

## The Bands of Canada - Canadian Bands in WW1

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### Bands

#### Exordium

Large instrumental ensembles consisting mainly of brass, woodwind, and percussion instruments. Traditionally bands are associated with outdoor activities or ceremonies, eg, to accompany marching, add cheer to festivities, and contribute to the pomp of state occasions. The symphonic (concert) band is a modern refinement; the jazz and dance band are distant relations.

Military music under the French regime appears to have been limited to the sound of fifes, drums, and trumpets. When Pierre de Voyer d'Argenson, the governor of New France 1658-61, announced the intra missam on the main holy days, he had the fifes and tambours play, much to the annoyance of Bishop Laval, so Auguste Gosselin relates (*Vie de Mgr de Laval*, vol 1, Quebec City 1890). In the Carignan-Salières Regiment (which arrived in 1665, the first regular troops in Canada), each company had two tambours and one fife along with its 50 officers and soldiers. 'The drums placed at the head of each company were used to keep the marching in order, to quicken it, to slow it down, and to rally to the flag all the scattered men' (Régis Roy and Gérard Malchelosse, *Le Régiment de Carignan*, Montreal 1925). A few of the 'tambours' (drummers), Canada's earliest military musicians, are known by name: François du Moussart, Gugnot dit Le Tambour, and Jean Casavan (sic), a trumpeter and an ancestor of the Casavant organ builders. After three years of frontier warfare the regiment returned to France, but some 400 men stayed in Canada.

It was only under the British regime, in the late 18th century, that larger regimental bands were sent to Canada. For about 150 years bands remained the basis of instrumental ensemble performance in Canada, and band musicians (along with church organists) were the backbone of the musical profession. Their military employment provided a basic income that could be supplemented by teaching, playing church organs, dealing in musical merchandise, or perhaps repairing instruments. The predominance of bands over orchestras and chamber ensembles was due also to the fact that band instruments can be learned more quickly than string or keyboard instruments. Furthermore, the extrovert music and vigorous sound of bands, their suitability for rousing patriotic emotions, and their usefulness in

enhancing non-musical events made them popular.

The activities of the British regimental bands in Canada are documented amply in the travel literature and the diaries of the late 18th and early 19th centuries. A few quotations will suffice to draw a picture. On 2 Mar 1792 Mrs Simcoe, the wife of the first lieutenant-governor of Upper Canada, 'gave a dance to forty people at Quebec. The Prince was present... The Fusiliers... are all musical and like dancing, and bestow as much money as other regiments usually spend in wine, in giving balls and concerts, which makes them very popular in this place where dancing is so favourite an amusement' (The Diary of Mrs. John Graves Simcoe, 1791-1796, ed J. Ross Robertson, Toronto 1911, p 79). Elsewhere Mrs Simcoe reveals just how much was spent on the band. On 21 Nov 1791 she attended a subscription concert in Quebec City. 'Prince Edward's band of the 7th Fusiliers played, and some of the officers of the Fusiliers. The music was thought excellent. The band costs the Prince eight hundred pounds a year' (ibid, p 55). The program was mostly of Pleyel's music, including a symphony, a string quartet, and a concertante, and the Gazette (28 Nov 1791) reported that 'Beauty and Elegance partook of the most delightful Musical Fete ever remembered in this country, it being the first Winter Concert for the season. A more numerous band has not been seen together, nor a more numerous assemblage of ladies and gentlemen could not be well gathered together'. As in most such concerts, the band musicians were joined by civilian amateurs. Thus John Lambert, in his Travels through Canada and the United States of North America in the Years 1806, 1807, & 1808 (London, 3rd edn, 1816) confirms that at the occasional private concert in Quebec City 'the performers are some gentlemen of Quebec, assisted by a part of the regimental bands in the garrison'. Indeed, the Quebec City subscription concerts of the 1790s, the tentative Montreal orchestras of the 1890s, and the orchestras of many medium-sized cities in the mid-20th century would not have been able to function had they been unable to 'borrow' band musicians.

Similar instances are documented in other cities. In Montreal the first battalion band of the 60th, or Royal American, Regiment played 'generally... for a couple of hours' on summer evenings on a public promenade ('Canadian Letters... 1792 and '93,' Canadian Antiquarian and Numismatic Journal, series 3, vol 9, 1912, p 106). Seventy years later Samuel Phillips Day reported from Montreal, 'The appearance of the troops on parade afforded much pleasure to the citizens; and when the military band performed on stated occasions in the Champ de Mars, the public was generally attracted thither' (English America, vol 1, London 1864, p 170).

Bands outside the British regiments came into existence about 1820; early examples are the band of the Children of Peace in Hope (Sharon, Ont) and the Musique Canadienne of Quebec City. Within a few decades most towns and cities had bands,

often associated with local fire brigades, temperance societies, or volunteer militia. Later in the century bands were sponsored by municipalities, by such associations as the St-Jean-Baptiste and the Orange societies, or by manufacturers for their employees, eg, the Taylor Safe Works Band of Toronto. About the turn of the century full-time Canadian military bands came into existence, and after that time the variety of ensembles grew: kiltie bands, Salvation Army bands, concert bands, broadcast and recording studio bands, Canadian Legion bands, football bands, cadet bands, and other varieties. Bands have been prominent among Canadian ambassadors of goodwill. Year after year Canadian bands have toured the USA, Europe, and other parts of the world, to participate in ceremonies, to enter contests, or to appear in festivals.

## Reading

Bourassa, Dominique. 'Regards sur la formation et la composition de la bande des fusiliers royaux, en garnison à Québec de 1791 à 1794,' Cahiers de la Société Québécoise de Recherche en Musique, vol 2, Nov 1998

## Bandmasters

The following are among the more prominent band directors, active in the periods shown, who are entered or mentioned in EMC:

1800-50 J.-C. Brauneis I, Richard Coates, Frederick Glackemeyer, Charles Sauvageau, Adam Schott, François Vézina, James Ziegler Sr

1850-1900 John Bayley, Peter Grossman, Edmond Hardy, Charles Lavallée, Ernest Lavigne, George R. Robinson, Joseph Vézina

1900-50 L.F. Addison, Giuseppe Agostini, Fred A. Bagley, Edwin Bélanger, S.G. Chamberlain, H.L. Clarke, H.C. Ford, J.-J. Gagnier, René Gagnier, Joseph-Laurent Gariépy, J.-J. Goulet, Richard B. Hayward, François J.-A. Héraly, E. Reginald Hinchey, Charles O'Neill, Paul Pratt, Émile Prévost, Léon Ringuet, William F. Robinson, Spurgeon Sheppard, Henry Slatter, John Slatter, Charles F. Thiele, Alfred E. Zealley

1950- William T. Atkins, B.G. Bogisch, Martin Boundy, Howard Cable, Morley Calvert, Leonard Camplin, Frank Connell, Arthur Delamont, Armand Ferland, A.C. Furey, Gérald Gagnier, J.M. Gayfer, Clifford Hunt, Ronald MacKay, F.M. McLeod, Jean-François Pierret, John Schoen, W. Bramwell Smith, Derek Stannard, Charles Villeneuve

## Composers and Arrangers

In addition to bandmasters themselves, other Canadian composers have written for band, especially Kenneth Campbell, Claude Champagne, Donald Coakley, Maurice DeCelles, Gordon Delamont, Robert Fleming, Harry Freedman, Graham George, A.W. Hughes, Lothar Klein, L.-P. Laurendeau, Calixa Lavallée, William McCauley, Paul McIntyre, Jack Sirulnikoff, Morris Surdin, John Weinzweig, Healey Willan, and Gerhard Wuensch.

## Associations

Perhaps the earliest was the Association des corps de musique de la province de Québec, founded by Edmond Hardy in 1887. A.L. Robertson and Charles Thiele were the main founders of the Ontario Amateur Bands Association in 1924 and the Canadian Bandmasters' Association in 1931. The latter was succeeded in 1973 by the Canadian Band Directors' Association. The members of the Association des fanfares amateurs de la province de Québec, founded in 1928, appear to have been from middle Quebec (the area between Montreal and Quebec City, not those cities themselves). In 1946 40 member bands representing 16 towns met in Montreal for a combined concert. J.-Arthur Vinet of Valleyfield was president of the association at that time. (See also Fédération des harmonies du Québec.) The International Military Music Society (formed in 1977) established a Canadian branch with over 100 members, branch headquarters in Toronto, a monthly newsletter, and quarterly meetings in Toronto. A Canadian band research project was set up by the society.

## Festivals and Competitions

Band festivals can be traced back to at least 1858 in Toronto. Bands competed in 1877 in Berlin (Kitchener), Ont, and the following year 19 military and civilian bands, from as far away as Stratford and Waterloo in the west and Quebec City in the east, competed in Montreal. The Waterloo (Ont) Musical Society in 1885 held a 16-band tournament, and this was followed by others in Ontario. Later competitions included those begun at the CNE in Toronto in 1921 and the Waterloo Band Festival, begun in 1932. See also Band festivals.

## Reserve Bands

Bands attached to reserve armed forces units and made up completely of spare-time musicians. The growth of Canadian reserve bands reflects the growth of the country's reserve forces. The Militia Act of 1855, which set up a volunteer force of up to 5000, is considered the foundation of the modern Canadian armed forces. The volunteer militia had a strength of 43,500 by 1869, and the last British regular units

were withdrawn in 1871 (except for naval stations in Halifax and Esquimalt, BC), the same year the first Canadian regular units were formed.

Prior to Confederation military music was provided by British army regimental bands garrisoned in Canadian towns. These bands achieved immense popularity through their appearances in concerts and parades. When the British regiments and their bands returned to England and were replaced by the Canadian volunteer militia a void was created in band music because of the difficulty in obtaining qualified musicians and bandmasters. Fortunately some remained in Canada and became active in training and organizing militia bands. Of the many ensembles formed during the next 100 years, only a few examples can be named here. The first enlisted band in Canada was that of the Independent Artillery Company of the militia in Hamilton, Ont, under the bandmaster Peter Grossman in 1856. In 1886 Grossman also formed the 13th Battalion Band, which later became known as the Royal Hamilton Light Infantry Band. By 1869 there were some 46 bands in the Canadian militia. A contemporary inspection report reveals the number of musicians and comments on their proficiency, eg: '29th Battalion Band: A fair band of 11 musicians; 45th Battalion Band: One of the best bands in the district, 21 performers; 65th Battalion Band: Brass band, 15 musicians, just organized'.

Canadian bands had a part in military action before World War I. From the time of the Fenian Raids in the late 1860s comes this account of the militia leaving to defend their homes: 'The Volunteers of Peel county, Ont had been called out to help fight the Fenian invasion. The fife and drum struck up the tune of "Tramp, Tramp, Tramp, the boys are marching," the men began to cheer and sing and the train pulled out of Toronto and as we feared, toward the front' (William P. Bull, From Brock to Currie, Toronto 1935). During the Northwest (Riel) Rebellion 'the brass band 90th Regiment, Winnipeg, particularly during the last few months of the campaign, improved wonderfully and was the pride and joy of the force' (Ernest J. Chambers, A Regimental History of The 90th Regiment Winnipeg Rifles, no publisher; no place of publication, 1906). One of Canada's oldest and most famous bands, the band of the Queen's Own Rifles, was formed in 1862 in Toronto. Another early militia band was that of the Royal Regiment of Canada.

Among the volunteer militia bands associated with the outstanding 19th-century Quebec bandmaster Joseph Vézina were those of the 9th Battalion Quebec Rifles, which he led 1869-79, and the band of the 'B' Battery of the Royal Canadian Artillery, which he led 1879-1912 (see Musical Canada, Feb 1932). The Governor General's Foot Guards Band of Ottawa was established in 1872 and continued to function through the two world wars and successive reorganizations of the post-war militia.

The Band of the 19th St Catharines (Ont) Regiment was formed at the turn of the

century under Lieut William Peel and later became the Lincoln and Welland Band. In 1964 it performed at Bergen-Op-Zoom in the ceremonies marking the 20th anniversary of the liberation of Holland. During the centennial celebrations in 1967 the band toured northern Ontario.

Outstanding volunteer militia bands in Winnipeg have been the Royal Winnipeg Rifles, formed in 1883 and still active in 1991, and the 106th Winnipeg Light Infantry Band, organized in 1912. During World War I the bandmaster Thomas William James took the latter to England, where it merged with the 10th Battalion Band of the Canadian Expeditionary Force. It became the first Canadian band to serve on French soil.

The regimental band of the 48th Highlanders of Canada was formed in Toronto in the fall of 1892 under John Griffin and achieved fame under Capt John Slatter, its director 1896-1946. The band of Hamilton's 91st Highlanders was formed by Harry Stares in 1903. The regiment changed its name in 1904 to the 91st Regiment Canadian Highlanders, and in 1920 it became the Argyll and Sutherland Highlanders of Canada. The band was active in the 1920s and 1930s. Another prominent ensemble was the Canadian Grenadier Guards Band under Capt J.-J. Gagnier, which numbered as many as 60 performers during the 1920s and 1930s. It was disbanded in 1970.

At the beginning of World War I the Dept of Militia and Defence made no provision for regimental bands, but many militia units formed their own on an unofficial basis. In 1914 the establishment of every Canadian Expeditionary Force battalion was increased optionally by one bandmaster and 24 bandsmen. Many militia units were fortunate in securing the services of civilian bands enlisted as groups, eg, the 157th Battalion Band of Orillia, Ont. This type of patriotism was not confined to the Dominion; in Newfoundland almost the entire Ayr Burg Band joined the Newfoundland Regiment under its bandmaster, L.L. Worthington. At the military site of Camp Borden, Ont, in August 1916, 28 bands were present among over 40,000 soldiers. At that time the first evening tattoo ceremony took place in Camp Borden.

Following World War I the Westminster (later Royal Westminster) Regiment Band came into being. Under Sgt Harry Moss it became important in the musical life of New Westminster, BC. The band appeared before George VI and Queen Elizabeth during their visit in 1939, has given summer concerts in the Queen's Park bandshell, and has played at numerous openings of the British Columbia Legislature and at the Peace Arch ceremonies in Blaine, Wash. Other noted bands of the 1920-39 period included the 1st British Columbia Regiment Band in Vancouver (Lieut C.J. Cornfield), and the London (Ont) Fusiliers (later no. 4 Royal Canadian Regiment Band).

At the outbreak of World War II militia units were not authorized to enlist their bands for overseas service. However by 1940 it was decided to recruit musicians for training centres across Canada for the purpose of forming bands. Lieut A.L. Streeter was appointed music director for reinforcement units in England.

After the war a reorganization of reserve bands was begun, and by 1951 106 30-piece military bands had been authorized. In 1990 64 bands were authorized for the Canadian Forces Primary Reserve. Of these, 10 were in the Atlantic provinces, 11 in Quebec, 25 in Ontario, 12 in the Prairie region, and 6 in British Columbia. Of those bands using standard military instrumentation 8 were Navy, 29 Army (1 staffed by unpaid volunteers), and 2 Air Reserve. There were also 23 pipe bands and 2 bugle bands. The bands were employed in musical support duties including unit parades, formal dinners, community concerts, and a variety of local, national and international events. In 1990 several outstanding reserve band events took place including a band spectacular hosted by the 15th Field Regiment, Royal Canadian Artillery (Reserve) at Vancouver's Queen Elizabeth Auditorium in which 150 musicians including the regular force Naden Band participated in a concert which opened with an adaptation for band of Beethoven's Ode to Joy and concluded with a massed performance of military band and pipes and drums. A similar extravaganza in Toronto's Roy Thomson Hall celebrated the Royal Canadian Military Institute's 100th anniversary. Over 2000 musicians from all nine of Toronto's reserve bands took part.

In 1979 a summertime reserve band made up of advanced musicians recruited from across Canada was formed to perform at the daily Changing of the Guard ceremony on Ottawa's Parliament Hill. Through the variety of its performance duties and a training program which has included participation in master classes the Band of the Ceremonial Guard has offered its members outstanding opportunities for professional development.

Some of the instruments used in the early bands are entered under modern substitutes: eg, E-flat saxophone horns under Alto saxophones, B-flat saxophone horns under Tenor saxophones, and Sarrusophones under Bass (tuba).

## Regular Armed Forces Bands

### Army Bands

The first regular armed forces bands were formed in Canada in 1899. Their main purpose has been to provide music for military or public functions. Prior to the unification of the Canadian forces in 1968, 17 regular military bands of the navy, army, and air force were authorized. After unification they were reorganized into nine larger bands with a total personnel of over 300.

The first full-time army band was that of the Royal Canadian Garrison Artillery formed in 1899 at Quebec Citadel with Joseph Vézina as bandmaster. It was led later by Charles O'Neill. The Royal Canadian Horse Artillery Band was organized in 1905 in Kingston, Ont, with Maj Alfred Light as its leader. The first unit to receive authorization for a full-time band was the Royal Canadian Regiment. The band was formed in 1900 in Halifax by the British bandmaster Michael Ryan, was officially recognized in 1905, and took part in the coronation ceremonies for George V in 1911 and in the dedication of the Cross of Sacrifice at Washington, DC, in 1927. Lieut L.K. Harrison was appointed music director in 1924 and Lieut John Proderick in 1940. The Princess Patricia's Canadian Light Infantry Band was established in 1919, when the regiment became a permanent force unit. The band was recruited by Capt Thomas William James in Toronto and later moved to Winnipeg. In 1922 the newly organized French-Canadian Regiment, the Royal 22nd (called the Van Doos because of its French name, Royal Vingt-deuxième) received authorization to establish a military band, and Capt Charles O'Neill became its conductor.

After the outbreak of World War II nine bands were authorized for fighting units overseas and in Canada. Lieut A.L. Streeter, formerly of the Princess Patricia's Canadian Light Infantry Band, was given the task of organizing military bands for the Canadian army. John Slatter was supervisor of army bands at Camp Borden, Ont. In 1942 there were 136 authorized active force bands in Canada and 69 overseas. The authorized band personnel numbered 5535. However, not all bands were operating or were up to strength. In 1944 10 full-time bands were maintained overseas, and 33 full-time bands and a nucleus of permanent bandsmen in spare-time bands were employed in Canada. In March 1947 all active or regular force bands were discontinued, and three bands were reconstituted - those of the Royal Canadian Horse Artillery (stationed in Manitoba, first at Camp Shilo, then in Winnipeg), the Royal Canadian Regiment, and the Van Doos. In 1950 the Princess Patricia's Canadian Light Infantry Band was re-established. The Royal Canadian Regiment Band was reorganized in 1947 in London, Ont, under Warrant Officer William Armstrong. Capt Joseph Purcell was appointed music director in 1953 and Maj Derek Stannard in 1963. The latter instituted the very popular 'Interlude for Music' concert series in Ontario high schools. With the 1968 unification of the forces the band was augmented, and its 65 players represented Canada in Paris at the 50th anniversary of the signing of the 1918 Armistice. In 1969 Capt John Collins became music director, and a year later the band moved from London, Ont, to Camp Gagetown, NB. It has performed in schools and public concerts across New Brunswick.

When the Korean war, coupled with the demands of NATO, brought about a great expansion of the army, full-time military bands were increased in size, and several new bands were authorized for the active force. They included the following (with

year of authorization and name of first music director; rank given is not necessarily that held at the time):

1951 The Canadian Guards Band, Camp Borden, Ont, later Petawawa, Ont/Capt James Gayfer:

1952 The Royal Canadian Corps of Signals Band, Kingston, Ont/Capt B. Lyons

1952 The Royal Canadian Artillery Band (Coastal), Halifax, NS/Capt E.R. Wragg

1953 The Royal Canadian Engineers Band, Vedder Crossing, BC/Maj A. Brown

1955 Royal Canadian Dragoons Band, Camp Borden, Ont/Capt E. Spooner

1955 Royal Highland Regiment of Canada Band (Black Watch), Halifax, NS/Lieut D. Start

1956 Royal Canadian Ordnance Corps Band, Montreal/Lieut G. Gagnier

1956 Lord Strathcona Horse (Royal Canadians) Band, Calgary/Capt F.N. McLeod

After the 1994 unification four army bands kept their identities: the Royal Canadian Regiment, the Princess Patricia's Canadian Light Infantry Band in Calgary, the Royal 22nd Band in Quebec City, and the Royal Canadian Artillery Band dissolved in Halifax and reconstituted in Montreal with a nucleus of musicians from the Black Watch Band, which had been disbanded in 1968. Officially recognized in 1969, the last-named band appeared regularly under Maj Charles Villeneuve at Man and His World, Dominion Square, and the PDA and toured Europe and the Middle East. (See also Campbell Free Band Concerts.) The Royal Canadian Corps of Signals Band in Kingston, conducted by Capt Maurice Ziska, became known first as the Air Transport Command Band and later as the Vimy Band. It has performed as a ceremonial band and a symphonic concert band and has appeared in major concert halls of the world, including the Concertgebouw in Amsterdam.

#### Authorized Marches

The following list, in order of precedence, indicates the official marches of the Canadian forces, both regular and reserve:

The Canadian Navy

Heart of Oak

Police Bands

The Royal Canadian Mounted Police was organized in 1873 as the North West Mounted Police to provide protection for the settlers in Manitoba, the areas further west, and the Yukon. In 1876 its first band was formed at Swan River, Man. The instruments were purchased by the 20 players themselves and shipped from Winnipeg by dog-team. The band made its debut 24 May, Queen Victoria's birthday, under the direction of Sergt-Maj Thomas Horatio Lake. This volunteer band flourished intermittently until the outbreak of the South

African War in 1899. Approximately seven other bands existed during the first 30 years of the force's history. The band at Fort Qu'appelle under Sergt-Maj Fred A. Bagley performed at a notable event in 1881, the signing of the treaty between the federal government and the Indians of the Blackfoot confederacy, the Assiniboine, and other tribes, on the banks of the Bow River near Calgary. In 1886 at Calgary Bagley founded the North West Mounted Police 'E' Division band, which achieved excellence. In addition to its regular concerts in Calgary it also played on special occasions at the Banff Springs Hotel, which was opened in 1888. The 'E' Division band dispersed on Bagley's retirement from the force in 1899. Both the Calgary and the Regina station police bands participated in one of the most glittering local events of that era, the grand ball held in 1889 on the occasion of Governor General Stanley's visit to the Territories. As the West grew, so did the duties and responsibilities of the force. The North West Mounted Police became the Royal North West Mounted Police in 1904, and this in turn was merged into a new national police force, the Royal Canadian Mounted Police, in 1920. The earliest attempt to establish an official RCMP band was made in 1934. However, owing to the Depression, approval for a part-time band was granted only in 1938.

The director of this band, located first in Regina and later in Ottawa, was Staff-Sergt Joseph T. Brown (formerly of the Governor General's Foot Guards Band of Ottawa). One of the band's first performances occurred 25 May 1939 during the visit of George VI and Queen Elizabeth to Canada. The band also appeared in New York at the 1939 World's Fair. Throughout the war years it played in many concerts and parades across Canada in connection with the Victory Loan program and the war effort; in 1944 it was on duty during the Quebec Conference. In 1949 Sergt E.J. Lydall (its leader on its Prairie tour the previous year) replaced the retiring Inspector Brown as music director. A second part-time RCMP band was organized in 1949 in Regina under Cpl C.C. Bryson. Both units continued to be active in their respective areas, and they merged for special occasions. In 1951 the Ottawa band played an important role at performances during the visit of Princess Elizabeth and Prince Philip. In 1953 Coronation ceremonies in Canada's capital were co-ordinated by Inspector Lydall, and the massed bands were led by the RCMP Ottawa Band on Parliament Hill in a dazzling display of pomp and pageantry.

The RCMP bands flourished throughout the 1950s, but operation on a part-time basis was difficult. Government approval of a full-time band was granted in December 1958. This band, with headquarters in Ottawa, began extensive tours of Canada and the Territories. In 1961 it covered over 11,000 km by land, appearing in cities from Dawson Creek, BC, through the Prairie provinces, to Thunder Bay, Ont. The following year the band toured the Maritimes and Quebec and introduced a popular series of concerts and retreat ceremonies at the Supreme Court building in Ottawa during the summer months. The band made two CBC TV appearances in 1964 and took part in the International Band Festival in Moose Jaw, Sask, in 1965. Canada's centennial year, 1967, was a busy one, as the band joined the RCMP Musical Ride and toured Canada. The majority of Musical Ride performances (which originated in the 1880s) have used recorded music or employed local bands when the troupe

is on tour in Europe or North America. In 1967 Superintendent E.J. Lydall retired, and Inspector W. Bramwell Smith was appointed supervisor of music for the force and served as music director of the band until 1975. In 1967 the RCMP sent its musicians across the Arctic for the first time, touring the full band to centres accessible to large aircraft. After a successful tour of the USA in 1968 the band was featured in a CBC TV Christmas special. In 1970 it made a memorable series of appearances at Expo 70, Osaka. In the course of nine days it was heard live by over half-a-million people and was viewed on TV by millions of Japanese and Canadians. An annual winter concert series at the NAC begun in 1968 continued until the mid 1970s. In 1973, with the RCMP Centennial Review, it the band appeared in some 20 cities across Canada. During 1974 it appeared at the Ontario Place Forum, Toronto. Kenneth Moore was appointed music director for the RCMP 1 Dec 1975 and was succeeded in 1986 by Inspector Charles Hendricks. In 1976 the band sent a group of musicians to Old Crow, YT, the forerunner of a permanent 12-piece ensemble established in 1977 to travel to remote areas of the provinces and to communities of the Arctic accessible only by small aircraft. Among the hundreds of noteworthy appearances the band has made after 1980 are those occasioned by Alberta's 75th anniversary (1981), the World University Games in Edmonton, the visit of the Prince and Princess of Wales (1983), the ACTRA awards ceremony (1985), Expo 86 in Vancouver, the Commonwealth Conference, the Calgary Winter Olympics, the International Association of Chiefs of Police conference in Toronto (1987), the Cystic Fibrosis Telethon (1989) and the visits of USSR President Gorbachev and Queen Elizabeth II (1990). Notable visits outside Canada include those to Nashville, Tenn (1980), Germany and South America (1984), Chicago (1987), and Australia (1988). An annual (from 1978) commitment to the CFCF Montreal Childrens Hospital Telethon is typical of the band's work on behalf of charitable organizations. In 1991 the RCMP band was continuing the demanding schedule which has been typical of the musical ambassador of Canada's national police force. The RCMP band was disbanded in 1994.

See also Mounties.

#### Civilian Bands

The documentation of early Canadian civilian bands was incomplete at this writing, and the choice of examples is therefore unavoidably haphazard.

The Children of Peace at Hope (renamed Sharon), Ont, formed a band in 1820; Toronto had an amateur band by 1824; Hamilton, by 1837; Fredericton, Guelph, and Niagara-on-the-Lake, in the 1840s. A former regimental band musician, Jean-Chrysostome Brauneis I, organized a civilian band at Quebec City in 1831, but on his death in 1832 its activities ceased until Charles Sauvageau revived it in 1836 with some 15 players. It was known after 1842 as the Musique Canadienne. A band formed in Newmarket in 1843 was in 1991 considered the oldest surviving band in Ontario, performing several concerts each year under its conductor Bob Thiel. It was the subject of a 1981 NFB film Goodbye to Sousa

which featured William Grieg, who had spent 51 years in the band, 33 as director. A German musician named Kästner organized the band of the Antigonish, NS, Musical Society in 1844. By Confederation nearly all towns in eastern Canada had one or several bands; town band, temperance band, fire brigade band, and musical society band were typical. The band movement began to spread westward to the newly settled Prairies and British Columbia. A band formed in Nanaimo, BC in 1872 continued in 1991 as the Nanaimo Concert Band. Winnipeg had a city band in 1874. From the early 1890s the Winnipeg Citizens Band was directed for 25 years by Sam Barrowclough, a music store proprietor who in 1884 had immigrated from Birkenhead, England. This outstanding band frequently toured in the USA. Under Barrowclough it amalgamated with the band of the 90th Rifle Regiment which he took overseas during World War I. Victoria had a band in 1878; and in the mid-1880s even the small settlement of Whitewood, Sask, had one, composed of a dozen French aristocrats who had immigrated in the hope of living the life of noblemen. Calgary's civilian band was formed in 1885 and, sponsored by the Odd Fellows, existed until 1890, when its instruments, music, and uniforms were presented to the newly established Calgary Fire Brigade Band.

One remarkable phenomenon of cross-cultural fertilization was the establishment of Indian brass bands among the Tsimshian and other west coast Indians of British Columbia under the influence of Anglican and Roman Catholic missionaries. The bands were particularly numerous in the Prince Rupert area, and several, including those at Aiyansh, Kincolith, Nass River, Port Simpson and Squamish, have survived into the early 1990s. The first is said to have been formed by the pioneer lay missionary William Duncan at the Tsimshian settlement of Metlakatla ca 1875. Duncan picked up a set of instruments in San Francisco and pressed a German bandmaster from Victoria into service as an instructor. During the 1880s and 1890s several dozen bands were formed, and British bandmasters provided much of the training. Twelve bands participated at the 1905 Dominion Exposition in New Westminster, coming from such points as Lillooet, Squamish, Bella Coola, Port Simpson, and Kitimat. The repertoire included marches, waltzes, operetta tunes, and popular songs. In 1910 Sir Wilfrid Laurier was greeted in Prince Rupert to the sound of 'The Maple Leaf For Ever' and 'Rule Britannia,' and a year later seven bands competed in the presence of the Duke of Connaught at a band competition there. Indian brass bands frequently were invited to play in parades, at fairs and religious celebrations, or on ceremonial occasions. A somewhat similar encouragement of instrumental music on the Atlantic coast, where a small brass band survived at Nain, Labrador, in the late 20th century, is discussed under Moravian Missions in Labrador.

Edmond Hardy founded the Montreal Concert Band in 1874 and was its conductor for over 50 years. It performed at the Foreign Exhibition in Boston in 1883. The Montmorency band of St-Gregoire-de-Montmorency, Que, was founded earlier and celebrated its 100th anniversary in 1972. In 1876 Ernest Lavigne created the popular Bande de la Cité, which became a principal attraction in the Montreal parks during the 1880s, and later specifically at Sohmer Park. The Philharmonic Society Concert Band of St-Hyacinthe was directed

1880-1930 by Léon Ringuet. In Ontario the Belleville Band in 1877 imported a 'quartet' of saxophones (soprano, alto, tenor, bass) from a manufacturer in Paris. By 1882 the Waterloo Musical Society Band was appearing regularly in the parks of Kitchener-Waterloo and the surrounding area. The Forest Excelsior band of Forest, Ont, and the Brampton Mechanics Band, both founded in 1884, have had long histories. The latter was renamed the Brampton Citizens Band in 1903, and the summer concerts initiated then were still being given in 1980. W. Emerson Dowens succeeded the first bandmaster, J.M. Crawford, in 1903, and under his direction the band won one third, one second, and four first awards at the CNE's Ontario Amateur Bands Association competitions between 1922 and 1927. In 1927 the band changed its name to the Peel and Dufferin Regimental Band under the direction of Capt James J. Buckle, but later the old name was resumed. Capt Buckle retired in 1945. Between 1945 and 1947 temporary bandmasters carried on, and in 1947 Capt William T. Atkins assumed the leadership of the band, serving for over 30 years. Under his direction the band by 1976 had gained 28 first awards at national and provincial music festivals. The Newmarket (Ont) Citizens' Band, established in the 1870s, continued to flourish in 1980.

By the 1880s many manufacturing firms had company bands. Examples are the Taylor Safe Works Band (1888) and the Heintzman Company Band (1890), both directed by Herbert L. Clarke in Toronto. Clarke was associated later with the Anglo-Canadian Leather Company Band. The Calgary Citizens' Band was established in 1903 by A.L. Augade. He was succeeded as conductor in 1907 by Fred A. Bagley, who served until 1920. In 1921 the band became the official band of the Benevolent Protective Order of Elks and, as the Elks Concert Band, was conducted 1921-4 by Bagley and subsequently by George Eltherington, H.C. Ford (a member of the Sousa Band 1923-7), Jack Bullough, and William McVeigh. The band ceased to function during World War II.

One of the first Canadian bands to gain international renown was the Belleville Kilties Band, organized in Toronto in 1902 to assume some of the touring commitments which the 48th Highlanders Band could not fulfil. Its first bandmasters were Thomas P.J. Power and William F. Robinson. At least half of this new group of 40 to 50 musicians had belonged to the 48th Highlanders Band. The band, supplemented by four dancers and singers, performed in the summer in parks and at fairs and during the winter on the vaudeville circuit. It travelled through 20 countries. Highlights abroad included an appearance in August 1904 at the Louisiana Purchase Centennial Exposition in St Louis and two command performances 1904-5 before Edward VII of England. The band ceased being a professional group in 1911. From 1918 to 1920 and again in 1923 it was under the direction of Alfred E. Zealley. It disbanded in 1933.

A new type of band about the turn of the 20th century was the studio band, organized for the specific purpose of recording (see Roll Back the Years). The Canadian Military Band and the Canadian Dominion Band were examples. When civilian bandsmen joined the armed forces in World War I, many of their bands were unable to continue. Some, however, as mentioned

in section 2 of this article, joined as complete units. The end of that war saw the dawning of a golden age of bands in Canada. In 1918 the Nanaimo (British Columbia) Concert Band performed at the city's Armistice service. This became an annual function of the band and continued to be in 1991. The main catalyst of the concert band movement was the organization of the CNE national band contest in 1921. Bands from almost every community in Canada competed, and as a result the Ontario Amateur Bands Association (1924-41) and the Canadian Bandmasters' Association (1931, see Canadian Band Directors' Association) were created. The first women's band was formed in 1925 in Kitchener by Lieut George Ziegler and numbered 94 musicians at its zenith. With the formation of the Waterloo Band Festival in 1932 that city became a focus of band activity. The old Waterloo Musical Society band flourished under Charles Thiele. In 1927 the community of Chatham, Ont, formed the Chatham Kiltie Band, led by Sydney Chamberlain for over 20 years. In 1922 the railway porters of Winnipeg organized a band which became an instant success. Another prominent Winnipeg group of the period was the Legion Band (1926-ca 1955), led by Albert Henry Yetman. In Toronto Walter Murdoch directed the Imperial Concert Band. Richard Hayward directed the Toronto Concert Band, a 50-member ensemble that performed on radio, at Massey Hall, and with the Toronto Mendelssohn Choir until 1939. A Toronto Symphony Band was formed in 1915 and flourished until 1959. The Philharmonie de La Salle, founded in Trois-Rivières, gave its first performance 6 Sep 1920. By 1945 the band had 70 members, and its conductors had included Ivanhoe Trudel, Antonin Corbeil, Giuseppe Agostini, and J.-Antonio Thompson. Philippe Filion was the conductor in 1945 of the 50-member Union musicale de Shawinigan Falls, which had been founded in 1924. This band also functioned as a symphony orchestra by adding string players. Arvida's band, the Fanfare d'Arvida, established in 1930, was conducted after 1937 by J.-W. Boily and numbered 42 by 1947. Other civilian bands were active (ca 1946) in Grand-Mère (Fanfare du Sacré-Coeur, 120 members) and in Sherbrooke (L'Harmonie de Sherbrooke, 74 members). One of the finest bands in western Canada was the Vancouver Parks Board Band, formed in 1925 by Lieut C.J. Cornfield.

When their members were called up for service in World War II, many civilian bands were forced to disperse, as they had been in similar circumstances 25 years before, and it was not until 1946 that they flourished again. A few examples of post-war bands follow.

The Calgary Concert Band was organized in 1947 by W.A. Leggett, and from 1950 to the early 1960s it served also as the band of No. 403 Reserve Squadron RCAF. In 1948 the Burlington (Ont) Musical Society was organized, with three concert bands: senior, training, and junior. Phil Murphy in 1948 formed the Windsor Federation of Musicians Concert Band, which performed in Jackson Park and later became the 'Music Under the Stars' concert band sponsored by the Ford Motor Co of Canada. This same concert series was perpetuated in London, Ont, by Phil Murphy Jr in the 1960s. On 29 Apr 1951 under the direction of Martin Boundy, from the Victoria Bandshell in London, Ont, the first of a series of band concerts was presented over the London radio station CFPL and the Dominion network of the CBC.

The Fred Willett Concert Band founded in 1952 has performed annually at Queenston Heights near Niagara Falls, Ont. On his retirement in 1987 Willett was succeeded by Gunther Loffelman. A new type of organization appeared in Winnipeg in 1955 when the Winnipeg Concert Band was organized as a co-operative and a limited company under the direction of Capt Albert Henry Yetman. The Howard Cable Concert Band of Toronto was organized in the late 1950s and gave many broadcast performances heard in Canada and the USA between 1960 and 1968. The Delta (BC) Concert Band founded in 1960 celebrated its 30th anniversary in 1990 with a concert and band reunion. The Powell River Kiwanis Community Band founded in 1964 has performed widely in British Columbia's Sunshine Coast communities and has played many concerts for charitable organizations. Its conductor in 1990 was Bob Williams. Founded in 1967 the Sydney Mines Centennial Band, which draws members from the industrial communities of Cape Breton Island, has performed widely in the Atlantic provinces under its conductor Wilson Rowe. The Ottawa Community Concert Band, founded in 1970 as a night school class, has continued to thrive under conductor Tom Jennings. In Kingston, Ont another night school class lead by conductor Hank Vandermere in 1974 has become the Frontenac Community Concert Band. Composed largely of retired military musicians the group, conducted in 1990 by Jack Kopstein, himself a retired military musician and an EMC contributor, has performed some 20 concerts annually. The Harmonie des Cascades de Beauport (Beauport Concert Band) was founded in this community near Quebec City in 1980. The gala concert under its conductor Laurent Breton given to celebrate the band's tenth anniversary was attended by over 1000 persons. The Wellington Winds of Kitchener-Waterloo, Ont, a professional ensemble, was founded in 1981 by Michael Purves-Smith, and the Hannaford Street Silver Band, a professional brass band, was formed in 1983 in Toronto. The city of Yellowknife, NWT organized a municipal band made up of students and local musicians under conductor Neil Nichol in 1985. In 1990 the Quesnel (BC) Community Band, 13 musicians directed by Bill Wood, gave its first concert, performing marches and pop music.

See also articles in EMC on individual Canadian cities and towns.

### Highland Pipe Bands

As a musical unit, a pipe band usually consists of a pipe corps and a drum corps, the latter comprising side drums, a bass drum, and tenors (the last optional). The earliest organized pipe bands in Canada were probably those of Highland regiments.

The first Scottish regiments to see service in Canada (mainly in Quebec and Nova Scotia) were Montgomery's Highlanders (1759), the 42nd Highlanders or (1759), and the Fraser Highlanders (1761). This was before the days of pipe bands in the modern sense, but the Fraser Highlanders at least had 30 pipers and drummers. (This musical unit was revived in 1967 for the Canadian centennial.) In the later 18th century Highland regiments began to be raised in Canada itself, the earliest being the Royal Highland Emigrants (1775; later called

the 84th Highlanders) and the Argyle, or 74th, Highlanders (1778). These, together with the Highland companies of various Canadian regiments and Highland regiments from Scotland stationed in Canada, helped to keep bagpipe playing alive, as they did in Scotland itself, at a time when private playing and the wearing of the kilt were proscribed.

Most Canadian Highland regiments were volunteer reserve units (militia), of which the oldest (5th Highland Regiment of Hamilton) was founded in 1816. Of these, the most influential musically came to be the 48th Highlanders of Canada, founded in 1891. Other prominent military pipe bands in Canada in the late 19th and 20th centuries have been those of the Seaforth Highlanders (Vancouver), the Canadian Scottish Regiment (Victoria), the Canadian Black Watch (Gagetown, NB, a regular unit), the Argyll and Sutherland Highlanders (Hamilton, Ont), the Calgary Highlanders, the Highland Light Infantry (Galt, Ont), the Cameron Highlanders (Ottawa), and the Black Watch Royal Highlands Regiment (Montreal). Many other reserve units have had or still have pipe bands. In 1916 Piper James Richardson, of the Canadian Scottish (16th Battalion Canadian Expeditionary Force), was awarded the Victoria Cross posthumously for his gallantry at Regina Trench.

The pipe band scene in Canada has been transformed by the gradual introduction of civilian bands. Among the early bands still active are the Ingersoll (Ont) Pipe Band (founded 1910) and the Society of St Andrew Pipe Band (Fredericton, NB, founded 1927). After the 1950s as these bands proliferated, particularly in British Columbia, Ontario, and the Maritimes, standards of playing improved dramatically. There also have been new developments in drumming, in which George Pryde (Pipes and Drums of Powell River, BC) and John Kirkwood Sr (d 1972; Clan MacFarlane Pipe Band, St Catharines, Ont) have played an important part and have influenced bands throughout the world. The City of Toronto Pipe Band (founded 1950) and Clan MacFarlane (founded 1958) dominated Canadian competitions during the 1960s and early 1970s (The City of Toronto Pipe Band was, in 1966, the first Canadian band to win a prize at the World Pipe Band Championship at Inverness, Scotland), but their supremacy has been challenged increasingly. The leading civilian bands in the 1970s in Ontario were Macnish Distillery (formerly St Thomas Police Band or St Thomas Legion Band, known however as 'The St Thomas,' founded there 1921), Clan MacFarlane, Guelph, Windsor, Erskine (Hamilton), Toronto and District Caledonia Society, and General Motors (Oshawa). In British Columbia, leading bands are Triumph Street (Vancouver, founded 1971) and the City of Victoria (founded 1972). The formation of civilian competition bands also opened up an opportunity for women to join pipe bands and also to form all-women bands, including the Calgary Girls' Pipe Band (founded 1931), the Georgetown (Ont) Girls' Pipe Band, the Vancouver Ladies Pipe Band and the Fraser Holmes Memorial Pipe Band (Pictou, NS).

For competition, pipe bands are classified by the provincial pipe band societies into four grades: grade 1 (highest proficiency) bands have included all those mentioned in the previous paragraph, the Simon Fraser Pipe Band and the 78th Fraser Highlanders (Toronto,

world champions in 1987). Most of these bands are heard by the general public only in the competitions at annual Highland Games, of which there are many in each province. Canadian bands also compete at games in Scotland and the USA. Some of the Canadian Highland Games are quite old; but the most important annual pipe band competitions have been established in Ontario, at Maxville (the largest in North America), Ottawa, and Toronto. The last-mentioned was begun 1972 as part of the Scottish World Festival at the CNE, and many of the best bands in Scotland have flown over for it. On these occasions the international panel of judges several times has placed Canadian bands in the prize list, and in 1976 the grade 1 competition was won by Guelph Pipe Band. This band, the City of Toronto Pipe Band and Na Cáberfeidh (Toronto) no longer existed in 1990. Nevertheless, grade 1 Canadian bands at that time outnumbered those in Scotland and, as the results of international competitions attest, were, after 1980, on a level with Scotland's best.

See also Bagpipe, Great Highland; Scotland.

### School and Youth Bands

Bands came into favour in Canadian schools at the beginning of the 20th century. Wind and percussion instruments and colourful uniforms exerted a strong attraction on teenagers, and educators, parents, and civic leaders recognized very early the worth of the band as an adjunct to school games, dances, and other events. They also saw in it not only an attractive music-teaching device but an excellent means of building co-operative and co-ordinated behaviour and stimulating school spirit. More recently, bands have become accepted as vehicles for international cultural and educational exchange. Many Canadian school bands have undertaken tours in North America, Europe, Australia, and Japan, winning awards and recognition.

For the first half of the 20th century, school bands functioned mostly as extracurricular performing organizations, and they often were dependent for members upon students who had lessons with private teachers or training from the Salvation Army or other community organizations with a strong interest in music. Several youth bands were formed outside the school systems in the early part of the century. One or two may be mentioned as examples. Capt John Slatter organized a Toronto Cadet Band, and his brother, Henry Arthur Slatter, tutored and directed the Boys' Band of New Westminster ca 1919-28.

Arthur Delamont formed the Kitsilano Boys' Band of Vancouver in 1928. The Winnipeg Sea Cadet Band under William Cramp toured Ontario in 1941 as part of a Navy League recruiting program.

After World War II the youth band movement took a new lease on life. A nationwide groundswell of interest in instrumental instruction in schools was reflected by the degree program in school music established at the University of Toronto in 1946. Techniques for group instruction introduced into the program by Robert Rosevear did much to refine and

systematize youth band teaching methods generally. Educators in the other provinces also showed a new concern with instrumental training and applied new ingenuities to the solving of its problems. The efforts of these educators were opportune, coming as they did at a time when there was a growing demand for ensembles in which young musicians could participate; hundreds of such ensembles were formed. The 1970s saw a proliferation of university performance programs particularly for wind and percussion performers as well as teacher training programs in classroom band instruction. During the late 1980s several universities introduced dual degree programs which combined the requirements of performance and teaching degrees.

With the increased availability of highly trained instructors the school band movement prospered throughout the 1980s. By the early 1990s there were some 5000 teacher/band directors across the country, many responsible for band programs for 350 or more students. In 1978 the CBA and the CNE jointly sponsored the National Youth Band of Canada which brought outstanding young performers from across the country to perform in Toronto under the baton of Martin Boundy and guest conductors during the CBA national convention. Although intended to become an annual or biennial entity the band was not convened again until 1991 at the CMEA convention in Vancouver. In 1985 Canada Youth on Tour, a federally registered non-profit organization was established to provide 'Canada's outstanding student players with an opportunity to perform the finest concert band literature in an organization of musical excellence while showcasing the cultural achievements of Canada's youth on the "international stage". On the basis of Canada-wide auditions the organization has selected some 50 performers annually for a month-long European performance tour. After World War II a variety of summer band camps have flourished across the country, most privately sponsored, though some funded by provincial governments responding to the perceived training needs of band instructors and students alike.

See also Barrie Central Collegiate Band; MusicFest Canada; School Music.

## Navy Bands

Prior to World War II bands in the Royal Canadian Navy were voluntary and part-time. In 1939 a permanent force navy band was recruited in Toronto under the direction of Lieut Alfred E. Zealley, who had been music director for the RCN during World War I. This band moved to HMCS Stadacona naval land base in Halifax, NS, and proved so successful that in 1940 a second naval band was approved for the base at Esquimalt, BC, under the direction of Lieut H.G. Cuthbert. By the end of the war 14 naval bands had been formed. In their place, late in 1945, naval bands were authorized for HMCS Stadacona at Halifax and HMCS Naden at Esquimalt, and Lieut Stanley Sunderland and Lieut-Cdr Cuthbert were appointed to recruit the two bands. The Naden band gave several performances during the British Columbia centennial celebrations in 1958 and has appeared at Grey Cup celebrations when these have been held in Vancouver.

Two additional bands were formed later, one at the naval air station HMCS Shearwater, at Shearwater, BC, and another at HMCS Cornwallis, at Cornwallis, NS, the new entry training base. The bandsmen were trained at the Royal Canadian Navy School of Music in HMCS Naden (see Canadian Forces School of Music), Esquimalt. Following unification in 1968 only two navy bands remained, the Canadian Forces Naden Band (then at Victoria, BC) and the Canadian Forces Stadacona Band at Halifax under Maj J.F. McGuire and later under Maj B.G. Bogisch and Capt George L. Morrison. The Stadacona band absorbed the Royal Canadian Artillery Band (Coastal) and members of the HMCS Cornwallis Band. The 40-member band has participated in the International Festival of Military Music in Mops, Belgium, in Canada Day celebrations in Brunssum, Holland, in 1972, and in the NATO festival in Stuttgart in 1974. In 1973 the band toured in Australia, New Zealand, and Samoa, and in 1976 it performed in the USSR. In Victoria the Naden Band performs the traditional Sunset Ceremony at the Legislative Buildings.

#### Air Force Bands

An Air Force Band was formed at Camp Borden under Frank Tucker in 1929. During World War II several Royal Canadian Air Force bands were created from volunteer ensembles and from the ranks of professional musicians. The largest was the Central Band of the RCAF, established in 1940 and maintained at Ottawa under Flying Officer E.A. Kirkwood. Other bands included the Tactical Air Command Band, under Flight Lieut Carl Friberg, which served in Gander, Nfld, Montreal, and Edmonton. The first contingent of air force musicians - the RCAF Overseas Headquarters Band - arrived in England in 1942 under the direction of Sqn Ldr Martin Boundy. It was followed shortly afterwards by the No. 6 Bomber Group Band under Warrant Officer Clifford Hunt and the Bournemouth band directed by Flight Sergt Vowden. An extremely popular dance orchestra, the RCAF Streamliners, drawn from the headquarters band, appeared throughout England.

The cessation of hostilities in 1945 brought about a reduction in personnel in air force bands, but the Central Band of the RCAF continued to flourish. The RCAF Tactical Air Command Band was known briefly as the Northwest Air Command Band and was stationed at Winnipeg in 1946. In 1947 it moved to Air Force Headquarters in Edmonton and reverted to the old name. In 1946 the Training Command Band was organized by Flight Lieut Clifford Hunt in Toronto. It was renamed the Air Transport Command Band in 1949 while a new Training Command Band was organized in Winnipeg. By 1964 only the Central Band of the RCAF in Ottawa and the Training Command Band in Winnipeg remained in service. After the unification of the armed services in 1968 the Training Command Band was joined by members of the Royal Canadian Horse Artillery band in Winnipeg, and in 1975 it was renamed the Air Command Band (director, Capt Terence Barnes).

The Central Band of the RCAF in Ottawa was renamed the National Band of the Canadian

Armed Forces in 1968 and the Central Band of the Canadian Forces in 1970. The band has toured Europe frequently and has made appearances at the Bern International Music Festival and at several NATO music festivals. It has toured in Canada and has appeared regularly in Ottawa at welcoming ceremonies for visiting heads of state and other dignitaries including the Pope and US presidents Reagan and Bush. During Reagan's 1981 visit the band premiered Louis Applebaum's Presidential Fanfares. Nine members of the band constitute the Canadian Forces String Ensemble (in 1991, 6 violins, cello, bass, and piano) which has regularly performed at functions of the Governor General and has been available as required to the Secretary of State and agencies of the Canadian government. On special occasions the ensemble has been augmented by flute and clarinet.

The Central Band played on Parliament Hill each summer for the daily changing of the guard ceremonies until 1979 when those duties were assumed by the Band of the Ceremonial Guard, a summertime reserve unit.

## Ceremonies

Canadian regular force bands have travelled extensively throughout the world and have maintained active performing schedules in their home regions, appearing in concerts, parades, and tattoos, often before Canadian service personnel stationed abroad. In 1962 six bands performed at the World's Fair in Seattle, Wash, for a massed band tattoo. During Canada's centennial year (1967) several bands played an active role in the 147 performances of the Canadian Armed Forces Tattoo in 40 cities across Canada. The following are typical of activities after 1979. The Stadacona Band's four-piece combo toured Norway, Sweden, and Denmark in 1981. The full band which has been the regular pit band for the annual Nova Scotia Tattoo visited Marseilles, France in 1983, in 1990 celebrated the 50th anniversary of music in the Canadian Navy and toured Europe giving special concerts at the International Music Parade in Karlsruhe, Germany. The Royal Canadian Regiment Band was the ceremonial band for the Silver Broom curling championships in Fredericton, NB in 1980, was duty band in New Brunswick for the royal visit of 1984, and in Holland took part in celebrations to mark the 40th anniversary of the liberation. The Royal 22nd Regiment band began daily summertime Changing of the Guard Ceremonies at the Quebec Citadel in 1981, performed on the Plains of Abraham on behalf of the Commission of the Battlefields in 1988 and in 1989 gave several performances in honour of their regiment's 75th anniversary. The Royal Canadian Artillery band in 1988 fulfilled 245 engagements, performing before some 107,000 spectators in Canada and Europe, then in 1989 provided the nucleus for a cross-Canada tour of Canadian Forces musicians. The Vimy band in 1983 in London, Ont premiered Pioneers by Kingston composer Norman Sherman, and in 1987 travelled to Europe, appearing at the Mons Music Festival, the NATO Music Festival in Kaiserslautern, Germany, and at a military festival in Saumer, France. The Air Command Band performed at the International Music Camp at International Falls, Minn in 1982, appeared at the Albertville Military Tattoo in France in 1983, and appeared across Canada in celebration of the RCAF's

60th anniversary in 1984. The Princess Patricia's Canadian Light Infantry band toured Australia in 1988 to help celebrate that country's 200th anniversary, taking part in a military tattoo and playing concerts in Hobart and Launceston, Tasmania and in Melbourne, appearing before some six million spectators in all. The Naden Band, which celebrated its 50th anniversary in 1990, released a recording titled The Golden Tribute and visited Vladivostok in the USSR with the Second Canadian Destroyer Squadron, appearing in several venues and giving a concert in the city's Philharmonic Hall which included a performance of Tchaikovsky's 1812 Overture.

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See also Discographies for Reserve bands (above); Highland pipe bands (below); [48th Highlanders of Canada](#); [Princess Patricia's Canadian Light Infantry Band](#); [Royal 22nd Regiment Band](#). See also [Canadian Grenadier Guards Band](#); [Royal Regiment of Canada](#).

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12<sup>th</sup> Régiment blindé du Canada Marianne s'en va-t-au moulin

The Governor General's Horse Guards Men of Harlech

The Elgin Regiment I'm Ninety-Five

The Ontario Regiment John Peel

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The Saskatchewan Dragoons Punjab

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Le Régiment de la Chaudière Le Régiment de Sambre et Meuse

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The West Nova Scotia Regiment God Bless the Prince of Wales

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Le Régiment du Saguenay Le Régiment du Saguenay

The Algonquin Regiment We Lead, Others Follow

The Argyll and Sutherland Highlanders of Canada The Campbells are Coming

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The Royal Westminster Regiment The Maple Leaf Forever

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The Canadian Scottish Regiment Blue Bonnets Over the Border

The Royal Montreal Regiment Ça Ira

2nd Battalion, The Irish Regiment Garry Owen

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The Royal Newfoundland Regiment The Banks of Newfoundland

The Canadian Air Force

RCAF Marchpast

Logistics Branch

March of the Logistics Branch

Medical Branch  
The Farmer's Boy

Dental Branch  
Marchpast of the Royal Canadian Dental Corps

Land Electrical and Mechanical Engineering Branch  
REME Corps March Past

Chaplain Branch  
Onward, Christian Soldiers

Security Branch  
Thunderbird

Legal Branch  
When I Good Friends Was Called to the Bar

Administration Branch  
Old Comrades

Personnel Selection Branch  
Semper Intelligere

Physical Education Branch  
Allsports March

Intelligence Branch  
E Tenebris Lux

The Royal Canadian Military Institute  
The Centenary March of the Royal Canadian Military Institute

Discography

Canadian Regimental Marches. Chotem conductor. 1958. RCI 158

Marches of the Canadian Armed Forces: Traditiona<sup>1</sup> and Contemporary. Princess Patricia's Canadian Light Infantry Band. (1978). Westmount WSTM-7813

Official Marches of the Canadian Forces. Combined Band and Pipes & Drums from the Toronto Military Garrison, Maj G.A. Falconi, Maj R.A. Herriot, and Pipe Maj CWO A.L.

Dewar, directors of music. 1989. 2-Royal Canadian Military Institute RCMI-100 (includes booklet)

The Regimental Band of the Princess Patricia's Canadian Light Infantry Presents Marches of the Canadian Armed Forces, Traditional and Contemporary. 1978. WSTM 7813

#### Reading

Guide Book of the Official Marches of the Canadian Forces (Canadian Forces Administrative Order 32-3, Jan 1987)

#### Discography

A Weekend With the Met. Metropolitan Silver Band, Alan Moody conductor. 1988. World WRC4-5760

Blest Be The Tie That Binds. Silverthorn Legion Silver Band, P.G. Preston conductor. 1978. Fantasy Sound FS-23484

Burlington Teen Tour Band 35th Anniversary Album. Don Allan conductor. BTTB 003

The Concert Band of Cobourg. R.G. White conductor. Private, cassette

Concert in the Park/Concert en plein air. Edmonton Wind Ens, Pinchin conductor. 1987. CBC SMCD-5079

Fergus Brass Band. 1989. Private recording (cass)

45 Years of Service and Still Going Strong Baby! Silverthorn Legion Silver Band. Fantasy Sound FS-23541

Huntsville Town Band Tribute Concert to Anglo Canadian Leather Co.Band. John Hall conductor. 1985. Worl WRC4-4392

Sounds of Silver. The Metropolitan Silver Band, Alan Moody conductor. Private recording

The Old Strathcona Town Band. Ernest Dalwood conductor. World WRC1-2699

The Old Strathcona Town Band. Ernest Dalwood conductor, Edmonton Caledonia Pipe Band, Pipe-Major David Trew. 1987. World WRC1-5518

The Wellington Flute Band Plays On. W. McDermott conductor. Acme Recording Studios

ARS-12865

Weston Silver Band 60th Anniversary. Douglas Field conductor. 1980. Private recording W-001

Whitby Brass Band As Requested. Roland Hill conductor. 1988. Kinck Sound

See also Hannaford Street Silver Band, Discography for Howard Cable

Reading

The Kilties Souvenir Album (Belleville, Ont [1903?])

Coutu, Maurice. 'L'union musicale de Shawinigan,' P-T, 887, Jun 1945

Gaucher, Albert. 'La philharmonie De La Salle des Trois-Rivières,' P-T, 888, Jul 1945

Joly, Antoni. 'La fanfare d'Arvida,' P-T, 910, May 1947

Hewlett, Mrs A.E.M. 'France on the prairies,' The Beaver, Mar 1954

Drew, Leslie A. 'Indian concert bands,' The Beaver, Summer 1971

Draper, Norman. Bands by the Bow: A History of Band Music in Calgary (Calgary 1975)

Terziano, Ed, ed. The 'Little Town Band' That Grew and Grew (Huntsville, Ont 1986)

Campbell, Amy. Brass Roots: A History of the Nanaimo Concert Band (Nanaimo, BC 1989)

Woodford, P. G. 'The wind band tradition of Newfoundland and Labrador, Canada,' Journal of Band Research, vol 28:2, 1993

Hamilton, Robert F. Guelph's Bands and Musicians (Guelph 1996)

Wasiak, Edwin B. 'The historical development of school bands in Saskatchewan: a study of four selected school divisions,' DMA Thesis, Arizona State U. 1996

Rutten, Gerard L. 'The history of community bands and the development of school bands in Prince Edward Island,' M ED Thesis, U. of Victoria 1997

Bourassa, Paul-Émile. Mémoires de l'Harmonie de la Tuque. (Shawinigan-Sud 1997)

Dubois, Laurent, ed. Union musicale de Plessisville: 125 ans en musique, 1872-1997 (Plessisville 1997)

Overhill, Daphne. Sound the Trumpet: The Story of the Bands of Perth 1852-2002 (Toronto 2002)

#### Filmography

Goodbye Sousa (NFB 1973)

#### Discography

#### MILITARY PIPE BANDS

Black Watch. 1970. Kilmarnock KIL-70002

The Black Watch R.H.R. of Canada. Lon SW-99353/Lon EBX-5004

The Black Watch: War Pipe and Plaid. Lon SW-99407

Canadian Centennial Celebration (Black Watch). Lon SW-99432

Canadian Pipe Bands. Black Watch, Balmoral Girls' Pipe Band, MacDougal Girls' Pipe Band. Canadian Cavalcade CCLP-2009

Concert in Ireland. 78th Fraser Highlanders. Lismor LDDC-8003 (CD)

Eighty Years of Glory. Calgary Highlanders. (1991). Bandleader BNA-5051 (CD)

Immigrants Suite. 78th Fraser Highlanders. Lismor LDDC-8013 (CD)

The Pipes and Drums of the Toronto Scottish Regiment. Pipe-Major John Wakefield, Drum-Major W. Baird. Arc A-657

Pipes and Powder. 10th Field Regiment Pipes and Drums. Custom CS-76E31

Pipes Up! Canadian Champions. Pipes & Drums of the Toronto Scottish Regiment, Pipe-Major J. Wakefield. 1977. World WRC-282

Proud Music. Pipes & Drums of The Canadian Scottish Regiment, Pipe-Major S. Kelly. 1979. Private recording

Up to the Line. 78th Fraser Highlanders. World WRC4-4488 (cass)

Canadian pipe bands have also participated in the annual Edinburgh Military Tattoos and can be heard on subsequent recordings including The Canadian Forces Composite Pipe Band in 1981 (Waverly GLN-1026) and Black Watch, The Cameron Highlanders of Ottawa, The Argyll and Sutherland Highlanders, and The Toronto Scottish Regiment in 1974 (Waverly SZLP-2140)

See also Discography for [48th Highlanders of Canada](#).

#### CIVILIAN PIPE BANDS

Clan MacFarlane Pipe Band, vol 1. World Records WRC-192

Guelph Pipe Band. Pipe-Major E.D. Neigh, Drum-Sergt Larry Willis. 1978. Mercey Brothers MBS-0046

Macnish Distillery Pipe Band Vol 3. World WRC4-3956 (cass)

The Pipes and Drums of Powell River. Aragon ALP-125

The Pipes O' The Cape Breton Scot. The MacDougall Girls Pipe Band. 1958. Rodeo RLP-26

Play the Sweet Music: City of Victoria Pipe Band. Iona 77-018

Reflections. Toronto and District Caledonia Pipe Band. World WRC4-6521 (cass)

The Sounds of Macnish Distillery Pipe Band. World Records WRC-210

The Triumph Street Pipe Band. Ensemble Productions EPN-228

Vancouver Ladies' Pipe Band. Ara-Mac Records AML-2

#### Reading

Malcolm, C.A. The Piper in Peace and War (London 1927)

MacKinnon, Pipe-Major Stephen. 'The bagpipe in Canada,' Canadian Geographical J, Apr 1932

Grant, George. The New Highland Military Discipline of 1757, Historical Arms Series no. 10 (Ottawa 1967)

Doig, John. 'The music factory: Macnish marches to a different drummer,' The Canadian, 9 Jun 1979

#### Filmography

Pipers and A' (NFB 1963)

#### Discography

Back in Blue. HMCS Discovery Band, S/Lt. A. Kovcs conductor. Private recording

The Band and Bugles of the Queen's Own Rifles of Canada. Private recording

Band of the Ceremonial Guard/La Musique de la Garde de Cérémonie. Capt A.J. Van Liempt conductor. 1988. World WRC4-5872

Band of the 7th Toronto Regiment Royal Canadian Artillery. Capt R.A. Herriot conductor. 1981. Private recording

Bands Across the Sea. Bands of The Lorne Scots and The Volunteer (Warwickshire) Band of The Royal Regiment of Fusiliers, Capt M.A. Rehill conductor. 1984. Attic BLL-122

Bicentennial Salute. Band of The 3rd Field Artillery Regiment (The Loyal Company), Capt W.F.B. Holder conductor. Prime Time PTL-119

Brass & Tartan. Windsor Militia District Band and The Essex and Kent Scottish Pipes & Drums, CWO M.D. Holmes conductor. 1989. Polaris Recording Studio CS-1100

Canadian, British and American Cavalry Marches. Band of The Governor General's Horse Guards, Lieut B.J. Hodgins conductor. 1990. GGHG 01

Centennial Salute. Lincoln and Welland Regimental Band, W.E. Higgins conductor. 1976. Private recording ST-57736

15th Field Artillery Regiment Band. Capt P.M. Erwin conductor. Private recording

Heart of Oak. The Band of HMCS Discovery, Victor Crewe conductor. Ensemble EPN-151

The Lincoln and Welland Regiment Band and The Argyll and Sutherland Highlanders Pipes & Drums. Lieut F. Warbis conductor. World WRC4-5874

La Musique des Voltigeurs de Québec 1862-1975. Capt C.H. Lapointe conductor. RCA MS-11301-2

125 Years. The Lorne Scots Band and Pipes & Drums, Capt M.A. Rehill conductor. 1991. Private recording

Pop & Circumstance. 15th Field Artillery Regiment and Air Command Bands, Vancouver Welsh Men's Choir, Capt R.J. Van Slyke conductor. 1990. Private recording

Regimental Marches - Royal Canadian Armoured Corps - Marches Regimentaires. The King's Own Calgary Regiment (RCAC) Band, Capt H.G. MacPherson conductor. 1986. World WRC-4776

A Royal Salute to Her Majesty The Queen. Massed Bands of the Central Militia Area, Capt G.A. Falconi Principal Dir of Music. 1984. Attic BLL-121

Toronto Signals Trumpet Band. 1974. Private recording

#### Municipal Police Bands

Many municipal police forces also have maintained their own bands and some continued to do so in 1991. Most of these are pipe and drum ensembles and include the Halifax Police Association Pipes and Drums, the Ontario Provincial Police Pipes and Drums, the Pipes and Drums of Niagara Regional Police, the Pipes and Drums of Metropolitan Toronto Police, and the City of Winnipeg Police Pipe Band. A notable exception is the Waterloo (Ont) Regional Police Force Band, a military-style marching and concert band founded in 1977 by Heinz Wernecke and Police Staff Inspector Mark Hallman. This band, with both police and civilian members, has travelled extensively through North America performing at parades, festivals and concerts.

#### Discography

Dynamic Sound. RCMP Band, W. Bramwell Smith conductor. 1972. Poly 2917-008

The Music of the R.C.M.P. Concert Band/La Musique de la G.R.C. Grand Orchestre. K.R. Moore conductor. 1980. RCMP 3

#### Reading

RCMP Band, pamphlet

Mihalich, Joanne. 'Police beat,' New Era, vol 2, Apr 1990

## Filmography

The Musical Ride (NFB 1955)

Precision (NFB 1966) The Orangeville Band, 1878

## Discography

The Band of HMCS Quadra. Lieut-Cdr E.S. Shephard conductor. 1974. Private recording AVR-7422

Cadet Summer Training School CFB Borden, Ontario Military and Pipe Band 1976. Maj G. Rogers conductor. Fantasy FS-23394

Cadet Summer Training School CFB Borden, Ontario Military and Pipe Band 1978. Maj G. Rogers conductor. RCA ST-57984-5

Cadet Summer Training School CFB Borden, Ontario Military and Pipe Band 1980. Maj G. Rogers conductor. Private recording

McGill Wind Ensemble. Robert Gibson conductor. 1980. McGill University Records 79008

The National Youth Band of Canada '78 - Premier Performance. M. Boundy conductor. 1978. Private recording

Many school bands have recorded LPs and cassettes, often to raise funds for tours.

## Reading

Shand, Pat. Guidelist of Unpublished Canadian Band Music Suitable for Student Performers (Toronto 1987)

Wasiak, Edwin B. 'School bands in Saskatchewan, Canada: a history,' Journal of Historical Research in Music Education, vol 21, April 2000

## Filmography

Boy Meets Band (NFB 1961)

## Canadian Music

Music

Jazz

Classical

Musicians

Orchestra

Concert

Suggested Reading

Logan, John Daniel. Canada's Champion Regimental Band: A Critical Study of the Musicianship of the Band of the 85th Overseas Battalion, C.E.F., Nova Scotia Highlanders, pamphlet (1916); held at University of Toronto, Ontario Archives

Zealley, Alfred E., and Hume, J. Ord. Famous Bands of the British Empire (London 1926)

Massicotte, E-Z. 'La musique militaire sous le régime français,' BRH, vol 39, Jul 1933

Hobday, Kathleen. 'Survey of the musical resources of the province of Ontario,' thesis, Toronto 1946

Berger, Kenneth. Band Encyclopedia, self-published, USA (1960)

Stewart, Charles H. The Service of British Regiments in Canada and North America, Dept of National Defence Library (1962)

Rosevear, Robert. 'Composing for concert band,' CanComp, 39, Apr 1969

Senior, Elinor. 'The British garrison in Montreal in the 1840,' J of the Society for Army Historical Research, vol 52, Summer 1972

Pille, John M. Catalogue of Band Music by Canadian Composers, typescript (Lennoxville, Que 1973)

Draper, Norman. Bands by the Bow (Calgary 1975)

McIntosh, Dale. 'Some early bands in British Columbia,' BC Music Educator, vol 24, Winter 1980

Maloney, S. Timothy. 'A history of the wind band in Canada,' J of Band Research, vol 23, Spring 1988

Mellor, John. Music in the Park: C.F. Thiele, Father of Canadian Band Music (Waterloo, Ont 1988)

Chartrand, René. 'Tambour battant, la tradition militaire,' Cap-aux-Diamants, vol 5, Summer 1989

Meredith, Henry. 'Upper Canada Village Brass Band: historical survey and proposal' unpublished report sponsored by the St Lawrence Parks Commission, 1990

King, Sam D. Canadian orchestral music catalogue (Toronto 1994) [includes band music compositions deposited at Canadian Music Centre]

#### PERIODICALS

The Bandsman (Canadian-American Bandsman), monthly, Burford, Ont, ca 1890

Canadian Bandsman and Musician, monthly, published by R.S. Williams Jun 1913-19; renamed The Canadian Bandsman and Orchestral Journal 1919-24. Absorbed by Musical Canada in 1924

Canadian Bandsman, Canadian Band Directors 1942-9; Canadian Bandmaster 1949-67

CBDA Journal 1976-1984

Canadian Winds/Vents Canadiens (2002-)

Canadian Band Journal (1985-)