

## Napoleonic Military Music

In 1957 Commandant Henry Lachouque published his seminal work *Napoleon et la Garde Imperiale*. Not only did it include Annex XVII - *Repertoire des Musiques de la Garde*, but there was also an accompanying 12" LP with the same title as the book, issued by SERP (MC 7008). When, in 1961, Anne SK Brown published the sumptuous translation under the title *The Anatomy of Glory*, the link to the music was dropped.

In 1967, on a tight budget, I opted then to only buy David Chandler's *The Campaigns of Napoleon*, but also added a copy of Lachouque's LP. Needless to say, I have since purchased both the English and original French editions of the book.

The period from 2008 to 2015 would mark the bicentennial commemorations of the Peninsular War, followed by the Waterloo Campaign. I thought that some of these events would benefit from having a flavour of the authentic music. Whilst countless books have been written about almost all aspects of the period, very little has been done to re-create the authentic music. The initial response of the Principal Director of Music at Kneller Hall was very enthusiastic, however he then pointed out the level of funding required for writing arrangements, hiring musicians and the making of the recordings.

Even so the research was started to establish just which marches were in use in Wellington's Peninsular Army. Rather quickly, I came into contact with Richard Powell and David Edwards of the UK (Founding) Branch of the International Military Music Society.

At that stage I had not come across the book *Songs & Music of the Redcoats* by Lewis Winstock, first published in the USA in 1970; whilst this is undoubtedly very comprehensive, there was much more to be found.

**Richard Powell** had an army career which started as a Scots Guards piper and ended, 35 years later, as a senior Major. He had wide experience working with, for and alongside very many races, having worked in over 13 countries. He also became involved with the productions of military tattoos, which started with 5 years in charge of the massed pipes and drums for the Edinburgh Tattoo in the years 1975-80. He clocked up hundreds of hours of radio broadcasts with BFBS/Forces Radio and the BBC, including 24 programmes on the origins of regimental marches and the music of disappearing regiments. In order to support this 'extra-mural' career he has accumulated probably the largest collection of military recordings in the UK, together with a supporting reference library.

Richard's documentation was invaluable in being able to specifically link the marches of the period to the various regiments and he was readily willing and able to provide copies of certain tracks. Realising that he also has his own sound studio, I was able to inveigle him into creating a digital edition of the Lachouque LP for me. (CD copies are available FoC on request)

**David Edwards** began learning the cornet and trumpet at the age of 10. By the time that he completed National Service, he was enlisted as 1st Cornet & Principle Trumpet with the Royal Artillery Mounted Band. After 6 years he transferred as Principal Trumpet/State Trumpeter with the Band of the Life Guards. After a bad horse accident he left the army to teach brass instruments for the Berkshire Young Musicians' Trust where he remained for 30 years, becoming Director of Early Music Studies. But he is a man of many talents, also making copies of Baroque Trumpets to export all over the world. He has also produced a few well-received CD's ('on a shoe string' as he put it), playing many of the calls and marches himself. At the beginning, for some of the obscure marches, we only had the scores and he was able to work up the arrangements before recording them on his synthesiser. In 2009, as a starter, David separated *Elliott's Light Horse* and *Denmark* from the regimental march of the 15th/19th King's Royal Hussars, since the 19th were only raised in 1857.

In collecting the data and music, I also came into contact with a range of people who enthusiastically rendered support, information and even tracks for my research :

- Captain, later Major Tony Adams, Director of Music of the Light Cavalry Band, who provided the scores for two 'lost pieces'
  - Queen Charlotte (16th Light Dragoons)
  - Spanish Chant (12th Light Dragoons)
- Major Steven Small, Director of the Army School of Bagpipe Music, who personally made recordings of four rare historic piobaireachd, including
  - *Cogadh na Sith* (War or Peace)
- Michael-Andreas Tänzer, Director of Hannoversche Militärgeschichte, who provided data and modern recordings of the music of the King's German Legion.
- Lieutenant Colonel Pedro Marquês de Sousa, Professor at the Military Academy, who provided the score for
  - *Vencer o Morir* (Conquer or Die) - first National Anthem of Portugal.
- John Kroes and Rudolf Schimmel, for data and recordings for the Kingdom of the Netherlands 1814-15.
- Werner Probst, Vice President of the German Society for Military Music, for data about Prussian marches of the period.

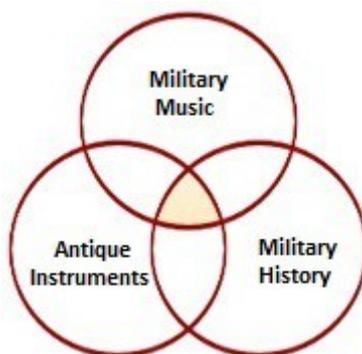
With the bicentennial of Waterloo taking more precedence than the Peninsular War, it was thought to be necessary to broaden the scope of the project to also include the music of the latter two of Wellington's Allies at Waterloo.

It emerged that David Edwards is also a Trustee of the Bate Collection at Oxford University. In 2011, no doubt over a few beers following some of their meetings, he enthused sufficient of his colleagues to come together as *The Bate Military Ensemble* to play a selection of the music I had researched, on the historical instruments from the collection.

The intention was to achieve, what we referred to as, 'Authentic M I I C' :

- Authentic Music – including solely the music known to be played in this period. Several of these pieces have not been heard in over 150 years.

- Authentic Instruments – using the historic instruments which included a Guards regiment drum, the Life Guards Bugle and a Serpent carried by the 23<sup>rd</sup> Regt at Waterloo.  
Regrettably, I failed in my extended quest to release the ‘Jingling Johnny’ of the 88<sup>th</sup> Connaught Rangers from the vaults of the ‘Reserve Collection’ of the National Army Museum.
- Authentic Instrumentation – at this time, apart from sometimes a single valveless trumpet and/or bugle, there was a predominance of woodwind, or similar sounding, instruments.
- Authentic Cadence – the earlier ‘slow cadences’ had fallen into disuse and the ‘medium cadences’, ranging from 100 to 120 paces per minute, were in general use throughout the period 1792-1815.



**Music of the Allies from the Peninsular to Waterloo**  
Narration by Major Richard Powell

<http://www.bate.ox.ac.uk/bate-launches-new-compact-disc-music-of-the-allies.html>

Unfortunately, the sleeve booklet of the Bate CD does not give due credit to David Edwards who was not only the Producer and Musical Director of the project, but also played the Keyed Bugle and did most of the sound editing.

Although their sleeve notes are credited to Colin Dean, previously the Band Secretary of the Irish Guards and a leading light in the International Military Music Society, all the basic historical data was, in fact, provided by Richard Powell and myself.

As a Trustee of the Royal Green Jackets (Rifles) Museum, I was very pleased to be able to organise the cover image by Christa Hook – our 2012 Christmas card.

David Edwards & I also envisaged the booklet to include images of the regiments associated with the pieces of music. Having worked together with Richard Sullivan on the committee of the *Peninsular War 200*, he generously agreed for us to use illustrations from the Osprey Publications Men-at-Arms series. Whilst the Bate did not finally use these images for their sleeve booklet, David has produced a ‘parallel edition’, with the regimental images, specifically designed for the Military Music fraternity. There is also an edition focusing more on the Military Historians.

With some of the tracks from this CD now available to replace those done on the synthesiser, the conclusion of original project should soon be possible.

It is intended to be a CD database comprising :

- Studies of the regimental music and musicians, the marches and signal calls
- The histories of the musicians from 1808 to 1815 extracted from contemporary diaries and histories
- Over 130 tracks of the marches and calls, taken from 20<sup>th</sup> century recordings
- Images of the uniforms of the fifers/drummers and the musicians
- Scans from some original manuals and books

At the end of the day it would seem that there is only one march which has actually disappeared without trace – *The Ragged Brigade* of the 13<sup>th</sup> Light Dragoons.

