

Joseph Haliday, Inventor of the Keyed Bugle

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JOSEPH HALIDAY was an unusual, complex, and creative man. His keyed bugle played an important role in the brass band movement on both sides of the Atlantic in the early nineteenth century. Despite Haliday's universal acknowledgement as the inventor of the keyed bugle, he never profited from his invention, and little information has been available on his life and work. Furthermore, the scant information in print seems to conflict with family records that have recently come to light.¹ For instance, most writers have spelled Haliday's name with two *l*s. However, documents known to have been signed by Haliday show only the single *l* spelling (see fig. 1). The emergence of this material may create more questions than it answers, but at least it provides some insight into the early days of the keyed bugle and reveals aspects of the inventor's personality that may have been overlooked or simply unknown by earlier writers.

F. W. Saunders reported that Haliday was born at Carrick-on-Suir, Ireland, in 1775.² Indeed, a family named "Holliday" does appear in the census of 1799.³ However, the family records of Harold Haliday

1. In the course of the research for my Ph.D. dissertation, "The Keyed Bugle: Its History, Literature, and Technique" (University of California, San Diego, 1980), it was my good fortune to learn from AMIS member William E. Gribbon that a direct descendant of Haliday had sold him a keyed bugle and was anxious to set the record straight regarding his great-great-great-grandfather. A lively correspondence began with Mr. Harold Haliday Costain, Haliday's last male descendant. Costain had personal letters, newspaper clippings, and other memorabilia which he generously made available to me. This information was not received in time to be included in my article "Keyed Bugle" in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), 10: 41-42.

2. F. W. Saunders, "O'Donnell Abú and the Royal Kent Bugle," *The Irish Book Lover* 26 (January/February, 1939): 35-36. This article was later reprinted in the *Irish Sword* 5 (1961-62): 122. Saunders appears to have obtained the information for this article from W. H. Grattan Flood, "Joseph Halliday: Inventor of the Royal Kent Bugle," *Musical Opinion* 42, no. 500 (May, 1919): 501-2.

3. Extract of Census of Carrick-on-Suir, ordered by Major Pitt of Dorsetshire Militia in 1799, compiled by Patrick Lynch, schoolmaster (original manuscript in the British Library). For this information I am grateful to Michael Coady, director of the Carrick-on-Suir Brass Band, who adds that the house mentioned in this census still stands. "Up to



FIGURE 1. Silhouette of Joseph Haliday, with Haliday's signature in the lower right corner. Photograph courtesy of Harold Haliday Costain.

Costain, the last male descendant of Joseph Haliday, indicate that Haliday was born in Yorkshire, England, the seventh son of a seventh son.⁴ In a letter of 1857,⁵ Haliday wrote that he was then eighty-five years old, which would give him an approximate birth date of 1772. A search of birth records of the Yorkshire area confirmed that a Joseph Haliday (with a set of correctly named parents) was christened in Baildon on June 17, 1774.⁶ Saunders writes that Haliday died in 1846.⁷ This must be in error, however, because Costain has letters in Haliday's hand dated as late as 1857. Costain's records further indicate that Joseph Haliday lived to be ninety.⁸ A rather extensive check of wills and death records in Dublin gave no trace of evidence to substantiate an exact date of death.⁹ Conversations and correspondence with long-time residents of Carrick-on-Suir and living relatives of Saunders lead me to the conclusion that Saunders was only distantly related to Joseph Haliday and that the records of Costain are more accurate.

The Halidays moved to Ireland when Joseph was very young. Because only his infancy was spent in England and because of other family ties in Ireland (perhaps the Carrick-on-Suir Halidays mentioned by Saunders), Haliday considered himself an Irishman. In addition to his activities as a musician and inventor, Joseph Haliday wrote poetry and was passionately involved in the events and politics of his time. Much of his poetry reflects proud Irish sentiment. An expression of this nationalism can be seen in the following excerpts from his poem, "The Reeler's Look Out":

Once more, dearest Paddy, I take up my pen,
My finger was sore but is now well again,
I send you a list of a blood-sucking set,

recent times it was known as The Butter Market and, significantly, was a property of the Saunders family, descendants of Halidays." However, the first names and ages of this family exclude them from being the parents of Joseph Haliday. (Michael Coady, personal letter, October 12, 1979.)

4. Harold Haliday Costain, Deland, Florida, personal letter, November 26, 1978.

5. Joseph Haliday, letter to his daughter Emily, June 27, 1857 (in the collection of H. H. Costain).

6. Genealogical Records of the Church of Latter Day Saints in San Diego Genealogical Library, batch no. PO11901.

7. Saunders, "O'Donnell Abú," p. 35.

8. Costain, personal letter, December 5, 1979.

9. Checks made at Custom House, the Public Records Office, the Four Courts, the Genealogical Office in Dublin Castle, and various graveyards in Dublin and Carrick-on-Suir all yielded no information.

Detractors, deceivers, hell's own precious get,
 From Tyrone to Killarney such could not be met.

.....
 You have read of base Rogers that join'd the two Jack[s]
 To stigmatize Erin with vile Castlebacks;
 That assassin-like traitor was nearly allied
 To the bullet-eyed baker on his mother's side;
 To the annals of nations you could not find worse,
 They came over with Cromwell our country to curse;
 His hatchet-faced mother, a tatling old cheat,
 Is as full of deception as an egg's full of meat;
 There's the poor whinging landlady will now sell h[er] goods,
 Since her sons turned bull-dogs for that tyrant o[']W——.¹⁰

Another popular verse of a more pastoral nature by Haliday is entitled "The Emerald Isle, or Ireland's Sons and Ireland's Scenery." Haliday's most noted musical composition was a band arrangement of "O'Donnell Abú," an ancient Irish marching song (it is still used as an introductory theme by the Irish radio). According to Saunders, Haliday wrote "O'Donnell Abú" in 1803 with words by J. W. McCann.¹¹ The title of the piece refers to Red Hugh O'Donnell, an Ulster chieftain who participated in the Nine Years' War against Elizabethan forces. After the Battle of Kinsale in 1601, O'Donnell fled to Spain, where he was poisoned by an English spy who had pursued him. "Abú" is roughly the Gaelic equivalent of the English "hurrah." The rebel or nationalistic sentiments of the title do not reflect the political complexion of a person who considered himself an Englishman. It is possible that the title and words were added later, but in the matter of the attribution of the music to Joseph Haliday, most Irish musicians are inclined to trust tradition.¹² Unfortunately, none of the original manuscripts or printed editions of Haliday's other compositions seem to have survived.

Many of Haliday's writings, including his newspaper articles, appeared under his nom de plume, "I. O. U." He wrote about music as well as political matters, and a booklet entitled *Secrets Worth Knowing for Keeping a Music Shop*, a musical lampoon on the times, is attributed to him. It was dedicated to the music sellers of Ireland and sold for sixpence.¹³ Haliday was outraged at the conduct of some musicians and

10. Undated newspaper clipping in the collection of H. H. Costain. The right margin is cut, and some of the letters at the ends of the lines are missing.

11. Saunders, "O'Donnell Abú," p. 85.

12. Coady, personal letter, October 12, 1979.

13. [Joseph Haliday], *Secrets Worth Knowing or Rules for Keeping a Music Shop* (Dublin:

theatre people and was particularly annoyed with those who changed their names to avoid paying their debts. One complaint, published in a newspaper, was directed toward a Mr. O'Shaughnessy, whom Haliday refers to elsewhere as "Mr. Schockingsocking."¹⁴

Dear Paddy,

Can you inform me why so many Fiddlers, Managers and Play-actors assume fictitious names, as altho' they are no longer vagabonds by an act of parliament? . . . If he is sued under any one name he may plead a misnomer, and thereby elude both law and justice, without making any charge of fraudulent intent. I remember O'Shaughnessy, of the orchestre [*sic*], Theatre Royal, when summoned one time to the Court of Conscience, solemnly declaring his name was Levi (or Levey), as if ashamed of his *real* father, honest Dick Shaughnessy. . . .

Let this be a caution then to managers, fiddlers, &c., always to appear in their true colours, and be what they seem, or if they do not, may they, in the words of Iago, Seem what they are.¹⁵

Richard Michael Levey (whose real name was O'Shaughnessy) later became the conductor of the Theatre Royal Orchestra in Dublin. He held that post for sixty years. Levey apparently did not hold a grudge about the incident, since toward the end of his career, he recalled Haliday as a "versatile genius, but of excitable character."¹⁶

It is not known if Haliday made the first keyed bugle by himself or with the aid of a local craftsman. In any case, his position as a director of the Cavan Militia band gave him a ready vehicle to test his new instrument. Although Haliday was a militia band director, this was basically a civilian position. Military bands were often supported by the troops or music-loving officers, and their instrumentation varied from regiment to regiment. Haliday's band may have had a flute, a clarinet, a few bugles, some natural horns, a bassoon, a serpent, and drums. If he had had less than this typical instrumentation, his need for a chromatic keyed bugle would have been even greater. The novelty of a new chromatic soprano brass instrument must have created quite a sensation. The Dublin *Hibernia Magazine* described his keyed bugle in optimistic words:

John Scott, 1817). Although no author's name appears on this work, there can be little doubt that it was written by Haliday because of references made in it, Costain's claim that it was written by Haliday, and Haliday's own hand-written notes in the margins of the copy I worked from.

14. Costain, personal letter, November 26, 1978, p. 2.

15. Undated newspaper clipping in the collection of H. H. Costain.

16. Saunders, "O'Donnell Abú," pp. 85-86.

It is capable of producing two perfect octaves in regular succession of semitones so that any professor with moderate practice may perform the most chromatic passage, the most delicate air or the most rapid country dance.¹⁷

Haliday's patent is dated May 5, 1810, and is British patent number 3334 of that year. A facsimile of the patent is shown here in figs. 2-4. Several questions arise regarding this document. Apparently patent laws were not strongly enforced in the early nineteenth century, especially in frontier areas such as Ireland. The patent office in London was the only place that one could legally secure a patent. Haliday's name is spelled with two *l*'s. Many instruments made in England and Ireland at this time by makers like Holles, Logier, and Pace duplicate this misspelling. It seems unlikely that Haliday would change the spelling of his name, especially after showing outrage publicly for others who made alterations in their own names. Perhaps the presentation of the patent material was made by a lawyer, instead of a personal appearance by Haliday in front of the King and his Chancery on June 25, 1810, as the document describes. Perhaps the lawyer misspelled the name. It must also be pointed out that this document is an 1856 reprint of the original, and the spelling of Haliday's name may have been changed at the time of the reprinting.

It has been previously assumed that Haliday himself dedicated the keyed bugle to the Duke of Kent. The Duke of Kent, the fourth son of George III and father of Queen Victoria, was the head of British regimental forces. He was a severe disciplinarian and not known for his kindness to the Irish. In light of Haliday's political posture, it seems highly unlikely that he would have dedicated his invention to the Duke of Kent. The absence of a dedication on the patent suggests that it was made after the patent was filed.

It may have been about this time that Haliday published a work entitled *The Bugle Horn*.¹⁸ Since no copy of this book has been located, it is not known if it was a method book for the new instrument or a collection for the natural bugle, as the title may suggest.

One of Haliday's first keyed bugle pupils was Thomas Lindsay Willman, the noted clarinetist who was later principal clarinet in many London orchestras. At a concert given for Willman's benefit in Dublin on May 39, 1811, the *bénéficiaire* was announced as playing a concerto on

17. *Hibernia Magazine*, October 10, 1810, as quoted by Margaret Ita Hogan in *Anglo-Irish Music, 1780-1830* (Cork: Cork University Press, 1966), p. 246.

18. Flood, "Joseph Halliday," pp. 501-2.



A.D. 1810 N° 3334.

Bugle Horns.

HALLIDAY'S SPECIFICATION.

TO ALL TO WHOM THESE PRESENTS SHALL COME, I, JOSEPH HALLIDAY, Master of the Band belonging to the Cavan Regiment of Militia, now quartered in Dublin, send greeting.

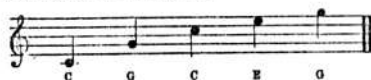
- WHEREAS** His most Excellent Majesty King George the Third did, by
 5 His Letters Patent under the Great Seal of that part of His United Kingdom of Great Britain and Ireland called England, bearing date at Westminster, the Fifth day of May, in the fiftieth year of His reign, give and grant unto me, the said Joseph Halliday, my exors, admors, and assigns, His especial licence, full power, sole privilege and authority, that I, the said Joseph
 10 Halliday, my exors, admors, and assigns, should and lawfully might, during the term of years therein mentioned, use, exercise, and vend, within England, Wales, and the Town of Berwick-upon-Tweed, my Invention of "**CERTAIN IMPROVEMENTS IN THE MUSICAL INSTRUMENT CALLED THE BUGLE HORN**;" in which said Letters Patent there is contained a proviso, obliging me, the said Joseph
 15 Halliday, by an instrument in writing under my hand and seal, to cause a particular description of the nature of my said Invention, and in what manner the same is to be performed, to be inrolled in His Majesty's High Court of Chancery within two calendar months after the date of the said recited Letters Patent, as in and by the same, relation being thereunto had, may
 20 more fully and at large appear.

FIGURE 2. Halliday's patent. Photograph courtesy of Scientific Library, United States Patent Office.

Halliday's Improvements in the Musical Instrument called the Bugle Horn.

NOW KNOW YE, that in compliance with the said proviso, I, the said Joseph Halliday, do hereby declare that my said Invention is described and ascertained as follows, namely:—

The former or only scale ever hitherto known on the bugle horn, until my Invention, contained but five tones; viz. 5



My improvements on that instrument are five keys to be used by the performer according to the annexed scale, which, with its five original notes, render it capable of producing twenty-five separate tones in regular progression.

In witness whereof, I, the said Joseph Halliday, have hereunto set my hand and seal, this Twenty-fifth day of June, One thousand eight hundred and ten.

JOSEPH HALLIDAY, (L.S.)

Master of the Band of the Cavan Militia.

AND BE IT REMEMBERED, that on the Twenty-fifth day of June, in the year of our Lord 1810, the aforesaid Joseph Halliday came before our said Lord the King in His Chancery, and acknowledged the Specification aforesaid, and all and every thing therein contained and specified, in form above written. And also the Specification aforesaid was stamped according to the tenor of the Statute made for that purpose.

Inrolled the Fifth day of July, in the year of our Lord One thousand eight hundred and ten.

LONDON:

Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty. 1856.

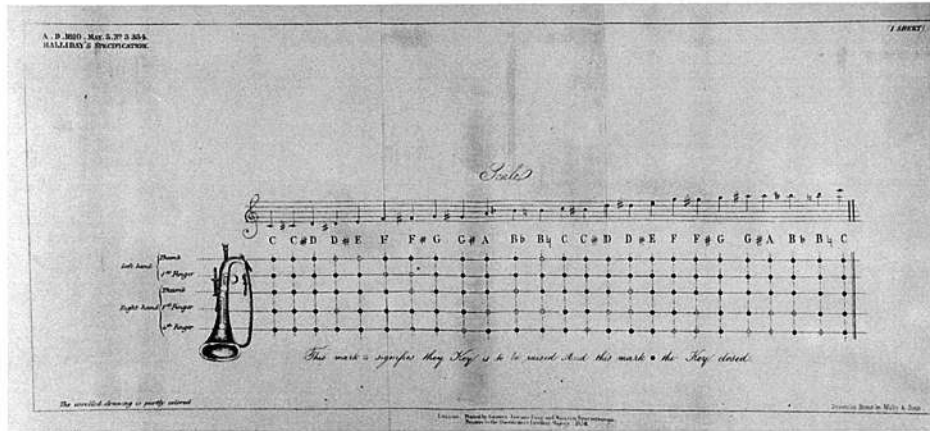


FIGURE 4. Haliday's patent, continued. Photograph courtesy of Scientific Library, United States Patent Office.

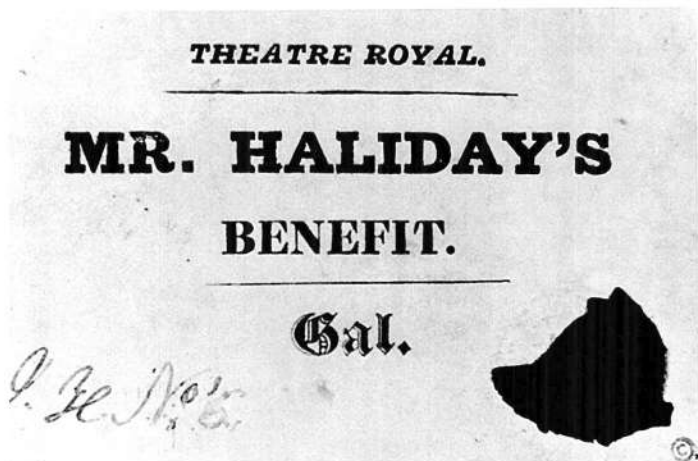


FIGURE 5. A ticket to a gala benefit concert given for Joseph Haliday at the Theatre Royal in Dublin. The initials "J. H." are written in the lower left corner; at the lower right are the remains of a wax seal with Haliday's stamp. Photograph courtesy of Harold Haliday Costain.

"the improved patent Kent bugle horn." This performance was so appreciated that Willman repeated it for James Barton's benefit at the Dublin Theatre Royal on June 14.¹⁹ A ticket for a similar benefit concert for Haliday is shown in fig. 5.

In 1812 a regiment of the Cavan Militia moved to Wexford, and Haliday's band went along. The band played at the "Green Walks," a fashionable resort in Wexford, and they became a favorite topic of conversation in social circles there. During this time, Haliday courted and married a Miss Margaret Philpot of County Wicklow. "Subsequently, they had a large family, Eliza, Maria, Lucy, Ellen, Sally, Sarah, Emily, William George, and Joseph A. Haliday; several of the other children died during these years, a total of 13."²⁰ Both boys played the violin, and Joseph A. performed in a white silk suit for the royal family in

19. *Ibid.*, p. 501.

20. Costain, personal letter, December 5, 1979.

Dublin when he was seven years old.²¹ Besides instructing his own children, Haliday was an early teacher (from 1813 to 1815) of another child, Michael William Balfe, who was later to embark on a successful career as a composer in London and Paris. Balfe's father was a dancing instructor in Wexford and was a friend of Haliday. For Saint Patrick's Day in 1815, Balfe composed a "Polacca," which Haliday played with his band, and which was pronounced an extraordinary effort for a child of seven.

R. Morley-Pegge states in his article on the keyed bugle in *Grove's Dictionary* (5th ed.) that Haliday "is believed to have disposed at once of the patent rights to the Dublin maker Matthew Pace for £50."²² Haliday may already have been thinking of improvements, such as the addition of the sixth key, which would make his first patent obsolete, or he may not have been prepared to handle business matters or increasing orders while he was stationed in Wexford. Still another possibility, suggested by Haliday himself, is simply that he was cheated by his lawyer, Robert Tilly. Pace is listed as an instrument maker at 23 Henry Street in Dublin from 1798 to 1813, and at 26 Henry Street from 1814 to 1815. In 1816 Pace moved his firm, which now had become Matthew Pace and Sons, to London.²³

In 1816 the growing Haliday family left Wexford to move back to Dublin. Haliday's invention was being jeopardized by Tilly, John Bernard Logier (see below), and a number of instrument makers who were making keyed bugles without permission. It may be significant that Pace decided to make this move to London in the same year that Haliday returned to Dublin.

It was about this same time that the controversial musical figure John Bernard Logier wrote his *Introduction to the Art of Playing on the Royal Kent Bugle*. The first edition of this work is dated 1813.²⁴ It is cited in contemporary accounts as being the first and best method for the keyed

21. Costain, personal letter, November 26, 1978.

22. R. Morley-Pegge, "Keyed Bugle," *Grove's Dictionary of Music and Musicians*, 5th ed. (New York: St. Martin's Press, Inc., 1959), 4: 733.

23. Lyndesay G. Langwill, *An Index of Musical Wind Instrument Makers*, 5th ed. (Edinburgh: Lindsay & Co., Ltd., 1977), p. 131.

24. John Bernard Logier, *Logier's Introduction to the Art of Playing on the Royal Kent Bugle, Illustrated with Appropriate Examples of Fingering, Also General Rules for Acquiring a Good Embouchure, to Which are Prefixed Forty-two Lessons in Various Keys, Calculated to Facilitate the Improvement of the Pupil on This Curious and Delightful Instrument* (Dublin: Logier's Music Saloon, 1813). I have not seen this edition; all references to this book in the present article are to the 1823 edition (see n. 25).

bugle. A later edition, revised to incorporate the new nine-keyed bugle, was issued in 1823.²⁵ In Logier's book we find the first documented reference to the Duke of Kent in connection with the keyed bugle. The dedication, dated November 25, 1813, reads: "THE FOLLOWING LITTLE TREATISE IS WITH VERY PROFOUND RESPECT AND VENERATION, MOST HUMBLY DEDICATED TO HIS ROYAL HIGHNESS, THE DUKE OF KENT BY THE AUTHOR." Logier was the teacher of Richard Willis, who came to the United States early in 1816 and began giving concerts on the keyed bugle and flageolet. Willis was also the first director of the Military Academy Band at West Point.

Haliday was outraged to find that his patent had been abused and that the so-called Royal Kent Bugle was being produced by unauthorized makers. Logier claimed in the preface to his method book, for example, to have the "sole advantage of the Patent, by a transfer of it and all its privileges, from the Patentees, which confirms that Manufacture of the Instrument to him exclusively."²⁶ Logier also mentioned his brother-in-law, Thomas Lindsay Willman, as an "incomparable Performer" on the keyed bugle.²⁷ The publication of the method and the claim of exclusive rights was to promote the sale of the keyed bugles that Logier had in his music store. According to Lyndesay Langwill, it is not likely that Logier actually constructed keyed bugles.²⁸ He was also the leader of the Kilkenny Militia Band and depended on the sale of instruments to the military. Logier was the inventor of the "Royal Chiroplast," a device designed to strengthen the fingers for piano playing. He developed a teaching method in which twelve or more pupils would perform etudes and studies as a group. Both the chiroplast and the teaching method were controversial, and Haliday attempted to discredit Logier, his method, his invention, and his business practices in a booklet of sixty-four pages entitled *Strictures on Mr. Logier's Pamphlets, Entitled Syllabuses of the Examination of His Pupils on His System of Musical Education, with Observations Showing the Inefficacy of the System When Applied to Practice*.²⁹ Haliday tells his side of the controversy over the patent rights to the keyed bugle in a footnote to the word *bugle* in the text:

25. London: Clementi & Co. A third edition was published in London by R. Cocks, ca. 1838.

26. Logier, *Introduction* (1823), p. 5.

27. *Ibid.*

28. Langwill, *Index*, p. 108.

29. Joseph Haliday, *Strictures . . .* (Dublin: no publisher given, 1817); 2d ed. (Dublin: Probono Publico, 1818).

I do not mean the Kent Bugle; the credit of that invention, with all the additional improvements, was reserved for an Irishman, (a Mr. Haliday), although a foreigner, in the person of Mr. Logier, attempted to monopolize the profits of it; and stated, in circular-letters, and advertisements, that he had purchased the exclusive privilege of manufacture and sale, from the Patentee (Robert Tilly, Attorney at Law), and cautioned the public against dealing with any but himself; while the *real fact was*, that though the inventor's name, and the words "Royal Patent" were both forged on this new improvement Instrument; no Patent ever existed for it, or any exclusive privilege whatsoever, (at least to Mr. Logier)—nor did the inventor ever receive a shilling by it, though Mr. Logier made his fortune—The Patent, (which was for the original improvements only) never extended to Ireland;—it was, I understand, transferred by the Inventor to Mr. Tilly who might be the sole manufacturer for England; but, superseded by his subsequent improvements, which Mr. Logier, siezed with avidity, without either his authority or privilege, although chosen by him as an arbitrator [*sic*] in a case of piracy, to determine their value, which was estimated at 300 guineas by Mr. Logier himself, in presence of several witnesses. Mr. Logier might have bargained about the Patent for England, (which was all the privilege Mr. Tilly could give him) by the way of giving a colour to the transaction, yet he never made an instrument according to the plan, or specification of it; but on the contrary, used all the latest and best Improvements of the Inventor (for which no remuneration was ever given him by any person), and even went so far as to exclude him from the benefit of his own inventions in his native country to which no Patent extended;—yet, although Mr. Logier's success has been so much owing to the efforts of unrewarded genius, I never could learn that he ever showed the smallest gratitude to the sufferer, who (notwithstanding his having been a devoted victim to the artifices of greedy speculators, and thousands receiving bread through the source of his ingenuity, without even knowing to whom they were indebted) never so much as obtruded his name on the public notice, conceiving a puffer, the most despicable of all characters.

"Full many a flower is born to blush unseen."³⁰

There is not much evidence of Haliday's musical activities after 1817. He may have grown tired of performing and of battling with Logier. According to his family records, he opened a large "Musical Emporium" in Dublin.³¹ In 1824 he was living at 6 Gt. Longford Street, Dub-

30. Haliday, *Strictures*, pp. 24–25. The "Improvements" Haliday mentions here may well refer to the open-standing key closest to the bell of the instrument as well as a seventh key on the bend of the instrument that produces *e' flat*, in the first octave of the instrument. We know from actual instruments that these improvements were added long before they were documented in Jean Hilaire Asté's French patents of 1821 and 1822, which introduce the ophicleide and quinticlave (alto ophicleide) as lower members of the keyed bugle family.

31. Costain, personal letter, December 5, 1979.

lin.³² The *Dublin Register* of October 22, 1839, mentions that Joseph Haliday "attended an affair with his second daughter, Maria" and gives his address as 33 Mabbott Street.³³ The following addresses are taken from Haliday's letters to his children, many of whom had moved to America:

- 1846 55 New St., Dublin
- 1849 1 Rosemont, 18 New St., Dublin
- 1850 (June 7) 68 New St., Dublin
- 1851 (June 22) 22 Grange Gorman, Upper, Dublin
- 1857 c/o Mr. Dill, 28 Grange Gorman, Upper, Dublin³⁴

In his last letter to his daughter Emily, Haliday wrote: "But humble as my fare is, I cannot calculate on the long enjoyment of it. My breathing is so bad, that this may be my last letter."³⁵ Also, in this letter, Haliday included a poem that may serve as a fitting epitaph.

Once more the drooping bard invokes the muse;
 A last attempt the reader will excuse.
 O could he only realize his wishes,
 His broken fragments would be "*loaves and fishes*,"
 But dregs instead must now fill up the page,
 (The cares of life, infirmity and age).
 Then censure not; but be indulgent rather
 and blend the whole, the good and bad together,
 Nor judge them then according to the latter,
 But let the bad be cancell'd by the better.
 So shall the coming theme be his delight
 His meditation morning, noon and night
 Until his day of pilgrimage be past
 His Alpha and Omega, first and last.³⁶

In conclusion, it would now appear that Joseph Haliday was unlucky in business as well as politics. For better or worse, Logier and the lawyer, Tilly, must have played a large role in marketing the keyed bugle, not only by dedicating a method book to the Duke of Kent but by "arranging" for more makers to supply military bands with the instru-

32. Hogan, *Anglo-Irish Music*, p. 203.

33. Costain, personal letter, November 26, 1978.

34. *Ibid.*

35. Haliday, letter to daughter Emily, June 27, 1857.

36. *Ibid.*

ments. Later, several fine English performers, such as John Distin, John Hyde, and Thomas Harper (to mention only a few), cleared the way for the keyed bugle's wide popularity in England, the Continent, and America.

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