

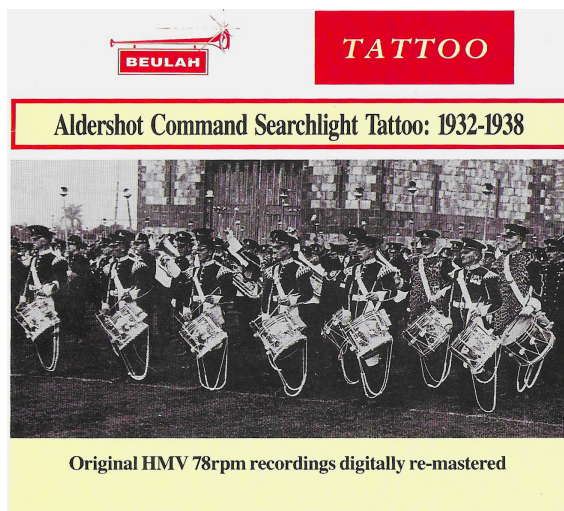
2PD9 THE ALDERSHOT SEARCHLIGHT TATTOOS 1932-1938

This album is an extended version of 1PD9 TATTOO released in 1994 on compact disc only.

For 2PD9 the additional tracks are:-

- 2. Marching Through Georgia (1932)
- 12. Entry of the Gladiators (1933)
- 14. Le Régiment de Sambre et Meuse (1936)
- 19. Coronation Tattoo Epilogue (1937)

Below are the notes published for TATTOO.



1PD9 "TATTOO"

MBAC = Massed Bands of the Aldershot Command
 MBA & ECs = Massed Bands of the Aldershot Command and Eastern Commands
 Conductors given when stated on labels only.

All titles except 21 are "Marches". The labels are inconsistent in this respect sometime designatory "____March" after the title; sometimes no qualification and on occasion "Slow March" or "Quick March" as application, label information has been adhered to in this listing without presumption.

ALDERSHOT COMMAND SEARCHLIGHT TATTOO: 1932-1938

1932		Matrix	HMV
1. Blaze Away – March (Holzmann)	MBAC	OBR 142-2A	B.4218
2. On the Quarter Deck (Alford)	MBAC	OBR 144-3A	B.4256
3. Land of my Fathers/Sweet Polly Oliver/ Marche Militaire (Schubert arr. Osborne)	MBAC	OBR 145-3A	B.4256
1933			
4. Aldershot Tattoo March (James) conducted by Bandmaster Alfred James	MBAC	OBR 253-1	B.4446
5. Slow March – The Skye Gathering; Quickstep – The Portree Men; Strathspey – Clachnacuddin; Reel – The Piper of Drummond Pipes and drums of the 2nd Batt. Q.O. Cameron Highlanders. Pipe Major Tommy Marshall		OBR 245-2	B.4447
6. Slow March – The Border; Quickstep – Newhall Castle; Strathspey – The Caledonian Canal; Reel – Struy Lodge Pipes and drums of the 2nd Batt. Q.O. Cameron Highlanders. Pipe Major Tommy Marshall		OBR 246-2	B.4447
7. Colonel Bogey March (Alford)	MBAC	OBR 248-2A	B.8051

		Matrix	HMV
8. El Abanicao (Javaloyes)	MBAC	OBR 250-4	B.8106
9. Officer of the Day March (R.B. Hall)	MBAC	OBR 247-3	B.8051
10. Le Grenadier du Caucase (Meister) conducted by Bandmaster Trayton Adams	MBAC	OBR 254-1	B.4446
1934			
11. Blue Devils – March (Williams)	MBAC	OBR 315-1	B.8236
12. Stars and Stripes – March (Sousa)	MBAC	OBR 314-1	B.8236
1936			
13. Mechanised Infantry – Quick March (McBain) MBA & ECs. Conductor David McBain		OER 128-2	B.8455
14. Fanfare (Adams) – The Minstrel Boy (Trad.arr. C.Godfrey Junr.) – The Watchtower (Herzer) MBA & ECs. Conductor Leslie Seymour		OER 129-1	B.8455
1937 (The Coronation Tattoo)			
15. The March of the King's Men – Quick March (Plater) MBA & ECs – Conductor Denis J. Plater		OER 203-1	B.8584
16. Golden Spurs – Slow March (Rhodes). Massed Cavalry Bands of A & ECs. Conductor S. Rhodes.		OER 210-1	B.8589
17. Crown Commonwealth – Quick March (Adams). Conductor S. Rhodes.		OER 211-1	B.8589
1938			
18. Royal Review – Quick March (Bassett Silver) MBA & ECs – Conductor W.N. Campbell		OER 297-2	B.8756
19. The Standard of St.George (Alford). MBA & ECs Conductor W.N. Campbell		OER 295-1	B.8757
20. Tournament – Quick March (A.Young) MBA & ECs Conductor W.N. Campbell		OER 298-1	B.8757
21. Slavonic Rhapsody (Friedemann) MBA & ECs Conductor W.N. Campbell		OER 301-1/ 302-1	B.8755

THE ALDERSHOT TATTOO

Picture the scene on a warm June evening, during the inter-war years, as darkness approaches. Vast crowds have arrived by car, charabanc and special train and are now making their way on foot to the Rushmoor Arena, Aldershot looking forward to seeing what has since been recognised as probably the greatest military displays of all time. A major feature of these magnificent spectacles was the stirring martial music of the massed bands, fifes, drums and pipes of the many regiments stationed around Aldershot. Those who attended would never forget the sight of those 1,000 strong massed bands, their uniforms a kaleidoscope of scarlet, blue and gold, instruments sparkling in the glare of the powerful searchlights as they marched, counter marched and wheeled (this latter being a very difficult manoeuvre to execute with a band forty ranks across). Added to the musical displays were drill and PT displays, fireworks, modern warfare displays and spectacular historical pageants, some of them with a cast of thousands.

Although the whole display was on the grand scale, it had its origin in a very simple piece of army routine from the late 17th century, when the only social centres for British troops on campaign in the Low Countries were the inns to which most of them resorted in the evenings. In order to get them back to their billets again in the various towns and villages an officer, sergeant and a drummer would march through the billeting area beating a "call". The innkeepers on hearing the call would cry "Doe den tap toe" (turn off the taps) and cease selling liquor, signifying that it was time for the soldiers to return to their billets. The word Taptoe, over time, became Tattoo. As there were no barracks in Great Britain at that period either, troops were accommodated in billets in a manner similar to that on the continent and the tattoo was beaten over here for the same purpose. In due time a flute player joined the drummer and short tunes were played; eventually whole corps of drums, flutes or pipes and eventually bands became part of the ceremony. Tattoo had moved on from a necessary part of army routine to become a musical entertainment.

The Aldershot Tattoo's regarded as having its origins in an event arranged in 1894 to

entertain Queen Victoria, which took the form of a drill display in the afternoon and at night bands played, all lit by torch-bearing soldiers interspersed between their ranks. The event was repeated over the next few years, the afternoon performance being called the Aldershot Military Display and in the evening the bands repeated the torchlight assembly and massed bands programme of music. The Tattoo became part of the Aldershot Military Fete in 1900 held in the grounds of the GOC's residence at Government House and grew to having for all four performances, 1500 in the massed bands alone. Each year various items were added such as displays by the Army School of Physical Training in the afternoon and at night by balloons and aircraft of the RFC. This continued until the outbreak of war in 1914.

The audience in the days before the First World War and in the early years of the Tattoo after 1919 was made up of the 'smart set' who would drive over to Aldershot after an afternoon at the Ascot Races. To accommodate these people the Tattoo would start at 10pm (later moved to 10.15pm in 1921) and then when it was done the troops then had to march five miles back to barracks arriving around 12.30am.

It was in 1919 that the idea of a Tattoo was revived and as it was so popular a public spectacle, the venue was moved to Cove Common in 1922 and then to Rushmoor Arena in 1923, a site that gangs of the Aldershot unemployed had cleared and levelled during the winter of 1922/23. 1920 saw the first use of aeroplanes in an illuminated display and it was also the first year to try pageantry with a musical ride from the 3rd King's Hussars, clad in uniforms from their history. First broadcast in 1924, HMV began recording Aldershot Tattoos the following year.

In 1925, when to the accompaniment of the 1812 Overture, the burning of Moscow was staged, historical pageants were introduced. In 1927 the Battle of Blenheim was staged, in 1930 the Rushmoor Arena became the scene of the Battle of Dettingen and Queen Elizabeth's visit to Tilbury, in 1931 the Retreat to Corunna and the Roman invasion of Britain, 1932 For Flag and Empire which depicted the work of soldiers, sailors and administrators in building up the British Empire plus a parade of patron saints and Empire

builders such as Drake and Cecil Rhodes.

The death of General Gordon at Khartoum and the Battle of Omdurman were features of the 1933 Tattoo with a great historical tableau depicting Crecy, Waterloo and the Ypres Salient. The 1934 Tattoo reconstructed Abercromby's Landing at Aboukir Bay in 1801. The 1935 Silver Jubilee Tattoo involved 6,300 troops and had for its theme 'The Crown and Empire'. Displays included a Musical Ride, two battle scenes one from the Waterloo period and one modern. The finale entitled Long Live the King was a spectacular pageant of ten sovereigns whose reigns had also reached a silver jubilee each being accompanied by a personal bodyguard in the costumes and uniforms of that era.

Three historical pageants formed part of the 1936 Tattoo, The Rangoon River Expedition of 1824, Bruce before Bannockburn and the First Prince of Wales, The Legend of Edward of Caernarvon.

The theme for the 1937 Coronation Tattoo was "Loyalty To The Crown". Items included a battle using modern mechanised forces, while the historical episodes were the Lodging of the Colour in the days of Charles I and the Passage of the Douro a reconstruction of a battle from the Peninsula War. A spectacular feature of the 1938 Tattoo was the presentation of the Field of the Cloth of Gold a depiction of the meeting of Henry VIII of England and Francois I of France in 1520. The battle scene was the Assault and Capture of Havana in 1762, re-enacted by a RA Field Regt. and three battalions of infantry and watched by 531,850 people over nine performances.

The last of the great pre war Tattoos took place in June 1939. The Aldershot Tattoo was resuscitated in the 60s and 70s as part of the Defence Sales System, though it was never on the same scale as the great pre war tattoos.

THE MUSIC

Tattoo music at Aldershot (every note of which had to be memorized) ran from compositions found by composing competitions to the well known, including extracts from the classics. Most of the recordings you will hear were recorded during rehearsals by the

massed bands at the halt in the Tattoo arena.

The inspiration for Holzman's march came from the order given on the USS Olympia during a naval battle in the 1898 Spanish American War to **Blaze Away** at the enemy. Another piece with nautical connections follows, the Alford 1917 march **On The Quarter Deck**. Kenneth J. Alford was the pen name of Bandmaster F.J. Ricketts of the Argyll & Sutherland Highlanders. This recording of extracts from the 1932 Beating Tattoo Display is thought to have been made in the Garrison Gymnasium, Wellington Lines, Aldershot. **Land of my Fathers**, regarded as having the status of a national anthem in Wales, first appeared in print in 1860. **Sweet Polly Oliver** was certainly in use with drums and fifes on both sides of the Atlantic by the early 19th century. Schubert's **Marche Militaire** played here, was the first of three bearing that name, written originally as piano duets.

The **Aldershot Tattoo March** was, as its name suggests, written especially for the 1933 Tattoo by Alfred James, Bandmaster of the 2nd Bn Somerset Light Infantry. The Queen's Own Cameron Highlanders was a Regiment of considerable piping renown. This first set played, by the pipes and drums of the 2nd Bn (Pipe Major Tommy Marshall), comprises a slow march, the old General Salute **The Skye Gathering**, J. Mauchline's **Portree Men** and then a Strathspey **Clachnacuddin**. Finally a reel **The Piper of Drummond**. The second set begins with the Slow March **The Border**, the March **Newhall Castle**, the popular Strathspey **The Caledonian Canal** by J. MacLachlan and finally Willie Ross's **Struy Lodge**. The inspiration for the march **Colonel Bogey** came on the Fort George Golf Course in 1914 when one of the members, instead of shouting fore, whistled what became the first two notes of Colonel Bogey, Bandmaster Ricketts (as Alford), also playing golf, answering with the next few notes. **El Abanico** (The Fan) was written in 1910 when Javaloyes, the composer, was Bandmaster of the Spanish 33rd Sevilla Regt at Cartagena. The title of the march refers to a fan shaped table found in a popular cafe in Cartagena. A favourite march of King Edward VII, he often requested bands to play it at Guard Mounting. The American march composer, conductor and cornet player R.B. Hall wrote **Officer of the Day** in 1903. It is one of a handful of his 112 marches known and played by British bands today. **Le Grenadier Du Caucase** was composed by Georges Meister, a French Army Bandmaster.

The original 78rpm records came from the collections of David Michell and Barry Coward.

Its title refers to the legendary freedom fighters in the Caucasus Mountains who fought for centuries to retain their independence from invaders. The conductor on this recording is Trayton Adams, Bandmaster of the 2nd Bn Northamptonshire Regiment.

Blue Devils was written by Charles Williams (1893-1978), a violinist, conductor and composer of light music and is dedicated to the Kensington Rifles a Territorial Army unit. Although a composer of many musical forms John Philip Sousa is best remembered for his 136 marches. He composed **The Stars and Stripes forever** on his return from Europe to the USA in 1896 on learning of the death of his manager.

The next two tracks we hear are taken from the 1936 Tattoo Display "A Pageant of Army Bands". The first a march for band and bugles **Mechanised Infantry**, the composer David McBain (Bandmaster 2nd Bn King's Royal Rifle Corps) conducting, later to become Director Of Music at the Royal Military School of Music. The title of this 1935 march refers to the then recent allotment of the role of mechanized infantry to the KRRC. The second track begins with Trayton Adams **Fanfare** followed by the Slow March **The Minstrel Boy**, an old Irish air, and **The Watchtower** (Herzer), a quick march which became popular with British bands serving in Germany in the 1920s. Herzer served as a German army bandsman prior to World War I. The conductor is Leslie Seymour, Bandmaster 2nd Bn Cameronians (Scottish Rifles).

The March of the King's Men (Plater) was awarded a prize in a competition for a special march for the 1937 Coronation Tattoo. Denis Plater (who conducts his own composition here), then Bandmaster of the 1st Bn Oxfordshire & Buckinghamshire Light Infantry was later to become Director of Music REME. Also written for the 1937 Tattoo was the slow march **Golden Spurs** composed by and conducted on this recording by Sam Rhodes, Bandmaster of the Royal Artillery Mounted Band and played by the Massed Mounted Bands. Rhodes was later to become Director of Music Scots Guards. The Golden Spurs of the title likely refers to the Golden Spurs which form part of the Coronation Regalia. Sam Rhodes also conducts the massed infantry bands in **Crown & Commonwealth** (Adams). Trayton Adams had by now left the Army and had become

Musical Director to the Tattoo arranging and writing music for the historical pageants.

The conductor on the following four recordings, all from the 1938 Tattoo, is W.N. Campbell, Bandmaster 1st Bn Gordon Highlanders. Song writer Andrew Bassett Silver's (1909-1974) **Royal Review** is followed by Alford's 1930 march **The Standard of St George**. Bandmaster Ricketts (Alford) had left the Army in 1927 on his appointment as Director of Music of the Royal Marines Depot Band at Deal and later with the Royal Marines Plymouth Divisional Band. Alfred Young's march **Tournament** was used in the 1938 Tattoo as an assembly march in The Grand Finale. Young, then Bandmaster of the 2nd Bn Duke of Cornwall's Light Infantry, was eventually to become Director of Music of the Royal Engineers Band at Chatham. He wrote many marches as well as other original music for military bands. Tournament is better known today under the alternative title of Royal Birthday. The Massed Infantry Bands' static set piece in 1938 was Friedemann's **Slavonic Rhapsody No.1**. Born in 1862 Friedemann was a conductor of both military and civilian bands in Germany and Switzerland and a composer of many works including 140 marches.

Philip Mather

Editor UK Branch Newsletter of the International Military Music Society.

The writer would like to thank Major Richard Powell, Colin Dean and the staff at the Aldershot Military Museum for their help with the preparation of these notes.

Cover Picture: 1936 Tattoo, Massed Bands
© Aldershot Military Museum

The original 78rpm records came from the collections of David Michell and Barry Coward.

They were transferred into the digital domain by David Michell (and Barry Coward for the additional tracks on 2PD9)

Digital remastering by Donal Whelan of Hafod Mastering (<http://hafodmastering.co.uk>)



THE CORONATION TATTOO

ALDERSHOT

10th, 11th, 12th, 15th, 16th, 17th, 18th and 19th June 1937

OFFICAL PROGRAMMME - PRICE SIXPENCE

Track 16 The March of the King's Men

3. 10.06 p.m. The Massed Bands of the Aldershot and Eastern Commands

The triumphant spirit which is the keynote of the "Hallelujah Chorus" from Handel's "Messiah," makes its choice as the principal musical work to be played by the Massed Bands, particularly appropriate to the Coronation Tattoo.

Year by year the Massed Bands increase in size and splendour, and this year twenty dismounted bands, eight drum and fife bands, four corps of bugles and four mounted bands, appear in the wonderful pageant of Army music. Marching and counter-marching with amazing precision, or playing halted drawn up in a great mass in the centre of the Arena under the dazzling beams of the searchlights, the huge body of scarlet-coated bandsmen present a magnificent sight.

Preceded by a fanfare sounded by Cavalry Trumpeters, the Massed Mounted Bands enter playing the March "Royal Standard." Spot lighting is used very effectively for this phase of the item, but with the sounding of a fanfare by the Tattoo Trumpeters, the Arena is floodlit again, and the Trumpeters are revealed drawn up in front of the ranks of the Massed Dismounted Bands.

The whole body then advances to the Coronation March from Meyerbeer's "Le Prophete," in slow time, afterwards breaking into quick time and continuing the march to Plater's "March of the King's Men."* When the Bands form up at the halt to play the "Hallelujah Chorus" (Handel), the Empire Banner Bearers, seen in Item 1, enter and are drawn up in the rear, with the Massed Mounted Bands on either flank. The "Hallelujah Chorus" is played as a grand thanksgiving for the Coronation, in which all the Dominions, Colonies and States of the Empire, as represented by their banners, join.

After the excerpt from "The Messiah" the Massed Mounted Bands and the Banner Bearers remain in position while the Dismounted Bands, playing the combined Band and Bugle March, "Sergeants-at-Arms" (McBain), advance and counter-march. As the Bands approach the Empire Banner Bearers, the latter turn about and march down the Arena in front of the Massed Bands.

* This march was awarded the prize in the competition for a special Coronation Tattoo, March open to Service Bandmasters, Aldershot and Eastern Commands.

**BANDS TAKING PART
THE MASSED MOUNTED BANDS**

5th Royal Inniskilling Dragoon Guards.
The Royal Dragoons.
The Scots Greys.
Royal Artillery Mounted Band.

DISMOUNTED BANDS

2nd Bn. The Buffs.
2nd Bn. The King's Own Royal Regiment.
2nd Bn. The Royal Northumberland Fusiliers.
2nd Bn. The Somerset Light Infantry.
2nd Bn. The West Yorkshire Regiment.
2nd Bn. The Bedfordshire and Hertfordshire Regiment.
2nd Bn. The Leicestershire Regiment.
2nd Bn. The Lancashire Fusiliers.
2nd Bn. The Royal Scots Fusiliers.
1st Bn. The Royal Welch Fusiliers.
2nd Bn. Cameronians (Scottish Rifles).
1st Bn. The Worcestershire Regiment.
2nd Bn. The Duke of Cornwall's Light Infantry.
1st Bn. The South Staffordshire Regiment.
2nd Bn. The Dorsetshire Regiment.
1st Bn. The Prince of Wales's Volunteers.
1st Bn. The Oxfordshire and Buckinghamshire Light Infantry.
1st Bn. The Durham Light Infantry.
2nd Bn. The Seaforth Highlanders.
1st Bn. The Royal Irish Fusiliers.

BUGLES—

2nd Bn. The Somerset Light Infantry.
2nd Bn. The Duke of Cornwall's Light Infantry.
1st Bn. The Oxfordshire and Buckinghamshire Light Infantry.
1st Bn. The Durham Light Infantry.

DRUMS AND FIFES—

3rd Bn. Coldstream Guards.
2nd Bn. Scots Guards.
2nd Bn. The Buffs.
2nd Bn. The Royal Northumberland Fusiliers.
2nd Bn. The West Yorkshire Regiment.
1st Bn. The Royal Welch Fusiliers.
1st Bn. The South Staffordshire Regiment.
1st Bn. The Royal Irish Fusiliers.

The Recording of
this mighty
"Pageant of the
Bands"

has always been entrusted to
"HIS MASTER'S VOICE"



Exclusive Recordings of this
year's Tattoo will be available
within a few days.

Selections from recordings at previous Tattoos:

1932	Blaze Away & March- ing through Georgia	B4218 2/6	1934	Stars & Stripes & Blue Devils	B8236 2/6
1933	Aldershot Tattoo March & Grenadier du Caucase	B4446 2/6	1936	Mechanized Infantry March; Fan- fare; Minstrel Boy; The Watch Tower	B8455 2/6
1936	With honour crowned & Lost Chord	C2843	4/-		
1936	Opening Fanfare; Music of Drums, etc., & Pageant of Bands; Fanfare, etc.	C2844	4/-		
1936	Bruce before Bannockburn, etc., & Lantern Designs; Darling of the Guards, etc.	C2845	4/-		

This album released on 10 July 2020 can be downloaded and streamed at many of sites. For best quality we use Qobuz shorturl.at/kpFL0

THE EPILOGUE.

**Here then our trumpets of defiance ring
Menace to all arrayed against the King ;
And here in line of battle round the throne
We stand to guard what God has made our own.**

**The liberties our fathers handed down
Are shining jewels in King George's crown,
And for defence of these the Champion throws
His gage of challenge to King George's foes.**

**While freeborn nations from earth's farthest bound
Take post beside him at the trumpet's sound
Embattled for the hope that wars may cease,
Circling the King with swords—to keep his peace.**

DERMOT MORRAH

The words of this Epilogue are spoken by Robert Speaight.

(By kind permission of Messrs. Mitchelhill and Ashley Dukes.)