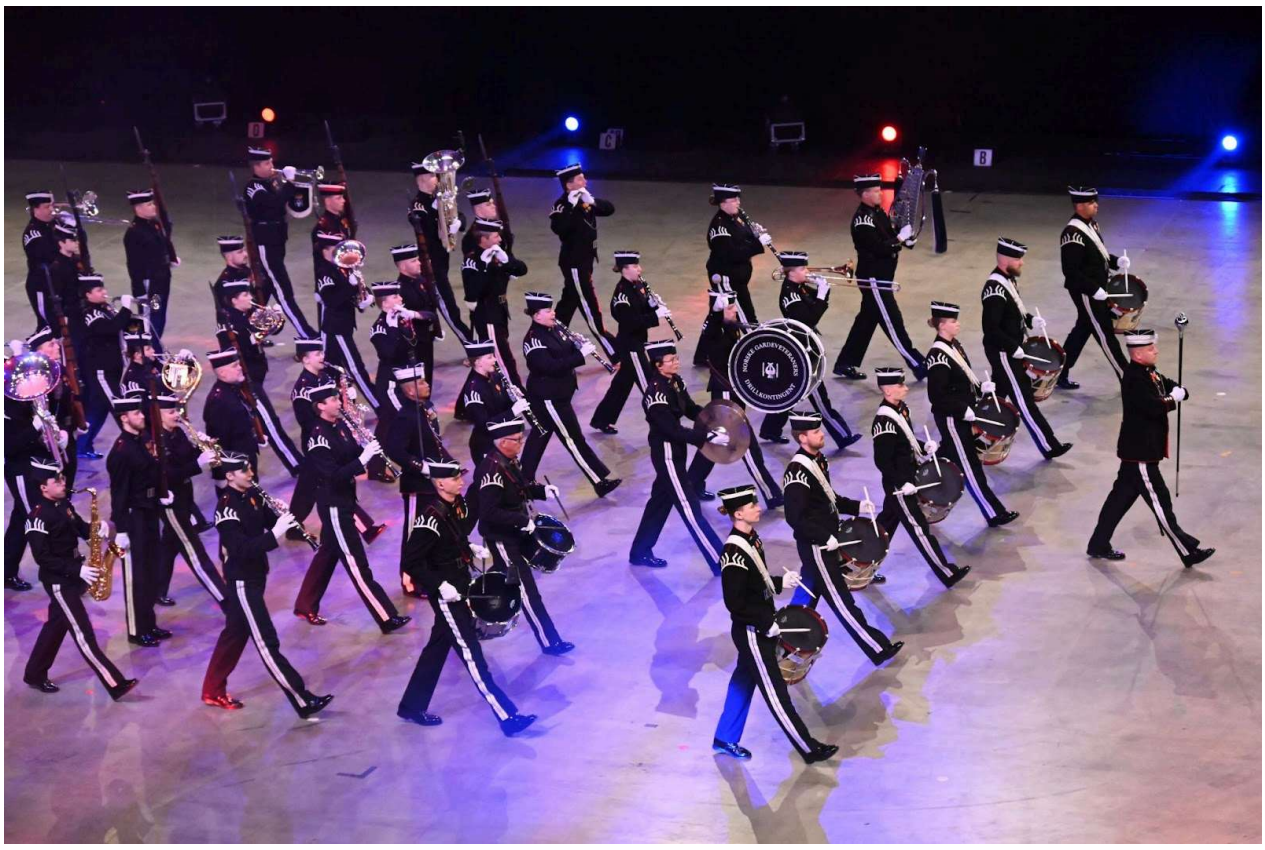
Band International

The Journal of Military Music Worldwide



Volume 48 2026 Issue 1

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Band International

Volume 48 **2026 Issue 1**

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This magazine was realised with the help of the members of the Editorial Panel and Proof Readers Panel: John Kroes, Richard Croydon, David Moyse, Tony Sillcock and Bob Davis.

The Editorial Panel welcomes articles and photographs from members, and will be pleased to consider them for publication. Photographs should be 2 MP *and include a credit to the photographer or source (date, place). Please also state if the article has previously appeared elsewhere. Please deliver text in Word with universal letter type without any markers and names or music works in italic.*

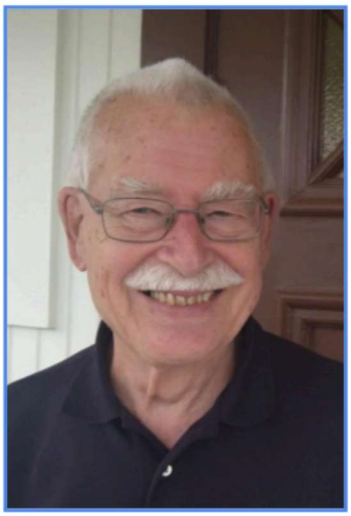
It is recommended to limit the size of the article to max. 4 pages. The Panel reserve the right to edit articles and crop photographs to fit the space and layout of the magazine, and possibly to split longer articles across two or more editions.

Editor: Kris Schauvliege

Front picture: Norkse Gardeveteraners Drill Continent at the International Tattoo Belgium 2025

Photographer: Geert Vanmaeckelberghe

Message from Per-Eric Jansson, man International Committee



Dear members,

Now, this is the first issue of Band International under the guidance of the new International Committee and under the new Society Rules. The Working Group Future ceased to operate on December 31st, 2025, as planned. Don't worry: you will still find the interesting articles you are looking for – albeit in an updated form – and, alas, only electronically. However, as we keep pointing out: the format in which you receive the magazine is suited for printing yourself as it is the format we used to send to the printer.

The International Military Music Society IMMS is, as of January 1st, 2026, sailing steadily again, slimmer and sharper, as the saying goes in military circles. This prompts me to stress again: do help the magazine and do help the editor by submitting interesting articles for all of us to enjoy!

Our idea and aim is for the International Committee to produce and distribute the electronic magazine three times a year to one person in each of the national member societies to be forwarded to its members. For individual personal members, the magazine will be transmitted directly, of course. The Working Group IMMS Future decided that distribution will be handled by the International committee, and to be exact: by the Committee Secretary.

Next call for assistance: do give us the proper and valid E-mail address of your society receiver for the national society distribution. We observe again and again that mails sent "bounce back" to the sender because of an inaccurate mail address.

The valid E-mail address for the International Chairman is: jansson@sc-mail.de

The valid E-mail address for the International Vice Chairman is: voorzitter@imms.nl

The valid E-mail address for the International Secretary is JohannaRLundgren@gmail.com

A word of caution: there may be some hick-ups at the beginning in our new shape but we shall "iron them out" quickly and efficiently.

Yours sincerely

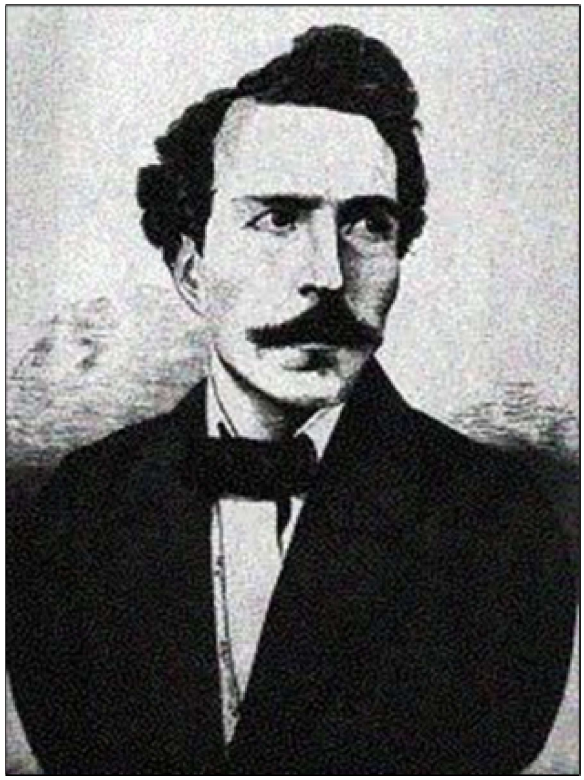
Per-Eric jansson

Vincenzo Bonicoli

Author & pictures: Mike Boxall

I'm sure we're all aware of the important part played in British military music at the end of the 19th Century by Ladislao Zavertal, Bandmaster of the Royal Artillery, who was made a Cavaliere (Knight) of the Order of the Crown of Italy. He had, however, been preceded in that honour by another, now less remembered, Italian Bandmaster in British Army employ: Vincenzo Bonicoli of the 9th (East Norfolk) Regiment.

Born in 1824 in Prato, capital of a province in Tuscany, Vincenzo (sometimes known as Vinceslao) soon showed musical promise and studied at the local Municipal School of Music. A virtuoso on flute and clarinet, after graduating he led several musical groups in Tuscany and Piedmonte and was, for three years from 1850, leader of his local Prato band, the Concerto Cittadino Edoardo Chiti. He is remembered as having been a passionate and competent leader, downsizing the lineup for better instrumental balance and instituting regular Sunday concerts in the town's Piazza.



On leaving the Prato band he went on to perform widely as a soloist, including periods at Rome and Naples in 1854, Cairo in 1857, Odessa in 1859 and Cephalonia in 1860. 1865 saw him performing in London where he was considered to be the best clarinet player in the capital. With foreign bandmasters long held in high regard by British Army Officers, it's little surprise that he was offered the post of Bandmaster in an old Regiment of the Line, the 9th of Foot. What is perhaps surprising is that, with the recent institution of the School of Music at Kneller Hall and the requirement for Bandmasters to graduate from it, such an accomplished musician as Bonicoli was happy to undergo its training.

He graduated from the School of Music in 1865, the same year that he'd entered it, so made short work of the courses. He was reputedly offered a professorship but declined, preferring to honour his commitment to the Norfolk Regiment that had engaged him. That commitment was to last for 20 years during which time the 9th Regiment, Bonicoli and the band were stationed in locations in South Africa, Ireland, Guernsey and England. In addition to their Regimental duties, the band also gave frequent public concerts and bandstand performances gaining the reputation of being one of the finest bands in the British Army.

Examples of the music they played give some indication of the band's quality. A concert in Guernsey in 1873 included a selection from Faust (Gounod), the *Prophesy* and *Chorus* from Nabucco (Verdi), a quintet from Parisina (Donizetti) and a fantasia *Souvenir d'Irlande* (Bonicoli). A concert in Essex in 1882 included the overtures to *Bohemian Girl* (Balfe) and *Fra Diavolo* (Auber) and a selection from *Reminiscences of England* (Godfrey). Lighter fare included polkas, gavottes and galops which were the popular dances of the time, and

a *Farmyard Burlesque Dance* (Bonicoli) in which instruments imitate all the sounds of the farmyard from the cackling of the poultry to the hee-haw of the donkey.

The virtuosity that had gained Bonicoli a high reputation in London was also a feature of the band's appearances. Reports in South Africa mentioned his solos of the cavatinas from Bellini's *I Puritani* and *Beatrice di Tenda*, described in one account as 'the exquisite feats in clarinet playing of the accomplished bandmaster Signor Bonicoli' who 'made his favourite instrument, the A-flat clarinet, almost speak'. At a concert in Guernsey, he is recorded as playing *Les Fleurs* (Bellini) and two of his own compositions, *La Sonnambula*, a 'grand fantasia for clarionet' and *The Fairies' Dance* a 'caprice fantastique'. His performance is described as 'absolutely perfect, his execution seems to be without limit, and his style and richness of tone producing a variety of expression which surpassed anything of the kind we have ever listened to.'

That two of the solos were his own compositions indicates the other contribution that Bonicoli brought to his work as Regimental Bandmaster. As early as 1866, at a concert of sacred music in Cape Town, he played a 'Sacred Melody for the clarinet' which he had composed for the occasion, and in August 1867 he played a Fantasia on Scottish themes which he had again composed expressly for a concert attended by the visiting Duke of Edinburgh. In addition to the *La Sonnambula* and *The Fairies' Dance* mentioned above, his other compositions included *The Dance of the Goblins*, a Capriccio for E-flat clarinet and band, *Bellini's Reminiscences*, a Fantasia for clarinet and orchestra, *Verdi's Souvenirs*, a Fantasia for clarinet and piano, a *Grande Quartet* and a *Fantasia Romantica* for piano, harmonium and clarinet, and his most famous piece at the time, *Souvenir d'Irlande.*

The following analysis by a correspondent of the Essex Standard newspaper in April 1877 gives some indication of the compositional skills of this arrangement of Irish themes: 'The Fantasia opens with the beautiful air *The Minstrel Boy*, arranged as a canon in three parts, and afterwards developed and beautifully harmonised for full band. It is then displaced by the lovely melody *Aileen Aroon* and this in its turn is followed by the lively strain of *St. Patrick's Day* then *The Coelin* and *The Sixpence*. The next movement consists of a complicated arrangement of *Garryowen* and *Paddy Carrol* in six-eight time and reminiscences of *The Minstrel Boy* in two-four time, then we gradually lose these sweet sounds and are introduced to *Young Riley*. The next air is the very lovely *Arran More* in E flat minor resolving to the sixth and ushering in *The Last Rose of Summer* in E flat major in twelve-eight time then the lively jig *Norah Creina* in six-eight time. The grand finale consists of *Remember the Glories of Brian the Brave* in conjunction with several of the former melodies, bringing to a close one of the most pleasing Fantasias for a military band to which we have ever listened.'

With his own compositions, his penchant for fellow-Italian composers' opera music and his features as a soloist, we may wonder how he was regarded by the musicians in his 9th Regiment band. At a retirement dinner held for him by the band in 1885 they recorded their 'unfeigned sorrow and regret' at his leaving the band and 'acknowledge the invariable kindness manifested by you to the very least among us and beg to assure you that we shall ever entertain the deepest regard and esteem for you personally'. To mark his retirement, the Officers had presented Bonicoli with a silver inkstand and candlesticks while the band members had subscribed for an elaborately decorated silver trophy.

These tributes had been preceded two years earlier, in March 1883, by his being made a Cavaliere (Knight) of the Order of the Crown of Italy for bringing credit to Italian art in a foreign country. After his retirement from 1st Battalion the Norfolk Regiment (re-named from the 9th (East Norfolk) in the 1881 Childers Reforms), Bonicoli returned to Italy where he became a member of the Academy of the Musical Institute in Florence. He died on 16 November 1897 and, fittingly for the Bandmaster of a British Regiment for 20 years, he was buried in the city's English graveyard at the Allori Evangelical Cemetery.

Widely renowned in his day as a virtuoso clarinettist and as a band leader, Cavaliere Bonicoli is little remembered in Britain today. Unlike his fellow-countryman Ladislao Zavertal, whose tenure at the Band of the Royal Artillery allowed him and his band to be a fixture at prestigious London concert halls and to play for Royalty, Bonicoli's work with a Line Regiment band afforded less opportunity for prestige. His 20-year career saw them serving at two locations in South Africa, four in Ireland, one in Guernsey and five in England. Despite this, under his leadership the Norfolk Regiment band came to be recognised as one of the finest in the British service. That he was awarded his Italian Knighthood some years before his now more famous countryman illustrates his eminence in the military music world of his day.

He is honoured in his native city of Prato with a street named after him. The Via Vincenzo Bonicoli joins the Via Giacomo Puccini, the Via Giovacchino (his Baptised first name) Rossini and the Via Gaetano Donizetti in that town – respectable musical company. In Britain Cavaliere Vincenzo Bonicoli is not alone in being a largely forgotten Bandmaster, but his name surely doesn't deserve to be entirely lost to our military band history.

FANFARA BERSAGLIERI
"N. TRAMONTI - M. CROSTA"

60th Anniversary celebrations of the Fanfara Bersaglieri Nino Tramonti Mario Crosta

Author & pictures: Sergio Boni

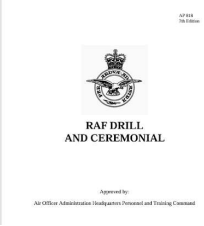
I would like to inform you that for the celebrations of our 60th anniversary, we will be organizing a Taptoe in Italy in April 2027. We are finalizing the groups and details, and we are talking about 6 or 7 Italian and European groups.

Link: www.fanfaralonate.net



Official Marches of the Royal Air Force

Source: Annex D to AP 3227 dd. 24 September 2018

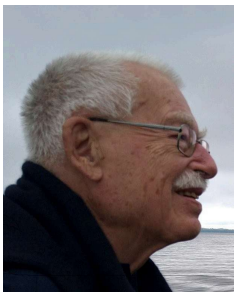


Unit	March	Composer	Date
Royal Air Force	RAF March Past	Davies & Dyson	1918
RAF Regiment	Holyrood (Quick March)	Alford	1968
	Centurion (Slow March)	Banks	1982
Strike Command	Strike Command March	Hutchinson	1968
RAF Police	RAF Police March Past	Stephens	1968
Central Flying School	Those Magnificent Men in their Flying Machines	Goodwin arr. Baldwin	1969
Air Training Corps	The Air Cadets (Quick March)	Stubbs	2011
	Silver Linings (Slow March)	Price	1979
Princess Mary's RAF Nursing Service	Skywards	Barker	1989
RAF Red Arrows	Diamond Nine	Stubbs	1996
Search and Rescue Units	Search & Rescue Force	Wiffin	2001
Photographic Reconnaissance Unit	Above and Beyond	Scannell	2006
N° 3 (Fighter) Squadron	N° 3 (Fighter) Squadron March	Cunningham	n/a
N° 32 (The Royal) Squadron	The Royal Squadron March	McDonald	1997
N° 47 Squadron	N° 47 Squadron March	Wiffin	2001
N° 51 Squadron	Swift and Sure	Thomas	1969
N° 99 Squadron	The Globemaster March	Gardner	2003





Interview: Per-Eric Jansson man IMMS



Author & pictures: Kris Schauvliege & Per-Eric Jansson

Introduction

I was born in the medium-sized town of Eskilstuna, Sweden, some 120 kilometers due west of Stockholm and south of Sweden's third largest lake, the Mälaren Lake. Upon Matriculation in May 1957 I immediately joined the 10th Royal Södermanland Regiment at Strängnäs, Armoured Corps, some 30 kilometres east on the way to Stockholm, as a probationary officer cadet. I actually joined the Army three days before my matriculation exams-the headmaster had mixed up the dates. Fortunately, I was given 24 hours of leave to take the exams.

Beginning in April 1959, I served for 7 months as a Warrant Officer Class III in the Swedish United Nations Battalion in the Sinai Desert, and in August 1960 I received my commission. In 1963 I joined the Administration of Military Production, the HQ of the Defence Forces Arsenals under the Ministry of Defence. In the early Seventies I was stationed for six years, as a government officer in Bonn, the then capital of Germany. I had stayed on, in Germany, in that "sphere of action" (military equipment and ammunition).

Now, I still served with my regiment for some 30 days almost every year. Since the creation of conscript military bands, two of them were stationed at the Södermanland Regiment, and during one of these annual periods of regimental service, I was asked to assist with the contacts to visiting bands. It followed further contacts abroad and assisting Swedish military bands in regard to their international engagements both at the preparatory stage as well as in the implementation. This was my introduction to military music and military bands in Sweden and abroad.

The Swedish Army Tattoos were organized by the Södermanland regiment, and most of the musicians were quartered in Strängnäs. Also, the army tattoos later on at the Globen Arena in Stockholm were managed from Strängnäs, and I was one of the organizers.



Orchestra of the Netherlands Marechaussee in Ystad

In 2001, after a start in 1999, the Ystad International Military Tattoo really took off. I helped out in 2001 and after that, became man of the Music and Organizing Committee until 2015. In that capacity, I managed the selection and invitation of the international bands and the programme in the arena. Great help was offered by Johanna Lundgren, a Warrant Officer Musician in a Swedish Territorial Army band. Together, we then

worked for the TA bands for several years in regard to their international commitments in Europe and North America. For two years, I was secretary of the German Military Music Association.

Now, I don't play any instruments. I cannot even sing: when I do, people react strangely. I never got past the tin flute, but I am quite good at driving a tank!

Having reached a ripe age, I now use my unique experience of military music and organization to assist the IMMS into the next decade.

Interview

- What was your first connection with military music?

During the 1940's and 1950's the daily one-hour programme on the radio presented disc recordings between 18.00 and 19.00 hours and always ending with a military march.

- Do you have family or relatives with a history in the military or military music?

No, I have no family connections to military music or music at all, except that my grandmother played the organ very well.

My great grandfather on my mother's side and my great grandfather on my father's side were both regular soldiers with the Royal Södermanland regiment as mentioned below and in my biography.

- When did you join the IMMS and the Swedish Military Music Society? How did the activities in Sweden kick-off?

I joined the Swedish MMS Militärmusiksamfundet in the late 1980s and the IMMS around the year 2000. In between, I had joined DGfMM, German military music society and served two stints as secretary. The Swedish MMS was started in the 1960s by a very popular radio and TV moderator, Bo Anker, at the beginning called „Svenska marschfrämjandet" – the Swedish Military March Supporters.

- What were the finest memories of the first military tattoos you attended?

During the long Swedish school holidays of June, July and August, it was then common to take on a summer job. I spent the two summers in 1955 and 1956 with the merchant navy as an apprentice. The relatively small steamers brought me to the ports on the Swedish, German and Baltic shores and also to Scotland (Aberdeen, Leith) and Newcastle. In 1955, during my time in Newcastle, I noticed an advertisement for the Durham Light Infantry Tattoo at North Shields. So I went there – and got addicted.

- Which recordings (LPs and CDs) are your absolute favourites?



Well, let me start with a very old record, what we in Sweden call “a stone cake“: Telefunken A 5288 (26338) Kungl. Flottans defileringsmarsch by Urbach played by Kungl. Flottans musikkår conducted by Ivar Widner. Probably bought in the late 1950‘s. The march is, of course, the Regina March!

As far as marches are concerned, my favourite is the Kungl. Södermanlands regementes marsch by Carl Axel Lundvall – since it is “my regiment“ and that of both my great-grandfathers. The recording by Arméns Musikkår (the conscript vintage) “Musik & Tradition“ Serpent SERCD 25 is one of the best collections of marches and ceremonial music that I have come across. Another excellent Serpent production is SERCD 9: “Musique Royale“ with a medley of Swedish marches and ceremonial music; two CD’s and a booklet with English translation. And both CD’s conducted by Mats Janhagen, who for many years shaped the conscript Bands of the Army and later the Army professional band. Under blå-gul fana” by Victor Widqvist is another must.

Non-Swedish marches? “Regimentskinder“ by Julius Fucik is a very nice composition not entirely well suited for marching since the tempo in the trio changes in the middle. Sousa marches? Perhaps unusually, my favourite is “National Fencibles“.

Quite a number of French marches are very stirring indeed, and well suited for listening to driving on the Autobahn. A composer that is, to my mind, unfairly neglected is the Swiss composer Gian Battista Mantegazzi with a full bouquet of nice marches.

There are two excellent Dutch marches among my favourites: Mars der Medici (Wichers) and Limburgse Jagersmars (Jochems). And we must not forget the British, and first of all Kenneth Alford with The Standard of St. George. As you can see, I like "marching marches" as well as concert marches.

- Do you collect any other military music memorabilia?

Yes, but not really in earnest and not very systematically. I have kept most of the programme books from tattoos and music events I have enjoyed, however.

- Do you prefer live performance or listening to a recording? Do you prefer contemporary compositions or military traditions?

I prefer enjoying an event live with my own eyes – and ears. Realizing of course that a studio recording and the resulting CD will be, after twenty-five re-takes, of a much higher quality. Since the Military as a whole is probably leaning to the traditional, I would say: I prefer traditions.

- What do you enjoy during military ceremonies and which ceremonies do you prefer?

A military ceremony is founded on a tradition (although, in Sweden, we say: a tradition is created every minute) and as a result unique and well choreographed and rehearsed bringing an excellent perfect presentation. This is an event to enjoy with pleasure. And a ceremony is a feast for the ear and for the eye!

- Which are your favourite military bands?

That is a difficult question. I am tempted, of course, to mention the Swedish Dragoon Guards Mounted Band for appearance, the Swedish Navy Band and the Army Band for musical excellence and adding at least a dozen other military bands of the highest quality: the Musikkorps der Bundeswehr for musical excellence; the Stabsmusikkorps for eye catching performance, the Coldstream Guards for turn-out and music, the Swiss Army band for the pure exuberance of young people in playing to mention only a few.



Swedish Dragoon Guards Mounted Band in Ystad

- Any anecdotes you witnessed during a military band performance?

Well, perhaps not an anecdote, but some very wise words by the former Inspector of Military Music of the Bundeswehr, Dr. Michael Schramm on participating in military tattoos: “leave the arena when the audience want to hear more, not when people start looking in the programme for the next performing band“.

- Which types are your favorite marches?

I am rather keen on quick marches as played by the Light Infantry, jaegers and bugle corps. Also, cavalry marches are very exciting. Bagpipes are very nice, but sometimes you can be overwhelmed.

- Which book(s) related to military music can you recommend to our readers?

The “bible“ on German military music “J. Toeche-Mittler Armeemärche I-III“. Written by a non-musician, but amusing and well documented – albeit only in German.

- What are the challenges that military music will face in the future?

There always was, and there always will be, a need for music in the military – albeit for ceremonies or for entertainment. Few people today come eye-to-eye with a battle tank, but to experience the national defence forces through music is easy and very satisfying. “Music is the visiting card of the Military“, to coin an expression. Another true quote is "music builds bridges", also when played in uniform.

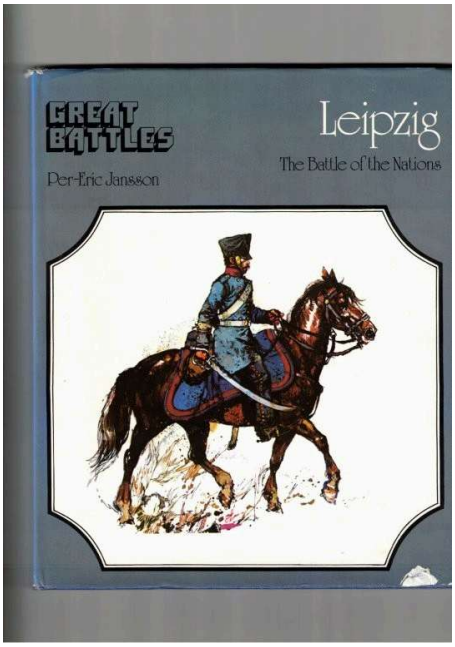
- What motivated you to become the new man of the Int. Committee IMMS? And what is your idea about the future of IMMS?

A little in the way of default – our society was in a difficult situation, members-wise and moneywise. Difficult decisions were required and had to be made. Therefore, we formed "The Three Mousquetaires", the hard nucleus of a larger Working Group for the future of IMMS. Transformation is the popular motto in today's society, and this is what we mousquetaires are attempting: Geert Bergsma with our senior adviser Frans van der Walle from the Netherlands and Johanna Lundgren and myself from Sweden supported of course by Kris Schauvliege, our editor of Band International, and further members - not the least relying on our founding society IMMS-UK and our still going strong former men Bob Davis in New Zealand and John Kroes in the Netherlands.

- What would you advise me in the role of Editor of Band International?

Band International, our quarterly magazine and augmented by the news bulletin Score, are the very core of our society – the purpose and the expression of our common interest in and support of military music! We have, involuntarily, been forced by the economy to abandon the print issue of BI and resort to an electronic version. This may not be entirely bad since we are now free to decide the volume from issue to issue if so desired. And the format you receive is such that it can be used to print individual issues or pages.

I wish our hardworking editor success and also stress that the editor needs something to edit. And here we rely upon you, our members, to provide interesting articles for the editor and to all of us readers. This is a very earnest request to every reader: help the editor to produce a magazine with great appeal to us who are interested in international military music!



Book: The Influence of the First World War on Music

Author & pictures: Johan George Reuchlin

The book ‘The Influence of the First World War’ on Music provides the most complete picture possible of Western European and North American composers who were influenced by the violence of the Great War.

There have already been several publications about composers and music during the First World War, but they are mainly written from a more or less nationalistic point of view. 'The Influence of the First World War on Music' wants to create a more general picture in which not only names and compositions are mentioned, but also provide information about the terrible war conditions in which many - mostly young - composers experienced. Not only does the written text tell about the fate of the composers, but also the many images complete the picture of how drastic the impact of the war period 1914 – 1918 was for musical life at that time.

The author Jhr. Johan George Reuchlin (1938) comes from a Rotterdam shipowner's family. His great-grandfather, Otto Reuchlin, was one of the founders of the Holland America Line. His grandfather, after whom the author is named, died as a young director of the shipping company during the maiden voyage of the RMS 'Titanic'.

George Reuchlin came into contact with music during his youth. In primary school he learned to play the recorder. Despite his love for the trumpet, he continued his musical development on the flute. During his law studies at the University of Utrecht, he was a board member of the Utrechtsch Studenten Concert. Called up as a conscripted soldier, he followed the training to become a reserve officer of the Cavalry. In the Willem III barracks in Amersfoort he became acquainted with the uplifting music of the Trumpet Corps of the Cavalry. The old love for the trumpet was thus musically revived. The introduction to harmony music has also captivated George Reuchlin in the rest of his life. At his own expense he published a series of four albums of gramophone records with Dutch military music. George Reuchlin also wrote a lot of interesting facts about harmony music with his pen. His books include the book 'Music on Horseback', which is about the music of the Artillery and the Cavalry as well as descriptions of the life and work of the conductors of the Marine Band of the Royal Netherlands Navy, Joop Laro and Gert Buitenhuis.

The book 'The influence of the First World War on Music' is self-published by George Reuchlin in a limited first edition of 100 books.



The composer Georges Antoine at the piano in presence of other musicians

The book is available at a consumer price of € 29.90 applies, plus the packaging and shipping costs of € 5,--

By transferring the amount due to bank account IBAN NL21 INGB 0660 9089 48 in the name of Jhr Mr. J.G.Reuchlin. Clearly state: 'Music WWI' as well as name and full postal address for sending the ordered books.

International Tattoo Belgium 2025

Author & pictures: Geert Vanmaeckelberghe

During the weekend of October 4 and 5, 2025, three performances of the ITB were presented in the COREtec Dome in Ostend. An event that is highly praised on the tattoo calendar and that was visited by no less than nine thousand people. We took our seats and waited anxiously for the first note.

I enjoyed the show from the first act. It was a creative display in which general conductor Major Griffiths stands in the center of the square with the corps around it. Steadiness and togetherness was shown throughout this performance of *Also sprach Zarathustra*.

The gate of the beautiful scene opens and the Massed Pipes & Drums make their appearance with swaying kilts. A large formation that is supported during their act by the Highland Dance Company from New Zealand. A beautiful combination that made the whole thing particularly attractive. The Maori group Te Ahikaaro is clothed in typical Maori traditional costumes, including New Zealand tattoos. The Maoris were the first inhabitants of New Zealand and their sense of individuality touches me.



Opening ITB 2025with Also sprach Zarathustra

The Polish Border Guard was flown in from Osaka (Japan). Musicality is combined with the oh-so-typical marching style. A firm marching step, the addition of the feet when stopping and their own way of performing a quarter or half turn. Predictable choreography but always musical. Uniform, attitude, instrument, everything stylish. Two woodcutters take us deep into the forests of the Tatra Mountains. Then the marching is followed by *El Cumbanchero* by singer Laila Kinnunen. Swinging dancing music that leaves no one unmoved. A compliment to the lyra player who handled the samba balls in his hand masterfully.

Now it is the turn of the Rijnmondband from Schiedam in the Netherlands. A beautiful uniform, trimmed with a white cap and the attractive badge on the officer's collar that has the letters RMB intertwined with an anchor. "Sparkling Desire" is the title of their show concept with which they will perform when they compete at the world title next year during the World Music Competition (WMC) in Kerkrade. RMB belongs (and has been for many decades) to the top five of the Dutch show corps world.

This show has a lot of things happening, with the range of movement requiring your full attention to take in all the sights and sounds of the performance. Both visually and musically you will be more than catered for. This band plays musically high-quality melody and harmony, combined with technical ingenuity. Tempo changes and rhythmic figures are rendered smoothly and are masterfully executed.

The show design gives a lot of opportunity for groups of musicians who each perform something different separately. A lot is happening. The previous WMC shows were real theatre productions, but with this show they seem to surpass that. Each musician is a theatre player on stage and moves nimbly, full of expression and individual devotion, class! This quality of performance cannot be achieved overnight. It is the result of intensive preparation and expertise over many years.



Show band Willen Is Kunnen

Roaring engines enter the arena. The motorcycle team of the Hamburg Police rides old BMW R50 motorcycles from the years '56 – '64. Green headlights, and carefully prepared stunts are carried out as one team. ITB spoils the audience with variety and spectacle.

The Nork Guard veterans Drill Continent (Norway) consists of a marching band and a drill team performing with weapons. The uniform is quite impressive. Black and stylish with many decorations pinned on the chest. Traditional drums with belt, a bugle corps supplemented with harmony. The wind work of the bugles is cleverly integrated into the overall music. In front of the scene, eight brass instruments are statically arranged. During the entire performance they will play without moving and that seems strange to me.

The drill team makes everyone hold their breath. The large audience in the sold-out hall silently follows the tight movements, steps, figures and the throwing of weapons. An added value on the poster of this tattoo.

The local show band Willen Is Kunnen, clothed in a new indoor outfit, is a fixture at this tattoo. Next year marks 75 years of vibrant youth and during all that time belonging to the top of the show world in our country. This is a highly commendable record. With their new show "For all times sake" they bring music from past successes. The music *Adiemus* by composer Karl Jenkins is beautifully arranged and shows the versatility of this music association, both musically and technically in the show style.

"the Elements" is the name of the concept that Show & Marching Band Juliana from Amersfoort carried out. It is based on the four primordial elements: water, earth, fire and air. The show opens with the sounds of the flute section composed of three flutists in front of eight other instruments. This is immediately taken over by the convincingly performed singing voice of the entire corps. What is a good opener? That can be anything, I would say, that grabs the attention immediately and doesn't let go. Mission accomplished.

Lots of tempo changes and successive melodies in which the rich sections of the harmony line-up come into their own. Dull and sharp drum sounds are the harbinger of menacing sounds. *Smoke on the Water* (Deep Purple) precedes the ballad with a dash of classic. Juliana does not shy away from a challenge. During *Mister Blue Sky* by Electric Light Orchestra, a real march is actually performed flawlessly. It continues swinging until reaching a majestic conclusion.

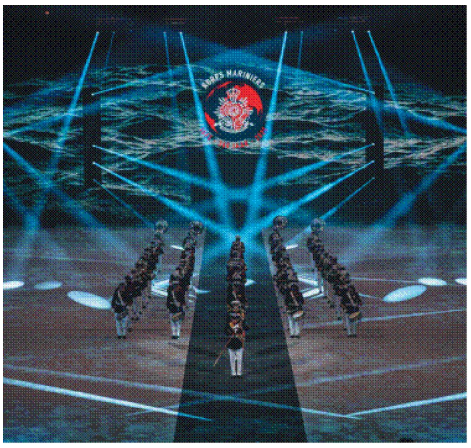
With Juliana Amersfoort, the ITB could not imagine a better conclusion to the individual show performances. And then the grande finale was still to come when all performers combined to present the work *Nessun Dorma* together with tenor Tim Pitman (UK). This was captivating, moving and grand: more than a firm icing on the cake! This tattoo blends musicians, dancers and singers with the audience in a cocktail of variety and music.

Does a visit to ITB tattoo bring the world together and make people happy? Yes, I am convinced of that. See you on October 3 and 4, 2026 at the COREtec Dome in Ostend.



Band of the Polish Border Guard

CD Review Marine Band and IMMS marching along together



Author & pictures: Johan de Vroe

Through its history the Marine Band of the Royal Netherlands Navy has produced many hundreds of records and CD's. Countless contained marches and the Marine Band has always had a special reputation as a march performer in a broad audience.

State Band adopts admirers' initiative

As it happened at a beating retreat of the Marine Band, I met a fellow member who often attends these traditional military events too. While chatting, we realised that it had been eight years since the 'Marinierskapel' released its last marches' CD. For us, as enthusiasts who can't get enough of this music, that seemed like a very long time. This member had previously successfully sponsored a considerable amount of the costs for a new CD with marches from the Royal Military Band Johan Willem Friso and wondered if he could do the same for the Marine Band.

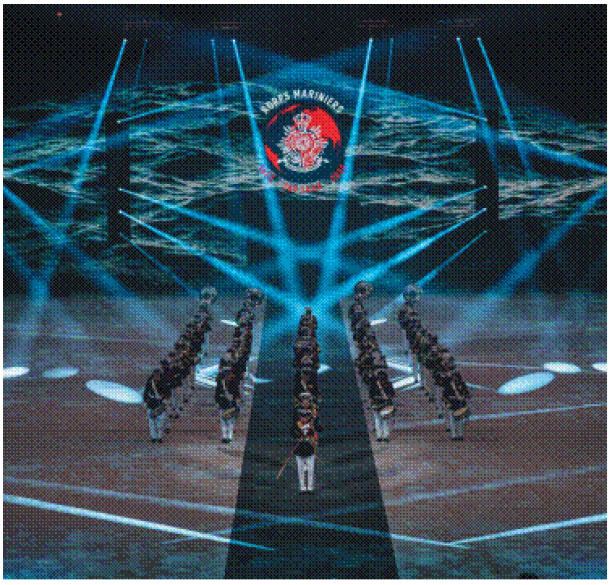


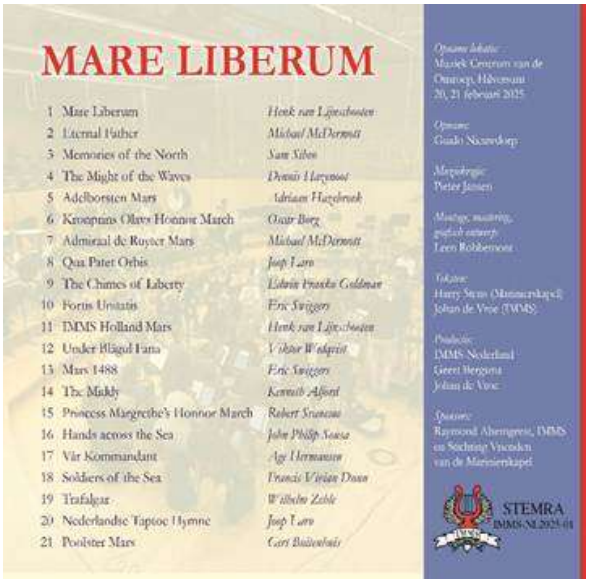
The Marine Band of the Royal Netherlands Navy at the beating retreat in the Naval Harbour of Den Helder (Netherlands)

This idea opened new horizons and I suggested that we put it forward straight away to the band's commander, Major Cor Knegjens, who was present there. He knew the IMMS well and was in principle sympathetic to this spontaneous proposal, even though the band was not really working on CDs at the time. It is only allowed to produce hardware music releases on behalf of the Navy or the Ministry of Defence, and the focus has been more on music via contemporary online media. We agreed to go through the entire process at an appropriate moment later on to see if and what was artistically, financially and logistically feasible. Such a project, in addition to the regular ongoing business, requires quite some effort in the management and planning of a state band. After this exploratory round the IMMS NL committee was involved, which was fully on board with the project once a sponsor had made a necessary cost commitment. With our experience in producing CDs on the IMMS-label we were able to meet all the requirements. Our man Geert Bergsma joined the project and after making concrete arrangements with the band's staff the ball started rolling.

Thematic approach: the free sea

The marches CDs IMMS NL has made, for jubilees and with historical recordings, include several tracks by the Marine Band. But a CD full with newly played marches, one of the band's conditions, is something different. The band also wanted to take an appealing theme as the starting point for this release and develop it appropriately. Not just a random series of good marches strung together, as in the past. The Marine Corps' 360th and the band's 80th anniversary in 2025 were considered a good starting point, with the appointment of the three core values of the Netherlands Marine Corps: solidarity, strength and dedication. It was decided to call the CD "Mare Liberum", the free sea. A topical item in current global developments. The band's music committee linked a number of marches to all three core values. Well-known and new ones from its own stable, lesser-known from the regular NATO partners, the UK and the US, and also a number of little-known marches that reflect existing and new relationships with our defence partners in Scandinavia. Of course, the IMMS-Holland march was included in a new version in line with the current state of the art of the orchestra under the baton of its new conductor, Major Erik van de Kolk. This march is also part of the heritage of the Marine Band itself, composed by one of his predecessors, Henk van Lijnschooten. Nor could compositions by former directors Joop Laro and Gert Buitenhuis be left out. A few suggestions to make the chosen repertoire even more appealing to our target audience of connoisseurs were taken into account.





Silence, recording in progress

The MCO, the Broadcasting Music Centre in Hilversum, was chosen for the recording of these marches. The hall, where the Radio Philharmonic Orchestra, among others, makes its recordings, is equipped with all the necessary high-quality technical facilities. Here the Marine Band spent two days, with musical direction by Major Erik van de Kolk, sound direction by his former colleague Lt. Col. (retd.) Pieter Jansen and music production by Leen Robbemont, a former band member, with his sound engineer. Each march is rehearsed several times until the sound director and conductor are in complete agreement about the perfect performance. It is then up to the sound producer to select the right takes from the countless recordings to achieve the best overall result. This process is naturally quicker for the more frequently played marches than for new titles. For example, the *IMMS-Holland March* was completely on track after two plays, but *Soldiers of the Sea* by former IMMS president Sir Vivian Dunn required a little more refinement before it was approved. For the few insiders from IMMS-side who were present, it is an extremely fascinating process to see and hear how the recording of each track on a CD comes about, whether in the control room or the hall. It is hard work for everyone involved, not only in terms of musical ensemble playing, but also for the whole team. It has to be at the highest professional level in terms of communication, technology and artistry. It is anything but quiet the whole time, except when the Band starts the next piece. Then, in this acoustically extremely sensitive space, all sound suddenly disappears for a few seconds into absolute silence before the musical violence erupts again. Each time, it is a striking contrast.

There are no signs or displays saying “Silence: recording in progress” in the MCO building. The sound makes it self-evident whether or not one can pass through the double doors of the recording area. One cannot get any closer to the birth of a new music release. For our team a somewhat surreal feeling when listening to this CD: I was there!

Congratulations

This recent project led to the next concrete addition to Dutch military music, a result of close and dedicated cooperation between the makers of this music and the society promoting it. For the band it is a fitting confirmation of the name and fame it has built up over 80 years. The current musical representation of what our Marine Corps perhaps stands for more than ever. And for IMMS NL, this is a long-cherished wish come true. We could not think of a better anniversary present to the Corps and its musical ambassadors.

This CD costs € 10 and can be obtained from administratie@imms.nl

The music and marches of the French Air Force and Space Command

Author: Kris Schauvliege

Introduction

The high-definition video recordings of the Musique, de l'Air et de l'Espace (Band of the French Air Force and Space Command) concerts produced and broadcast during the covid period in March 2021 were a great success because they were the rare concerts organized during this period. The music selected for this unique concert was dedicated to the composers of the 21st century, and took place at the Auditorium Marcel Landowski in Paris (link: https://www.youtube.com/watch?v=X_d0wdJMVMA & https://www.youtube.com/watch?v=4jI2lF5KoIk). This concert, the only one of its kind so far, attracted more than 6000 viewers on Youtube and generated 6000 EUR in donations for the Fosa charity.







A year later, another concert dedicated to film music, aviation and space also caught my attention. This last concert was only broadcast on Facebook in the presence of a small audience at the Air and Space Museum in Le Bourget. The concert program was used to produce a double CD with the works of the concert.

The credits of the television series Les Chevaliers du Ciel, inspired by the series of Tanguy's comic strips and composed by François De Roubaix, also serve as a signature of this army. This theme song is regularly performed during the July 14 air show on the Champs-Elysées.



The origins

Captain Claude Laty, Bandmaster of the 46th Infantry, was entrusted with the mission of forming regional air bands at Le Bourget (Paris), Tours, Dijon (instead of Metz), Lyon and Algiers. The Lyon Band was transferred to Aix-en-Provence in 1936. At the end of 1937, the brass band of Le Bourget was transferred to Paris to become the Musique de l'Air.

After the liberation in 1945, the brass bands of Dijon, Aix-en-Provence, Bordeaux, Algiers and the Musique de l'Air were reconstituted. Then, all the brass bands became a territorial band. To date, the army has two formations: the Air and Space Music in Paris and the Air Force Band in Bordeaux.



The Band of the Air Force and Space Command of Paris

His first public performance, with a band then composed of 137 musicians, was a radio concert broadcast on May 8, 1936 on the occasion of the inauguration of the monument to Marshal Foch in Lille. In 1937, the Band presented one hundred and fifty concerts in France. The band withdrew to Toulouse in the free zone during the Second World War. After the liberation, the band regained its place in Paris. Its emblematic Music Conductor, Jacques Devogel, made the Band famous thanks to his original compositions including the *Bolero Militaire*.

The Musique de l'Air & l'Espace is composed of 83 musicians and 40 drums and bugles. The composition in 2011 was a total of 71 musicians including 3 flutes (including piccolo), 3 oboes (including English horn), 3 bassoons, 20 clarinets (including 2 solo clarinets, 2 small clarinets, and 2 bass clarinets) organized in 2 sections of 10, 8 saxophones (altos, tenors and baritones), 5 horns, 8 trumpets (including cornets and flugelhorns), 6 trombones (including bass trombone), 4 euphoniums or saxhorns, 3 tubas, 2 string double basses and 6 percussionists

The Musique de l'Air also has a Brass Band (since 2002) and a Jazz Orchestra (Big Band, since 2005). Other ensembles such as the Wind Quintet, the Brass Quintet and the Saxophone Quartet can be formed for special occasions. The

Tambours de l'Air are a reference in the interpretation of imperial marches and drums. In 2017, the Musique de l'Air participated in the commemorations of the Centenary of the entry of the United States into the First World War in Norfolk, Virginia. In 2022, the new official name is the Musique de l'Air et l'Espace, which is located at the Villacoublay Air Base 107 in the Paris region. She regularly participates in the 14 July Parade to accompany the flypast. The Band then performed the typical marches for the 14 July air show in Paris.

Its Directors of Music:

Claude Laty:	1936 – 1940
Roger Fayeulle:	1940 – 1942
Robert Clérisse:	1942 – 1955
Paul Liesenfelt:	1955 – 1962
Jean Gallet:	1962 – 1970
Jacques Devogel:	1970 – 1981
Albert Fascz:	1981 – 1986
François-Xavier Bailleul :	1986 – 1996
Juan Rodriguez:	1997 - 1997
Thierry Rose:	1998 – 2004
Claude Kesmaecker	2005 - 2025
Didier Descamps	2026 -

Didier Descamps studied at the Conservatoire National de Région de Douai. He served in the Band of the 8th Infantry Division of Amiens, then in 1991 the Band of the Military Defense District of Rennes. After his orchestral conducting courses, he passed the competition for Assistant Music Conductor. In 1994, he joined the Band of the 4th Airmobile Division of Nancy. He deepened his studies of fugue, counterpoint and orchestrations. He took his place in the Principal Band of the Army in Versailles. In 2006, he was a laureate of the Music Conductor Competition. He was appointed Head of Music at the Brest's Fleet Crews' Band. Since 2018, he has been Deputy Music Director and Conductor of the Brass Ensemble of the Air Music and in 2024, Music Director of the Bordeaux Air Force Band. Since 2026, he has been the director of the Air and Space Music.








The Band of the Air Forces of Bordeaux

The Band of the 3rd Air Region was created in 1934 in Tours under the direction of Ernest Braun, former Band Leader of the 2nd Algerian Tirailleurs. After the liberation, the formation became the Band of the 3rd Air Force in Bordeaux under the direction of the Band Director Gaston Dessaut. After several transfers in the Bordeaux region, the Band has been at the Mérignac Air Base 106 since 1977. The Band was retitled the Music of the Atlantic Region, then the Music of the Southern Region and finally the Band of the Air Force. It consists of 65 musicians including a concert band, a drum band and a big band.

Its conductors:

Ernest Braun:	1934 – 1940
Gaston Dessaut:	1944 – 1962
Emile Duquesne:	1962 – 1966
Henri Sidolle:	1966 – 1969
André Trémine:	1970 - 1970
Bernard Delli:	1970 – 1975
René Castelain:	1975 – 1980
Philippe Renaud:	1980 – 2002
Jean-Claude Leberruyer	
Guy Thomas	
Patrick Anneau :	2005 – 2023
Didier Descamps:	2024



Their repertoire of marches and songs

Walking	Unit	Composer (Arranger)	Album
Glory to the Wings of France	Aviation Anthem	Captain Laty	78T Legionnaires' March
Air and Space Force March	Air and Space Force	Kesmaecker	CD Air and Space Force Marches
Aviation Parade		G. Pares	CD Ciel de Provence
Guynemer	Official Air Force Parade	Robert Clerisse	CD Marches et Revues - LP Armée de l'Air https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s
Coping	Marche de l'Aviation, Guynemer's motto	P. Liesenfelt	LP Aviation Marches and Parades
The Knights of the Sky		François de Roubaix (Jacques Devogel)	CD Markets and Journals
E.H.A.A		Claude Kesmaecker	CD Air and Space Force Marches
S.H.A.A.	Air Force Historical Service	Jacques Devogel	Marches and Reviews CD - Air and Space Force Marches CD
Cinquantenaire March	50th Anniversary of the Musique de l'Air	Albert Fasce	CD Markets and Journals
March of the Former Musicians of the 1st Aerial Region		Albert Henriot	LP Air Force
Song of the Squadron / The Birds of Prey	Hymn of the Ecole de l'Air (1935 – 1960)	Joseph Kessel / Arthur Honegger (1934)	
Breed of Aiglons	Air School Market	Roger Fayeulle	Marches and Reviews CD - Air and Space Force Marches CD

Air Force Schools Market	Air Schools	Armand Tournel	Marches and Reviews CD - Air and Space Force Marches CD
March of the Air Force Non-Commissio ned Officer School	The School of Non-Commissioned Officers of the Air Force	Vissault	CD Air and Space Force Marches
Pipins' Walk	School of Air Pupils	Armand Tournel	CD Markets and Journals
Salon de Provence	Air School	Arr. P. Liesenfelt	LP Air Force https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s
The sparrowhawk	Bomber Aviation	Robert Clerisse	CD Markets and Journals
March of the F.A.P.	Air Force Projection	Jean-Pierre Revoil	CD Markets and Journals
The Flight of the Eagle	Combat Air Force	Jean-Pierre Revoil	CD Markets and Journals
Tactical Air Force Song	Tactical Air Forces (FATAC 1st RA)	Albert Henriot	LP Air Force https://www.youtube.com/watch?v=eyzikL7b1fk&t=592s
Burgundy Parade	Aviation March (1st Air Region)	Robert Clérisse	LP Air Force N° 2 - LP Air Force https://www.youtube.com/watch?v=eyzikL7b1fk&t=592s
Ile de France parade	Aviation March (2nd Air Region)	Roger Fayeulle	LP Aviation Marches and Parades - LP Armée de l'Air https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s
Languedoc-Pyré nées Parade	Aviation March (3rd Air Region)	G. Dessaut	LP Air Force N° 2 - LP Air Force https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s
Honor to General 3rd R.A.		Philippe Renaud / René Vasière	LP Music 3 AR
Provence "Magali" fashion show	Air Walk (4th Air Region)	R. Diederich	CD Ciel de Provence - LP Armée de l'Air https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s

Loire-Brittany Parade	Aviation Market	Roger Fayeulle	LP Aviation Marches and Parades
Nancy		P. Liesenfelt	
Rhine and Moselle	Walk dedicated to the Alsace and Lorraine Groups	Jean Gallet	LP Aviation Marches and Parades
Navarre	Fighter Squadron 1/3 Navarre	Albert Henriot	LP Air Force N° 2
Normandy Niemen	Normandy Niemen	Albert Henriot	LP Air Force https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s
Sky Commandos	Air Parachute Commandos	Paul Liesenfelt	Marches and Reviews CD - Air and Space Force Marches CD Included "Le Pas de Manœuvre" (M. Duvernoy)
Wings Addicts the Sky	Ground-to-Air Defence Squadron	Jean-Paul Verpeaux	Composed in 2003 and score distributed free of charge on the Internet
The Great Patrol		Roger Fayeulle	LP Aviation Marches and Parades
Air Patrols		Albert Fasce	CD Markets and Journals
Paris – Le Bourget		Pierre Vincent	LP Stopover at Le Bourget
Paris – Dijon		Albert Henriot	LP Air Force N° 2
Captain Fonck		Albert Henriot	LP Air Force N° 2
Captain Nungesser / Saint-Exupéry		Albert Henriot	LP Air Force N° 2 – LP Air Force https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s
Valiant Mermoz		Albert Henriot	LP Air Force N° 2
Guillaumet		Albert Henriot	LP Air Force N° 2
Thyrsus	Aviation Pioneers March	Jean Gallet	LP Aviation Marches and Parades
T.A.M. Land, Air, Sea		Roger Fayeulle	LP Aviation Marches and Parades
Panache		Roger Fayeulle	LP Aviation Marches and Parades

High Pavilion		P. Liesenfelt	LP Air Force https://www.youtube.com/watch?v=eyzikL7b1fk&t=795s

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- La Musique des Forces Aériennes : CD Le Grand Orchestre de Jazz de l'Armée de l'Air
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The March Music of Gaspare Spontini

Author & pictures: Francis Pieters



Gasparo Luigi Pacifico Spontini was born in Majolati near Ancona in Italy on November 14, 1774. His parents intended him for an ecclesiastical career, but he fled to study music in Naples in 1791. Apart from the early compositions for wind instruments, preserved in the library of the Conservatory of San Pietro a Majella in Naples which refer to these years of study, we find mention of a *Marcia grandiosa* located at the beginning of the 19th century and written either on the occasion of Napoleon's entry into Milan on May 15, 1796, during the Italian Campaign or that of his entry into Milan on May 8, 1805 before his coronation. This march is said to be kept in the 'Museo del Risorgimento' in Milan, which no longer finds any trace of it.

After having composed several operas that were successfully produced in Rome, Florence, Naples, Palermo and Venice. The composer decided in 1803 to move to Paris where he suffered several failures, but in 1806, thanks to the Comte de Rémusat (1797-1875), he was appointed director of music (private composer) to the Empress Joséphine. The favors of the imperial family finally enabled him to triumph over all obstacles.

Indeed, after several attempts, he finally had great success with his opera *La Vestale* [The vestal virgin], premiered on December 15, 1807 at the Académie Impériale de Musique (the Opéra) in Paris. In the finale of the first act, he called on the banda sul palco (wind orchestra on the stage), composed of: 2 flutes – 2 oboes – 2 clarinets – 2 horns in F – 2 trumpets in D – 2 bassoons – triangle, to perform the March that accompanies the procession of consuls, senators, Roman ladies, vestals, gladiators and musicians. A famous horn solo was performed by horn player and composer Frédéric Duvernoy.[1] Spontini was the first who, in this triumphal march and dance aria of the gladiators of *La Vestale*, made use of the bass drum in an opera!

At the request of Napoleon, to make propaganda for the invasion of Spain, he composed the opera *Fernand Cortez*, premiered on November 28, 1809 by the Paris Opera at the Salle Montansier, rue Richelieu. For the second version of this opera (1817), Spontini again called on the banda sul palco, this time composed of: 2 flutes – 2 oboes – 2 clarinets – 2 horns in D – 2 trumpets in D – 2 bassoons – triangle – timpani – muffled cymbals – bass drum. This opera includes no less than three marches, two accompanying the Spanish troops and one the Mexican troops. Berlioz wrote on this subject "*Spontini est le père de la musique guerrière"* [Spontini is the father of war music].[2]

In July 1815, King Frederick William III of Prussia, who had a great admiration for Spontini, visited Paris for the second time and accepted the dedication of a military march by Spontini and commissioned him to write a series of marches for the Prussian Guard, which the composer sent to him in Berlin on December 22 of the same year. No doubt, the King of Prussia was really interested in military music.

According to several sources, on February 10, 1817, King Frederick Wilhelm III of Prussia signed a decree ordering the drafting of a catalogue of military marches, entitled *Königlich Preußische*

Armeemarsch-Sammlung [Collection of the Royal Prussian Army Marches]. Nevertheless, this decree has not been found as it probably disappeared during the destruction of Berlin in 1945.

The collection started in 1817 with 36 slow and 36 quick marches from the march collection of the Russian Imperial Army, compiled by the Russian military bandmaster Anton Dörfeldt (Prague, 1781 - Saint-Petersburg, 1829) and was gradually increased.

The collection was made up of three parts. AM I: slow marches for the infantry; AM II: parade marches for the infantry; AM III: marches for the cavalry.

It included the following marches either composed by Spontini or based on motifs of his operas.

AM I 40 *Marsch nach Motiven der Oper "Ferdinand Cortez"* [March on motifs of the opera Ferdinand Cortez] composed by Spontini (!) as a march in 1816.

AM I 43 *Triumphmarsch aus der Oper „Die Vestalin“*.[3]

AM I 45 *Marsch der Großfürstin Nicolai aus dem Festspiel "Lalla Rûkh"* [March of the Grand Duchess Nicolai from the pageant Lalla Rûkh] written for Türkische Musik (Turkish music, synonymous with military music at the time) composed by Spontini (!). It was part of an opera-ballet created at the Berlin Palace on January 27, 1821 on the occasion of the visit of Grand Duke Nicolaï and Grand Duchess Alexandra (Princess Charlotte of Prussia).[4]


MARSCH
Ihro Kaiserlichen Hoheit der Grossfürstin
Nicolai von Rußland,
gebohrnen Prinzessin Charlotte von Preußen.
Aus dem Festspiel
LALLA RÛKH
componirt und für vollständige Türkische Musik eingerichtet
vom
RITTER SPONTINI.
Ersten Kapellmeister und General-Musik-Director Sr. Majestät des Königs von Preußen und dramatischen Componisten Sr. Majestät des Königs von Frankreich &c. &c.
Partitur.
NB. Dieser Marsch ist No. 45 der Langsamen Märsche für die Königl. Preuß. Armee.
Eigenthum des Verlegers.
No 339
Berlin.
Pr. 1 Rthl. 20 Sgr.
In der Schlesingerschen Buch- und Musikhandlung.

AM II 36 *Aus der Vestalin* – arranged by Anton Dörfeldt (1817).

AM II 39 *Marsch aus der Vestalin* [March from the opera „La Vestale“] (1818/1819).

AM II 40 *Marsch nach Motiven der Oper "Ferdinand Cortez"* [March on motifs of the opera Ferdinand Cortez] (1819) played by the Band of the Semenowsky Regiment at the entry in Paris in 1814.[5]

AM II *46 Marsch nach Motiven aus Ferdinand Cortez* (1819) by ‚Armeemusikmeister‘ Carl Wagner (1765-1822).[6]

AM II 54 *Marsch nach Motiven aus der Oper “Die Vestalin”* by Wilhelm Nolte (1772).

AM II 61 *Marsch nach Motiven der Oper “Alcidor”* by Johann Carl Bocklet (1825/1826).[7]

AM II 70 *Marsch nach Motiven der Oper “Alcidor”* by Heinrich August Neithardt.[8]

AM II 202 *Königgrätzer Siegesmarsch über Spontini’s „Borussia“* (1866) by Friedrich Wilhelm Voigt (1840-1914).

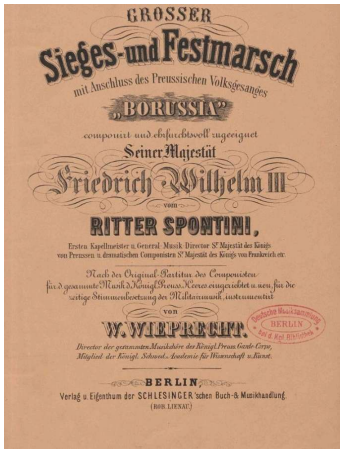
AM III 4 *Trabmarsch* [Trotting March] composed in 1824 by Spontini, it is probably the *Geschwindmarsch* [Quick March] published as number 8 of the *Sammlung von Märschen, Fanfaren etc. für Trompetenmusik. Auf Allerhöchsten Befehl seiner Majestät des Königs zum bestimmten Gebrauch der Königlich Preußische Kavallerie* [Collection of marches, fanfares etc. for brassband. By the supreme order of His Majesty the King, for the specific use of the Royal Prussian Kavallerie], published by Schlesinger (Berlin).[9] A large part of the original manuscripts or first printed editions by Schlesinger in this historical collection have completely or partially disappeared. The destruction of the State Archives in Potsdam in 1945 explains this disappearance.

For his opera *Olimpie*, premiered in Paris on December 22, 1819, the composer called on a banda sul palco composed of: 8 trumpets – 4 horns – 3 trombones – ophicleide. When this opera was produced in Berlin in 1821, the number of brass instruments on the stage was increased to 38. This great brass band accompanied the entrance of Statira, widow of Alexander the Great, seated on an elephant. This *march* was commented on by the great poet Heinrich Heine in his story "Harzbilder" as follows :

> *„Der junge Mensch hatte die Verhältnisse des Berliner Schauspiels schlecht begriffen; so merkte er noch viel weniger, daß die Spontini'sche Janitscharenoper, mit ihren Pauken, Elephanten, Trompeten und Tamtams, ein heroisches Mittel ist, um unser erschlafftes Volk kriegerisch zu stärken.“*
>
> [The young man did not understand this Berlin opera, as he did not figure out that Spontini's Janissary music with its kettle drums, its elephants, its trumpets and tam-tams, is a heroic means to arouse our sleeping warlike feelings]

The criticism was also often satirical, as this advertisement in the newspaper *Le Camp volant* of December 15, 1819 proves:

> « *C'est définitivement le 20 de ce mois qu'on entendra la terrible musique d'Olympie. Toutes les trompettes de l'armée sont retenues pour jouer les piano.* »
>
> [It is definitely on the 20th of this month that we will hear the terrible music of Olympia. All the trumpets of the army are called on to play the silent piano passages.]



In 1818, the King of Prussia appointed Spontini 'Honorary Kapellmeister' [Honorary Bandmaster] and Spontini, set to music a popular Prussian anthem *Wo ist das Volk das Kühn von That der Tyrannei den Kopf zertrat* [Where is this people who boldly trampled on tyranny] written by Joseph Friedrich Leopold Dunker (1842), secretary to the king, and gave it the title of *Chant national prussien*. He wrote an orchestration for 100 violins, 50 trumpets, complete military band, a 130-voice men's choir, and a solo soprano. Spontini preceded the hymn with a march *Großer Sieges- und Festmarsch* [Grand victory and festival march].

Both compositions were originally written for “complete military and Turkish music” alternating with symphony orchestra. The premiere took place on October 28, 1818 at the Court Opera in Berlin during the celebration of the defeat of the French at the Battle of Lissa near the coast of Croatia.

Once appointed ‘Generaldirektor’ of the Music of the King of Prussia, Spontini moved to Berlin in 1820 and had the march and anthem performed, under his direction, by a large number of voices in unison with the accompaniment of a full body of military band and strings. This performance took place at the Berlin Opera House on August 3 in honor of the King's birthday.[10] From 1820 to 1840 this song, published by

Schlesinger under the title *Borussia[11]; Preußischer Volksgesang mit vollständiger türkischer musik und Streichinstrumenten* [Borussia; Prussian folk song with complete Turkish music and stringed instruments] was played every year on August 3 for the King's birthday and was considered the Prussian national anthem.[12] The printed scores include the following instrumentation:

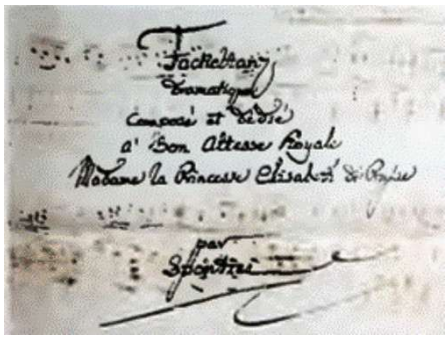
Großer Sieges- und Festmarsch : 2 piccolo flutes – third flute – 2 flutes in C – 2 oboes – clarinet in F – 2 clarinets in C – 2 basset horns – 2 horns in C – 2 horns in F – 2 bassoons - contrabassoon – 2 trumpets in C – 2 tenor trombones – bass trombone – bass horn – bass drum – 'soldier's drum' – tambourine.[13]

Borussia : 2 piccolo flutes – 2 flutes – 2 oboes – 2 clarinets in C – 2 basset horns – 2 horns in C – 2 horns in F – 2 bassoons – contrabassoon – bass horn – 8 trumpets in C – tenor trombone – alto trombone – bass trombone – military drum – triangle – tambourine – cymbals.

A separate 'ad libitum' score includes the sheet music for strings and timpani for both pieces.[14]

Spontini also composed four *Fackeltänze* [Torch Dances – called *Marches aux Flambeaux* in Frech][15]. The music of the 'Torchlight Marches' was intended only for cavalry bands, called *Trompetenmusik* or *Trompeterkorps*. They were composed around 1800 of: 10 trumpets (in G, F and low C) - three trombones. In 1824 Wieprecht introduced the following instrumentation : 1 2-valve Bb trumpet in B flat – 2 keyed flugelhorns – 4 2-valve E flat trumpets – 1 3-valve E flat alto trumpet – 2 tenor flugelhorns – 1 B-flat baritone – 2 bass trombones.

The first, *Fackeltanz in Eb*, was composed for *Trompetenmusik* for the celebration of the marriage of Princess Alexandrine of Prussia (1803-1892) to Hereditary Grand Duke Paul Frederick of Mecklenburg (1800-1842) on May 25, 1822 in the White Room of the Royal Castle in Berlin.



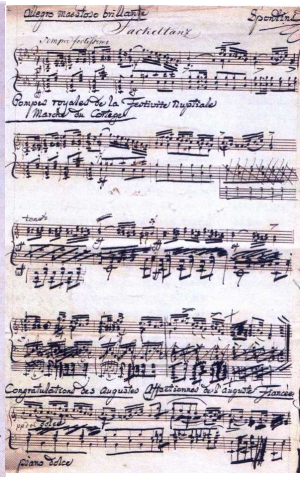
The second, *Fackeltanz in C major*, also written for *Trompetenmusi*k, was composed for the wedding of the Crown Prince of Prussia, the future King Frederick William IV (1795-1861) and Princess Elisabeth of Bavaria (1801-1873) on November 29, 1823, also in the White Room of the Royal Palace in Berlin. The press wrote:

"The ceremony ended with the Torchlight March customary at the Prussian royal court. For this procession of the newlyweds accompanied by all the guests, Spontini had composed the music. Count von Redern[16] *led seven bands of the Guard Cavalry*."

Spontini wrote a third *Fackeltanz* for the wedding of Prince Frederick of Orange-Nassau of the Netherlands (1797-1881) and Princess Louise of Prussia (18908-1870) on May 21, 1828.

Finally, he wrote a fourth *Fackeltanz* for the wedding of Prince William of Prussia (1797-1880) [17] and Princess Augusta of Saxe-Weimar (1811-1890) on June 11, 1829. Apart from the 3rd edition, copies of which are preserved in Berlin, Munich and Dresden, the manuscripts are unfortunately lost and only





piano arrangements published by Schlesinger in Berlin remain.

Anyhow, Spontini had become familiar with the new German brass instruments and he sent (or brought) a few examples to France, as he indicated in a letter dated April 6, 1840:

> *« J'envoyais de Berlin à Paris, de 1823 à 1831, nombre de cors à pistons, de trompettes ou cornets à deux ou trois pistons ou ventiles (les premiers connus à Paris), notamment à M. Barillon, au professeur de cor M. Dauprat, et au chef de musique des gardes, M. David Bühl…* »[18]
>
> [From 1823 to 1831, I sent from Berlin to Paris a number of horns with valves, trumpets or cornets with two or three valves (the first known in Paris), notably to M. Barillon, to the horn teacher M. Dauprat, and to the conductor of the guards, M. David Bühl.]

The municipal library of Jesi (Italy) has a manuscript which includes thirteen parts (trumpet in high C – obbligato trumpet in G – trumpet in F – principal trumpets I - II in C – ripieno trumpet I-II in C – bass trumpet in C – Kenthorn II – alto trombone – bass trombone) of a *Marsch(e).* This manuscript comes from Carl Robert, a biographer of Spontini, and curator of the composer's private archives in Berlin after his departure in 1842. These archives were handed over to the library of Jesi in 1889.

The Staatsbibliothek in Berlin has a manuscript containing eleven bars of a score for military music, entitled *Siegesmarsch* [Victory March in E flat major],[19] which is unlike the *Grosser Sieges-und Festmarsch* published by Schlesinger in 1820 (see above).

In Schlesinger's catalogue, the eighth book of popular marches of the Prussian army includes four opera marches : *The March of the Priests* from Olympia, *The March of the Mexican* from Fernand Cortez, *March* from Lalla Rûkh, and The *Funeral March* from La Vestale [the Vestal virgin].

We should also mention that Spontini was also involved in the study of the reorganization of military bands. His remarks can be found in *Mes propositions pour la réorganisation des musiques militaires de France* [My proposals for the reorganization of the military bands of France] autograph of two pages, dated April 24, 1845, preserved at the Library of the Paris Conservatoire (FRBNF31395391). Actually, Spontini advised the introduction of Adolphe Sax's instruments into military bands; which was indeed realized. Yet somewhat later, in the hope of having his wind band music played in Germany, he chose the side of Wieprecht.[20]

Spontini returned to his birthplace where he died in 1851.

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- Alberto Ghislanzoni, *Le partiture bandistiche di Gaspare Spontini* in "Risveglio Bandistico", March 1951, pp. 2-3.

- Achim Hofer, *Die Königliche Preußische Armeemarschsammlung* 1817-1839, Vienna, 2007.

- Francis Pieters, *Les partitions pour orchestre à vents de Gaspare Spontini* in « Journal de la Confédération Musicale de France », nr. 566, March 2014, pp. 19-22.

- Joachim Toeche-Mittler, Armeemärsche II. Teil, Sammlung und Dokumentation, Berlin, 1971.

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[1] Frédéric Duvernoy (1765-1838), considered as the best horn player of his time, taught at the Paris Conservatoire and composed a *Pas de Manœuvre* for the National Guard Band, published in the Magasin de Musique, 4th issue, nr.5.

[2] Hector Berlioz, « Festival Militaire » in *Journal des débats*, July 29, 1846, p. 2.

[3] https://www.youtube.com/watch?v=I42e7NtjD-k

[4] https://www.youtube.com/watch?v=t2Z7z94BSe8&list=RDt2Z7z94BSe8&start_radio=1

[5] AM I 43 according to Toeche-Mittler.

[6] https://www.youtube.com/watch?v=ljVaGfLkm98&list=RDljVaGfLkm98&start_radio=1

[7] https://www.youtube.com/watch?v=nVveBf7Mnao

[8] Achim Hofer, Die Königliche Preußische Armeemarschsammlung 1817-1839, Vienna, 2007.

[9] Advertised in the Berliner Allgemeine Musikalische Zeitung, March 3, 1824.

[10] Nouveau Traité d'Orchestration by Désiré Doneyne and Frédéric Robert, p.156.

[11] Borussia is the former Latinized name of Prussia.

[12] In 1840 Borussia was officially replaced by "The Song of Prussia" Preußenlied.

[13] Recorded by the Musique des Gardiens de la Paix, conductor Désiré Dondeyne, Grande Marche pour Frédéric Guillaume III, on 33 rpm. record SERP MC 7.031

[14] Recorded by the Radio Symphonie Orchester Berlin and the Berlin Police Band, conducted by Caspar Richter, Borusia, Tempo di Marcia Trionfale, CD Capriccio 10 186.

[15] The Torchlight March (Fackeltanz in German) is an old tradition of medieval origin that is practiced at some Germanic royal courts on the occasion of the wedding of a member of the royal family. The procession walks in several movements all around the courtyard or the banquet hall. The music, written for military band, is actually a march-shaped polonaise with two strong movements that surround a softer trio. The best known are the four Marches aux Flambeaux by Giacomo Meyerbeer.

[16] The composer, jurist and politician Count Wilhelm Frederick von Redern (1802-1883), a close friend of three Prussian kings, was general steward of theatre and music in Berlin from 1830 to 1840.

[17] King of Prussia in 1861 and first Emperor of Germany in 1871.

[18] Georges Kästner, Manuel Général de Musique Militaire, Paris, 1848, p. 192.

[19] Staatsbibliothek Berlin – Preußischer Kulturbesitz, Music Department Mus .ms. autogr. Spontini, G. 8 (1).

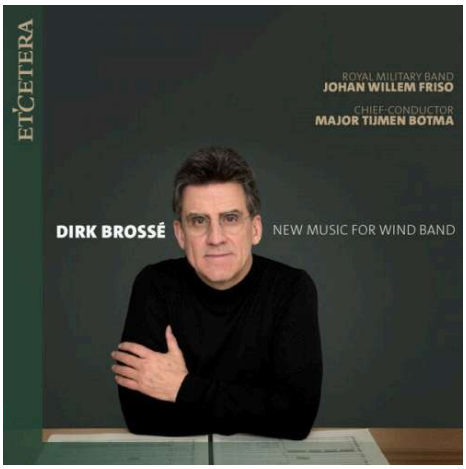
[20] August, Kalkbrenner, Wilhelm Wieprecht, sein Leben und Wirken, Berlin, 1882, pp. 51-52.

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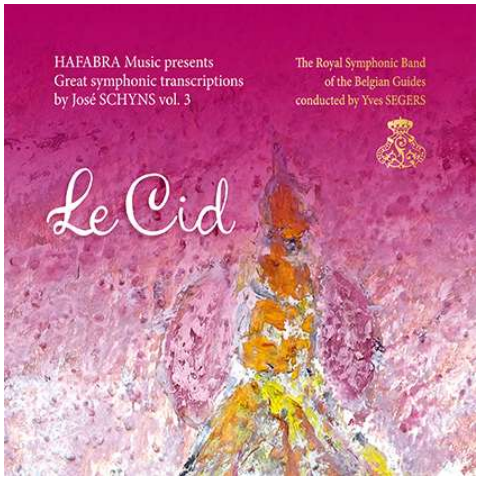


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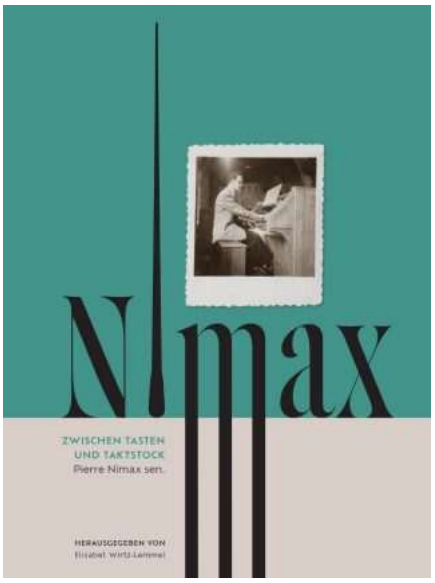
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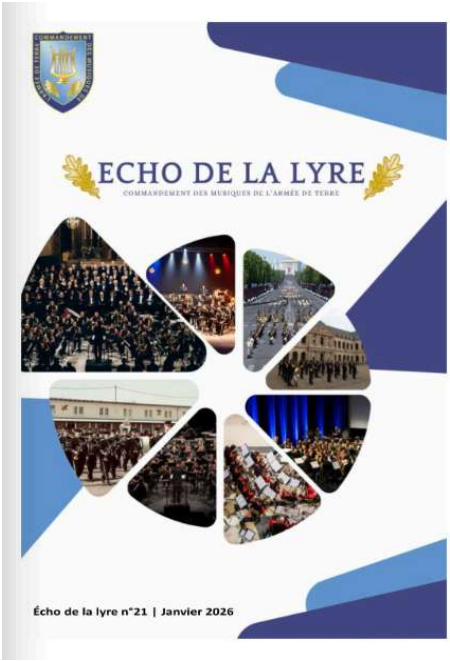


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