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# TATTOO 87

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*DIRECTOR*  
*GLENFIDDICH HIGHLAND DANCERS*

# TATTOO 87

## GRATEFULLY ACKNOWLEDGES

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# Military music in the -making-

The history of military music in the British armed services is shrouded in myths and mysteries, ifs and buts, whens and wherefores. There have been various continental influences, as indeed there have been in the uniforms worn by British soldiers, which is not surprising considering our heavy and protracted involvement in European wars. There were fashions from further afield, fashions that have left their permanent mark on the music we hear today. And there were technical innovations that enabled the military bandman to compete in terms of harmony and accomplishment with the best of concert hall musicians. But all this came later.

Let's go back to the early days of military music, as it emerged into a form recognisable to us today - to the days of Henry VIII, in fact. There was no standing army then, of course, and most musicians in any armed forces were attached to the trains of the great officers. However, here we encounter the twin origins of military music. For while the King and his nobles had bands of minstrels, or "noises" as a collection of instrumentalists playing together was then called, paid - and paid handsomely - to play, there was also a need to give signals in battle. So the cavalry had trumpeters who, to emphasise the fact that they were non-combatants, had the points of the swords they wore broken: they played a very different instrument to the one we think of today. The infantry had side drums, or tabors, brought into the country from the Crusades; these, together with the bagpipes, provided the ideal music for English armies to march to.

However, the bagpipes were about to fall out of service with the English, to be replaced by what Shakespeare called the "Almain whistle", or "ear-piercing fife", as used by the Swiss mercenaries of the day. And it seems that only after the pipes had virtually disappeared from England were they taken up in Scotland. The first record of their military use there dates from the Battle of Balrinnies, 1594, although legend has it that they were played at the Battle of Bannockburn, nearly 300 years before. The Irish, on the other hand, were known for their pipes in those days; indeed, the famous Durer wood engraving of a piper is thought to represent an Irishman. It was not until 1901 that the Irish Regiments in the British Army were allowed pipe bands, however, for fear of arousing their patriotism.

The Restoration of Charles II saw the establishment of a permanent standing army in this country, first with the Lifeguards, whose kettledrums had made such an impression on Charles' triumphal march to London in 1660. Other regiments were soon added to the

establishment, and it was to the Horse Grenadiers that Charles first granted the right to maintain a band of six hautboys, to be paid for by putting a fictitious name on the establishment of every other company stationed in the country. His brother, James II, was so impressed with the music of this early predecessor of the oboe that he had all the marching regiments give up the fife and adopt the hautboy. Indeed, the instrument stayed on the army estimates until the mid-19th Century, as did the non-effectives list.

Other instruments were added to military bands, gradually increasing the scope of the music that could be played: the clarinet, invented by Denner in 1690, the bassoon and horn, while the Royal Scots had brought the use of the bagpipes back to the British Army when they joined it in 1678. And around 1747, the Duke of Cumberland re-introduced the fife, first for the Green Howards and Coldstream Guards, but later for every marching regiment. Within 50 years, these bands were being paid for by the state, because they were essentially marching bands. In this context, the drum major, or Sergeant-drummer to give him his correct and original rank, was an important member of the regiment, and strict regulations were laid down to control the pace of the march; he was to run his mace "with an easy air" and plant it every fourth pace.

Other bands, however, got no support from the government, and were maintained purely by subscription among the officers of the regiment; according to a Horse Guards order of 1823, they had to hand over 20 days pay on appointment to any commission, and a regular 12 days pay each year. The only exception to this was the band of the Royal Artillery who came under the control not of Horse Guards, but of the Board of Ordnance, who proved far more generous paymasters.

More important, from the point of view of the development of military music, was the vogue for Turkish music in the 1780s and the introduction of the trombone the following decade. Here, at last was an instrument with a full chromatic scale, and, coupled with serpent which had made its first appearance somewhat earlier, was able to sustain a good bass. Turkish music had been all the rage on the continent for a good 50 years before it started to gain popularity on this side of the Channel; its essence was the addition of a large number of percussion instruments to existing bands - side or snare drums, bass drums, cymbals or clash pans as they were

called, tambourines, triangles and those wonderful inventions of the oriental taste for the extrovert, jingling johnnies. They were played, with a good deal of exuberance, by coloured musicians. The use of foreign musicians in military bands was by no means uncommon, for most were composed of civilians; indeed regiments frequently returned from service overseas with bands composed entirely of foreigners, and coloured drummers had been in the British Army for about 30 years. The fashion faded, but the extravagant style of dress and of playing the instruments lingers on in the tiger skins worn by drummers, and the twirling of drumsticks, both by side drummers and bass drummers.

The actual uniforms worn by most musicians have, in legend at any rate, a far different origin; most were in the facing colours of the particular regiment, but were made fairly fantastical not out of pomp or show, but to keep the musicians out of the alehouses and inns. It was thought that not only were the uniforms themselves totally distinctive, but the musicians would be ashamed to be seen around town in such outlandish garb, unfortunately, the plan backfired, and the uniforms proved too distinctive for enemy marksmen to resist, and their extravagance was cut down.

The next important step in the development of military music was the invention, by Halliday, bandmaster of the Cavan Militia, of the Key Bugle in 1810. Military bands were the first in the land to adopt this revolutionary instrument. An Irishman named Clagget had invented a valve applicable to brass instruments, and the 2nd Life Guards had had a circular bass tuba, fitted probably with Clagget's valves, in 1809, and there had been earlier experiments with a slide trumpet, based on the principle of the trombone. But the key bugle was the first really successful attempt to give a complete scale to a brass instrument. It became known as the Royal Kent Bugle after the Duke of Kent had heard the inventor performing on it in Dublin, and encouraged its adoption throughout the British Army.

There were many other instruments that made a brief appearance, or a more prolonged stay, in the composition of military bands at various times. The serpentcleide and ophicleide, the serpent itself, bombardons and glockenspiels. There were three instruments still to be added, however, before the present-day composition of the bands could evolve, and two of these were the invention of that prolific Belgian, Adolphe Sax; he it was who introduced the saxhorns in the brass section, and among the reeds the saxophones, which were only taken up slowly by military bands. The other instrument came to Bri-

tain in a most singular way. The Earl of Cathcart, who was the colonel of the 2nd Life Guards, was Minister Plenipotentiary at the Court of the Czar in St Petersburg in 1830. It was there that he heard the band of the Imperial Guard playing chromatic trumpets. The Czar, flattered by his enquiries and praise for the performance, presented him with a set of the instruments, on condition that whenever they were played in public, the patent chromatic action should be kept covered. The secret soon got out, however, and by 1836, the chromatic trumpet had found its way into the concert orchestra. This was after it had made possible the foundation of the first of the great brass bands, a distinction jointly claimed for messrs Walker and Hardman of York and Bandmaster Klussmann of the 9th Lancers.

In the early days, regimental bands had been small, no more than six or eight musicians, but as new instruments were added, and regiments vied with each other, they grew apace, until at the start of the 19th Century, an average band might have had as many as 40 to 50 musicians. This was in the infantry regiments: the cavalry always maintained smaller, mounted bands. During and after the Napoleonic Wars, however, the War Office, in its eagerness to save expenditure - albeit that of the officers themselves - decreed that no regiment should have a band of more than 10, excluding "blacks" and boys. A more enlightened attitude soon developed, when it was realised just how great a boost to morale and esprit de corps a good regimental band was, and numbers began to grow again. The only exception to this general rule was the band of the Royal artillery, governed not by the War Office but by the Board of Ordnance, which permanently maintained a far bigger band than other regiments. Some of the staff bands, too, were larger than average.

The musicians themselves, as already pointed out, were almost exclusively civilians before the 1850s, as were the bandmasters, but they were usually performers of some ability. The colonel of the 4th Dragoon Guards asked no less a

man than Mendelssohn to recommend musicians, and many bandmasters were appointed on the recommendation of various firms of instrument makers, with the proviso that they immediately condemn all the regimental band's instruments and order a new set from their sponsors. In earlier days, musicians had on occasion been pressed into service, but rates of pay were good for competent performers and during the early part of the 19th Century, there seems to have been no difficulty in attracting players. However, all this was soon to change.

Little has survived of the early music played in the armed services, because little of it was actually annotated. The military calls - retreat, which was sounded at dusk to warn all those outside the camp or town, and not on duty, to get back within the gates, tattoo, or tap-to, which was sounded later to signal the closing of the inns and an end to the nights revelries, for instance - have probably remained much the same. For the rest, operatic music seems to have been popular. The march from the opening of Handel's opera Scipio is known to have been composed specially for the Grenadier Guards before it was included in the opera in 1726. And a march composed by Samuel Wesley when he was still a boy was used by one of the Guards' bands. In later years, it seems it was mainly the songs and oratorios of the great composers that attracted bandmasters' attention. And, of course, each bandmaster made his own special arrangement of them, taking each piece at whatever tempo he chose, and pitching it in whatever key he wanted.

This individuality among the bands had disastrous results at a special review of the troops in the Crimea, in honour of Queen Victoria's birthday in 1854. When all the bands present struck up the National Anthem, the cacophony that ensued so horrified the Duke of Cambridge that, urged on by Bandmaster Smyth of the Royal Artillery and Henry Schallehn, who had served with the Duke in the 17th Lancers, he started to press for a central school for army musicians and bandmasters. The result, after long delays by the govern-

ment of the day, was the establishment of Kneller Hall as the Royal Military School of Music. Yet, still, some of the old ways lingered on, and the school was paid for in its early years by a voluntary subscription from all the regiments. Needless to say, some regiments found no reason to subscribe to this newfangled institution.

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Some progress had actually already been made towards standardisation of the music played by military bands, but through private enterprise. In 1845, Carl Boose of the Scots Guards, unable to find a publisher, himself printed and published a magazine of arrangements of popular pieces for military bands. It was eagerly seized upon by other bandmasters and, once the commercial success of the venture was assured, by a musical publisher. Other publishers tried to copy the idea, but it was Boose's original publication, now produced by Boosey & Co., that survived.

One further step remained to be taken, the system of employing civilian musicians in military bands. The Coldstream Guards had formed a band of attested soldiers, twelve of them, in 1785. But it wasn't until Kneller Hall was well established that it became a rule that all bandmasters should be qualified there, and all bandsmen be enlisted soldiers.

With the establishment of Kneller Hall, military music rose in stature. Various bands in the past had gained special recognition and much public admiration, but few perhaps rose to the level of accompanying Dame Clara Butt on a national tour visiting 40 towns, as the band of the Coldstream Guards did under their leader, Lt Col MacKenzie-Rogan in 1919. The military band had become the public's main source of musical entertainment, and was in great demand for performances in parks and on piers throughout the country, as well as playing at regimental functions and society "dos". It's a peak of popularity that has waned only a little, and not at all among the enthusiasts.

BATH, CARDIFF and ALDERSHOT tattoos, these having casts of up to 5,000, troops and performers.

After World War II, tattoos returned to Great Britain on a regular basis, but on a reduced scale. In addition to some of the original tattoos we now have the Edinburgh tattoo, Wembley Military Pageant, which is called the largest Military Band Show in the world.

The Tattoo has become a tradition in many countries, throughout the world. Holland, Germany, Oman, Australia and Canada.

The tattoo is Ceremony - Tradition - History - Pageant - and Nostalgia, involving musicians and performers, many giving freely of their time and devotion.

## Tattoo Origin

The Tattoo is a Military entertainment, spectacular dating back to the 17th century.

The origins of the Tattoo are to be found in 17th century Holland, during the period when English troops were billeted with local townspeople. It was the custom each evening to recall the troops from the local inns by Marching a Drummer through the streets to tell the inn keepers to turn off the taps, in Flemish the words and command was, "doe den tap toe" ("turn off the beer taps"). This phrase was shortened by the soldiers to "tap toe" and

which eventually was anglicized as "Tattoo".

The custom was carried back to England and saw the addition of other instruments to the drummers, such as Pipers etc. This brought about a daily routine in the life of the army, and the quality of the Tattoo became a matter of pride and an avenue for inter-regimental competition.

As the tattoo evolved, various elements were added to the the musical side, such as military arms and drill displays, musical rides, historical scenes and pageants.

In England in the 1930's searchlights were added, and so became the searchlight tattoo. Some people will remember the,



## The Governor General's Horse Guards Band

The Governor General's Horse Guards have a very deep and rooted history, which began in 1810 as the Governor General's Body Guards. The unit amalgamated with the Mississauga Light Horse prior to 1900 to become the Governor General's Horse Guards. Active participation in the World Wars saw this cavalry regiment as an armoured corps unit serving on African and European fronts.

Similarly, the band has long been an integral part of the regiment, with the beginning of the year 1987 marking a significant change in the bands structure, leadership and direction. The band was, for several months, managed by its Assistant Director and Drum Major Frank J. Merlo, where it saw and experienced growth in strength and popularity within T.M.D., the regiment, and

amongst musicians in general. Currently under its newly appointed Director of Music, Barrie Hodgins CD, the band continues to strive to greater musical heights. Both Director and Drum Major consistently work hard and closely together as a strong team to build and maintain a solid regimental band which performs for both public and military occasions. Annually, the band's traditional blue uniforms can be seen when it officiates the opening of the Legislature at Queen's Park and the Canadian national Exhibition.

Entertaining at State Dinners honouring visiting dignitaries to Canada, is also one of the bands major functions. Such events have included, the Prime Minister of Great Britain, Margaret Thatcher and H.R.H. Prince Phillip at the

Duke of Edinburgh Awards.

Summer park concerts are the traditional setting of all military bands and the Horse Guards are no exception. Apart from yearly scheduled performances, the band enjoys performing at various parks and institutions in the city of Toronto at the height of the warm summer season.

Whether the function be parades in the United States, Tattoo's throughout Central Ontario or dinners at the nation's capital, the Governor General's Horse Guards Band always strives to live up to the regiments motto "Null Secundis."

Performing with the kind permission of our Commanding officer, Lt. Colonel W.A. Methven, CD A de C, the Regimental Band of the General's Horse Guards hopes that you will enjoy Tattoo 87.



## The Queens York Rangers Corps of Drums (1st American Regiment) Royal Canadian Armoured Corps

The Queen's York Rangers Corps of Drums is a group of approximately thirty-five musicians.

The Corps has been associated with the Regiment since 1975, and are proud to be the representatives of the Queen's York Rangers 1st. American Regiment. First commissioned in 1775 as Rogers Rangers.

This Corps has proudly represented the Regiment in many fine parades and ceremonies in Canada and the United States.

The Corps has participated in the Toronto Santa Claus Parade since 1975.

Also since 1975 the Corps has won 1st place in their division seven times in the Warriors Day Parade at Exhibition Stadium, Toronto.

In 1976 the Corps took part when the Regiment received the freedom of the city of Toronto, in recognition of 182 years of service in peace and war.

In 1977 the Corps took part in the 200th anniversary of The Battle of Brandywine in Chadds Ford, Pennsylvania.

In 1980 the Corps won 1st prize in the Calgary Stampede Parade.

On September 29, 1984 the

Corps of Drums had one of its proudest moments playing for Her Majesty The Queen and His Royal Highness the Duke of Edinburgh during the presentation of the Regimental Guidon by Her Majesty The Queen at Exhibition Stadium, Toronto, during the Royal Salute.

The band appears by permission of Lieutenant Colonel R. McKee, CD, Commanding Officer.

Under the Direction of Warrant Officers, Drum Major J. Crawford, Flute Major H. Hall and Corps Director Wm. Crawford.



## 7th Toronto Regiment Band Royal Canadian Artillery

The Toronto 7th Regiment Band, Royal Canadian Artillery continues a proud association with the City of Toronto of over one hundred years.

During the late 1800's, the Gunners' Band was a necessary part of any social or civic event. Concerts, garden parties, balls or opening ceremonies called for the inclusion of the Artillery Band. Newspaper accounts of the period tell us that an Artillery Band played on the roof of the first trip of the Toronto Street Railway from Yorkville to the Bay, and that band also marched from Garrison Park to the Exhibition Grounds for the opening of the first Canadian national Exhibition.

February, 1982, marked the 60th continuous year for the present band. In 1922, L Col Massey of the 3rd Field Brigade C.A. invited John D. (Scotty) Wilson to re-form the military band of the Artillery. Using a nucleus of members of the former Post Office Band which had been led by Jack Fysh, he was soon able to parade in first war khaki and puttees. A search of the old cellars of the armouries produced a set of nineteenth century uniforms that

were once used by the 9th Toronto Battery and these were refurbished by a local tailor. Four gunners from the regiment carried Coleman Lanterns to enable the musicians to read their music on night parades through the city.

The high musical standards of the Artillery Band were soon apparent. At the competition held in 1924, the famous Capt Charles O'Neill awarded the Gold Medal to the band for its performance of the William Tell Overture.

Since its formation, the band has become widely known for its concert presentations and has been requested to play for both King George VI and Queen Elizabeth on their visits to Toronto in 1939 and 1973. In addition to its regular appearances in Toronto and southern

Ontario, the band has also toured Northern Ontario and New York State.

Featured performers include a number of professional musicians who are well known for their work in the fields of orchestral, jazz and music education. Band members are a part of the Canadian Forces reserve contingent and as such have provided much assistance to the Canadian Forces School of Music at Victoria B.C.

The band appears by kind permission of L Col J.D. Gibson, CD, Commanding officer, 7th Toronto Regiment, Royal Canadian Artillery. D/M MWO M. Lawson C.D. Bandmaster WO Terry Storr

### DIRECTORS OF MUSIC

1922-1931  
1931-1943  
1944-1947  
1948  
1949-1957  
1957-1966  
1966-1972  
1972-1974  
1974-1976  
1976-1994  
1965-1996

3rd Canadian Field Artillery Band  
7th Toronto Regt. R.C.A. Band

Toronto Garrison Artillery Band  
7th Toronto Regt. R.C.A. Band

WO1 J.D. Wilson  
Lt. J.D. Wilson  
WO2 R.W. Bromby  
WO2 G. Swadling  
WO1 G. Noakes  
Capt M. Dunmall  
Capt G. McCrae  
Capt P. Hughes  
Lt. C.R. Köpfer  
Capt R. Herriot  
Lt. I. Cuthbertson



## The Queen's Own Rifles Of Canada Regimental Band

The Regimental Band is as old as the Regiment itself, having been established in 1860 upon the formation of the Regiment, thus making it the oldest continually serving militia band in Canada. The Regimental Bugles were formed in 1865 and continue to participate with the Regimental Band at Regimental functions, with Bugle Major Phil Tenkorta. In a Rifle Regiment, many commands are given by bugle calls and by the drums. The bugles and drums, together with the Regimental Band, form an integral part of the Regiment on ceremonial parades, and as is traditional, the Regiment's Battle Honours are emblazoned on the drums since no colours are carried by Rifle Regiments.

The Regimental Band accompanied the Regiment on its famous trip to Britain in 1910 for army manoeuvres. The Regiment was at this time commanded by Maj. Gen. Sir Henry Pellatt, C.V.O., V.D., builder of Toronto's famous Casa

Loma. During the 1920's, the Band won the first class "A" Contest Shield at the Canadian National Exhibition (1922, 1923, and 1925) and this silver shield is still in the Band's possession. In recent years, the Regimental Band and Bugles have participated in many activities in Canada and the U.S.A., including the first Annual Stone Mountain Highland gathering at Atlanta, Georgia in 1982. In 1984 the Band journeyed to France to participate in the 40th anniversary ceremonies of the "D" Day landings on the coast of Normandy. The Queen's Own Rifles played an active part in the Allied invasion of Hitler's Europe during 1944 and 1945.

The Queen's Own Rifles were officially allied with the Buffs (The Royal East Kent Regiment) in 1882, and use as their Regimental March "The Buffs" which is attributed to G.F. Handel. The Buffs, now amalgamated with other units to form the Queen's Regiment, has its headquarters at Canterbury,

Warriors' Chapel of Canterbury Cathedral and honours our fallen comrades. The Queen's Own Rifles are also allied with the Royal Green Jackets whose headquarters are located in Winchester, England. Recently, the Queen's Own Rifles have also become allied with the Brigade of Gurkhas.

In Toronto the Cross of Sacrifice is located at St. Paul's church, Bloor Street East, our Regimental church, to which the Regiment parades every year.

The Regimental Band, under the command of Capt. J. Irwin, B. Mus., B. Ed. (Director of Music) continues to play an active part in the musical life of Metropolitan Toronto and the province of Ontario, appearing at exhibitions, park concerts, sporting events, civic receptions and dinners, graduation ceremonies, parades and tattoos.



# PROGRAMME

## 1. OPENING FANFARE

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SOUNDED BY THE FANFARE TRUMPETS OF THE:  
GOVERNOR GENERALS HORSE GUARDS,  
7TH TORONTO REGIMENT. RCA,  
THE QUEENS OWN RIFLES OF CANADA,  
THE ROYAL REGIMENT OF CANADA,  
THE 48TH HIGHLANDERS OF CANADA.

## 2. MASSED PIPES AND DRUMS

---

THE 48TH HIGHLANDERS OF CANADA.  
THE TORONTO SCOTTISH REGIMENT.

MUSIC  
KING GEORGE V ARMY  
MY HOME  
MONY MUSK  
CUTTING BRAKEN  
THE CHILDREN

## 3. THE QUEENS OWN RIFLES OF CANADA, BAND & BUGLE

---

MUSIC  
ADVANCE  
MECHANIZED INFANTRY  
FOOT LIFTER  
DRUM SALUTE  
MARCHING THROUGH GEORGIA

## 4. COMBAT DEMONSTRATION

---

BY THE AIRBORNE COMPANY  
THE QUEENS OWN RIFLES OF CANADA

MUSIC  
LONGEST DAY  
THE BUFFS  
THE MAPLE LEAF FOREVER

## 5. THE QUEENS YORK RANGERS CORPS OF DRUMS

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MUSIC  
1418. (TIPPERARY - I WANT A GIRL)  
GREENSLEEVES  
EYE LEVEL  
IF YOUR IRISH - MACNAMARAS BAND  
MARCHING BY

## 6. MASSED MILITARY BANDS

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THE GOVERNOR GENERALS HORSE GUARDS  
7TH TORONTO REGIMENT. RCA  
THE ROYAL REGIMENT OF CANADA  
THE 48TH HIGHLANDERS OF CANADA

MUSIC  
HANDS ACROSS THE SEA  
SHREWSBURY FAIR  
MEDLEY FROM "CATS"  
COLONEL BOGEY

# INTERMISSION

## 7. COMBINED BANDS

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THE MILITARY BANDS, PIPES AND DRUMS COMBINE IN A SELECTION OF SCOTTISH IRISH AND ENGLISH MUSIC.

*MUSIC*  
BUGLE HORN AND ATHOL HIGHLANDERS  
IRISH EYES ARE SMILING  
STAR OF COUNTY DOWN  
CHARIOTS OF FIRE  
CRAGS OF TUMBLEDOWN MOUNTAIN  
THE BONNIE LASS O' FYVIE  
COCKNEY JOCKS

## 8. MACHINE GUN RACE

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THE TEAMS WILL NEGOTIATIVE AT HIGH SPEED AN OBSTACLE COURSE CARRYING WITH THEM A 50 CALIBRE MACHINE GUN. THE WINNING TEAM IS THE FIRST TO FIRE THE WEAPON.

## 9. HIGHLAND DANCERS

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THE GLENNFIDDICH HIGHLAND DANCERS ACCOMPANIED BY THE PIPES AND DRUMS OF THE 48TH HIGHLANDERS OF CANADA AND THE TORONTO SCOTTISH REGIMENT.

*MUSIC*  
GREEN HILLS AND THE BATTLES OVER  
LOCH RANNOCH  
MARI BHAN AND THE BROWN HAIRD MAIDEN  
CAMPBELLTOWN KILTIE BALL  
LOUDENS WOODS AND BRAES  
HIGH ROAD TO LINTON  
ISHABEL MACDONALD

## 10. MILITIA REVIEW

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A REVIEW OF THE REGIMENTS THAT HAVE BEEN PART OF TORONTO'S MILITARY HISTORY, AND TODAY REPRESENT, TORONTO MILITIA DISTRICT. MUSIC BY THE QUEENS OWN RIFLES OF CANADA BAND

*MUSIC*  
CANADA ON PARADE  
IMPERIAL ECHOES

## 11. FINALE

---

ALL OF THE REGIMENTS, BANDS AND PERFORMERS ASSEMBLE IN THE ARENA FOR THE FINALE.

*MUSIC*  
AMAZING GRACE  
AULD LANG SYNE  
THE QUEEN  
"O" CANADA  
SCOTLAND THE BRAVE  
THE BLACK BEAR

PROGRAMME SUBJECT TO CHANGE



## 48th Highlanders of Canada

The 48th Highlanders of Canada were officially formed on 16 October, 1891. Since then members of the regiment have seen active service in the Boer War, the two World Wars and Korea. The regiment has been awarded 49 battle honors, 21 of which are carried on the regimental colour, drums and Drum Majors Baldric. The tartan is Davidson and the cap badge includes the falcon head, both in honour of the first Commanding Officer L. Col. John I. Davidson. Today's regiment serves as part of Canada's reserve force and members of the unit augment the regular force in Germany, Norway and Cyprus.

The Pipes and Drums and Military Band are the most visible part of the

regiment and are amongst the finest of any bands in Canada and together they create a unique combination that has led to their being in demand both locally and internationally. To list a few recent appearances, the bands have appeared at Wembley stadium in England, accompanied a regimental contingent of veterans to Holland in order to commemorate the 40th anniversary of the liberation of Holland and within the last month have returned from a successful tour in Bermuda. These appearances are in addition to numerous appearances at local parades, highland games and concerts as well as two practices a week.

Captain William J. Hughes, has

been the Director of Music since 1983. Prior to that he was the principal flutist with the Band of Her Majesty's Royal Marines. His musical abilities reach out further than that of musician and conductor to his many arrangements for brass and reed band, alone or combined with bagpipes. Some of these arrangements are included in this programme.

The Pipes and Drums are under the direction of MWO A. Dewar, CD; Regimental Drum Major is WO L. Fullerton, CD.

The Bands appear by permission of Commanding Officer, L. Col. HWG Mowat, CD.



## The Royal Regiment of Canada

The band of the Royal Regiment of Canada is the oldest, permanently organized band in the Canadian Armed Forces. Based at Fort York in Toronto, Ontario, the band has continued to serve its Country, Province and City in many different roles throughout the world since its formation in 1862.

More recently, in 1971 the band performed in Nicosia, Cyprus, as a part of the United Nations Forces. In 1974 they travelled to Louvigny, France, to participate in the Liberation Commemoration Services and Anniversary of the D-Day landings. In 1976 they formed a part of Canada's Bicentennial performances throughout Canada and the United States.

In June, 1981, the band was invited to perform at the largest Military Band display in the world, the bi-annual British Military Musical Pageant held in Wembley Stadium, London, England. This was the first time that Commonwealth Forces had been invited to participate in this spectacular Military pageant: it was an honour for the band to fill a central role in the Canadian Contingent. The

Director of Music for the overall Canadian Contingent was Captain Gina A. Falconi, CD, Music. BAC., RC (Director of Music for the Band of the Royal Regiment of Canada since 1971.) The Drum Major is B/CWO Ronald L. Scott, CD, RRC.

In Great Britain the band was distinctly honoured to do a command performance for its Colonel in-Chief, His Royal Highness, Prince Charles, Prince of Wales and Princess Diana, Princess of Wales, in the gardens of Buckingham Palace.

The first years of this decade have found the band extremely active in providing live, televised and broadcast music, opening concert ceremonies, colourful marching displays and dance music, as performed by the varied groups within the main musical organization of the Regiment, thus forming a spectacular part of the entertainment at many functions and conventions. The band was the centre piece at the "International Gathering of the Clans Tattoo" at Stone Mountain, Atlanta, Georgia, in October of 1982, 1983 and 1984. It was the featured band at the 1985 Holiday

Folk Fair in Milwaukee, Wisconsin. It was the highlight of the Canada Week Celebrations in Atlanta, Georgia for Ambassador Gotlieb and Consul-General Sirrs in March 1986.

The band was prominently featured in the Province of Ontario's "Royal Salute" to Her Majesty Queen Elizabeth II during her tour to Canada. The senior Director of Music for this pageant was Captain Falconi. He also acted as music consultant for the production of the record "Royal Salute".

The Regiment evolved from the 10th Royal Grenadiers which explains the British traditions, and as authorized by decree of Queen Victoria, the distinctive scarlet uniform of the "Guards" is worn on all ceremonial occasions. The Royal Regiment of Canada continued to maintain their inherited traditions to this day.

The Band appears on all engagements by the kind permission of Lieutenant-Colonel A. J. Praysner, CD, RRC., Officer Commanding the Royal Regiment of Canada.



## The Toronto Scottish Regiment

The Toronto-Scottish Regiment is the direct descendant in the Canadian Militia of the 75th Battalion of the Canadian Expeditionary Force. The unit was formed in June, 1915 by Lt. Col. S.G. Beckett, V.D. of the Mississauga Horse. In September 1921, the Battalion was designated The Toronto Scottish Regiment and affiliation granted with The London Scottish Regiment of the British Territorial Army. In 1939 the Regiment was mobilized and was among the first Canadian Army units to arrive in Britain. The Regiment fought at Dieppe in 1942, and participated in every battle fought by the 2nd Canadian Division until May 1945.

In Fall 1945, The Toronto Scottish returned to Canada. The war-time machine gun unit was disbanded and became a Militia Unit. Redesignation as The Toronto Scottish Regiment came in June 1947. Today, they form an important link in the Mobile Command Force of the Canadian Armed Forces.

The band has claimed the title of Canadian Champions for three successive years. Success has come from a combination of hard work, enthusiasm, and pride in the Scottish Traditions preserved within the Regiment. The Pipe Band has performed in the Edinburgh Tattoo of 1974, the Dunedin Highland

Games, the 1979 Fort Ticonderoga Tattoo and Highland Games, and the CNE Scottish World Festival Tattoo since 1972.

In 1981 as part of a Canadian Contingent they were invited to take part in the Wembley Military Musical Pageant, in London, England and the Band is proud of this honour since it is the first time for any bands outside the British Army. In recent years members of the band have taken part in the Royal Tournament, London, England, The Nova Scotia Tattoo and The Canadian Forces Tattoo. The Band will again take part in the Nova Scotia Tattoo in June of this year.

This will mark the sixth year that the Band has appeared at the Stone Mountain Tattoo in Atlanta, Georgia.

Plans are in hand for the Band to take part in several Tattoos in 1988.

The distinctive Hodden grey dress worn by the Toronto Scottish. Their founder, Lord Elcho, chose for his regiment the practical, muted heather tones of the Hodden grey in preference to the scarlet jackets popular with the military at that time. Her majesty Queen Elizabeth, the Queen Mother is Colonel-in-Chief of the Regiment.

The Band has recently welcomed to its ranks their new Pipe Major, Jim

Thomson. Pipe Major Thomson is well known in piping circles and competes in the solo piping events at Highland Games throughout North America.

The Drum Major is MWO N. MacKenzie CD, who has been senior drum major for:

- The Scottish World Festival Tattoo 1972 to 1978.
- Canadian Contingent Edinburgh Tattoo 1974.
- Queen's Silver Jubilee Tattoo, Toronto 1977.
- Composite Band, 4 Canadian Regiments Wembley Military Musical Pageant, London, 1981.
- Canadian Contingent, Royal Tournament 1983.
- The Queen's Royal Salute, Toronto 1984.
- Canadian Forces Tattoo, 1985.
- Nova Scotia Tattoo 1982 to 1986.

1987 will be the sixth year that he has produced and directed the Stone Mountain Tattoo, in Atlanta, Georgia, which has now become the largest and most successful to date in the United States. Also during 1987 he was involved in the production of Canada on Parade Tattoo and is the chairman of "Tattoo 87".

The Band appears with the kind permission of Lieutenant Colonel J.D. Chowzun CD commanding officer.



## The History of Highland Dancing

Typifying the Scottish people are their various styles of dance. Throughout this medium we are shown the gaelic sense of humor: a likely example is the Seann Triubhas (pronounced sheann trews), which translates as "torn trousers" or "old trousers". Kicking off those trousers is the final phase of the dance. In mock defiance of the English restriction on the wearing of kilts. Displaying Scotch practicality is the Reel O' Tullock, a dance named for the county in which the steps originally took place. In the days of old, parishioners waited in the cold for their late minister and, to keep themselves warm, created a jig to the music of a fiddle.

A common characteristic of Scotsmen is courage. "Ghille Challum," or sword dance, originated in 54 BC when Titus arrived on the British Isles. In a letter to his homeland. Titus described the actions of

the barbaric warriors and their unique manner of dance: the barbarians pushed their swords into the ground, with the sharp edge of the blade pointing upward, and proceeded to dance around and over the blades. But King Malcolm is actually credited with the present day version of the dance. In 1504, after defeating an opponent, the King took his dead foe's sword and, together with his own, formed a cross on the ground; he then performed a victory dance around the blades. Soldiers adopted this version as a war dance on the eve of battle. The common belief indicated that if a man touched the blade, not only would he have a sore foot, but also he would bring bad luck to himself and possibly to the entire regiment. In today's competitions, touching a blade results in immediate elimination.

The Highland Fling, now the national dance of Scotland, began as a victory

dance on the battlefield. Performed confiningly on the top of a shield, the dance required speed and skill to evade the sharp spike in the corner. The leaps and kicks of the dance symbolize a deer, with the performer's upraised arms representing antlers.

Heritage and ingenuity are foremost sources of Scottish pride, and are depicted in "Flora McDonald's Fancy." While the title of the dance is not indicative of this, the dance steps as connected with Scotch national treasure Bonnie Prince Charlie. After uniting the people, the Prince fell victim to the English and fled from his homeland. Dame Flora McDonald hid the Prince in her home and then, after dressing him as an aristocratic lady, smuggled him aboard a ship. The last bit of Scotland that Bonnie Prince Charlie saw was Flora dancing upon the cliff overlooking the sea.

## The Glenfiddich Highland Dancers

The Glenfiddich Highland Dancers were formed in 1987. For the purpose of providing dancers for tattoo's, band, concerts and conventions etc. Some of the dancers have performed at Tattoo's and band shows in North America and Scotland.

Many of the dancers are also strong competitors, competing in

competitions throughout North America and Scotland. With many of them winning, Provincial, National, Scottish and International championships.

The dancers are under the direction of Miss Kathleen MacKenzie, herself a Canadian, Scottish and Commonwealth champion. She has choreographed the dances for the

Stone Mountain Tattoo, Atlanta Georgia, Metro Police Games, The Royal Salute and Canada on Parade Tattoo.

The Glenfiddich Dancers perform on a regular basis with the Pipes and Drums of The Toronto Scottish Regiment and The Royal Regiment of Canada, Military Band.