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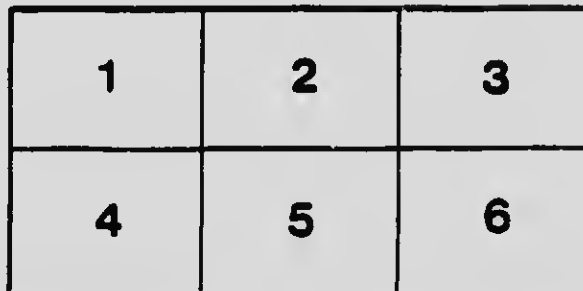
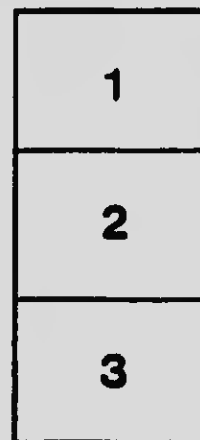
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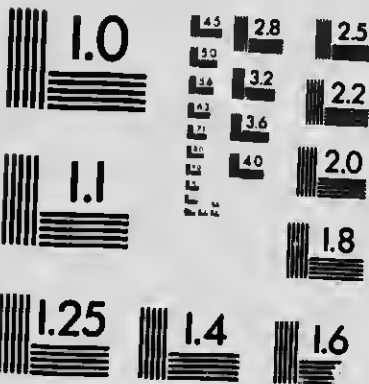
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# CANADA'S CHAMPION REGIMENTAL BAND

A Critical Study of the Musicianship of the Band  
of the 85th Overseas Battalion, C. E. F.,  
Nova Scotia Highlanders.

An Essay in the Appreciation of Martial  
and of Concert Music

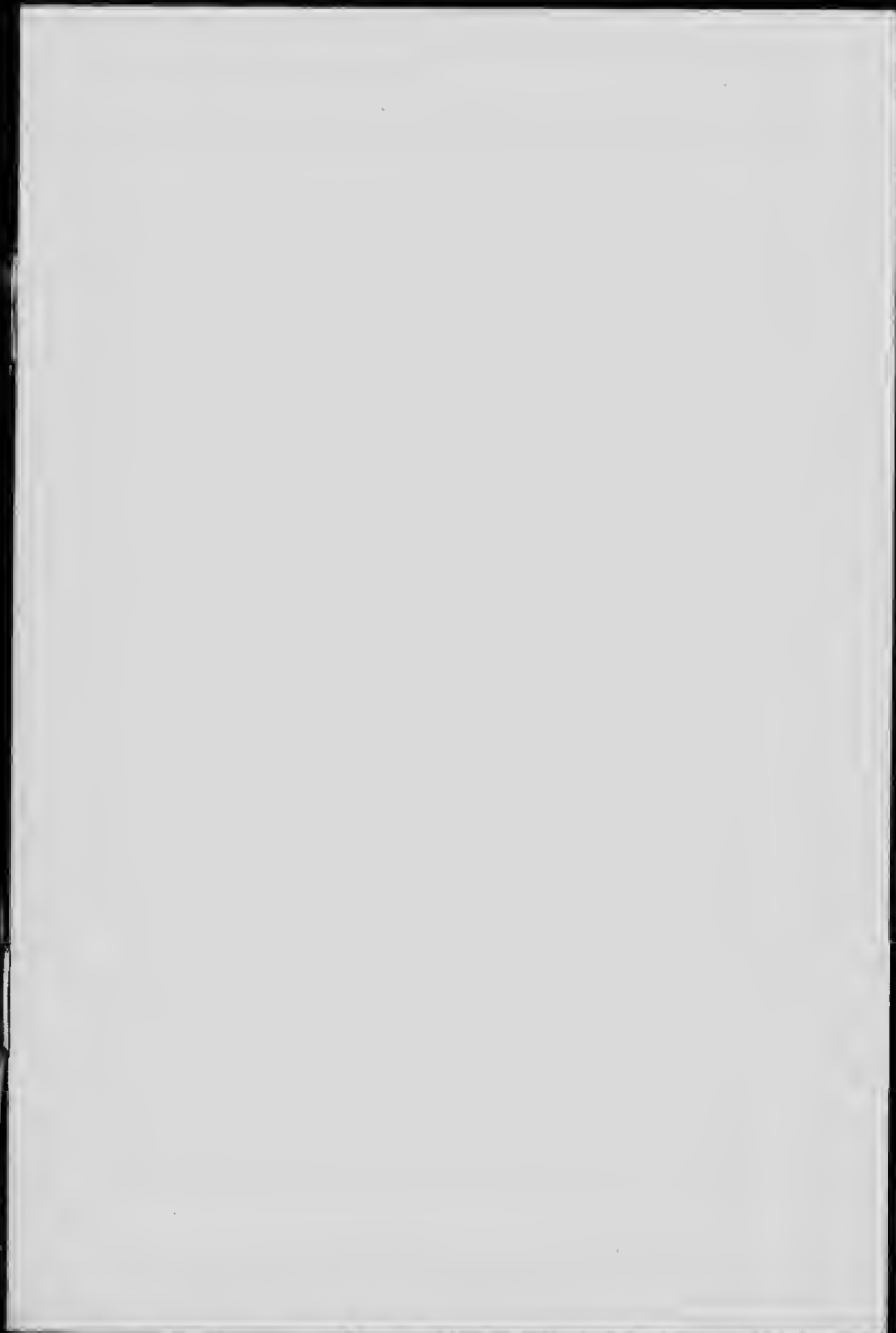
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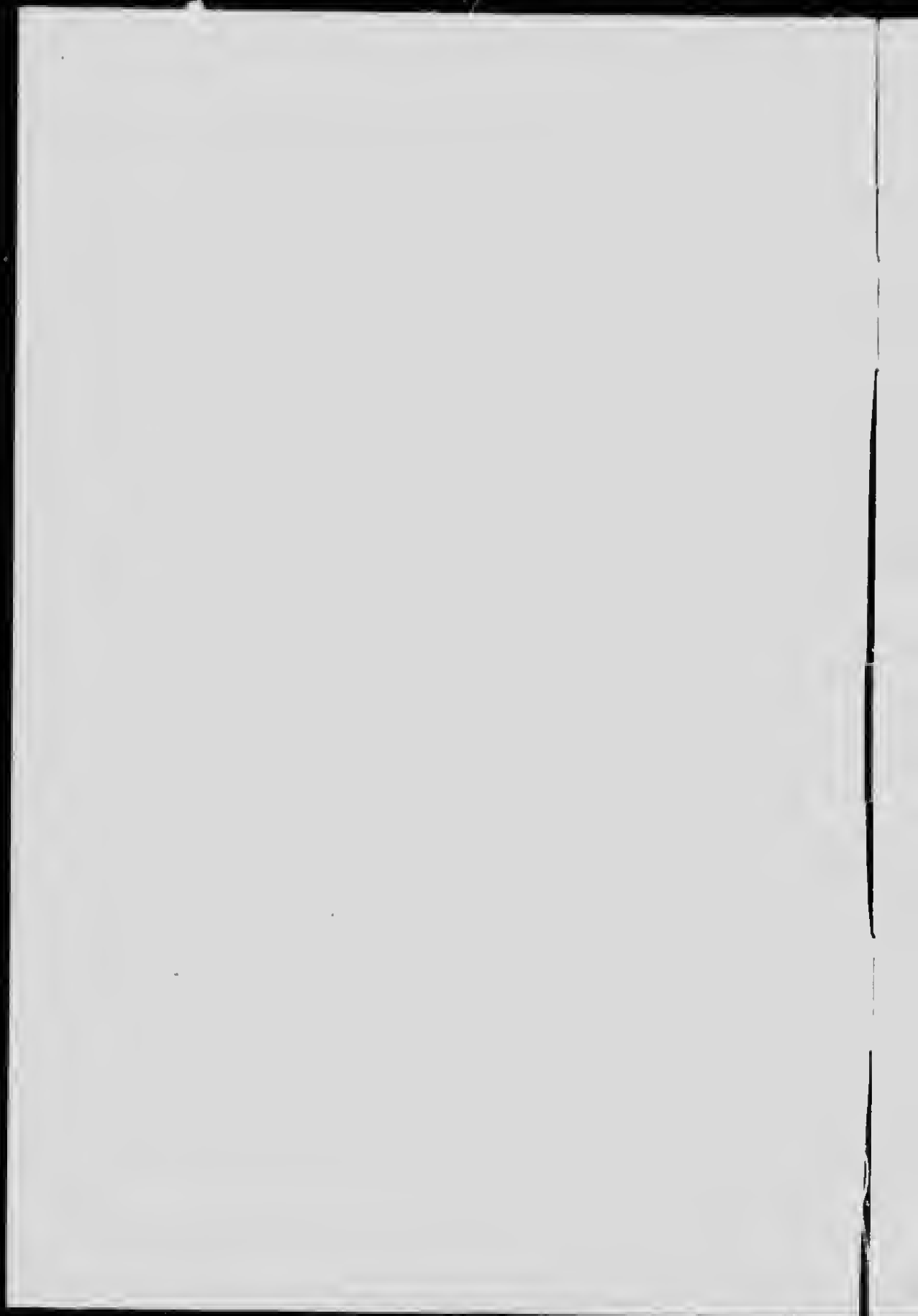
J. D. LOGAN, M.A., (Dal. Univ.), Ph.D., (Harvard Univ.)  
Private in 85th Overseas Battalion, C. E. F.

Sometime Musician in the Pictou Battery Garrison Artillery Band,  
Etc. Late Musical Editor of the Toronto Daily News. Author of  
"Canadian Musicians: The Men and Their Music", "Canadian  
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"Siol Na Fear Fearall."  
(The Breed of Manly Men.)





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BY

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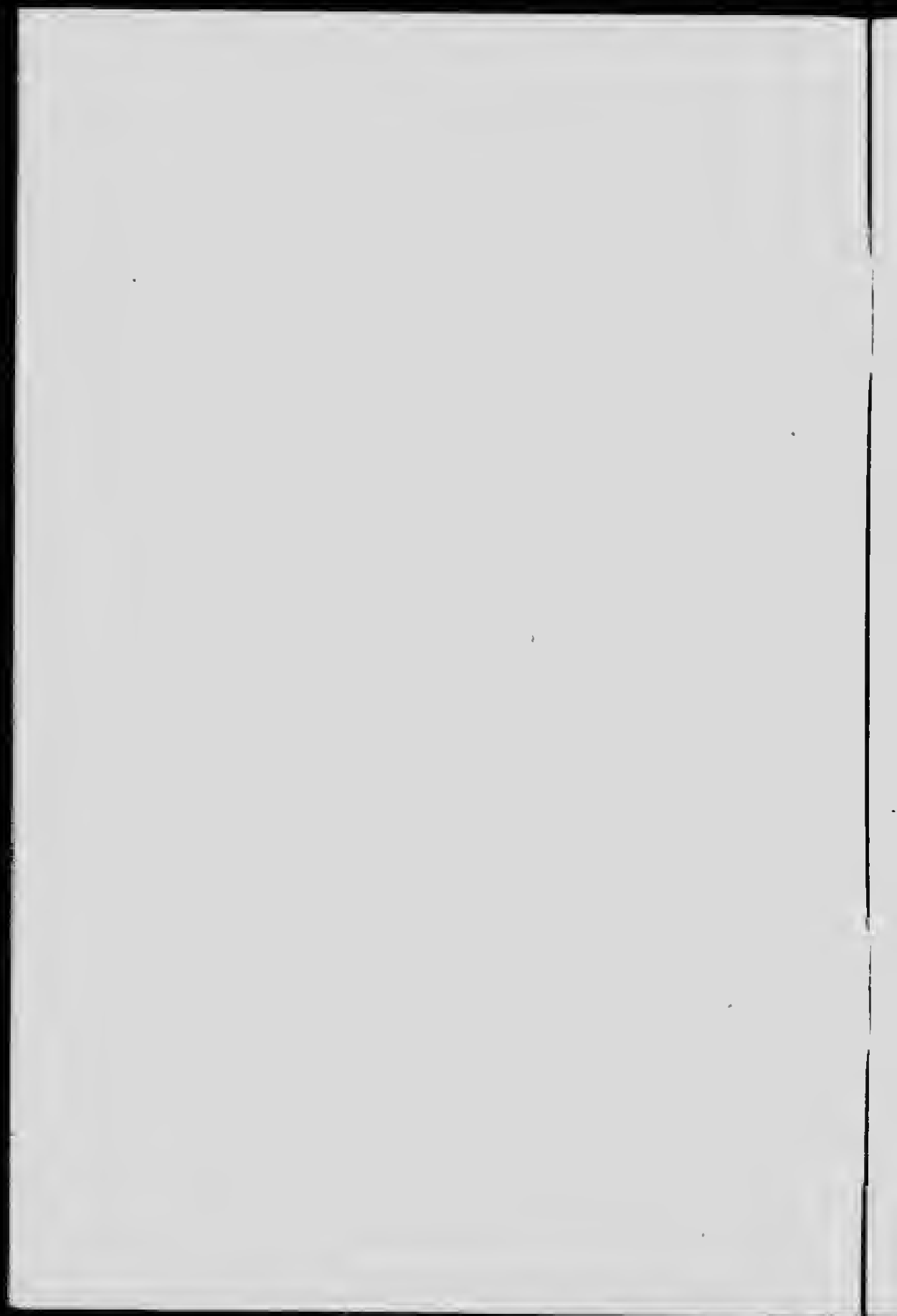
**Respectfully Dedicated**

**TO**



**Lieutenant-Colonel Allison H. Borden,**

**Officer Commanding the 85th Overseas  
Battalion, C. E. F., Nova Scotia Highlanders.**



## Author's Preface.



ALTHOUGH the following essay is a contribution to the criticism of music, particularly Martial Music, in Canada, a perusal of its contents will, as was designed, in its way and degree, teach a reader HOW TO LISTEN, not, as too many do, merely with the ears and "with the eyes", but with critical appreciation, to a military band which plays, artistically and engagingly, Concert, as well as Martial, music. If the essay in any degree does this, and if, further, it spurs other Canadian Bands, military and civilian, to attain to better instrumentation and musicianship, it will, as was also designed, have achieved a worthy purpose, and have justified its publication. For those not at all, or but slightly acquainted, with the notation, theory, and aesthetics of music, I have added (p. VIII) a Glossary of Musical Terms used in the text of the essay, to help them the more readily to understand the text—though, in fact, there is nothing really difficult in it.

Some may object to so colloquial and unaesthetic an epithet as "Champion" being applied to a musical organization. I have, however, excellent precedent. The epithet was once applied, in a magazine essay, to the world-famous Mendelssohn Choir of Toronto, by Mr. Edwin R. Parkhurst, Musical Editor of the Toronto Globe, who is also a skilled instrumentalist, an expert musical journalist, and an authoritative critic. Others may doubt the truth of my claim that the Band of the 85th Overseas Battalion, C. E. F., Nova Scotia Highlanders, is the Champion Regimental Band of Canada. I admit that the Royal Canadian Band is superior to the 85th Band in instrumentation, and, possibly, in musicianship, though, *mutatis mutandis*, I should doubt the latter. But the R. C. R. Band is not in Canada, and, besides, it was not a genuine Canadian organization in personnel, whereas the Band of the 85th O. S. Battalion, C. E. F., is "all-Canadian", wholly so in origin and organization, and virtually so in personnel (See text, pp. 2-5). Moreover, the Band of the 85th O. S. Battalion is still at home; and inasmuch as I have heard the best military bands in Toronto, Montreal, and Halifax, both before, and since, the current war began, I make my claim only in regard to the indigenous Canadian bands flourishing in the Dominion in the last decade.

This essay was written when I was a civilian. In the meantime I have enlisted with the 85th O. S. Battalion, C. E. F., Nova Scotia Highlanders. I therefore take occasion respectfully to acknowledge the courtesy of Lieut.-Colonel Allison H. Borden, Officer Commanding the 85th O. S. Battalion, C. E. F., in giving me permission to dedicate the essay to himself.

The Armourlea,

J. D. L.

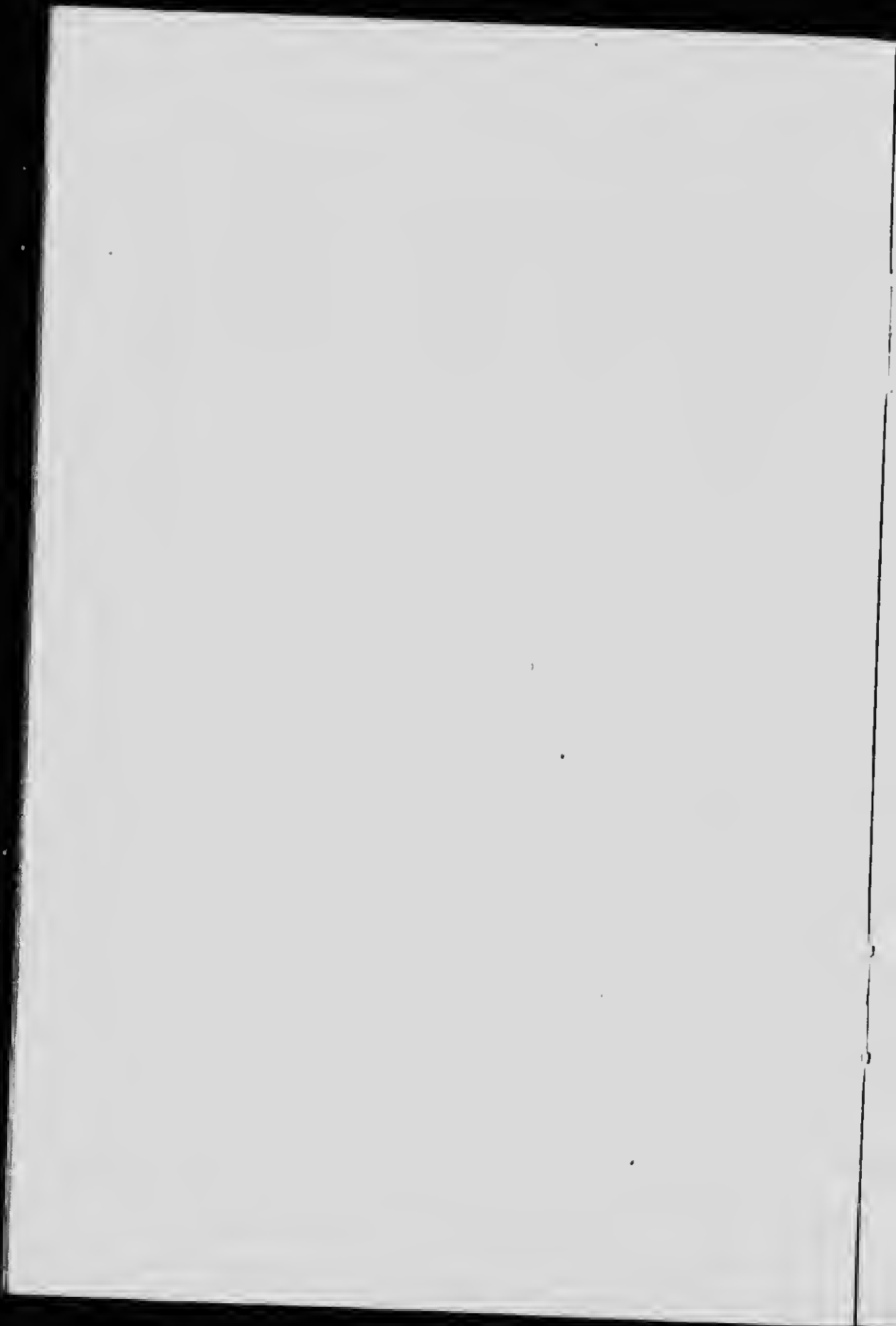
Halifax, N. S. March 27th, 1916.

## Glossary of Musical Terms Used in the Text —Alphabetically Arranged.

- ARPEGGIO**—The tones of a chord played in quick, broken style after the manner of the harp.
- BRAV(O)URA**—An air, passage, or style requiring great skill and bold, expressive spirit in execution.
- CRESCENDO**—See Dynamic Gradations.
- "CUT"—COMMON TIME**—Band slang for "tempo alia breve", or a quick species of common time, in which four crotchets or equivalents are played in the time of two, two beats to the measure.
- DIMUENDO**—See Dynamic Gradations.
- DYNAMIC GRADATIONS**—Changes in volume of tone from pianissimo, mezzo piano, piano to forte, mezzo forte, fortissimo, and conversely. When the changes are continuous and gradual through one or more measures, the gradations are marked Crescendo and Dimuendo.
- ENSEMBLE**—The tone of all the voices or instruments in concerted music.
- EQUALIZED**—Applied to a voice or instrument when the tones in the low, middle, and high registers of its compass sound to the ear as the tones of one and the same voice or instrument.
- EXPRESSION MARKS**—Signs printed on musical scores to indicate how the composers want their compositions sung or played technically, in order to make the music artistically beautiful and emotionally expressive.
- FORTE, Mezzo Forte, Fortissimo**—Loud, still louder, very loud, relatively to one another, and to the general volume of tone of a composition. See Dynamic Gradations and Expression Marks.
- HARMONY**—Tones on different degrees of the scale, sounded simultaneously, and making a dulcet sensuous concord; or a succession of such simultaneous tones, called chords.
- INSTRUMENTATION**—The number and distribution of the various instruments in a band or orchestra; and the art or science of selecting the proper and right number of different instruments to express the musical ideas and emotional intents of a composition. See Orchestration or Scoring.
- LEGATO**—In even, smooth, flowing style. Opposite of Staccato (q.v.).
- MELODY**—Tones on different degrees of the scale, sounded successively, and having such structure as to make musical sense and to be pleasing to the ear; the air or tune of a composition; the principal theme or themes of a composition. See Harmony.
- NUANCES**—The delicate differences in the tone of the timbres of individual instruments; the qualitative character of the tone of any one of the sections, or of the ensemble, of a band. See Tone-Color.

## Glossary—Continued.

- ORCHESTRATION**—The art or science of writing ("Scoring") for the various instruments of a band or orchestra; the scoring itself. See Instrumentation.
- PIANO, Mezzo Piano, Pianissimo**—Soft, still softer, very soft. See Forte.
- REGISTER**—The compass of a voice or instrument; the low, middle, and high divisions of the compass. See Equalized.
- REPERTORY**—The "stock" compositions of a band or orchestra, which can readily be played owing to familiarity with them.
- RHYTHM**—The regular flow of the principal accents (beats) and tones in and throughout the measures of a piece of music.
- RUN**—A rapid flight of tones, ascending or descending, sometimes, though not always, introduced as an embellishment.
- SENSUAL**—When music appeals to the lower involuntary motor impulses, as to the feet or limbs, causing a tendency to move, dance, or prance, it is said to be sensual. See Sensuous.
- SENSUOUS**—When music is dulcet or richly sweet to the ear, subduing the sensibilities, it is said to be sensuous. See Sensual.
- SHAKE**—A musical ornament produced by the rapid alteration of two tones, comprehending an interval not greater than a whole tone, and not less than a semi-tone; played in the time the tone altered would occupy.
- TEMPO**—The absolute degree of speed or rate of movement at which a composition is to be played, indicated in the score by such signs as Lento, Largo, Andante, Moderato, Allegro, Presto, etc. See Time.
- TIME**—The relative duration of the tones (and rests) in the measures of a composition; or the division of musical phrases into certain regulated portions, measured according to the number of notes and beats in the bars, indicated by figures such as 4-4, 2-4, 6-8, 3-8, etc. See Tempo.
- TRILL**—See Shake, the sign of which in a score is "tr."
- TURN**—An embellishment of four, five, or three tones, comprising the tone above and the tone below the principal tone, and the whole played in the time which the tone the turn alters would occupy.
- TUTTI**—Opp. to solo or soli. Applied to a passage in which all voices of instruments are employed; or, in a concerto (band with soloist), applied to a passage in which the solo instrument is silent.
- TONE-COLOR**—Variety in quality of tone produced by timbres of individual instruments, by the sections, and by the ensemble of a band. See Nuances.
- UNISON SOLO**—Music coinciding in pitch, or in octaves, for mixed instruments in a band or orchestra.
- VIRTUOSO**—A highly skilled or dexterous technician of a musical instrument.



## Canada's Champion Regimental Band.



NEW distinction has come to Pictou County, Nova Scotia. Long known as the producer of eminent preachers, teachers, men of science, and captains of industry, this county, colonized and developed by Highland Scots (Gael), is now to be noted as the producer of instrumentalists—able to execute music, in solo or in concerted performance, with expert and finished artistry. To York County, Ontario, belongs the honor of having, under Dr. A. S. Vogt, brought to perfection one of the greatest, possibly the greatest, mixed Choir in the world—the Mendelssohn Choir of Toronto. To Pictou County, Nova Scotia, belongs the honor of having, under Lieutenant Dan Mooney, brought together a body of instrumentalists whose artistic and genuinely musical musicianship justly entitles the Band of the 85th Overseas Battalion, C. E. F., Nova Scotia Highlanders, to be signalized as the Champion Regimental Band of Canada (Cp. Preface, p. V).

The present article is a serious essay in musical criticism; and I should have no right to make the foregoing claim—and certainly I would not make it in print—unless I were justified in doing so by personal musical training and by intimate knowledge of the theory, forms, history, and aesthetics of music, of instrumentation and "scoring", and of the history and qualities of the best bands and orchestras in Canada, the United States, and England. I am not going to stop to write a litany of my own musical faculties, equipment, and distinctions. The curious, doubting, or cynical may discover these in some of the "Who's Who" bibles. I shall merely state that I have been a member of several bands and orchestras in Canada and the United States, and that I have heard and have written with acknowledged authority about the best military and concert bands in Canada from Halifax to Winnipeg, several of the best in the United States, as, for instance, Arthur Pryor's United States Marine Band, Sousa's and Conway's Concert Bands, and, finally, the great English bands, the 'Coldstream Guards', the 'Grenadier Guards', the 'Scots Guards', and the 'Irish Guards', which successively, for six or seven years before the current war, were the chief musical attraction at the world-famous Canadian National Exhibition, Toronto.



Now, it happens that what is a mere incident in my experience as a critic of music, turns out to be a significant fact for my present purpose. From the Bandmasters of the visiting English bands, I received gratuitous letters of thanks for my critical appreciations of the superb artistry of their musicians, both in ensemble-playing and in solo virtuosity. Also, from the Conductors of the visiting United States symphony orchestras and of the Canadian symphony orchestras I received letters of thanks for my criticisms of their musicianship—and they were not always criticisms full of the wine of good-nature and the joy of life. But when I criticized the military and concert bands of Toronto, where I expected to hear the best of the kind in Canada,—when, in fact, I told their leaders and musicians that, from the point of view of technical and interpretative artistry, their music was equalled only by the music played by the bands of schools for the blind, deaf, and dumb, I got only abuse, and it became the common opinion in Toronto that if any member of any one of the Queen City's bands met me on the street, it would require a day's work with an ink eraser to gather up my bodily remains from the concrete side-walk. Having, then, all these standards of first-rate and of indifferent musicianship in mind, I may justly be regarded as writing, in what follows, with experience, insight, and authority about the artistry of the Band of the 85th Overseas Battalion, C. E. F., Nova Scotia Highlanders.

### History of the Band

In the words of Lt.-Colonel Allison H. Borden, O. C., "the Band of the 85th Overseas Battalion is one of the outstanding features and the pride of the Battalion". In the first place, it is the oldest band in the province of Nova Scotia, and one of the oldest in all Canada, having a continuous history of sixty-eight years as a musical organization. From the records at hand, it appears that the basis of the present 85th Battalion Band came into existence in 1848 at the old Albion Mines, now the town of Stellarton, Pictou County, N. S.; and from that date to the current year, though it has had its vicissitudes, the band has never been dissolved. The honor of giving the band definite and permanent organization, and of establishing its standard of expert and artistic musicianship belongs to the late John Mooney of Stellarton, clarinetist, and father of Lieut. Dan Mooney, the present Bandmaster and Director. About fifty years ago, John Mooney, Sr., a Nova Scotian of Irish descent, who had all the Gael's natural love of melody, sensitiveness to melodic and harmonic nuances, and

feeling for emotional expression in music, and who was an adroit executant of the clarinet, took up the conduct of the band, and established its reputation as a first-class brass-wind and wood-wind band. In proof of this, I recall that in the late '70's of the last century, when I was a lad about eight years of age, living in New Glasgow, where there was a local band, a mere rumor that the Stellarton Band, as it was then called, was on its way to visit New Glasgow, caused a general thrill of excitement and created an expectancy of unusual musical entertainment.

To the Mooney family—there were five of the Mooneys in the band at one time—to the Mooney family, especially John, Sr., John, Jr. and Dan, must be given the credit of gradually perfecting the personnel and the musicianship of the band until it has at length attained its present efficiency. John Mooney, Jr. succeeded his father as bandmaster; but on removing to St. George, N. B., where he is director of the Citizens' Band of that town, he was succeeded by Harry Murdock. After five years' service Mr. Murdock removed to British Columbia about twenty years ago. Mr. (now Lieutenant) Dan Mooney was immediately elected to the position of handmaster and director, and has retained the position ever since. Murdock's interregnum is the only break in the continuous leadership of the band by the Mooney family; and another break is not likely, since Lieut. Mooney has a son, F. D. Mooney, who is now in the Band of the 85th Overseas Battalion and who, like his grandfather, is an expert and musically solo clarinetist.

From "The Thistle", the weekly newspaper and organ of the 85th Battalion, I take the following summary of the history of the band as a regimental organization. "Nine years ago", says The Thistle, "the [Stellarton] band joined the 78th Picton Highlanders, and drafted in some of the best musicians from Westville, Picton and New Glasgow. On the 29th day of September, 1915, the 78th band as a unit enlisted with the 85th Nova Scotia Highlanders. At the time of enlistment the band comprised some 28 members, which has since been increased to 35 players, the additional men having been drafted in from different parts of the province". Such, in brief, is the interesting and noteworthy history of the evolution of the Band of the 85th Overseas Battalion, Nova Scotia Highlanders, from its initial nucleus, organized nearly 70 years ago as a citizens' amateur band at the old Albion Mines or Stellarton, to its present status as the Champion Military and Concert Band of Nova Scotia and indeed of Canada. I turn

now to justify its right to this distinction, by a critical appreciation of the band's personnel, balance and qualities of the sections, and versatility in musicianship, technical and interpretative, both in martial and concert-hall music.

### Personnel and Sections

The Band of the 85th Overseas Battalion, C. E. F., includes the following Musicians, Drummers and Trap-players. **Cornet Section:**—Lieut. Dan Mooney, director, bandmaster, and lead cornetist. D. W. Cameron, Ronald McDougall, Arch. McDougall, solo cornetists, R. H. Roy, 1st cornet. **Clarinet and Flute Section:**—J. C. Proffitt, Alex. Myers, A. D. McDougald, and F. D. Mooney, solo clarinets; A. Gallant and Raymond Geddes, 1st clarinets; Frank Freeman, 2nd clarinet, E. B. Mitchell, 3rd clarinet; H. P. Barnes, piccolo-flute and concert flute. **Baritone, Tenor Horn, and Slide Trombone Section:**—Thomas Roy and W. Gallagher, baritone, W. D. MacLeod, 1st tenor, C. E. Purvis, Alex. MacDougall, James Roy, and J. J. Gray, slide trombones. **Alto Horn Section:**—J. W. Henderson, solo alto, T. W. Mason, 1st alto, T. B. Davidson, 2nd alto, A. R. MacDonald, 3rd alto, W. C. Dunne, 4th alto. **Brass-wind Bass Section:**—Chas. A. McDonald, Arch. Fraser, L. R. Purvis, and Joseph Smith, E-flat bass; Chas. McDonald, BB-flat mss. **Drums and Traps Section:**—J. R. Munro, bass drum; H. Murray and C. Appleton, snare drums and traps (triangle, bells, chimes, cymbals, Chinese blocks, scrapes, etc., for descriptive, imitative, and humoresque music in concert-hall programs).

Truthfully and sincerely I testify that I have never seen and heard in any other Canadian brass-wind and wood-wind band so many instrumentalists who, as exponents, are practically virtuosos. It is with no intent of invidious comparison, but strictly for critical purposes, that I signalize the technical dexterity and the musical expressiveness of Cornetists Lieut. Mooney, D. W. Cameron, and Ronald McDougall (late bandmaster and lead cornet of the Picton Band). They, as well as their two confreres, A. McDougald and R. H. Roy, are genuine artists. Playing with instruments that tend to be hard, harsh, and noisy, they produce a cornet tone that has, as the pianists say, a "singing" quality—melodious, smooth, mellow, and clear. In bold passages they produce a solid, resonant, rounded tone; in light, tender, and diminuendo passages, a tone of soft, bright, almost flute-like quality; in passages requiring rapid execution, such as extended arpeggios, runs, trills, shakes, and grace notes, they play with such faultless dexterity, precision, and unanimity that the sounds of

the concerted instruments seem as the "voice" of one augmented cornet. It is a well-known fact that most amateur clarinet players tend to produce squaky, strident tones that give an auditor a sensation like that of swallowing a red-hot rasp, and tend also to flat or sharp (put the instrument not only out of tune with the ensemble but also with itself), instead of producing, as they ought, a consistent, even, smooth flowing tone, equalized in all registers. Solo Clarinetists J. C. Proffitt and Alex. Myers are brilliant artists, produce a smooth, equalized tone, and would shine in any first-rate symphony orchestra. The whole section of eight clarinetists is remarkable for tone-equalization, tone-color, and fine balance, precision, and unanimity—the one-in-many "voice" quality. And here I must point out that Bandmaster Lieut. Mooney displayed his fine sense of musical values in instrumentation by making the clarinet section the largest in the Band of the 85th Battalion, and by selecting really musicianly exccutants of the instrument. For it is the wood-wind section of a band that smooths down and mellows the brassy quality of the metal instruments, gives body and color to the staccato, hard quality of the brass-wind, and sweetens the ensemble. In short, it is the saliency of the clarinet section in brilliant, in bravoura, and in legato passages that gives to the playing of the Band of the 85th Battalion, even when accomplishing martial music on route-march, its peculiar and engaging "musical" appeal and thrall, and that makes the ensemble of brass-wind and wood-wind possess a superiority in melodic and harmonic sensuousness and potency over the heart and imagination that the other military bands of Nova Scotia and Canada do not possess.

Piccolo-flutist H. P. Barnes is in a class by himself. He can shrill, produce silvery tones, and make rapid arpeggios, ascending and descending double-octave runs in demi-semiquavers, trills, shakes, and grace notes with equal facility. He is a whole avian choir; with his piccolo whistling like the thrush, warbling like the finnet and canary, fluting clear and sweet like the nightingale. To those who listen to music "with their eyes", being impressed by digital dexterity, not by artistic execution, no section of the 85th Band evokes so much popular admiration as do the slide trombones. I must admit that the mechanical and technical manipulation of the "slides" by trombonists C. E. Purvis and Alex. McDougall is really astounding, especially in view of the fact that they produce, even in the most rapid and difficult passages, a smooth, rounded, mellow tone, and escape blary, crash tones in tutti passages. Alex. McDougall, the son of Cornetist

Ronald McDougall, is but a lad; yet he gives promise of becoming another Arthur Pryor, once the famous solo trombonist of Sousa's Band, and now director of the United States Marine Band. High praise can also be given the artistry of the Baritone-player, Thomas Roy, and the Solo Alto player, J. W. Henderson. The tenor, alto, and bass sections of the band maintain a background of solid tone, with a unanimity and a precision in time and rhythm, that fluently supports and colors the melodic sensuousness and winning quality of the solo instruments. The drum and trap players also are expert with their instruments. In short, to use a vulgarism, every member of the Band of the 85th Overseas Battalion is a "crack-a-jack"—digitally facile, technically finished, and musically artistic. The band, however,—and this is my only criticism at present—could be improved by the addition of saxophones, French horns, a bass clarinet, oboes, a bassoon, and a xylophone; these are particularly needed for concert-hall programs, and to bring the band up to the standard, relatively, of course, of the great English bands.

#### General Excellences

To be worthy of the reputation of making genuine music, as distinguished from mere concords and concatenated sounds, a band or orchestra must display, and excel in, at least a half-dozen general qualities. Always it must produce strictly musical tone—clear, rich, mellow, rounded, resonant. Each section for itself must do this; and the combined sections in ensemble and tutti playing must do the same. This is essential in all martial music, and the only times of exception in concert-hall music are when a band or orchestra includes in its program realistic, descriptive, imitative, or humoresque compositions. In those cases all sorts of cacophonies (I do not mean dissonances, for these in being resolved become musical) may be employed. Always, too, a band aiming at artistic playing must excel in precision of attack and cut-off. Poor or indifferent tone may be forgiven, but ragged attack or entrance is a technical and artistic crime in music; so also is ragged cut-off at the close of a composition. Every instrument must cease tone on the same instant—Bing!—just like that. To be genuinely musical and artistic a band must have unanimity—each of the sections moving along with one another through measure after measure with the nicety of the parts of an intricate machine. This technical excellence on the part of a band conserves and expresses the internal (melodic and harmonic) structure or architecture of the music, which, aside from sensuous tone, is the real or essential music, because structure is

the intellectual or art aspect and can be understood as well as felt. Unanimity in the most rapid, difficult, and involved passages is a technical necessity for artistic, expressive, and engaging playing of well-constructed, well-instrumentated, and well-orchestrated music by a reputedly competent band. On the expressional and interpretative side of music a first-rate band must excel in producing all dynamic gradations of tone—all degrees of volume from that loud as thunder to that hardly audible, like the whisper of leaves, and all degrees between in diminuendo and crescendo passages. Finally, a band that aims at distinction in musical performance must be able to deliver all nuances of tone-color possible by the varying timbres of the different instruments and by the combinations of the different sections. One of the special pleasures to be derived from listening to concerted music comes only to those who can distinguish the "voices" of the instruments in the ensemble; to those who, while listening to the total body of tone, hear also within it the individual timbres of the different brass-winds and wood-winds, and distinguish what each instrument precisely is doing. Only those who have played in a band or orchestra or who have studied instrumentation can have that unique species of musical enjoyment. But not even those will receive it, unless a band can artistically produce all nuances of tone-color. In all the foregoing technical and expressional qualities—tone, precision, unanimity, dynamic gradations and tone-color—the Band of the 85th Overseas Battalion, compared with other Canadian bands and with the great English bands, notably excels. It is genuinely musical in martial as well as in concert-hall music.

### **As a Military Band**

Martial music for route-march or for parade must, above all else, be sensual and sensuous; that is, it must have the time, tempo, rhythmic movement, melodic and harmonic sonority and sweetness which excite the involuntary motor impulses and the emotions that have their seat in the sympathetic nervous system—which, in short, stir the feet and the heart. Martial music must be inspiring—cause the auditor to brace his muscles, hold up his head, stick out his chest, increase his respiration, and carry him along irresistibly in quick, regular step to the beat and rhythm. It is this power of martial music to stimulate the involuntary motor system, and not its sweet or sonorous sensuousness of tone, that compels, not only the recruit but also the sedate citizen, to "folly" the band, and tramp, tramp, tramp along, oblivious to all persons and things

and all else, save the sensual swing of the music. When written in 6-8 time (the equivalent of two triplets in quavers, two beats, to the measure), or in 2-4 time (the equivalent of two crotchets, two beats, to the measure), such music is designated a "Quickstep"; and when written in "cut" common time (the equivalent of four crotchets played in the time of two, two beats to the measure), it is designated a "March"; but both these are "Quick Marches", as distinguished from "Slow or Grand Marches", which are written in 4-4 time.

In playing martial music—Quicksteps and Quick Marches—on route-march or parade, on the street or for review, the Band of the 85th Overseas Battalion attains musical distinction. In the first place, the musicians make precise, clean attack and cut-off, keep up strict quick time, with fine regularity and unanimity on the beat, measure after measure, to the end. In the second place, the music itself, in the ensemble, while sensual is never made hard, harsh, and noisy in tone, but is always sonorous or sweetly sensuous,—always, in short, infectious, stirring, inspiring. I observed these qualities as present notably in the band's playing of Gentry's fine and really musical "Triumphal March". This is a Quick March in "cut" common time. The Introduction is a series of brilliant ascending tones, sharply accented for the cornets, followed by two movements for the ensemble, rich in melody and in harmony, with bold, bravura tones throughout, and a strong, swinging rhythm. Another good military band might play the composition so far with equal musicianship and appeal. But when the next movement is reached—a modulation into the key of A-flat—it seems almost as if a new band had taken up the change in tonality, the ear, the sensibilities, and the emotional heart of an auditor being treated to a surprise in musical contrasts. In this movement the motor and emotional appeals are wrought by the cornets and wood-winds, an harmonic combination of 15 master-soloists, producing flowing, mellifluous, somewhat subdued but clear melody and delicious, ravishing harmonies against a background of solid, rounded, full-voiced accompaniment by the baritone, tenors, altos, and basses. I must say that in all my experience I have never heard another Canadian military band play a Quick March movement with such thrilling flow of pure tone, clear, smooth, sweet, melody and almost flute-like concords as I heard accomplished by the 85th Battalion Band. It was like a mixed choir of larks, linnets, throats, and nightingales, singing lusciously in solo and concord in wooded dales.

In the third place, while almost all Canadian military bands, when playing on route-march, aim chiefly to make big or loud tone, and totally neglect the expression marks in a composition—the fortes, double fortes, pianos, and pianissimi, crescendi, diminuendi, staccato and legato signs, and so on—the musicians of the 85th Battalion Band pay strict attention to them, in order to give a true "reading" of the composer's score, an artistic interpretation of the composer's melodic (structural) and emotional intents, and thus to make pure music. How finely the Band of the 85th Battalion make pure music by obeying the composer's expressional marks I observed in their playing of a Quickstep, bearing the descriptive title "In Storm and Sunshine". It is a brilliant march for street or parade, keyed in B-flat, time 6-8. It opens with a bold, bravoura introduction for full band, suggestive of a sharp burst of storm; then passes to a movement of lightly flowing, brilliant melody and delicious harmonies, suggestive of sunshine without and of happiness within; next is heard a rather bravoura and grandiose but genuinely soul-stirring unison solo for the basses, slide trombones, baritone, tenors and altos, with an accompaniment by the cornets and woodwinds, suggestive of a storm on the way to clearing; the piece concludes with another sunny movement. The composition, while in form a march, is in content and idea an unusually good piece of popular descriptive or pictorial music. The Band of the 85th Battalion, by the production of pure musical tone, precision, unanimity, maintenance of proper balance of sections, by attention to the dynamic signs, and by caring for the expressive nuances of tone-color in the composition, in my view, finely described the changes occurring in nature and in men's emotional being when a thunder-and-rain storm is followed by golden sunshine making bright again the earth and cheering the heart. I have yet to hear from another Canadian military band, playing as they swing along over a rough street, so artistic and expressive interpretation of pictorial music as I heard on the foregoing occasion from the Band of the 85th Overseas Battalion, C. E. F., Nova Scotia Highlanders.

#### **As a Concert Band**

For superior artistic musicianship in concert-hall repertory, the Band of the 85th Overseas Battalion has gained high and rightful reputation. This was unmistakably and convincingly demonstrated during the band's recent three-weeks' (Feb. 29-March 20, 1916) tour of the Province of Nova Scotia in the interest of recruiting men for the 85th and the other



Battalions, Nova Scotia Highlanders. The band visited the principal towns of the peninsula of Nova Scotia, and, in the total, attracted tens of thousands of people to hear their music. Everywhere the verdict was the same: fine musical artistry, and amusing, entertaining, winning, and moving music—in a variety of program to satisfy all tastes.

All distinctions, however, it must be remembered, are relative. The music made by a military band, consisting solely of brass-winds and wood-winds, and playing a concert-hall program, must not be compared, save relatively from the point of view of instrumentation, with the music of a symphony orchestra, which comprises from 65 to 100 instrumentalists, and which employs all sorts of brass-winds (besides those used in a military band), as, for instance, French horns and English trumpets, other wood-winds, as for instance, oboes, bass clarinets, and bassoons, and, finally, stringed instruments—violins, violas, violoncellos ('cellos) and double-basses (bass-fiddles), which, in the total, must considerably outnumber the brass-winds and the wood-winds. In addition to these an orchestra employs tympani of a peculiar form—kettle-drums in pairs (bowl shaped, slung on a tripod), which are tuned generally on the tonic (1st of a chord) and the dominant (5th of a chord), and a big, bass drum, which differs from the military big drum by being increased in diameter and lessened in depth. The drums of a military band are used solely to mark the time and to increase the forte passages; the drums of a symphony orchestra, besides being used to increase the fortes, are instruments of expression by virtue of having tuned tonalities.

It is plain, therefore, that a concert program played by a military band, which is without certain brass-winds and wood-winds, and totally without stringed instruments and tuned tympani, must be judged and appreciated strictly by the total beauty and emotional expressiveness that is possible from a band employing only a limited number of brass-wind and wood-wind instruments, along with snare and big drums or untuned tympani. That is to say, the music of one military band playing a concert program from repertory must be compared with, and judged by, the music of another military band in the same or similar kind of program, and not by that of the great English bands or of the famous American concert bands, such as Sousa's, or of symphony orchestras.

Judged from this standpoint of criticism, and compared with other Canadian military bands which essay concert-hall programs, the Band of the 85th Overseas Battalion may have equals but it has no superior in the Dominion in playing

artistically a program of genuinely popular concert music. Lieut. Dan Mooney (the name recalls the famous Dan Godfrey of the Grenadier Guards) knows that his audiences will be "mixed", containing some members of all classes, and sensibly prepares really popular concert programs—music which is neither wholly vulgarized by noisy quicksteps, marches, and common dance forms, nor wholly intellectualized by excerpts from symphonies, symphonic poems, Straussian programmatic compositions, and involved Wagnerian operas. His musical menu, for concert-hall program, is neither all roast-beef and bread and butter, nor all pie and desert; but an appetizing and satisfying repast of courses in plain musical solids, spiced with musical condiments, and topped-off with musical delicacies. Moreover, Lieut. Mooney does not ruin the artistic proportions of his concert programs, as Sousa does, by permitting the 85th Band to play raucous quicksteps and marches in answer to vulgarly insistent encores. I know this, because I heard the 85th Band in the following characteristic concert program. Note its make-up as a program of humanized, light music and of music possessing aesthetic dignity, but still humanized:—

#### CONCERT PROGRAM, 85TH BAND

- (1)—Remick Song-Hits (for full band, soloists, and sections).
  - (2)—Home, Sweet Home The World Over (theme, with variations as it would be played by bands of different European countries. Full band).
  - (3)—Two Little Bullfinches (imitation of bird-dialogue, solo phrases, runs, trills, shakes, etc. Coloratura music for clarinet and piccolo).
  - (4)—Solo for Baritone, "Maggie" (theme on air, "When you and I were young, Maggie", with variations in double-tonguing).
  - (5)—My Old Kentucky Home (theme on familiar air. Full band with variations for solo cornets and clarinets and sections).
  - (6)—Robert Bruce (patriotic Scotch Selections. Full band, with fugue imitations in the cadences for cornets, clarinets, and baritone).
  - (7)—From "Faust" (excerpts from Grand Opera. Full band, soloists, and sections).
  - (8)—From "Poet and Peasant" (Lighter excerpts in the grand style. Full band, etc.)
  - (9)—Descriptive, Imitative—The Celestial Choir (organ-like ensemble, imitations of Easter chimes, invitation to church. Full band, soloists, and sections, and traps).
  - (10)—Potpourri—Broadway Review (musical melange. Full band and traps).
- Finale—Patriotic—The Maple Leaf Forever, O Canada, God Save The King.

I consider the foregoing first-rate popular program-making on the part of Lieut. Mooney. Psychologically viewed, it is sensible; for it opens with light music, fitted to attune a mixed audience to the attitude of sitting back and enjoying themselves. Then the heavier music from "Faust" and from "Poet and Peasant" is introduced into the middle of the program just when the minds of the audience are as yet untired, and the musically uneducated part of it are willing to listen and to try to enjoy so-called "classical" music. The audience, tired now by the strain of attention, are next fittingly treated to light, piquant music, and leave the concert-hall with the sense of having been pleasantly entertained, and of being spiritually refreshed. Musically viewed, the program is thoroughly satisfying. For the Band of the 85th Battalion play it as if fully conscious that concert music is an emotional language, and must appeal, not to the feet, but to the sensibilities, the sentiments or heart, the fancy, the imagination, and the inmost soul of men and women. This, as I heard them, the musicians of the 85th Battalion Band accomplished throughout the program with fine artistry in every technical and expressional quality and nuance required by the various compositions, now stimulating the sensibilities, now making glad the heart, now piquing or "tickling" the fancy, now subduing the spirit, and now transporting the soul to the uplands of ethereal experiences.

In view, then, of my knowledge of other Canadian military and concert bands, and of my careful study of the personnel, musicianship, and route-march, parade, review, and hall programs of the Band of the 85th Overseas Battalion, I have full confidence in my critical judgment and appraisal that it is, taken in all its versatility, the Champion Regimental Band of Canada.

I have but two suggestions to make for improvement of the band. The membership should be increased at least to forty musicians and the instrumentation should be augmented by the addition of at least two saxophones, a bass clarinet, a B-flat tuba, and a BB-flat bass for martial music, and by the addition of two oboes, a trumpet, two French horns, two Boehm flutes, C and G kettle-drums and a xylophone for concert music. Were the Band of the 85th Overseas Battalion thus augmented in personnel and instrumentation, it could be brought to an efficiency in first-rate musicianship that, if heard in the United States or in England, would win the admiration and praise of competent critics. Still, as it now stands, the Band is justly the pride of Lt.-Col. Borden, O. C., and the officers and men of the 85th Overseas Battalion, C. E. F., Nova Scotia Highlanders.



Band of the 85th Overseas Battalion, C. E. F., on route-march.  
Lieut. Dan Mooney, Bandmaster and Director, is seen  
about six paces in advance.

**“ SIOL NA FEAR FEARAIL ”**

