

# A Wind-Band in Cork in the first decade of the 1800s

Pat O'Connell

## Assembly Rooms

The Nobility and Gentry are respectfully informed,  
that on Saturday next, the 25th of October

There will be a Grand Concert and Ball

*In Commemoration of our Beloved Sovereign's  
Accession to the Throne*

The concert will begin with a troop composed by Mr. Attwood,  
and will be performed by the Galway Band.

Glee 'Peace to the souls of the Heroes'

A concerto on the Grand Pianoforte by Mr. Donovan

Glee 'Strike the Harp in praise of Bragela'

Haydn's Grand Overture 'The Surprise'

Glee (by particular demand) 'The Derby Ram'

A solo on the violoncello by Mr. Atwood [sic]  
in which he will introduce a medley of Irish Airs

The Concert will conclude with  
'God save the King'

The above notice appeared in the *Cork Advertiser and Commercial Register* on 18 October 1800 informing readers that a 'Grand Concert and Ball' was to take place on Saturday, 25 October in the Assembly Rooms. The soloists in this concert were the cellist Francis Attwood and pianist Mr Donovan. Francis Attwood had moved to Dublin in 1800 with the Crow St Company.<sup>1</sup>

This chapter discusses the 'Galway Band', the band of the Galway Regiment of Militia, referred to in the advertisement and outlines the military and non-military repertoire that has survived in part-books in the Manuscript Library of Trinity College, Dublin. The chapter asserts that the band belongs to the English tradition of the European genre of wind-band music referred to as *Harmoniemusik*. The pieces in the part books correspond closely to the 'individual

<sup>1</sup> O'Regan, Susan, 'Public Concerts in the Musical Life of Cork 1754-1840' (Unpublished PhD thesis, Cork Institute of Technology, 2008).

repertory of 'military divertimentos', long sequences of short movements which were a mixture of original, dance and military movements, sometimes with pieces taken from the works of other composers'.<sup>2</sup>

What was the 'Galway Band' and can we be sure that it was the band of the Galway Regiment of Militia to whom the part-books belonged? We can be certain that the Galway Regiment were in Cork in October 1800 from the paylists and muster rolls in the National Archive, Kew. These records list every serving member of the regiment for each month, what they were paid, where they were stationed and in many cases, their duties. These records are reinforced by reports in the *Cork Advertiser* in July of 1800, which state: 'The Caithness Highlanders have marched from their garrison on their route to Waterford; they are to be replaced by the Galway Militia, lately stationed in that city'<sup>3</sup>, and 'The first division of the Galway regiment of militia marched into the garrison early this morning'.<sup>4</sup> The surviving paylists and muster rolls for the regiment confirm that the regiment moved from Waterford to Cork on this date and that in the regiment were bandsmen and their music master.<sup>5</sup>

The concert notice in the *Cork Advertiser* is informative and revealing in a number of ways. The appearance of a military wind-band at a 'Grand Concert and Ball' is unremarkable as many such notices appear in Irish newspapers of the 1790s. The popularity of glees is illustrated by the inclusion of arrangements of three of the genre in the concert programme. The description of Haydn's 'Surprise' symphony as a Grand Overture confirms that 'Haydn's symphonies constitute a single genre [...] they appear under the most heterogeneous collection of titles: *Sinfonia*, *Overture (New Grand Overture)*, *Partita*, *Notturno*, *Scherzando*, *Divertimento*, *Concertino*, *Cassation*, and so forth'.<sup>6</sup>

<sup>2</sup> Roger Hellyer, in 'Harmoniemusik', in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, 2<sup>nd</sup> edn, 29 vols (London: Macmillan Publishers, 2001), x, 856.

<sup>3</sup> *Cork Advertiser*, 19 July 1800.

<sup>4</sup> *Ibid.*, 26 July 1800.

<sup>5</sup> National Archives, Kew, WO 13/2890.

<sup>6</sup> Webster, James, 'Towards a History of Viennese Chamber Music in the Early Classical Period', *Journal of the American Musicological Society*, 27 (1974), 212-47.

The arrangement of the glee 'Strike the Harp in praise of Bragela performed at the concert is extant in the part books. This suggests that the band performed more than just the 'troop' composed by Attwood.

The repertoire in the concert and part books suggests that the musicianship of the Galway Band set it apart from those bands that provided purely functional music for ceremonial military occasions. It is now possible to identify some, at least, of the band musicians who served in the Galway Militia in 1800 and were stationed in Cork in 1800.

### **Historical Context**

The militias of the period 1793 to 1816, if remembered in folk memory at all, are associated with the suppression of the Rebellion of 1798. In some studies of the period the ill-discipline of the notorious North Cork Militia is cited as one of the causes of the particularly bloody nature of the insurrection in Wexford:

It is [...] clear that if, as most historians agree, the rising in Wexford was provoked by unbearable ill-treatment, the regular army cannot be held responsible, seeing that at the outset there was no party of regular troops in the county or within several miles of its borders. The odium of these offences must be laid to the charge of the half-disciplined militia and the partisan yeomanry.<sup>7</sup>

The Irish militias of 1793 were, as Ivan Nelson has chronicled in his 2007 history, the first army established in Ireland under British rule that recruited Irishmen of all creeds, Catholic, Protestant and Dissenter.<sup>8</sup> The force was set up, or to use the military term, embodied, in 1793. Its primary function was to defend Ireland against possible invasion by revolutionary French forces and not as an additional arm of the military establishment to suppress the majority. Allan Blackstock asserts that Ireland provided a suitable peacetime base for the English

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<sup>7</sup> Chart, D. A., 'The Irish Levies During the Great French War', *The English Historical Review*, Vol. 32, 497-516.

<sup>8</sup> Nelson, Ivan F., *The Irish Militia, 'Ireland's Forgotten Army'* (Dublin: Four Courts Press, 2007).

army and overcame the distrust of Whigs to a large standing army in England.<sup>9</sup>

In February 1793 France declared war on Great Britain and the need arose to release British (English, Scots and Welsh) troops from Irish garrison duty. The Militia Act of 1793 stipulated that each county and a number of towns and cities should raise militia regiments. As a consequence of Hobart's Catholic Relief Act of 1793, the rank and file of the thirty-eight (later reduced to thirty-seven) militia regiments was predominantly Roman Catholic, whereas the officers were almost exclusively Protestant men of substance.

**Figure 1. Militia Regiments, 1793**

1	Monaghan	20	Kilkenny
2	Tyrone	21	Limerick County
3	Mayo north	22	Sligo
4	Kildare	23	Carlow
5	Louth	24	Drogheda
6	Westmeath	25	Queen's County
7	Antrim	26	Clare
8	Armagh	27	Cork city
9	Down	28	Tipperary
10	Leitrim	29	Fermanagh
11	Galway	30	Mayo south
12	Dublin city	31	Roscommon
13	Limerick city	32	Cork south
14	Kerry	33	Waterford
15	Longford	34	Cork north
16	Londonderry	35	Dublin County
17	Meath	36	Donegal
18	Cavan	37	Wicklow
19	King's county	38	Wexford

The chosen method of recruitment, by ballot, immediately created unrest. Theoretically, the ballot, or drawing of lots, was a fair system of random selection from within communities. The problem arose when it became clear that not everyone was to be treated equally in the ballot and that those with the means to do so were 'buying themselves out' of the selection process. Widespread riots took place in the summer of

<sup>9</sup> Blackstock, Allan, 'The Union and the Military, 1801-C.1830', *Transactions of the Royal Historical Society*, 10 (2000), 329-51.

1793 against the terms of the Militia Act but historians dispute the seriousness and extent of these riots.<sup>10</sup> Whether the ballot was abandoned as a result of these disturbances, or because a sufficient number of volunteers joined the force is unclear, but by the end of 1793 most units were in place and up to strength.

In organisation and membership the militias resembled the regular army rather than 'Grattan's Volunteers' of 1778. It is clear that opposition to the Militia Act within elements of the Ascendancy was based on the recognition that the establishment of the force was intended to assert control of the London government over military affairs. The structure of companies, battalions and regiments mirrored the regular army. The regiments' titular commanders were members of the landed gentry. In seventeen of the regiments in 1801, commanders held the title of Viscount or Earl. This is significant when we come to consider the establishment and financing of bands and the musical life of the regiments.

**Figure 2. Regimental Commandant-Colonels 1801**

Antrim	<i>Viscount O'Neill</i>	Limerick Co.	<i>Lord Muskerry</i>
Armagh	<i>Viscount Gosford</i>	Limerick City	<i>Vereker</i>
Carlow	<i>La Touche</i>	Londonderry	<i>Connolly</i>
Cavan	<i>Barry</i>	Longford	<i>Earl of Granard</i>
Clare	<i>Burton</i>	Louth	<i>Foster</i>
Cork Co. (North)	<i>Fitzgerald</i>	Mayo (North)	<i>Jackson</i>
Cork Co. (South)	<i>Viscount Doneraile</i>	Mayo (South)	<i>Browne</i>
Cork City	<i>Lord Longueville</i>	Meath	<i>Earl of Bective</i>
Donegal	<i>Viscount Clements</i>	Monaghan	<i>Leslie</i>
Downshire	<i>Marquis of Downshire</i>	Queen's Co.	<i>Coote</i>
Dublin Co.	<i>Vesey</i>	Roscommon	<i>King</i>
Dublin City	<i>Sankey</i>	Sligo	<i>King</i>
Fermanagh	<i>Earl of Enniskillen</i>	Tipperary	<i>Bagwell</i>
Galway	<i>Lord Kilconnel</i>	Tyrone	<i>Viscount Corry</i>
Kerry	<i>Earl of Glandore</i>	Waterford	<i>Earl of Tyrone</i>
Kildare	<i>Wolfe</i>	Westmeath	<i>Earl of Westmeath</i>
Kilkenny	<i>Earl of Ormond</i>	Wexford	<i>Viscount Loftus</i>
Kings Co.	<i>L'Estrange</i>	Wicklow	<i>Howard</i>
Leitrim	<i>Jones</i>	Drogheda	<i>Disbanded</i>

<sup>10</sup> Bartlett, Thomas, 'An End to Moral Economy: The Irish Militia Disturbances of 1793', *Past and Present* (1983), pp. 41-64.

## Military Music

Turning now to the music of the militias, it is necessary to clarify the role of military musicians in late eighteenth-century Europe. To quote Grove:

The function of military music was threefold: to give signals and pass orders in battle; to regulate the military day in camp or quarters; and 'to excite cheerfulness and alacrity in the soldiers'. Military music in the form of bugle and trumpet calls together with drum beatings could identify friend or foe before the general adoption of national uniforms.<sup>11</sup>

It was the drum corps, consisting of fifes (later bugles) and drums, not the regimental band, that provided this day-to-day functional music.

The Militia Act of 1793 specified that for each company of fifty to sixty men there should be two drummers. These drummers were paid members of regiment and often gained promotion to the ranks of corporal or sergeant according to the extant paylists.<sup>12</sup> The muster rolls in the National Archives in Kew, formerly the Public Records Office, show that these drummers were routinely assigned to recruitment duties.<sup>13</sup> The broadsheet ballad 'Arthur McBride' of the 1840s alludes to these drummers:

*ARTHUR McBRIDE,*

*A new song*

I had a full cousin, call'd Arthur McBride  
 He and I roved along the shore side,  
 Looking for pastime, for what might betide,  
 The day it was pleasant warm.  
 Tan dan diddly dan dan de.

Just as I happen'd to be on my tramp,  
 We met Sergeant Napper and Corporal Cramp,  
 Saucy wee drummer attended our camp  
 And beat the row dow in the morning.<sup>14</sup>

<sup>11</sup> J. Montagu in 'Military Music', *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, 2<sup>nd</sup> edn, 29 vols (London: Macmillan Publishers, 2001), xvi, 683.

<sup>12</sup> National Archives, Kew, WO 13/2890.

<sup>13</sup> Ibid.

<sup>14</sup> Harding B 25(82) n.d., Bodleian Library, University of Oxford.

Interesting as it may be in terms of how the fife and drums influenced traditional music and reflected sectarian divisions, this aspect of military music is not the focus of this chapter.

## Militia Bands

As early as 3 September 1793, barely six months after the enactment of the Militia Act, the *Freeman's Journal* reports that:

Yesterday, the Hon. Colonel Foster, reviewed the Louth regiment of Militia, in the Right Hon. The Speaker's domain, near Dunleer, and presented the colours in front of the regiment to Ensigns Bellingham and Brabazon; – Colonel Foster addressed the regiment in an animated and manly manner – declared his perfect confidence in their courage, and that the colours he had then the honour to deliver up to them, would never be surrendered to an enemy but with their lives. The regiment is above 500 strong, and went through their manoeuvres much to the satisfaction, and to the astonishment of a numerous and respectable assemblage who attended the occasion. The regimental band which is supposed to be the first in the kingdom, added much to the brilliancy of the scene. 'God Save the King' was repeatedly played, and joy sparkled in every countenance. The Colonel returned his thanks to the officers for their polite attention, and particularly to Adjutant MacNeal, by whose indefatigable exertions the regiment were so forward in military discipline.<sup>15</sup>

The report confirms that some, at least, of the regimental bands were formed as the regiments themselves were embodied. Sir Henry McAnally in *The Irish Militia* (1949) draws attention to the fact that if a commanding officer wished to employ musicians over and above the two drummers per company permitted, the Act specified that the commanding officer should be willing to defray the costs.<sup>16</sup> The Downshire and Clements papers referenced by McAnally show that the bands of the Downshire and Donegal regiments were financed by their colonel commandants, the Marquis of Downshire and Viscount

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<sup>15</sup> *Freeman's Journal*, 3 October, 1793.

<sup>16</sup> Sir McAnally, Sir Henry William Watson *The Irish Militia, 1793-1816 : A Social and Military Study* (Dublin: Clonmore and Reynolds, 1949)., pp. 65-66. Hereafter referred to as McAnally, *Militia*.

Clements, respectively. Not only did they pay the musicians but also purchased the instruments and uniforms. A painting of the band of the Fermanagh Regiment of Militia in the Regimental Museum of the Inniskillings, in Enniskillen, shows a band of over twenty-five musicians. Instruments include two types of serpent, bugle, horn, bassoon, flute and percussion. Turbaned black musicians play the percussion instruments.

Colonels vied with one another to increase the prestige of their bands by recruiting skilled music masters. Smollet Holden (Downshire), Joseph Haliday (Cavan) and Johann Bernhard Logier (Kilkenny) were militia bandmasters who later achieved some measure of fame in civilian life.

Apart from second-hand reports of a general nature, the repertoire of these Irish militia bands has been difficult to determine from contemporary reports. Newspaper reports refer to 'God save the King', 'St. Patrick's Day', 'Garryowen' and 'The Roast-beef of Old England' and to regimental bands playing at balls. What music was played at these social gatherings is rarely reported.

### **Galway Regiment of Militia Band**

This is the historical context of a set of four part books in Trinity College manuscript library.<sup>17</sup> The part books are leather bound. Three of the covers have red-leather inlays with gilded titles. The fourth has lost this title though the tooled lettering can be deciphered on the brown leather cover. The titles read 'Galway Regt. Of Militia' and specify the part contained in the manuscript. The parts are for: clarinet II, bassoon I, bassoon II and corno. Oboe parts occur in the clarinet II part book.

On folio 27<sup>v</sup> of MS 5893, the horn part book, the following inscription appears:

*Mr John Crozier  
Music Master  
Galway Regiment  
of  
Militia  
Limerick March 17th {1806} [sic]*

The Galway Regiment of Militia was embodied in 1793 under the command of Col. P.K Trench of Ballinasloe. Throughout the period 1793

<sup>17</sup> Dublin, Trinity College, MSS 5890-5893

to 1816, the titular commander of the regiment was the senior member of the LePoer Trench family. Kilconnel, Dunlo and Clancarty are the hereditary family titles that appear in the paylists and muster rolls of the regiment.

Once the regiment had been established it was moved outside its county, in common with other regiments of militia. The *Freeman's Journal* and *Connaught Journal* of 1793 report movement of regiments out of their 'native' counties. Despite this displacement, there remained strong bonds between the Galway regiment and County Galway. In 1805 and 1806 the muster rolls record absences from quarters of lieutenants, sergeants, and drummers on recruitment duty in Co. Galway. The music master, John Crozier, and at least one other bandsman, despite their original places of birth, retired to Ballinasloe.

The barest details survive of the life of Sergeant John Crozier. Military records show that he was born in the town of Castleton in the county of Roxburgh, Scotland circa 1762. He joined the Galway Militia on 4 November 1793 as a sergeant and served in the regiment for forty-one years and 340 days.<sup>18</sup> On retirement his trade is described as 'musician'.

**Figure 3. John Crozier's discharge form**

Whereas John Crozier is a Sergeant in the Galway Militia.

No. 125 was born in Castleton in the County of Roxburgh by Trade Musician.

BORN in the Parish of Castleton in the County of Roxburgh by Trade Musician.

ATTESTED for the Galway Militia on the 4 Nov 1793 at the Age of 41 years 340 days.

Attest the Age of 18 Years.

Regiment	Promotions, Reductions, &c	Rank	Period of Service in each Rank		Amount of Service	
			From	To	Years	Days
<u>Galway Militia</u>		<u>Sergeant</u>	<u>4 Nov 1793</u>	<u>30 Nov 1835</u>	<u>31</u>	<u>340</u>

<sup>18</sup> WO 97/1095/45.

Two interesting questions arise, given that he was thirty-one years of age when he enlisted in Ballinasloe in 1793: how did he come to be in Ireland and where did he receive his musical training? A month before John Crozier joined the Galway Regiment, a Mr Crozier is listed, in a notice in the *Connaught Journal*, as master of the band at a 'Grand Concert of Vocal and Instrumental Music' in Tuam. Mr. Crozier is the violin soloist in the '4<sup>th</sup> Concerto' by Pleyel.<sup>19</sup> It is uncertain that this is the same John Crozier, but it seems plausible. That he never rose above the rank of sergeant may be accounted for by the income and property qualifications for officers under the Militia Act of 1793.

Who were his bandsmen? As the Militia Act had specified that bandsmen should not be on the payroll (and the evidence supports this in the case of more prestigious bands such as those of the Downshire, Fermanagh, Donegal and Kilkenny regiments), it is interesting to discover the names of the Galway band in the War Office pay list records.

**Figure 4. Crozier and Daly band duty**

Rank and Names	W.E.B.					Sp. of the Rec'd for the Month of	Remarks
	1	2	3	4	5		
1. W. J. Crozier			50		7	50	
2. J. M. C. -	10	10	30	10	7	50	
3. C. C. C. -	10		20	10	7	50	
4. J. C. C. -	10	10	30	10	7	50	
5. J. C. C. -	10	10	30	10	7	50	
6. J. C. C. -	10	10	30	10	7	50	
7. J. C. C. -	10	10	30	10	7	50	
8. J. C. C. -	10	10	30	10	7	50	
9. J. C. C. -	10	10	30	10	7	50	
10. J. C. C. -	10	10	30	10	7	50	
11. J. C. C. -	10	10	30	10	7	50	
12. J. C. C. -	10	10	30	10	7	50	
13. J. C. C. -	10	10	30	10	7	50	
14. J. C. C. -	10	10	30	10	7	50	
15. J. C. C. -	10	10	30	10	7	50	
16. J. C. C. -	10	10	30	10	7	50	
17. J. C. C. -	10	10	30	10	7	50	
18. J. C. C. -	10	10	30	10	7	50	
19. J. C. C. -	10	10	30	10	7	50	
20. J. C. C. -	10	10	30	10	7	50	
21. J. C. C. -	10	10	30	10	7	50	
22. J. C. C. -	10	10	30	10	7	50	
23. J. C. C. -	10	10	30	10	7	50	
24. J. C. C. -	10	10	30	10	7	50	
25. J. C. C. -	10	10	30	10	7	50	
26. J. C. C. -	10	10	30	10	7	50	
27. J. C. C. -	10	10	30	10	7	50	
28. J. C. C. -	10	10	30	10	7	50	
29. J. C. C. -	10	10	30	10	7	50	
30. J. C. C. -	10	10	30	10	7	50	
31. J. C. C. -	10	10	30	10	7	50	
32. J. C. C. -	10	10	30	10	7	50	
33. J. C. C. -	10	10	30	10	7	50	
34. J. C. C. -	10	10	30	10	7	50	
35. J. C. C. -	10	10	30	10	7	50	
36. J. C. C. -	10	10	30	10	7	50	
37. J. C. C. -	10	10	30	10	7	50	
38. J. C. C. -	10	10	30	10	7	50	
39. J. C. C. -	10	10	30	10	7	50	
40. J. C. C. -	10	10	30	10	7	50	
41. J. C. C. -	10	10	30	10	7	50	
42. J. C. C. -	10	10	30	10	7	50	
43. J. C. C. -	10	10	30	10	7	50	
44. J. C. C. -	10	10	30	10	7	50	
45. J. C. C. -	10	10	30	10	7	50	
46. J. C. C. -	10	10	30	10	7	50	
47. J. C. C. -	10	10	30	10	7	50	
48. J. C. C. -	10	10	30	10	7	50	
49. J. C. C. -	10	10	30	10	7	50	
50. J. C. C. -	10	10	30	10	7	50	
51. J. C. C. -	10	10	30	10	7	50	
52. J. C. C. -	10	10	30	10	7	50	
53. J. C. C. -	10	10	30	10	7	50	
54. J. C. C. -	10	10	30	10	7	50	
55. J. C. C. -	10	10	30	10	7	50	
56. J. C. C. -	10	10	30	10	7	50	
57. J. C. C. -	10	10	30	10	7	50	
58. J. C. C. -	10	10	30	10	7	50	
59. J. C. C. -	10	10	30	10	7	50	
60. J. C. C. -	10	10	30	10	7	50	
61. J. C. C. -	10	10	30	10	7	50	
62. J. C. C. -	10	10	30	10	7	50	
63. J. C. C. -	10	10	30	10	7	50	
64. J. C. C. -	10	10	30	10	7	50	
65. J. C. C. -	10	10	30	10	7	50	
66. J. C. C. -	10	10	30	10	7	50	
67. J. C. C. -	10	10	30	10	7	50	
68. J. C. C. -	10	10	30	10	7	50	
69. J. C. C. -	10	10	30	10	7	50	
70. J. C. C. -	10	10	30	10	7	50	
71. J. C. C. -	10	10	30	10	7	50	
72. J. C. C. -	10	10	30	10	7	50	
73. J. C. C. -	10	10	30	10	7	50	
74. J. C. C. -	10	10	30	10	7	50	
75. J. C. C. -	10	10	30	10	7	50	
76. J. C. C. -	10	10	30	10	7	50	
77. J. C. C. -	10	10	30	10	7	50	
78. J. C. C. -	10	10	30	10	7	50	
79. J. C. C. -	10	10	30	10	7	50	
80. J. C. C. -	10	10	30	10	7	50	
81. J. C. C. -	10	10	30	10	7	50	
82. J. C. C. -	10	10	30	10	7	50	
83. J. C. C. -	10	10	30	10	7	50	
84. J. C. C. -	10	10	30	10	7	50	
85. J. C. C. -	10	10	30	10	7	50	
86. J. C. C. -	10	10	30	10	7	50	
87. J. C. C. -	10	10	30	10	7	50	
88. J. C. C. -	10	10	30	10	7	50	
89. J. C. C. -	10	10	30	10	7	50	
90. J. C. C. -	10	10	30	10	7	50	
91. J. C. C. -	10	10	30	10	7	50	
92. J. C. C. -	10	10	30	10	7	50	
93. J. C. C. -	10	10	30	10	7	50	
94. J. C. C. -	10	10	30	10	7	50	
95. J. C. C. -	10	10	30	10	7	50	
96. J. C. C. -	10	10	30	10	7	50	
97. J. C. C. -	10	10	30	10	7	50	
98. J. C. C. -	10	10	30	10	7	50	
99. J. C. C. -	10	10	30	10	7	50	
100. J. C. C. -	10	10	30	10	7	50	
101. J. C. C. -	10	10	30	10	7	50	
102. J. C. C. -	10	10	30	10	7	50	
103. J. C. C. -	10	10	30	10	7	50	
104. J. C. C. -	10	10	30	10	7	50	
105. J. C. C. -	10	10	30	10	7	50	
106. J. C. C. -	10	10	30	10	7	50	
107. J. C. C. -	10	10	30	10	7	50	
108. J. C. C. -	10	10	30	10	7	50	
109. J. C. C. -	10	10	30	10	7	50	
110. J. C. C. -	10	10	30	10	7	50	
111. J. C. C. -	10	10	30	10	7	50	
112. J. C. C. -	10	10	30	10	7	50	
113. J. C. C. -	10	10	30	10	7	50	
114. J. C. C. -	10	10	30	10	7	50	
115. J. C. C. -	10	10	30	10	7	50	
116. J. C. C. -	10	10	30	10	7	50	
117. J. C. C. -	10	10	30	10	7	50	
118. J. C. C. -	10	10	30	10	7	50	
119. J. C. C. -	10	10	30	10	7	50	
120. J. C. C. -	10	10	30	10	7	50	
121. J. C. C. -	10	10	30	10	7	50	
122. J. C. C. -	10	10	30	10	7	50	
123. J. C. C. -	10	10	30	10	7	50	
124. J. C. C. -	10	10	30	10	7	50	
125. J. C. C. -	10	10	30	10	7	50	
126. J. C. C. -	10	10	30	10	7	50	
127. J. C. C. -	10	10	30	10	7	50	
128. J. C. C. -	10	10	30	10	7	50	
129. J. C. C. -	10	10	30	10	7	50	
130. J. C. C. -	10	10	30	10	7	50	
131. J. C. C. -	10	10	30	10	7	50	
132. J. C. C. -	10	10	30	10	7	50	
133. J. C. C. -	10	10	30	10	7	50	
134. J. C. C. -	10	10	30	10	7	50	
135. J. C. C. -	10	10	30	10	7	50	
136. J. C. C. -	10	10	30	10	7	50	
137. J. C. C. -	10	10	30	10	7	50	
138. J. C. C. -	10	10	30	10	7	50	
139. J. C. C. -	10	10	30	10	7	50	
140. J. C. C. -	10	10	30	10	7	50	
141. J. C. C. -	10	10	30	10	7	50	
142. J. C. C. -	10	10	30	10	7	50	
143. J. C. C. -	10	10	30	10	7	50	
144. J. C. C. -	10	10	30	10	7	50	
145. J. C. C. -	10	10	30	10	7	50	
146. J. C. C. -	10	10	30	10	7	50	
147. J. C. C. -	10	10	30	10	7	50	
148. J. C. C. -	10	10	30	10	7	50	
149. J. C. C. -	10	10	30	10	7	50	
150. J. C. C. -	10	10	30	10	7	50	
151. J. C. C. -	10	10	30	10	7	50	
152. J. C. C. -	10	10	30	10	7	50	
153. J. C. C. -	10	10	30	10	7	50	
154. J. C. C. -	10	10	30	10	7	50	
155. J. C. C. -	10	10	30	10	7	50	
156. J. C. C. -	10	10	30	10	7	50	
157. J. C. C. -	10	10	30	10	7	50	
158. J. C. C. -	10	10	30	10	7	50	
159. J. C. C. -	10	10	30	10	7	50	
160. J. C. C. -	10	10	30	10	7	50	
161. J. C. C. -	10	10	30	10	7	50	
162. J. C. C. -	10	10	30	10	7	50	
163. J. C. C. -	10	10	30	10	7	50	
164. J. C. C. -	10	10	30	10	7	50	
165. J. C. C. -	10	10	30	10	7	50	
166. J. C. C. -	10	10	30	10	7	50	
167. J. C. C. -	10	10	30	10	7	50	
168. J. C. C. -	10	10	30	10	7	50	
169. J. C. C. -	10	10	30	10	7	50	
170. J. C. C. -	10	10	30	10	7	50	
171. J. C. C. -	10	10	30	10	7	50	
172. J. C. C. -	10	10	30	10	7	50	
173. J. C. C. -	10	10	30	10	7	50	
174. J. C. C. -	10	10	30	10	7	50	
175. J. C. C. -	10	10	30	10	7	50	
176. J. C. C. -	10	10	30	10	7	50	
177. J. C. C. -	10	10	30	10	7	50	
178. J. C. C. -	10	10	30	10	7	50	
179. J. C. C. -	10	10	30	10</			

is entered in the 'Remarks' column against this person's name on the monthly regimental pay list.

**Table 1. Band Duty in 1806**

Name	Rank	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.
Alley, Charles	Cpl	Y	Y	Y	Y		Y	
Alley, Thomas	Pvt	Y	Y	Y	Y			
Alley, William	Cpl	Y	Y	Y	Y		Y	
Armstrong, William	Pvt		Y					
Barns, Willian	Drm	Y	Y	Y	Y			
Crozier, John	Sgt	Y	Y	Y	Y		Y	
Crozier, William	Drm	Y	Y	Y	Y		Y	Y
Daly, Joseph	Drm/Cpl	Y	Y	Y	Y			
Gardiner, John	Sgt	Y	Y	Y	Y			
Gardiner, Joseph	Drm	Y	Y	Y	Y			
Gregory, George	Drm	Y	Y	Y	Y			
Haverty, Owen	Drm						Y	
Hobart, John	Cpl	Y	Y	Y	Y		Y	
Ke(i)vin, Denis	Drm/Cpl	Y	Y	Y	Y		Y	
Kelly, Patrick	Pvt		Y	Y	Y		Y	
King, Edward	Pvt	Y	Y	Y	Y		Y	Y
Silk, Francis	Drm	Y	Y	Y	Y			
Silk, William	Cpl		Y	Y	Y		Y	
Smyth, William	Pvt	Y	Y	Y	Y			
Walsh, Anthony	Pvt							Y

From this table a number of observations may be made. In this year, and in the records of other years, band duty took place during the spring and summer months. Regiments came together during these months for training and review, at the Curragh Camp, Ardfinnan (Clonmel), Loughlinstown, the Naul and Blaris (Belfast).<sup>20</sup> The muster rolls of the Galway Regiment record a number of sojourns at the Curragh Camp. Only eight of the twenty musicians listed held the rank of drummer. Almost half the strength of the band, nine musicians, is drawn from four sets of brothers or fathers and sons. The majority of the names are not

<sup>20</sup> McAnally, *Militia*. p. 80.

native Irish names and the extant discharge papers show their places of birth as England, Scotland or Jamaica.

**Table 2. Musical pieces by part book**

Type	MS 5890 Clarinet II	MS 5891 Bassoon I	MS 5892 Bassoon II	MS 5893 Horn
March	4	7	5	10
Slow march	2			3
Quick March	7			10
Quickstep	7		6	5
German March	5		6	6
Waltz	3		7	6
Pollacco	1	1	1	1
Glee	2		2	4
Song		10	1	2
Opera	2	1	1	1
Parthia	3	3	3	7
Divertisement [sic]		1		
Symphonie	8		10	10
Grand Overture	1	1	1	1
Overture		3		1
Allemande	1		1	1
Total Titled	46	27	44	68
Total untitled	28	0	8	3
Total Pieces	74	27	52	71
Military	25	7	17	34
Civil	49	20	35	37

### Galway Regiment Part Books

Returning to the part books it becomes clear that the band's repertoire was not merely military in nature. The pieces have been classified as 'military' and 'civil' and the military pieces have been broken down according to the title or type written in the manuscript. Manuscript 5890 contains a considerable number of untitled pieces. The manuscripts are not of equal lengths, with the Clarinet II and the Horn parts containing the most extensive collections. Given references in the horn part after folio 27, to the 82nd Regiment, the symphonies, which possibly post-date 1806, may not have been performed by the band as constituted in that year or at any other time. The handwriting used for these pieces is significantly different from the earlier folios.

What is clear, on the evidence of the part books, is that approximately fifty percent of the repertoire of the band was of a 'civil' nature. The 'military' music consists of marches of varying speeds. The slow march is timed for sixty paces to the minute, the march (at this time) was eighty paces to the minute, the quickstep was one hundred and eight and the double, or German, march was one hundred and twenty paces to the minute.<sup>21</sup> The predominance of the quicker marches reflects the transition that was taking place throughout the British Army at this time. Two marches are associated with historical figures: Lord Cathcart and Major Eyre. General Lord Cathcart was Commander of the Forces from 1803 to 1806 and Giles Eyre received his commission as a major in the Galway Regiment in 1803. Of the other marches, ten are credited to J. Barron, possibly the clarinettist of the Downshire Band.<sup>22</sup>

The glees are settings of published works by John Wall Calcot and Richard Stevens, both prolific composers of the form. 'Strike the Harp in Praise of Bregala' by Stevens mentioned in the advertisement for the Cork concert is one of the four glees in the part-books.<sup>23</sup> A setting of 'Henry and Jem' by Thomas Cooke is included in three of the four manuscripts. An arrangement of a song from the finale of 'The Bastile[sic]' an as yet unidentified theatrical work also occurs.

The waltzes (and the pollacco) confirm that the band provided music for balls and social gatherings. Dorothea Herbert in her *Retrospections* refers to the band of the Kilkenny Regiment 'reckond (sic) the finest in the Kingdom' playing in the 'lodgings' of Lord and Lady Barrymore in 1798:

When the Kilkenny Regiment went the South Cork came in its Place  
and with them Lord and Lady Barrymore - She was a beautiful little  
Woman whom he had married for Love in Youghal - Her Maiden Name

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<sup>21</sup> Kappey, J. A., *Military Music : A History of Wind-Instrumental Bands* ([S.I.]): Boosey & Co.

<sup>22</sup> 'On the Music of Ireland', *Cork Standard*, 18 March 1840.

<sup>23</sup> Stevens, Richard John Samuel, *O Strike the Harp in Praise of My Love. Trio for 2 Soprano's and a Bass, (the Poetry from Ossian.) with an Accompaniment for 2 Performers on One Piano Forte* ([London]: The Author, 1795), ——, *Strike the Harp. A Glee for Three Voices ... With an Accompaniment for the Piano Forte or Harp* (Dublin: Edmund Lee, 1799).

was Coughlan and she was distantly related to the Roes. The Noble Pair spent most of their time at our House - we often spent the Evening with them at their Lodgings and they had always the Band for us-It was reckond (sic) the finest in the Kingdom - There were besides great Amateurs, and we had most capital singing by Lord Barrymore Colonel Barry, and Mr Webb a Chorister - Besides this set we had Mr Hutchinson a recruiting Officer who was a universal Genius a little Hairbraind indeed but the pleasantest Creature possible - His chief forte was spouting Plays with which he amused his Acquaintance - We had also a Captain Forbes quarterd (sic) on us a long time whilst the troops were learning the New Hessian Exercise - He was no great Lady's Man but we contrived to pick amusement out of him. Altogether it was a very gay Jumble of Regimental Scraps - We had nothing but Band playing Singing, leaping, and cutting Apples with the sword's point on the Warriours (sic) Heads<sup>24</sup>

McAnally also quotes a *Faulkner's Journal* report of 21 October 1806 of a party in Wexford at which the Tyrone band 'contributed not a little in detaining the joyous party to a late hour next morning'.<sup>25</sup> The incidence of the waltz at such an early date in Ireland is also worthy of further research.

The longest pieces in the manuscripts are the parthias and symphonies. Grove defines the 'parthia [partie, partia, parthie]' as 'A term for a suite or other multi-movement genre in the 17th and 18th centuries' which describes accurately the pieces so titled in the manuscripts.<sup>26</sup> Each movement begins with an expression mark, key and time signature. In MS 5891, one of the parthias, numbered forty-five in the part books, is attributed to Mozart. In the same MS, the parthia that follows has the name of Keil as its composer.

The Mozart parthia does not appear in the Neue Mozart Ausgabe in 'Series VII: Orchestral Serenades, Divertimentos, and

<sup>24</sup> Herbert, Dorothea, *Retrospections of Dorothea Herbert, 1770-1806* (Dublin: Town House, 1988), pp. vii, 456p., [2]leaves of plates., p. 339.

<sup>25</sup> McAnally, *Militia.*, p. 207.

<sup>26</sup> 'Parthia', in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, 2<sup>nd</sup> edn, 29 vols (London: Macmillan Publishers, 2001), xix, 175.

Marches'.<sup>27</sup> The three divertimenti for wind instruments that are published in the supplement 'Works of Doubtful Authenticity' do not correspond to the manuscript piece.<sup>28</sup> Leeson and Whitwell in their 1972 article 'Mozart's "Spurious" Wind Octets' state that there has been uncertainty as to the authenticity of much of Mozart's published wind music and a paucity of surviving autographs. In the article they quote an advertisement from the Viennese music-dealer, Johann Traeg just one month after the death of Mozart that offers four Parthias for pairs of oboes, clarinets, horns and bassoons. These works, they argue, correspond to manuscript scores in the Prague University Library.<sup>29</sup> Further investigation will be required to verify the authenticity or provenance of the 'Mozart' Parthia in the Galway Regiment part-books.

The symphonies are of similar length to the parthias and four are identified as being the work of named composers: Pleyel, Druschetsky and (de) Mainzer (?). Both Ignace Joseph Pleyel (1757-1831), and Georg (Jiri) Druschetsky (1745-1819) composed and published works for wind-band. Haydn's Surprise Symphony, referred to in the *Cork Advertiser*, does not appear in the surviving part-books.

## Conclusion

This article establishes the military and historical context of the band of the Galway Regiment of Militia and identifies those musicians who were members of the regiment. The evidence sheds additional light on a facet of Irish musical life that has been of marginal interest to musicologists and historians in postcolonial Ireland.

To date, the marches in the Galway Regiment part-books have been classified by type. A comparison between the marches of these manuscripts and a contemporary source, MS 6 of the *Irish Music Manuscripts of Edward Bunting*, edited by Dr. Colette Moloney, which contains one hundred and twenty four marches, may reveal how much

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<sup>27</sup> *Neue Mozart-Ausgabe* Ed Dietrich Berke, Ed Wolfgang Plath, and Ed Dorothee Hanemann, (Hannover: Stiftung Volkswagenwerk, 1984).

<sup>28</sup> NMA X/29/2: *Works of Doubtful Authenticity* vol. 2: Divertimenti for Woodwind, Sonatas with Piano and Violin, Piano Music, Score (Hannover: Giegling/Plath/Rehm, 1993).

<sup>29</sup> Daniel N Leeson, Leeson, Daniel N.; Whitwell, David, 'Mozart's Spurious Wind Octets', *Music & Letters*, Vol. 53 (Oct., 1972), 22. 377-99 (p. 22).

of this repertoire was well known among military (and traditional) musicians.<sup>30</sup>

As a snapshot of one aspect of the musical life of the Ascendancy the part-books are a valuable primary source. The date of music master Sergeant Crozier's inscription, 1806, places these manuscripts at a time of transition in Anglo-Irish society. The rebellions of 1798 and 1803 were fresh in the memories of the authorities. The Act of Union had been in force for five years. The crucial naval battle of the Napoleonic War, Trafalgar, October 1805, had whipped up patriotic fervour in Britain and among the Anglo-Irish Ascendancy. The role of the Irish Militias was also changing as the threat of invasion receded.

There is clear evidence from the repertoire contained in the manuscripts that military bands contributed to the musical life of Ireland at the turn of the eighteenth- and nineteenth-centuries not only as a training ground for musicians and as a market for instrument makers, but as medium through which European art music was introduced to Irish audiences. How wide an audience this music reached, how it was received and the influence it had on the wider music life of the aristocracy, the emerging bourgeoisie and the masses are topics for ongoing research.

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<sup>30</sup> Moloney, Colette, *The Irish Music Manuscripts of Edward Bunting (1773-1843) : An Introduction and Catalogue* (Dublin: Irish Traditional Music Archive, 2000), pp. xv, 719 p.

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