

Adolphe Koenig: A Colorful Life

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A pioneer player of the valve horn in Britain and Ireland who was born in Germany, played in continental Europe before settling in the UK, promoted brass bands in the Army, and died in faraway Agra on his sixtieth birthday.

Most people recognize the *Post horn Galop*, but its composer, Hermann Koenig, is less well-known and his older brother Adolphe is all but forgotten. Both brothers played the cornet and the horn, although Hermann was principally a cornet player—perhaps the finest of his day—and Adolphe was mainly a horn player. He was also the first soloist to play the valve horn to massed audiences in the United Kingdom.

Valve horns in the United Kingdom of Great Britain and Ireland

One of the first references in English to a “valve horn” dates from 5 September 1829, when the Dublin composer, inventor, and music-shop keeper Johann Bernard Logier advertised, “direct from Vienna, a few pairs of valve horns and trumpets. Manufactured in a superior manner by one of the first makers in that city.”¹ Three weeks later, on 1 October, Logier’s competitor Andrew Ellard advertised² “foreign” valve horns at a reduced price, because despite having imported some himself, he had found that “the profession have invariably given preference” to those which he had manufactured himself.³ The earliest surviving example of a valve horn that was made in England is probably the one displayed in the museum at London’s Royal College of Music.⁴ Manufactured by Charles Pace at 2 Lower Crown Street, Westminster, it must have been made before Pace moved from there to 49 King Street in 1833.⁵

Visiting players

The first known account of the valve horn being played in England dates from March 1833, when the Karlsruhe horn player Jakob Dorn gave a concert in Bath.⁶ A pupil of Christophe Schunke,⁷ one of the first German players to use valves, Dorn then gave a second performance on his “newly-invented chromatic horn”⁸ at the city’s Assembly Rooms on 9 April, playing some works he had composed himself and two by Jacques-François Gallay, an *Adagio and Polacca* and a *Romance*.⁹ His performances drew favorable reviews: according to the *Morning Post*, “In his hands the instrument, hitherto considered so intractable, is made capable of every inflection of tone that could be produced on a clarinet.”¹⁰ Dorn then played further concerts in London and Cheltenham before returning home, probably around the end of September. His more famous contemporary Josef Rudolf Lewy, who was an acquaintance of Schubert, then

visited London in 1835, giving a performance on his “newly constructed Chromatic French Horn” which particularly impressed *The Sun* on 4 June¹¹ for the depth and “richness of his low notes.”

Native players

English players seem to have taken only a limited interest in the valve horn at this early stage. John Sainsbury’s *Dictionary* lists a Mr. Perry who was a “professor of music and dancing ... a celebrated performer on the French horn”¹² and who may have been the same “Mr Perry” who played a valve horn at the Marylebone Literary and Scientific Institute in 1837.¹³ A nineteen-year-old lad called George Arrowsmith Dibley played a valve horn in performances in Newbury in 1843,¹⁴ but was rarely heard of as a horn player after he passed his exams to become a solicitor. In the same year, two students at the Wilberforce School for the Blind in York performed on “the new lever French horns” made by Köhler,¹⁵ but none of the major players who were living in England at the time—Giovanni Puzzi, Henry Platt, or Henry Jarrett, for example—seem to have taken it up. So while Adolphe Koenig was not the first to play the valve horn in England, the way was open for him to be the first to make a mark with the instrument, partly because he was a first-class performer, but also because he was supported by the publicity machine of the great French conductor, showman, and popularizer of the classics, Louis-Antoine Jullien.

Early years

According to the baptismal records of St. Stephani’s Church, Helmstedt,¹⁶ Adolph Julius Wilhelm Eduard König was born in the town, twenty-five miles east of Brunswick, Lower Saxony, at 9 o’clock in the evening on 24 December 1811 to Johanne Wilhelmine Juliana Hopstock and her husband, Heinrich Friedrich Wilhelm König. Heinrich was a *musicus instrumentalis* or town musician, and Adolph was both the third of their nine children and the oldest of six boys. His brother, the famous cornet player Gottlob August Hermann König, was born on 27 April 1818 and was the family’s sixth child.¹⁷ Adolph was confirmed in 1826, but nothing else is known about his youth until 1833, when, as a twenty-one-year old and first horn in the theater in Strasbourg, he demonstrated “purity and neatness in playing a concerto by Mengal at the city’s Philharmonic Society.¹⁸ It is not clear what instrument he was playing, but as he was also a cornet player, it could well have been a valve horn. The following year he performed the first movement of a horn concerto by “Mangol”¹⁹ and then on 23 March 1835, a set of variations by Loewe.²⁰ In 1836, Adolph played a double horn concerto by Romberg with “his brother,” though it is not clear whether this was Hermann or one of the other boys.²¹

Munich and Brussels

Adolph seems to have spent at least some time between 1837 and 1838 as first horn at the Concerts Musard in Paris.²² His tenure there must have been short, however, as Donatien Urbin was principal horn in 1837²³ and König was heralded “an advantageous acquisition to the King’s *Hofmusik*” in Munich when he played a *Concertino* by Gallay at the town’s National Theater on 27 September 1838.²⁴ His “security of attack” and the “projection of his sound” were particularly mentioned in April 1839 after he played a concerto by Louis-François Dauprat and the horn obbligato in Heinrich Proch’s song *Das Alpenhorn*.²⁵

A review of a concert in 1841, at which Adolph performed Gallay’s *Adagio and Polacca*, said that his “artistic reputation on the French horn has long been firmly established,” but also mentioned that his position at court was that of *Königl. Hof-Trompeter* (“Royal Court Trumpeter”).²⁶ In fact, he performed regularly on the cornet throughout his career and was praised for his “high mastery” of it at a concert on 23 April 1843.²⁷ His last known engagement in Munich was in January 1844 when he performed an unnamed Phantasie on the cornet.²⁸

On 8 February 1844 the *Münchener Tagblatt* announced that Adolph had left the King’s *Hofmusik* to answer “an offer made to him from Brussels”²⁹ and a fortnight later he played an *Air favori de Malibran* on the *trompette à cylindre* in that city with the band of the Régiment des Guides.³⁰ This was the leading military band in Belgium, and it may have been with them that Adolph developed the taste for military music, which is a feature of the rest of his career. Meanwhile, his younger brother Hermann was in London, starting to build a reputation as the finest cornet player of the age, and it was through him that Adolph got his break in England.

London and the 87th Royal Irish Fusiliers

By December 1844 Adolph had amended his name to Adolphe and both he and Hermann had changed their surname from König to Koenig. It was therefore as Adolphe Koenig that he played a solo at a benefit concert that Louis-Antoine Jullien organized for Hermann in London on 7 December 1844.³¹ Jullien had first appeared in the capital in 1840 and for the next twenty years his concerts boasted solos by most of the leading British and European instrumentalists of the day. As a result, they rapidly became the talk of musical life in the UK, especially in the provinces, and it was therefore a major accolade for Adolphe to be invited to play. He was introduced as a “member of the Chapelle of the King of Bavaria at Munich” who had “arrived in this country on Monday last” and played a further solo at the same venue two nights later.³²

The next time we hear of Adolphe, on 3 September 1845,³³ he was playing solos on both the horn and the cornet in the very different setting of the County Rooms in the Scottish town of Aberdeen. This came about as a result of his decision to accept the post of Master of the “brass band” of the 87th Royal Irish Fusiliers,³⁴ who were

stationed in Edinburgh Castle when he first arrived in Britain.³⁵ He probably started work with them there but was certainly with them in Aberdeen, where they were posted on 11 July 1845, arriving on board the Aberdeen, Leith, and Clyde Shipping Company's new paddle steamer *The Queen*. The band's auspicious stay in the town started with them playing to lead the rest of the regiment from the harbor into the town³⁶ and they then played regularly under Adolphe's leadership on the grounds of Gordon's Hospital.³⁷ When they gave a further performance at the County Rooms on 1 December, the *Aberdeen Press and Journal* referred in glowing terms to Koenig's "European reputation" and "obliging and amiable disposition," but also described his horn solo, *Le Congé* ("Leave-taking") by Johann Heinrich Lübeck³⁸ as "the gem of the evening"³⁹ (see Musical Example 1). Adolphe had previously played this adagio with echo effects in Munich in 1841⁴⁰ and while parts of it could have been played on the hand horn, others—such as the chromatic scale in bar 81—suggest that it is a very early example of writing for valve horn. Similarly, while the passage marked *con sord.* is not impossible with a suitable non-transposing mute, it is much more practical with valves.

80 **Adagio molto**
Horn in F

82 *ff* *p* *con sord.*

Musical Example 1: J. H. Lübeck, *Le Congé*, mm. 80–86.

The band gave further performances in Aberdeen, including a *Promenade Musicale* at the County Rooms on 9 March 1846,⁴¹ but immigration records⁴² show that Adolphe had left the band by the time they moved on to Newport, South Wales on 19 September.⁴³ Instead, on the previous day, 18 September, he arrived back at the Port of London after a trip to Germany, accompanied by Marie du Bois. Little is known about Marie, who was to become his wife but, as the 1861 census says that she was born in Munich, he may have met her there. By now Koenig was thirty-four and it is clear that Marie was significantly younger. She was recorded in the 1851 census as being twenty-four, making her about nineteen on her arrival in the UK, whereas ten years later the records say that she was thirty-eight, suggesting that she was about twenty-three when she disembarked.⁴⁴

The soul of Jullien's orchestra

The connection which Adolphe had developed with Jullien at Hermann's benefit concert was to stand him in very good stead, for it seems likely that he played, either as a soloist or in the orchestra, in many of the concerts in Jullien's provincial tour of spring 1847. A solo he gave in Exeter in February was "especially praised,"⁴⁵ and he was certainly expected to play in York in April because his absence drew a particular reference from the reviewer writing for the *York Herald*.⁴⁶ The following year, Hermann featured as Jullien's soloist, even taking over as conductor during the illness of "The Mons.," as Monsieur Jullien was affectionately known.⁴⁷ Adolphe's name was not mentioned in any of the advertisements or reviews for their concerts, though it is likely that he was a member of the orchestra. When they appeared in Edinburgh in January 1849 a reviewer referred both to Adolphe's "mellifluous horn" and his role as "almost the soul of the orchestra."⁴⁸

Even better was to come. On 27 May 1849, under the heading *Concert Monstre*, Jullien advertised a series of six performances to be held in London's Exeter Hall with 400 instrumentalists, three choirs, and three military bands.⁴⁹ The violinist Ernest Molique topped the bill, followed by the young Joseph Joachim, and the sensational and internationally renowned hand horn player Eugène Vivier, who was one of Jullien's favorites, was listed above the pianist and future conductor Charles Hallé. The first of the concerts, on 1 June, featured a performance of the "Huntsman's Chorus" from Carl Maria von Weber's *Der Freischütz*, accompanied by sixteen horn players, among them many of London's leading performers, including Adolphe, Henry Platt, Henry Jarrett, Henri Stephan, James Catchpole Sr., James Catchpole Jr., Augustus Kielbach, and Ben Hooper.⁵⁰ They were also joined by Hermann Koenig, making a rare appearance on the horn. At the third concert, when Jullien scheduled a grand triumphal march called *Julius Caesar*, featuring twenty Roman trumpets, "made on the model of the Roman bas-relief, by Messrs Pask and [Hermann] Koenig, Strand," both Adolphe and Hermann were among the trumpet players.⁵¹

Meyerbeer's *Le Prophète*

At the second concert of the series, on 15 June, Jullien introduced a new *Grand Fantasia* based on themes from Meyerbeer's *Le Prophète*.⁵² This was a considerable scoop, because while the opera had first been performed in Paris in April, its official London premiere was still nine days away.⁵³ In the press it was hinted that Jullien had stolen the music from the Royal Italian Opera and, whatever the truth of the story, Jullien doubtless reckoned on the publicity making the public even more eager to hear it.⁵⁴ That evening, the great French cornet player Jean-Baptiste Arban joined Hermann in playing the section of the score which Jullien described as "The Celebrated Duettino."⁵⁵

When the series was over, Jullien embarked on a provincial tour which lasted from the end of July till the start of September, and which included the *Grand Fantasia* as a

regular feature of the program. This tour was to provide Adolphe's greatest moments of exposure, as Vivier could not be there. To Jullien, this was an opportunity to publicize the novelty value of including the valve horn in his concerts and to demonstrate that he was always "anxious to avail himself of the latest Instrumental Improvements."⁵⁶ Although some people in Bath and Cheltenham may have heard Dorn play in 1833, the new instrument would not have been heard in most of the tour's destinations and the tour program gave Adolphe huge opportunities to draw attention to both its potential and his own versatility as a performer. In the *Grand Fantasia* he sometimes played the "Celebrated Duetto" on his valve horn, though on other occasions he played it on the cornet. When he used the cornet, he usually also played the *Romanze: Ta pauvre Mère* on his horn. No one could have hoped for a better opportunity to showcase his talents: the *Grand Fantasia* was performed in towns and cities across Britain and Ireland, including Liverpool,⁵⁷ Limerick,⁵⁸ Hanley,⁵⁹ Manchester,⁶⁰ Carlisle,⁶¹ Bath,⁶² Exeter,⁶³ Cheltenham,⁶⁴ York,⁶⁵ Leeds,⁶⁶ Harrogate,⁶⁷ Glasgow,⁶⁸ Perth,⁶⁹ Dublin,⁷⁰ Cork,⁷¹ Newcastle,⁷² Edinburgh,⁷³ Hull,⁷⁴ Sheffield,⁷⁵ Huddersfield,⁷⁶ Birmingham,⁷⁷ Wolverhampton,⁷⁸ Worcester,⁷⁹ Bristol,⁸⁰ and Plymouth.⁸¹

Before embarking on the tour, Jullien's band held a residency at the Surrey Zoological Gardens,⁸² and when the tour was over, they played a concert series in Brighton⁸³ and Lewes,⁸⁴ followed in November by a performance at Drury Lane Theatre, London.⁸⁵ These frequently featured Adolphe in either the "Celebrated Duetto" or *Ta pauvre Mère*, and in most places his performances on the valve horn were received with enthusiasm. *The Sun* commented that "Herr Adolphe Koenig has established for himself a permanent reputation on the valve horn,"⁸⁶ while *The London Evening Standard* wrote that Adolphe's playing "possessed the qualities of tone natural to the common horn, but regulated by a mechanical arrangement which ensures certainty of delivery."⁸⁷ The *Caledonian Mercury* in Edinburgh said that his playing included notes "so rich, pure and charming that they vied with the lovely sounds his more celebrated relative [Hermann] brings from his corneopon; and at the end he performed a most difficult cadence that astonished all."⁸⁸ The *Evening Mail* was less certain of the valve horn, however, writing after the performance of *Ta pauvre Mère* at Drury Lane on 2 November that, "we must own that we vastly prefer the horn without valves; the tone of the latter is the legitimate tone of the instrument, and is much more beautiful and pure."⁸⁹

8th King's Royal Irish Hussars (1)

Just a few weeks after the Drury Lane concert,⁹⁰ Adolphe returned to his career as a bandmaster, joining the 8th King's Royal Irish Hussars, a cavalry regiment who were then stationed in Newbridge, Co. Kildare, in Ireland.⁹¹ Although a late-nineteenth-century drawing shows him apparently dressed as one of their officers,⁹² bandmasters were not normally enrolled into the Army and it is almost certain that, as a German subject, he remained a civilian. He seems to have had notable success in improving

the standards of the Hussars' brass band: after the regiment moved from Newbridge to Brighton in May 1850 the *Brighton Gazette* wrote that "their great merit is playing so admirably in tune together, which is rarely the case in a brass band composed of 20 performers."⁹³ Nearly three weeks later it added that "Herr Koenig, the Band master, has brought this young band to great perfection.... The performance of Mr Grey [the trumpet-major] who has practised hard under his instructions displays in an eminent degree the superiority of his teaching."⁹⁴ A further comment a couple of days later said that "the change which he has effected ... has astonished the regiment."⁹⁵

Although the Hussars were based at Brighton's Cavalry Barracks,⁹⁶ the 1851 census says that Adolphe and Marie (who was now his wife) were living in the town at 2 Grove Cottages.⁹⁷ The band became an important part of local life, giving regular outdoor concerts until the middle of October⁹⁸ as well as some more formal engagements, but performance conditions were not always ideal. There was so much noise at one concert at Brighton Pavilion that the *Brighton Gazette's* reporter could not hear the music well enough to comment on it.⁹⁹ In August 1850, at a concert at the Town Hall, Adolphe had to call the police to deal with a drunk who had been making "a great deal of noise and disturbing the performers";¹⁰⁰ the perpetrator spent the night in the cells and was fined five shillings. Adolphe continued to play the horn regularly: in September 1850 he took part in a concert with the distinguished French flautist Jean Rémusat and the Covent Garden trombonist Théophile Antoine,¹⁰¹ and in March 1851 he performed with the Brighton Amateur Orchestra, playing the horn in an arrangement for horn and bassoon of a duet from Donizetti's *Marino faliero*.¹⁰²

On 29 April 1851 the regiment moved to barracks in Hounslow¹⁰³ and on 21 August the band played at the Staines Regatta.¹⁰⁴ In May 1852 they were on the move again, this time to Nottingham, and from Tuesday 8 June the band gave weekly performances at the town's Arboretum.¹⁰⁵ Adolphe seems to have taken leave when the summer season was over, because immigration records for 29 October 1852 show that *Chef de Musique* Adolphe Koenig returned to England following a trip to France.¹⁰⁶ Back in Nottingham in December, he was praised for the way he dealt with the notoriously tricky horn lines in a performance of Haydn's *Creation*.¹⁰⁷ In June 1853 he conducted the band of the South Nottinghamshire Yeomanry at a concert in the Mechanics' Hall in Derby at which he also played a horn solo called *Gentle Breezes*.¹⁰⁸

Just a few weeks later the 8th Hussars were on the move again to Dorchester in Dorset.¹⁰⁹ On 16 November Adolphe played solos on both the horn and the cornet at a concert at Chesterfield House, Weymouth, and received one of the most glowing reviews of his career: "Herr Koenig," wrote the correspondent for the *Southern Times and Dorset County Herald*, "by his beautiful and expressive performances on the French Horn completely took the audience by storm. Indeed, until we heard him, we could not have believed that the French Horn was capable of such beautiful effects. Herr Koenig's solo *Adelaide* was truly affecting, the true expression, the liquid sweetness, and the fine modulation, clearly indicating the accomplished *artiste*."¹¹⁰

Royal Sherwood Foresters

After the Weymouth concert there is no further reference to Adolphe for over a year. Storm clouds were gathering, Britain was on the brink of the Crimean War, and in April 1854 the 8th Hussars set sail from Plymouth for Turkey. Adolphe did not go with them and the Nottinghamshire Guardian¹¹¹ offered a possible clue to his whereabouts on 27 April when it explained that band of the Royal Sherwood Foresters had been presented with new saxhorns made by Henry Distin's company.¹¹² The donor was Lord Robert Clinton, Member of Parliament for Nottinghamshire North¹¹³ and the brother of the 5th Duke of Newcastle.¹¹⁴ Adolphe was not mentioned on this occasion but he was certainly with the band by 1 February 1855,¹¹⁵ when they played under his direction at a concert in Newark to help raise funds for the "widows of poor soldiers out in the East." This must surely have been a cause close to his heart as the 8th Hussars had suffered terrible losses in Crimea, with only 154 members of the regiment returning home.¹¹⁶

Being back in Nottinghamshire gave Adolphe continued scope for horn playing. There are numerous reports of him performing on both horn and cornet, and on 18 June 1855,¹¹⁷ at the Mechanics' Hall, Nottingham, he played a solo during which he "introduced three notes at one time." As playing music with three- and four-note chords was a feature of Vivier's hand-horn performances, it seems likely that Adolphe had borrowed one of his contemporary's party pieces, and this is probably confirmed in August 1855 when the band was about to leave Nottinghamshire for Aldershot and then Athlone in Ireland:¹¹⁸ "Herr Koenig's perfect command over the French horn was never more decidedly shown than during the performance on that instrument of one of Vivier's solos, which was greatly admired."¹¹⁹ In the meantime, he had played "a delicious morceau to lovers of music by executing a solo by Gally" in Newark in July while suffering "severe ulceration of the lip."¹²⁰ He then took his horn with him to Ireland and in an amateur theatrical performance given by the officers, "the band played, officers acted and the magnificent execution of Herr Koenig on the French horn was of itself a rich treat."¹²¹

8th King's Royal Irish Hussars (2)

The Royal Sherwood Foresters were "disembodied" or "mothballed"¹²² early in July 1856 because the return of regular troops from the Crimean War meant that volunteer regiments were no longer needed. The decimated 8th Hussars were among them and by 8 July Adolphe was re-forming their band at their new base in Dundalk, Ireland.¹²³ Trouble was looming in India, however, and in just under a year, the Regiment was under notice that it would soon be traveling there as part of the campaign to suppress the Indian Mutiny.¹²⁴ By the start of October 1857,¹²⁵ most of the 8th Hussars were on board Brunel's great steamship the *SS Great Britain* as it sailed from Queenstown Harbour, Cork (modern-day Cobh), but the band was not among them.¹²⁶ This was

only a delay: they were sent to the Regiment's depot at Canterbury and Adolphe sailed with them from Gravesend to Karachi on 7 April 1858.¹²⁷

Nothing about the trip to India worked well for Adolphe, and indeed, he seems to have been trying to avoid going in the first place. A report in the *Nottingham Journal* on 9 October 1857,¹²⁸ when most of the Hussars were already at sea, says that he had applied for the post of bandmaster with the newly re-formed Royal Sherwood Foresters but that his application had been received too late. As a result, the position had gone instead to John Hartmann, the composer of the *Fantasia on Rule Britannia* and much other music for brass band. Things did not improve when Adolphe and the band arrived, particularly after their instruments were "injured by frequent falls from the backs of unsteady camels."¹²⁹ What they were expected to do never became clear because his patience did not last long. According to Mrs. Henry Duberly's *Campaign Experiences in Rajpootna and Central India during the suppression of the Mutiny, 1857–1858*,

At this stage of the proceedings our bandmaster, Herr Koenig sent in his resignation, and by way of making sure, started from Bombay in a sailing vessel bound for Liverpool, before it was accepted. His reasons, among others, were that "his hair was turning grey from the climate, and that the Dhobies had hammered his wife's linen until it was utterly destroyed." In short, he declared that it was impossible he could remain longer in "so detestable a country."¹³⁰

The fate of the band after Koenig's departure is not known, but the main part of the regiment continued to serve in India until 1864.¹³¹

Norfolk Volunteer Artillery Corps

When France declared war on the Austrian Empire on 29 April 1859, there was a real chance that Britain would become involved, yet with so many troops still committed in India, the nation's defenses were thinly spread. There was domestic unrest too, and a fortnight later, on 12 May, the War Office wrote to the lieutenants of all English, Welsh, and Scottish counties, authorizing them to form volunteer rifle corps. Those in maritime locations could form artillery corps which would be "liable to be called out in case of invasion, or appearance of an enemy in force on the coast, or in case of rebellion arising out of either of those emergencies."¹³²

The foundation of the Norfolk Volunteer Artillery Corps in Great Yarmouth on 29 September¹³³ must have been followed quite quickly by Adolphe's appointment to train their new brass band, as by the time they were posted to Woolwich in May 1860,¹³⁴ he was happy to conduct them in regular concerts on the Common on Thursday and Saturday afternoons.¹³⁵ They also enjoyed a splendid concert opportunity to play at Surrey Gardens on 27 June,¹³⁶ a decade after their eminent bandmaster had played there with Jullien. This was clearly no ordinary amateur band: a lengthy description of a band competition in August 1861¹³⁷ suggests that it was well-financed and that, unlike the

other competitors, “we can scarcely look upon this band as being an amateur, but rather as a professional one.” Indeed, supporters of a rival band nearly turned violent when it was announced that Adolphe himself was going to compete for the tankard that was the prize for the best cornet player. This indignation was perhaps understandable: as well as having played at the highest levels in the past, he had also recently been a judge when the eminent Black Dyke Mills Band won the first-ever Crystal Palace Contest in July 1860.¹³⁸ The Great Yarmouth contest is Adolphe’s last-known appearance with the Norfolk Volunteer Artillery Corps.

13th Hussars

Rather surprisingly, given the nature of his departure from India, by the time Adolphe adjudicated at the Crystal Palace competition in 1862¹³⁹ he was back with the regular army, working as bandmaster of the 13th Hussars.¹⁴⁰ Their original reed band had been changed to a brass band to reflect his skills,¹⁴¹ and when he became a Freemason in May 1863¹⁴² they were stationed in Aldershot. During the summer of 1864 they provided music for various military occasions, including the Divisional Field Day on 10 May, when Adolphe conducted several bands as well as his own.¹⁴³ By September¹⁴⁴ the regiment had moved on to Hounslow, staying there until they were given notice to proceed to Norwich on 10 August 1865.¹⁴⁵

The Band’s first performance in Norwich seems to have taken place on 6 September,¹⁴⁶ when they played in St. Andrew’s Hall for the Norfolk and Norwich Horticultural Society, and regular concerts then followed on Wednesday evenings.¹⁴⁷ A massed band concert on 16 December attracted an audience estimated at 2,000 and afterwards Adolphe gave a short speech of thanks praising the “willing hearts” of his performers.¹⁴⁸ By March 1866, he was on his way with the regiment to York,¹⁴⁹ where the band played at the Grand Yorkshire Gala¹⁵⁰ and the Fulford Flower Show.¹⁵¹ At the Barnard Castle Horticultural Show they were billed as “one of the finest military bands in the service.”¹⁵² Adolphe also continued to adjudicate competitions, including one in Hull with Jules Rivière, whom he probably knew from the Concerts Musard in Paris,¹⁵³ but further upheaval was to come. Toronto had been threatened by a militia of Irish Americans who were planning to capture and ransom Canada in return for Irish freedom,¹⁵⁴ and on 1 September the *Yorkshire Gazette* warned that, as the band was now under orders for Canada,¹⁵⁵ they may not be able to play at the Yorkshire Fine Art and Industrial Exhibition. By 13 September most of the regiment had gone but their bandmaster stayed behind.

65th Regiment of Foot

On 6 April 1867 a columnist, writing as “A Cove about Camp,” told readers of the *Aldershot Military Gazette* that “for some weeks past” the bandmaster of the 65th Regiment, the thirty-seven-year-old James Marcus Namick, had been unable to conduct

their band due to severe illness.¹⁵⁶ Namick's death on 27 April¹⁵⁷ provided Adolphe with the opportunity he needed, and on 18 May the same author wrote that "Mr Koenig, late of the 13th Hussars, has been engaged as bandmaster of the 65th Regiment. From the well-known musical capabilities of this gentleman, it is to be presumed that the band will be brought as near perfection as possible."¹⁵⁸ During the summer Adolphe was called as a witness in defense of his landlord, a shopkeeper called Henry Stokes, who was accused of assaulting one of his staff,¹⁵⁹ and on 13 September the regiment left Aldershot for Portsmouth to sail to Cork on the *HMS Orontes*.¹⁶⁰ This sudden call to Ireland was to help suppress the so-called "Fenian Rebellion,"¹⁶¹ but Adolphe's part in the process seems to have been largely to ensure that his new band's playing charmed Irish audiences, first in Cork¹⁶² and then in Kinsale.¹⁶³ In 1869 they moved on to Dublin where they pursued a hectic schedule with regular engagements throughout the city, including performances in city squares, at flower festivals, and at cricket matches.¹⁶⁴

1870 seems to have been a quieter year. The band was now stationed in the country town of Fermoy, and their few engagements seem to have been limited to performances at Lismore's horticultural shows.¹⁶⁵ In contrast, in early January 1871, the regiment was posted to Agra, Uttar Pradesh, leaving Queenstown in early January on board the troop ships *Serapis*¹⁶⁶ and *Malabar*.¹⁶⁷ Surprisingly, Adolphe went with them, stopping off in Alexandria before arriving in India in February and then going straight to Agra. In April, when the regiment was presented with new colors, the Taj Mahal was illuminated for the occasion, and the band is reported to have played *For auld lang syne*.¹⁶⁸ By the end of the year, however, things were going wrong: Adolphe contracted dysentery and although the regiment and band were summoned to a camp in Delhi, arriving by train on 17 December,¹⁶⁹ he had to stay behind. His condition deteriorated and he died in Agra on Christmas Eve 1871,¹⁷⁰ his sixtieth birthday. He was buried on Christmas Day.¹⁷¹

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Notes

- ¹ All press cuttings have been sourced from britishnewspaperarchive.co.uk. All were viewed in May 2020.
- ² *Saunders's Newsletter*, 5 September 1829, p. 3.
- ³ *Dublin Evening Packet and Correspondent*, 1 October 1829, p. 1.
- ⁴ Royal College of Music, London. Museum catalogue at <http://museumcollections.rcm.ac.uk/collection/Details/collect/1258> (accessed 24 May 2020).
- ⁵ Louise Bacon, "The Pace Family of Musical Instrument Makers, 1798–1901," *Galpin Society Journal* 58 (2004): 117–26.
- ⁶ Johann Jakob Dorn, b. 7 January 1809, Lichtenau, Baden; d. after 1871.
- ⁷ *Bath Chronicle and Weekly Gazette*, 21 March 1833, p. 3.
- ⁸ *Bath Chronicle and Weekly Gazette*, 9 April 1833, p. 3.
- ⁹ Gallay is not known to have published a piece with this title. It is most likely to have been his Solo no. 4, op.11 (Paris: Colombier, ca. 1828), which opens with an Adagio sostenuto followed by a Polacca.
- ¹⁰ *Morning Post*, 25 April 1833, p. 3.
- ¹¹ *The Sun*, 4 June 1835, p. 2.
- ¹² John S. Sainsbury, *A dictionary of music from the earliest ages to the present time*, 2nd edn. (London: Sainsbury, 1827), 2:280.
- ¹³ *The Musical World*, vol. 4, no. 46 (27 January 1837): 84.
- ¹⁴ *Reading Mercury*, 30 September 1843, p. 2.
- ¹⁵ *Yorkshire Gazette*, 6 May 1843, p. 5. Köhler's "Patent Lever French horns" were equipped with Köhler's refinement of the swivel valves invented by Derbyshire farmer John Shaw. See Reginald Morley-Pegge, *The French horn*, 2nd edn. (London: Benn, 1973), 37, 47–48.
- ¹⁶ E-mail from Niedersächsisches Landesarchiv Standort Wolfenbüttel with facsimiles of parish registers attached. Received 5 February 2015.
- ¹⁷ Eduard König (1816–52), a Viennese-born valve horn player who became professor at Vienna's *Akademie der Tonkunst*, was not a relative.
- ¹⁸ *Revue musicale*, vol. 7, no. 47 (21 December 1833): 392.
- ¹⁹ *Allgemeine Musikalische Zeitung*, vol. 36, no. 25 (18 June, 1834), col. 420.
- ²⁰ *Allgemeine Musikalische Zeitung*, vol. 37, no. 39 (30 September 1835), col. 654.
- ²¹ *Allgemeine Musikalische Zeitung*, vol. 38, no.19 (11 May 1836), col. 311.
- ²² *Neues Tagblatt, für München und Bayern*, no. 89 (27 September 1838): 416. Accessed via digiPress, Bayerische Staatsbibliothek, 13 May 2020.
- ²³ *Agenda musical 1837* (Paris: E. Duverger), 80. *Concerts Musard*, horn section. Accessed via *Gallica*, 6 May 2020.
- ²⁴ *Bayerische National-Zeitung*, no. 162 (14 October 1838): 3. Accessed via digiPress, Bayerische Staatsbibliothek, 13 May 2020.
- ²⁵ *Neues Tagblatt, für München und Bayern*, no. 114 (25 April 1839): 474. Accessed via digiPress, Bayerische Staatsbibliothek, 13 May 2020.

- ²⁶ *Der Bayerische Volksfreund*, no. 102 (4 May 1841): 2. Accessed via digiPress, Bayerische Staatsbibliothek, 13 May 2020.
- ²⁷ *Der Bayerische Volksfreund*, no. 66 (25 April 1843): 1. Accessed via digiPress, Bayerische Staatsbibliothek, 13 May 2020.
- ²⁸ *Münchener Tagblatt*, no.5 (5 January 1844): 1. Accessed via digiPress, Bayerische Staatsbibliothek, 13 May 2020.
- ²⁹ *Münchener Tagblatt*, no. 39 (8 February 1844): 1.
- ³⁰ *Journal de Bruxelles* 23 February 1844, p. 2.
- ³¹ *Morning Chronicle*, 7 December 1844, p. 2.
- ³² *Morning Chronicle*, 9 December 1844, p. 2.
- ³³ *Aberdeen Press and Journal*, 3 September 1845, p. 4.
- ³⁴ *Freemason's Quarterly 1845* (London: Sherwood Gilbert and Piper). Entry for 16 August 1845, p. 360.
- ³⁵ *The Globe*, 5 July 1845, p. 2.
- ³⁶ *Aberdeen Press and Journal*, 16 July 1845, p. 3.
- ³⁷ *Aberdeen Press and Journal*, 27 August 1845, p. 3, and idem, 17 June 1846, p. 3.
- ³⁸ J. H. Lübeck, *Le Congé*, no.18 of 28 Instrumental Pieces, Badische Landesbibliothek Karlsruhe, Mus. Hs. 1373. Manuscript copy available as a digital download. Accessed 23 May 2020. The earliest performance known to me was given by Adolph's Munich colleague Theodore Moralt in The Hague, Netherlands, on 16 December 1840, where Lübeck was Director of the Conservatoire.
- ³⁹ *Aberdeen Press and Journal*, 3 December 1845, p. 3.
- ⁴⁰ *Baierische Eilbote*, 12 September 1841, p. 1.
- ⁴¹ *Aberdeen Press and Journal*, 11 March 1846, p. 3.
- ⁴² *England aliens and arrivals, 18 September 1846*. Accessed via Ancestry.com, 7 May 2020.
- ⁴³ *Montrose, Arbroath and Brechin Review*, 27 September 1846, p. 5.
- ⁴⁴ *1851 and 1861 censuses*. Accessed via Ancestry.com, 7 May 2020. The Koenigs are difficult to find in the censuses, as in the 1851 census their name was transcribed as Kanig, and in 1861, as Kaenig.
- ⁴⁵ *Western Times*, 13 February 1847, p. 5.
- ⁴⁶ *York Herald*, 24 April 1847, p. 6.
- ⁴⁷ *Liverpool Mail*, 15 April 1848, p. 3.
- ⁴⁸ *Caledonian Mercury*, 29 January 1849, p. 2.
- ⁴⁹ *The Era*, 27 May 1849, p. 16.
- ⁵⁰ *Morning Advertiser*, 1 June 1849, p. 1.
- ⁵¹ *Morning Advertiser*, 21 July 1849, p. 3.
- ⁵² *Morning Chronicle*, 14 June 1849, p. 1.
- ⁵³ R. I. Letellier, *Meyerbeer's Le Prophète: A parable of politics, faith and Transcendence* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2018), 157.
- ⁵⁴ *Weekly Chronicle (London)*, 24 June 1849, p. 16.
- ⁵⁵ *Morning Advertiser*, 16 June 1849, p. 3.
- ⁵⁶ *The Examiner*, 27 October 1849, p. 14.
- ⁵⁷ *Liverpool Mail*, 28 July 1849, p. 4.

- ⁵⁸ *Limerick Chronicle*, 1 August 1849, p. 3.
- ⁵⁹ *Staffordshire Advertiser*, 1 September 1849, p. 4.
- ⁶⁰ *Manchester Courier and Lancashire General Advertiser*, 25 August 1849, p. 1.
- ⁶¹ *Carlisle Journal*, 4 August 1849, p. 1.
- ⁶² *Bath Chronicle and Weekly Gazette*, 30 August 1849, p. 3.
- ⁶³ *Exeter and Plymouth Gazette*, 1 September 1849, p. 4.
- ⁶⁴ *The Cheltenham Looker-On*, 25 August 1849, p. 1.
- ⁶⁵ *Yorkshire Gazette*, 18 August 1849, p. 4.
- ⁶⁶ *Leeds Intelligencer*, 18 August 1849, p. 1.
- ⁶⁷ *Leeds Intelligencer*, 4 August 1849, p. 1.
- ⁶⁸ *Glasgow Gazette*, 4 August 1849, p. 3.
- ⁶⁹ *Perthshire Advertiser*, 2 August 1849, p. 1.
- ⁷⁰ *Dublin Evening Mail*, 3 August 1849, p. 1.
- ⁷¹ *Southern Reporter and Cork Commercial Courier*, 28 July 1849, p. 1.
- ⁷² *Newcastle Journal*, 11 August 1849, p. 1.
- ⁷³ *The Scotsman*, 8 August 1849, p. 1.
- ⁷⁴ *Hull Advertiser and Exchange Gazette*, 24 August 1849, p. 4.
- ⁷⁵ *Sheffield Independent*, 18 August 1849, p. 1.
- ⁷⁶ *Leeds Mercury*, 11 August 1849, p. 1.
- ⁷⁷ *Aris's Birmingham Gazette*, 23 July 1849, p. 3.
- ⁷⁸ *Wolverhampton Chronicle and Staffordshire Advertiser*, 22 August 1849, p. 2.
- ⁷⁹ *Worcestershire Chronicle*, 29 August 1849, p. 1.
- ⁸⁰ *Bristol Mercury*, 25 August 1849, p. 5.
- ⁸¹ *Western Courier*, 23 August 1849, p. 2.
- ⁸² *The Sun*, 21 July 1849, p. 8.
- ⁸³ *The Era*, 30 September 1849, p. 10.
- ⁸⁴ *Sussex Advertiser*, 2 October 1849, p. 4.
- ⁸⁵ *The Examiner*, 27 October 1849, p. 14.
- ⁸⁶ *The Sun*, 21 November 1849, p. 3.
- ⁸⁷ *London Evening Standard*, 3 November 1849, p. 1.
- ⁸⁸ *Caledonian Mercury*, 13 August 1849, p. 3.
- ⁸⁹ *Evening Mail*, 5 November 1849, p. 3.
- ⁹⁰ *Brighton Gazette*, 27 June 1850, p. 5.
- ⁹¹ *Wexford Independent*, 2 January 1850, p. 4.
- ⁹² The original, by R. Ebsworth, was then redrawn and colored. This later version can be seen at <https://www.britishempire.co.uk/images4/8thhussarsband1850large.jpg> (accessed 18 July 2020).
- ⁹³ *Brighton Gazette*, 6 June 1850, p. 5.
- ⁹⁴ *Brighton Gazette*, 25 July 1850, p. 5.
- ⁹⁵ *Brighton Gazette*, 27 June 1850, p. 5.
- ⁹⁶ *Sussex Advertiser*, 21 May 1850, p. 5.
- ⁹⁷ 1851 census. See n. 44.

- ⁹⁸ *The Sun*, 18 October 1850, p. 7.
- ⁹⁹ *Brighton Gazette*, 5 May 1851, p. 5.
- ¹⁰⁰ *Brighton Gazette*, 15 August 1850, p. 6.
- ¹⁰¹ *Brighton Gazette*, 29 August 1850, p. 4.
- ¹⁰² *Brighton Gazette*, 20 March 1851, p. 5.
- ¹⁰³ *Brighton Gazette*, 5 May 1851, p. 5.
- ¹⁰⁴ *Windsor and Eton Express*, 16 August 1851, p. 1.
- ¹⁰⁵ *Nottinghamshire Guardian*, 3 June 1852, p. 5.
- ¹⁰⁶ *England, alien arrivals. London, 29 October 1852*. Accessed via Ancestry.com, 5 May 2020.
- ¹⁰⁷ *Nottinghamshire Guardian*, 2 December 1852, p. 5.
- ¹⁰⁸ *Derbyshire Courier*, 4 June 1853, p. 3.
- ¹⁰⁹ *Nottinghamshire Guardian*, 1 September 1853, p. 6.
- ¹¹⁰ *Southern Times and Dorset County Herald*, 19 November 1853, p. 8.
- ¹¹¹ *Nottinghamshire Guardian*, 27 April 1854, p. 5.
- ¹¹² A letter which Koenig wrote to the Distin company following the Royal Sherwood Foresters' receipt of a new set of their instruments, was printed in *Home News for India, China and the Colonies*, 27 October 1856, p. 40 as part of an advertisement for Distin's instruments.
- ¹¹³ https://www.theyworkforyou.com/mp/16981/robert_clinton/nottinghamshire_northern (accessed 24 May 2020).
- ¹¹⁴ <https://peoplepill.com/people/lord-robert-clinton/> (accessed 24 May 2020).
- ¹¹⁵ *Nottinghamshire Guardian*, 1 February 1855, p. 5.
- ¹¹⁶ *National Army Museum, 8th King's Royal Irish Hussars*, Nam.ac.uk/explore/8th-kings-royal-irish-hussars (accessed 9 May 2020).
- ¹¹⁷ *Nottinghamshire Guardian*, 14 June 1855, p. 4.
- ¹¹⁸ *Lincolnshire Chronicle*, 24 August 1855, p. 5.
- ¹¹⁹ *Nottinghamshire Guardian*, 23 August 1855, p. 8.
- ¹²⁰ *Nottinghamshire Guardian*, 12 July 1855, p. 8.
- ¹²¹ *Freeman's Journal*, 3 March 1856, p. 3.
- ¹²² *Stamford Mercury*, 11 July 1856, p. 2.
- ¹²³ *Newry Telegraph*, 15 July 1856, p. 3.
- ¹²⁴ *Morning Chronicle*, 5 September 1857, p. 4.
- ¹²⁵ *Leeds Mercury* 1 October 1857, p. 2.
- ¹²⁶ Mrs. Henry Duberly, *Campaigning experiences in Rajpootna and central India during the suppression of the Indian Mutiny, 1857–1859* (London: Smith, Elder and Co., 1859), 92.
- ¹²⁷ *Caledonian Mercury*, 9 April 1858, p. 4.
- ¹²⁸ *Nottingham Journal*, 9 October 1857, p. 5.
- ¹²⁹ Duberly, *Campaigning experiences*, 92.
- ¹³⁰ *Ibid.*, 181.
- ¹³¹ National Army Museum, 8th King's Royal Irish Hussars.
- ¹³² "Volunteer Corps—The War Office Circular" reprinted in *The Longford Journal*, 21 May 1859, p. 2.

- ¹³³ Michael Chandler, *Norwich's Military Legacy* (Barnsley: Pen & Sword Military, 2017) (no page numbers) (accessed online 9 May 2020).
- ¹³⁴ *Kentish Independent*, 11 August 1860, p. 5
- ¹³⁵ *Morning Post*, 7 May 1860, p. 2.
- ¹³⁶ *London Evening Standard*, 27 June 1860, p. 1.
- ¹³⁷ *Norfolk Chronicle*, 24 August 1861, p. 6.
- ¹³⁸ *Dunstable Chronicle*, 14 July 1860, p. 3.
- ¹³⁹ *Morning Advertiser*, 1 September 1862, p. 3.
- ¹⁴⁰ *Morning Advertiser*, 10 September 1862, p. 3.
- ¹⁴¹ C. R. B. Barrett, *History of the XIII. Hussars* (Edinburgh and London: W. Blackwood & Sons, 1911), 303.
- ¹⁴² Konig [sic], *Adolphe: All England, United Grand Lodge of England Freemason Membership Registers, 1751–1921*. 12 March 1863. Accessed via Ancestry.com, 12 May 2020.
- ¹⁴³ *Aldershot Military Gazette*, 14 May 1864, p. 2.
- ¹⁴⁴ *Cheltenham Looker-On*, 24 September 1864, p. 13.
- ¹⁴⁵ *Norfolk News*, 12 August 1865, p. 5.
- ¹⁴⁶ *Norfolk Chronicle*, 9 September 1865, p. 2.
- ¹⁴⁷ *Norfolk News*, 16 December 1865, p. 5.
- ¹⁴⁸ *Norfolk Chronicle*, 16 December 1865, p. 5.
- ¹⁴⁹ *The Evening Freeman*, 2 April 1866, p. 4: "Stations of the British Army."
- ¹⁵⁰ *Yorkshire Gazette*, 28 April 1866, p. 6.
- ¹⁵¹ *Richmond and Ripon Chronicle*, 21 July 1866, p. 4.
- ¹⁵² *Newcastle Chronicle*, 25 August 1866, p. 5.
- ¹⁵³ *Bridlington Free Press*, 30 June 1866, p. 4.
- ¹⁵⁴ *John O'Neill and the Fenian raids into Canada*, <https://irishamericancivilwar.com/2019/08/05/john-oneill-the-fenian-raids-into-canada/> (accessed 13 May 2020).
- ¹⁵⁵ *Yorkshire Gazette*, 1 September 1866, p. 7.
- ¹⁵⁶ *Aldershot Military Gazette*, 6 April 1867, p. 3.
- ¹⁵⁷ James Marcus Namick in the *UK and Ireland, Find A Grave Index*. Ancestry.com. Accessed 12 May 2020.
- ¹⁵⁸ *Aldershot Military Gazette*, 18 May 1867, p. 3.
- ¹⁵⁹ *Aldershot Military Gazette*, 8 June 1867, p. 3.
- ¹⁶⁰ *Hampshire Telegraph*, 14 September 1867, p. 4.
- ¹⁶¹ See *The Fenian Rebellion of 1867*, <https://www.yourirish.com/history/19th-century/the-fenian-rebellion-of-1867> (accessed 10 May 2020).
- ¹⁶² For example, Cork Yacht Club, see *Cork Constitution*, 2 October 1867, p. 2.
- ¹⁶³ *Southern Reporter and Cork Commercial Courier*, 30 November 1867, p. 4.
- ¹⁶⁴ For example, Malahide Cricket Ground 10 July 1869. See *Freeman's Journal*, 10 July 1869, p. 3.
- ¹⁶⁵ For example, *Cork Examiner*, 13 September 1870, p. 2.
- ¹⁶⁶ *London Evening Standard*, 2 January 1871, p. 6.
- ¹⁶⁷ *Army and Navy Gazette*, 18 February 1871, p. 2.

¹⁶⁸ *Englishman's Overland Mail*, 19 April 1871, p. 6.

¹⁶⁹ *Englishman's Overland Mail*, 27 December 1871, p. 5.

¹⁷⁰ *Broad Arrow*, 17 February 1872, p. 28.

¹⁷¹ *Adolph Haenig or Kaenig: India Deaths and Burials 1719–1948*. www.familySearch.org (accessed 5 May 2020).

