was born at Faversham, Kent in 1926. Hailing from a musical family, he completed his war service with the Metropolitan Police, continuing this career until 1950. Initially learning the alto saxophone, he soon switched to its tenor team-mate, studying initially with the renowned saxophonist Aubrey Frank. With the Fifties still seeking a steady supply of seasoned sax players, Allard filled his gig diary in frequent fashion via regular dance band work and jazz sets in and around London, together with periodic residencies on the Queen Mary liner twixt the U.K. and the U.S. He teamed up with Aubrey Frank, Ronnie Scott and Tommy Whittle in a four-tenor ensemble for jazz club dates; an experimental peck horn quaternity that got him noticed amongst the music profession. Nominated in 1952 by the *Melody Maker* magazine as one of their 'six jazzmen to watch', he continued working throughout the 1950s with leading London bands including Jack Parnell and Tommy Whittle.

Gray Allard joined the Coldstream Guards' band in 1964. A circumstance in parallel to the demise of the 'big bands' (and in consequence of the inexorable rise of popsters and their 'yeah-yeah' music), it seems a minority of seasoned jazzers joined the Guards' bands in the Sixties; the '*Hit Parade*' precipitating flit to parades of markedly martial mould. With Basic Training inevitable (and with *this*

raw recruit old enough to be the father of his fellow rookies) - at the age of 38 the chances of cadre completion looked remote. Ex-Coldstream cornet C/Sgt. D.K. Smith found himself in the selfsame squad as this senior saxman, and recalled in his *Memories*:

I was at Pirbright for Basic Training in 1964, by which time it was The Guards' Depot; but we were still barracked in the old Nissen Huts. One odd reminiscence comes to mind. I was in a Squad that included two other Band recruits. One was a talented but very unmilitary cornet player. He was ribbed something rotten by the rest of the Squad, who nicknamed him Mary. He proved to be a bit too sensitive for Depot discipline and departed for Civvy Street after a few weeks. The other 'potential musician' was Gervaise (Gray) Allard. Older than all the other recruits by a mile (even older than the Depot Regimental Sergeant Major), he didn't so much do PT as just go along to see what was happening! The Squad Sergeant could not understand how Gray seemed to be allowed to avoid any sort of physical activity except basic drill, and how he managed to get away with it.

All was revealed on the day of our Passing Out Parade. For the first time we were parading in our No.2 Dress. All brand new and never seen by anyone other than the Depot Tailor before, we were inspected prior to going on parade by 1: The Barrack Room Instructor; 2: The Squad Sergeant; 3: The Company (13 Company, Coldstream Guards) Commanding Officer. All came to Gray Allard, were totally gob-smacked, and made no comment.

On the parade itself (and I can't remember who the Inspecting Officer was), the Depot Commandant (D.W. Scott-Barrett?) actually shook hands with Gray and said: "Well done Allard, you made it." It was only when the parade was dismissed that we realised that Gray's No.2 Dress was adorned with a 1939-45 General Service Medal!

Gray had been either a policeman or special constable during the latter end of the war (I can't remember which): I seriously doubt if the Guards' Depot has ever since processed a recruit with such a medal.

The hindmost cited instrumentalist was, perhaps, *the* archetypal example of the Sixties' circ that precipitated the juxtaposed worlds of bands bracketed jazz and military to collide within elite Army units typified by the Coldstream Guards. This trombonist (together with the arrival of saxist Allard) was Colonel Pope's Dance Band dream ticket. It is left to the entry within the *Who's Who of British Jazz* to outline a minstrelsy that migrated musically from late-40s jump bands to late-50s big bands; geographically from the Astoria to Alaska; and occupationally from trombonist to sectist. The following chronicles the career of prime-ministerial-monikered Ramsay MacDonald 'Mac' Minshull before Army deployment in 1962. The book notes this nonconformist name-child's pre-band-bide thus:

MINSHULL, 'Mac' RAMSAY MacDONALD. Trombone.

Born: Timperley, Manchester, 1926.

Played piano and trumpet before taking up trombone. Worked in Scandanavia with the Royal Kiltie Juniors (spring to summer 1947) alongside Bert Courtley and Eddie Taylor. Left group in Copenhagen and worked in the Harlem Kiddies before returning to Manchester (1947). Played in local jazz clubs and gigged with Morris Mack, then worked in Manchester and Rhyl with drummer Roy Tomkins (1948). Played at Astoria Ballroom, Manchester, with Tony Stuart's Band, then joined Teddy Foster (late 1948). Moved to London and played in Leon Roy's Orchestra (late 1949). Briefly with John Dankworth, then joined Ken Mackintosh (1950). Left to work briefly in Glasgow with Bert Tobias (August 1950). Returned to Manchester and joined Rae Allen's Band (late 1950), also deputized in Sid Phillips' Band. With Sid Dean, Oscar Rabin and Vic Lewis briefly in the 1950s. With Jack Parnell (1952-4), then worked for a month with Ronnie Scott (August to September 1954). Freelanced, then again working with Ronnie Scott in August 1955. Left Britain and temporarily left full time music to work in Alaska on an early-warning defence system. Led own quintet in Montreal, Canada (1957 and 1961) and worked with Vic Vogel and with Maury Kaye's Band in the late 1950s. Served briefly in the Canadian Army and played in Service Band. Moved to the USA and played with various line-ups, accompanying Johnny Mathis, Vic Damone, etc. Returned to England, worked with Phil Moss' Orchestra at the Ritz, Manchester, then again worked with Jack Parnell, John Dankworth, etc, before playing in a Guards' Regimental Band in the early 1960s. Subsequently moved to Australia, where he became part of a religious sect.

A muso whose mazy mosey betwixt bands was typical among jobbing jazzmen of this era, Ramsay MacDonald Minshull was auditioned and accepted by Douglas Alexander Pope towards the close of his Coldstream conductorship. The Coldstream Dance Band of the '50s and '60s had largely been the creation of *this* Director of Music in the '40s; and the recruitment of one of the top ten jazz trombonists in the country no doubt influenced his decision. The fact that *this* prospective principal trombone vaunted a *curriculum vitae* that was in professional terms '*Nulli Secundus*' sealed his cede to the Coldstream. In consequence of Canadian Service, the Director chanced this jazzer would be domitable and dovetail to the band musically and militarily. The first heading proved effortless; the hindmost turned out Herculean.

How Mac Minshull ever got through Basic Training at the Guards' Depot is *still* a cause of deepsome debate between band brethren who served with him in the Sixties. However, following (in Mac's case) six weeks' of smoke-and-mirrors military moulding at Pirbright, Musician Minshull duly docked at '*The Dukes*' and commenced his Coldstream calling. Lodged in the then decidedly down-at-heel demesne of Bayswater in the years before its general gentrification, the clothing quandary alluded to earlier within this band chronicle moved Minshull to contrive to seclude his service toggery at possibly *the* most unusual of uniform accoutre amenities: St. James's Park Underground Station.

By bribing stationmen and fluffers who deterged the halt's tracks and incorporated infrastructure with ten-bob (ten-shillings, or, in modernistic mode, *50p*) a week, this seasoned syncopator secured the lease on a London Underground locker. Every item of equipage: from boots and bearskin to tunic and tweeds thus lodged in lackluster state coffered within an anon station-swabber's glory-hole. When Guard Mount duty was decreed, Mac would tube it from Notting Hill Gate; progress from Circle Line platform to escalate thither toward St. James's Park terminus foyer; gain access to his hired vestry; clobber-up; and by-and-bye issue into station concourse to complete metamorphosis from mufti-donned civilian to tunicked serviceman. Replete with discased trombone ready for regimental rendition, and with City-bound straphangers and capital-centric tourists looking on pop-eyed...wayfare would begin...as this Guards' gigster wended via Broadway and Petty France for participation in Guard Mount inspection prior to Palace duty peregrination.

Within weeks of arrival at the band it dawned on Colonel Pope that his chance-medley gamble on Musician Minshull was (as far as matters-martial were concerned) a Quixotic enterprise doomed to failure. An apostle of laxity when applied to apparel; adrift from authority; unprogrammable and unregimented; this atypical Army musician (and his sideways look at life) seemed antithetic to the strait-laced stratocracy of the Services, and cut a figure not figurative of the Foot Guards. As for square-bashing, Mac was markedly worse...and a one-off, some would suggest. Enrobed in uniform-unkempt and seemingly somnolent, many a ceremony of the Sixties would witness a knot of musicians swarming round this zonked and zombified jazzman, as compatriots manically meted *Meltonian* and frenetically bestowed *Brasso* in the vain hope of smartening virginal vesture untouched by human hand whilst this pot-head *posaunist* was wearing it.

Whenever Spring Drills surfaced this eccentric principal would invariably be awarded the band equal of the ecclesiastical *Bell, Book, and Candle*: his inapplication leading to excommunication from the ensemble courtesy the ire of incandescent instructors: Drill Sergeants driven to distraction; and determined to jug this jazzer double-quick in direct consequence of individual deshevelment allied to non-maintenance of military *maintien*. Autoptic anecdotage of *get-him-out-of-my-sight* red-card realia survive in the rems of cornettist Keith Gravil, who noted in his retroflective a descent from front rank to fatigues:

I was in the Band the same time as Mac (1960-1963) and remember him turning up for Spring Drills at the old Wellington Barracks. He was in s—t order, and was sent straight to the Guard House, from where he emerged five-minutes later changed into denim, sweeping brush in-hand, sweeping the square.

Though unprepared, unsoldierly, and bordering on the unserviceable militarily - musically *this*

musician was unsurpassable. For all his service shortcomings (inclusive of a meandrous marching technique whose aberrance had more in common with Eley's 'Turkish Music' than Pope's precise post-war parade band), this dichotomic Coldstreamer had (in jazz-speak) *Chops*. A reminiscence by Alan Cooper sums up the antipodal Minshull, and makes known *his* mastery of *his* trombone's multi-octave zodiac thus:

I knew Mac well. He took whatever hairs Bill [Les Merifield: sergeant, section leader of the trombones, and future Band Sergeant Major] had left on his head. He broke the system, but to this day I do not know how he did it. He was quite a private person. He was always trying to learn another language and used to drive one mad testing him on long coach journeys to a concert. When asked by the Director of Music to play a trombone solo in the Band he said he could not as he only had his Woolworth's mouthpiece with him. This turndown prompted Pope to order him to his office after FMB. After falling-in in front of the DoM's desk, DAP commanded him to play the scale of C. This summons moved Mac to extemporize on the chromatic, melodic, harmonic, wholetone, bebop, and half-a-dozen other scales of C in both major and minor modes across a three-and-a-half octave range from C to f". A few of us had congregated in the yard close to the half-open sash-window of the DoM's office to listen in... in anticipation of what would occur during his carpeting. After six-minutes Mac was halted in full-flow whilst lip-trilling a top C. An announcement was made:

"Thank you, Musician Minshull...that will be all," pronounced Pope.

To march behind him on Guard Mount was something else. He went from side-to-side rather than straight forward. I remember him well walking up and down Oxford Street with the Happy Wanderers Band. [A band of London jazz buskers who performed in the West End. Due to the laws of that time, they had to keep moving while playing or they could be arrested for vagrancy].

He once put in a White Form [a green-coloured document used when requesting leave from official Band Duties] to go to Monaco for a three-day gig. When it was turned down he went anyway and from Monte Carlo sent a 'wish you were here' card to Bill saying what a lovely time he was having, signing-off: 'love Mac xxx'. For some reason (and knowing how the Army works) he never to my knowledge ended up in the 'nick'; and if he did he always seemed to talk his way out of trouble.

You could not help but like Mac. The single most abiding memory of Mac I can recall was one Guard Mount ceremony. In front of the whole Band (and markedly late for parade) he limped onto the square at Wellington Barracks during Guard Mount, went up to the Captain of the Guard, saluted, spoke a few words, and marched off again! Both Band C/Sgt. Drake and the DoM were left scratching their heads as Mac disappeared through the gates and hobbled in the direction of St. James's Park Underground in full Summer Guard Order! They never did find out exactly what Mac had said to the Captain of the Guard! Or exactly where he stored his uniform!

In addition to Mac's dot-and-carry-one deambulation in the direction of St. James's, other members recall individual kit quandary: and highlights *this* hepcat's hiring of habiliment storage was interknotted with stipends to an anon subunit batman: orderly personnel born out of personal disorder. Band member Tommy Thomas storified a quaternity of quips (inclusive of impedimenta incident, dep declamation, march-card mishap, and yellow pane projectile) thus:

Mac also used to pay one of the musicians a quid to do his kit, as for one reason or another he was inevitably late on parade - mostly because he was very busy with Cyril Stapleton. Just before we headed out onto the square Mac came rushing from the direction of St. James's tube station to finish putting his gear on. It was only then that his eyes focused on his kit, which was in utter chaos from a very wet previous day. Standing stunned and holding his bearskin (which looked like it had been savaged by pit-bull terriers) - he let out a cry of anguish:

"Oh! No, man...what the f---'s going on?"

His musical cohort-cum-orderly (can't remember his name, or, for fear of offending, use his nickname) had been put on a charge himself and was unable to get to St. James's Station to take care of Mac's kit. Mac's attempts to restore some element of order to his uniform were comedic and frantic - but to no avail. However, whilst he may have been one of the most shambolic musicians ever to grace the ranks of the Band, he was always able to look after his outside gigs. I will never forget seeing him being doubled off the square and roaring out:

“TERRY! [Terry Hext, 1st trombone; father of trombonist Michael Hext, the first winner of BBC’s ‘Young Musician of the Year’] DO MY DEP! STREATHAM LOCARNO!”

Marching up to the Palace behind Mac; watching fascinated as he struggles to find march cards *in his bearskin* with one hand – many of them dropping on the road. On another occasion there was a State Visit. At Wellington Barracks; and as usual, Mac arrived at the last minute. Seconds later we marched out onto the square in band formation for the inspection of the street-liners. Whilst the inspection took place we played some music. First piece up was Trevor Sharpe’s *Marching Around the Shows*. Trevor positioned himself in front of the trombone rank, right in front of Mac. Sharpe, with his precise baton technique, brought the Band to readiness. A positive downbeat launched the Band fortissimo into *Strike Up the Band...* but from Mac’s trombone bell, a mere ‘Phhhht’, as a yellow duster ejected and deposited itself on Trevor’s tunic.

Coldstream Dance Band gigs additionally availed this jazzman with the opportunity to vaunt his personal brand of off-the-cuff drollery. In further ‘behind the bearskin’ recollections, fellow Dance Band member Bruce Rowland remembered:

Mac Minshull. The antics of this affable clown have been recorded elsewhere, but here is my two penn’orth anyway. Mac was quite the nicest of men, an outstanding trombonist, and very funny.

We (the Regimental Dance Band) were to play at the 21st birthday party of a Coldstream Subaltern to be held at a stately home on the Sussex Downs. We had been ordered to arrive at a specific time in the late afternoon. We got to the local village around noon and went to the pub for lunch. Three extremely upper-class young ladies came into the bar, and one said:

“Eau look, soldiers, why are you here?”

Mac (in full uniform) stood up and declared:

“Actually, madam, we’ve fallen off our horses.”

We arrive at the manor – a vast, pseudoarchaic post-war pile, at the appointed time. Mac walked up to the huge front door and rang the bell. The door was opened by an enormous, Lurch-like figure in a tailcoat; who looked down on Mac in obvious disbelief and said:

“Yes?”

After a pregnant pause, Mac announced:

“We are the band, man...we’re here for the party.”

The butler pronounced: “Wait there,” quite clearly meaning *wait there*, turns, and walks off into the mansion. Mac follows him into the hall, which boasts a magnificent pair of left-and-right-cantilevered helical staircases; the walls of which were lined with portraits of the family ancestors, all in Coldstream dress uniform. The butler returns with a footman, scowls at Mac, and tells him to follow the fart-catcher round the back of the house. Mac replies: “Thanks pal,” and, pointing at the paintings, remarked:

“I suppose these are all the guys who have played here before.”



By mid-August 1963 the tenure of Lt. Colonel Pope had terminated. Band bide had been brought to an end through retiral (accelerated many jokingly hypothesised courtesy of Forces’ *farceur* Minshull). Practice-room presentation had been made; Lieut. Trevor Le Mare Sharpe had been appointed; and shift had been sanctioned to Pirbright via the elevation of Depot BM Boulding to the directorship of the Royal Signals band. With Colonel Pope went Sgt. Jim Adey (tuba) to continue the instruction instituted at the Junior Musicians’ Wing by Coldstream bassoonist Malcolm Skegg and the remainder of the Staff and Professorate garrisoned at this Guards’ grounding establishment. The J.M.W. would continue under Popish ministry until his retirement in 1969. In the interests of historical accuracy, a trio of Pope-centric factoids are included from ex-Coldstreamer Bruce Rowland, compassing: prêt-a-porter moniker; time signature partiality and consequent cognomen; and personal by-names bestowed by band brethren brought about by: pyknic physique; pompal perceptions; and personal placement within the anthropological cannon:

To his eternal credit Colonel Pope coined the phrase ‘the Bollocking Suit’. This comprised an off-the-peg three-piece navy pinstripe suit and a striped shirt with what he described as a ‘London District Collar’. He favoured 6/8 marches, and consequently we were known throughout the Household Brigade as the ‘hoppity skippity Coldstream Band’. Within the Band he was known variously as: *The Easter Egg* (due to his portly circular shape bisected by his SGO dress belt); *All Pomp and no Circumstance* (Cpl. Ken ‘Chick’ Webb); and, for his troubles, the rather long-winded: ‘lover of animals, friend to children - and honorary member of the human race’ (again Chick Webb).

Thus ended the Pope era. That the Coldstream Guards had secured the services of a military band composer/arranger of the first magnitude had not yet manifested: though this would soon register as the twelfth head-musician of the unit became affiliated to it on the 15th August 1963. The term of 469809 Lieutenant Trevor Le Mare Sharpe, LVO, MBE, OBE, LRAM, ARCM psm, (1921-2010) had commenced. Trevor Le Mare Sharpe was born 11th March 1921 at Canterbury, Kent. The ‘Le Mare’ name was registered on his birth certificate at Chelmsford, Essex soon after - thus revealing a bloodline that had descended from Protestant Huguenot weavers dating back centuries. This whilom cognomen unwittingly furnished the future Coldstream DoM with a distinctive moniker perfectly in keeping with the perceived what-ho world of the Guards. His early years are veiled – with ‘bad start’, ‘narrow circumstances’, and ‘orphan’ typical of the phrasesology banded about in band circles during his conductorship. Barnado’s was another byname broadcast in connection with boyhood, and there seems little doubt that family fracture in the late-20s via The Depression of the early-30s influenced this master musician’s minority.

The woeful well-head that girt these early years however brought about the making of Sharpe the military musician; as it is almost certain that personal musical potential was ignited initially through a Barnado Band. A childrens’ home combo that coaxed the more musically gifted and offered the prospect of advancement via an Army career; it was by way of *this* destinal avenue that the 14-year-old Sharpe progressed via enlistment as a Band Boy in the 1st Battalion The Loyal Regiment (North Lancashire) in 1935. A capable clarinettist by this juncture, and given furtherance under The Loyals Bandmaster, WO1 Edgar Gait Robert Palmer, LRAM, Mus Bac, the late-30s witnessed Boy Sharpe graduating from the Pupils’ Course at Kneller Hall with honours: with his gaining the Cousins Medal for Musicianship.

The close of the decade saw post to the Middle East. This circumstance resulted in Bandsman Sharpe being awarded the Medal and Clasp for the Palestine Mandate 1936-39. World War Two brought about service at home and abroad: compassing the dark days of Dunkirk; deployment to Tunisia in 1943, and on thereafter to Italy via Anzio. Interspersed twixt theatre-of-war was war-theatre-work on British soil by way of concerted performance across The Loyal Regiment’s home turf around Lancashire. The 30-piece Loyals band boasted combinations that diverged from parade ground to dance hall, and the unit made many Home Service broadcasts utilising both combinations. The young Bandsman Sharpe found a place in both ensembles; and would no doubt have been present at both Preston park performance and Leyland Locarno light-fantastic trip-stage during the duration. A memorable musical moment manifested on Armistice Day 1941, when Sharpe’s band joined the Liverpool Philharmonic Orchestra at Preston’s New Victoria Cinema; giving wartime concert warhorses that comprised the *1812 Overture*, *Finlandia*, *Unfinished Symphony*, and Beethoven’s *Fifth Symphony*.

Trevor Sharpe’s band bide ceased in 1945, with his enrolling onto the Student Bandmaster Course at Kneller Hall. A rare snapshot of his wartime service with The Loyals can be adduced via an article that appeared in the *Lancashire Evening Post* of 16th October 1945. The piece posits:

LOYALS BAND PLAYED ON PALESTINE BUS.

By North-Westerner.

The sight of the band of the Loyal Regiment using a Bailey bridge as a bandstand looked rather unusual

on Preston Market Square, yesterday, but the band wasn't a bit disconcerted, for they have become quite reconciled to playing in unusual places.

On Saturday their stand was the top of the Market Square air-raid shelters. Mr. E.G.R. Palmer, the Bandmaster, who has 15 years' service with the Loyals, told me that not long ago he conducted the band at a North Lancashire engagement when it was distributed over three lorries.

They have also played on top of a 'bus in Palestine. "We were so crowded on that occasion that I couldn't see the soloist," laughingly remarked Mr. Palmer.

"And in Bethnal Green and Battersea," he added, "we played on blitzed sites with acres of desolation all round."

After all that, there's nothing at all in playing from a Bailey bridge.

Joining the first post-war cadre on the KH Student BM's Course, Sharpe's astounding talent as an acoustic artificer amplified. Graduating as part of the 'Royal Wedding Class' of 1948, for those with second sight, his gaining of the Worshipful Company of Musicians' Medal and First Prize in both Brass Band Composition and Conducting augured a future compositional/conductorial career for 3855698 WO1 (BM) Trevor Le Mare Sharpe that would rightly be regarded: '*Nulli Secundus*'.

His Army conductorship commenced with appointment as Bandmaster of the 1st Battalion The Buffs (Royal East Kent Regiment) on 4th April 1950; and the ensuing nine years witnessed service with this famous regiment across postings as disparate as Khartoum, Gibraltar, Kenya, and the BAOR, Germany. The year 1959 saw a return to Kneller Hall, with his appointment as School Bandmaster, and this first furlong of his career was crowned by the conferring of the MBE in the New Year's Honours List of 1960.

Commission came on 31st October 1961, with elevation to the environs of lieutenantry in the Royal Tank Regiment as Director of Music of the Junior Leaders' Regiment, Royal Armoured Corps. Early 1963 witnessed Lieut. Sharpe in charge of the Massed Bands of the Royal Armoured Corps at the Royal Tournament, and his genius in the art of composition for service showcase showed itself in typical Sharpesque fashion by his penning of a pageantry-with-homily opus that would be performed by successive Coldstream bands to this day. Entitled: *Music for a Tournament*, the work has everafter been catalogued in the band library as: *Fanfare and Soliloquy* – and is but one of myriad musical masterpieces for military band this MD would indite over the coming years. Regimental records reveal Lieutenant Trevor Le Mare Sharpe arrived at the Coldstream Guards from the Royal Armoured Corps on 1st August 1963; with appointment to Director of Music achieved after a fortnight on the 15th. Promotion to Captain was rubber-stamped eight months' later on 15th April 1964 - and with this advancement, band bed-in was effectuated.



The accompanying decade would witness a chain of change to the band on levels audiovisual that would in consequence modify the sight and sound of the subunit. Visible variation materialised via the restoration of musicians' '*Wings*' in 1965. After close on 26-years, this concession to the once-ornate band tunic had seen sanction: emblematic embellishment (and the embodiment of musical rank within the Guards) was worn; and the band was again epauletted in a manner consistent with its 1939 ancestor. Musical modification manifested in multifarious ways. Sectional evolution witnessed mutation in both battery and brass. Fameful funicular Guards'-pattern rope-tension bass and side-drums ceded to their rod-stressed relatives; longsome-slided G trombones no longer rebellowed the roadscapes of London: (superseded by their truncated and less wieldy Bb/F half-brothers); and piston-valve French horns were redefined as a result of rotary replacement. The hidmost hap of musical modification was reserved for perhaps *the* archetype of association-to-nation; and 1966 would bring about remould that would complete its transition: the reinstatement of the National Anthem in the key of G. Such sanction would complete a circuitous odyssey by the Coldstream with this tribal tune that

dated back to its very genesis at the time of the Jacobite Rebellion some 221-years' previous in 1745; and it is due to such circumstance that a chronicle of band connexity to this air is aired at this juncture.



The provenance of the National Anthem lyric and music is obscure. This historied hymn arrived in its present form largely via Thomas Arne, and was probably rooted in langsyne folky lay, variants of which featured in several early seventeenth-century works: most notably a keyboard opus by the aptly named John Bull (c.1562-1628). The words evidently were also already traditional, but gained currency (and are in consequence first recorded in their current form) when Arne matched tune to *testo* for the first time in a compositional codetta appended to a performance of Ben Jonson's *The Alchemist* given at the Theatre Royal, Drury Lane, on 28th September 1745; an add-on *ad-libitum* aired in the wake of the defeat of the nation's forces by the Jacobite Army at the Battle of Prestonpans.

A span-long melody with a narrow *tessitura* suited to the untrained vocalist; and born of bellicose times; the anthem, courtesy of Arne's *alchemy*, reinforced association to both Monarch and the military at a time of uncertainty. The composer's clever setting: a continuous chorus, preceded only by trumpet-tantivy or tympanic tremblement (whose origin centred on cutting short post-opera prattle among the theatre-goers of Drury Lane and Covent Garden), ensured its continued sounding over the coming days, weeks and months. London newspaperdom sealed success: segueing performance with promulgation covering countless column inches and radiating across a considerable count of counties. The *Gentleman's Magazine* of October 1745 was typical, and announced setting and song as: *God Save our Lord the King: A new Song set for Two Voices – as sung at both Playhouses:*

**God fave Great GEORGE our King,
Long Live our Noble King,
God fave the King:
Send Him victorious,
Happy and glorious,
Long to Reign over us;
God fave the King.**

**O Lord our God arife,
Scatter His Enimies,
And make them fall:
Confound their Politicks,
Frustrate their knavifh Tricks,
On Thee our Hopes are Fix'd,
God fave us All.**

**Thy choicest gifts in store,
On George be pleas'd to pour,
Long may he reign;
May he defend our land,
And ever give us caufe,
To fay with heart and voice,
God fave the King.**

Circumstance chronicles Coldstream connexity to the National Anthem *ab ovo*. Dating back to its 1745 Drury Lane first-draft, *this* Patent Theatre's wind players, alluded to by oboist W.T. Parke in the *Georgian Transition* installment of this chronicle, recorded their affiliation to the civilian band of the Coldstream Regiment during this period of its history. This firms up a Coldstream claim to be *the* musical ensemble with the longest continuous timeline-of-association with the National Anthem in terms of relations regnal and national: performing it for ten British monarchs over a 270-year timeline that ranges reigns compassing King George II to Queen Elizabeth II.

In consequence of rendition at a time of rebellion and the patriotic fervour generated in and about 'The Garden' (be it by the public or the Press); and considering the Coldstream civilian band's track record with regards the *prestissimo* transplantation of box-office successes from the stage to St. James's: it is perhaps proper to posit that these selfsame instrumentalists would have hijacked this hyper-popular hymn and transferred it from playhouse to precinct via their static concert given at Guard Mount in Colour Court. Such postulation proposes performance at St. James's Palace in 1745 as being the likely occasion at which King George II witnessed a spur-of-the-moment sounding of the National Anthem by the civilian Coldstream band in a form that would be recognised in 2015 by Queen Elizabeth II.

Affiliation to Anthem modified thereafter; and the unit commenced a chequered history with it. The Coldstream, courtesy of the Duke of York, famously sided with the Prince of Wales, and delivered a sonic snub to King George III by *not* performing the National Anthem during the Regency Crisis of 1789. Royal rift was healed from 1793 to 1815 via the French Revolutionary and Napoleonic Wars. As in 1745, impending invasion caused nationalistic fervency, with Albion-centric anthems inclusive of *God Save Great George our King*, *Rule Britannia*, and *Britons' Strike Home* - binding melody to national identity. The whims of George IV and William IV have gained mention elsewhere in this band chronology; and if the dissonant fiasco at Scutari in 1856 is authoritative, the National Anthem is without question the only melody that forced the foundation of a music academy.

With Kneller Hall nascent, regulation of rendition was realised; and with it the Coldstream would continue their second century of Anthem announcement. Given the plainness of the piece, the casual observer would propose performance predictable. Not so the N.A. *This* tune, from the time of Queen Victoria, would witness amendment by institutions musical and monarchical; and an aggregate is appended to sequence such circs. This commences with *The Musical World* of 13th September 1862 reporting on early attempts to standardise Service render of the National Anthem in the wake of Crimean catastrophe:

MILITARY BANDMASTERS, PITCH, AND THE NATIONAL ANTHEM.

By a notification issued from the Horse Guards, it is announced that, by direction of His Royal Highness the Commander-in-Chief, with a view to ensure uniformity throughout the regimental bands in the British service, the pitch to be used shall be that adopted by the Ancient Philharmonic Society, and that on all occasions of military bands playing the National Anthem, the key shall invariably be that of B-flat.

Status quo with regards to pitch and key continued a further 104 years. Tempo, however, did not. Thus commenced modification made by successive Kings from Edward VII's time and beyond. Monarchic musical meddling was nothing new; but was, it seems, news across the world when word of changes to the British National Anthem was leaked. The *New York Times* of 22nd November 1908 certainly thought so, reporting:

KING'S ANTHEM ORDER.

Attempt to Get Uniformity in Tempo not Approved by All.

LONDON, Nov. 21. – King Edward's order that henceforth the National Anthem will be played by military and naval bands at a tempo of 80 to 84 crotchets to the minute is not universally approved by musicians. Hitherto there has been a decided lack of uniformity, the Naval bands, frequently playing the Anthem at a tempo approaching 100, while the Army bands at times played it as slow as 72.

Dan Godfrey considers that for a smart military salute the quicker tempo will be an improvement, but that the slower movement should be adhered to for church and concert purposes. One bandmaster has clinched the controversy by saying: "The King can do no wrong. Besides, isn't it his Anthem?"

Early Edwardian interpretation of the National Anthem within the Household Brigade is exemplified through Senior Bandmaster John Mackenzie-Rogan, Coldstream Guards. Illustrative evidence of this circumstance is forthcoming via the *Royal Collection Trust*. Housed within their Buckingham Palace-

based cartulary is a sequenced six-image line drawing penned by the artist Paul Renouard. Dating to 1902; captioned: *'Drawn From Life'*; and entitled: *'God Save the King'* – this pen-and-ink progression depicts BM Rogan in a sextet of stances captured during the band's attendance at the Coronation of King Edward VII. Under each sketch are selected lines from this hymn's libretto; with the artwork apparently observing an *animato-in-extremis* conducting technique that is antithetical to the restrained *routinier* methodology maintained by Directors of Music of the present when conducting this tribute on-parade. As a result, Renouard's record is recorded within this band history for posterity.

Kingly chorus modified again in 1932-33. The prime mover this time was George V; whose mastery of mass media with regards national and international projection has also gained mention previous. With the King and the BBC collaborating in a root-and-branch review of this famed faburden, both Monarchy and *'Auntie'* caused change – and a new standard was set. The book: *The Trumpets Will Sound: The Story of the Royal Military School of Music (1996)* notes:

In 1932 the BBC suggested that a uniform method of playing the National Anthem should be agreed, and consulted Sir Edward Elgar, Dr. Adrian Boult (music director of the BBC) and Captain Adkins (Commandant of the Royal Military School of Music). Two versions were produced for military band by the Director of Music – one in the key of F for use when audiences were expected to sing, and one in B flat major for use as a salute – and both having been approved by the King, were authorized in King's Regulations.

A gradatim evolution to the present-day Anthem arrived via a *via media* concession from the granitic Bb *marziale* adaption to a F-pitched version when concerted chorally. The 1933 King's Regulations went further than merely ordering pitch progression: a measure of musicality was codified additionally. The *Wikipedia* website notes this circ, and states:

The style most commonly heard in official performances was proposed as the 'proper interpretation' by King George V, who considered himself something of an expert (in view of the number of times he had heard it). An Army Order was duly issued in 1933, which laid down regulations for tempo, dynamics, and orchestration. This included instructions such as:

"The opening six bars will be played quietly by the reed band with horns and basses in a single phrase. Cornets and side-drum are to be added at the little scale-passage leading into the second half of the tune, and the full brass enters for the last eight bars. The official tempo for the opening section is a metronome setting of 60, with the second part played in a broader manner, at a metronome setting of 52. In recent years the somber-paced introduction has often been played at a faster and livelier tempo."

World War Two resulted in additional alteration. Again adapted in times of adversity, marks of expression modified. The opening *bel canto* bars were renounced; strepitant sound was sanctioned; and national hymn morphed from reverential to Tyrtaeon. *This* recasting resulted through Royal rescript. The Coldstream deferred to decree for the duration; and King George VI became appended to a lengthy litany of Anthem adapters. The *Sunderland Daily Echo* of 16th December 1941 discloses wartime variation thus:

NATIONAL ANTHEM.

Asked in the House of Commons to-day what fresh instructions have been issued with regard to the playing of the National Anthem, Cap't Margesson (Secretary for War) replied, "King's Regulations provide that the first six bars of the National Anthem should normally be played *pianissimo*. Approval has now been given for these bars to be played *fortissimo*.

Regreet to Arne's 1745 Anthem key-of-G original (for the Coldstream) resulted via recension in 1966; though some would argue this process commenced via the Coronation of Queen Elizabeth II in 1953. This was in consequence of Gordon Jacob and his setting of: *National Anthem for Orchestra and Fanfare Trumpets*. An awe-inspiring attempered arrangement announced by a multi-trumpet toccatina from the scintilous first-bar unisonous concert B - this Jacobesque reharmonise restored

the musical epitome of the link between Sovereign, State and Subject to its correct pitch. A further thirteen-years of military-civilian musical wrangle followed. *The Times* edition dated 13th August 1966 reports on the resolution of the question of key, and notes:

KEY FOR THE NATIONAL ANTHEM.

Unknown to the thousands who listen to service bands playing the National Anthem, rumblings of dissent have been going on among musicians about the way it is played. For those unfamiliar with the niceties of keys all probably has sounded well, the fact that the bands of the Royal Marines, the Army, and the R.A.F. played it in B-flat when out of doors and in the key of F when indoors makes no impression on them. But civilian bands, who use the key of G major for the anthem, felt otherwise. When military and civilian bands were combined there was confusion.

The Ministry of Defence has now published an instruction for Army bands ordering the National Anthem to be played in the key of G major. The official version has been arranged by Lieutenant-Colonel B.H. Brown: Senior Director of Music of the Army; and this will soon be issued by Messrs. Boosey and Hawkes.

The above anelected discloses Coldstream commitment to the National Anthem over a 270-year timeline. With this comes a projected performance figure (if averaged at once-a-day) of approximately 100,000 airings atwixt 1745 to 2015: a *Second to None* circumstance unmatched by any other musical ensemble on the planet: be it martial, civil, or ecclesiastical.



With National Anthem modulating mid-decade. The Coldstream continued its service through the Sixties. Courtesy of the '*Sharpe Touch*', when not supplying ceremony, the band broadcast melody by way of stage, screen and studio. Audiovisual air would continue via concert; with aural-only air achieved through radio. In consequence of his exceptional talent as a composer-arranger, Coldstream concerts of this era featured first-and-foremost the compositions and orchestrations of Trevor Sharpe. Douglas Pope's post-war programmatic putout was bolstered with Hollywood and Broadway blockbusters brought to-band via the arrangements of William James '*Dusty*' Duthoit. The son of Victorian Coldstream musician James Beak Duthoit, *this* Kneller Hall professor penned a sequence of selections during the Forties and Fifties centred on Broadway and MGM Dream Factory showstoppers. The arrangements showcased Great White Way and Tinseltown point-numbers bridge-passaged in Duthoitian manner: tunes transcribed, revoiced, and choked with over-orchestration so that these settings may be performed by either 20-piece Line band or 70-piece Staff band; viscous-voiced concertising guaranteeing score sales success. By the early Sixties, the compositions and transcriptions of Trevor Sharpe announced a notable new notator to the military-musical scene. Such circumstances are typified in the programme put together for a concert given at the De Montford Hall, Leicester, on 5th December 1971. The De Montford playlist places the DoM central to concerted output - with repertorial render interlaid with precise Sharpesque band scores from proem to postlude, and notes:

PROGRAMME.

March: Rackoczy...Berlioz.

Overture: Force of Destiny...Verdi.

In Contrast: Scarborough Fair; Aquarius...arr. Sharpe.

Suite: Caribbean Cameo...Sharpe.

Selection: Paint Your Wagon...arr. Sharpe.

March: The Stars and Stripes Forever...Sousa.

Selection: Blues for Band...arr. Sharpe.

Solo Feature: Instrumentally Yours...arr. Sharpe.

Featuring: Trombones, Xylophones, Post Horns.

Grand Finale.

Land of Hope and Glory

Rule Britannia

The Last Post...arr. Sharpe.

The Coldstream March: Milanollo...Val Hamm.

NATIONAL ANTHEM.

Sharpe's Sixties'-Seventies' sojourn in addition advanced the repertoire of the symphonic wind ensemble. By cherry-picking compositions and arrangements garnered globally, the Captain commenced the everafter Coldstream custom of auditioning selected scores scored for the band of bracket: symphonic. A policy prevalent during low-season FMB's (after the long-day hours of: '*The Silly Season*', as the period compassing April to September is cognominated throughout the Guards' bands), these exploratory hearings (following assessment and adoption) progressed these overseas opuscles from band to waveband during the decades to come. Thanks to an enlightened, Reithian, and yet to be dumbed-down BBC, the performance of original works for wind band was given airtime by way of the long-running *Bandstand* series. Broadcast on the Light Programme, and after on Radio 3, this weekly half-hour wind-and-brass showcase became a band regular over the forthcoming years – and spawned a litany of landmark performances.

A fussy title in many respects: since *Bandstand* suggested the oompah world of moustachioed military bandmasters engaged in music tending toward the trivial than the meaningful; nevertheless from the mid-1960s, this flagship BBC programme brought the mushrooming symphonic wind band repertoire to a wider listenership; and showed what the Coldstream Guards' band under Captain Sharpe was capable of. Band instrumentation burgeoned for BBC broadcast – with satiated saxophonic section spanning soprano to baritone; clarinets of pitch alto, bass and contrabass; and percussion of infinite variegation. Three *Bandstand* broadcasts segue. Gleaned from the *BBC Genome Archive* of digitised *Radio Times* editions spanning 1923-2009, they state:

RADIO 3. 3rd November 1969. 1745 to 1830.

Overture: The Music Makers...Alfred Reed.

Proclamations...Ritter.

Toccat for Band...Erickson.

Suite: The Countryman: Overture; Song; Jig...Richardson.

—

RADIO 3. 8th November 1971. 1710 to 1740.

An Overture for Band: The Men of Music...Don Gillis.

Symphony in B-flat...Paul Hindemith.

—

RADIO 3. 26th November 1972. 1655 to 1725.

Concert March: Men of Tomorrow...Vilhelm Tausky.

Intermezzo...Walter Piston.

Variants on a Medieval Theme...Norman Del Joio.

Andalusian Fresco...Paul Durand.

—

Complimenting radio radiation was television transmission. The late-Sixties witnessed Coldstream collaboration with BBC broadcasts visual and aural. Late-1966 saw the subunit lay down the signature tune and soundtrack for the BBC's *World of Wodehouse* mini-series. Composed by Ron Grainer (of *Doctor Who* theme fame), the band musically ministered to the what-ho world of the amiable-thought-vacuous Lord Emsworth, and backed the goings-on at Blandings between 24th February and 31st March 1967. It would be *this* BBC/CG circumstance that would, some twelve months' on, precipitate Coldstream collaboration in a BBC sitcom of legendary lore: *Dad's Army*.

It can be theorised that the Coldstream Guards' band were the inspiration behind this endearing entertainment – as what is known is that a Foot Guards' band sparked the programme's mastermind to bring it to conception in 1967. The odds: 5-1; the reason: taken up by *Dad's Army* creator Jimmy Perry in a 2008 article delivered via the *Daily Telegraph*:

The idea was Jimmy Perry's, an impoverished repertory actor with a background including Butlin's and wartime concert parties. It came to him one summer in 1967 when, wandering through St. James's Park in London, he heard the band playing at the Changing the Guard. All of a sudden, he remembered a scene he'd witnessed 26-years' earlier: the proud men of the Home Guard in their khaki denim, parading before Buckingham Palace.

It may *in addition* be theorised that King George VI was, in retrospect, the inspiration behind the *Dad's Army* series – as 'the proud men' Perry espied in 1941 was a Home Guard Company populated by members of the Royal Household and servants employed at Buckingham Palace; with evidence of this circ surviving in the British Pathe www online archive piece entitled: *Home Guard as Palace Guard (1941)*.

Whether cap-badge banter or upmanship confirms Coldstream or Royal Household contribution to Perry's creation to be confirmed kosher or otherwise, what *is* beyond doubt is the band's involvement in setting on-soundtrack the show's signature tune. The theme was recorded at the BBC's Riverside Studios, Crisp Road, Hammersmith, in February 1968. Situated on the north bank of the Thames near Hammersmith Bridge, this satellite studio boasted an unarchitectural amalgam comprising a converted cavernous warehouse clad at street level by an angular Brutalist 1950s brick-and-concrete façade a few yards away from a West London jam factory. Contracted for hibernal recording session, Captain Sharpe (as is customary in the Coldstream) arrived prepunctual at the Riverside Studios to recce the specific spaces (which had, due to the above-noted circs, a redolent ambient atmosphere scented with strawberry preserve) to be used prior to the sanction of the 'sound-on' tell-tale. Such circs caused a personal reminisce many years later, which recalled:

On arrival at the studio it was found that somebody had forgot to pre-heat the rooms we would be using. Only the auxiliary lighting was in use, and in the dimly lit building I spotted what I thought was a tramp trying to warm himself by huddling up to a clearly inadequate radiator. The 'tramp' turned out to be the vocalist on the recording, Bud Flanagan.

Two distinct bands of bracket dance and declamatory were demanded for the session. The opening theme stipulated a fleet Flanagan vocalise over Coldstream instrumentation (led by Musician Frank Parker on violin) configured as a pared-down, small-town, war-era dance hall combo; pith-of-the-period putout that set the scene sonically for this series' devotees everafter. End credits were conjoined to a markedly *marziale* mutation of the Perry theme prelim; and was rescored by the Captain for the Coldstream due to a clause in the Corporation contract. In consequence of fluctuating closing-credit lengths, Sharpe's truncated transcription terminated via a percussive coda (led by section principal Sgt. Ron Forbes) of variational length: with an air-raid siren cued at the close of each episode to firm up the programme's wartime subcurrent. Success segued both televisually and musically, with umpteen screen and showbiz gongs annexed by an Ivor Novello Award in 1970 for best signature tune.

In 1969, nostalgic sit-com signature cut by the Coldstream in-studio was segued by a tag-theme to an anarchic sketch-show that some would argue gained even greater glory. Budgetary restraint at the 'Beeb' brought about the circumstance of an anon floor manager being ordered to scour the Music Library for langsyne LP's uncopyrighted. Three superannuated 78's were shortlisted; the Coldstream/Windram-waxed disc designated: HMV B8345 (who's A-side boasted a Sousa-sourced quick-march) was selected from its record repository; and *the* comedy signature tune of the Sixties and Seventies surfaced via shellac. The *Liberty Bell* was rubber-stamped; and *Monty Python's Flying Circus* gained a voice. Python Terry Jones recalled:

When *Liberty Bell* came up, we all said 'That's it!' None of us had heard it before, but we all thought it was great. It was a very easy decision. I suppose it's memorable because it's quite jolly - but also a bit pompous. It's ready to have the mickey taken out of it - to be defused. Cut short with a gloriously irreverent 'squelch', it presaged the 30-minutes of surreal nonsense that was to follow.

The band's Sixties sojourn reached resolution in a manner consistent with this decade's beginnings. Following the Colin Davis *plein air* performance of Berlioz in 1961 - and after notable Guards' band firsts inclusive of the inaugural Beating Retreat on Horse Guards Parade (1966) and the genesis Wembley Pageant (1969) appended by band bide at the Board of Trade-sponsored 'British Week' in Stockholm, Sweden (1968); a ten-year spell was bookended by way of attendance at the introductory Windsor Festival in September 1969. This prototypic Royal Borough arts fest caused the Coldstream to appear on television in colour in concert for the first time. The BBC's *Radio Times* of late-September broadcast band involvement with musical/artistic heavyweights in their pages thus:

BBC 2 COLOUR. 21st September 1969. 20.05 – 21.05.

FIREWORKS FOR A FESTIVAL.

In the opening concert of the new Windsor Festival, Yehudi Menuhin conducts the bands of the Coldstream and Welsh Guards in a performance of *The Royal Palaces Suite* by Sir Arthur Bliss, *The Water Music* and *Music for the Royal Fireworks* by Handel. Sir William Walton conducts his march *Crown Imperial*, with the performance given in the Lower Ward of Windsor Castle. *The Royal Fireworks Music* is accompanied by a firework display designed by John Piper.

Commentator: David Dimbleby.

An aesthetic consecration that added to the aggregation of internationally recognised arts festivals, the Coldstream, in tandem with their Welsh Guards cohorts were, with this Windsor Festival well-head of 1969, in the pressured position of auspicing *reisseur* Menuhin's cultural experiment. Under the direction of musical doyens of the first magnitude, rehearsals were held at 'The Dukes' - and for those fortunate to have taken part, the experience of being tutored by markworthy maestros such as Yehudi Menuhin and Sir William Walton *still* cause regular recall at band reunions to this day. With the: *Music for the Royal Fireworks* as given in 1969 - this famed *feu d'artifice*, like the National Anthem of 1966 - had come full-circle for the musicians of the Coldstream Guards; as, has has been noted previous within this band history, *this* unit's civilian ancestors some 220 years' previous in 1749 counted themselves numbered amongst Handel's wind instrumentalists for the genesis Green Park performance.

One monetary machination for the musician of 1971 would, for the musician of modern times seem a million miles from their pecuniary positioning: Pay Parade. The modern-day musical Coldstreamer may be surprised to learn that as late as the 1970s salaries were *still* ministered in a manner similar to those of the 1790s. Such ceremonial had comedic potential. Two instances of pay roll droll are

attached to bring home this band rite - with a David Leed Fifties reminiscence recalling RHQ-arrived musicians rank-entire from staircase foot to stairhead crest awaiting this weekly soldado ceremony:

About Pay Parades. During 1955-58 these took place at RHQ, Birdcage Walk. After work, meaning rehearsal, Guard Mount, whatever, we all repaired to the yard behind RHQ and when called upon to do so queued, past Guardsman Goose [Jacob] and up the stairs: NCO's by order of rank and the hoi poloi alphabetically, to the Adjutant's office (or rather a room before it). We were marched in singly: (a touch of the *eff ri' eff ri'* etc.) by the senior on parade – usually Ben Simpson of course banging tabs in at the table; removing one's hat and proffering one's hand for the money. I should add that on most occasions we were in civvies – if in uniform it was a salute before collecting the dosh. In either case it was an about-turn, out again, and down the stairs to check the loot. I mentioned hats – not many of us wore hats, so about three or four were shared among the first three or four in the queue – so one had to hand one's hat to the next in need of one on the way past. Farcical of course given different hat sizes: fumbling, dropping, grabbing etc to say nothing of hygiene...Fred Karno's indeed for those who remember that idiom.

Since time-immemorial individual Coldstream band members had, on a set day of the week, converged *en masse* to Regimental Headquarters in order to siphon their stipend through Pay Parade. Allowance allocation occasioned ambit, and, apart from a two-year interlude from 1944-1946 at 73 Ashley Gardens, Victoria (due to damage sustained by Hitler's V-1 weapon in the wake of the Guards' Chapel Disaster on 18th June 1944), this extra-musical seven-day event revolved around the RHQ building whose ubicity centred amid the chapelry of this famous garrison church. By the early-Sixties car ownership had cascaded down to a minority of Coldstream musicians; and in consequence every Thursday or Friday an ever-growing motorcade of musical make-up appulsed from '*Duke's HQ*' to RHQ for *en bloc* emolument. The motoring aristocracy of the subunit caused bewilderment at-barrack due to marque-of-car mix-up between those holding a commission or otherwise. Musician Tony Hatch was at the van of vehicular vaunt ingressing the ingate of Wellington Barracks circa 1960, and his recollections of such circes cites:

Following my £10,000 royalty cheque I sold my Sunbeam Rapier and replaced it with a Jaguar 2.4. I would drive into Wellington Barracks every Friday to collect my pay and enjoyed being saluted even though I never rose above the rank of Musician. This was a perfect example of the caution: "If it moves salute it, if its stationary paint it."

By summer 1962 the rebuilding of the Guards' Chapel caused the demolition of the old RHQ, and it subsequently shifted along the Square at Wellington and into G-Block. This location was the last to witness Pay Parades. Ex-member and solo cornet Sgt. Neville Woodcock recalled Pay Parade ultimity via this short rememoration:

I joined the band in early 1971. Pay Parade was still being held (from memory) on Thursday after FMB or whatever other duty fell on that day. The parade was held in the office of RQMS Jim '*Effing*' Furey at Wellington Barracks. Blimey, could that man swear and never repeated the same word twice! There was no Officer presence and the occasion was relaxed, no doffing of caps or stamping of feet.

The parades were finally consigned to history in late 1971, when we were told to ensure we had a current account with a bank up and running. We were also instructed to verify we had enough cash, as from a certain date Pay Parade would finish and we would not get paid again for four-weeks; pay being then paid direct into your bank.

Band Pay, as has been mentioned previously, was a totally different thing; and was paid out at the Duke of York's HQ on a monthly basis. It was held in the capable hands of Joe Wise, and then I think the honour was then passed to Derek France.



As the band navigated its way into the 1970s, the unit undertook its second cross-continental tour of the U.S. and Canada. Thus on 13th September 1970, a recently promoted *Major* Sharpe (gazetted 15th April) and the band left London Heathrow aboard a BOAC VC 10 aircraft for New York. This tour teamed the Coldstream with a Scottish unit of famed repute: The Black Watch. The months leading up to this moment (in rehearsals realised at Regent's Park Barracks) had seen weeks of mould military and musical. By this juncture both units had been passed for pan-American ambit. The 1970 travelogue of Sgt. Alan Cooper noted:

13 September 1970. Flew to New York on BOAC VC 10. A very good flight arriving Kennedy Airport New York at 5.30pm.

With a combined roll call that ran to 110 plus support staff, these unit numbers thus constituted the entire passenger roster. Being what was to all intents and purposes an exclusively Coldstream/Black Watch-chartered aircraft, such circe (in the spirit of the Sixties and Seventies) consequenced band-borne burlesque by way of reversal of roles. In mid-Atlantic, a minority of trumpeters, trombonists and tubists bid BOAC cabin crew to sit-out a slice of their shift. These selfsame servicemen then donned drag and changed places with the air-hostesses. Thus a sextet of six-foot-plus cross-dressing Coldstreamers dispensed drinks soft and spirituous to both crew and *commilitones* during the jet to JFK. Transatlantic transvestitism yielding in-flight entertainment seldom seen before or since (though unfortunately unrecorded pictorally) this bout of band buffoonery left *this* BOAC cabin crew well and truly trollied.

After de-drag and deplane, the following day witnessed a return to a day-to-day regimental work ethic via rehearsal segued by an appearance on the 'David Frost Show'. This flagship Stateside chat show thus began the band's bide in North America at breakneck speed. The same evening saw Coldstream and Black Watch Big Apple baptism in a manner that would be repeated on the tour of 1981. Politics would enter the equation courtesy of provincial protest; and Northern Ireland would surface for the first time in the band's wordbook.

Both the Coldstream Guards and the Black Watch had battalions stationed in Northern Ireland at the time of the 1970 North American Tour, and as a consequence protest regarding province was predictable in areas where Republicanism reigned. New York more than most populated this pigeonhole, and the jottings of Alan Cooper make mention of this aspect of the band's Gotham City premiere:

16 September 1970.

New York. Arrived 1.30pm. First show at Maddison Square Garden 8pm. Very hot day, with temperatures up into the 90s. The IRA staged a demonstration outside the Garden; though they were given little room by the police. The trumpet team went out into the arena in pitch darkness - quite eerie, and with the thought of some sort of outburst from the IRA. It was however only one flare-up - and they were swiftly dealt with by the police.

The *New York Times* of 16th September 1970 carried a brief report of the above performance, noting:

COLDSTREAM GUARDS AND BLACK WATCH IN BRIEF VISIT.

A stylish symbol of British history and military tradition, got up in scarlet tunics and pleated kilts, marched into Maddison Square Garden last night, piping a rousing musical affirmation by Irving Berlin: *There's No Business Like Show Business*.

If Paul Revere were around today, he might try to sell you a ticket. The performance, which runs a bit over two hours, included a marching concert of superior band music by the very chaps who play for state openings of Parliament and other hours of high ceremony in Britain.

To be good enough for Her Majesty, the 70 members of the regimental band of the Coldstream Guards have got to be good, and good they are. They are under the monocled eye of their road commander, Major M.M. Bull, who is reputed to be able to spot lint at 30 paces.

The show, which is going to play 77 cities in the U.S. and Canada in 91-days on a 20,000-mile tour by bus, is directed by Major T. Le M. Sharpe. The Coldstream Guards' bandsmen blow a rich, full sound while marching and countermarching, doing spin-turns, wheeling and breaking from quick into slow time. Their variety is generous. They go from the big, brassy tones of *Something About a Soldier* to the sweeter sounds of *Greensleeves*. They offer a more somber sound in ceremonial marches from grand opera, and draw applause from a constantly appreciative audience with Gershwin's *Strike Up the Band*, excerpts from *My Fair Lady*, and a bit of humour – the *William Tell Overture* hammered out on xylophones.

Rarely has Glenn Miller's smooth theme *Moonlight Serenade* been better done, as was W.C. Handy's *St. Louis Blues*.

The above *Big Apple* broadsheet broadcast a monocled military man of singular circ: Major Michael Matthew Bull MBE, Coldstream Guards (1932-2002). The 1970 Tour Commanding Officer, Major Bull, as publicity vedette, was at the van of Coldstream/Black Watch vaunt for this three-month, sixty-city sally. Versed in multi-media flackery (be it journalistic or televisual); maintaining the *maintien* of an Officer of the Brigade of Guards; and a gentleman of the first water; the Major, in full Summer Guard Order, and replete with '*Piccadilly window*', cut a figure of mannerly Englishry the average American considered quintessential *and* quirky: a Tour Commander typic in demeanor and deportment. Invariably in-studio as advance guard, and available for interview (as both bands headed cityward), the Major's mix of urbanity and oracy made *this* tour taxiarch *the* person perfectly placed to hype this assignment in a manner assured to achieve a full house. Host city TV anchors invariably came off second-best to this reconnoitrer-with-repartee after attempts at in-depth interrogation for *ab intra* intelligence: be it Royal or Regimental: the Major dependably deviating by eschewing his grilling from grizzled TV pros with retorts remorselessly refocussed in order to 'pack them in', such as:

"Well, I don't know about that; but tickets are still available at the State Astrodome for tomorrow evening's superb display of British pageantry. Martial music both powerful and expressive: in essence ceremonial London cast in sound."

Other occasions demanded decisive decisions in man-management. Band folklore is saturated with 'tour' stories: usually involving brass players, language misunderstandings, alcohol, and the uncanny propensity of all American motels to look alike at four o'clock in the morning. The following example (perhaps wisely) contains none of these, but involved both C.O. and M.D. following a direful encounter between a *dirigent* and a door that left its victim bordering on the Bardolphian. Ex-Coldstream French horn John Dodd remembered it well in his *Memories*:

There were many individual incidents on this trip; but the laughing-bag affair was arguably the funniest. We were waiting outside the hotel in Chicago. The Director of Music was waiting for his wife, and was getting a bit edgy because we were running slightly late. TS [Trevor Sharpe] finally ran out of patience and charged headlong back into the hotel – forgetting that the building's entrance frontage was a floor-to-ceiling plate glass affair. Going full-tilt, he ploughed *completely through* the transparent doors, shattering them into a million pieces (and breaking his nose in the process). After emergency hospitalization, we eventually got to the stadium. Major Bull insisted Major Sharpe not do the job that night. Trevor had to be locked up in his room, and Dougie Drake [the Band Colour Sergeant] took the Band – with Trevor still protesting. The funny bit came when we were waiting to board the buses. Our bus was driven by a New Yorker nicknamed: '*Buddy Daddio*', a short, fat driver with a typical Gothamite sense of humour. Trevor was stood by the bus with a large protective plaster on his proboscis. Buddy walked up and wafted a joke shop laughing-bag under his hooter...and we all collapsed into hysterics. '*Bally*' [Major Sharpe's Coldstream band cognomen] was not amused. For the remainder of the tour, whenever the DoM boarded the bus, the Band would whistle: *Rudolph the Red-Nosed Reindeer* in honour of his ruddy, bulbous bracket.

An afternoon performance in a freezing Boston on 6th December 1970 marked the close of the Coldstream Guards/Black Watch tour of North America. A summation of this sixty-city circuit follows from Sgt. Alan Cooper, who noted both C.O. contribution and tour termination not dissimilar from the unit's American arrival:

Major Bull was an integral part of the 1970 Tour and was, in some ways, key to its success. He was always very supportive of the Band and was very approachable. When we stopped at Coldstream in Canada he strode up and down Main Street complete with his monocle: every inch the model of a Guards' Officer. On the last day of the Tour in the U.S., we were in Boston and had a concert in the afternoon; the concert hall being part of the hotel. When we came on for the final time (after three encores), Trevor wanted to stop us – but Major Bull said: “No, let them go out, they deserve it.” I swapped my fanfare trumpet for a Piper's drum – and so it went on, with other Band members exchanging instruments. Andy Andrews had a Union Jack sticking out of his bassoon – and the Pipes were armed with water pistols. We came back from America that night.

Tours of markedly different mould manifested in the Seventies courtesy of Coldstream commitment to peacekeeping in an increasingly troubled province: Northern Ireland. Thus the years 1971 and 1976 witnessed the band musically ministering to Coldstreamers at-station and for general provincial population. Based in Londonderry/Derry during both these Six Counties' sallies, concerts were given in schools, OAP homes, city cathedrals, churches and market squares; in addition to multi-military engagements in-barrack. The second tour terminated around the period of Christmastide; and though a 'Christmas Truce' was promised – the band was nevertheless briefed on the perils of on-duty/off-duty life when appended to a continued threat of paramilitary campaign.

Embrigaded at Ebrington Barracks, the scenario showcasing snipers prepared to take pot-shots at unsuspecting Coldstream musicians who strayed too close to window embrasures occasioned circs not seen since the subunit's long-ago encounters with patriotic Parisians post-Waterloo in 1815 or die-hard 'werewolves' populating post-war Europe in 1945. Such circumstance caused tribulation among members more used to matters-musical. For the band's principal French horn this personal security circ surfaced at one of the tour's flagship concerts; a band bridge-build given in the ecclesiastic environs of Londonderry Cathedral. So concentrated had this hornist's thought processes become on security, instrumental wherewithal went out of the window. In full uniform, and with the band seated and awaiting the Director's downbeat, he realised he was the odd one out – everybody else had a French horn.

If concerts concerned the individual: regimental roadcraft fazed the frequency. With Coldstream Commanding Officer Lieut-Colonel H.M.C. Havergal's *schwerpunkt* schemed to supply stagebound show *and* road-bound rendition missioned toward bridging the sectarian divide, the band found itself tunicated and leading the van centre-carriageway in full ceremonial SGO as arterial route ingression commenced from Province border road to a town renowned as a Republican stronghold: Strabane. For a subunit more used to scraunching the chesil of the Buckingham Palace forecourt than marching and remarching the marges of an Ulster parish erred toward a united Eire, the likelihood of reaction to regimental roadfare was high. Such performance patency was recalled in a remeniscence by band timpanist: L/Sgt. Bob Janes, who noted:

We marched down the centre of the road in full Summer Guard Order from the Border downtown to the market square at Strabane, escorted by camouflaged Coldstream Guards using all the cover they could get – and looking worried. After forming a circle to play Christmas carols, Dick Ridings [Director of Music 1974-1985] sent me a-capering into the crowd. I was sent out to encourage hand clapping and singing, but found – oddly – that I recognised every third or fourth face in the crowd, each of which beckoned me to 'MOVE ON JANES' (or words to that effect).

The 2nd Battalion continued its band subunit scout-watch for the remainder of the tour. Such close co-operation however occasioned an incendiary incident: as a duty corporal missioned to maintain guard on musical *materiel* accidentally achieved instrumental destruction in-transit through the incineration of impedimenta being transported on a 3-Tonner via a discarded cigarette butt. Many of the instruments were of bracket personal rather than regimental, and in many cases were uninsured: a set of circs that *still* moves a minority of ex-members to moot compensation claims decades on.

The Trevor Sharpe era terminated in April 1974. Promoted to Lieut- Colonel, his appointment to the position of Chief Instructor and Director of Music, Kneller Hall capped a cake-iced career whose musical *métier* screamed: *Second to None*. He retired from the Army on 1st March 1978 with a farewell celebrity concert in the Air Dome at Kneller Hall. The Students qualifying in 1977 re-named their class: ‘The Trevor Sharpe Class’. Colonel Sharpe remained at Kneller Hall as Professor of Instrumentation, finally retiring in March 1988. He attended the annual Band Reunion get-togethers at Wellington Barracks until his death in 2010 aged 89. One of the foremost composers and arrangers for the military band, his compositional cannon forming a body of work comprising motivic music as instanced by: *Fanfare and Soliloquy* and *At Close of Day*, together with precisely penned pot-pourri such as: *Music of Albeniz*, gives a summation of what he could do with the medium; and places *this* Coldstreamer high in the order of Guards’ music directors of the modern (or indeed any) era.



The mid-Seventies saw further change to band relationships on levels personnel and constructional. A new Director had been declared, and living-in provision for those billeted at Wellington Barracks worsened. By the 1970s this 1830s Greek Revival structure was itself in need of reviving; to the extent that band denizen Pete Bale declared:

Wellington: living-in during the 1970s. I don’t recall us ever having to do any sort of cleaning there. Things had deteriorated to such an extent, not only was the paint coming off the walls - the *walls* were coming off the walls!

The above observation on condition was the culmination of a process accelerated in 1965. In consequence of the bulldozing of the old Knightsbridge Barracks (and its subsequent five-year rebuild), the Household Cavalry Regiments repaired tack, bloodstock and stable to Wellington. Re-engineered toward farriery and stalling; and with the clearance order given, subsidiary buildings behind and to the sides of the principal Birdcage Walk-facing façade were razed to the ground to make way for a plethora of prefabricated foresquare Sixties’ structures configured toward equine ends. Timber-clad and temporal, they comprised: Stabling Blocks; Riding School; Forge and Shoeing Shop; Veterinary Block and Forage Barn. The invasion from elsewhere-barrack augered the depletion of this famed Foot Guards’ billet (which now looked more like a building site), until this royal *garde-du-corps*’ return to Knightsbridge in 1970.

Following equestrian decamp (and in the years prior to its restoration) Wellington’s decline to desuetude deepened. Ruinated it may have been, but this band barrack was *still* home to a minority of its members. For this reason it is appropriate that a record of accommodation allocation is appended to this band history. Rememberer Sgt. Neville Woodcock recalls barrack bide *circa* 1972-3 as a quarterer thus:

Many of the Band who ‘lived-in’ at Wellington in the early-Seventies will recall that the inmates had three rooms on the first floor above the RQMS Stores. The largest room was to the left of the staircase and housed around twelve bed spaces. This was the room the newest musicians were allocated. As time moved on and more senior musicians and junior NCO’s moved out, it was possible to move across the corridor, where there were two rooms: the first held about six spaces: the next room, at the back, held about four bed spaces. If you were lucky enough to progress to this back room, you were well and truly an ‘old sweat!’

A duty NCO would be detailed to wake all of us up every morning – whether we were on a ‘clear day’ or otherwise. Because he lived round the corner, the Band Colour Sergeant (Dougie Drake) would invariably make this *his* first duty of the day.

In addition to quartering, a sequence of Guards’-related gobbets: (for-the-record round-ups compassing Coldstream band circo musical and extra-musical) follow in the interests of historical exactitude.

Refreshment for the musicians of the Regiment trended toward enrooted traditions stretching back to the provision of innings and victualling as instanced previous within this band history. Be it beer-house, coffee shop, chop-house or café - by the 1970s the musical Coldstreamer had held a synergistic relationship with all the above noted establishments for close on three centuries. Places for meat-and-drink as well as drink-and-meet (though now lost to the London streetscape forever) chewing the fat (be it masticatory or metaphorical) at mealtimes and during downtimes for many band members meandered between a cadre of cafeterias ranging from cabbie-crammed greasy-spoons to tolerable lunchrooms across the parishes of Pimlico, Chelsea and Westminster.

For many domiciled in Wellington, the eatery established at the rear of the barracks ministered to many Guards' musicians: Coldstream or otherwise. Owned by London-Welsh potwalloper Fred Harris, 'Fred's' constituted *the* most habitually patronised hangout in which to restaurate for the Wellington-based bandsman before decamp to 'The Dukes'. Band raconteur Bruce Rowland recalls this famed café at the height of its popularity, and hints at the calibre of *haut cuisine* created for hunger-bitten Guards' musicians as instanced by Coldstream trombonist Tony Gilbert:

The Wellington Café next to the back gate of Wellington Barracks was, to the Musicians of the Household Brigade, somewhere between a home-from-home and the Groucho Club. The banter was world-class; and a full house after Guard Mounting was not to be missed. At one such lunchtime the café was crammed, and proprietor Manfredo Antonioni aka *Fred Wellington*, stressed, ratty and henpecked, is trying to keep up with the orders. Above the racket, Tony Gilbert asks:

“Can I have a glass of water, please?”

The surly proprietor snaps:

“Are you too tight-arsed to buy a cup of tea?”

Tony replies:

“I’m not thirsty, I just want to thicken the soup a bit.”

Fred thinks about trying to equal Tony’s droll retort - gives up - and soldiery applaud.

The old NAAFI, situate anear the Petty France entrance to the barracks was another regular. In those far-off days you could practically (and many did) walk off the street into it with little or no challenge to your status: whether you were serving or not. Salvation Army-affiliated musicians sought salvation from their personal prandial predicament post-duty in the voluminous citadel sited adjacent the Army and Navy Stores in Victoria. Out-of-hours sustenance (before the 24-hour café culture ever saw the light of day) centred on the once numerous London pie-stalls that were peppered about the metropolis. Most famed was the 'Westminster Pie Stall', a ramshackle Heath-Robinson structure that stood at the junction of Storey's Gate - directly opposite Westminster Abbey.

The Chelsea-centric Coldstreamer beat a well-trodden path to diverse dinnertime delights: from the 'Old Kentucky Coffee Shop' (later the 'Old Kentucky American Diner') opposite the entrance to the band's King's Road cantonment, via the Sloane Square 'Lyon's Tea Shop', (whose first-floor eatery had echoed to many-a Coldstream conflag since the 1930s) to the ever-popular 'Chelsea Kitchen', all the above at some point ministered to regimental subunit refreshment. Additionally, there was the on-site restaurant situated in the hinterland of the Duke of York's HQ. Further afield there were 'Peter's' and the 'Capri' cafes: Pimlico Road-positioned eateries entered by Chelsea-based Guards' bands so often betwixt the Sixties and the Eighties - these establishments' Italian owners referred to Coldstream (and other) Household Division musicians by the Mafia-esque moniker: 'The Family'.

Appended to the above are the *apre-duty* grog-shops that qualified the cognomen: Band Local. Revelations within this history chronicles langsyne affiliation between the band and the public house. Apocryphal evidence elsewhere in this volume theorises inns influenced the form of the eighteenth-century Guards' band uniform. The 'Pint of Port' scandal of 1839 intimates the naissant years of Queen Victoria's reign was accompanied by Brigade bandsmen whose bibacious bias leant more

toward 'swilling malt' than 'taking wine'. Mackenzie-Rogan's entire Coldstream career had literally been '*played out*' above a succession of Pimlico pubs and Belgravian boozers; and by the time of Lieut. Windram's pubsy pull-the-plug in December 1930 - the band had been moulded musically midst the malty surrounds of watering holes such as The King's Head, The Talbot, and the Stanhope Arms for close on half a century. Thus by the Seventies and Eighties the band (for the record) sought their social lubricant during periods of downtime via a series of pot-houses that embraced: *The Royal Court Tavern* (Sloane Square, Chelsea); *The Antelope* (Eaton Terrace, off Eaton Square, Chelsea); *The Fox and Hounds* (Passmore Street, Pimlico); *The Star Tavern* (Belgrave Mews West, Belgravia); *The Buckingham Arms* (Petty France, Westminster); and, in the days before unlimited licensing hours: *The Tin Pan Alley Club* (Denmark Street): a seedy, seen-better-days shabean that catered for pro musos 24-7. Many musicians would, at some point in their Coldstream careers, have had cause to itinerate between these inns, be it individually or collectively.



By April 1974 the thirteenth Director of Music had been declared. Thus the Coldstream Guards' band and 485936 Captain Richard Annison 'Dick' Ridings, OBE, ARCM, psm (1929-2008), began an eleven-year association that would commence at an old Duke of York's Headquarters and terminate at an anew Wellington Barracks. The son of a RSM in the Royal Welch Fusiliers, the Thirties' witnessed a young Richard Ridings growing up midst the Midlands engineering town of Derby. His early musical upbringing is unclear: though his chosen instrument (the cornet) hints at beginnings via the brass band. Together with elder brother Tony (who would end his Army career as a Brigadier in the Pioneer Corps), these future Forces' fraters found themselves evacuated from the oppidan environs of Derby to the Arcadian acreages of Crich due to the proximity of the Rolls-Royce factory to their Pear Tree Crescent home in this industrial county town. Their father, as a reservist, had been called up to his old unit for the duration, and with regimental regret realised Tony also joined the RWF as a 14-year-old band boy in 1940-41.

The above circs made sure that Dick Ridings would follow suit and cede to the Services; and on 11th May 1944 such military circumstance segued. Market Place, Derby was the *locus*; the band of the Sherwood Foresters was literally the instrument of impression; and a '*Salute the Soldier Week*' supplied the occasion. Midst market square, a 14-year-old R.A. Ridings signed up and came under the wing of Bandmaster H.L Appleby. Instrumental furtherance followed. With the Foresters' based at Normanton Barracks, Derby, a testing term of tutelage commenced courtesy of the band's BM. Following a decade of service compassing wartime and peacetime via postings foreign and domestic, Dick Ridings entered the Royal Military School of Music in 1954 as a Student Bandmaster. On graduating, he won the Worshipful Company of Musicians Medal for the best all-round Student in his class, as well as the Besson Cup and Medal for gaining the highest marks in the Ministry of Defence Examination.

Bandmastership beckoned in 1957, following appointment to the King's Shropshire Light Infantry (53rd Foot). It was whilst with this fleet-footed unit that WO1 Ridings' practicum as an innovator with regards band display caused concern among those of bracket: 'brass hat'. The *Droit* www-dot on-line facility notes this head-musician heading for a senior rank showdown in consequence of service band show-up:

In 1957 Richard Ridings was appointed Bandmaster. His greatest innovation came in the early Sixties, when, inspired by an American band's performance, he developed a unique marching display: to the sounds of *The Charleston* and *Tiger Rag*. The bandsmen executed a perfectly rehearsed dance routine that owed more to show business than to orthodox military traditions. The performance was a huge success with the majority of its audiences and was even broadcast on ITV, but despite Mr. Ridings' argument that:

"An Army must always move with the times,"

it was decided that this was a step too far and the routine was abandoned before other bands could take up the challenge.

The ‘Swinging Sixties’ it may have been, but with The Ministry moving with the times with the speed of a rampant glacier, the above military miscalculation and subsequent ITV transmission was mooted by many as the main reason official recognition via the honours system eluded *this* progressist DoM as long as it did. Commission came in 1968, when the directorship of the Royal Engineers (Aldershot) became vacant. Two years’ later a hike in status witnessed a sideways shift as Director of Music to the band of the Royal Engineers (Chatham), a 67-strong Major Staff Band appointment that brought with it the prospect of a Guards’ band governorship in the not too distant future. Forward four years and the above forecast proved correct, as in April 1974 Captain R.A. Ridings took control of the Coldstream Guards’ band from a Kneller Hall-bound Lieut. Colonel Sharpe.



The timeline twixt 1974-75 witnessed a ‘Changing of the Guard’ amongst the band’s hierarchy. In addition to a reorientation at officer level, recast in warrant officer level occurred through the retirement (after 40-years’ service) of 2657224 Albert Henry Douglas ‘*Dougie*’ Drake, MSM, BEM (1918-2010). Noted as the last pre-war musician to have served in the band, a multi-year career whose musical meander flitted betwixt repiano (1930s-40s), Eb (1950s) and solo clarinet (1960s-70s) stands, the Drake decades were the first to witness a rise on the promotional ladder between the ranks: Musician and Band Sergeant Major in the Coldstream. The last band survivor of the Guards’ Chapel Disaster of 1944, Dougie Drake died at Springhead, Oldham Lancashire in 2010 aged 92.



Realigned superintendence segued. Of training depot demarcation more suggestive of the inductee than the initiated, and centred on the unshakeable conviction (without foundation...though *possibly* following the fall-out from the Minshull shenanigans) that larkiness or laxity would never manifest midst *this* WO’s watch: rule and regulation was steamrolled through in a manner the majority in the rank-and-file found formidable. Many mooted this destinal, as over a decade previous assiduity to responsibility was communicated to those of minority rank in the manner of a domineerer. Musician Leon Levy certainly thought so, as a Bruce Rowland recall recalled:

My attention and that of many others would be frequently drawn to the regular occurrences of Leon Levy dealing with authority. Trombone Sergeant Merifield to Musician Levy in a town square up-north:

“You won’t be needed Levy, go back to the barracks.”

Musn Levy to Sergeant Trombone:

“How do I get there?”

Spiteful Sergeant Trombone; red in the face; thin white lips; ire ignited:

“Well *you’re* not going on the f----g bus: get f----g moving!”

Musn Levy, delivered in Charles Hawtrey-esque style, to Trombone Sergeant Spiteful:

“My dear fellow, I am less concerned with means than direction. You are quite the rudest man I have ever met.”

Glorious insolence. Trombone Sergeant wisely, and perhaps to his credit, left it at that.

Fast-forward ten-years: a brusque BSM’s broom swept; friction formed in the ensemble; and malignity between managers and the managed was forced to the fore. The following storiette postulates how such circumstance surfaced. A great band is comprised of four facets: virtuoso players; an inspiring conductor; firm-but-fair governance; and the willingness of all to work harmoniously together. The

Sharpe legacy (and his pull-up-a-razorblade-and-sit-down-gents rehearsal regimen) left a band boasting brilliant, edge-of-the-seat musicians capable of performing with precision and panache - and the band of the 1970s (like the majority of professional musical organisations of the era) was all-male...and majorly 'male male' at that. At a time when 'butching it with the boys' was the norm, the unit was populated with musicians of every stripe. Boasting a socio-demographic *dramatis personae* constituting: career men, bookish sorts, prodigies (the most notable being solo clarinet and future symphonic saxophone virtuoso John Harle), smoothies, solitaires, sponge-moneys, sobersides and soaks - such personalities (and more besides) were peppered throughout this amalgam of wind, brass and percussion. Widely recognised in service circles as an end-of-the-rainbow ensemble (and a band at the apex of *any* Army DoM's wish list), it would be the above seventy-something aggregation that a forty-something R.A. Ridings ceded to commence his 1974 Coldstream governorship. In a matter of months, the Coldstream band command and control structure was recast with the detailing of C/Sgt. Leslie 'Bill' Merifield (1928-2013) as the unit's second Band Sergeant Major. A diphasic commission of rare frequency, a day-to-day working relationship between BSM and DoM formed its fountainhead forthwith.

Regimental bands have rigid hierarchies – and every hierarchy holds inherent tensions. Intermedial in the organisation, the rank of BSM is one whose custodian is approbated to poena one-and-all whilst at the same instant identifying with all-and-sundry. With the MD ministering to musical matters in the main, the BSM, positioned policemanlike between a human resources department, carer, and 'Mr. Chips' to the junior ranks, finds his daily duties directed towards prefecture on levels personal and personnel within parameters-martial. At the fulcrum of subunit stratocracy, this puissant WO maintains a difficult balancing act by perpetually seesawing between the *Director* and the *directed*.

The years twixt 1972-75 witnessed a series of strikes that led to the Heath government call an election on the theme of 'Who governs Britain?' The background of a widening mood of protest and a reluctance to accept traditional disciplines formed an ominous backcloth on a macro level to events happening on a micro level within the band. The stability of society in the Seventies reached a post-war nadir – and 'them and us' left-wingery in civilian spheres seemed suggestive of a similar scenario percolating through the strata of the subunit at this period. Being in the military and subject to its legal codes and practises naturally rendered all the above inconsequential. In the wake of wildcat walkouts, the strikers of Civvy Street had succeeded in securing a 'social contract' from *their* new government. The band, however, was contracted to martial law, and consequently the ramrod regime remained in *their* new government.

Distanced from the Regiment geographically, and in consequence almost autonomic, instances of *imperium in imperio* issuing ukases instansing immurement or amercement after insignificant impropriety accelerated. A typical instance of inaccordance happed during a bread-and-butter recording session. *This* percussive peccadillo was the product of principal timpanist L/Sgt. Bob Janes, who induced the ire of higher authority after *his* interpretation of quick-march titles. Moving toward the mutinous (in certain circles) by stating the obvious midst a North London black-disc set-down; and exclusively Sousa from record rim to run-out groove; the following broadcasts what occurs when the worlds of musical authenticity and military authority collide:

At a Band recording session of Sousa marches at Watford Town Hall in the 1970s both myself and Tony Cooper debated before leaving London on whether or not to take a set of tubular bells for the *Liberty Bell March*, which was on the LP – or to honour J.P.S's original score and celebrate the silence. We didn't take the bells.

But Dick Ridings was in the mood for a bell. At the lunchtime break we desperately reconnoitered the environs of Watford town centre and returned with a last-orders bell borrowed from a nearby pub – but it was a weak substitution. Bill was not amused – accused me of disobeying an order – hurled verbal abuse - and threatened me with the guardhouse on our return to London. When the Merifield moment came I defended my corner in best barrackroom fashion by pointing out that a bell was not scored; we had not rehearsed it with one; and in addition I had not been directly instructed to take one... so what

order had I actually disobeyed? Les pointed out that the piece is called *Liberty Bell* and a bell is clearly an obvious feature. I then came even closer to jail when I replied that we were also recording *Manhattan Beach...* but I hadn't brought along any sand.

If you sit on top of a volcano for long enough (even if it appears dormant) you will, at some point, get burnt. A century after formation, the *Greenwichgate Scandal* of 1784-5 witnessed the first eruption; and almost two centuries later, rumblings resurfaced. In 1975 the band did the unthinkable, and rationed their render via an acoustic protestation in prospect of Buckingham Palace; as a Guard Mount ceremony beheld a palaceward muted musical meander everafter tagged the '*Piano Strike*'. In anticipation of the: '*Winter of Discontent*' by a beleaguered Britain toward the close of the Cynical Seventies, a sizeable aggregation of anarchists in the band dared to declaim a: '*Summer of Discontent*'. Autoptic accounts from an anon trio of band alumni are appended - and chronicle the circs behind this potentially service-ending stratagem:

The 'Piano Strike' was a protest against the Merifield regime. It was organised by Chris Theobald and took place during the first march out of Wellington Barracks. The second march into the forecourt was at normal volume. Chris was jailed on our return to Chelsea Barracks. Needless to say, things *did* improve!

Gordon's recall seems about right to me. The regime at that time was very 'black and white', and no middle ground whatsoever. The Band wasn't being listened to, so the only recourse we felt we had was to have the Piano Strike. I remember being in the practice-room back at The Duke's when we had the resulting inquest with Dick Ridings – that was very interesting.

There was a comment overheard from the senior Band Member at the time (in an attempt to alleviate the situation) that although the act bordered on mutiny it proved the high quality of the musicians as he hadn't heard the Band play so well in *pianissimo* passages for ages.

I remember the Piano Strike. It must have been the summer of 1975, I think. I was marching one behind and one to the left of Dick Ridings, who went the colour of his tunic. I remember the 'chat' with Ridings afterwards. In addition to our concerns regarding the military martinet in our midst, he said he wanted to make us a 'world class' band, but he was still going to programme selections from Gilbert and Sullivan. I was quite relieved – I could play those!

A unique Wellington-Chelsea Guard Mount: as the unit egressed the entrance of this Palace-propinquant barrack and headed along the red-metalled spur-road toward the Queen Victoria Memorial; from the profundity of BBb tuba pedals to the *pralltriller* of piccolos *in alt* (and with necessary brevity), the band's multi-octave palette was projected *piano* save a solitudinous first-trombone (and the bass drum in the interests of cadence maintenance). Insubordination was proclaimed publicly via *sotto voce* sonance previous to a *prestissimo* regreet to regimental regulation by way of the subunit's accepted levels of *plein air* acoustic penetration. History duly records the blood rushing *to* the head of the groaning-inwardly DoM: his countenance commuting to crimson: whilst the blood drained *from* the lips of an outwardly-tribulated BSM: his embouchure amending to albescent (as it always did when anger was aroused) in the wake of such full-faced effrontery. The band's protestatory tone-down of an anon quick-march and malperformance as regards marks-of-expression in 1975, and the post-hoc post-mortem by the DoM and BSM (in an attempt to pacificate the players of the rank-and-file back at The Duke's), became the watershed for modulation to moderation in man-management. A thoroughly capable section leader who had sedulously served the Coldstream Guards' band as its principal trombone since 1955, Les Merifield left the band in 1983, aged 55, with 28 years' *Second to None* service.



Regulatory reformation realised (though most mooted it mitigative rather than meaningful), render recommenced in a manner many felt more in keeping with the customs and *mores* of this military corps. The unit may have appeared mutinous to military management, but an *esprit de corps* to

the Regiment was still foremost in the musicians' minds. Public show should never knowingly be compromised when in uniform, and Coldstream RHQ had to be circumspect 365-24-7 when questionable compacts were granted between the Guards and third-party gauds. The lengths gone to in order to maintain regimental dignity were (and are) great. Two instances of such circumstance in the Seventies are included to illustrate this point. The first retroflective results via a Bob Janes recall during a Coldstream band assignment when communal uniformed high-profile performance maintained regimental face-save (and individual ununiformed performance in the largest Jacuzzi in the country caused coemption of a certain national tabloid newspaper Chelsea-wide in the hope of an at-any-costs preservation of personal reputation afterwards):

The gentleman's interest journal *Playboy* threw a Saturday garden party-style reunion for every woman who had been a British Bunny at Stocks House, Aldbury; the UK home of Victor Lownes. The other guests were all bachelors. When the booking was made RHQ had the jitters about our CMD [Ceremonial Marching Display] on the lawn, and assurances were secured from Victor Lownes that: 'the dignity of the Regiment would not be compromised'.

We started our show and after some up-and-down stuff we halted in front of the crowds. Within minutes four or five little girls (about ten or twelve years of age) came marching towards us twirling batons and dressed as Bunnies (swimsuits, ears, tails, etc). Scuttle [*Fred Scuttle*: Benny Hill character, and Dick Ridings' band cognomen] had warned us to watch for a disperse signal from him and he gave it. We just stopped playing in mid-bar and sprinted from the lawn back to the changing rooms. Dick Ridings was determined that we would not be filmed with the girls and he succeeded in that.

Back at the changing area Victor Lownes himself turned up to unleash a salvo of 'F---' words on the Governor – which we much enjoyed (I have a feeling some of the encounter found its way onto TV with bleeps added, but I would not swear to it). The Guv stood his ground admirably and regimental dignity was very well maintained.

As we were due to leave, a Lownes aide boarded the bus to pass on Victor's apology and issue his invitation for us to stay for the rest of the party. 'The Bill' [Les Merifield, BSM] allowed the concession of an hour if on the bus – unlimited if not. Some of us indeed stayed on.

The bachelors invited included Keith Moon, Ringo Starr, Dudley Moore, and numerous B-lists who have by now faded away. Reginald Bosenquet was there, demonstrating his legendary drunk act (just as he did on-air as an ITN newsreader). So we spent an amazing day/evening/night/morning at what was an A1, no-expense-spared party.

At The Duke's on Monday morning Bob Lomas appeared in a state of terrified frenzy. Bob had stayed on longer than most of us, and found himself spending a great deal of time in the Jacuzzi. Bob was horrified on Monday to find the *Daily Mail* was running a picture of the party Jacuzzi with a naked Keith Moon and two naked pneumatic Bunnies. Who is standing right behind them? – none other than a naked Lomas. This would not have been such a huge problem had it not been for the editorial copy accompanying it – which said something like:

"So the Great Bunny Reunion lived up to the *Playboy* image with excessive food and drink and the Jacuzzi frolics of naked Bunnies, Keith Moon, and members of the Coldstream Guards' Band."

Bob did his best to buy up every *Daily Mail* in Chelsea to prevent people (and Dick Ridings...as *this* newspaper was his favourite read) from seeing it. It cost him a small fortune. I think he succeeded.

The hindmost hap requiring RHQ review (and cancellation due to Guards' gymnophobia) was recalled by Chris Merry, who remembered:

In 1977 the Band was booked to play on-stage as part of an avant-garde opera. Its premiere was to be given by the English National Opera at the London Coliseum. The said work was Iain Hamilton's adaption of the Peter Shaffer play: *Royal Hunt of the Sun*. The engagement was rapidly cancelled when RHQ discovered that the opera's director did not want us in uniform – or indeed in costume – we were supposed to do it stark naked!

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Hedonistic hot tub plunge; *in puris naturalibus* negation; day-to-day duty, and everchanging engagements: such circo comprised the Coldstream cocktail of the 1960s and 70s. The reality of sustaining standards of living that had seen unprecedented inflationary pressures during the Seventies precipitated ensemble exigency with the world of work in civilian circles. Average annual inflation twixt the years 1974-1980 was running close to 20%; a property price boom was witnessed across the metropolis from Mayfair to Maidenhead; and the era of cheap oil was at an end. Discharge of duty and post-military moonlighting thereafter became bedfellows throughout the band. The multi-task musician waxed; embroilment with by-work became the norm; and band bond with the grey economy blossomed.

Supplementary stipend had *ab initio* been synergistic to Guards' musicians. From the agone days of hautboy Ashbury and the '*curious works*' crafted within the messuage of his Peter's Court workshop in 1698, these military-musical mesters had always, it seems, maintained remunerative realisation via livelihood diversification. By the 1780s, players such as George Kauntze of the 'Duke of York's band' branched into the publishing industry – with *this* protean Coldstreamer stationed in his Whitehall stationers when not engaged in Eley's ensemble. Thereafter and up to the outbreak of World War One, 95% of London-based Guards' musicians maintained their lifestyle via the musical opportunities offered by this megacity – and it was not until the advent of circumstances economic, scholastic and technological that extra-regimental adjection deviated from the musically exclusive to the universally miscellaneous.

By the 1950s (and in consequence of the National Service era alluded to earlier), the band's average age had plummeted. In the 1930s it had been the mid-30s, but by the 1950s it had dropped to 23. Television had all but put paid to a plethora of music-centred jobs; and the musical academies of *Cockaigne* had begun to bolster post-war orchestras with *their* wind, brass and percussion players. Additionally, Directors of Music Pope and Sharpe both maintained throughout the Fifties, Sixties and Seventies, the 'A-Band/B-Band' system that had been witnessed under DoM Windram during the Thirties. Thus the '*Apostles*' (the A-Band) continued to lay claim to the preponderance of payed performance: whilst the B-Band (affectionately bynamed: '*The Rippers*' between band co-brothers) had to look abroad in order to reinforce remuneration.

Counterbalancing all the above however was the feature of the times that was 'full employment'. This for a significant percentage of the players (other than musical tuition private or peripatetic) shifted *apre*-duty musical work to vocation that came to be pigeonholed extra-musical. The pre-war Coldstream musician saw performance at Buckingham Palace a.m. transpose to playing the pallys of London p.m.; the post-war Coldstream player would witness performance on Guard Mount a.m. commute to plying the palazzi of London retaildom p.m. Auditorium exchanged for emporium; and out-of-hours employ evolved from the musical to (some would argue) the menial.

If any single store typified the trend toward extra-martial employ for the Coldstream musician who moved twixt a career-regimentary and the civvy world of retailment, it would almost certainly had to have been Gorrings. A multi-storey, multi-department emporium now disappeared from the London streetscape, Gorrings once occupied a prominent position on Buckingham Palace Road, within a cooe of the Royal Mews stabling situate the rear of Buckingham Palace. The Alan Cooper *Memories* make known the breadth of band bide at this agone shop, and state:

**In the late-Sixties: of course Gorrings. Now long since gone. This was a three-storey store that stood on Buckingham Palace Road. Part-time staff from the Band were recruited through the 'fixer' (and Band Librarian) Kevin Leach. He got the job of the Chairman's chauffeur. Kevin was also at one time night porter at the Reuben's Hotel. He would come to FMB the following day with pockets full of money of every country you could name – tips from the Reubens' up-market clientele.**

**I got a job in the Glassware Department and hated it. The manager had been a National Service Officer, and every night I went home dreaming of booting a football with venom into Waterford cut-crystal. I then managed to secure a post within the Menswear Department, and having completed an**

apprenticeship in this trade before joining the Army I at last felt at home. One of the old boys there had served in the Life Guards in World War One.

At one point we had 25 Guards' musicians peppered about the store. From our Band we had George Bower as Store Detective, Mitch Mitchenall in the Stationery Department, Kevin Prestwich and Co. and a group of Welsh Guards' musicians at the Gorrings Warehouse at the bottom of the King's Road, Chelsea, and so it went on. I well remember Band Colour Sergeant Drake coming in one afternoon and seeing us all working in the store. He was gobsmacked.

It got to the point that when the Gorrings Staff knew that the Coldstream Guards' Band would be marching up Buckingham Palace Road on a Double Chelsea Guard Mount, the storefront and pavement outside would invariably witness many of the shopworkers enthusiastically waving to us as we continued our march towards Buckingham Palace!

The emporia of Victoria were not unique as regards inter-regimental infiltration by the Guards' musician. A *copia* of flagship stores from Oxford Street and beyond witnessed Foot Guards' footfall towards their retail footprints. Selfridge's and Harrods boasted Coldstream musicians in their midst: Gramophone Record Dept (Pete Bale); and Piano Dept. (Chris Merry) respectively - as did the British Home Stores, Debenhams, and Bourne & Hollingsworth (Bob Lomas), collectively. Many more occupational examples of shoppy servitude could be outlined, but are *perhaps* best left undivulged.



If vocational variation was a characteristic of the mid-Seventies Guards' musician outside of the military, Coldstream ergonomic *variato* within regimental remit conferred itself courtesy of a catena of circo crowned by a singular incident centred on the band of the Irish Guards. Once again circumstance caused change to the unit, and would, most would argue, bring about the move towards the modern multi-skilled Household Division musician of 2015. Many musical Coldstreamers of the present would be surprised at where this Service sea change surfaced, and it is left to revelatory readings within the *Irish Guards' Journals Band Notes (1975)*, as recorded by band member Sergeant D. Knox, to fill in on this Forces' fountainhead eye-opener thus:

**Ice tinkling in frosted glasses; the aromatic smell of cigar smoke complimenting the delicate fragrance of Chanel; sharp points of reflected light from diamond clusters bursting into dazzling brilliance in the sudden flare of blue flame; noiseless waiters gliding effortlessly between the tables; and the subdued murmur of patrons only punctuated by the staccato crack of a champagne cork...**

**This then was *Quaglino's*. Night-spot of international renown situated in the heart of London's West End. To the casual observer, a normal evening, but to the well-trained eye there was an unmistakable air of expectancy. The atmosphere was transformed in an instant; the hollow boom of the bass drum and the cymbal crash of a five-piece roll almost, but not quite, blotted out the gasp of awe and admiration as the Band of the Irish Guards marched proudly onto the postage stamp of a dance floor and swung smoothly into the routine of their now-famous 'Ceremonial Marching Display'. Unwittingly, they had also sparked off a series of events, the repercussions of which were to be felt in Whitehall, the Ministry of Defence, and were the subject of frequent and interminable arguments in the corridors of power – Westminster.**

**ABOLISH BRITAIN'S MILITARY BANDS** was the war cry of Mr. Tom Litterick, Labour MP for Birmingham, Selly Oak, as he tabled a series of Commons Questions to the Defence Secretary urging him to review the purpose being served by the maintenance of military bands. All because '*The Mick's*' had trodden on apparently sacred ground.

The mid-70s coincided with the zenith of the Guards' band engagement cognominated: CMD (Ceremonial Marching Display). A Half-hour ambit criss-crossing the dance floors of five-star hoteldom from Park Lane to Mayfair and the saloons of the capital's night-spots and corporate venues; with literally hundreds of performances given by the five Foot Guards' bands in any one year; such circumstance caused *this* pan-band parade for touristy plutocracy to move a minority of left-wing

MP's to call for regimental reform. At the height of the 'Cynical Seventies', red-shirt remonstrants inclusive of Tom Litterick and Willie Hamilton maligned Monarchy, millionaires, the military, and much more besides; and the above-noted *Quaglino's* CMD by the band of the Irish Guards proved to be a tipping-point. *Their* St. James's stage-show sequenced a series of Commons Questions centred on the convictions of certain Parliamentarians; ill-informed blatherskites who maintained their case that there was within a stone's throw of the Palace of Westminster over 400 Household Division musicians in sybaritic splendour hobnobbing with the tourist bourgeoisie of London, whilst seemingly doing little in the way of meaningful military service for the down-trodden British taxpayer, by whom these bands were bankrolled.

Parliamentary parley segued and retrench of regimental bands was called for. Deliberation (and misrepresentation) delineated the military minstrel ministerially; the martial musician's *métier* transmuted; and the medical became subsumptive to the musical. By 1978 (and no doubt compounded by the ever-increasing frequency of walkouts across all occupations), red box edicts from the Ministry of Defence caused a universal ukase to be issued requiring all Army musicians to qualify as 'Class Three Medical Assistants'.

Overhaul of the military music service had been rubber-stamped at Whitehall. After 290-years of resistibility to change, the Coldstream Guards' band's *modus operandi* modified to military multi-tasking, with MoD decree pulling the plug once and for all on the purely performance-led Coldstreamer. Further change followed, incorporating: BFT [Battle Fitness Test]; Weapons Training; and NBC [Nuclear, Biological, and Chemical contamination] courses. Hitherto battalion-based, combat-clad function spanning: blood-and-bandage, forced-march-footslog, rifle range requisite, and chemical warfare wherewithal became recast to the regimental band. Such circumstance brought about the restructure of musician-medics across *all* Army bands. This was seen in hindsight by band alumni as instrumental in the subunit's eventual self-containment as a separate corps; and would culminate in the cap-badge commute that is the lot of the modern military musician of 2015 via the creation of the '*Corps of Army Music*' (CAMUS) in 1994.



Though perceptions in Parliament erred toward inanity as regards the military musician, the question of workload (certainly within the Guards' bands) could not have been further from the truth. The frequency of a FMB-only week could be counted on the digits of one hand (and this too would be rendered redundant if a multi-month Stateside sally was sanctioned). The timeline twixt Easter and Remembrancetide spanning March to November was cognominated the '*Silly Season*' with good reason; and hardly a day went by without some Coldstream band sub-ensemble detailed for duties or engagements as varied as they were frequent. Be it broadcast, recording, 'KAPE' (Keeping the Army in the Public Eye) Tour, film premiere, park performance, BAOR (British Army On the Rhine) visit, shire concert, or Burton's Court cricket match; and whether featuring full concert band, CMD subunit, orchestra, fanfare team, or dance combo, the cannon of Coldstream commitment was groaning under the weight of work; and with duties appended (after first-aider adjection, BFT ekker, rifle range requirement, and *Gas! Gas! Gas!*), this regimental unit was far from being classified ergophobic.

Such protean performance produced circs-singular, some of which merit mention. Both orchestra and CMD band could find themselves engaged for late-hours, City of London function. Whether for Corporation *prominenti* at Guildhall Dinners; Livery Company convocation, or corporate shindig, the Square Mile was a strange tract of topography p.m. in the Sixties and Seventies: an all-but deserted demesne of narrow lanes and streetlets showing little signs of life. For those players paratransiting these City streets, the dearth of taxis available due to the p.m. fall-off in footfall would prove problematic, and many a kit-burdened bandsman finished City-centric performance with a footslog

from this commercial hub's cab-starved core along Fleet Street to the pale marked by Temple Bar in order to hail a hackney homeward.

From the quiet of The City, Coldstream duty could compass the cacophonous. No better example of morph from the orphic to the anharmonic can be demonstrated than the duty that was accustoming Royal Mews and Household Division horses to military music. An engagement *in extremis*: be it for the ultimate utility of either Horse Guards' hipparch or the stable avener superintending a carriage-and-eight-conveyed Monarch; equine acclimatisation to the *plein air* soundscape of pompal London has always been, it seems, an adjunct to a Guards' band's annual duty roster; and is of ancient origin. Modern times ordain this pandemoniacal precept be carried out within park precinct or barrack bounds, and such circumstance provides much drollery for the Foot Guards' musician in-private. In days' ago, however, this trumpety task was even more comedic, and moved mirth foursquare into the public domain. Proof of this is pictured in print. Over a century ago, the *Evening Post* (London) dated 8<sup>th</sup> November 1913, revealed:

#### EDUCATING THE ROYAL HORSES.

**There is a solemnly funny spectacle to be seen nowadays in the mornings. Two chestnut horses in charge of grooms are daily ridden out through the parks and the Mall and in the environs of Buckingham Palace, followed by a posse of Bandsmen of the Guards blaring forth in the noisiest possible manner. Some day these horses will figure unidentified in Royal processions. Meanwhile they are undergoing the necessary education, the Pipers blowing their loudest and the Bandsmen playing their fiercest to accustom the horses to these affrighting sounds.**

Running a rowdy Guards' band gauntlet is still maintained across the Brigade, and as long as perequitation is required within capital-centric ceremony (inclusive of the Household Cavalry drum-horses), circumstance will cause the Coldstream (and other Household bands) to '*pomp-up-the-volume*' for the benefit of Brigade-wide bloodstock indeterminately. As a result, recall to this most unusual of band tasks is maintained at regimental reunions to this day.



Other occasions occasioned evocation of the nightmarish. If there was any single circumstance experienced individually that invoked schism during sleep (whilst in-service *or* in the ensuing years everafter on Civvy Street), it would without fail form its fountainhead from fear of being late for parade. For a *minority* of the band's membership (as instanced previously by Musn. Minshull), parade unpunctuality was perennial. For the *majority*, however, this quandary was to be avoided: at all costs. Secondary to such plight was mishap via military uniform malfunction, and order-of-dress disorder. A selection of storiottes segue to illustrate this: the first ignited by way of personalised premiere dilemma: the second a brace of band apparelment pickles.

The foremost story spotlights Musician Ian 'Mac' McInnes: French hornist, pianist prodigy, intellectual individual, and a player bestowed with the gift (if that moniker should be so designated in a wind band) of perfect pitch. Some seven-days after the band's long-awaited (half-a-century) acquisition of over 60 span-new tertiate-chambered lockers, Mac's perfectionist nature (for *this* precisionist a pinchbeck padlock was never going to pass muster) and the dotted-line signing for his pristine storage space prompted the purchase of a permutation lock of Bramah-like complicacy: a quality, state-of-the-art, code-controlled security device that embodied form, function, artisanship, and up-to-the-minute engineering principals. Complete with a craftsman-wrought, tamper-proof, forged steel draw-bar that concatenated all three cabinet compartments, this Fort Knox of a fortification system was the envy of all who witnessed its commission: a *crème de la crème* contrivance more in keeping with the coffers of the Bank of England than the cubicles of Coldstream musicians.

A matter of days later a Leicester Square film premiere loomed. Misinterpretation of the meeting

time as posted amid the many bulletins thumbtacked to the band notice board made Mac markedly late at *'The Duke's'*. Amid the hurly-burly of an early evening Odeon-bound convoke, miscalculation of the hour of assembly precipitated momentary memory loss regarding the combination code of his new, hi-tech hasp. Dumbstruck, reduced to a nonplus...then soon after fully comprehending his predicament...this forced flummox occasioned concerted cogitation and brain-rack in order to bring multi-digit sequence to mind. When this preludial trawl of the little grey cells proved unproductive (and following a return to verbal expression via a heartfelt-though-menacingly-intoned jeremiad to his still-unyielding compactum), magnification in animation ensued. With the clock ticking down to departure from King's Road cantonment to a rendezvous midst West End theatre-land (and with regimental raiment subdivided across all three store-closet compartments and *still* inaccessible), as subunit spectatordom scattered about the bandroom looked on askance (to the last man thinking: 'thank God its not me'), and following a final baleful *cri de coeur* - an increasingly riled Mac began pacing forment the façade of his wardrobe-in-lockdown.

Further stabs at forced entry proved futile: the lock thwarting all attempts at ingress and remaining impregnable. By and bye, a mid-strop epiphany moved the hasselled hornist to recompute and refocus in order to contrive anew the emancipation of his Service kit. This telesis terminated in a big bang moment, and moved Mac to repair to the Band Instrument Store. An almost immediate return segued. After a second intemperate rant (a tongue-lashing in-concert with manic gesticulating aimed squarely at his impenetrable cupboard, and delivered in Basil Fawltly-esque style), forbearance fell away; the red mist descended; and tether reached its terminus. Desecration of MoD property promptly commenced via the compenetration of umpteen inserted wind-irons (thick-gauge steel bars used by bands during al fresco park performances to keep music from being wafted away by high-summer zephyrs) intrust into door gaps in order to jemmy the jambs of his span-new cabinet.

Following initial forcement (and after peering through narrow gaps to ascertain which artifacts were immured within in a manner not dissimilar to that employed by Egyptologist Howard Carter on the occasion of the breaking open of Tutankhamun's tomb), little by little, with fingers firmly wedged in the extremities of his by-now marginally warped wardrobe, Mac, by reclination, resolved his position from the vertical to the horizontal, in an attitude that was at right-angles to the cabinet and parallel to *terra firma*. A metre-plus aloft, braced in the posture of a hiking, windward-leaning yachtsman; with both feet anchored midway up his locker (utilising the forged steel through-bolt as a toe-board), this increasingly manic muso then proceeded to go ape: and began frenetically yo-heave-ho-ing on sealed-shut doors in a vain attempt at liberating his lockfast ensemble. Vandalistic disassembly of his Army-issue aumbry (through merciless manipulation) caused it to morph from cuboidal to crumpled: the ergonomic effort expended left him virtually herniated; and his deadlocked, Government-leased kit depository indubitably ruined.

Regimental reprimand resulted. The BSM hit the roof; 'Orders' was ordained; dockage was deemed; and recompense was realised via adjudication by the Adjutant. History records that an equally well-engineered hacksaw had to be urgently procured from an ironmongers to achieve impedimenta extrication. Mac forsaked his maximum-security mortice for a no-frills, bargain bucket model a four-year-old would have no trouble forcing. Service kit storage resolved from the unget-at-able to the accessible; and placidity once more permeated the practise room.



The hindmost hap manifested in multifarious ways: some conspicuous, others innocuous. Standard clothing quandaries would invariably include timeworn togger traps such as material failure of the hook-and-loop that secured a musician's wings to their SGO tunics. A *sforzando* 'snap' unfailingly occurred whilst final fettling was taking place prior to a Guard Mount Inspection. *This* uniform mishap universally moved the majority of musician's scarlets to become bestrewn with a studious selection of safety pins secured on the SGO tunic's innards: just in case.

If circe 'On the Square' (to paraphrase a much-performed quick-march) gave rise to ad-hoc repair, concert configuration could do likewise. With either dark blue or black socks only stipulated when in 'P.O.O.' (Playing Out Order) – one Australian-born percussionist of the 1970s found himself literally in the *poo* one Sunday afternoon before an evening concert given by the band in Birmingham. In the langsyne days of shop-closed Sabbaths (and sporting some mid-Seventies electric blue ankle socks) *this* city's high street hosiers and haberdashers were well and truly shut. With such circumstance the prospect of securing stocking replacement was impossible; and in consequence stipendiary fine seemed inevitable. Musician Gavin's solution, however, was novel. Gentlemen's outfitters may have been off limits, but petrol stations were not. Frantic forage followed; mercantile transaction ensued; and a can of matt black spray paint was purchased. Back in the Green Room feet and ankles were nigrified with copious coatings of cellulose – Adjutant's Orders were avoided – and an antipodean percussionist entered the Coldstream Guards' band clothing quandary hall of fame.



As the band moved towards 1980, day-to-day duty and dorm amenity modified. For those musicians living out, the daily commute had broadened from conurbation to Home Counties' locations across all compass points. Be it north (Hemel Hempstead: Andy Ricketts); south (Brighton: Kevin Leach); east (Southend: John Flack); and west (Guilford: Pete Caloe) to instance but four; the pell-mell expansion of the megalopolis of London and the spread of the subunit straphanger washing in and out of the capital's core from beyond the intra-urban sprawl of Metroland echoed the transport trend in-general. For single musicians living in (married quarters being situate either at Stillington Street, Westminster or Mill Hill, North London), Army accommodation witnessed relocation from Wellington to Regent's Park Barracks. By 1977 a third uprooting had seen removal to the riverine environs of the Royal Army Medical Corps HQ, Millbank. Many Foot Guards' musicians dormed within this SW1 site's bounds: Coldstream habitancy seemingly in the majority.

Given the nomination: *Millbank Barracks*, and constructed in the 1960s as a pro tem facility for Forces' freshers undergoing training at the nearby Millbank Military Hospital; by the late-70s, this once tenatable prefabricated Thames-propinquant lodgement had degraded into an incommodious plywood and plasterboard hovel. Stationed within earshot of Big Ben; vaunting a prospect facing the gable of the then Tate Gallery; way past its sell-by date; and verging on the uninhabitable; this substandard (though most mooted chummy) roomstead sufficed as the MoD's London cantonment to *circa* 17 Coldstream musicians and non-coms for close on ten-years. Flaunting multi-occupancy rooms whose noisome hogo hummed like a hoggerly: dorms with a reek redolent of a Household Cavalry forage barn; stale tobacco smoke; and the fibrous fragranciness of musty rush-matting: this malodorous military billet was a seen-better-days Sixties' structure fabricated foursquare in the car park that backed onto the London nervecentre of the RAMC. This HQ complex (we discovered later) was itself sited on the footprint formerly occupied by Jeremy Bentham's groundbreaking Panoptican Penitentiary roundhouse of the 1820s: and such carceral circumstance caused many domiciled within the Millbank of the 1970s and 80s (through individual encounter) to theorise *this* habitation haunted. Decrepit or not, this range of Rachmanesque rooms got an RQMS inspection...whether it liked it or not. Living-in (and as Senior Sergeant IC Accommodation), it fell upon the unfortunate Kevin Prestwich (1945-2002) to view *mit* RQ this fuggy, fetid facility. Without fail, the WO would wayfare along the corridors, and at some point during his bi-weekly domiciliary look-see peer into a dark, tenebrous, dimly-lit cell, with several slugabed musicians in dormition snoring away on a 'Clear Day' (a day off in Guards' band parlance, rather than the meditative Broadway ballad), and command in a rather dejected tone:

**“Just bung another bale of straw in there, Sergeant.”**

With no cookhouse facilities, individuals indwelling at this ramshackled Service digs were accordingly entitled to a stipendiary scoff supplement labelled: 'Food Money'. This epicurish emolument



extension, when appended to ‘London Weighting’ (a MoD monetary mandate awarded to the capital-centric serviceman to reflect the cost of living in *Cockaigne*), effectively bumped up a musician’s wage to that north of a Lance Sergeant. Consequently, the Coldstream musician hanging his hat at this insalubrious military mansard maintained a disposable-income-led lifestyle superior to that of his exurb-stationed compeers (many mortgaged cosmopolite muckers theorised).

It was, perhaps, this pecuniary peculiarity that enticed the hitherto historied Ian ‘Mac’ McInnes into Millbank in the wake of a personal predicament centred on his Parson’s Green abode. What transpired thereafter was witnessed by the author – and brought about a set of circes comedic in the extreme. As noted in the Roger Moss-run *Coldstream Guards’ Band ex-Members’ Website*, the following was memoried for posterity:

**In 1981 Ian McInnes’ abidance arrangements were thrown into turmoil, when the landlord of his basement flat in Parson’s Green decided to refurbish the property and sell up; and the upshot of this meant Mac was effectively ‘on the pavement’ so to speak. In consequence, an up-putting in military lodgings loomed large - and relocation to Millbank was mooted. This barracks has gained mention previously; what should be stressed in *this* instance, however, is the square-footage of space available to individuals at this Pimlico cantonment. As a rule, Millbank Barracks consisted of dorms mostly 30-by-16 feet in dimension. Five or six souls shared these spaces; not exactly palatial; just enough *lebensraum* for your bed (non-convert: PVC); locker and bedside cabinet. The NCO’s had individual bunkrooms, whose dimensions measured a miserly 10-by-8; and as a result, the sojourning non-com bedded at this band billet could codify his accommodation as: ‘cosy’.**

**The much-missed Kevin Prestwich held the dubious appointment of: Sergeant I.C. Accommodation, Millbank Barracks. With this responsibility came tether to the Ixionian wheel. As senior NCO living-in, he knew more than most the shoebox-sized footprint each individual had; and rumours regarding the panoply of possessions stockpiled throughout Ian’s Parson’s Green pad moved Kevin (in the weeks leading up to removal day) to keep his horn section compeer in the domiciliary loop by repeatedly refocusing his mind toward the proportions of his soon-to-be habitation: “Yes, Sergeant,” was Mac’s laconic antiphon to KP’s *ad nauseum* quartering warning.**

**The day of the move: Sergeant Prestwich, bunked and recumbent, rests in reverie atop his bed, down to his smalls, thumbing through *curiosa*, and pulling on a St. Bruno-stuffed Briar, when the room darkened as if midst solar eclipse. Penumbra then twinned with shudder, as bunk walls shook in resonance with the bag-of-spanners rattle of a multi-litre diesel motor. Jumping off his palliasse, with nose pressed to pane, the Sergeant’s eyes clocked what appeared to be a forty-foot motile dark-blue wall...as the block letters:**

**P...I...C...K...F...O...R...D...S**

**passed his Millbank man-cave. His heart sank and his jaw dropped, jettisoning the mephitic Meershaum. Panicked into action – KP consigned the art pamphlet to its cardboard-box *bibliothèque* post-haste. By the time he had clobbered-up and skidded down the stairway in the hope of intercepting and redirecting this hanger-on-wheels before it had the opportunity of disgorging its contents in a barrack-ward direction, unloading had begun, and no return had reached its point.**

**Down the tailgate was lumped furniture of various form and utility, together with books, magazines, technical manuals, scrolls and scholarly papyri a-gogo: all sedulously boxed. Mac’s move musically-speaking was no less impressive; and manifested multifariously via an upright piano, thousands of LP’s, music manuscripts, and the daddy of all hi-fi systems: its chief feature being a pair of gargantuan, concrete-lined state-of-the-art speakers the size of a sentry box. The removal men (in anticipation of a hernia) insisted on dumping the goods and chattels there and then on the car park. This moved one passing inmate (P.G. Smith) to observe:**

**“Jeez, Kev...you’ve got about as much chance of getting that lot up there as the Delhi has got playing *Petrushka*.” (*Delhi Symphony Orchestra*): the Coldstream soubriquet for its in-house orchestra during the 1970s and 80s. The cognomen (according to band folklore) gained currency in consequence of this ensemble’s ‘sounds of the curry-house’ quality when rendering *pianissimo* wallpaper music during Investiture Ceremonies at Buckingham Palace.**

***Plein air* placement prosecuted, the relocation technicians promptly boarded their pantechicon and**

buggered off: leaving a bewildered Prestwich and a befuddled Mac abandoned amidst approximately two-tons worth of accumulated 'life'. There ensued a seemingly incessant series of stair uppings that would have made Sisyphus give up. After hours of transit twist tarmac and bivouac, the barrack began to groan under the weight of worldly possessions: and it became clear (as if it were ever otherwise in doubt) that one bedspace (unless engineered by a well-known TV time-lord) was not going to be sufficient. With vinyl and volumes piled precariously over, under and in lockers, and beneath *all* the beds in the room; the six-man space took on the air of a large paper recycling facility crossed with the technical studies wing of the British Library. At one point mid-move (on hearing a twosome of tack-sharp cards up the corridor extempore on the cornet and trombone *My Old Man* from Trevor Sharpe's chirpy Londony pot-pourri *Cockney Cocktail*), Sgt. P held true to the lyric, said 'sod it'; followed the (removal) van; and didn't dilly-dally on the way: as he absquatulated from his shoehorn superintendent to the Morpeth Arms for an alcohol-qualified potation in the hope of banishing from his brain this logistical hot potato.

After hours of heave-ho everything was in-barrack (except the piano-forte...the 'horse's teeth' remaining in-situ downstairs until Jon Smith gave it sanctuary in his newly-acquired Shepherd's Bush flat). Even so, you couldn't gaze on Mac's countenance when conversing with him in this room, as he had circummured himself on all sides behind book-and-mag curtain walls ten-feet high - a narrow through-gang being the only means of gaining ingress to his spelaean bedspace. The following week, when the RQMS made his fortnightly inspection, Mac's 'quart into a pint pot' approach to military living proved to be the straw that broke the camels back as far as subunit scrutiny at Millbank went. As Sergeant Prestwich bid the RQ enter the data-bank of a dorm containing his section co-brother, Ian was cocooned in his grotto of knowledge, perusing a technical tomelet in a bout of self-improving menticulture. The quarter-bloke gazed with a degree of incredulity at the mountainous motte of librarians detritus deposited from floor to ceiling; took one look at the papery hermitage; turned to KP; let out a stentorian *sforzando* 'FECK!' at the Sergeant: I.C. Accommodation: Millbank Barracks (who returned the RQ's expletory outburst with a resigned shrug of the shoulders and a look of dumb futility) and departed forthwith. As far as I can recall....he was never seen there again.



This selfsame timeframe witnessed the endemic violence of Northern Ireland stretch across the sea in the form of terrifying bomb attacks on English cities; the Army, and even the assassination of politicians. The Queen's cousin, the distinguished admiral and statesman Lord Mountbatten, was murdered, blown up on his yacht by an I.R.A. I.E.D. In copycat attacks at Hyde Park and Regent's Park, both Household Division units (the Blues and Royals), *and* military bandsmen (the band of the Royal Green Jackets) suffered similarly. In consequence, public duties, whether roadbound or hall-centric, underwent regimental review in order to reinforce subunit security. This manifested most visibly in the Foot Guards via the employment of IED-jamming devices carried by supernumerary soldiers subjoined to the detachment undertaking whatever street-bound duties the regiment were required to discharge. Nicknamed '*Fast Chimp*' and '*Jokers*' (due to the comedic sounds emanating from their innards) - the first being a backpack-like box of electronic wizardry - the latter of pocket sized dimension - both Guards' gizmos would accompany the Coldstream marching band on Double Chelsea Guardmounts or affairs of State from this moment on, a circumstance almost unthinkable just a few years before.

For the sit-down band, the events at Regent's Park on 20<sup>th</sup> July 1982 caused the creation of a dedicated NCO in charge of security for whatever venue the unit was appearing at. With this wake up call came (for the Coldstream) the ending of a unique relationship with a band follower whose love of its musicians stretched back decades. Known to all in the band as 'Beatrice', this octogenarian Guards' groupie would without fail annually crisscross the country in order to support the band: be it at concert, fete, flower show, or park performance. Beatrice's remit extended beyond audience attendance, and broadened to being a band orderly. If the regimental roll call stood at 35+1, the '+1' would *not* be the DoM, but *would* be Beatrice. Whenever the band finished its set, whether for an interval or between afternoon and evening shows, this plucky pensioner would insist on sitting on the bandstand in order to mind the band's kit in the manner of a music orderly.

Whilst discharging this duty, Beatrice would then invariably commence knitting various items of clothing for band members' children: be they romper suits, mittens, socks or scarfs. She took her responsibilities extremely seriously, and kept many an eager youngster away from the drum kit and the music stands. Her solo stag-watch stopped in 1982, following the Regent's Park atrocity: a musician everafter detailed to guard against IED infiltration. It should be noted, however, that Beatrice is *still* recalled with much fondness by many band alumni whenever regimental reunion takes place - and it is due to such circumstance that this small aspect of band history is included within this book.

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As the tenure of the by-now Lt. Col. Ridings entered its second half, the band was as busy as ever. BBC programmes inclusive of *Friday Night is Music Night*, *Strike Up the Band*, *Marching and Waltzing*, and *Listen to the Band* kept the subunit in the broadcasting studio throughout this period. Additionally, some 91-years after a 26-strong Coldstream band had crowded contiguous to an Edison phonograph to cut Kral's *Hoch Hapsburg* quick-march as part of a groundbreaking cylinder waxing on 1<sup>st</sup> October 1889, the unit in 1980 recorded its first digital disc. A landmark vinyl vehicle entitled: '*A Treasury of Sousa Marches*', and commissioned by Sefel Records, Toronto exclusively for the Canadian market; the recording was prototypic as regards a British Foot Guards' band. The LP proved to be transitional to the recently released CD format, and in consequence is something of a regimental rarity record-wise. Other significant studio projects spanning these years included two Laurie Johnson sessions that spawned both the *Pageant: Four Historical Portraits for Military Band* and *Battle of Waterloo* titles; *Ballet On Ice*, a RCA Victor disc showcasing a selection of compositions chosen as backing music by Olympic figure-skater John Curry; culminating with *Masterpieces for Band: a Dick Ridings-led enterprise* released in 1985 in commemoration of the band's tercentenary. Marketed under the 'Bandleader' label, the recording set down on LP and CD the challenging symphonic wind band works of Holst, Vaughan Williams, and B. Walton O'Donnell.

The last-known musical add-on to the Trooping the Colour ceremony also surfaced in the late-1970s courtesy of Dick Ridings' adaption of Waldteufel's waltz '*The Grenadiers*'. Entitled: *Escort to the Colour*, and replacing a repetition of *The Grenadiers March* for the section of the parade protocol that showcased the Escort's slow march out to collect the Colour (and at the moment when the massed bands of the Foot Guards are at their most torquated as they execute their Spin-wheel), this Birthday Parade addendum was Ridings' compositional confirmation cementing his position as Senior Director of Music of the Brigade of Guards, a post he took across the Atlantic for the band's third tour of America and Canada in 1981.

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Once again cross-continent ambit had seen sanction. The '81 North America retour witnessed collaboration with the Pipes and Drums of the Royal Scots Dragoon Guards: a Scottish regiment justly labelled military musical megastars following their famous forage into the 'Hit Parade' via a 1972 six-week No.1 multi-Gold Disc placing by way of Bandmaster Fairbairn's archetypal instrumental arrangement of the anon melody *Amazing Grace*. Under the superintendence of Tour Commander (and acknowledged Coldstream historian) Major Edward M. Crofton (who, with C. Sgt. Mike Mitchenall, Coldstream Guards, and L. Cpl. Vince Bowie, RSDG, constituted the Advance Publicity Party); and ministered on the march by Drum Major Anthony 'Ozzy' Austin, both units commenced putting together a performance programme of excerpts, motivic music, and location-specific lollipops in the high-summer of 1981.

The arena rehearsals (in No.1 Dress) invariably took place on the field fronting the Duke of York's Headquarters at Chelsea; with auditoria thrust-stage walk-throughs trialled in the now

long ago London Scottish Regiment Drill Hall, 59 Buckingham Gate, Westminster. The show's programmatic putout was preserved via vinyl LP, 8-track tape (which very much dates *this* tour to its era soundcapture-wise), and cassette. The band recorded this sonic souvenir at the Olympic Studios, Barnes; and this cutting it seems was the first such instance of a Coldstream-RSDG collaboration cut specifically for continental tour.

Further firsts featured the then relatively new marketing methodology of sponsorship. This resulted in the band's acquisition of complete sets of 'Sovereign' cornets (12), euphoniums (3) and tubas Eb and BBb (4); together with 12 Buffet Crampon R13 Bb clarinets from Boosey & Hawkes (who had just taken over this famous French factory's franchise). This circumstance caused B&H to bus the entire cornet, euphonium, tuba, and clarinet sections to their North London factory at Edgware so as to enable the musicians to select an instrument from the dozens set aside for scrutiny. Additionally, tenor and bass trombones (4+2), and French horns (5) were obtained under similar arrangements from the American manufacturer King Musical Instruments Incorporated. As with all overseas odysseys, communication between Colonel-in-Chief and Corps cemented Royal and regimental bond. The '81 Tour was typical in this respect, as the communiqué contained within the tour programme illustrated:

### BUCKINGHAM PALACE

**The Director of Music,  
The Regimental Band of the Coldstream Guards.**

**I sincerely thank All Ranks of the Regimental Band of the Coldstream Guards and the Pipes and Drums of the Royal Scots Dragoon Guards, for their kind and loyal message of greetings, sent on the occasion of their departure to North America and Canada. I was delighted to receive this message, and send my warmest good wishes for the success of your tour.**

**ELIZABETH R.  
Colonel-in-Chief.**

**1<sup>st</sup>. September, 1981**

From the hard-hitting opening of Richard Ridings' *Hello America* tucket to the closing prayerful harmonies of Trevor Sharpe's scintillous setting of *At Close of Day*, the performance proved hyper-popular; and though intermittent protest was witnessed when in areas sporting strong Irish Republican roots (one ammonia-throwing incident via Noraid in New York's Madison Square Garden even making it onto British national television), this third transcontinental tour proved a resounding success. The roster of 57 Coldstream musicians printed in the '81 Tour programme demonstrates the band's geographical spread at the turn of this decade:

### REGIMENTAL BAND OF THE COLDSTREAM GUARDS 1981

#### WARRANT AND NON-COMMISSIONED OFFICERS.

**Band Sgt. Major Leslie Merifield: Trimdon Grange; Assistant Band Sgt. Major Derek C. France: Manchester; C. Sgt. Ian R. Walsh: Blackpool; C. Sgt. Malcolm E. Symmonds: Middlesbrough; C. Sgt. Michael A. Mitchenall: Tunbridge Wells; Sgt. George E. Hewson: Chester; Sgt. Kevin Leach: Newcastle-upon-Tyne; Sgt. Philip Cheetham: Otley; Sgt. David S. Parker: Huddersfield; Sgt. Roger W. Shockledge: London; Sgt. Anthony L.G. Cooper: Thurrock; Sgt. Kevin A.J. Prestwich: Hyde; Sgt. John Lacey: Leicester; L. Sgt. Kenneth Gibbs: Chester le Street; L. Sgt. Gale Lawson: Huddersfield; L. Sgt. Arthur Glover: Wetherby; L. Sgt. Robert A. Janes: Luton; L. Sgt. Fred Owen: London; L. Sgt. Roger Phillips: Auckland, New Zealand; L. Sgt. Dennis Treloar: Redruth; L. Sgt. Peter Booker: Reading; L. Sgt. Steven Yalden: Carshalton; L. Cpl. Steven Cocks: Sudbury; L. Cpl. John R. Gardner: Kingstone; L. Cpl. Peter Newsum: London; L. Cpl. David Bull: West Bromwich; L. Cpl. Robert Silverton: Peterborough; L. Cpl. Robert Lomas: Barnsley; L. Cpl. Russell Killick: Redhill; L. Cpl. Kevin Coates: Worksop; L. Cpl. Timothy St. C. Locke: Droitwich.**

## MUSICIANS.

**John W. Aughton: Stamford; Martin S. Brooke: Reading; Edwin J. Claxton: Bury St. Edmonds; Robert Cordon: Newcastle-under-Lyme; Gordon Davies: Styal; Roger Endacott: Sheffield; John D. Flack: Rochford; Andrew J. Flaxman: Hendon; John Gleeson: Dukinfield; Peter S. Griffiths: Birmingham; Steven N. Knight: Bedworth; David D. Land: Norwich; David J. Mather: Peterlee; Ian C. McInnes: Reading; David F. Morrow: Belfast; Roger C. Moss: Ipswich; Ian L. Parkhouse: Hexham; Christopher Poole: London; John Ravenor: Farnborough; Jon Smith: Hemel Hempstead; Peter G. Smith: Solihull; Stewart G. Walden: Irchester; Graeme Walker: Silksorth; Colin M. Whitehead: Scarborough; Gary M. Winder: Hitchin.**

The above-noted roll call makes known the new breed of star soloists inducted during the band's 60s/70s timeline. Belfast-born flautist Dave Morrow sustained the standards set by former incumbents inclusive of Albert Honey, Neville Roe, Pete Smith, Pedro Maratos, and the John's Mills and Joynson. The pressured position of 'solo clarinet' was in safe hands with Fred Owen, who led this historically famed Coldstream section in a manner befitting his immediate predecessors inclusive of Dougie Drake, Frank Slack, and John Harle. Likewise, the bellwether of the brass section that is the solo cornet stand maintained continuum via the playing of Ian Walsh, Pete Booker, and Kevin Coates. The chair-holders of bracket principal trumpet and trombone were perpetuated by a precocious twosome of twenty-somethings boasting exceptional levels of artistry and musicality. Both Dave Land (trumpet) and Andy Flaxman (trombone) would progress their pupillage as master-instrumentalists for the remainder of their Coldstream careers; these peerless brassmen going on as pro musos to populate the orchestra pits of the West End, session studios, concert halls, jazz clubs, and tours local and global with combos and gig-bands small and sizeable. The hindmost-heralded virtuoso selected eulogises principal euphonium Jon Smith. This multi-talented tenor-tubist followed firmly in the footprints of his Forces' forebears. From the time of the instrument's creator, Alfred J. Phasey and his immediate successors: the Charles's Bourne and Darnley; through Band Sergeant Henry Wilkes, Francis F. White and Hugh Basham; via pre-war/post-war performers John Hiam, Ron Curliss, Bram Gregson, Clive Barraclough and Harry Cornthwaite; to the more recent incumbents of the Seventies as instanced by Chris Theobald, Roger Shockledge and Stewart Walden: Jon Smith maintained the exceptional standards expected of Coldstream Guards' principal euphoniums.

After days of delay due to adverse weather, both bands departed North America on 14<sup>th</sup> December 1981. Following transatlantic range the band were met at Heathrow Airport by its regular private engagement coachman. Instyled: *Merve the Swerve* (the eke-name echoing his mastery at manoeuvring the motorcoach through seemingly untraversable city-centre constrictions); and following a triple stag-film flit along the Great West Road (the less said about that the better), the unit duly docked at 'The Duke's'. Following debus the band was joined in the practise room by the Kneller Hall Coldstream *Class of '81*. These Crotchet Factory-fresh graduates comprised: Ian Haystead (clarinet), Tim Rampley (oboe), Nick Taylor (piano, clarinet), Chris Livsey (cornet), Andy Skinner (tenor trombone), Dave Stowell (euphonium), and Ian Hales (Eb tuba). This block reinforcement restored the band to its mid-60s establishment: a number that would (though the unit didn't know it in 1981) be attrited to a subunit strength of 49 over the following four-years.

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It would be a subsection of this sixty-ish band that would undertake a landmark tour of Australia and New Zealand in 1984. Just over 50-years after their cancelled tour, a 50-piece Coldstream Guards' band jetted to the antipodes in anticipation of taking part in a series of city music festivals across both countries. The tour proved a crowd-puller, with towns and cities inclusive of: Perth, Sydney, Adelaide, Melbourne, Brisbane, Newcastle, Woolongong, Auckland, and Christchurch seeing sell-out crowds. This Commonwealth countries' criss-cross was the first nationwide tour since 1926 in combining both concert and marching band configuration; circs that brought with it its own

logistical challenges. Many band members mooted the music festival concerts *their* tour highlights: the principal symphonic symposium centring on that given in Adelaide. Here the band rendered an archetypal Ridings-constructed programme that melded the modernistic with the classic. The former was instanced via *The Music of Sinatra* (arr. Nowak) and *Bricusse and Newly on Broadway* (arr. Barker), works that showcased two then-new American arrangements; whilst the latter was typified by Gershwin's *Rhapsody in Blue* (given a brilliant interpretation by band pianist Nick Taylor) - and Shostakovich's scintillating *Festive Overture* (a Dick Ridings' regular that vaunted the band's virtuosity). Crowning all the above was a historic performance given in the Sydney Opera House, a venue all concerned considered 'second to none'.



The interannual timeline atwixt 1984-85 would prove an *annus changeabilis* for the Coldstream Guards' band: whether in matters geographical or ministerial. Since Epiphanytide 1931 the band had been quartered at *The Duke's*; an unbroken duration of SW3 ubication that witnessed subunit sojournment during events momentous and tragedous. Be it Depression, Abdication or Coronation, WW2 decimation personally or post-war reconstruction nationally; after over half-a-century of habitation, *this* Chelsea barrack had band DNA in its brickwork. It is therefore right and proper to record this building of bide for the purposes of posterity.

The core (and beating heart) of this regimental satellite barrack was the principal practise space lucidly bynamed: '*The Bandroom*'. A 1900s contriving, whose original remit was to fulfil the function of the Royal Military Asylum's gymnasium, this voluminous Vicwardian erection was of stock brick and pitched roof construction, surmounted by a series of metal-framed, lattice thorough-lights. Sporting a 75-by-40-foot acreage of court-like extent: the structure provided roomage large enough to allow for the 66-plus aggregate that made up the pre-cutback Guards' band of the late-Seventies. Remaining lockerless until the final decade of band bide, by 1984 this practise-room pile was cinct by some 50 terciate-doored wardrobes lining the walls; most of which were typically taken by Musicians, together with a smattering of junior NCO's. When in Guard Mount mode rather than FMB format, this space took on the air of a vestiary commixed with that of a rugby team changing room *and* a rambunctious boys' club giving it large: the banter; the crack; the *jeu d'espirit*.

Further fitments included randomly scattered trestle tables: metal polish and pipeclay-caked worktops, on which the majority of musicians bestowed bounteous bedaubings of *Meltonian* and *Brasso* to bring restorative commission to buff belt, bayonet frog, card-case and curb-chain. In addition, both benches and Bandroom became bestrewn with water-infused wads of cotton wool discarded in the wake of the post-polish boot ritual that was: 'watering down'. Accomplished via sinks situated in an ablutions anteroom; this hydrodynamic rite reached resolution by way of additional alchemical lacquerwork (chanced upon adventitiously by an anon Guards' musician in the early 1970s). Enmeshing the tradename: *Klear*; and marking the product's inclination for attaining recommendation during inspection; serendipity in boot-burnishing technology should, perhaps, remain (in the interests of subunit secrecy) a mystery.

In full FMB configuration, the Bandroom boasted some sixty-odd 1950s tubular metal and canvas stacking chairs. Sporting the *Toc-H* moniker on many, their material construction moved many jokesmiths of the subunit (the most puckish of personnel being the brilliant Bob Lomas) to play and replay a jolly jape that bargained on a timelapse-type attribute possessed of this style of seat. As a result, for the prepunctual player practising his scalic dims and doms seated (or those moved to perfect a passage during smoke-break) not a week went by without a lurking Lomo launching a laughworthy lark. Creeping up quietly, he would adroitly execute a cadenced caress on the underside of the canvas stretcher with his Zippo lighter, searing the seat squab with a butane-fuelled flamelet. This pyromanic prank would, by the latent period principal peculiar to this chair's construction, enable jokist to

distance himself from jokee: the perpetrator being able to retreat to the perimeter of the practise room by the time his calorific caper had kicked in *and* the victim (after guttural expletives) had implemented a violent reactionary blast-off skywards at breakneck speed in consequence of a flambant fundament. Bob's bout of diablery left the butt (in *both* nuances of the equivoque) of his jocosity with a backside the colour of a brake-light and executing a *prestissimo* thermo-induced about-turn in the vain hope of coming face to face with his fiery nemesis...only to find that nobody (inclusive of the prankster) was within 20-feet of this pant-seared *sitting target*.

Further incidents formed via *circa* constructional (and hibernal). The roof section of the Bandroom was secured by a series of A-frame timber trusses fully exposed to view. Twenty-feet aloft, and consisting of broad baulks of oak, cross-braced and bolted, these substantial supports tempted frolics from the more anarchic musicians assembled beneath. As a result, the careless Coldstreamer who left kit unguarded could (and did) loose items of impedimenta to Bandroom buffoonery as regards these lofty beamed spars. Whenever a ground-based search proved fruitless, casting one's eyes on high invariably revealed the location of the missing items. As the DoM and BSM never seemed to gaze heavenward when in-rehearsal, there would be an accumulation of accoutrements from forage caps; cornet mutes; polish tins; berets and the odd drill boot – to sundry percussion instruments atop these A-frames. All had been shyed skyward before coming to rest on these Bandroom baulks: with many items teetering on the beam edge in a sword-of-Damocles-esque manner. Many an *apre-FMB post meridiem* appurtenance audit witnessed retrieval via a barrage of truss-trained puttees pitched in the hope of dislodgement of dotted-line signed-for Army apparelment.

Wintertime, however, moved the musician toward the Siberian. With the Edwardian column radiators langsyne consigned to history, the Bandroom, up till its MoD decommission, had to rely on a brace of industrial blow heaters. More befitting of a boilerworks than a bandroom, these heavy duty thermomotors exhausted hot air and gases in a manner not dissimilar in volume and violence to that of an after-burning Vulcan bomber on take-off. The squalls were so stentorian there was no prospect whatsoever of running these windtunnel-esque warmers when the band was in music making mode. In consequence, the winter FMB witnessed pre-practise thaw attemperate to mid-rehearsal freeze as the mercury dropped like a stone. The band 'smoke-break' (a ten-minute time-out for those addicted to the dreaded weed) caused re-ignition of the ram-jets in a futile attempt to raise the temperature to cryogenically bearable levels; though by the end of band practise a glance at the thermometer confirmed a return of the room to a frigid condition redolent of Fingal's Cave in February.

For all its flaws, 'The Duke's' was held in affection among all band alumni who had served within its bounds, and the majority of musicians no doubt mentally intoned a valedictory *Auld Lang Syne* loathe-to-leave as they departed the Bandroom for the final time. Since the millennium, this King's Road site has gained new usage, and has been smartened into a shoppo, arty retail therapy hub. With the Saatchi Gallery occupying the principal 'Duke's' building, former Coldstream accommodation (an intercommunicative series of spaces whose ichnography comprised: Director of Music's Office, Band Office, Senior Ranks' Changing Room, WRAC Canteen, SAS Bar, Bandroom and Library) has been given over to up-market trattoria, bistros and boutiques shopfronting public communal spaces.



As the clocks ticked down to the band's tercentenary year, the month of September 1984 witnessed exodus from the environs of the Duke of York's Headquarters to the span-new setting of a new Wellington Barracks. Remodelled between 1979 and 1985, the stationing of the subunit at this Service barrack may have moved many to moot it of singular circumstance, given that *this* Forces' flit consequenced the band beginning their bide at what was its first purpose-built practise facility in 300-years of existence. Housed in one of three self-contained cuboidal cast-concrete assemblies (the two remaining rooms being allotted to the bands of the Grenadier and Scots Guards respectively): and

forming but one aspect of the restoration of this emotive Park-propinquant site, the new Coldstream Bandroom sat foursquare within Westminster City Council's rigorously regulated 'Birdcage Walk Conservation Area'.

Maintaining London's continuing constitutional and ceremonial requirements for city-centre cantons for the cavalry and infantry Guards' regiments, the MoD in 1972 awarded the prestigious renovation commission to the multi-partnered architectural practice of *George, Trew, Dunn, Beckles, Willson and Bowles*: a firm whose previous in-concrete installation at this lauded London location came via its innovative interpretation of the sacred space that was the renaissance Guards' Chapel. Tasked with incorporating Wellington's existing historic structures (a combination of 19<sup>th</sup> and 20<sup>th</sup> century military architecture on one site, and, in the case of the Chapel *on one building*) into a new complex, the bandrooms of this refurbished barrack were grounded at the eastern gable of the original Greek Revival façade: bridging this *corps de logis*' Classicist eurhythmy (via a paved church-fronting parterre) to the angular, Modernist Guards' Chapel. Cubiform, cream-coloured: with each bandroom individually surmounted by bronzed, metal-clad roofs crowned by four lucarne-style skylights: these uniformly understated buildings commixed form, function, and fitness-for-purpose - both externally *and* intramurally. Boasting internal sandwich-panelled walls acoustically engineered and overlaid by rib-straked timber cladding designed in the manner of a well-balanced live-room; these new sound-conditioned spaces vaunted neutral acoustics of studio-like standards. With variable sectional staging they were the very antithesis of the unit's previous practise room; which hitherto featured a church-like sonic signature that stood universally on one level.

For all the above-noted positives, however, the 'move' moved many to concentrate on the negatives. Aspects of day-to-day duty once taken for granted now proved problematical. From accommodation acreage and elbow-room to car park provision or lack-of thereof, the unit still stood at a 57-or-thereabouts establishment. In consequence, the more Nostradamic members of the band feared *these* facilities had been designed with a nod to a scaled-back subunit. Other changes were of a levels level. Planning restrictions on new-build elevation (there being a covenant on this tract of topography that enshrined in perpetuity a clear line of sight across the cosmopolis' cityscape running from Richmond Hill to St. Paul's Cathedral: the said sight-lines bisecting perfectly the Wellington Barracks footprint in a north-easterly direction) resulted in *this* military facility forgoing the vertical for the fossorial. This panoramic predicament forced the architects to dig down, and in consequence the labels: 'labyrinthine' and 'tombic' became tagged to this bunkeresque barrack – and aspects of the band's daily routine morphed from the terrestrial in SW3 to the troglodytish in SW1.



AD 1985 proved to be one of celebration and transition, punctuated by an earth-encompassing concert one-off in consequence of malnutrition. Repartition of the regimental band from Chelsea to Westminster caused the unit to readjust from the quasi-military circe of *The Duke's* to the tightly ministered running of a Guards' regiment battalion barrack. The tercentenary of the band's foundation was celebrated in February, with the bicentenary of the birth of the Duke of York's Band commemorated in May. Colonel Ridings was reaching the coda of his Coldstream tenure; and official recognition of his Army service came with Her Majesty the Queen awarding him the OBE in the Birthday Honours of 1985. In the wake of this accolade came the news that a new DoM had been declared. It was during this celebratory-decoratory-transitory timeline that the subunit's fanfare team featured in the van of a high-summer *al fresco* stadic-centred concert that should, from its point of view, have carried the subtitle: '*Pop and Circumstance*'. The *Band* had come to the *Aid* of Eighties' punky popster Bob Geldof in the wake of an off-the-cuff Christmas Number 1 passion project. Some six months' on, for a brief moment-in-time, the juxtaposed worlds of pop and pomp came together for an international musical rescue mission: 'Live Aid'.

Held at Wembley Stadium on 13<sup>th</sup> July 1985, Live Aid refocused the world to the humanitarian



tragedy of Ethiopia. Given at both London and Philadelphia stadia simultaneously, the gig broke boundaries social, technical and political with its global-gearred no-nonsense message. One of the largest satellite link-ups and TV broadcasts of all time: with an estimated global audience of 1.9 billion across 150 nations, the Coldstream fanfare team, under Dick Ridings, nevertheless seems to have faded from memory for the majority of people minded to have been a part of that memorable day. This sense is reinforced by the observations of author Cole Morton, in his 2010 tome: *Is God Still an Englishman?* :

**Now, here's a pop quiz question: which band opened the show at Live Aid, and with which song? Most of those who can remember the day say it was Status Quo with *Rocking All Over the World*, but the Quo were actually on second. The first group of musicians to perform at the most famous concert of all time was the Band of the Coldstream Guards. The pips went, the television screen filled with an aerial shot of Wembley Stadium under a blazing sun, and the voice of Richard Skinner said: "Its twelve noon in London, seven a.m. in Philadelphia, and around the world its time for Live Aid. Wembley welcomes their Royal Highnesses the Prince and Princess of Wales". All sitting in the Royal Box stood to welcome the guests of honour, as down on the wide stage the Band began a fanfare, sweltering under bearskins and in scarlet tunics, before playing *God Save the Queen*.**

The Coldstream rendition of Ridings' *Fanfare for a Royal Occasion* was, in tocatta terms, unusual. The DoM deliberately scaled back the pompal aspect of the instrumental performance (even though the team were tunicked in full SGO) by substituting showy, banner-hung fanfare instruments for standard orchestral trumpets and trombones, in an attempt to diminish the 'establishment' feel of the fanfaronade for what was a concert given in response to an Ethiopian Government-caused civilian crisis. Footage of this proclamatory prolusion survives courtesy of the 'Youtube' www website. Entitled: *Live Aid Intro*, this 90-second clip saves for posterity the Ridings-controlled eight-man team that sounded on-stage what is in all likelihood *the* most listened to fanfare of all time. Richard Annison Ridings' band ministry reached resolution in the months following Live Aid: and in semi-retirement he took up the post of Assistant Regimental Adjutant. On leaving the Guards, R.A. Ridings became a director of the Stratford-upon-Avon Festival Company Ltd. Lieutenant-Colonel Ridings died 22<sup>nd</sup> September 2008, at Kimberley, Notts, at the age of 79. Many ex-members of the Coldstream Guards' band attended his funeral - giving some measure as to the esteem in which he was held.

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Thus in 1985 the Coldstream Guards' band appointed its 14<sup>th</sup> Director of Music: 512148 Major Roger Graham Swift, LRAM, LTCL, ARCM, psm, (b.1938). A first within this band chronicle; the author has had the good fortune to make personal contact with all the remaining Coldstream '*Chefs d'Orchestre*': with many of these lettered lead musicians minded to set to script their service careers. Major Swift's was no exception; and therefore is set down autobiographically thus:

**I understand from Sergeant Darren Hardy that you are writing and researching the history of the Coldstream Guards' band. Darren has asked me to contact you with reference to my time with the Band and to provide a biography of my Army service.**

**Firstly, my Army service: I was born in Sheffield in 1938 and initially joined the Army as a clarinet player and pianist with the Royal Engineers Staff Band (Aldershot) on National Service in January 1960; signing up for regular service shortly after. I passed the ARCM Diploma for Piano Teaching in 1966, and later attended the Student Bandmaster Course at Kneller Hall in March 1972, when Lt. Col. Trevor Sharpe was Principal Director of Music. Upon graduation in 1974, I won eight awards, including the Worshipful Company of Musicians' Medal for Best Student of the Course; also passing the LRAM and LTCL Diplomas and becoming Band Sergeant Major by the end of the course.**

**I was subsequently appointed Bandmaster of the Queen's Royal Irish Hussars in November 1974, based in Paderborn, West Germany. In 1979 I was posted back to Kneller Hall as Staff School Bandmaster. I passed the psm exams for commission as Director of Music in 1980, and was promoted to Captain, Director of Music of the Light Division in 1981, based in Winchester. Next came the appointment**

**of Director of Music RAOC (Royal Army Ordnance Corps) in 1983; and finally, Director of Music, Coldstream Guards in 1985: taking over from Lt. Col. Dick Ridings (who had been my DoM in the Royal Engineers' band).**

The band diary of 1985 had, in typical fashion, seen summertime engagements on an almost daily frequency. Since 1979 Dick Ridings had discharged his duties as Senior Director of Music; and so it followed that the Coldstream luxuriated in like manner as Senior Band during this term of his governorship. Musically *primus inter pares* among Foot Guards' bands, such circs led the Coldstream to sit at the high table as regards third party requests for a band of the Brigade to be engaged: the Senior DoM able (within reason) to pick and choose his gigs as he saw fit. It was due to such happy circumstance (and many months behind-the-scenes machinations) that secured for the Coldstream a landmark commission to undertake a tour of Japan during the autumn/winter season of 1985.

This *Land of the Rising Sun* criss-cross may have been won for the band by a recently departed Lt. Colonel Dick Ridings; but its success sat squarely on the shoulders of the recently arrived intendant Major Swift. Due to the request coming via the Japan Orchestral Society; as had happed in Australia in 1984, this Coldstream tour would witness the majority of its aural output given largely via sit-down mode in-concert rather than marching mode on-road. History records that this musical/logistical ambit was a hugely successful one: the band gaining rave reviews on the tightly-controlled exactitude of its playing and the interpretation of its programmatic output. The band of 1985, under skilled harmonist Swift's consummate control, made such an impression on its host country, their performances proved to be the blueprint on which was superstruct *the* singular series of oft-time tours in the history of the subunit: the band navigating its way on no less than eleven occasions to Nippon-koku betwixt 1985 and 2013.



If 1985 looked forward to a growing *number* of Coldstream concerts on an international level: the years up to 1987 would witness the result of a downscale of *numbers* within the band on an intra-unit level. In the wake of service band reforms announced via Whitehall in 1981, reductions had been realised. By 1985 the Royal Marines had lost two bands; and the Army had abrogated its musical subunits by four Staff and five Infantry Battalion bands across all regiments and corps. In Parliamentary Questions tabled in May 1985, the Secretary of State for Defence reported that by April of that year both Household Cavalry bands had been reduced from an establishment of 40 to 35; and the five Foot Guards' bands had seen their strengths minify from 60 to 50. Considering such curtailment had commanded an April '87 cut-off date, it seemed to some within the Guards' bands that *this* bout of musical pruning had been prosecuted with a good deal of political avidity. It was through this tricky transitional period that Major Swift had to micro-manage the Coldstream band: no mean task when these famed Foot Guards' units had hitherto boasted numbers approaching 80. After 90-years the establishments of the Guards' bands became reduced, and, for the streetscapes and thoroughfares of ceremonial London, their audio-visual impact thereafter would be compromised. It therefore seems right and proper to record for posterity the *raison d'être* of the macro-numerical Coldstream ensemble of yore.

Alluded to previous within this band chronicle, the 66-strong Coldstream Guards' band was born by way of bellicosity in 1898: with the creation of a third battalion that became bound to the regiment in anticipation of the Boer War. History notes that this figure was often treated as a minimum: with creative accountancy and a measure of smoke-and-mirrors opacity enabling the subunit to big-up the band to numbers approaching 80. Thus since the late 19<sup>th</sup> century, and promoted by its parent regiment, Mackenzie-Rogan magnified his military musical fiefdom, and at the height of Empire conceived the Coldstream band on a scale that seemed to mirror the Imperial idiosyncracies of both Victorian and Edwardian eras.

By 1900 the Victorians vaunted architecture massive and ornate; furniture heavy and plush: all of which was allied with attention to detail and craftsmanship. The Coldstream Guards' band of 1900 echoed this: with a visual impact massive and ornate; acoustical output heavy and plush: the whole combined with attention to detail and musicianship. In the sunlit interlude between the death of Queen Victoria and World War One, Edwardian Guards' bands expanded; and in doing so did sonic service to specific tracts of outspread streetscapes forming the ceremonial core of London: their grandisonant output allied to their physical on-the-ground numbers perfectly complimenting these empiric-conceived thoroughfares. Be it broad-brimmed hats; sweeping dresses; or Art Nouveau: the fashions of the day seemed to be echoed in the broad-beamed, eight-by-eight aligned Guards' bands soundingly sweeping down the *Belle Epoch* architecture-nouveau backdrop of Aston-Webb's 'New Mall'.

This *status quo* was maintained largely unaltered for a further eight decades until the mid-1980s, when for the first time in over 150 years, the five-across Foot Guards' band became the norm rather than the exception when on parade. To many in the Household Division this reduction stratagem suggested a degree of downsizing that verged on dumbsizing, given a Guards' band's workload. It is a circumstance much lamented by many ex-members (and those old enough to have sonically and visually experienced one of these Brigade mega-bands in-person); and though the 50-ish bands of today maintain the quality of sound and excellence of execution associated with the traditions of their ancestors (and the fact that innumerable Joe Publics stood forment Buckingham Palace in 2015 may not notice any difference): the out-and-out sonic clout and kerb-to-kerb visual impact a 75-strong Guards' band brought to the roadscares of the Mall and its surrounds is one that has, sadly, passed into the history books.



By 1987 the band of the Coldstream Guards had been reduced to an establishment of 50. The following year witnessed the band return to Australia to take part in a multi-service, multi-nation marking of this country's 200<sup>th</sup> anniversary. This cross-country ambit came courtesy of the Australian Defence Department's contribution to the salute via a bi-centennial tattoo: a military extravaganza featuring bands as far flung as New Zealand, Papua New Guinea, the USA and the UK. Twelve months' on from the commemoration of the *birth* of a nation, there would be similar sentiments given in celebration of the *death* of a construction: the Berlin Wall.

If hot wars (as instanced by the French Revolutionary and South African conflicts of the 1790s and 1890s respectively) consequenced ensemble expansion: cold war conclusion could cause contraction: though few would have fortold it at the time. The fall of the wall in November 1989 would portend regimental reduction and realignment across all sections of the services: bands included. By December '89 the Malta Summit had effectively ended the Cold War; and by July '91 the Warsaw Pact had ceased to exist. The subsequent so-called 'Peace Dividend' prompted, over the same timescale, the UK Government to go into cutback mode and publish its 'Options for Change' White Paper; which led to an all-encompassing Defence Review in 1991. This cost benefit study segued an era of amalgamation and disbandment. For the Coldstream this meant the loss of its 2<sup>nd</sup> Battalion: placed in suspended animation: mothballed in the same manner has had its 3<sup>rd</sup> subdivision in 1959. For the bands, the bean counters and abacists of Whitehall bordered on the brutal. In 1993 an announcement from the Chief of the General Staff effectively reduced the number of Army bands from 69 to 30 – and though the Guards' bands had survived the purge, Draconian diminishment of these military subunits augured amendments to their administration that would see reductions through the creation of the Corps of Army Music in 1994. It was against the backdrop of such Forces' flux that Major Roger Swift ceded the Coldstream Guards' band chieftaincy on 4<sup>th</sup> September 1990 to 521770 Captain David Marshall. Retiring in 1990 after a quinquennial of Coldstream conductorship, Major Swift maintained his musical career in multifarious manner, his post-C.G. CV noting:

**Retiring from the Army in December 1990 in the rank of Major, I was appointed Professor of Conducting of the Bachelor of Music (Hons) Degree Course at Kneller Hall, where I stayed for the next 13-years. I was concurrently appointed Director of Music, HAC (Honourable Artillery Company) from 1992 to 2000; and continued at Kneller Hall on a voluntary basis as museum trustee and archivist for a number of years thereafter.**

**Now fully retired (allegedly), I am busier than ever as pianist for numerous City Livery Company dinners in London as well as accompanist and rehearsal pianist for operatic societies and National DoM for St. John Ambulance in an advisory capacity.**

A post-Guards' professorship inculcating KH commencers; consummate conductor and concert pianist; archival curate; notable notator across a broad musical spectrum; and a scrupulous and courteous musician, Major Swift is held in high regard by those who had the privilege to serve under his mid-Eighties' ministry: years of service rightly assessed as: *Nulli Secundus*.



With the 15<sup>th</sup> Director of Music declared, Captain David John Marshall ARCM, LTCL, BBCM, psm, (b.1944) began a band bid that formed its well-head by way of circumterrestrial travel; witness wayfare in a war zone; move through military musical restructure; and march toward a new millennium. Born 1944 in Bodmin, Cornwall, David Marshall began piano lessons at the age of 8. In 1960 he enlisted in his county regiment, the Somerset and Cornwall Light Infantry; and through sedulous study allied to natural talent progressed to the position of principal cornet of his regimental band. Showing flare for matters-theoretical as well as musical, a by-now Sergeant Marshall was enrolled for the Student Bandmaster Course at Kneller Hall. On completing his studies, he was appointed Bandmaster of the Worcester and Sherwood Forester's Regiment. This honour was followed by the appointment of Director of Music; and the ensuing years witnessed promotional postings via the levels of lieutenantry and captaincy to the Royal Armoured Corps and the Royal Corps of Transport respectively. In December 1990 gradatory progress in the service band sector reached its acme, with the by-now Captain Marshall's appointment as intendant to the band of the Coldstream Guards: his directorial bedding-in being accomplished over the period of Christmastide 1990-91. The same timeline witnessed a changing of the guard as regards senior musician. The tenure of BSM WO 2 Mike Mitchenall (who had been in-post since 1983) had ceded to SBSM WO 1 Kevin Coates. The rank of Senior Band Sergeant Major of the Household Division was a new one within the Guards' bands, and seasoned solo cornet SBSM Coates was the first holder of this arch-appointment: a duty he would perform for the following ten-years.

For the band, 1991 proved to be one of worldwide wander: a Guards' circumnavigate that cast the Coldstream in marching mode and concert configuration on opposite sides of the planet. The band's '91 criss-cross of Japan would be the first overseas tour to witness the by now Major Marshall's programmatic production. Though only some six years' on from the Dick Ridings years (an 'old school' era of rigidly regimented progs that adhered to the timeworn tenet of *March, Overture, Waltz, Selection, Solo*, etc., etc): the 'Marshall touch' concertised *a la page* programmes that garnered inspiration from those of his predecessor: by supplying the concert-going audience of the 1990s with an audile and visual experience engineered toward a heady mix of the theatrical interspersed with the instrumental and the regimental. Showcasing the spread of sub-ensembles available across the band: from the anticipation of an eight-man fanfare team in full SGO arrayment bringing their trumpets to the play position with typical Guards' band bobance; their prolusory toccata immediately irrupted by an auditorium-ambulatory marching unit; and all this as the main body of this military ensemble made its way on-stage, is typical of the performance-led thinking of this skilled programmatist. Footage of such stagecraft is viewable via the Youtube clip catalogued: *Coldstream Guards' Band in Japan 1991*, and is freely available courtesy this www facility.



The year 1994 witnessed a band excursion like no other. As in many cases during the 330-year history of the unit, this trip consequenced due to conflict. Almost 80-years after Mackenzie-Rogan had taken the Coldstream band to a theatre of war Major Marshall did likewise; and close on half-a-century on from the band taking the threat of postwar snipers in their stride, *werewolves* were once again on the periphery of performance. The band was Balkans-bound in consequence of a senior Coldstream Officer's masterstroke: with Lieutenant-General Sir Michael Rose's adroit deployment of a unit-military that would help kickstart a country's return to normality. Siege and snipers would give way to show and soccer: and the universal language of music would be broadcast by the General's regimental band. On Sunday 20<sup>th</sup> March 1994 the Coldstream Guards' band swapped the *pomp* of central London for the *circumstance* of a Sarajevo under siege: and once again this subunit bore witness to world-changing events. *The New York Times* was there, and such notabilia moved their warzone newshound to make known:

#### **INSTEAD OF SHELLS, SARAJEVO SOCCER.**

**SARAJEVO, Bosnia and Herzegovina, March 20** – Eager to patch together a sense of normal life in Sarajevo, United Nations officials today mustered parachutists, folk singers, and even a British marching band to reward fans who trusted them enough to attend the soccer game at a shell-pocked stadium here.

“This is an irreversible process,” said Lieut. Gen. Sir Michael Rose of Britain, commander of the United Nations military force in Bosnia. “The people of Bosnia and Herzegovina have had enough of this senseless killing and destruction of their beautiful country.”

As Sarajevans and members of the United Nations peacekeeping force competed on the field, NATO fighter jets made low-level swoops over the stadium, which just six weeks ago was being fired on by snipers.

United Nations helicopters hovered above nearby battle lines during the match, in which the Sarajevo soccer team defeated a pickup team of peacekeepers, 4 to 0. The roar of NATO jets echoed off nearby mountains after the hometown team scored the first goal.

#### **STILL A RISK OF SNIPERS.**

United Nations officials acknowledged that they were taking a substantial risk by assembling thousands of people to an open-air stadium within sight of the nationalist Serbs' trenches, because sporadic sniper fire has inflicted daily casualties in Sarajevo since a cease-fire began here six weeks ago.

#### **THE COLDSTREAM GUARDS.**

Dressed in bearskin hats and scarlet tunics, the Coldstream Guards' band, which normally performs outside Buckingham Palace at the Changing of the Guard, played Glenn Miller's *In the Mood* and more traditional fare as they marched up and down the field before the game.

Kate Adie, a British television journalist, said: “It's the only football match I've heard of with close air support. It is absolutely surreal to see the Coldstream Guards' band just a few hundred yards from a front line in full ceremonial uniform.”

#### **FROM UNDER THE SHOWER.**

“The story is that General Rose dreamed this up under the shower,” said a United Nations military officer, adding that United Nations officials are loathe to lose the momentum toward peace that has been built up here since the Serbs complied with a NATO ultimatum to withdraw their heavy weapons from around the city last month.

The president of the self-styled Bosnian Serb Republic, Radovan Karadzic, who was the Sarajevo soccer team's psychologist before the war, promised United Nations officials on Saturday that Serbian fighters would uphold the cease-fire, and called for the United Nations to hold a similar match on the Serbian side of the siege line.

Such was the impact of the above Sarajevo sally (inclusive of Miss Adie from 'Auntie'), Parliamentary acknowledgement followed. The Minister of State for the Armed Forces, Mr. Jeremy Hanley, rose to his feet in the Commons Chamber, and *Hansard* recorded:

I am only too pleased to place on record my own high regard for the musical skill of our Army bands and bandsmen. My hon. Friend spoke passionately about the high regard in which our Army bands are held throughout the world – I could not but agree.

There could have been no better example of just why they are held in such high esteem, and no better demonstration of the skill, dedication and imagination of our Army bandsmen than that incredibly uplifting sight of the band of the Coldstream Guards marching onto the football stadium in Sarajevo on Sunday 20 March playing, appropriately, ‘*Peacemakers*’.

When historians come to chronicle the 20<sup>th</sup> century, the images of that event will be hard to ignore. I certainly suspect that only a British Army band could have put on such a display – and I, for one, was most proud of it.

Post-Bosnia, the *Silly Season* for the band followed the form of former years: with Spring Drills the overture to the ‘up-curtain’ of another ceremonial season: duties encompassing Trooping Guards, Queen’s Birthday Parade, Beating Retreats, Royal lawn parties, and high-summer engagements of pigeonhole public and private. In retrospect, *this* year would be a significant one. If the band’s historic sally to Sarajevo *gained* entry to Coldstream lore; the Regiment *lost* a noteworthy Coldstreamer with the retirement of Major General Sir George Burns, GCVO, CB, DSO, OBE, MC: 26<sup>th</sup> Colonel of the Regiment. The excellent regimental chronicle: *The Coldstream Guards 1650-2000* sums up this extraordinary soldier via the following succinct paragraph:

**Major General Sir George Burns GCVO CB DSO OBE MC (Colonel 1966-1994) was another very fine fighting soldier, winning a MC in France in 1940 and a DSO in Italy in 1943. He devoted his life to the Regiment and the Regiment was devoted to him, particularly the members of the Association, where his enthusiasm and bon-homie became legendary.**

The Colonel’s love of the band was equally fabled amongst its members. Taking a keen interest in its life, the Colonel was at his *bon homme* best when Guest of Honour at the annual Band Dinner. This subunit shindig had been held at many venues over the years. Chelsea locations included the top floor restaurant situate at the Sloane Square department store Peter Jones and the SAS facility within the Duke of York’s HQ, to name but two. West End venues were varied, and the band had been known to converge on London locations as far flung as Streatham and Soho. Band *bon homme* L/Sgt. Bob Janes was factotum for these festivities in the Seventies, and recalls with fondness the Colonel of the Regiment’s love of the *Band Dinner*:

Many ex-Members may recall that Major-General Sir George Burns, Colonel of the Regiment, attended most of our Band Dinners. A fine soldier with a remarkable military career; he relished the annual Regimental Band get-togethers. The Colonel was particularly tickled at being in a place called ‘*The Cat’s Whiskers*’ – I think he thought it was naughty! A few years’ later he was even more amused by being invited to a Band Dinner in Soho...he thought that was *very naughty!* The Colonel loved the Band and the Band loved the Colonel – a true Coldstreamer.



My hon Friend the Member for Twickenham made a number of points, with his customary vigour and volume, about the future of Army bands and Kneller Hall in particular. He was kind enough to give me notice of many of them, for which I thank him.

My hon. Friend’s overriding concern is, as one would expect, the future prospects for Kneller Hall itself. He alluded to the defence costs study “Front Line First”, which has been in train since last December. It is well known that the study was charged with examining all aspects of support to the front line. As my hon. Friend recognizes, this has, quite properly, in spite of the recent review of Army music, included the scrutiny of military music in all three services.

A special study team – one of 33 such teams – was established to examine the subject. My hon. Friend may agree that in such a comprehensive review of the support services of our armed forces, no sacred cows should be safe from consideration.

Perhaps it would be helpful to my hon. Friend if I say a little about how the team approached its

task. Its remit was to examine every aspect of military music, identify the requirement for music in the services and establish how it can most cost effectively be met. The study examined in detail the needs of each of the services, operating and administrative costs, the balance between Regular and Reserve personnel, accommodation and training of bandmen and women – including Kneller Hall, and the operational roles performed by band personnel.

It is perhaps the last item on the list, the operational roles performed by band personnel, that is most often overlooked. I know that it is not overlooked by my hon. Friends, but perhaps I could dwell on it for a moment. As my hon. Friends know, bandmen and women are not merely professional musicians in uniform; they also have an important operational role as medical orderlies. During Operation Granby, more than 800 personnel from 35 bands were deployed to the Gulf in that role.

Let me assure the House that the defence costs study fully recognizes the significance of the role which military music plays in military life, for all of the reasons that my hon. Friend gave. I know that he will appreciate that I am not in a position to discuss the proposals that have emerged from that study, or indeed any of the other defence costs studies. The proposals number well into the hundreds and are at present under detailed consideration by officials. I can say, however, that formal recommendations are to be put to Ministers very shortly, but will take some time before decisions are reached. The final proposals emerging from the defence costs study will be subject to full consultation in the normal way.

(Minister of State for the Armed Forces Jeremy Hanley, Commons Questions, Hansard, 13<sup>th</sup> May 1994).

Whilst the band made history in Sarajevo, a Whitehall think-tank did likewise for the band. Roomed off the corridors of power, and pow-wowing since December 1993, this panel of politicians formed one thirty-third of a Services-wide task force missioned by the government of the day to deliver their *'Front Line First'* Peace Dividend policy: and as Major Marshall and the Coldstream band moved through the third quarter of 1994, the recommendations of this men-from-the-ministry committee was writ large by way of proclamatory Royal Warrant.

Reorganisation came it seems more by stealth than auspication. With a sciolistic cabal conferred a high degree of autonomy and tasked with working secretly on the overarching question that was the restructure of the Army's regimental and corps bands, many at musician level in the Coldstream (both by Chinese whisper and latrine rumour) mooted this wheels within wheels administration the military musical equivalent of an Area-51-type skunk works. August augured amendment: fate was sealed for the regimental band as defined in the accepted sense: and the 309-year synergy between the Coldstream Guards and their musical subunit realigned via assentment. Though still a *Regimental Band*, on 1<sup>st</sup> September 1994 the individuals making up its establishment would morph imperceptibly to musicians of *Corps* classification: with their symbolic stand-down as *Coldstreamers* segued by an immediate stand-to as Army Music *Corpsters* to the Coldstream. The governance of CAMUS had been conceived: and to some at its sharp end, such sea change would prove contentious.



*Major James Causley Windram:  
Director of Music 1930 - 1944.*



*Lieutenant-Colonel Douglas A. Pope:  
Director of Music 1944 - 1963.*



*Post War Germany  
Musician Laurie Johnson:  
The Ruins of Hamburg, June 1945*



*Football Match: Koln Stadium, August  
1945*

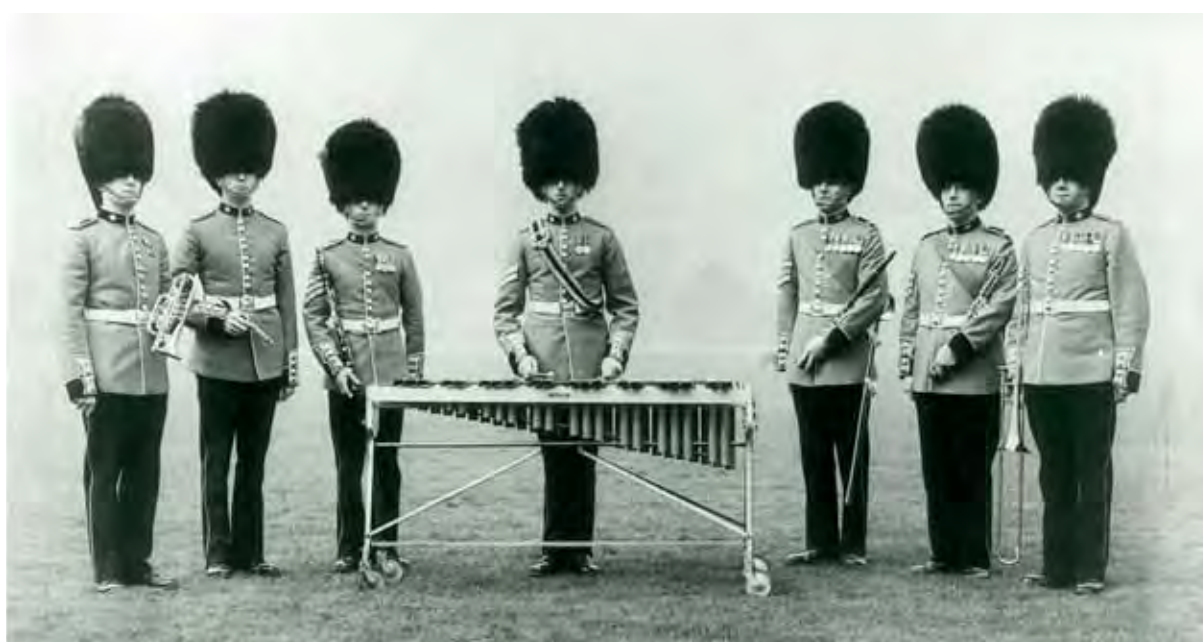


*'Field Music': The Band in Europe, August 1945*

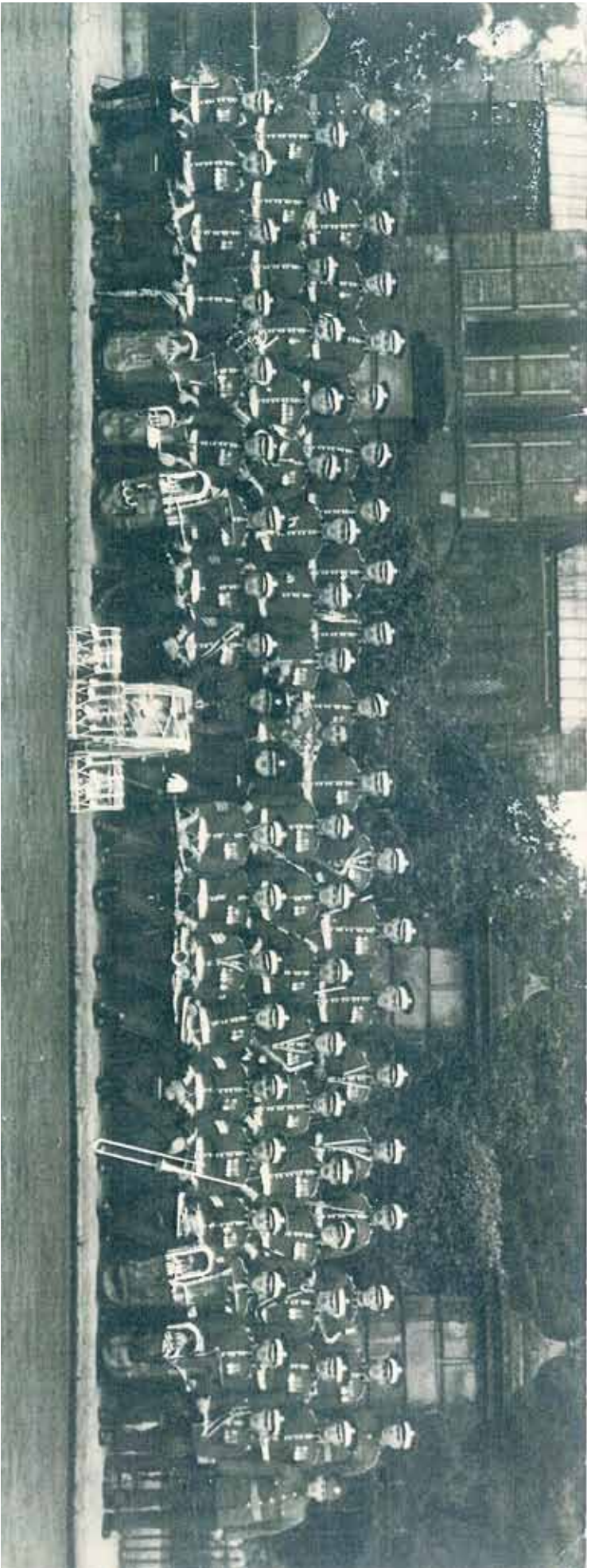




*The Band post-V.E. Day.  
The Coldstream and Irish Guards' Bands navigate the Place Poelaert  
opposite the Palais de Justice, as the Guards' Armoured Division forms up.  
Brussels Victory Parade, 28th July 1945.*



*Post-War Change: Trial Shots of the Band's Summer Guard Order Uniform 1948.  
(The Band Sergeant is Ben Simpson).*



BAND OF THE COLDSTREAM GUARDS, DARLINGTON 1948

TONY ALEC JOE DAVID ALAN LAMOND ALF CLAUD WILL LES LIONEL PERCY JAMES FRED JIM JIM DAN ALBERT JOHN REG JOE  
 HOWARD LEWIS ARMITAGE SNOWDEN SMITH CLELLAND DONALD KEIST SEXTON EMBLETON MARKS EVANS WHITWORTH YEO FERGUS AINSWORTH CRONIN HONEY SCOTT READ PUMAR  
 JOHN ROY HARRY LAURIE GEORGE ROY FRANK ARTHUR HORACE D/MAJOR ARTHUR IDRIS GEORGE ARTHUR CHARLES ALBERT DOUGLAS ALAN GEORGE MERVYN DAVID  
 MACE ARMITAGE GIBBS JOHNSON GARNHAM PERKINS WILSON WILSON RUSSEL APPLEBY KITCHER DAVIES LENNOX MORRIS KITCHEN MILLS DRAKE HAKIN NEWTON JONES KATZ  
 DOUGLAS HECTOR WILL GERALD GEORGE GEORGE TED ERNEST B/SGT EVAN MAJOR CAPT. RON BERNARD HARRY HOWARD ALAN JESSE GEORGE CHARLES BERT TERRY  
 MARYS KNSMAN SNOWDON SNOWDON PUNTER RUSSEL GARWOOD DALWOOD REVANS PORTAL POPE HOARE SIMPSON DAVIS BATES SMITH BASHFORD CURTIS SARGENT ANCOCK BRENNAN



*Band and Corps of Drums: Carlisle (1950).*



*Tripoli 1950: Concert given on HMT Empire Test.*



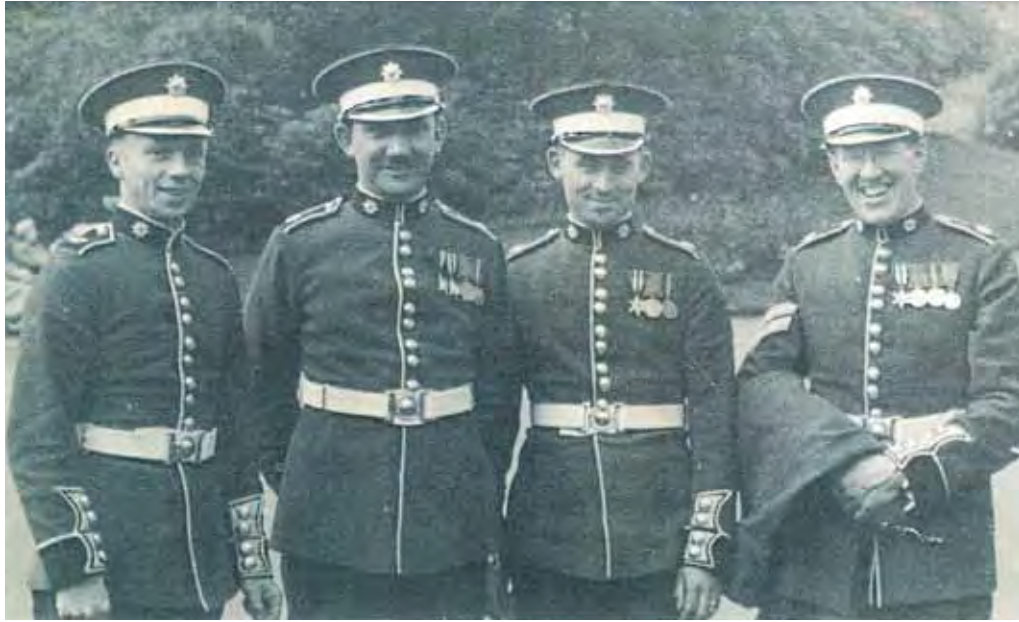
*Tripoli 1950: Piazza Castillio.*



*Tripoli 1950: Piazza Castillio junction of Corso Scilia.*



*Tripoli 1950: Band and Corps of Drums: Parade Ground, Gialo Barracks, Azzizia.*



*Joe Wise, Reg Forrest, Roy 'Polly' Perkins, Dougie Drake c. 1954.*



*Filming in the Fifties: Hollywood A-Lister meets Coldstreamer. Gregory Peck admires the Band in marching mode whilst shooting 'The Million Pound Note' (1954).*



*Wellington Barracks c. 1956.*



*Canada Tour 1956: Fanfare Trumpet Team.  
(L to R): David Leed; Gerry 'Big Nick' Nicholson; Pat 'Frankie' Lane; George Curtis;  
'Gibbo' Gibson; Herb Martin.*



*North America Tour Rehearsals 1960.  
'Father of the Band' Alfie Donald (centre), between  
Musician Ernie Parsons and Drum Major Gordon 'Oggie' Carter.*



*North America Tour 1960.*



*North America Tour 1960: Heathrow Airport*

*Left Column (Bottom to Top)*

*BCS George Curtis (cornet); Neville Roe (flute); Dave Alloway (alto sax);  
John 'Il Fagotto' AKA 'The Mole' Coombes (bassoon); Dick Lord (tuba);  
Ernie Parsons (percussion); Eric Loveless (cornet); Tony Parsons (tenor trombone)*

*Right Column (Bottom to Top)*

*DM Gordon 'Oggie' Carter; Fred Hazelwood (tuba); Tony Meyers (alto sax);  
Alan Leyland (baritone sax); Ken 'Chick' Webb (percussion);  
Leslie 'Bill' Merifield (tenor trombone)*





NORTH AMERICA TOUR 1960

BAND MEMBERS WITH GREYHOUND BUS

Standing (L-R)

*Dougie Drake, Gerry Snowden, Eric Loveless, Laurie Cullen, Tony Meyers,  
Tony Gilbert, Keith Gravil, Blyth Gibb, Fred Hazelwood, John Jackson,  
Alvar Liddell, Terry Featherstone, Lou Bender, D.A. Pope, Malcolm Skegg,  
Tony Jack, Pete Smith, Ken Griffin, Les Merifield, Dave Alloway.*

Kneeling (L-R)

*Tom Burns, Ian Stewart, Alan Leyland, Clive Barraclough, Alfie Donald,  
Joe Wise, Jeff James, Nick Bradley, Tony Parsons.*



*North America Tour 1960.  
(L to R): Terry Featherstone; Gordon Damant; Eric Loveless; Keith Grivil; Ian Stewart.*



*North America 1960: Tour Bus.  
Les Merifield and Les Embleton (foreground).*



*Dance Band c. 1961*

*Saxes (L to R): Alan Leyland; Dave Alloway; Tony Meyers; Mick Boynton; Tom Burns  
Trombones (L to R): Tony Gilbert; Gerry 'Spike' Dutton  
Trumpets (L to R): Bob Leaper; Pete Condon; George Curtis  
Piano: Tony Hatch; String Bass: Dick Lord; Drums: Ron Forbes; Violin: ?*



*Lieutenant-Colonel Trevor Le Mare Sharpe: Director of Music 1963 - 1974.*

## COLDSTREAM GUARDS' BAND 1964



### *Band Members (L-R)*

#### *Top Row*

*Derek Jenner, Trevor Richardson, Mike Mitchenall, Dave Parker, John Dodd,  
Joe Lyons, George Hewson, George Bower, George King, John Embleton,  
Adrian Bishop-Lagget, Percy Trower.*

#### *Second Row*

*Harry Cornthwaite, Derek Warrington, Tony Hollow, Mick Boynton, Phil Cheetham,  
Tony Baines, Keith Wilds, Mac Minshull, Mike Hawkins, Gray Allard,  
Kevin Prestwich, Jock Pritchard.*

#### *Third Row*

*Kevin Leach, Pete White, Ken Gibbs, Ken Franks, Frank Probert, Brian Chesney,  
Mike Davis, Malcolm Price, Andy Slingo, Alan Cooper, Frank Parker,  
Tony Jack, Malcolm Symmonds.*

#### *Fourth Row*

*Jim Adey, Joe Wise, Chick Webb, Gerry Snowden, Tom Burns, George Snowden,  
Alvar Liddell, Ernie Parsons, Andy Andrews, Mick Bradley, Spike Dutton,  
Alan Smith, Keith Giles.*

#### *Bottom Row*

*Ken Griffin, Ron Forbes, Les Embleton, ?, ?, Trevor Sharpe, Dougie Drake, ?,  
Les Merifield, 'Polly' Perkins.*



*Market Square, Coldstream, 1965.*



*Windsor Music Festival 1969.  
Bands of the Coldstream and Welsh Guards.  
Conductor: Yehudi Menuhin.*



**REGIMENTAL BAND COLDSTREAM GUARDS 1969**

L/Cpl Jeffery, L/Cpl Rice, Musn Leach M. Lyons, Warrington, Jackson, Ridge, Wigley, L/Sgt Bower, Musn Parker F., Blizzard, Holbon, L/Cpl Hewson, L/Cpl France, Musn Smith R., L/Cpl Richardson, Musn Catt, L/Cpl Mitchenall

Musn Leach K., Parker D., Ricketts, Boynton, Wilds, Price, L/Cpl Hollow, Musn Franks, Cooper A., Graham, Irwin Lacey, Snowling, Bradley, Smith D., Prestwich, Manley, Probert

Musn Polnear, L/Sgt Adey, Musn Percival, Rebbets, Andrews, Thomas, Lawson, Davies, Haigh, Fawcett, Cheetham, Hymers, Blackman, Rankin, Green, Shockledge, L/Cpl Symmonds, Musn Prior, Cooper A.

L/Sgt Jenner, L/Sgt Walsh, Sgt Merfield, Sgt Embleton, ROMS Bowditch, B. C/Sgt Drake, Major A. P. F. Napier, Colonel Sir Ian Jardine, Bt. OBE, MC, Captain T. Le. M. Sharpe, MBE, PSM Hook, Sgt Forbes, Sgt Parsons, L/Sgt Wise

**IN COUNTERMARCH AND IN CIRCLE: THE STANDARD SEVENTIES'  
COLDSTREAM GUARDS' BAND: GIBRALTAR 1973**



**IN COUNTERMARCH AND IN CIRCLE: THE STANDARD SEVENTIES'  
COLDSTREAM GUARDS' BAND: GIBRALTAR 1973**



*(L-R)*

*Derek France, BSM Drake, George Bower, Pedro Maratos, Ian Walsh, Ken Gibbs, Neville Woodcock, Steve Cocks, Alan Cooper, DK Smith, Leighton Rich, Kevin Bradley, Charlie Quantrill, Keith Wilds.*



*(L-R)*

*Tony Hollow, Dave Parker, Ernie Parsons, Bob Janes, Tony Gavin, Satch Symmonds.*



**IN COUNTERMARCH AND IN CIRCLE: THE STANDARD SEVENTIES'  
COLDSTREAM GUARDS' BAND: GIBRALTAR 1973**



*(L-R)*

*Dave Parker, Ernie Parsons, Bob Janes, Tony Gavin, Satch Symmonds, Kevin Leach, Dennis Treloar, Barry Slater, Jim Adey, George Percival, Norman Green, Andy Andrews, John Hatton, Alan Rankin, Dick Jeffrey, George Hewson.*



*'Preluding'*  
George Percival and Barry Slater c. 1974.



*Ensemble of Legend: The Orchestra Strings 1978*  
1<sup>st</sup> Violins (not shown): Sgt. Dave Parker, Musn John Whiston  
2<sup>nd</sup> Violins: L/Sgt. Bob Janes, Musn Paul Faulkner (unseen), L/Sgt. Gale Lawson  
Viola: Musn Eddie Claxton, Cello (not shown): Sgt. John Lacey  
Double Bass: C/Sgt. 'Satch' Symmonds (Alan Cooper looking on).



*Publicity Filming in the Mall: Carlton Terrace Coda (1981)  
(L-R)  
Steve Yalden (back), Bob Lomas, Bob Silvertown, Roger Phillips, John Gleeson.*



*Fanfaronade for Famine  
Lt. Col. Ridings and Fanfare Team On-Stage  
'Live Aid' Concert, Wembley Stadium 13<sup>th</sup> July 1985.*



*Déjà vu Declaration:  
The Coldstream 'Live8' Fanfare Team perform Sgt. Dave Desmond's 'Fanfare for Hope'  
Hyde Park, 2<sup>nd</sup> July 2005.*



*History-in-the-Making on Horse Guards  
Colonel Jones signs on the dotted line to bind Band to Universal Music Group  
Million Pound Recording Contract, June 2009.*



*Theatre of the Thoroughfare  
The Massed Bands of the Foot Guards sweep inexorably down the Mall  
Queen's Birthday Parade, 2010.*



*Marching in Massed Band Mode  
The Coldstream Guards' Band in four-across espacement exit Wellington Barracks  
Queen's Birthday Parade 2010.*



*Musicians and Men of the Mall  
Major Wolfendale conducts, as a Marlborough Road-stationed Band and a Mall-ranging Detachment  
combine Coldstream Symphony with Street-lining Duty  
Royal Wedding of HRH Prince William and Kate Middleton 2013.*

Wellington Barracks

**THE REGIMENTAL BAND  
COLDSTREAM GUARDS**

22nd August 2012



*Musn R Blencowe, Musn T Chylinski-Reid, Musn C Barrigan, Musn N Mott, Musn S Parry, Musn A Kasparis, Musn R Leaf, Musn D Smith, Musn S Newing, Musn C Lloyd*

*Musn S Smith, LCpl C Dymott, LCpl G Hall, LCpl G Craik, LCpl R Smith, LCpl H Betteridge, LCpl M Pithers, LCpl M Skinner, LCpl R Parry*

*LCpl M Gray, LSgt C Reid, LSgt J Storey, LSgt A MacGregor, LSgt N Stones, LSgt J Marsh, LSgt N Coombes, LSgt P Wedge, LSgt J Lees, LSgt P Nicholls, LSgt P Dickson, LCpl D Parker-Elwood*

*Sgt D Hardy, Sgt S Moulton, Sgt L Owen, WO2 D Desmond, Maj DL Wolfendale, Maj (Retd) E M Crofton, WO1 J Mihe, CSgt M Hamilton, CSgt D Wright, CSgt M Brooke*



*Back to the Future in Sapporo  
18<sup>th</sup> and 21<sup>st</sup> Century Bands In Concert: Tour of Japan (2013).*



*Odyssey at Obihiro  
The Band in marching mode during the Tour of Japan.*





*Following in Phasey's Footsteps  
Sgt. John Storey, principal euphonium, Coldstream Guards' Band.*



*We Will Remember Them  
Sgt. Darren Hardy and ex-Member Alan Cooper lay a wreath at the Memorial Music Stand  
70<sup>th</sup> Anniversary of the Guards' Chapel Disaster, June 2014.*

**DIRECTORS OF MUSIC 1974 - 2015**



*Lieutenant-Colonel Richard A. Ridings  
(1974-1985)*



*Major Roger G. Swift  
(1985-1990)*



*Major David J. Marshall  
(1990-1999)*



*Major Ian D. McElligott  
(1999-2001)*



*Lieutenant-Colonel Graham O. Jones  
(2001-2011)*



*Major Darren L. Wolfendale  
(2011-2015)*

# POMP AND CIRCUMSTANCE

## A HISTORY ON THE BAND OF H.M. COLDSTREAM GUARDS

1685 - 2015

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### PART X

#### KEY CHANGES

#### ‘CAMUS’ AND THE COLDSTREAM GUARDS’ BAND

1994 - 2015

**It is my will and pleasure that all Officers who are Directors of Music in the various Corps and Regiments, and that all Army Musicians should transfer to the Corps of Army Music; now the newest and most junior Corps in the Army, on 1<sup>st</sup> September 1994.**

**(Royal Warrant: issued by Queen Elizabeth II on 13<sup>th</sup> August 1994, to the bands of the British Army).**

The above proclamation placed atop the coda component of this band history was the instrument that facilitated the *revelation* of the Corps of Army Music (CAMUS) across the Army. That a 47-word Elizabethan Warrant *and* initial sentence of this subsection virtually echoed a 51-word Carolingian Warrant and initial sentence in the prefatory passage in the first chapter of this chronique confirms that whether it be 1685 or 1994 the politico-cultural conditions prevalent at these two periods bookended both the band’s birth and (some would theorise via a Straussian tone-poem simile) its *Tod und Verklarung*.

Thus this band bible codas as it overtures: with a Royal Warrant. That the 1685 jussive joined musicians to Regiment is certain: that the document of 1994 (many Regiment-joined musicians argued with certainty) separated them. After 309-years and 16 Monarchs, musical Coldstreamers were once again linked with the term ‘Warrant Men’, and though no fictitious names had been added to the Regimental Roll, *some* made the case that the very moniker of this musical subunit was now *nominis umbra*. With CAMUS whelped (legend in the Coldstream tells of an apocryphal anecdote that maintained the birth of this umbrella organisation came via an *in absentia* e-mail from KH during their 1994 end-of-term closure) the recensionists of Whitehall had centralised military music, and individuals from some 30 bands had been attorn to one amorphous autocratic Army unit. At an instant, on 1<sup>st</sup> September 1994, this new Corps (for the Coldstream) had parked its tanks on the Wellington Barracks Square and abrogated the band from its military *alma mater*. Its relationship with the Regiment (many feared) would be swept aside with the advent of CAMUS; and from this point on (many soon found out), those joining the Coldstream would do so via ‘assignment’ *to it* rather than being ‘attested’ *in it*. A new era had dawned in the Household Division bands, and it is fair to say that Guards’ regiments would never be quite the same.

Many harrumphing dyed-in-the-wool old-brigade boys (who maintained the familistic relationship between band and regiment should remain inalienable) saw this as musical-regimental grand larceny.

Thanks to this ill-founded institution Pandora's box had been opened; the very title of the subunit had been expropriated: and their beloved band was now inauthentic. In *their* minds-eye, this CAMUS-controlled unit should now proclaim itself: the band *for* the Coldstream Guards and not the band *of* the Coldstream Guards. This fogeysish *prima vista* declamation, however, is not an accurate assessment. Counterinterviews would cite that on the cusp of change on 1<sup>st</sup> September 1994, the entire band was populated by Coldstreamers: and despite a forthright 47-word text that effectively enforced the termination of the band as they and the Regiment knew it, at the point of performance the musicians maintained (as they still do) the traditions musical and regimental that has been the hallmark of the Coldstream Guards' band since its creation in 1685: *Nulli Secundus*.



The change for the individual was no less dramatic. Viewed as a totemic project by CAMUS: their mission seemingly firstly to concentrate then drag Army military music into the 21<sup>st</sup> century: post-94 the Coldstream musician (in some cases) became polyonymous: and morphed from a one-band *windjammer* to a cap-badge commuting *wanderluster* - flitting twixt bands depending on instrumental scarcity, promotional necessity, or personal proclivity. In the interests of maintaining an unbiased view, the ethos behind the birth of CAMUS should be writ large. The thinking behind this new system of musical governance can be gleaned by way of the reply given by the Army Secretariat to ex-Coldstream band member Alan Cooper in 2014: after he had bent the ear of Her Majesty the Queen on his concerned observations on the direction CAMUS was taking the bands of the Foot Guards. It was left to Mrs. K Winmill of the Secretariat to promote the MoD's prospectus on the creation of CAMUS: by putting together a measured missive panegyrising this paradigm of post-Peace Dividend parsimony. The letter is worth quoting in full:

**MINISTRY OF DEFENCE.**

**Dear Mr. Cooper,**

**Thank you for your letter of 26 June to Her Majesty The Queen, in which you raised concerns about the Corps of Army Music (CAMUS). Your letter has been passed through the Ministry of Defence to Army Headquarters, and I have been asked to reply.**

**As you will know, CAMUS formed in September 1994 to bring all Army Musicians into a single specialist organisation, not unlike other specialist Corps in the Army such as the Royal Engineers, Royal Signals etc. The reorganisation of Army Musicians has greatly enhanced the general management and manning within bands while ensuring parity regarding the individual career management of musicians.**

**Musicians are now able to articulate their preferred location and band, as and when their individual circumstances and preferences change. Assignment Boards take place annually where preferences are considered along with myriad other criteria (instrument and rank balance, welfare, discipline and so on) before determining where each musician serves. Musicians undergoing training at Kneller Hall articulate their preferences prior to graduation, which are considered in line with the current needs of Army bands.**

**The binding principal for governing the management of personnel across the Army is: 'The needs of the Army must come first; those of officers, soldiers and their families must come a close second. But to be worthy of its pre-eminence the Army must be seen to give due consideration to the best interests and preferences of each individual and soldier'. The vast majority (86%) of Army musicians currently serve in one of their recorded preferences, with 69% serving in their first preference. Assignments are for a minimum of 3-years but, generally speaking, most musicians serve much longer tours, with some spending their entire career in one band, where such stability can be achieved without penalty to others.**

**CAMUS capabilities were reorganised to better provide the relevant musical support that the Army wants. Part of this process included consultation with the musicians themselves, with the majority of those asked wanting instrumental specialisation. A product of this process is the Countess of Wessex's String Orchestra, which has the approval of Her Majesty. The String Orchestra musicians are now able to concentrate on developing their string speciality, relieving the Foot Guards and Household Cavalry bands of additional string tasking which leaves them able to concentrate on their particular specialism of marching and symphonic wind bands. The reorganisation has improved promotion opportunities,**

**recruiting and retention across CAMUS. The wearing of Corps-specific working dress has long been practised across the Army, which provides a collective visual representation of each Regiment or Corps, and fosters: ‘Espirit de Corps’.**

**The Corps of Army Music has brought all musicians together, providing a single transparent mission, command structure and career management structure, consistent with the rest of the Army.**

**Yours sincerely.**

*KWinmill*

**Mrs. K Winmill**

**Army Secretariat.**

Thus the official organ opined. It is left to individual personages past and present to postulate whether this communiqué on the merits of this unitary military-musical Utopia is spin-doctored or symbolic of this new plenipotent directorate: and whether this pan-band ministry’s constitution enshrines in its ethos the principal of allowing units a degree of pliancy or (as many have mooted at numerous band reunions) is principally engaged in pantopragmatics - each will have his/her own take on the CAMUS system in varying degrees - and if the band of today is anything like the band of yesteryear – much post-duty parley will have been entered into across the pubs of Westminster - with no two opinions being the same on: ‘the CAMUS question’.



With the creation of CAMUS came the inception of a new senior rank in the band: WO1 Bandmaster. At the point of production in 1994, cynics in the Coldstream theorised that in the Army’s dizzying rush to downsize following the ‘Peace Dividend’, KH was left with a surfeit of BM’s without a B to superintend. Whatever the whys and wherefores, the table hereunder highlights the holders of this appointment since its origination:

**Geoff Bright: BM WO1: 1994-1997.**

**Gary Clegg: BM WO1: 1997-2000.**

**Tom Milford: BM WO1: 2000-2001.**

**Clinton Bray: BM WO1: 2001-2003.**

**Gavin Holden: BM WO1: 2003-2006.**

**Greg Machin: BM WO1: 2006-2011.**

**John Milne: BM WO1: 2011-2014.**

**Laura Stead: BM WO1: 2014**

**(First female Bandmaster of a Foot Guards’ band).**

Missioned to fuggle Foot Guards’ bands much like the BSM had hitherto done in years gone-by: be it in public or in private, the Bandmaster sits twixt the director and the directed as the governor’s *aide de camp*, and is considered key to maintaining the standards expected in these elite bands. In the interests of balance, the following index notes the names of the Coldstream Band Sergeant Majors from the turn of the millennium:

**Paul Harvey: BSM WO2: 2000-2003.**

**Philip Condon: BSM WO2: 2003-2007.**

**Arron Travis: BSM WO2: 2007-2008**

**(Posted on promotion by CAMUS into the band from the Grenadier Guards 2008)**

**Peter McErlean: BSM WO2: 2008-2012.**

**David Desmond: BSM WO2: 2012-2013.**

**Adrian Beckett MBE: BSM WO2: 2013-2015**  
(Posted on promotion by CAMUS into the band from the Welsh Guards)

**David T Wright: BSM WO2: 2015**  
(One of the last musicians in the band to serve at the Junior Musicians' Wing, Pirbright as a Coldstreamer).



As the band marched toward the millennium, further jaunts to Japan happed. By 1997, self-promotion and mercantile ploy was distilled via the disc - with a tour-specific CD titled *Stage Centre* cut in the Coldstream bandroom at Wellington. The sleeve-notes snapshot the subunit establishment as dated 1<sup>st</sup> August 1997, and make known:

**DIRECTOR OF MUSIC: MAJOR D.J. MARSHALL**

**Flute: Sgt. Aughton, Musn. Fennell, Musn. Hardy.**

**Oboe: Sgt. Rampley.**

**Eb Clarinet: L/Cpl. O'Connor.**

**Solo Clarinet: L/Sgt. Mills, L/Sgt. Preston.**

**Repiano Clarinet: C/Sgt. Harvey, L/Sgt. Norbury.**

**2<sup>nd</sup> Clarinet: Musn. Maddison, Musn. Sparrow.**

**3<sup>rd</sup> Clarinet: Musn. Ogilby, L/Cpl. Wilson, L/Sgt. Quigley.**

**Alto Saxophone: Sgt. Brooke.**

**Tenor Saxophone: L/Cpl. Hewson.**

**Horns: C/Sgt. Griffiths, Musn. Wood, Musn. Reid, Musn. McDermott.**

**Solo Cornet: BSM Coates, Sgt. Livsey, L/Cpl. Simpson, Musn. Wright.**

**2<sup>nd</sup> Cornet: Musn. Preston, Musn. Pain.**

**Trumpet: L/Sgt. Sneddon, Musn. Dickson.**

**1<sup>st</sup> Trombone: L/Cpl. Desmond, Musn. Baxter, Musn. Field.**

**2<sup>nd</sup> Trombone: Musn. Mason, Musn. Nichols, WO1 Clegg.**

**Bass Trombone: L/Cpl. Newsome.**

**Euphonium: ABSM Smith, L/Cpl. Gatfield.**

**Tuba: L/Sgt. Condon, L/Cpl. Thomas, Musn. Barringer, Musn. Owen.**

**Double Bass: Musn. Higgs.**

**Percussion: L/Sgt. McErlean, L/Cpl. Moulton.**

The 4<sup>th</sup> December 1999 witnessed Major Marshall retire from the Army with 40-years' 'second-to-none' service. During a near-decade of directorship, the Major's management of the band had been exemplary: with a keen eye (and ear) as regards the recruitment of consummate instrumentalists a particular forte. This placement policy undoubtedly reached its acme in 1997, when Major Marshall managed to lure star brass band solo cornet Ben Godfrey from the world-renowned Yorkshire Building Society Band to the Coldstream Guards' band. Head-hunted specifically to replace the band's late/great principal cornet Howerd Simpson (1969-2004), Ben Godfrey duly discharged the pressured position of solo cornet and trumpet for five years: and this musical lustrum of service witnessed a breathtaking back-catalogue of brilliant solos (be they ballad or *morceau de salon*: symphonic or jazz) broadcast via concert stage and CD. A short band biog is appended. Maurice Murphy-esque in progression: it lays bare the CV of a CG principal at the turn of the millennium:

## **BEN GODFREY PGDip, RAM, LRAM.**

Ben Godfrey was born at Northampton in 1975, and began playing the cornet aged 10, receiving formative tutelage via the late Alan Jenkin and subsequently John Berryman. At 16 he became principal cornet with the Rigid Containers Group Band. He was appointed principal cornet of the Yorkshire Building Society Band at the age of 18 under David King.

In 1997 aged 21, Ben was 'poached' by DoM Major David Marshall, and joined the Coldstream Guards' band as principal cornet. Ben took over the principal cornet and trumpet chairs from the late Howerd Simpson. Highlights of his Coldstream career included flagship tours to Japan, and as a soloist in a major concert in New York City during the Hope, Unity and Solace Tour, one month after the terrorist attacks on the World Trade Center.

After five-years in the Coldstream Guards, Ben went on to study with Howard Snell, James Watson, and Paul Archibald at the Royal Academy of Music after receiving an EMI Scholarship. On graduating from the RAM, he went on to work as a freelance trumpet player with the BBC National Orchestra of Wales, London Symphony Orchestra, London Mozart Players, BBC Symphony Orchestra, London Philharmonic Orchestra, Britten Sinfonia, and many other capital chamber orchestras. He has also worked in many West End shows, including *Guys and Dolls*, *Fiddler on the Roof*, and *West Side Story*, to name but three. He has recorded film and television soundtracks from *Harry Potter* to the piccolo-trumpet-prominent *Channel 4 News* theme.

In 2008 Ben joined the Central Band of the Royal Air Force as co-principal trumpet and became lead-trumpet with the RAF Squadronaires. He has recorded many times as a soloist with the Central Band and Squadronaires, and has featured on two award-winning albums recorded with the Decca label.

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In 1999, a change of governance occurred over Christmastide with the appointment of 542593 Captain Ian David McElligott, ARCM, psm (b.1957). A Yorkshireman, and the son of a concert pianist mother and an Army band percussionist father - given such stirp it was inevitable the young McElligott would pursue a musical career. Educated at Breckenbrough Hall, Sandhutton, North Riding, between 1968 and 1974, it was via the furtherance of Mr. Corkish of this school's music department and its college brass group that progress on the trumpet and cornet was prosecuted. Well-grounded, this talented teen ensemble gained several awards at local festal get-togethers as instanced by the Ryedale and Harrogate Festivals of 1972 and 1973. In 1974, at the age of 16, musician McElligott joined the band of the Royal Army Ordnance Corps; and whilst at Kneller Hall he studied trumpet and cornet under John Wilbraham and the legendary Jack Mackintosh: gaining prizes as the outstanding brass instrumentalist on his course. Serving with the RAOC for several years, Ian returned to KH to undergo the Student Bandmaster's Course. Upon graduation, and with a total of seven awards to his credit, he was appointed WO1 Bandmaster to the Normandy Band of the Royal Green Jackets in 1985. A return to Kneller Hall as School Bandmaster in 1992 was segued in 1994 by a commission to Director of Music of the Parachute Regiment. Whilst with this famed force Ian insisted on completing the arduous P Company Course, in order to qualify as a parachutist. His para-band ministry also witnessed the encouragement of band members to undergo this course likewise - a first in this unit's history. In December 1999, a lifelong ambition was realised by being selected for the prestigious appointment of Director of Music, Coldstream Guards - and with this placement the 16<sup>th</sup> C.G DoM had been declared.

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Without doubt the high-water mark of the millennium year was the band's attendance at the Thanksgiving Service at St. Paul's Cathedral in celebration of Her Majesty the Queen Mother's 100<sup>th</sup> birthday on Tuesday, 11<sup>th</sup> May 2000, and the subsequent Birthday Pageant on the Tilt Yard tablement of Horse Guards' Parade in July. The first celebratory circumstance witnessed the Coldstream Guards' band under Captain McElligott set up its music book in Sir Christopher Wren's Baroque ecclesial-architectural masterpiece to test this building's famed nine-second echoey acoustic.

In tandem with the Royal Family, the Coldstream Guards' band has maintained a synergistic relationship with *this* St. Paul's since its very beginnings. Inbound into the regiment since 1685: and in consequence one of the few musical ensembles extant on the planet that is older than the completed cathedral: both band and building had been brought into being by way of Royal Warrant. Indeed, the 'Warrant Design' signed-off by King Charles II broadcasts this building's beginnings at less than 10-years before the birth of the band: their respective dates being May 1675 and February 1685. Thus the ancestors of the players present at the regalian celebrations of May and July 2000 would have witnessed this cathedratic construction rising up from The City as they performed their duties in and about Restoration London.

The ensuing years would witness churchly service by the Coldstream band in the Cathedral: with ceremonies celebratory and funebrious over the last quarter of a millennium seeing players from this unit unite congregations-innumerable. Instrumentalists who had been affiliated to the Worshipful Company of Musicians had, since the 1750s, performed in St. Paul's for this society's Annual Benefit Concerts. In 1797, under the guise of the Duke of York's band, Master of the Band Weyrauch had led his musicians in a majestic *largamente* incede of the church's nave, as an integral part of a service given comment by that year's *The Gentleman's Magazine*:

**Procession of the Persons restored last Year to Life, by the Efforts of the Humane Society and its Medical Assistants in St. Paul's Cathedral:**

**"The solemn Procession entered, preceded by the City Marshals and the Duke of York's Band. Odes were given in thanks."**

The State Funeral of the Duke of Wellington in 1852 has gained mention previously within this band chronicle: and, of what may be termed the 'splendid grief' rendered by the band during a succession of Vicwardian *in memoriam* services ministered by Mackenzie-Rogan prior to World War One compassed: Boer War (1901); Cecil Rhodes (1902): (given in the cathedral at the exact moment he was gravely in Africa); Florence Nightingale (1910); and Scott of the Antarctic (1913). Concerts given on St. Paul's Steps were (and still are) an annual fixture in the diary of the band; and the State Funeral of Sir Winston Churchill (1965) and the 80<sup>th</sup> birthday Thanksgiving Service for the Queen Mother (1980), are but two further examples of the band's regret with this Square Mile House of God. The programmatic assortment rendered by the band on this standalone centennial occasion for rejoicement was:

**Second Movement of 'Theatre Music'...P. Sparke.**

**Hymn to New England...J. Williams.**

**Blithe Bells...arr. P. Grainger.**

**Fantasia on the Alleuia Hymn...arr. G. Jacob.**

**Chorale and Fugue...J.S. Bach.**

**(Music After the Service)**

**Spitfire Prelude...W. Walton.**

**Imperial March...E. Elgar.**

With the celebrations of this milestone year, 2000 had proved unforgettable. Would 2001AD prove equally memorable for the Coldstream Guards' band? In many ways, it would.



2001 would betide a commixture of earth-shattering events on levels personal and global. Such bodement would consequence lineage and banner headlines in broadsheet and tabloid; and both would re-orientate those involved - directly and indirectly. A year of scarlet days and spotlight commenced



in typical Coldstream style: with a 'British Week' in Kuwait interlarded with the usual mensural meat-and-drink progression from proctalgia to paean: compassing Spring Drills, Trooping Guards, Queen's Birthday Parade rehearsals and performance, etc., etc. In July, however, mid-season amity brought about an *a deux* rendezvous midst the hoteldom of *Cockaigne*: and caused a cleric-colonel to rubber-heel a music-major. Comportment abandonment precipitated remonstrance and ramification. Railroaded, rag-lost then rageous: rough-house madcapery consequenced Forces' fact-find and (many maintained) rough justice. Resipiscence was of no consequence; an advocate doomer delivered a verdict; a copybook became blotted; and the media sensed a scoop. A majorship had been relinquished; tenure terminated: and newspaperland inked on newsprint a story.

A general maxim states that history gets thicker as it approaches recent times. Due to such circumstance; and in dealing with the historical circumstances of 2001; it is right and proper that *this* Band History congeals contemporary timelines yet more, by chronicling *this* DoM a versant and much-respected musician. In addition, it is placed on record the high regard in which Ian McElligott was held throughout the band. That the generalcy of Great Britain, as instanced by General Sir Michael Jackson, Commander-in-Chief, UK Land Forces, and General Sir Rupert Smith (to instance but a brace of some three dozen military major domos) giving testimony in support of this Coldstream *maestro di capella* confirms Major McElligott's standing within the Services. No better summation of *métier* might-have-been can be given than the footnote found in the *Daily Telegraph* report dated 12<sup>th</sup> February 2002:

**“The Army has lost a quite brilliant musician and leader.”**

A post-Coldstream career witnessed the Army's loss being the brass band movement's gain - with this much sought-after wandsman in demand from championship section units countrywide, compassing: Brighouse & Rasterick, Grimethorpe Colliery, the Ransome, Scottish Co-op, Sandwell, and Desford Colliery bands to instance numbers-nominal.



Thus in August 2001 the Coldstream Guards' band appointed its 17<sup>th</sup> Director of Music: 542867 Lieutenant-Colonel Graham Owen Jones, MBE, DMA, MMus, FTCL, FRSA, ARCM, psm. (b.1957). Born at Glossop, Derbyshire, and hailing from a musical family (his mother being an excellent pianist), this pennine market-town's strong brass band roots consequenced this future Coldstream *facile princeps* to take up the cornet. In 1968, aged 11, Graham entered Glossop Comprehensive School, and furtherance in his musical career came via music teacher Ron Large and the school band, under mentor Jack Fletcher. In parallel, Graham had gained a place in Glossop Old Band, a top-section town band under the conductorship of Barry Hind. Between 1968 and 1972 banding became big in the Jones' household; and in his fourth-year at Glossop Comp, a seminal event in the Colonel's musical life occurred when, aged 15, the band of Her Majesty's Royal Marines visited his school and gave a concert. Completion of his education was segued by a visit to the Army Recruiting Office in Manchester – and a military-musical journey had begun.

On joining up, the recruiting officer directed this future Director in the direction of the Prince of Wales' Division, based in Lichfield, Staffordshire. Such were Junior Musician Jones' talents, he was immediately re-directed in the direction of a Staff Band; and audition and acceptance in the band of the Royal Artillery followed. A move down the military band score order witnessed change to tenor, then bass trombone. Possessed of an Army-wide famed orchestra, instrumental circumstance (and the requirement that all R.A musicians should be competent on a string instrument...and given that Musician Jones was of Welsh stock) consequenced this bass trombonist taking up the concert harp under the tutelage of the world-renowned harpist Maria Kachinske.

In 1981 Graham Jones was selected for the Bandmaster's Course at Kneller Hall; and a three-year

inculcation culminated in prizes awarded for composition and orchestration. His first appointment was as Bandmaster of the 16/5 The Queen's Royal Lancers, during which time he was awarded the MBE for his outstanding service to the Regiment. In 1994 commission came via elevation to the rank of captain and the appointment of Director of Music, the Lowland Band of the Scottish Division. In 1997 he was posted to the Band of the Light Division, based in Winchester, Hampshire. In 2000 he was promoted to Major and posted to Headquarters, Army Music, Kneller Hall as Officer Commanding the Training Development Team; and it was whilst in this pedagogic post he was instrumental in pioneering the Army Accreditation Programme, linked to Trinity College of Music, London.

In August 2001 Major Jones achieved his lifelong ambition by being appointed Director of Music, Coldstream Guards. Within days of his detailing to the directorship, change within the band at levels-local modified to change within the world at levels-global: in consequence of an aerial attack in America. A fateful fall morn in New York City and Washington DC one Tuesday in September 2001 witnessed an atrocity unparalleled in modern times, and sequenced worldwide circumstances still lived with in 2015. An iconic Big Apple building had been rendered to rubble: and the terms '9/11' and 'Twin Towers' had entered the catastrophe vocabulary. Coming to terms with such woe would take decades. The healing process was begun on an international level via Royal permission and regimental rendition during an emotionally charged Guard Mount ceremony on 9/11+2. Thursday, 13<sup>th</sup> September 2001 was the date: the Queen was the prime mover; and the band of the Coldstream Guards intoned Her Majesty's wishes by way of hymn and anthem.

The band of 2001 charged with such duty was better placed than most to sympathise with citizens Stateside. Coldstream musicians have long memories (it comes with the territory), and their personal 9/11 (an airborne assault that had caused death and destruction to both building and bandsmen) had occurred some 57 years' previous via the Guards' Chapel Disaster of 1944. Ever after, '6/18' had been the band's '9/11', and as Major Jones brought the Coldstream to the play position forment the Palace - such subunit history would underscore their forecourt performance on that historic day. Following ambit from Wellington Barracks to Buckingham Palace to the strains of J.P. Sousa's *Stars and Stripes Forever*, the *Daily Telegraph* number of 14<sup>th</sup> September 2001 began chronicling this *post eventum* performance, and promulgated:

#### **PALACE BREAKS WITH TRADITION IN MUSICAL TRIBUTE.**

**It is a military ceremony that has been performed countless times at Buckingham Palace, but rarely has the Changing of the Guard evoked so much emotion for American ex-patriates in London and transatlantic visitors alike. Usually, several hundred onlookers, mostly foreign tourists, line the pavement in front of the Palace to see the centuries-old tradition, which dates back to 1660. But yesterday, in the absence of few other focal points in the capital for the American community to gather, thousands of Americans stood in front of the Palace to mourn their fellow countrymen and women who died in the terrorist attack on their homeland.**

**For the first time, the Queen allowed her troops to play *The Star Spangled Banner*, the national anthem of the United States, during the ceremony in tribute to the many who died. Standing beyond the Palace railings, many of the 5,000 Americans broke down in tears and held their right hands over their heart in salute.**

**At first, the anthem, played by the band of the Coldstream Guards, was heard in a hushed silence and then slowly, one by one, many started singing until the words of The Star Spangled Banner echoed across Green Park. As the final notes of the anthem faded away, the musical tribute from the British armed forces, so warmly welcomed by those present, was greeted by a round of applause, before a two-minute silence was observed.**

**Traffic on the Mall, one of central London's busiest thoroughfares, came to a halt during the tribute.**

**Standing rigidly to attention in the Palace courtyard in front of the troops of the Coldstream Guards and the 1<sup>st</sup> Battalion, the Devonshire and Dorset Regiment, the Duke of York, representing the Queen, took the formal salute. Beside him, with hand on his heart, stood William Farish, the American Ambassador to Britain.**

**The band then played a selection of somber American music, including *Hymn for the Fallen*, written**

by the composer John Williams, and used in the final credits for the film, *Saving Private Ryan*.

Although it was a brief tribute to those who had died across the Atlantic, most of those present, many of whom had been prevented from returning home by the grounding of flights to North America, said that it had enabled them to “come together and mourn”.

Some Americans carried the Stars and Stripes flag, while others held graphic colour newspaper photographs of the devastation in New York and Washington.

Susan Kramer, 54, who had been on holiday in Britain for two weeks and had lost friends in the New York attacks, said: “This shows that the world is sticking together. Britain and America have always been close and this reinforces it.

“It was very meaningful that another country would honour our national anthem like this. I have felt pretty helpless up to now, because I have not been able to return home and I wanted to be with some other Americans.”

The Queen later returned to Buckingham Palace from Balmoral, where she had been on holiday, to meet the American Ambassador and his wife to offer her personal condolences.

Such was the singular circumstance of this tribute the band found itself representing Queen and Country the 14<sup>th</sup> proximo from the above-chronicled ceremony. Flown to America as the guests of New York City Mayor Rudolph Guiliani; missioned to cement the ‘special relationship’; and accompanied by HRH the Duke of York, the Coldstream Guards’ band broadcast a one-off concert in Times Square. Aired live on the ‘Good Morning America’ programme, and betitled the Hope, Unity and Solace Tour - this Royal/Regimental initiative was at the van of in-the-wake-of-disaster support: a Stateside stratagem typical of these two transatlantic counties.



Further standalone subunit forays followed. One such standout stand-to featured the fanfare team’s appearance at the ‘Live8’ concert given in Hyde Park on July 2<sup>nd</sup> 2005. Timed to precede the forthcoming G8 Summit at the Gleneagles Hotel, Auchterader, Scotland: and given before an in-park audience of 200,000; a 12-man fanfare team (in the manner their band ancestors of 1985 had done at Wembley) opened the concert via the truncated toccata *Fanfare for Hope*: an in-house work composed by Coldstream principal trombone Dave Desmond.



The ‘Noughties’ witnessed Coldstream musicians adopt performance initiatives far removed from what had hitherto happened on a band level. In days’ ago, the ‘Trade Test’ ladder twixt Class 3 to Class 1 was about the limit as regards official in-house Army furtherance musically: the millennium, however, moved things in a decidedly erudite orientation. Under the auspices of CAMUS, the Army Accreditation Programme accelerated apace: and band members took up its academic challenges *en bloc*. This was manifest initially via 16 Coldstreamers enrolling for the Masters Degree Performance Course at the University of Salford. During this period, masterates were gained by both Director and directed. Having received his Master of Music degree from Reading University, Major Jones went on to gain his Doctorate of Music Arts (DMA) at Salford, graduating in 2006. Donnish bond was forged between Army and Academia; a relationship that is maintained to this day - and it is fair to say that the lettered musician of 2015 has never been so thoroughly grounded in his/her subject since the creation of the unit in 1685.

In parallel to personal improvement, an awareness of the band’s importance in musical history was firmed up via a three-way association between acknowledged music historian Professor David Diggs of Lehigh University, Philadelphia, Major Graham Jones, and the band. If CAMUS’ ethos educated at a personal level, Coldstream lineage on a collective level manifested post-millennium via an initiative introduced at a directorial level. During the last two decades of the twentieth-century, the musical world had witnessed spectacular leaps by ensembles employing period-instruments. Orchestric outfits

vaunting pseudo-historical names as instanced by the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, and the English Concert (to name but three home-spun examples) had formed to recreate the sound of the Baroque ensemble; and had, in consequence, spawned a hitherto untapped musical resource: historically accurate performances.

The band of the Coldstream Guards had, in some respects, anticipated this movement 70-years' previous: when Mackenzie-Rogan and the band delivered a series of lectures using period military band instruments for the Worshipful Company of Musicians around the years 1912-13. The band under Causley-Windram gave an important on-film period performance via its appearance in the 1934 French Revolution classic: *The Scarlet Pimpernel*, with a similar on-receive sonic dissertation some two-years' later via the BBC Home Service: as *Auntie* aired the following hour-long historicise on 23<sup>rd</sup> January 1936:

#### **20.02: THE BAND OF HIS MAJESTY'S COLDSTREAM GUARDS.**

**(By permission of Colonel Arthur Smith, DSO, MC, Commanding Coldstream Guards).**

**Conducted by Lieut. J. CAUSLEY-WINDRAM, Director of Music, Coldstream Guards.**

**A programme illustrating the part played by the Coldstreamer's Band in the evolution of military music from 1660 to the present day.**

The 1970s witnessed former Coldstream MD Trevor Sharpe plunge into the realms of recreated regimental music via a joint gramophonic venture with the London Bach Ensemble: his *Military Music of Three Centuries* LP waxing works dating from 1685 to 1820. All the above examples instance Coldstream connectivity with its musical past - but all were of an evanid nature – transient rather than permanent.

This circ permuted in 2003. Amid the unlikely environs of the dinner table, post-prandial parley saw Major Jones and Professor Diggs musing on military musical history. Deliberation deviated to the Duke of York's band of 1785 and the martial musical influence it had on the Guards' bands and beyond. Their debate deepened. Via livewire minds and a collective mastership, there followed the birthing of what could be codified as: '*The Eley Project*'. Midst repast *tete-a-tete*, a musically interesting (and historically significant) blueprint formed its fountainhead. A plan of action was progressed - and book-craft bore fruit. Following frequent transatlantic crisscross, both Major and Professor rediscovered music that had long languished in manuscript collections such as those held at the British Library. A prototypic ensemble was foregathered; long-day hours set aside; emended scores red-pencilled with exactitude - and natural horn, trumpet and serpent rejoined the regiment from the pages of history. Ventil's gave way to crooks; ventage was resurrected via an outsourced cross-fingering serpentist; and *The Eley Project* reached resolution by way of musicians' yclept within the Coldstream as: 'the 18<sup>th</sup> Century Band'. The Guards' had gained another sub-ensemble in terms of texture and instrumental colour - a unit whose timbre and manner of performance would produce stylistic symphony Eley himself would recognise - the 'Duke of York's band' had been reborn.

This 'future-to-the-back' formation reinforced the band's (and the Regiment's) place in the musical history of Britain by bringing back an ensemble that had been pivotal on national levels. After two-centuries, the Duke of York's band had been reincarnated, and would once again sound signal-calls, troops, cottillons and catches within a cooe of Colour Court. This 'historically aware' regimentary reconstruction archetype could also trump its period orchestral instrumental peers; and was unique in this respect, as it was *still* manned by musicians affiliated to the same musical body: a circumstance none of the civilian outfits could come close to equalling. In capturing and distilling this music's essence, *The Eley Project* would prove to be the precursor of a projected series of five CD's scheduled to be cut over the ensuing seven-years – and was an auspicious start.

Coldstream CD sound archive set-down commenced in 2004 with the 'new' Duke of York's band recording the first *Royal Heritage Collection* disc. Recorded on 30<sup>th</sup> June and 1<sup>st</sup> July, Volume 1 of

this nameworthy *omnium gatherum* was betitled: *The Music of Christopher Eley 1785-1794*. An intensive rehearsal programme of polishing and refining under gurus of authenticity Jones and Diggs commenced. Performance styles were thoroughly researched, with *notes inegales* and over-dotted rhythms rerun remorselessly to achieve nuances of phrasing and the subtle things that make this music march in eighteenth-century mode. In addition, permission was sought from Buckingham Palace for the recording to take place in the Queen Anne State Rooms at St. James's Palace. With consent via Comptroller, a dozen musicians (comprising Eley's 1785 instrumental dodecad) were desksed amid the nucleated apartments of this Tudor Royal Palace. Amid a buzz of expectation: and over two-days of tightly controlled sessions: the band burned-to-disc works that had not echoed around St. James's Palace for over 200-years. Over the ensuing seven summers (and in Welsh terms achieved via the hwyl and cais of Colonel Jones), the band would add to the music spawned by *The Eley Project*, and create a cannon of Coldstream-related composition worthy of the soubriquet: 'second to none'. For the record, the said series comprised:

**ROYAL HERITAGE COLLECTION.**

**Vol. 1. The Music of Christopher Eley 1785-1794.**

**Vol. 2. The Age of Elegance 1795-1863.**

**Vol. 3. Music from Trooping the Colour, Queen Victoria 1864-1899.**

**Vol. 4. Music from Trooping the Colour, The King's Birthday Parade 1901-1951.**

**Vol. 5. Music from Trooping the Colour, Queen Elizabeth II.**



If *The Eley Project* looked to its past, the band also looked to its future, via an initiative engineered by Major McElligott in 2001. This piece of musical foresight could have been codified: *The Coldstream Commission*, and its ramifications would shape the band's musical standing to the present day. For the first time in the band's history the Coldstream Guards sanctioned a subunit-specific work in the wake of the Regiment's 350<sup>th</sup> anniversary; and bestriding the McElligott/Jones' conductorship, the composer Nigel Hess duly penned the: *Concert Overture: Monck's March*. This proved to be a stepping-stone towards a military-civilian regimental-compositional relationship furthered by Major Jones. The title: 'Composer in Residence' was born, and there followed a succession of eminent musicians missioned to create works linked to, and world premiered by, the Coldstream Guards' band. Three composers have held the position since 2003, and a short summary of their names and works follows:

**Peter Graham: *The Red Machine*. First Composer in Residence. World Premiere given by the Coldstream Guards' band in concert with the London Symphony Orchestra at the Duke's Hall, Royal Academy of Music, London, September 2003. *The Red Machine* is the given nickname of the band, and rises out of the unit's reputation for precision – be it musical or military.**

**Martin Ellerby: *The Cries of London*. World Premiere given at St. John's Smith Square, Westminster, 13<sup>th</sup> September, 2005.**

**Peter Meechan: *Hougoumont*. Commissioned to celebrate the centenary of the Coldstream Guards' Association. World Premiere given at the Cadogan Hall, Chelsea, 14<sup>th</sup> February, 2013.**



The Guards' Chapel Disaster of Sunday, 18<sup>th</sup> June 1944, close as it was in the calendar year to the aestival solstice (*and* in the midst of British Double Summer Time) proved to the band's 'longest day'. Friday 21<sup>st</sup> December 2007 may well go down in history as one particular Guards' cantonment's 'shortest day': as the hibernal solstice of that year witnessed the last ever Guard Mount Duty leave

Chelsea Barracks for Buckingham Palace. This watershed wayfare fell to No.7 Company, Coldstream Guards and the Coldstream Guards' band; and midst an almost deserted barrack complex, two regimentary subunits foregathered for: Form-Up; inspective interlude; Colour courtesy and carry; and "To your Duties". For posterity, this band history chronicles both bygone barrack; route-by-road; and band input to this once-famed regimental rove.

First fabricated to a draft by George Moore, Chelsea Barracks was constructed in 1861-2 for 1,000 Foot Guards on the east side of the newly built Chelsea Bridge Road. This military pile vaunted a long frontage facing the new thoroughfare to Chelsea Bridge: with a central gatehouse flanked by tall Romanesque-Byzantine towers. Further edifices of like design were grouped around the edges of the site; with the Guards' Chapel placed centrally at the rear of the parade ground and aligned with the gatehouse. Many ex-Coldstream musicians will have recall to this Victorian billet, as it survived almost intact until its demolition a century after its construction: the bulldozers moving in and razing this Army aggregation to the ground (Chapel excepted) over 1960-61. A contemporary Chelsea Barracks was raised reincarnate the following year. Due to form and function, this building boasted features more blandiose than grandiose: and by 1962 this tupal, post-war Modernist pile had superseded its Puginesque ancestor. With the commission for the reconstruction awarded to the firm of architects *Tripe and Wakeham*, the senior partner in this master-of-the-compasses duo seemed to echo the architectural merits of this Sixties' Services accommodation.

Thus, headquartered in Chelsea from 1862, the Foot Guards' crossed conurbation from SW3 to SW1 whenever the Battalion finding the Queen's or King's Guard was based at this barrack: and for almost a century such duty began from, or returned to, Chelsea via Buckingham Palace Road. However, due to an increase in the motordom of the metropolis during the Fifties and Sixties, the Foot Guards' foray from Chelsea Barracks modified: and outmarch to Buckingham Palace ever after changed from barrack-bound return. As this circumstance seems to have passed under the radar of existing Foot Guards' histories – a brief textuary record-of-route is outlined in print: for the regimental archives.

With the command: "To your Duties...Quick-March!" - a beaty, five-pace roll from the band's percussion battery segued the New Guard commence ambit, as it swung across the square then wheeled obvert the principal barrack block. With the regimental band soundingly leading the van, a cadenced projection of bass and tenor trombones zinged back off the building to its point of origin, as both band and detachment advanced toward the boxy brick and glass billet. The parade then passed under this cuboid structure and alongst garrison church; as band and detachment exited the narrow sally-port at the rear of the complex into Ranelagh Grove. In a matter of metres, a left-wheel was executed into St. Barnabas Street; past the church that named the thoroughfare on which it stood; and crossed Pimlico Road to navigate a streetlet now long-since pedestrianised. At the junction of Ebury Street the band and New Guard right-wheeled to strike norwards, quick-marching its full length and into Beeston Place, until Lower Grosvenor Gardens was reached. A right followed closely by a left-wheel saw both band and New Guard into Buckingham Palace Road – and from this point, Guard Mount Duties were a matter of minutes away. Post ceremony, the return journey would witness a march down the length of Buckingham Palace Road until the junction of Pimlico Road had been reached: with a right-left zigzag taking both band and Old Guard back along Ranelagh Grove toward the tight through-gang at the rear of Chelsea Barracks.

With ubity at Chelsea exchanged for ubiation at Woolwich in 2007 came the mothballing of band terms that are in all probability *still* etched in the collective subconscious of most ex-members. Appellations such as: *Chelsea-Wellington*; and *Wellington-Chelsea* gave notice to which route both band and Guard, be it Old or New, would take: and a *Double-Welly* would be the best of all options as regards duration of duty. But for most, the term: *Double-Chelsea* would remain in the mind the longest: especially so if you happened to serve in the band when Wellington Barracks was under refurbishment and a high percentage of Guard Mounts consequently commenced and

concluded at Chelsea. Due to Guards' band commitment during the 'Silly Season', it was the norm for one band to be rostered for a fortnight or more on Double-Chelsea Guard Mounts – and, in the case of the Coldstream one memorable summer *circa* 1979, with no Corps of Drums to share the musical workload. Salvation came in the form of a tympanic sixsome section: set up in the wake of such singular circumstance. Thanks to ABSM France, Sgt. Cooper, L/Sgt. Janes, L/Cpl. Yalden, Sgt. Parker and Musn. Poole, band rendition was interspersed with hide-stick-and-cymbal interlude: and the twelve-strong trumpet section (cornettists who, then as now, via an iron embouchure and adamantine lungs, bore the brunt of the melodic work when in marching-mode) was forever in their debt. Such circs are *still* brought to mind between beaters and blowers at band reunions to this day.

Without question though, the daddy of all prescribed duties for the individual Guards' band was the *Double-Chelsea Trooping Guard*. Requiring early morning rehearsals on Horse Guards' Parade in No.1 Dress; to all the above afield range and road-craft would be appended an epical excursion up the Mall in order to enact a full 18<sup>th</sup> century Tilt-Yard Guard Mount. Given during the month of May (and with the Corps of Drums playing a far greater role in the ceremony than they do on a Queen's Birthday Parade), a single Guards' band, headed by three Drum Majors, would supply sonic accompaniment on Horse Guards' Parade to more-or-less a full Trooping the Colour Ceremony. This duty was a survival from days of yore, when the guard was mounted daily from Horse Guards. On the Parade the Colour to be carried on Guard is Trooped by the Battalion furnishing Public Duties. Following this, the Guard is marched off back down the Mall to Buckingham Palace: where further Forecourt ceremony would occur. The final leg of this musical military marathon would witness band and Guard beat a path down Buckingham Palace Road to Chelsea Barracks.



The years following the closure of Chelsea Barracks witnessed the band continuing their commitments worldwide. The years after 2008 would also require the day-to-day duty of rehearsal to become logistical: as this was the year in which five Foot Guards' bands had to share three Foot Guards' band-rooms. This would, however, not affect the Coldstream band between the 6<sup>th</sup> January and 18<sup>th</sup> March, as they had, with the Pipes and Drums of the Royal Scots Dragoon Guards, left British shores for a fifth tour of the United States of America.

For the first time since its inception in 1960, this continental crisscross was given over to stage-show rather than arena march and re-march. By this juncture the musico-military fruits of *The Eley Project* had been picked. This had in consequence seen the 18<sup>th</sup> century band inserted into the 2008 Stateside stage-show: and via some clever curation by Major Jones and the two touring bands, the auditoria of America was invaded by a particular species of Anglo-Scottish martial edutainment by the C.G. and the R.S.D.G. Over a two-hour timescale, concert historiography moved from 1650 to 2008 via wind octet; the Duke of York's band; a heptamerous, mess-jacketed string ensemble rendering a concerted arrangement of A.F. Godfrey's *Coldstream Guards' Waltz*: through to twenty-first century compositions from DoM Jones and BM Machin. The shows proved an outstanding success, and set the standard for all post-millennium tours thereafter.



The following year would prove one of flit twixt monarchy and monetary via two landmark occasions. A monarchic first was achieved on 27<sup>th</sup> February 2009, when the Band and Corps of Drums of the Coldstream Guards performed a Regimental Concert in the presence of Her Majesty The Queen in the Waterloo Chamber, Windsor Castle. A project engineered by the Colonel of the Regiment for his Colonel-in-Chief, this singular honour was chronicled by the band's '*Professor-in-Residence*': David Diggs. In a review published in the *British Bandsman* dated 2<sup>nd</sup> March 2009, the professor penned:

## **COLDSTREAM GUARDS GIVE ROYAL PERFORMANCE AT WINDSOR.**

Waterloo Chamber, Windsor Castle, was the recent venue of a spectacular evening of music and celebration, conceived by General Sir Michael Rose, 28<sup>th</sup> Colonel of the Coldstream Guards, as an opportunity to reflect on the history of the Regiment and its contribution to the music of the nation. A reception in St. George's Hall for the Officers and Guests of the Regiment began the evening, followed by the Concert in the Waterloo Chamber. Her Majesty The Queen, Colonel-in-Chief and His Royal Highness the Duke of Edinburgh, were in attendance for the concert, and to everyone's recollection, this is the first Regimental Concert performed with the Royal Family as guests.

The concert, performed by the Regimental Band and Corps of Drums of the Coldstream Guards, was one of great depth, at once unique and enjoyable, and featured music from the 18<sup>th</sup> Century Coldstream Band, and works by three contemporary Composers-in-Residence. These composers: Nigel Hess, Peter Graham and Martin Ellerby, were present to hear performances of their music, conducted by Lt. Col. Graham O. Jones MBE, Senior Director of Music of the Household Division and Director of Music of the Regimental Band of the Coldstream Guards.

The Diggs discourse hints at the driving force behind this landmark concert. For General Sir Michael Rose, KCB, CBE, DSO, QGM, DL, 28<sup>th</sup> Colonel, Coldstream Guards, this project was important. His programme notes confirm such commitment, and announce:

**Welcome to this Regimental Concert performed by the Band and Corps of Drums of the Coldstream Guards. It is an immense privilege for Coldstreamers to perform in Windsor Castle in the presence of Her Majesty The Queen, our Colonel-in-Chief, and the Senior Colonel.**

**This evening's music is intended to reflect the history of the Regiment, and its contribution to the music of this Nation over the past 359 years. Throughout this period Coldstream music has been composed by many eminent musicians, and the programme of music which will be played tonight exemplifies this great tradition. This unique evening will, I hope, also prove to be immensely enjoyable.**

**I am delighted to welcome the Regiment and its guests to the Waterloo Chamber for what is a family occasion.**

The Diggs recall on this concert-first being bracketed: 'Regimental' was an accurate one. As regards the pigeonhole: 'in front of the Royal Family', however, it was not. Almost exactly 220-years' previous, the 13<sup>th</sup> Coldstream Colonel (the Duke of York) had loaned his regimental band to assist at a 'Royal Concert' given in Windsor Castle for King George III a matter of metres away from where the band of 2015 had foregathered to play for Queen Elizabeth II. The occasion was the recovery from illness (be it porphyria or bi-polar disorder) by King George III: and his consequential quashing of (as chronicled within Part III of this band history) the 'Regency Crisis of 1789'. This celebratory circumstance segued a one-off pompal wind band concert given for Royalty and the nobility by a 36-strong super-group consisting of 24 musicians from Queen Charlotte's Private Band: augmented with the 12-piece Duke of York's Band. Proof of such performance continuum from the Coldstream was noted in the *Memoirs of the late Queen Charlotte (1819)*, and stated:

**1789.**

**Her Majesty's gala at Windsor, April 2d, was truly magnificent: the banquet was the most luxurious of any given at Windsor during the present reign. At seven o'clock the drawing-room began. Their Majesties were seated under a canopy: the King was in a full dress uniform of blue and gold. The Queen had a most superb bandeau in her head-dress, with letters in diamonds of "Long live the King". The Princesses had head-dresses nearly the same. The company consisted of the first nobility in the land, of the King's friends, with their ladies and families. The ladies were all in one uniform, of garter-blue, trimmed with a broad gold fringe - the petticoat of white satin. The gentlemen, with the exception of a few officers, wore the King's uniform.**

**About eight o'clock the concert began, which consisted of the Queen's Private Band, assisted by the Duke of York's. Griesbach was the leader of the vocal performers. Storace, Norris, and Sale were the principal singers. In front of the whole company the Royal Family were seated in a row. On the right of his Majesty was the Queen: on the left the Princess Augusta. The Duke of Gloucester was at one end, and his son and daughter at the other. The supper commenced at one o'clock in St. George's Hall, when the King retired. There was no ball, and the company retired about three o'clock in the morning.**



Pressured performance in front of a Royal auditory is, it seems, nothing new for the Coldstream Guards' band. Whether playing Haydn for a King in 1789 or Hess for a Queen in 2009, subunit standards of musicianship had been maintained over longevous timelines. Thanks to some innovative historical research, *both* bands can be named. The Duke of York's band that set up its music book in Windsor Castle on April 2<sup>nd</sup> 1789 was:

CLARINETS.

Christopher Frederick Eley  
Johann Gattfried Hagemann  
George Henry Kauntze  
Johann Christopher Homann

OBOES.

Gottlieb Webberstedt  
Johann Ernest Franke

BASSOONS.

John Mackintosh  
Johann Nicholas Zwingmann

FRENCH HORNS.

Johann Frederick Richter  
Johann Frederick Peterzen

TRUMPET.

Augustus Christian Rupert

SERPENT.

Rudolph Christopher Sickel

The Coldstream Guards' band members who set up their music book in the Waterloo Chamber, Windsor Castle, on 23<sup>rd</sup> February 2009 were:

FLUTES.

LSgt. Hardy (and Northumbrian Pipes); LCpl. Smith

OBOES.

LCpl. Houldsworth; Musn. Johnson

CLARINETS.

Musn. Smith\*; LSgt. Coombes; Musn. Watkins; CSgt. Brooke\*  
Musn. Parker-Ellwood; Musn. Neville

BASSOON.

LSgt. Casson-Smith\*

ALTO SAXOPHONE.

LSgt. Lees; LCpl. Griffiths

TENOR SAXOPHONE.

LSgt. Wedge; WO1 Machin (Bandmaster).

FRENCH HORNS.

LCpl. Stones (and Natural Horn\*); LCpl. McDermott

LSgt. Reid (and Natural Horn\*)

CORNETS.

Sgt. Wright (and Piano); LCpl. Scott (and Vocals)

LCpl. Buxton; LCpl. Hall

LCpl. Parry (and Natural Trumpet\*); Musn. Lancaster

TENOR TROMBONES.

CSgt. Desmond; Musn. Ashton

BASS TROMBONE.

Musn. Craik (and Serpent\*)

EUPHONIUM.

LSgt. Storey

TUBAS.

Sgt. Thomas; LCpl. Marsh

STRING BASS

LSgt. Dickson

PERCUSSION.

WO2 McErlean (Band Sergeant Major)

LSgt. Moulton; Musn. Dymott\*

Note: \* 18<sup>th</sup> Century Band.



Fast-forward four-months from regimental Royal rendition, and concert band gave way to contract-bind: as a standalone recording relationship was sealed between the Universal Music Group and a military music group known universally. Midst an unheard of dotted-line-sign on Horse Guards' Parade; and at the unheard of (certainly within the world of Army bands) sum of £1 million - the Coldstream Guards' band became bound to the famous Decca label, and joined the likes of Lady Gaga in this hallowed company's back-catalogue of artistes. At 6:31am on 23<sup>rd</sup> June 2009, *The Associated Press* broke the story to the world, and broadcast:

**BRITISH MILITARY BAND SIGNS LUCRATIVE RECORD DEAL.**

**Lt. Col. Graham Jones, Senior Director of Music for the British Army's Coldstream Guards' regiment, is**

watched by music manager Daniel Glatman and Dickon Stainer, managing director of the Decca Records label, as he signs a recording contract with Decca, who are owned by the Universal Music Group on Horse Guards' Parade in London, Tuesday June 23, 2009. The regimental band of the Coldstream Guards on Tuesday signed a one million (\$1.64 million, 1.18 million euro) recording contract with Universal Music, who also have deals with music artists such as Amy Winehouse and Eminem.

The Coldstream Guards' band is due to release an album entitled *Heroes* later this year on Decca, Universal's classical label. It will include martial-sounding tracks, such as the themes from the films *Where Eagles Dare* and *The Dambusters*.

"If they're good for the Queen, they're good for Decca," said the label's managing director, Dickon Stainer.

Despite the band's famous label mates, its members said they were keeping their feet on the ground.

"I don't think we would consider ourselves as rock stars," said Colour Sgt. Dave Desmond. "We are professional musicians in the Army."

The band's inaugural *Heroes* disc became a best seller: the CD going on in 2009 to be the first military band album to reach number one in the Classic FM Christmas Chart. Further plug and promotion consequenced nomination in 2010 for the British Phonographic Industry's *Classic Brit Award* category: Best Album – a circumstance that saw it come a close second. Further studio session set-downs for Decca included the 2011 CD *Pride of the Nation*. This CD went on to reach the Classic FM Easter No.1 slot in 2011: and again received recommend for the *Brit Awards* in 2012. This selfsame timeline paralleled the coda of Colonel Jones' Coldstream conductorship. He retired from the Army in November 2011, after a career spanning almost 40-years' of service. A post-Forces' *fach* formed forthwith via *Graham Jones Music Ltd*: with travel local and global the result of band demand as a conductor, adjudicator, trainer and clinician.

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Thus in November 2011 the Coldstream Guards appointed its 18<sup>th</sup> Director of Music: Major Darren Leslie Wolfendale, M Mus, BA, LTCL, ARCM, (b.1965). Born Oldham, Lancashire, Major Wolfendale's military career is outlined via the following article appended in the programme notes for the band's 2014 St. George's Day Concert given at the Cadogan Hall, Chelsea:

**Major Darren Wolfendale joined the Army in 1981 as a clarinet player with the Junior Band of the Royal Green Jackets. After 18 months at the Rifle Depot in Winchester, he was posted to the 1<sup>st</sup> Battalion band in Aldergrove, Northern Ireland in 1983. In 1987 he attended the 12-month Instrumentalist's Course at the Royal Military School of Music, Kneller Hall, where he was placed third in the Cousins Memorial Competition for Instrumental Performance.**

**In 1991 he saw service in the Gulf on Operation Granby with 28 Ghurka Transport Regiment Ambulance Unit as a Combat Medical Technician. From 1994-1996 he was a member of the Army Triathlon Team and competed in the World Triathlon Championships in Wellington, New Zealand in 1995.**

**After touring all over the world with various bands he was accepted in 1996 onto the Student Bandmaster's Course at RMSM Kneller Hall, where in 1999 he graduated as the top British Student of the course after gaining a First in his degree with Kingston University.**

**After completing a 25-week Equitation Course with the Household Cavalry, he took up the position of Bandmaster of the Life Guards in March 2000. In September 2004 he was promoted to Captain and posted to HQ CAMUS, also at Kneller Hall, as SO3 Recruiting/OC Corps Recruiting Team, where he set up and ran the new CAMUS Recruiting Team. In March 2007 he was assigned to the Royal Electrical and Mechanical Engineers in Aborfield as Director of Music. After 3 years, and tours of Canada, Germany, Jordan, Russia, India, and all over the UK, he was promoted to Major and assigned back to HQ CAMUS in the position of SO2 Manning and Recruiting.**

**He assumed his current post as Director of Music of the Band of the Coldstream Guards in November 2011. He is a keen triathlon coach and his interests include cycling, reading, chess, playing erratic golf, and walking his dog, Basil.**

The years up to 2015 would witness a continuum of Coldstream duty and ceremony in-keeping with what had hitherto happened; and introduce some innovative additions. Since 2009 the ‘Guards’ Chapel Recital Series’ of concerts has proved hugely successful. Establishing a monthly recital series (and boosting the unit’s audience profile) has been one major plank of the band’s public performance strategy over the past six years: whilst at the same time addressing the problem of ‘accessibility’ to indoor rendition by the Guards’ bands when in London. Founded by Coldstream principal flute L/Sgt. Rachel Smith, the GCRS provided a platform for some of the finest instrumentalists in the bands by marketing these musicians regularly via a varied assortment of ensembles. Not done in a formulaic way – but via a series of artistic statements from a wide range of military musical sub-ensembles - these public lunchtime performances featured wind quintets, string ensembles, brass groups, jazz combos, big-bands, and ‘The Guards’ Brass Band’: a championship section co-operative formed from across the Household Division. This concert series has established itself as one of the best attended of its type in London: the city-centric concertgoer (be they tourist, office worker, or resident) seemingly lapping up these pan-band packages and musical ‘voyages of exploration’. In 2010 L/Sgt. Smith received a Corps of Music Commendation for exemplary commitment to, and publicising of, these recitals: recognition rewarded further via a Commander Land Forces Certificate for Meritorious Service in the New Year’s Honours List of 2012.



As 2012 progressed, honours bestowed to a band individual shifted to the collective honour of the band performing for Her Majesty the Queen in a rare monarchic milestone: a Diamond Jubilee. Mention of this singular circumstance has been made at the overture of this band history: indeed, the Carriage Procession and Thanksgiving Service at St. Paul’s Cathedral was the inspiration for this lengthy tome. Thus 2012 and 2013 segued further Coldstream commitment to serving Queen and Country: with duty at home juxtaposed against jaunt to Japan – as the band undertook another Far East foray between 2<sup>nd</sup> and 15<sup>th</sup> October 2013.



Friday 28<sup>th</sup> March 2014 marked the end of an era, when an orchestra drawn from the bands of the Household Division under Major Vernon Yates, Scots Guards, played during an Investiture Ceremony for the final time. This seminal moment in the history of the Guards’ ‘string band’ consequences a short chronicle on the orchestra of the Coldstream Guards: a timeline more time-hallowed than many might moot.

The double-handed Guards’ musician was a thing of great antiquity. Since its 1685 dawning, the first Coldstream musicians had been bi-instrumental on both wind and string: with the practice only abating after early Georgian military-musical tastes for war-like wind playing (as exemplified by Handel’s *Overture for Military Instruments*, better by-named as the *Music for the Royal Fireworks*) gained favour. In 1785, the arrival of C.F. Eley and his ‘German Band’ augured the multi-instrument musician rejoin the regimental ranks: and though largely placed in suspended animation for most of the 19<sup>th</sup> century, the string band across the Guards’ regiments was revived towards the end of Victoria’s reign.

The entertainment platforms of the era: firstly concert, music hall and hotel palm court – followed by silent cinema – helped support the double-hander: and the Guards (and by extension the Coldstream) became beneficiaries of such circls. By the reign of King George V, the Coldstream string band under Mackenzie-Rogan was a regular at Windsor Castle (the band were on duty at Windsor during the residence of the Court from October 1912 to 1919 inclusive). Royal rendition, however, was not without its drawbacks; and performance midst stately surrounds sometimes meant swelter in a not-so-stately hermetic hidey-hole. Such circumstance was recalled via anecdotage discoursed by the dis-sceptred Duke of Windsor: in an article he penned for *Life* magazine in 1950:

## A KING'S STORY.

At Windsor Castle, a Guards' string-band would be stationed in a small room behind a grille to the dining-room; and during dinner, they would play music appropriate to the occasion. The evenings would follow a rigid protocol, never deviating in any way whatsoever. Only once did I observe even a slight disruption in the solemn sequence of one of these evenings. The string-band which, as I have already said, played softly throughout dinner, occupied a small chamber – almost a cubbyhole – off the dining-room. One unusually warm June evening on her way out my mother [Queen Mary] was moved to express to the Bandmaster her pleasure over the rendering of one of her favourite pieces. Opening the door into the chamber she peered inside. A second later came a gasp and mother was heard murmuring consoling sentences. When she reappeared she seemed upset and beckoned to the Master of the Household as she continued into the drawing-room. It was sometime before the reason for this slight commotion was divulged to the rest of the party. Behind the grille my mother had discovered a veritable Black Hole of Calcutta – a windowless, airless chamber in which the bandsmen in their tightly-buttoned tunics sat drenched in sweat and half-fainting in their chairs.

“Is it always as warm as this?” my mother asked.

“Not Always, Your Majesty,” was the honest reply.

During World War Two (in the wake of National Service) and allied to an upsurge in band establishments during the golden era of Guards' bands, the Forties and Fifties witnessed an influx of pro string musos of symphony orchestra standards into the Coldstream Guards: as instanced by violists Leo Birnbaum and John White, together with dance band double-bassist Don Stuteley. So big was the band during this period (and due to the band orchestra rehearsing in a far removed out-quarter in the Duke of York's HQ); to many in the main military band, the specialist string player was little more than a nodding acquaintance: only ever bumped into at either Pay Parade or Band Pay day. Given the cognomen: *Gypsies* during the 1950s, the path between scrapers and blowers-and-beaters *did* cross occasionally: with often laughsome results. The string instrument that crossed paths with the band most frequently was the double-bass. Appended to the sit-down concert band since Victorian times, the 'string-pig' made frequent forays with the band whether in orchestral or military mode. A Fifties' David Leed reminisce recalls one brush with this *basso profundo* – and is revealed (for fear of fine) for the first time in some 60-years:

**On a recruiting tour based in Bury I was billeted in a hut with Alfie Donald and Jerry Snowden, used as the Band Store for the duration. I was being kept out of Curtis's way by Ben Simpson: and for my sins was acting as batman to Captain JHB Hartley; as well as doing the typing plus all the other jobs on the tour.**

**Late one night (in a state of insobriety) I decided to have a look at the string bass. I opened the 'coffin' in which it was travelling – and promptly fell on top of the pig. Smashed it fairly efficiently. Amid the sound of splintering wood Alfie dragged me out of it; shut the coffer; padlocked it; wagged his finger under my nose, and said:**

**“This never happened; nobody saw anything; you and we were nowhere near it; and keep your mouth shut.”**

**When it was opened a couple of days later for a Dance Band gig, after some serious effing and jeffing, it was decided that it was transit damage...and I had to type up the report on its demise. This story has never been told before!**

For the imported string specialist change came in the Sixties. After ten-years' of television, the demise of live music at places of recreation (other than the concert hall) was all but complete. Court ceremonial, however, still required string ensembles of salon stamp. Individual string instrumentalists would continue to be recruited, but the majority of this sub-ensemble's roll call thereafter would comprise musicians taught a string instrument at the Junior Musicians' Wing Pirbright and Kneller Hall: and ever-after inter-individual *bon mots* would be exchanged between co-brothers blown and bowed. In many cases rib and retortion (often conjured up betwixt ork members and the rest of the unit when collecting their Band Pay) would materialise repeatedly in the wake of the not inconsiderable fiscal rewards accrued by this sub-ensemble: and it was via such cross-band banter that this group of Coldstream executants acquired the agnomen: *The Delhi Symphony Orchestra*.

A Guards' go-to group and perpetually in demand: from Investiture Ceremonies to Association Dinners: intimate hotel musicales to Square Mile shindigs for umpteen City Guilds (and much more besides): this diverse avatar of the main military band gave sterling service across a broad spectrum of engagements and duties. During the Seventies and Eighties, *'The Delhi'* achieved something akin to mythological status: thanks in no small way to the bandroom bluster alluded to previous. With merciless deprecation dished out on a daily basis between certain instrumental sections (and certain individuals), every musical mishap manufactured by this orchestra was guaranteed to enter the Coldstream band Hall of Fame. Even the DoM got in the act on occasions, with one droll ork-directed retort delivered by Major Sharpe at a banquet held at the Guildhall typically noting:

**“If you can't sound good at least look good... like Janes over there.”**

Performing with this ensemble was never ho-hum: as at some point *something* was bound to transpire. Such chance-medley fall out would without doubt have to feature the nameworthy episode at an Investiture Ceremony during which DSO concertmaster Dave Parker fiddled his way into the band's archived accounts via one particular *poco a poco* turn of events. In getting the frog of his violin bow jammed on the G-string (then segue releasing it like an Agincourt archer), a volant odyssey over gallery balcony (and *en route* award recipients) was achieved: the catgut-scraper eventually going on to harpoon a Household apparitor stationed below in the Buckingham Palace Ball Room. As *The Delhi* sawed delicately through a longsome repertorial roll-call of orchestric lollipops and pot-boilers, band *bon homme* L/Sgt. Bob Janes was in the midst of it all, peering out from the centre of the string section on 2<sup>nd</sup> violin. At a crucial point mid-Investiture, as a concertmaster reached his own opus acme (and mentally cried the larum: *God for Elizabeth, England and Saint George!*), his bow began its ballistic excursion into the ether. Meanwhile, a scraping Sgt. Janes noted:

**Dave Parker's bow took flight during a particularly demanding rendition of the *Spanish Gypsy Dance*. Many ex-members will recall that Investiture Ceremony orchestras are required to play *pp* or even *ppp* – so as not to drown out Her Majesty's carefully prepared comments to recipients. Understandably, such volume constraint annoys – and it can lead, now and then, to a frustrated virtuoso like Dave Parker seeking other routes to shine. Dave got his fixes amid this hushed ambient atmosphere by forcing a race to the end of the piece: a *stringendo* stratagem he would invariably win: while semi-comatose *dirigents* remained unaware of it; or were completely absorbed from intro to outro in attempting to pipe down the glottal, guttural rasps emanating from Eddie Claxton's strepitant viola. It was during the above-noted head-to-head that (with cat-gut scraper reciprocating like billy-o; rosin a-smoking; and Ed's stentorian viola *still* pumping it out in the manner of some hefty Wagnerian heldentenor) eventually eventuated Sgt. P's bow-errant whickering past the DoM's proboscis, on its pell-mell pilgrimage from the minstrel gallery to the Ballroom below. Not a man to be panicked; having no desire to become a musical makeweight to the ensemble; and far from pulling the plug on his Palace performance...the Concertmaster proceeded to continue his melodic executancy (and broadening the Delhi's delicate orchestral palette even further... if that were possible) by holding his bat [violin] like a banjo...bringing this orphic treat to a clamorous culmination by strumming the last twenty-odd bars in the manner of Forties' silver-screen comic George Formby. How we ever reached the end still bemuses me.**

Other orchestric storiottes centred round circe more constructional than compositional. One Delhi deambulate to Marble Arch witnessed Mayfarish meander coda in calamity. Once again it was the band's double-bass that bore the brunt of one particular orchestral manoeuvre after C/Sgt. 'Satch' Symmonds' miscalculation of clearance between bass and ceiling caused neck-break and the death of a pig. Malcolm Symmonds held the post of principal tuba in the military band and principal double-bass with the orchestra. The hindmost prestigious appointment, however, was not without its problems – transport being one of them – especially so on the many central London 'make your own way' engagements the orchestra was detailed to discharge. Once again Bob Janes takes the tale up with this reminiscental observation...as a contrabass firstly jammed, then succumbed twixt escalator stair-head and superjacent ceiling:

The double bass died at a hotel in Oxford Street (now called the Thistle, Marble Arch). Not one of our usual quality venues (the job was a London Branch Dinner), Satch Symmonds struggled to extricate his unwieldy gig-bagged instrument from the back of a London taxi. After tipping the cabbie, he entered the hotel lobby, disassembled his stringy-thingy, and headed for the escalator.

As he wrestled the pig onto the people mover, his attention was diverted by the Delhi's principal wooden-euphonium ['cello] John Lacey descending the down-conveyor. Satch had no idea that the ceiling above the up-escalator would get close enough to impinge on the bull fiddle and snap both fingerboard and neck from its torso...and so this deathward ascent witnessed the scroll of the string bass first connect with then jam into the ceiling. As this circumstance was unfolding, the endpin of the pig was wedged firmly between the grooves of the escalator steps – putting the kibosh on a lateral extraction. As he neared the mezzanine summit, Satch frenetically heaved at the contra-viol in the vain hope of deliverance from his pinch-point pickle. Upon reaching elevation apogee, a nauseating *sostenuto* 'k-k-k-kreak' segued into an *affanato* 'kaa-ruunnch', as a by now curvaceous grunting cat fractured and intoned its final splintery *Todesgesang*. His Army-issue Amati had been amortised; its bridge buggered; and the tailpiece ended up depending dejectedly off four cables: to-ing and fro-ing in pendulate manner. This is no myth, I heard (and saw) it happen - and remember the look of total disbelief on Satch's face. You could almost picture his postulations in a cartoonist's think-bubble.

Many an ex-member can imagine how the BSM took the news. Never a man to turn a problem into the *Third Act of Tosca*, Les showed his usual sympathetic understanding and was his completely rational self. Not.

Orchestra termination was but one aspect of the end of much more within the world of the Guards' bands. The final few years have witnessed the cessation of perks stipendiary and sartorial via the demise of Band Pay and the privilege of practicing in civilian clothing. In the race to create a corporate identity in an *arriviste* Army unit whose history had hardly reached double figures, CAMUS at a stroke severed the multi-donned Guards' musician when foregathered for FMB forever. If the question of clothing was quarrelsome, the loss of Band Pay was positively parlous. For the Coldstream musician of 2012 (who's band ancestors had, between 1730 and 1785, included the ceremony of: *The Changing of the King's Guard itself* as a 'Band Pay' engagement) the loss of this band bonus was a bitter pill to swallow - downscaled concert commitment - and was counter-productive: inasmuch that the powers-that-be had removed the band's monthly 'jam tomorrow' remuneration package...and from this point on, wages would remain the same: whether you stayed *in* or strayed *out* of the band-room once or a hundred times a year. It is a circumstance many ex-members still struggle to come to terms with (and another Guards' tradition seemingly consigned to the history books) - and it is to be hoped such martial parsimony does not discourage prospective Coldstream musicians from joining the band in future years.



*Historically:* the finale of this Iliadic band chronicle codas remarkable narrative notabilia over a period of regimental history spanning 330-years. Since its beginnings, the Coldstream Guards and its band has brought to bear its unique brand of musical excellence on levels national and international and from royalty to commonalty. Regimental reform witnessed the withdrawal of the attested musician for over 50-years between *circa* 1730-1785: a bold experiment by the Colonelcy of the Coldstream Guards that in all probability produced one of the finest *Harmonie* wind octets in Europe. Royal reform resulted in the extension of such emboldened experimentation: and was achieved by Prince Frederick via his Duke of York's band (1785); parading the Coldstream to 'full music' (1787); and the adoption of Turkish percussion in the regimental band (1789). Instrumental adoption and adaption by CG Bandmasters via the three-valve cornet (1836); tuba (1839); euphonium (1850); and phonographic recording (1888), brings to mind further neoteric examples from the past. The present-day practice of promoting the band's musical heritage through the 18<sup>th</sup> Century Band and appointing Composers-in-Residence continues this progressive tradition.

*Demographically and programmatically:* some would argue that the band's core audience is getting older and smaller and its place in the modern musical pantheon more peripheral by the year. This is not, however, an accurate assessment. The forging of links with the Far East is an important one (a further trip to Japan is pencilled in for 2015) – and the growing importance of the internet in disseminating information and changing people's down-time habits means much of what the Coldstream Guards' band does publicly on a day-to-day basis: be it discharging duties in London; performing privately in-concert; or in the recording studio, is now experienced on-line as well as on-pavement, in-auditorium, or via CD and download. A plethora of 'sound-bite' digital age platforms inclusive of *YouTube*; *iTunes*; *Facebook*; and *Flickr* (to name but four) are examples of electronic media accessed by literally hundreds of thousands of band followers across the globe 365-24-7.

*Musically:* many would moot military music *démodé*. Since the millennium, however, the band has become at once a museum and a gallery through clever curation at directorial levels. A museum to traditional military music, which is important in maintaining links with the past; and at the same time (often in the same concert) a gallery to showcase daring new explore-and-experiment experiences. Typical of such programmatic putout is the afore-mentioned 'Regimental Concert' given before Her Majesty The Queen in 2009. From the 18<sup>th</sup> Century Band playing *Eley* to a world premiere performance of *Ellerby* – central relationships between band and ancestral tunesmiths and band with contemporary composers confirms Coldstream continuum over centuries in the championing of new music for wind band. The band of 2015 can boast a diversiform selection of sub-ensembles. The *Nulli Winds* and *Nulli Brass* (wind and brass quintets); Marching Band; Function Band (a ten-piece dance band) and the 18<sup>th</sup> Century Band showcases unit versatility. This policy has resulted in some standalone musical journeys: left audiences with souls refreshed and spirits uplifted: and has stamped an indelible mark on the military musical life of the nation and beyond.

*Numerically:* though the band establishment of 2015 seems micrified when sat beside the macro-ensembles of the 50s, 60, and 70s – the unit of today continues to play with punch and pizzazz when heard either in concert or marching mode: and anybody who has listened to the subunit over the past twenty-years would find it hard to argue against the fact that the technical and musical quality of the band is as good as it has ever been.

*Gender-specifically:* since the late-Nineties, Foot Guards' bands have boasted female musicians. A circ unthinkable when under regimental control (when, though musically superb and having always attracted big personalities it was more like a rumbustious lads' club with instruments): since the millennium, Band Establishments have been epicene. Though nitpickers would deem this a radical departure; arguing against such circumstance (with many lamenting the disappearance of the sheer insanity that was present in the old days), 'warrant women' have demonstrated themselves as dedicated, disciplined military musicians; and have proved via their absolute teamwork pivotal in maintaining standards of performance across *all* Army bands.

*Institutionally:* despite the CAMUS system of musician migration and promotion peregrination, multi-decade dedication to the Coldstream Guards' band is still (thankfully) maintained in the manner of past mega-service musicians (such as Charles Godfrey, Tom Kemble, Robert Parfett, and Douglas Drake) by subunit stalwarts such as BSM David Wright, C/Sgt. Darren Hardy – and the soon-to-be 40-years' served (a protensive period of service seen out under seven Directors of Music: a circumstance unique in the band's 330-year timeline) reed-man C/Sgt. Martin Brooke.

*Technologically:* it is fair to say that none of this multi-hundred-thousand-word voyage of discovery would ever have seen the light of day without the endeavours of Coldstreamers Roger Moss and Bob Lomas. *Their* setting up of the Coldstream Guards' Band Ex-Members' Website was crucial (as the www go-to place of reference) in supporting the author's efforts in the creation of this chronicle. This CGB website is probably *the* on-line global repository for all-things historical as regards the Coldstream Guards' band (one recent example being the rediscovery in a Denmark university archive



of the historic 1889 Edison Phonograph recording of an Arthur Henry Smith cornet solo): and a debt of thanks is due to Roger and Bob by band alumni - present (and future) members – and the historical military musical community in general.

*Regimentally*: does the Guards' band have a future? Will there always be a market for an ensemble of Army-attested musicians attired in apparel Queen Victoria would recognise and largely performing music in a manner many uninformed onlookers would consider dated? Can such tuneful ritual continue in an age when a thousand different varieties of entertainment are beamed, cabled or wired from cyberspace into our homes or mobile phones at the flick of a remote, the click of a mouse, or the tap of a touch-screen? The answer would have to be a resounding: Yes! Without wishing to overegg these ensembles or Barnumize these bands: as a result of a 330-year timeline of *Pomp and Circumstance* and far-flung reputation forged on concert platforms and atop the metal surfaces of the Mall and its environs: these Foot Guards' bands have come to epitomise military music. They are without exaggeration a global brand – and are bands that many would moot be nominated a living breathing musical World Heritage Site.



*Finally*: '*Pomp and Circumstance: A History on the Band of Her Majesty's Coldstream Guards 1685-2015*' has been created as a sister volume to: *Second to None: The Coldstream Guards 1650-2000*. As such the author annexes this work to existing Coldstream histories as a record of their remarkable Regimental Band. After close on a quarter of a million words; and having taken stock of this irrepressible band's history and achievements (and its trials and tribulations) over close on a third of a millennium; there can be only one Latin lexical couplet to coda this book:

***NULLI SECUNDUS.***



