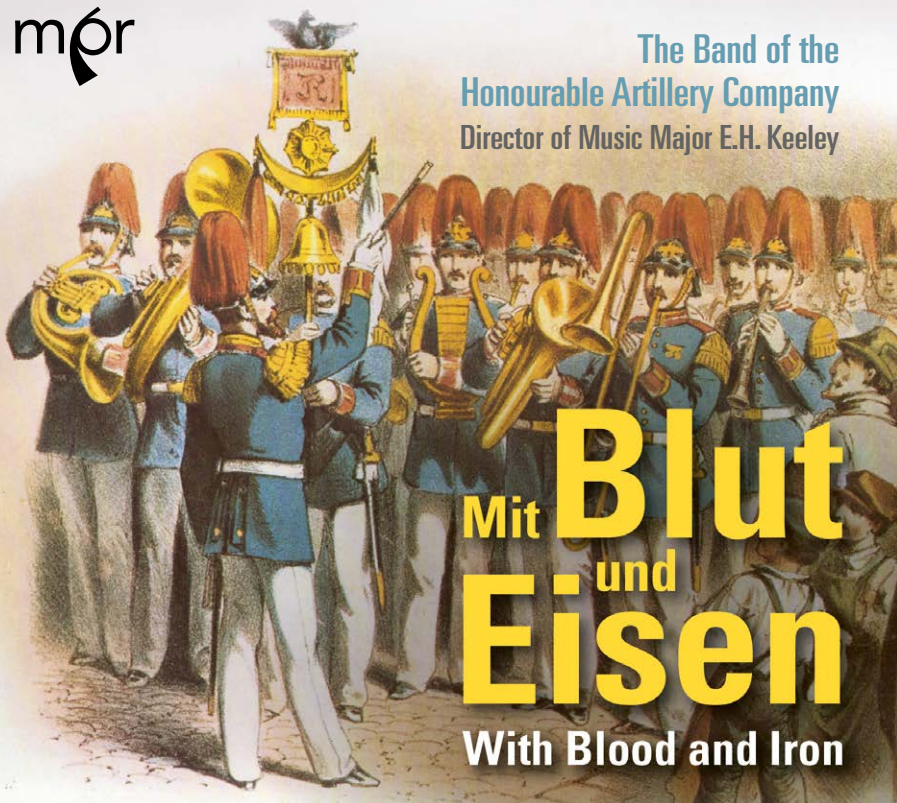


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The Band of the
Honourable Artillery Company
Director of Music Major E.H. Keeley



GERMAN MILITARY MUSIC FROM WATERLOO 1815 TO WIPERS 1915

1. **AM II, 37 Marsch des York'schen Korps** Beethoven arr. Heisig 1:31
2. **AM I, 10 Marsch Prinz August Grenadier-Bataillon (1806)** Müller arr. Grawert/Hackenberg 2:07
3. **AM II, 239 Marsch der Freiwilligen Jäger aus den Befreiungskriegen** arr. Homan/Lotterer 1:36
4. **AM III, 90 Erster Artilleriemarsch** anon. arr. Grawert/Hackenberg 1:38
5. **AM II, 113 Marsch aus Petersburg** anon. arr. Ericsson/ Grawert/Hackenberg 2:22
6. **AM II, 117 Marsch des Österreichischen Inf.Regt.42 Herzog von Wellington** Schubert arr. Grawert/Hackenberg 2:49
7. **AM II, 118 Marsch nach Motiven der Oper 'Die Hugenotten'** Meyerbeer arr. Hübner/ Grawert/Hackenberg 1:57
8. **AM II, 154 Franz-Joseph-Marsch** Oldrini arr. Grawert/Hackenberg 3:39
9. **AM II, 160 Pepitamarsch** Neumann arr. Grawert/Hackenberg 2:46
10. **AM II, 161 Alexandermarsch** Leonhardt arr. Jugel/Janson 2:12
11. **Königlich Sächsischer Laufschriftmarsch** Hertel arr. Hartwig 1:55
12. **AM II, 188 Düppeler Morgenrot** Zikoff arr. Grawert/Hackenberg 2:38
13. **AM II, 198 Fridericus Rex-Grenadiermarsch** Radeck arr. Heisig 3:29
14. **AM II, 200 Kriegers Lebewohl** Lücke arr. Grawert/Hackenberg 2:29
15. **Aufstellungsmarsch 3.Sächsisches Feldartillerie-Regiment Nr. 32** Kretschmer arr. Hackenberg 4:07
16. **Garde-Grenadier-Dannenber-Marsch** Beelitz arr. Keeley 2:38
17. **AM II, 264 Mit Bomben und Granaten** Bilse arr. Meiners 2:41
18. **AM II, 248 Mussinan-Marsch** Carl arr. Lotterer 3:31
19. **Bismarck-Marsch** Fuchs arr. Ahrens 3:29
20. **AM III, 91 Zweiter Artilleriemarsch** anon. arr. Grawert/Hackenberg 1:10
21. **AM I, 71 Marsch vom Regiment Prinz Heinrich** anon. arr. Grawert/Hackenberg 2:02
22. **Deutschlands Ruhm 'Pro Patria'** Schröder 3:30
23. **Gott, Kaiser, Vaterland** Schmalstich/Blech arr. Ahrens 4:09
24. **Longwy-Marsch** Becker arr. Keeley 2:36
25. **AM II, 256 Badonviller-Marsch** Fürst arr. Bird 4:14
26. **Antwerpener Einzugsmarsch** Hollaender arr. Ahrens 2:42
27. **Für Tony Marsch!** Ahrens 3:28

Total Playing Time: 73:55

The Band of the Honourable Artillery Company

Director of Music Major E.H. Keeley

Artistes: The Band of the Honourable Artillery Company

Director of Music: Major E.H. Keeley ARCM A(Mus)LCM BBCM psm
(The Band of the Honourable Artillery Company participated in this recording
by kind permission of the Commanding Officer Lt Col H.J.P. Wilkinson)

Venue: The Albert Room, HAC Armoury House, London

Dates: 18/19 April 2009, 20 June 2010, 22nd April 2012

Recording Producer and Editor: Mike Purton

Recording Engineer: Tony Faulkner

Recorded in 24 bit sound

Historical Consultant: Tony Dean



Mit Blut und Eisen | With Blood and Iron

German Military Music from Waterloo 1815 to Wipers 1915

The famous 1862 Bismarck *Blood & Iron* speech to the Prussian Landtag, shortly after he was appointed Prime Minister of Prussia stated:

Germany is not looking to Prussia's liberalism, but to its power...it is not by speeches and majority resolutions that the great questions of the time are decided – that was the big mistake of 1848-1849 – but by iron and blood.

At that time this was a statement of fact rather than a statement of intent, although Bismarck famously went on to provoke three wars at opportune moments to achieve German unity. What was in Bismarck's mind when he uttered those words?

For centuries Germany had been retarded in its natural development into a single nation state like France or Britain by the diplomatic meddling and military interference of both Austria and France. Both these powers had a vested interest in encouraging the localism and particularism of minor German princelings who, at every opportunity, blocked the way to a united German state under a liberal constitution. Indeed, the Frankfurt Assembly of 1848-1849, which seemed to be on the brink of achieving German unity, failed, because of the reactionary desires of Vienna and Paris and the local princes in Germany. Otto von Bismarck, as a young Prussian diplomat, had witnessed the fine speeches as a delegate to the Frankfurt Assembly, and witnessed



Iron Chancellor' Prince Otto von Bismarck declares King Wilhelm I of Prussia, 'German Emperor' (Deutsche Kaiser) on 18th January 1871 at Versailles. (Eagle & Lyre Picture Archive)

the bitter disappointment at its failure. The black-red-gold horizontal tricolour of the 1848-1849 liberal democratic revolutions had to wait another century until 1949 (excluding a failed attempt between 1919 and 1933) before democracy was firmly and finally established in Germany under this flag.

Instead, Otto von Bismarck resolved that Germany could only possibly be united under his black-white-red horizontal tricolour; a colour scheme adopted by him as a symbol of the combination of the black-white flag of Prussia over the white-red of the former Hanseatic League, representing a union of Prussian military power and the north German mercantile tradition. This was at first in the guise of a Customs Union. After three wars of unification between 1864 and 1871, a federation of kingdoms, duchies and free cities in a united Imperial Germany, excluding Austria, was created. This was with the Prussian kings as hereditary German Emperors ('Deutscher Kaiser') as 'first among equals' with other sovereign kings, princes and grand-dukes in their own Lands within the German Empire. Until 1890, this was presided over by Bismarck as their 'Iron Chancellor', cleverly maintaining peace and security for Germany by skilful diplomacy. Bismarck, to the great joy of the German people, by diplomatic guile and military opportunism, had seemingly achieved the impossible. It was only the later recklessness of the man who dismissed him, Kaiser Wilhelm II, that led to it all being thrown away by Germany in the pan-European madness of 1914.

Bismarck's constitutional settlement survived until that disaster of 1914 and the eventual defeat of 1918. However, his primary objective – the concept and fact, albeit now a republic, of a single German nation of federated Lands – survives and flourishes to this day.



Kaiser Coronation - Versailles 1871

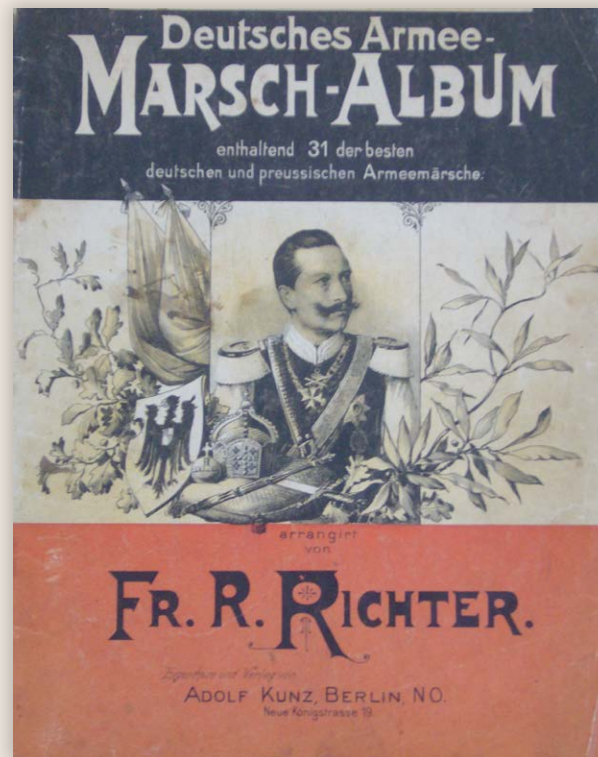
Blood & Iron is therefore an appropriate title for a sound recording offering examples of the military music played by German bands during that momentous century. The century began with the Anglo-Prussian victory at Waterloo-Belle Alliance in 1815, through to the wars of German unification from 1864 to 1871, and onto the Great War's outbreak in August 1914, and to the stalemate in the trenches around Ypres in 1915.

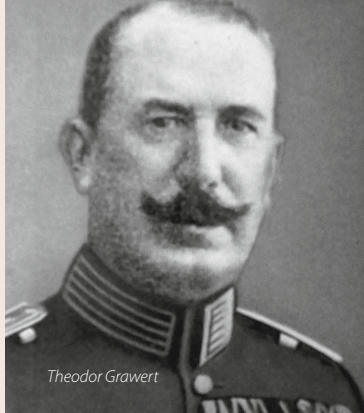
On 10th February 1817 the Prussian king issued the following decree:

To assist regiments in choosing good military music, I have had a selection of good marches compiled and each regiment will be given a copy of this collection. In order to improve the troops' repertoire, it is my wish that only music from this collection should be played on future occasions and at large scale reviews and parades, especially those where I am present.

Friedrich Wilhelm

Thereafter, from 1817 to 1918 successive reigning monarchs added marches to the Royal Prussian Army March Collection, aided by skilful arrangements undertaken at royal command by a succession of Army Music Inspectors (Musikinspizient) and their assistants. In fact until the bandsmens' booklets we have used here for many of the marches on this recording were published by Bote & Bock/Berlin in 1914, with parts





arranged by Prussian Army Music Inspector Theodor Grawert with help from his deputy, (later his successor) Oskar Hackenberger, parts had to be written out by hand in all bands from conductor's scores! With this attention to detail and guarantee of quality arrangements, there is no doubt that Prussian and German military music was at its zenith for a century or more – and this applies to marches both within and beyond the King's collection – as, we hope, the following sounds you are about to witness will prove!



Programme Notes

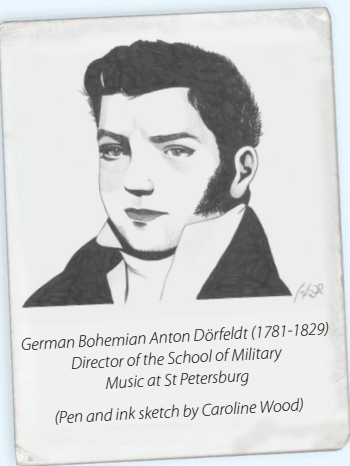
1. **Yorck'scher Marsch** (Beethoven arr. Heisig)

This march is the first of two marches in F Major composed in Vienna in 1809 by Ludwig van Beethoven (1717-1827). This one had a dedication to Grand Duke Anton of Austria. Later, above the score for the piece was written "...for the Bohemian Landwehr". It is one of the first marches ever to have been written in the new quick march pace, which Beethoven indicates clearly on his original score. It first became widely known with its use by the Prussian Field Marshal Yorck von Wartenburg, who was second in command of the Prussian Corps requisitioned for the campaign in Russia by Napoleon in 1812. Yorck took his troops over to the side of the Tsar and began Prussia's War of Liberation against Napoleon. It ended with the joint Anglo-Prussian victory at Waterloo in 1815. King Frederick William III of Prussia took the piece in 1817 as the first march of his own choice (after the gift of the first thirty-six from the Tsar) in his Royal Prussian Army March Collection with the number 37 as Zapfenstreichmarsch Nr.1. Since then it is known in Germany as (AM II,37) Marsch des Yorck'schen Korps (1813). It was the regimental quick march of senior regiment of the Prussian Army, the Potsdam garrisoned 1st Foot Guards, until their disbandment in 1919, and it is still played today when German troops, with torches ablaze, join parade for Grand-Tattoo at night. We play it here in an arrangement by one of the great march arrangers of the late Imperial German era, Johannes Heisig (1881-1950), who was Bandmaster of the 110th (2nd Baden) Grenadier Regiment from 1913 to 1919 before becoming Director of Music to the Baden State Police Service during the Weimar Republic.



2. **Marsch Prinz August Grenadier-Bataillon (1806) AM I,10** (Müller, arr. Grawert/Hackenberger)

On 25th October 1805, Tsar Alexander I visited Potsdam. The Guard of Honour was provided by a battalion of Grenadiers commanded by Prince August of Prussia and their band played a *Kaisermarsch* specially composed for the occasion by a Herr Müller. Alexander took the score back to St. Petersburg. The Russian Guards had impressive bands which since 1809 had been supervised by the German-Bohemian Anton Dörfeldt (1781-1829), the Director of the School of Military Music at St Petersburg. It became part of Anton Dörfeldt's Imperial Russian Collection, and was therefore an obvious choice for the Prussian one in 1817. It is still played by the Bundeswehr today. What a pity that all we know of the composer is his name!



3. **Alter Jäger Marsch** (arr. Homann/Lotterer)

The official title of this march in Germany is *Marsch der Freiwilligen Jäger aus den Befreiungskriegen* AM II, 239. We do not know how old this march really is although its title is from the Napoleonic Wars, and translates as 'March of the Volunteer Jägers from the Wars of Liberation'. In Russia the tune was already known at the time of great General Suvorov, who died in 1800. Indeed, the march is still commonly played today in Russia and is called *Yegerski*. It featured prominently during the 1945 Soviet Victory Parade in Moscow. Anton Dörfeldt did not place the piece in his Imperial Russian March Collection

of 1809-1816. Also, it never became a Russian regimental march. However, the Prussians picked it up from their Russian allies and with its swinging melody played it throughout the Wars of Liberation from Napoleon in 1813-15. The Bandmaster of the Pomeranian Jäger Battalion No. 2 in Kulm, West Prussia from 1874-1900 was Heinrich Homann (born in 1841). He wrote the arrangement for the instrumentation of a Jäger Horn-Band. In 1899 Kaiser Wilhelm II bestowed the march on his Garde-Jägers and the Jäger Battalion No. 2 as their regimental quick march and placed it in the Royal Prussian Army March Collection in 1911 as AM II, 239. Later, Gustav Lotterer (1906-1987), Director of Music of the famous 109th Infantry Regiment in Karlsruhe, Baden, during the Second World War, arranged it for full military band. It is still often heard today in Moscow, Berlin and London! Indeed, it reached the Coldstream Guards as the first section of the march *The Coldstreamer*, an arrangement of Russian tunes by their onetime Director of Music, Dick Ridings.

4. **Erster Artilleriemarsch** (anon. arr. Grawert/Hackenberger)

A piece composed in the 1780s admitted to the collection by Kaiser Wilhelm II in 1898 as AM III, 90 Erster Artilleriemarsch. Originally an 18th century march for the slow tempo of that time, it is nowadays played quickly by German bands as it was entered into the collection for use by horsed artillery at the trot, or as an inspection march. However, we have here played it at approximately its original tempo. After the total defeat of Prussia by Napoleon in 1806, and with the destruction of the later Napoleonic Wars, it was thought that the manuscripts of all the old marches of Frederick the Great's Army (1740-1786), and that of his successors until 1806, had been destroyed and their memory lost. For the first time, beginning in 1889, many of these old marches were found in a cupboard of the Berlin Stadtschloss by musicologist Dr. Georg Thouret. Kaiser Wilhelm II was very interested in the historical

research of both Dr Thouret in Berlin and Dr. Valentin Lennert in Schloss Darmstadt, who between them found many dozens of old Prussian marches which the Kaiser, ever fascinated and with pride in his ancestors, keenly had arranged for modern military band use by his army.

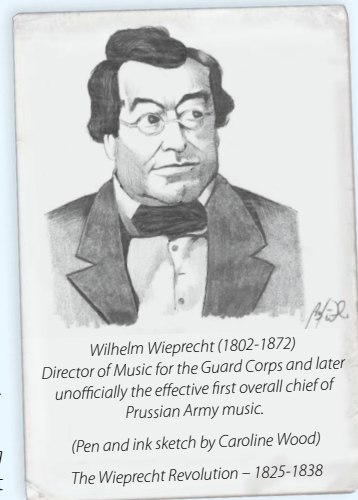
5. **Marsch aus Petersburg** (anon. arr. Ericsson/Grawert/Hackenberger)

Every German before 1914 was able to say “Army March 113” whenever they heard this march, it was so famous. The Berliners always sang “Denkste denn, denkste denn, du Berliner Pflanze” to its strains, as they still do today whenever they hear it. First heard in Helsinki and St Petersburg, the march was claimed to have been composed by Sergeant Eric Ericsson (or Erik Eriksson). The story goes as follows: Eric Ericsson was born in Uusimaa in 1806 and aged thirteen in 1819 he joined the Band of the Imperial Russian Life-Guard Grenadier Battalion (The Finnish Guard Rifles) in Helsinki. On 24th January 1834 he was promoted to Sergeant Musician 1st Class. He retired from the service on 12th December 1838 and died about two years later. At Krasnaya Selo (near St. Petersburg) on the 5th July 1837, Tsar Nicholas I presented him with a gold watch in recognition of his circa 1830 composition *Parade March of the Guard* which was the favourite march of his wife the Tsaritsa. Played in Prussia too from 1832 it was taken into the Prussian Army March Collection as *Marsch aus Petersburg* in 1837. Several other composers of that period come into view and claim it as their own composition, but under different titles not associated with St. Petersburg – all of whom, including Ericsson, seem in truth to be arrangers of an earlier *Hopser*, the pre-cursor of the *Galopp*, the tune of which appeared in Germany sometime around 1800 in a handwritten manuscript book for pianoforte begun in 1792 for Anna Margretha Ebio (1778-1840). Interestingly, although a collection ostensibly for piano, it is clearly arranged from either six or seven parts for two oboes, (one clarinet?) one

piccolo/flute, two horns and bass (the latter part is missing but identified as one of the parts). The original manuscript is in the private collection of Hartmut Friedel. The composer is anonymous. It seems therefore that Ericsson’s arrangement of it into a march, and thus the link with St. Petersburg, is probably the source of the march in the Prussian Army March Collection. It was reputedly Kaiser Wilhelm II’s favourite march.

6. **Herzog von Wellington** (Schubert arr. Grawert/Hackenberger)

The full title in Germany is AM II, 117 *Marsch des Österreichischen Infanterie Regiments 42 Herzog von Wellington*. The Austrians named this regiment after their great ally against Napoleon, Britain’s Duke of Wellington, who agreed to become the regiment’s Honorary Colonel-in-Chief. It was composed by Johann Schubert (1807-1859), a virtuoso on the violin and mandolin, who qualified at the Prague Conservatory. For twenty-three years (1828-51) he led the Band of the 42nd Austrian Infantry Regiment in the little fortress town of Theresienstadt in Bohemia. At a concert at the cure resort of Teplitz in 1838, King Frederick William III of Prussia heard it performed and asked Schubert for the score. It was first put in the Prussian Army March Collection in 1839 with Schubert’s own arrangement, but Wilhelm Wieprecht, civilian Music Director of the Guards and Grenadiers in Berlin made a new arrangement in 1869. Prussian Chief Music Inspector Prof. Theodor Grawert arranged it yet again and published it in his ‘Series 1’



Marschbuch in 1914 for all Prussian military bandsmen. It is from a set of these green booklets that this march is performed on this recording. It was later arranged again by Friedrich Deisenroth in 1961 for use by the Bundeswehr. Therefore the 1914 Grawert arrangement used here is rarely heard nowadays.

7. **Die Hugenotten** (Meyerbeer arr. Hübner/Grawert/Hackenberger)

The full title of this march in Germany is AM II, 118 *Marsch nach Motiven der Oper 'Die Hugenotten'*. The opera was composed by Giacomo Meyerbeer and had its premiere in Paris in 1836 and was performed in Berlin for the first time in 1842. However, before it was ever performed in Berlin, a military Bandmaster Hübner, from a now unidentified regiment of the Line, arranged this quick march from some of its themes. Interestingly, Hübner uses entirely different motifs from the opera than those used by Britain's Dan Godfrey for his famous slow march *Les Huguenots*, played at Trooping the Colour in London every year. In 1839 King Frederick William III put this march in the Prussian Army March Collection and it has remained popular ever since. We have used Prof. Theodor Grawert's 1914 arrangement of Hübner's work for this recording.

8. **Franz-Joseph-Marsch** (Oldrini arr. Grawert/Hackenberger)

Oddly, given that this march appears in Prof. Theodor Grawert's 'Series 1' Marschbuch in 1914 for all Prussian military bandsmen, this march has been missed from all major modern selections of historic German marches from the Prussian Army March Collection on vinyl and compact disc over the past 50 years. In 1853 Frederick William IV placed this march in his collection as AM II, 154 *Franz-Joseph-Marsch* by Giovanni Oldrini in an arrangement by Wilhelm Christoph, Bandmaster of the elite Kaiser Franz Grenadier Regiment in Berlin.

An Austrian march, no doubt, as Franz Joseph ruled Austria-Hungary for sixty-eight years until his death in 1916. Oldrini was Bandmaster of the 28th Austrian Infantry Regiment in Milan between 1847 and 1858. He also composed the *Bellano-marsch*, *Varenna-marsch*, *Corsa sul lario-marsch*, *Garibaldi-marsch*, and *Marcia trionfale* dedicated to King Victor Emmanuel II. He presumably transferred his allegiance from Austria to Italy when his native provinces gained their independence from Austrian rule. This *Franz Joseph* march appeared in 1852 published by G. Ricordi & Co/Milan.

9. **Pepitamarsch** (Neumann arr. Grawert/Hackenberger)

The great pioneer of military music historical research in Germany, the late Lt. Col. Joachim Toeche-Mittler wrote: "Before me lies the original handwritten letter of Prince Albert of Prussia to Wieprecht", it reads:-

His Majesty expressed a wish today at dinner, at which Count Redern was present, that the Pepita-Marsch should be raised to the status of an Army March. Let me know, my dear Wieprecht, so that I can inform Graf Redern at the earliest opportunity.

Berlin, 5 February 1854

Signed: Albrecht Prinz von Preussen

However, Toeche-Mittler fell victim to faulty research in the 1960s when he credited the *Pepitamarsch* to Friedrich Pfeifke, Bandmaster of the Swedish Värmland-Regiment whose regimental march was the *Pepitamarsch*. The composer correctly credited until then and again confirmed today is Carl Neumann (born 1822), Stabswaldhornist (Bandmaster) of the Guard Rifles Battalion (Garde-Schützen-Bataillon) in Berlin from 1848 to 1859. The march entered the Prussian Army March Collection as AM II, 160 in

1854. The theme comes from a Spanish folk dance, *La Madrilená*, performed by the then popular ballerina, Pepita de Oliva (1830-1871), known as the “Andalusia Star”. The march is played here in the Grawert/Hackenberger 1914 arrangement.

10. **Alexandermarsch** (Leonhardt arr. Jugel-Janson)

Andreas Leonhardt (1800-1866) came from Bohemia, from Asch (20 km NW of Eger (Czech: Cheb) on the border with Upper Franconia). He had already gained a reputation over many decades as an Austrian bandleader and excellent composer. However, he had yet more to do. He took up a new position as Military Kapellmeister in Chief to the K.K. (Austrian Imperial and Royal Hungarian) Armed Forces. The sudden growth of military music in European countries at that time put him in a high-profile position. His work was an example to all. However, in 1862 his position was abolished by a parsimonious Exchequer. In 1853 appeared this beautiful 6/8 march. He gave it the title *Alexander Cesarewitsch-Marsch*. It was dedicated to the 35 year-old Russian heir to the throne, later Tsar Alexander II. When the Prussian King, Frederick William IV, heard it on 20th May 1853 at a grand parade on the Glacis (the Vienna equivalent to Horse Guards Parade) he declared it to be the best march he had heard in a long while. Bandmaster Wilhelm Christoph (1810-1859) from the Prussian Kaiser Franz Regiment, who had accompanied the King on his visit to Austria, asked if he might take the score back to Berlin. Once home, he arranged it for the instrumentation of a Prussian band. In 1854 it entered the official Prussian Army March Collection as AM II, 161 *Alexandermarsch* and was bestowed upon the Kaiser Alexander Grenadier Regiment in Berlin as their regimental quick march. Played here in an arrangement by Karl Jugel-Janson, a prolific arranger of military music in the 1930s, a man about whom we know little other than that he was closely associated with, amongst others, the Vienna State Opera during that period.

11. **Königlich Sächsischer Laufschriftmarsch** (Royal Saxon March-at-the-Double) (Hertel arr. Hartwig)

This Royal Saxon March-at-the-Double is actually the *Feuerwehrgalop aus der Komische Ballet “Flick und Flock Abenteuer”* by Peter Ludwig Hertel (1817-1899). It was a comic ballet in three acts with choreography by Paul Taglioni and music by Hertel, a court musician and ballet director. It was premiered on 20th September 1858 at the Berlin Court Opera, and became hugely popular, receiving over four hundred performances in Berlin between 1858 and 1885. It was revived for Milan in 1862 and Vienna in 1865. In the final scene of Act 3 the entire male cast enter stage ‘at-the-double’ dressed in the then newly raised (1851) Berlin Fire Brigade full-dress uniform and helmets, and carrying fireman’s axes over their shoulders whilst singing *Lampenputzer is mein Vater, im Berliner Stadttheater...* The public roared with laughter at these high-jinks and Berlin dialect verses of the *Feuerwehrgalopp*, or *Lampenputzer* as it also became known; it was a tune on everyone’s mind. The Saxons in Dresden and Leipzig also had military music traditions unknown in the rest of Germany, and Hertel’s catchy tune was just what was needed to cheer the troops. At large parades before the King of Saxony, infantry regiments would march past not only in the usual quick time, but also in Laufschrift, literally ‘running pace’, that is ‘At-the-Double’, as they quit parade - a practice unknown in the rest of Germany and wholly forgotten since the demise of the Kingdom of Saxony in 1918. Other tunes from *Flick und Flock Abenteuer* were used for the march of the *Marcia d’ordinanza dei Bersaglieri* used in Italy today. The Bersaglieri, an Italian regiment famous for its



Hans Hartwig
Bandmaster 10th Panzer-Regiment
during the Second World War

double-quick-time running speed marching style, has its own exciting Fanfare Bands who literally run as they play! We play this piece in an arrangement by Hans Hartwig (born 1917) who has been active as a conductor and arranger of concert wind band music in the Baden-Württemberg area since 1945, before which date he was Bandmaster of 10th Panzer-Regiment in the Wehrmacht.

12. **Düppeler Morgenrot** (Zikoff arr.Grawert/Hackenberger)

Friedrich Zikoff (1824-1877) grew up in the Military Boys Institute at Annaburg (20 km north of Torgau), and at eighteen years of age (1842) became a Bandsman in the Regimental Band of the 18th Infantry Regiment, whose leadership he took on from 1853-1877. For thirty-five years until his death he belonged to the 18th! With them he was at the campaign to suppress the Polish uprising in Posen (Polish: Poznan) in 1848, then in the field campaign against Denmark over Schleswig-Holstein in 1864, against Austria in 1866, and in the war against France in 1870-71. Often decorated, in 1871 he was made a Director of Music. During the field campaign of 1864, he and his band stood with three other bands under the direction of the famous Prussian Director of Music Gottfried Piefke, composer of *Prussia's Glory*, in the firing line and playing the *Yorck'scher Marsch* for the storming of the Düppel (Danish: Dybbol) redoubts. For this high point in his military life he wrote his march *Düppeler Morgenrot*, which he immediately dedicated respectfully to the Prussian Crown Prince (later Kaiser Frederick III). In the trio he set the already 150 year old folk song '*Morgenrot, Morgenrot*' with the verses from Wilhelm Hauff from the year 1824. The march instantly became a Prussian Army March as AM II, 188 in the collection. Zikoff was a good composer. In both 1853 and 1861 he won second prize in the prestigious march competitions of the Berlin Publishers, Bock, with the 'musical' Count von Redern presiding as the chairman of judges. We play it here in the Grawert/Hackenberger 1914 arrangement.

13. **Fridericus Rex-Grenadiermarsch** (Radeck arr. Heisig)

Named after Frederick the Great of Prussia (1712-1786), this wonderful march appeared unexpectedly in 1867. It is the only known composition by this composer. Ferdinand August Radeck (1829-1903) was born in Spandau near Berlin. At the young age of twenty-four in 1853 he was appointed Bandmaster of the Prussian 6th Infantry Regiment in Posen (Poznan). Two years later, the regiment moved to Glogau (Glogow) in Silesia for five years. Here the population heaped praise on the weekly string concerts given by Radeck's band in the famous White Chamber of the Town Hall (Weissen Saal der Rathauses – destroyed in 1945), which were completely sold out. After the return to the old garrison of Posen in 1860 such concerts were made into a regular feature. Radeck led his band in battle during the local Polish uprising in Posen in 1863, and then at the Battle of Königgrätz in Bohemia in 1866. On return from this campaign Radeck transferred in 1867 to the post of Barracks Inspector, and later became the Royal Garrison Administration Controller in Posen. With his old band, and his successor, Bandmaster Appold, he remained closely associated. The *Fridericus Rex-Grenadiermarsch* became incredibly popular in garrisons throughout Prussia and beyond. After four introductory bars, follows sixteen bars repeated, then to the trio where three themes of the *Ballade* by Carl Loewe (1796-1869) are included. The ballad is Loewe's Opus 61 from the year 1838. In August



Gottfried Piefke
Prussia's most famous Bandmaster
who conducted the Massed Bands
at the storming of the Danish
Redoubts at Düppel in 1864

1867, when the Prussian king put it in his Royal Prussian Army March Collection as AM II, 198, the publishers Bote & Bock sent the conductor's score to all regiments. However, the individual parts for instruments had to be hand-written in all bands until 1914. Twenty percent of all Prussian and Baden infantry regiments played this as their regimental quick march. That says more than anything than can be written! Played here in an arrangement by Johannes Heisig (see track 1).

14. **Kriegers Lebewohl** (Lücke arr. Grawert/Hackenberger)

The composer Wilhelm Lücke was born in 1825. He was Staff Trumpeter (Bandmaster) for twenty-three years in the cavalry of the Prussian Guards, an era full of changes in the music for the mounted arm. His proud first appearance in front of his Trumpeter Band of the Guard Hussars was in Potsdam in 1859. The four squadrons each had four Trumpeters who together could form a sixteen-strong mounted band. Lücke led his Band to Berlin on 2 February 1863 for Wilhelm Wieprecht's 25th Anniversary of Service celebrations. One year later, in 1864, Lücke himself transferred to Berlin to be Staff Trumpeter of the Garde-Artillerie-Brigade. The reason? The Mounted Band there had an official establishment of sixty-three Trumpeters/Musicians for this newly-raised branch of service. With such, much could be achieved musically, even when in 1866 in Bohemia and in 1870-71 in France, work was disturbed by campaigns on the field of battle. Whilst on campaign in Bohemia, Lücke wrote this march and its libretto. The piece entered the Royal Army March Collection in 1867 as AM II, 200, and it has ever since been frequently used as a farewell march for departing troops, but is rarely recorded. With the occupation of France, Lücke had an hour of stardom. On the Longchamps, Paris, on 3 March 1871, the Prussian Guard Corps held a Victory Parade. The Prussian King William, since 18 January also 'German Kaiser', rode at the front. Then followed the Artillery, glittering at the front was Lücke and his fifty-strong

mounted trumpeter band pealing out *Ich bin ein Preusse!* ('I am a Prussian!'). The Kaiser was pleased and always reminisced about this occasion. Further still, Lücke continued his good soldierly career. He voluntarily transferred in 1872 to help form the band of the newly-raised 2.Garde-Feldartillerie-Regiment in Berlin. In this mounted trumpeter corps there were eventually ten piccolo trumpets, cornets, ten E flat Trumpets, four Tenor Horns, two Baritons and five to six Tubas or Helikons. After ten years with this regiment, Lücke ended his service in 1882.

15. **Aufstellungsmarsch 3.Sächsisches Feldartillerie-Regiment Nr. 32 – Krönungsmarsch aus der Oper "Die Folkunger"** (Kretschmer arr. Hackenberger)

The composer Carl Franz Edmund Kretschmer (1830-1908) was born in Ostritz bei Zittau in the south-eastern corner of Saxony. He first studied under organist Johann Gottlieb Schneider who through his brother Gottlob was friendly with Robert Schumann and Felix Mendelssohn. Edmund Kretschmer later studied under Ernst Julius Otto, Cantor of the Kreuzkirche (Holy Cross Church) Dresden, and thereafter worked as a music teacher until appointed organist at the Court Church (Hofkirche) in Dresden in 1854. In 1864 he was appointed Court Organist and Instructor of the Dresden Choirboys Institute, and then finally in 1880 Royal Court Choir Master. He composed four Masses and four Operas, and over 80 other works. This Opera, *Die Folkunger* is about the power struggles within the Royal House of Folkunger in 13th Century Sweden, and had its premiere in Dresden in 1874. Popular at the time, it nevertheless fell into obscurity along with the rest of Kretschmer's work during the 20th century. Kretschmer died in Dresden in September 1908. However, the *Krönungsmarsch* remained known thanks to its use as the regimental inspection march of the 32nd (3rd Saxon) Field Artillery Regiment in Riesa. The regimental

band also frequently played the *Erikssang* from the same opera as a prelude to the inspection march. Its regimental use did not survive the disbandment of the regiment after the Great War in 1919. However, military bands, particularly those stationed in Saxony, used it as a concert piece in a new arrangement for wind band made by Professor Oskar Hackenberger, Chief Music Inspector of the Reichswehr from 1922-1929, who evidently liked the piece. At the time of our HAC recording session the only previous recording we could find of this piece was on a 1910 Edison Cylinder – it is therefore safe to say that this piece has rarely been recorded!

16. Garde-Grenadier-Dannenberg-Marsch (Beelitz arr. Keeley)

This is almost certainly the first time this march has been heard since it was performed when Lt. General Commanding the 2nd Prussian Guards Infantry Division, Ritter von Dannenberg undertook the annual inspection of the 12th Grenadier (2nd Brandenburg) Regiment Prince Carl of Prussia, on 14th December 1876. Since that day long ago the march has never been heard of again. Shortly before this date Captain and Company Commander Alfred Beelitz gave the conductor's score of his latest creation to his regiment's Bandmaster to arrange parts for the Band. Almost exactly 130 years later this original handwritten conductor's score appeared at auction in Hamburg and was successfully bid for by me. It came wrapped within an elaborate cover for a later *Jubiläums-Marsch* dedicated to Gross-General von Schwarzhoff again composed by Alfred Beelitz when he had been promoted Major in the Regiment – the score for this latter march seems not to have survived. Shortly afterwards I sent the score of the Garde-Grenadier-Dannenberg-Marsch to the great German march arranger and composer Hans Ahrens. He returned it with the comment that it was no good, as it didn't hang together. A week later, with the score sitting on my dining room table awaiting archiving, probably never to be seen again, HAC DoM Major Ed

Keeley called round to my house for coffee to discuss parts and arrangements for forthcoming recording sessions. Picking it up I explained that “not all that is old is gold” and showed him the rejected manuscript. Saying he enjoyed a bit of fun and a challenge he took it and months later telephoned me to report that Hans Ahrens had been right to reject it - “Although Beelitz had some nice tunes in his head, he lacked the skill to put them down on paper properly” said Ed Keeley. He nevertheless persevered, and the Band of the HAC are thus able to present a long forgotten march “that must have caused agonized hours of toil for a Prussian regimental bandmaster trying to please one of his officers, so long ago!” For all that, this march does prickle with the pride of a Prussian Grenadier regiment on parade, recently returned from victorious valorous service in the Franco-Prussian War of 1870-1871.

17. AM II, 264 Mit Bomben und Granaten (Bilse arr. Meiners)

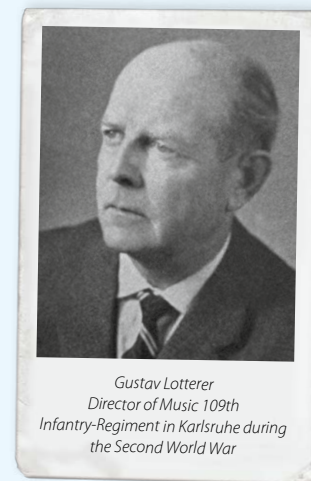
Benjamin Bilse (1816-1902) assembled an outstanding orchestra as a conductor in Liegnitz (Legnica), Silesia, based on his seventy-strong wind band, which on a three-month-long tour to the World Fair in Paris in 1867 ruled all they surveyed. In 1870 he took them on a concert tour of Russia with similar high praise and results. Thoroughly enjoying his creative work he began all over again in the capital, Berlin. In 1882 he founded a fifty-four musician-strong Berlin Orchestra out of his Berlin band, which later evolved into the famous Berlin Philharmonic. Bilse was actually a German precursor to Sir Henry Wood, in that in the 1880s he invented promenade concerts at which members of the Berlin public could not only stand at his concerts for a bargain price, but also have the opportunity to consume bread and ham with Berlin wheat beer during performances. The miming of orders between waiters and customers began at these concerts became a widely-known cultural joke associated with the Berliners. Sadly, Bilse fell out with his orchestra over the terms of a new contract,

and they went on to found the Berlin Philharmonic without him, after which he returned to Silesia where he remained until his death in 1902. This march, his Opus 37, appeared in 1880. *Mit Bomben und Granaten* was the title of a one act play performed each year on the birthday of Kaiser Wilhelm I, 22nd March, at the Walhalla Theatre in Berlin-Kreuzberg, until the death of the old Kaiser in 1888. The play was about a retired Prussian Army Major who throughout the play bemoans the fact that his many letters appealing for an enhancement to his pension go unanswered. Apparently, only an endorsement from the Emperor himself can enhance an officer's pension above its normal meager rate. At the end of the play a letter finally arrives signed by Kaiser Wilhelm himself, and the Major exclaims with glee "Potz Bomben und Granaten, mein guter Kaiser denkt noch an mich!" which translates in sentiment rather than literally as "Blimey, Hell's bells, my goodly Emperor still thinks of me!" The expression *Mit Bomben und Granaten* seemingly refers more to the impact of the noise made, rather than the actual weapons stated. At this final point in the play the retired Major crowns a bust of the Emperor with a crown of laurels and the entire audience rise to sing *Heil dir im Siegerkranz* to the tune of *God Save the King* played by the theatre orchestra. This anthem's tune was shared by the Prussianized parts of Imperial Germany with the United Kingdom until the fall of the German monarchies in 1918. The play was performed long before Bilse's march was composed; however it began to be adopted as an overture to the performance during its later years. It is without doubt a truly beautiful and effective march for military bands as well. As a composer of dances and marches Bilse was awarded the honorific title of Royal Musikdirektor, but the Prussian King who was also the German Kaiser Wilhelm I, his son Friedrich III, and grandson Wilhelm II all overlooked putting the march into the Royal Army March Collection. It had to wait for the good offices of Music Inspector Hackenberger, who in 1926 put it in the Officially Approved Collection of German Marches during the period of the Weimar Republic, adding it onto the now rebranded old former royal collection

as AM II, 264. During the First World War and shortly thereafter it became popular with the elite Storm Battalions who had no regimental music of their own, and later with units of the Freikorps. Its association with the Storm Battalions and Freikorps, and its monarchist origins, meant its title was considered inappropriate in immediate post-war Germany, and so in the early 1950s the march was re-titled *Mit Schwung und Feuer*. Under this new title it still occasionally appears on modern recordings in Germany. It is played here in an arrangement by Bernard Meiners, one of a number of house arrangers with Musikverlag Wilhelm Halter in the 1930s.

18. **Mussinan-Marsch** (Carl arr. Lotterer)

This is the epitome of a classic Bavarian march. From 1859-1890 the composer Carl Carl (1830-1898) was Staff Trumpeter (Bandmaster) of the Royal Bavarian 4th Field Artillery Regiment 'König' in Augsburg. The march was named after General Ludwig Ritter von Mussinan (1826-1908), a hero of the Franco-Prussian War, who from 1874-1882 was Colonel of the Regiment. Carl dedicated this march to him as a farewell gesture in 1882. When from 1925 Music Inspector Hackenberger began updating the old former Royal Prussian Army March Collection, in order to transform it into an all-German Collection, the Mussinan-Marsch as AM II, 248 was taken into the parade approved collection that year along with many other good and well-used Bavarian marches. The



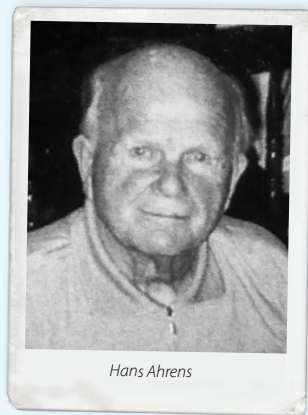
Gustav Lotterer
Director of Music 109th
Infantry-Regiment in Karlsruhe during
the Second World War

varying tempo in the trio of the march is traditionally Bavarian practice, although it was sometimes played straight tempo at more formal parades, we decided this Bavarian peculiarity of slowing the tempo was an attractive feature of their unique style! Played here in an arrangement by Gustav Lotterer (see track 3).

19. **Bismarck-Marsch** (Fuchs arr. Ahrens)

Composed in 1885 by Otto Fuchs for the 70th Birthday celebrations of the Imperial German Chancellor Otto von Bismarck (1815-1898), it appeared in pianoforte arrangement published by C.A. Koch's Verlag, Leipzig, owned by J Sengbusch. The entire march has a libretto written by the Berlin humorist Eugen Leuenberg, which extols the virtues of the grand old man in a humorous, affectionate and tongue-in-

cheek way. The sheet music to this long forgotten march was found by me in a scrap bargain bin of old music sheets outside an antiquarian bookseller's shop in an alley off Charing Cross Road, London, about ten years ago. I sent it to Hans Ahrens for his opinion, he was one of former East Germany's foremost march composers, and latterly by royal appointment House Arranger to the late HRIH Prince Louis Ferdinand of Prussia, former Head of the House of Hohenzollern and heir apparent to the vacant Imperial German throne. Hans Ahrens promptly arranged it for modern military band, and so here is a march not heard since the days of Germany's first 'Iron Chancellor'!



20. **Zweiter Artilleriemarsch** (anon. arr. Grawert/Hackenberger)

This is listed as AM III, 91 in the Royal Prussian Army March Collection and was an entry of 1898. Like the Erster Artilleriemarsch at Track 4 it is another lost 18th century march found in a cupboard of the Berlin Stadtschloss by musicologist Dr. Georg Thouret, and eagerly revived by Kaiser Wilhelm II. Again we have played it as a slow march reflecting its 18th century origins, rather than as an inspection march or trot as it is usually heard today in Germany.

21. **Marsch vom Regiment Prinz Heinrich** (Grawert/Hackenberger)

In 1898, four pieces discovered in the archives of the Royal Palace in Berlin became official Army Marches. Listed as AM I, 71, this one, composed around 1750, was for the regiment of Frederick the Great's brother Heinrich, who was its Colonel-in-Chief from 1740 to his death in 1802. The regiment was destroyed in 1806 by Napoleon at the Battle of Auerstedt-Jena. The march was presented by Kaiser Wilhelm II to the newly raised Prussian 5th Foot Guards in Spandau in 1897 as their Regimental General Salute (Präsentiermarsch).

22. **Deutschlands Ruhm 'Pro Patria'** (Schröder – original arrangement)

This march *Germany's Fame* was certainly in the band libraries of regiments of the Prussian army before 1914, as we have here used a set of original parts arranged by Schröder himself and marked with the pre-Great War regimental stamp of Infanterie-Regiment Lübeck (3.Hanseatisches) Nr. 162. Although the date of the composition of the march is not known, this original version has detail differences from the modern arrangement one hears German bands play today. What we do know is that Martin

Schröder (1878-1954) studied at the Conservatory of Wismar, and joined the ranks of the Hamburg garrisoned Hanseatic Infanterie-Regiment 76 in 1898. He played tenor horn in the regimental band, but first violin when the band played as a string orchestra. He retired from the regiment as a Sergeant in 1910. After his military career he worked for the Reichspost. This is his only known composition dating from about 1905. It was an immediate success as there are a number of early recordings of it known from that date onwards both on record and cylinder, but none before. It is a fine patriotic German march typical of the Wilhelmine period.

23. **Gott, Kaiser, Vaterland** (Schmalstich/Blech arr. Ahrens)

Clemens Carl Otto Schmalstich (1880-1960) had a father who was hostile to a musical education and forced his son to study Philosophy at Bonn University. However, in 1902 he took himself to The Berlin Hochschule für Musik and studied Piano under Prof. Ernst Rudorff, transferring in 1904 to the composition master-class under Engelbert Humperdinck, the composer of *Hänsel und Gretel*, who took a fatherly interest in Schmalstich and furthered his career. In 1910 Schmalstich was appointed as an orchestral conductor at the Royal Opera House in Unter-den-Linden, Berlin. He was chosen by his friend Leo Blech (1871-1958), who was between 1906 and 1937 a Principal Conductor, and for part of the period from 1913, General Music Director there. Probably about the time of Schmalstich's appointment Blech composed his Lied *Gott, Kaiser, Vaterland* with libretto by Prussian Royal Theatres Intendant Georg Graf von Hülsen-Haeseler (1858-1922), which Schmalstich arranged into a ceremonial march in time for Kaiser Wilhelm II's Silver Jubilee Celebrations in June 1913. Imperial Germany was en fête, the towns and cities bedecked with black-white-red bunting throughout most of that last gala year for Europe's monarchies, the crowned heads of Europe also gathering in Berlin in May for the wedding of Wilhelm's only daughter,

Princess Viktoria-Luise, to the Duke of Brunswick. The sounds of this ceremonial march epitomize the glitter, pride and pomp of that lost pre-1914 world. Long since forgotten, the pianoforte part I found in an antiquarian bookseller's in Lübeck eight years ago I promptly sent via Werner Probst to Hans Ahrens to be arranged for modern military band.

24. **Longwy-Marsch** (Becker arr. Keeley)

When the 2nd and 3rd Battalions of the Saxon 12th Foot Artillery Regiment besieged and reduced the French stronghold of Longwy in August 1914 with their special 21cm siege artillery, their Obermusikmeister Artur Becker wrote his *Longwy-Marsch* in memory of the action. He uses a device popular at that time of including

sounds from the battleground itself in a manner akin to that used by the Bavarian march composer Georg Fürst in his *Badonviller* – if you listen carefully in the opening section you can hear the simulation of the sounds of shells whining overhead, and the sound of artillery fire and recoil in the trombones. Longwy had long been a worry for the Imperial German High Command because during the Franco-Prussian War of 1870-71 Longwy had been a thorn in the rear of the German armies, involving a long siege where the French garrison there did not capitulate until only three days before Paris itself. In the pre-Great War planning this Saxon regiment had been specially trained and equipped to force a quick result at Longwy, and their speedy success there was a matter of distinct regimental pride. Becker dedicated the march to their Regimental Commander, Colonel Roessler. Artur Becker was already a long-serving Saxon bandmaster. He had joined the 105th (6th Saxon) Infantry Regiment



King Wilhelm II of Württemberg in Strasbourg in Alsace back in 1888. He transferred as Bandmaster to the 12th Saxon Foot Artillery Regiment in Metz in 1897, and became their Obermusikmeister in 1908. He remained their Bandmaster until 1919, and left the army in 1920. The *Longwy-Marsch* was soon designated a Regimental Quick March (Schrittmarsch) for the 2nd and 3rd Battalions of the regiment, but has since the demise of the regiment in 1919 been largely forgotten, although the handful of only eleven parts I found recently in Lübeck have the ownership stamp of the Musikkorps der Schutzpolizei Lübeck. It is not known if the Police Band used them much, if at all. From these eleven instrumental parts HAC DoM Major Ed Keeley has reconstructed a sparkling new arrangement for modern military band.



km west of Strasbourg. The honking of the horn of the field ambulance going hither and thither gave the leitmotif, as Fürst himself explained. It was a Bavarian parcel post delivery van from the year 1910 which was converted for transporting wounded soldiers at the outbreak of war, but kept its great two tone horn and lever pump.

25. **Badonviller-Marsch** (Fürst arr. Bird)

Georg Fürst (1870-1936) was Obermusikmeister of the Royal Bavarian Infantry Life Regiment, from 1911 to 1919 and became effectively the last Bavarian 'March King' with numerous excellent compositions. Before 1914 the regiment was responsible as Household troops of the Bavarian monarchy for mounting guard in Munich, and Fürst the music for splendid parades. He wrote this march immediately after the first heavy fighting the regiment was involved in on 12th August 1914 near Badonviller, 63

When Fürst had put the many pieces together, it was honoured with its first playing on 25th December 1914 on the market square in Péronne, northern France. From then on it was the regimental march of the *Leiber* as the soldiers of the Infantry Life Regiment were known. From 1921 in the Weimar Republic's Reichswehr it became the Regimental Quick March of the 1st Battalion of the 19th (Bavarian) Infantry Regiment in Munich, who carried on the traditions of the Infanterie-Leib-Regiment, and whose band Fürst had taken over. In 1926 it became AM II, 256 in the official German army march collection. So far, so good. Unfortunately, the Nazis liked the march and virtually adopted it as if it was one of their own. In a special formal request from the Nazi Workers Front cell in the cigarette factory Garbaty, Berlin-Pankow on 19th March 1935, the Minister for Propaganda Josef Goebbels was asked if it could be known as the *Badenweiler-Marsch*, so that such a popular and frequently-played march did not carry a French title. The answer was, however, negative; for the title of a piece of music a composer alone must be responsible. The Press and Radio, however, began a campaign for it to be known as the *Badenweiler-Marsch* and the Old Comrades Association on 16th June 1935 rebelled against such a geographical falsification of their bloody battle. All the anger came back to Fürst. The *Badenweiler* he could not prevent, but he insisted that *Badonviller* would remain as a subtitle. Over what was officially Hitler's "favourite march" there could be no discussion. In fact Hitler admitted to his secretary, Traudl Junge, that having praised it once he was now thoroughly sick of hearing it! It was raised to even higher status in 1938 (after Fürst's death), after which it was only to be played to announce the arrival of the Führer himself! Needless to say since 1945 it is regarded as tainted by association. So much so that in 1961 a German Defence Committee legal directive banned German military bands from playing it, except under special permission for historical educational purposes, which in the event have never happened. Nobody in an official position would dare put in such a request. However, some local Shooting Club bands still

play it, as it was their tradition to do so before it became associated with Hitler. The whole issue remains very sensitive in Germany. Abroad however, particularly in the USA and Britain it remains popular, although out of respect for German sensibilities, since 2010 bands on Public Duties in London are not permitted to play it anymore. Before that date it had enjoyed a recent revival after Grenadier Guards Band Sergeant WO1 Kevin Bird made a new arrangement, and his Band played it a number of times in Buckingham Palace Forecourt during Guard Mounts. In 2008 the massed bands played it at the close of Beating Retreat on their way back to barracks down Birdcage Walk. Long before this recent revival the march had enjoyed periods of popularity amongst British bands. An HAC story exists whereby a British Liaison Officer attached to American Forces in Austria in 1945 accepted the surrender of units of Hitler's Leibstandarte, including elements of their band. Interested in music, he accepted from these surrendering bandsmen the 1st Clarinet part of their erstwhile regimental march, the *Badenweiler (Badonviller) Marsch*. This officer either was, or later became, a member of the HAC. From this one part, plus listening to Guards bands play it, and old records, a former Grenadier Guards Drummer now serving as an HAC Drummer, Malcolm Found, arranged it for the flutes and drums of the Corps of Drums. So popular it became, that from the late 1950s to the early 1980s the march became the virtual signature tune of the HAC Corps of Drums. They used it on Guard Mounts rather like the *Black Bear* is used by Scottish troops, on the homeward stretch to St. James's Palace. It spread from them to the Foot Guards, and former Senior Drum Major Peter Foss (Scots Guards) remembers playing it regularly on Double Chelsea Guard Mounts in the early 1960s. By the time the 'Drums were under Drum Major Greg Tunesi BEM in the 1970s the HAC had already prior to that time (1960s?) introduced an annual award of an inscribed silver bugle *The Badenweiler Bugle* to the most promising Drummer in both music and combat skills. To this day it is awarded during the annual HAC Regimental Drums Dinner, and the recipient has his name

inscribed upon it. He also wears it on parade for that year. We thus have the historical peculiarity, through a march composition, of only a British regiment perpetuating the memory of a battle that took place between Bavarian and French troops in 1914; an action in which British troops were not involved – such perhaps is the labyrinth of regimental military history? In 2009 Kevin Bird, now an HAC Musician, introduced his new arrangement to the HAC Band, and it is his arrangement we present here. It differs from the German original in its treatment of the trio. The original simply blazes away on the trombones, whereas Kevin Bird has made it more moody and quasi-Wagnerian in its build-up.

26. **Antwerpener Einzugsmarsch** (Hollaender arr. Ahrens)

Victor Hollaender (1866-1940) was born in Leobschütz (Głubczyce), Silesia and died in Hollywood, California. He studied in Berlin at the New Academy of Music founded by Theodor Kullack. He enjoyed a successful career from 1886 as a theatre conductor in Hamburg, Berlin, Budapest and Marienbad. In 1890 he went to the USA to take up a similar position at the New German Theatre in Milwaukee, but returned to Europe in 1896 to work with the Royal Opera Comique in London and on tour with Barnum & Bailey's Circus for whom he was Musical Director. In 1899 he returned to Berlin to teach at the Stern Conservatory, but at the same time launched the first Berlin Cabaret, and in 1901 founded the Metropol Theatre. On 15th October 1914 after a valiant defence by the Belgian Army, after weeks of heavy bombardment, the Germans finally entered the fortified port of Antwerp. Hollaender had previously composed this as yet unnamed march, but in a deal between his Berlin publishers Bote & Bock and the Voss Newspaper Group, the latter offered the pianoforte score of this new *Antwerpener Einzugsmarsch* for a 1 Mark supplement, available only to readers of the special edition of the Vossischen Zeitung newspaper which carried the

TUNES OF BLOOD & IRON

VOLUME 1

GERMAN REGIMENTAL AND PARADE MARCHES
FROM THE AGE OF FREDERICK THE GREAT
TO THE PRESENT DAY

BY LUFTWAFFE LT COLS JOACHIM TOECHE-MITTLER
AND WERNER PROBST



INFANTRY (PART II)

ANTONY DEAN, ROBERT MANTLE,
DAVID MURRAY & IAN SMART

special article about the “triumphal entry parade of German troops” into the captured city. The sheet music for this march remained therefore somewhat rare and unknown. Fortunately, it turned up in a bundle of old papers I bought at an antiquarian bookshop in Hamburg and Hans Ahrens has created a superb arrangement of this little-known march for modern military band. The fall of Antwerp ended the war of movement in 1914, and thereafter the action switched in Belgium to the static defences and trench warfare around the Ypres Salient from 1915. In 100 years since Waterloo we have ended up at a point on the map only a few miles apart, but with Britain aligned with the French, rather than our erstwhile German allies – literally, from Waterloo to Wipers during the German Century of Blood & Iron.

BONUS TRACK

27. Für Tony Marsch! (Ahrens)

Hello, this is your Producer Mike Purton writing these lines. At the end of our recording sessions for the SRC ‘Reutel 1917’ project and this ‘Blut und Eisen’ project (which were recorded together) Major Keeley, the HAC Band and myself decided, with a little subterfuge, that it would be a nice gesture to play this march in order to thank Tony Dean for all his many hours of archival research, provision of music parts, booklet writing, and general historical advice. We had all enjoyed working with Tony and we wished to show it as a farewell gesture after more than three years planning and work. In 2012, Lt.Col Werner Probst, late of Luftwaffe Intelligence on the General Staff at NATO, and now the German Representative on the International Committee of the International Military Music Society, arranged on behalf of Tony’s many friends in German military music circles for a march to be commissioned. It was to be composed by Hans Ahrens, probably former East Germany’s foremost march composer, to celebrate Tony’s 40 years of research and promotion of German military music since he first became interested in the subject whilst staying with friends in Hamburg in 1972. Many British military bands will testify to Tony’s help over the years with sourcing and advising on German material. Thus at the end of the session we invited Tony to listen to “just one more march”, and the Band struck up with Hans Ahrens clever composition dedicated to and named after Tony, which appropriately uses motifs from both the British and German national anthems throughout and which performance we have recorded for posterity.

Published by Helion & Co. and widely available for sale on the internet, this book is the first of 4 Volumes by Tony Dean and others covering the entire history of German military music.

The Band of the Honourable Artillery Company

Director of Music Major E.H. Keeley

The Honourable Artillery Company Band is the Territorial Army's premier band and is based at Finsbury Barracks in the City of London – the home, since 1641, of the oldest regiment in the British Army. The Band plays an integral and prominent role in ceremonial events within the City of London and across the capital in support of the Royal Family and state visits.

In 1830 King William IV ordered that the Honourable Artillery Company should wear a similar uniform to the Grenadier Guards but substituting silver lace and buttons for the gold worn by the Grenadiers and minus the plume in the bearskin cap. This uniform continues to be worn by the Honourable Artillery Company Band, along with an indoor concert uniform based on the Mess Dress of the Foot Guards.

The reputation of the Band is matched by its ability to perform at the highest levels. The Band has a wealth of talent and is equally at home whether performing as a marching band, symphonic concert band or orchestra. The Band also has a number of very capable smaller ensembles which regularly perform at engagements within, but not restricted to, the City of London.

Following the departure in March 2013 of Major Keeley to Dubai, Major David Milgate ARCM psm was appointed DoM until December 2014 after which Major Glen Jones MMus, BA (Hons), Dip Mus (Open), ATCL took up the post in June 2015 and is the current Director of Music.

Director of Music

Major E.H. Keeley

Flute

LSgt Martin Dray
Mun David Ward

Oboe

LCpl Jo Laing

Clarinets

CSgt Stuart Freebody
Sgt Greg Laing
Sgt Alan Pitt
Mun Zoe Ware
LCpl Kim Baker
Mun Rachael Pitt
Mun Jessica Pitt
LCpl Tony Baldwin
Mun Noel Anderson

Alto Saxophone

WO2 (Hrwo) Shaun James
Mun Tracy Simmons

Tenor Saxophone

LSgt Chris Spencer (Grenadier
Guards Band)

Bassoon

Mun Oliver Galletta

French Horn

WO2 (Bsm) David Oshea
Sgt Robert Hallett
Mun Gemma Clydesdale

Cornets

LSgt Tony Salmon-Jones
LSgt Robin Woollams
Mun Grahame Haynes

Trombone

CSgt Stuart Duncan
Mun Matt Quick
Mun David Murray

Euphonium

LCpl Kevin Bird

Tuba

LCpl Steven Sheeran
LCpl Robin Tweddle

Percussion

Sgt Steve Paine
Mun Phil Childs



547721 Major Keeley E H

Director of Music 2006-2013

Major Ed Keeley joined the Queen's Regiment at Bassingbourne as a Junior Musician in 1974. After training, he joined the Band of the 3rd Battalion The Queen's Regiment, with which he toured extensively throughout Europe. During 1986 – 1985 he was a Cpl Instructor at the Queens Division School of Music.

In 1987, whilst the Principal Trombonist of the Band, he was selected to attend the Student Bandmasters Course at the Royal Military School of Music, Kneller Hall. Major Keeley graduated from Kneller Hall in 1989, winning the Commandant's prize for the best military band quick march, and was appointed Bandmaster of the Light Infantry Corunna Band in March 1990. After serving with the Band in Berlin and Paderborn, he became Bandmaster and Training Officer of the Light Division Band in the summer of 1994.

In May 1997, Ed was commissioned to the rank of Captain and appointed as Director of Music to the Band of the Brigade of Gurkhas. During this exciting period, the Gurkha Band carried out many interesting engagements worldwide, including accompanying HM The Queen and HRH Prince Philip on their State Visit to Brunei in 1998. This is also where his fond taste for curry evolved!

In 1999, he was appointed Director of Music of the Band of the Corps of Royal Engineers. With the Engineers, he toured South Korea, Cyprus, Dubai, Abu Dhabi and many parts of Europe. In 2003 he commanded the Band on their deployment to Iraq at the beginning of Operation Telic, serving with 16 Air Assault Brigade.

In August 2006, Major Ed Keeley left the Regular Army, following his selection for the appointment of Director of Music of the Honourable Artillery Company. Ed left the HAC in March 2013 to take up an appointment in Dubai as Professor of Conducting and of Trombone for the UAE Armed Forces, as well as continuing his work as a much sought after composer and arranger.



The Band of the Honourable Artillery Company

HISTORY



The Honourable Artillery Company is the oldest regiment in the British Army and probably the oldest military unit in the world with unbroken service which still bears arms operationally.

It is doubtful whether the Company possessed an official band prior to the 1760s although, one of the first mentions of HAC regimental music is in June 1684 when James, Duke of York, the HAC's Captain General (and later James II), led the Company on a general march followed by a banquet, to the background of fifes, hautbois (a type of oboe) and other music. Additionally in 1696 three hautbois were used by the regiment in the Lord Mayors' Day Parade; it is probable, however, that these musicians were specially hired for such activities rather than being members of the Company.

The word 'band' was also not in use at this period the regiment's musical group was referred to as the 'Music', and the instrumentalists were known as the 'musicians' of the regiment.

The Grenadier Company is reported to have regularly employed three hautbois and a courtail (a type of bassoon), and therefore had its own music independent of the Regiment. In 1711 the Grenadiers were temporarily replaced by Fusiliers who received the allowance of £4 'for drums, music, grenades, etc., usually granted to the Grenadiers' [*Honourable Artillery Company 1537 – 1987*, G Goold Walker (1987), p. 114]. Court orders of June 1744 state that no more than two bottles of wine should be allowed for the musicians after a parade through the City in June 1744 [*History of the Honourable Artillery Company*, GA Raikes (1878), Vol, p.312].



In the Regimental Accounts and Stores Report of the early 1780s drummers and fifers are mentioned, but no musicians. However, references to the HAC Band can be found in two separate sources *The History of the Royal Artillery Band* by Henry G Farmer (1955) states that in 1762 the instrumentation of the newly formed RA Band was based on

the already existing HAC Band. This evidence is backed up by the *Oxford Companion to Music* entry for the clarinet family, which reads 'the clarinet family has become of the highest importance in military bands, the Honourable Artillery Company, of London, has had clarinets since 1762'. It therefore seems reasonable to deduce that the Band would have been formed from at least this date.

Later, in 1782, the Company celebrated King George III's birthday by parading through the City to Hyde Park with music playing, drums beating and colours flying. The HAC history by G Goold Walker (1987)[p.180] states that for the King's Parade the Band consisted of four clarinets, two horns, two bassoons and one trumpet, and instruments were used to set the slow pace at which the eighteenth century infantry marched. Although only a relatively small ensemble by today's standards, this would have been the common size of a military band at this time.

There was no mention for a long time of a Bandmaster or Master Musician and this is due to the fact that regiments, in the main, hired in highly-skilled civilian musicians and conductors – usually Germans, Bohemians or Italians. Regiments would often compete to see who could employ the most well known, the most expensive and the one sporting the biggest moustache!

During the remainder of the century the Band was modernized, replacing the hautbois with clarinets and more brass instruments appeared. As with all military bands of this period, the HAC Band was based, more or less, on the system known as *harmonie musick*, which had been introduced originally into the German army by Frederick the Great.

Until 1798, the uniform of the Band, or the 'Music', consisted of blue coats with scarlet facings and bearskin caps. However, in 1799 the Band paraded with twelve members along with the whole regiment for the King's review of Volunteers in Hyde Park, and, at the great expense of £393, the uniform was changed to light blue coats with distinctive silver lace facings, white breeches and waistcoats, and hats with silver loops and feathers.

On the accession of William IV in 1830, and his self-appointment as Captain General of the HAC, the King expressed a wish for the Company to wear an entirely new uniform. It was decreed that it would now wear a similar uniform to that of the Grenadier Guards but substituting silver lace and buttons for the gold of the Guards, at a princely sum of £8 5d each.



HAC music is next mentioned in 1848 when the Company mustered to quell a particularly nasty disturbance at the Guildhall during the Chartist riots and marched out to 'The British Grenadiers'. In the same year, the Prince Consort reviewed the Company with musical accompaniment by the Band, which comprised some thirty musicians. The Band also paraded with the Company in 1860 for Queen Victoria's review in Hyde Park.

The uniform of the Band has changed little since 1830, although, during both world wars the Band wore khaki, returning to Guards pattern No.1 Dress following WW2. For the review by HM Queen Elizabeth II in 1970 it changed to the red ceremonial tunic and forage cap, changing again in 1987 and reverting to the bearskin cap worn for the 450th Anniversary celebrations.

The silver Badenweiler Bugle of the Honourable Artillery Company which is presented annually to an HAC Drummer who has showed the highest level of proficiency in both musical and combat roles in the past year.

