

## Thomas Harper's Professional Brass Band of 1832: An Experiment in Orchestral Brass Ensemble Playing

Alexander McGrattan

The professional activities of Thomas Harper senior, the preeminent trumpet player in London through much of the first half of the nineteenth century, is well documented in the brass literature. Surprisingly, however, a brief but significant episode in his career—the formation of a “professional brass band” in 1832—has escaped the attention of scholars. The band, which was made up of twenty-two professional players, gave only two public performances, in January and April 1832, and rehearsed before an invited audience a few days before its first public appearance. The instrumentation and personnel of the band remained consistent for its three performances, comprising six trumpets, three keyed bugles, eight horns, three trombones, hibernicon, and drums. The musical arrangements were by James Rufus Tutton (1799–1860) and William Henry Kearns (1794–1846). Detailed accounts of the rehearsal and the first performance appeared in newspapers and other periodical publications, but the second concert received less attention in the press. These sources provide fresh insights into prevailing attitudes toward the relative merits of natural and keyed brass instruments in the orchestra at a time when brass playing in Britain was on the cusp of enduring changes. Within a couple of years, the cornet (or cornopean) and the ophicleide were adopted by professional players in London, with members of Harper's band among the leading protagonists. Toward the end of the 1840s the amateur brass band movement emerged in Britain. Although Harper's band, whose instrumentation derived from the realm of orchestral performance, fits Trevor Herbert's definition of a brass ensemble rather than a brass band, the common terminology prompts consideration of a possible connection between the two.<sup>1</sup>

Harper's band rehearsed at the King's Theatre on the morning of 27 January 1832. Nearly identical reports of the event were published in two provincial newspapers: Belfast's *Northern Whig* on 2 February and the *Maidstone Gazette* on 7 February.<sup>2</sup> A different account, which listed the players, appeared in the February 1832 issue of *The Ladies' Museum*, a monthly magazine published in London.<sup>3</sup> It was common at this time for provincial British newspapers to reprint articles from the London press, and this was probably the case here, but the magazine article is sufficiently different in detail to discount it as being the source of the newspaper reports. The newspapers refer to the band playing five pieces: the overture to Spohr's opera *Jessonda*, the “March of the Priests” from *The Magic Flute* by Mozart, and unspecified pieces by Weber, Rossini, and Auber, while the magazine article mentions only three works: the overture to *Jessonda*, a concerted piece from Weber's *Euryanthe*, and “On yonder rock reclining,” from *Fra Diavolo* by Auber.

**THEATRE ROYAL, DRURY LANE.**  
*This Evening, MONDAY, January 30, 1832,*  
**A GRAND MISCELLANEOUS**  
**Selection of Music,**  
 FROM THE MOST ESTEEMED WORKS OF  
**HANDEL, HAYDN, MOZART, SPOHR, C. M. VON WEBER, ROSSINI, AUBER,**  
**GUGLIELMI, Dr. ARNE, NEUKOMM, and other eminent Masters.**  
 Conductor, **Mr. H. R. BISHOP.**

---

PART THE FIRST.  
**HANDEL'S GRAND CORONATION ANTHEM.**  
 "Zadok the Priest."  
 Solo, **Mr PHILLIPS**,—*Confirma hoc Deus*.....*The Chevalier Neukomm.*  
 Air, **Miss LLOYD**,—*O magnify the Lord*.....*(Anthems).....Handel.*

**MARTIN LUTHER'S HYMN.**  
 Mr **BRAHAM**, and Chorus,—*Trumpet Obligato*, **Mr HARPER.**  
 Airs, **Mrs H. R. BISHOP**,—*Venge a Voi.—Con Coro*.....*(Germanische Liberata).....Guglielmi.*  
 Air, **Mr TEMPLETON**,—*Lord, remember David!*.....*(Rosenstina).....Handel.*  
 Air, **Miss PEARSON**,—*What tho' I trace*.....*(Solomon).....Handel.*  
 Air, **Mr PHILLIPS**,—*Honor and Arms*.....*(Samson).....Handel.*

**GRAND SELECTION FROM THE CREATION.... Haydn.**  
 Air, **Madame STOCKHAUSEN**,—*With verdure clad.*  
 Recit. **Mr E. SEGUIN**,—*And God said,—and Air, Now Heaven in fullest glory sheen.*  
 Air, **Mr BRAHAM**,—*In native worth.*  
 Recit. **Mr BEDFORD**,—*And God made the Firmament.*  
 Air, **Mrs H. R. BISHOP**,—*The marvellous work,—and Chorus.*  
 Recit. **Mr BRAHAM**,—*In splendour bright,—Grand Chorus, The Heavens are telling.*  
 The Solo parts by **Mrs H. R. BISHOP, Mr BRAHAM, and Mr PHILLIPS.**

---

AT THE END OF THE FIRST PART.  
**HARPER'S PROFESSIONAL BRASS BAND,**  
 WILL PERFORM (FOR THE FIRST TIME IN PUBLIC)  
 The March from Mozart's **Z AUBER FLOTTE;**  
 AN AIR, FROM AUBER'S **FRA DIAVOLO;**  
 And, **THE PRAYER, from Rossini's MOSE IN EGITTO.**

This Band is composed entirely of Brass Instruments, & consists of the following Performers:—

Messrs. <b>Trumpets.</b>	Messrs. <b>Horns.</b>	Messrs. <b>Trombones.</b>
<b>Harper</b>	<b>Platt</b>	<b>Smithers</b>
<b>Irwin</b>	<b>Rae</b>	<b>Smithers, Jun.</b>
<b>Haycroft</b>	<b>Daniells</b>	<b>Albrecht</b>
<b>Harper, Jun.</b>	<b>Kielbach</b>	<b>Hibernicon.</b>
<b>Napier</b>	<b>Gough</b>	<b>Ponder</b>
<b>Wallis</b>	<b>J. Rae</b>	<b>Drums.</b>
<b>Bugles.</b>	<b>Fellowes</b>	<b>Chipp.</b>
<b>McFarlane</b>	<b>C. Tully</b>	
<b>Distin</b>		
<b>Ed. Harper</b>		

*The Pieces are Arranged, and will be Conducted by Messrs. Kearns and Tutton.*

---

PART THE SECOND.  
**OVERTURE**..... (never performed in this Country).....**Spoher.**  
 quartetto, **Madame STOCKHAUSEN, Mrs H. R. BISHOP, Mr T. COOKE, & Mr PHILLIPS,**  
*Cielo il mio labbro*.....*(Blanca e Falera).....Rossini.*  
 Aria, **Mr. SEGUIN**,—*Non piu andrai*.....*(Figaro).....Mozart.*  
 Aria, **Mrs H. R. BISHOP**,—*Di piacer mi balza il cor*.....*(La Gazza Ladra).....Rossini.*  
 Air, **Mr T. COOKE**,—*Who would not love?*.....*Cooke.*  
 Air, **Miss PEARSON**,—*Gaily chaunt the summer birds*.....*De Pinna.*  
*Grand Scena from Der Freischutz,—Madame STOCKHAUSEN,*  
 With the German words—*Wie nahte mir der Schiummer*.....*C. M. Von Weber.*  
*New National Song,—Mr BRAHAM,—Hurrah for merry England*.....*Neulohm.*  
 Duetto, **Madame STOCKHAUSEN, and Mrs H. R. BISHOP,—Su Paria.....*(Figaro).....Mozart.*  
 Air, **Miss LLOYD**,—*The last rose of summer*.....*(Irish Melody)*  
 Air, **Mr TEMPLETON**,—*Blow, blow, thou winter's wind*.....*Dr. Arne.*  
*New Air, Mr PHILLIPS,—The Sea! the Sea!*  
 (Composed expressly for him by the Chevalier Neukomm.....The Poetry by Barry Cornwall, Esq.)  
*New Swiss Air,—Madame STOCKHAUSEN,—Le Mont Blanc.*  
 Composed, and Accompanied on the Harp by **Mr STOCKHAUSEN.**  
 Duetto, **Mrs H. R. BISHOP, and Mr PHILLIPS,—Gioviette—and Chorus.....*(Il Don Giovanni).....Mozart.*  
**GRAND FINALE TO THE FIRST ACT OF TANGREDI**.....**Rossini.**  
 "Ciel ohe feci,"—**Mrs H. R. BISHOP, Miss LLOYD, Mrs MAPLESON, Mr BRAHAM,**  
**Mr T. COOKE, Mr SEGUIN, and Chorus.******

---

PART THE THIRD.  
**OVERTURE, (first time at these Performances,)**  
**LE DIEU ET LA BAYADERE.** - - - - - **Auber.**  
 Air, **Miss PEARSON**,—*We met*.....*The Poetry by T. H. Bayley.*  
 Air, **Mr BRAHAM,**  
**THE BAY OF BISCAY.**  
 Chor, **Miss PEARSON, Mr TEMPLETON, Mr ROBINSON, and Mr BEDFORD**  
*O, my love is like the red red rose*.....*Keight.*  
**GRAND FINALE.**—*Hail to the House of Hapsburgh*.....*(Guillaume Tell).....Rossini.*  
 The Solo part by **Mr BEDFORD.**

Figure 1: Playbill for "A Grand Miscellaneous Selection of Music" at the Theatre Royal, Drury Lane, on Monday, 30 January 1832. Frederick R. Selch Collection of American Music History, Oberlin Conservatory Library. Reproduced by permission.

The first public performance was at the Theatre Royal, Drury Lane, on Monday, 30 January 1832, when the band performed three pieces at the end of the first part of a miscellaneous concert of instrumental and vocal music. Several newspapers listed the band's instrumentation and the pieces performed: "March of the Priests" from *The Magic Flute*; the aria "Diavolo, Diavolo" (another title for "On yonder rock") from *Fra Diavolo*, and the "Prayer" from Rossini's *Moses in Egypt*. A playbill for the concert, which lists the same works, is the only source that names the players (Figure 1).<sup>4</sup> In the first part of the concert Thomas Harper played the trumpet obbligato to "Martin Luther's Hymn," sung by the tenor John Braham and chorus.<sup>5</sup> The second performance, on 27 April 1832, was at the King's Theatre, in a benefit concert for the New Musical Fund, an organization that provided for musicians in financial need and who were not members of the Royal Society of Musicians. Two playbills for the concert are attached to a copy of the printed program held in the British Library. These sources list the players and reveal that the band was to perform two pieces at the end of the first part of the concert.<sup>6</sup> The program is the only source that mentions the works to be performed: "The Barcarole" from *Fra Diavolo*, arranged by Kearns, and "The Greek March and Chorus" from Rossini's opera *The Siege of Corinth*, arranged by Tutton.

The list of players (reproduced below) in *The Ladies' Museum* differs from those for the performances in that it identifies the principal trumpet, bugle, and horn players, and designates the trombones as alto, tenor, and bass (*italics original*):

*First Trumpet* – Harper  
*First Bugle* – Macfarlane  
*Principal Horn* – Platt  
*Bugles* – Diston [sic] and E. Harper  
*Trumpets* – Irvine, Napier, Wallace, Haycraft, and Harper, Jun.  
*French Horns* – Daniels, Kelback, Messrs. Rae, Gaulk, and C. Tully  
*Trombones* – Alto –Smithers [sic]  
*Tenor* –Smithers [sic], Jun.  
*Bass* – Albright  
*Hibernicon* – Ponder  
*Double Drums* – Chipp  
*Directors and Composers* – Kearns & Tutton.

The following list of players provides the most complete version of names found in sources relating to the two performances, alongside their full names and dates of birth and death, where known.

### **Trumpets**

T. Harper	Thomas Harper (1786–1853)
Irwin	John Bernard Irwin (1806–91)

Haycraft	Henry John Haycraft (b. 1812)
Harper, jun.	Thomas John Harper (1816–98)
Napier	possibly Charles Napier (born ca. 1806)
Wallis	Thomas Wallis (1778–1838)
<b>Bugles</b>	
Macfarlane	George Macfarlane (1805–66)
Distin	John Distin (1794–1863)
Edward Harper	Edward Harper (1792–1859)
<b>Horns</b>	
Platt	Henry Platt (1795–1871)
Rae	James Rae (1792–1870)
Daniels	William M. Daniels (ca. 1807–?)
Kielbach	Augustus Kielbach (ca. 1794–1873)
Gough	
J. Rae	John Rae (1787–1841)
Fellows	
C. Tully	Charles Tully (1787–1845)
<b>Trombones</b>	
Smithies	John Smithies (1790–1859)
Smithies, jun.	James Smithies (1815–51)
Albrecht	Benjamin Albrecht (ca. 1791–1858)
<b>Hibernicon</b>	
Ponder	William Ponder (1791–1841)
<b>Drums</b>	
Chipp	Thomas Paul Chipp (1793–1870)

In 1832 James Rufus Tutton and William Henry Kearns were working principally as violinists and composers for London theaters.<sup>7</sup> Tutton was appointed bandmaster of the Royal Horse Guards in 1835 and became prominent in the publication of band journals.<sup>8</sup> He was a founder member and Secretary of the Society of British Musicians in 1834, and in November of that year had an overture performed in one of their concerts.<sup>9</sup> A review noted that “Mr. Tutton is accustomed to scoring for military bands; and the masterly way in which the brass instruments are introduced strikingly evinces his perfect knowledge of their peculiar value in orchestral effects.”<sup>10</sup> It is possible therefore that he was already arranging music for military bands when he collaborated with Harper. Whether Kearns was arranging for military bands in the early 1830s cannot be confirmed. The only evidence of his involvement in this sphere derives from his obituary in *The Gentleman’s Magazine* in 1847, which revealed that “His arrangements for military bands were unrivalled for their piquancy and brilliant contrast.”<sup>11</sup>

The report of the rehearsal in *The Ladies’ Museum* and a review of the first concert suggest that Harper got his idea for forming his brass band from the Russian horn band that arrived in London in December 1830 and for seven months performed to

critical acclaim in some of the principal theaters and concert venues in the city.<sup>12</sup> Later in the year it appeared in provincial towns and cities across the south of England and by December was in Dublin. Following a short visit to Liverpool in January 1832, it returned to Ireland, where it remained for the period covered by this study.<sup>13</sup> The writer for *The Ladies' Museum* judged the performance of Harper's band as being "so transcendently superior" to that of the Russian horn band "that they will not bear the slightest comparison."<sup>14</sup>

The *Northern Whig* revealed that the "experiment" had been six weeks in preparation and judged the rehearsal to have been a success:

In passages of pure harmony, it is difficult to imagine any thing more perfect. The movement seemed to have the same unity of design as if it proceeded from one stupendously grand and powerful instrument, and, what is still more remarkable, was subdued, when requisite, to a degree of softness which might have been borne in the boudoir of a sick Duchess.<sup>15</sup>

The only criticism was that "the bases [*sic*] were inadequate in strength to sustaining so great a weight of harmony."<sup>16</sup> Several reports of the first concert also refer to the deficiency of the bass line, with the writer for *The Spectator* suggesting that this could be remedied with the addition of an ophicleide.<sup>17</sup> The same writer was unequivocal in his praise of other aspects of the band's performance:

The combination was as excellent as it was novel: it gratified the scientific ear, and enraptured the unlearned. The mastery of the different players over their instruments was shown not only by the ease with which they executed passages of difficulty, but by that delightful blending of tone and correctness of tune, whose well-managed crescendos and diminuendos, which give the ensemble the unity of a single instrument.<sup>18</sup>

A review of the first performance in *The Atlas* assessed the relative merits of natural and keyed instruments, concluding that "the quality of sound is always more delightful from those instruments in which pressure upon the lips with a certain peculiarity of *embouchure* and not keys, modify the notes."<sup>19</sup> Commenting on the rehearsal, the *Northern Whig* asserted that the trombones were "finely played, and with great discretion as to the strength of intonation."<sup>20</sup> The above-mentioned report of the first performance in *The Spectator* remarked on the less than satisfactory performances of trombonists in London orchestras and the potential benefits of Harper's venture for orchestral brass playing:

The trumpet and trombone have been usually regarded and employed merely as noisy instruments, and had recourse to, almost exclusively when a fortissimo was required. The writers of the modern German school have extended

their sphere of usefulness, and shown them to be capable of a more refined character. SPOHR, especially . . . employs the trombones in the most subdued accompaniments of his orchestra, and thus elicits effects attainable in no other way. No instrumental combination can rival in solemnity the subdued tone of four trombones. In our orchestras their effects have been but imperfectly realized, and the capabilities of these instruments but partially developed. This has resulted from the want of simultaneous practice. Unity of tone has not been studied, and the good playing of one performer has been rendered unavailing by the course uneven blast of another. There has been no incitement to attempt that elevation on the trombone which HARPER has reached on the trumpet; and yet the more extended sphere and consequent value of the former instrument must be obvious to every musician. HARPER has the credit of bringing his “cooperative system” to bear. He has collected his brazen-tongued brethren into one compact body, given them the only sort of training of which they stood in need, and exhibited their concentrated powers with extraordinary success.<sup>21</sup>

The writer concluded that

the value of this band is not to be estimated merely by exhibitions like that of Monday night, surprising and gratifying as it was. We regard these but as the means to the attainment of an important end—the completeness and finish which will be imparted to orchestral performance in general. We shall be strong where we were weak; unity of tone and combined effects will be more studied; and we shall cease, to tremble for a passage in which trombones are principal.<sup>22</sup>

### Repertoire

A summary of the music performed by the band at its three appearances is listed below.

Spohr, Overture to <i>Jessonda</i>	Rehearsal
Weber, “Concerted piece” from <i>Euryanthe</i>	Rehearsal
Auber, “On yonder rock” from <i>Fra Diavolo</i>	Rehearsal, Performance 1
Mozart, “March of the Priests” from <i>The Magic Flute</i>	Rehearsal, Performance 1
Rossini, unidentified movement (possibly “Prayer” from <i>Moses in Egypt</i> )	Rehearsal
Rossini, “Prayer” from <i>Moses in Egypt</i>	Performance 1
Auber, “Barcarole” from <i>Fra Diavolo</i>	Performance 2
Rossini, “Greek March and Chorus” from <i>The Siege of Corinth</i>	Performance 2

Opinions varied as to the type of music most suited to this combination of brass instruments. The review of the first performance in the *Morning Advertiser* was of the opinion that, like the Russian horn band, it was best suited to music of predominantly slow passages, “for there is an evident difficulty in taking up quick movement.”<sup>23</sup> An article in a Dublin newspaper (reportedly originating from a London paper) announcing the first performance, however, referred to the band playing Spohr’s overture to *Jessonda* at the rehearsal and its ability to perform “overtures thought almost impracticable for the violin.”<sup>24</sup> The overture was not performed in either of the public concerts and this is the only report we have of its performance. The report in *The Atlas* revealed that the unidentified movement from *Euryanthe* and the “March of the Priests” from *The Magic Flute* were ensemble pieces, *The Atlas* asserting that the latter demonstrated “the full beauty of the band.”<sup>25</sup> The newspaper reports do not describe the arrangements of the “Barcarole” from *Fra Diavolo* or the “The Greek March and Chorus” from Rossini’s *The Siege of Corinth*.

According to *The Ladies’ Museum*, “On yonder rock” from *Fra Diavolo* featured solos for bugle and trumpet, “in which Macfarlane and Harper exhibited the most delightful proficiency on their respective instruments.”<sup>26</sup> At the first performance, however, *The Atlas* alluded to Harper performing the song as a trumpet solo, which it described as “a masterly piece of playing,” noting that “it was astonishing with what accuracy he gave the semitones, and what expression he threw into the melody in spite of the invincible stubbornness of his instrument.”<sup>27</sup> The opera, which was first performed in Paris in January 1830, was presented at the Drury Lane theatre in February 1831, an abridged version having been performed at the Tottenham theater a few months earlier.<sup>28</sup> In the opera, the principal theme of “On yonder rock” is sung first by the soprano Zerline and repeated by Diavolo, a tenor. This provides a rationale for the adoption of two contrasting timbres for the solo line in the brass arrangement. We do not know the key in which the piece was performed, but the melody in its original version in G major is playable on the slide trumpet, irrespective of the nominal pitch of the instrument, but requires a highly developed slide technique. By transposing the melody down a fifth to C major, the slide shifts are reduced considerably, and this seems the most likely version to have been used, considering that the instrument may have been crooked in F or E♭ (Musical Examples 1a and 1b).

A review in the *Morning Advertiser* revealed that the “Prayer” from Rossini’s *Moses in Egypt* featured solo passages for trumpet, keyed bugle, and horn, played by “Macfarlane (bugle), Harper (trumpet), and Platt (Horn).”<sup>29</sup> Another review acknowledged that the keyed bugle player “showed much delicacy of taste,” but contended that “the tones, which we are convinced are the best that can be obtained, are still of a howling quality.”<sup>30</sup> A letter from a disgruntled reader appeared in the *Morning Advertiser* a few days after its review of the concert:

Sir, On reading your Paper of Tuesday, January 31, I perceive you have made a great mistake. In your encomium on the Brass Band at Drury Lane Theatre,

+ = half tone shift  
 +/- = whole tone shift  
 (+) = less than half tone shift

**Allegretto**

**Musical Example 1a:** Auber, “On yonder rock,” from *Fra Diavolo* in its original key, with positions for performance on the slide trumpet.

+ = half tone shift  
 +/- = whole tone shift

**Allegretto**

**Musical Example 1b:** Auber, opening of “On yonder rock,” from *Fra Diavolo*, transposed down a fifth to C major, with positions for performance on the slide trumpet.

on Monday evening, in speaking of the beautiful composition of “The Prayer of Mose in Egitto,” you name Mr. Macfarlane as taking the solos on the bugle, which is an error, as Mr. Distin, (so well known as principal key bugle player in the private band of his late Majesty) sustained those solos; and as he has been in the habit of delighting the first nobility round the country at



their parties by his superior tone and style of playing, I think you will, with your usual candour, allow it is but justice that “he who earns the laurels let him wear them.” Sir, your kindly correcting this mistake, will much oblige,  
A FRIEND TO JUSTICE. St. James’s-square.<sup>31</sup>

It does not seem fanciful to suggest that the letter was written by John Distin. In the years immediately following the disbandment of the late George IV’s private band in 1830, Distin is recorded principally as a trumpet player. On 1 September 1830 he appeared as soloist at Vauxhall Gardens, performing the vocal part of Thomas Arne’s song “The Soldier Tired” from *Artaxerxes* as a trumpet solo.<sup>32</sup> “The Soldier Tired” was a popular vocal item with trumpet obbligato during the second half of the eighteenth and throughout the nineteenth centuries. A version with the solo vocal line on trumpet was performed regularly by Distin until 1834 when he left London (see below).<sup>33</sup> A performance of the solo at Drury Lane on 28 March 1832, a month before Harper’s band’s second concert, received glowing praise from a reporter for a London paper who was not aware of Distin’s previous performances:

Though we were unacquainted with this artist before even by name, we esteem him the completest master of his instrument we have ever heard. His tone, in our opinion, even surpasses that of HARPER in softness, brilliancy, and purity, and his intonation is equally perfect; but in command of high notes, extent of scale, and fluency and rapidity of articulation, we have never heard his equal.

But the true sphere of the trumpet is, after all, the orchestra, either in full pieces or the accompaniment of songs. It is in this capacity that we hope soon to find Mr. DISTIN engaged; he will prove a worthy and friendly rival of HARPER.<sup>34</sup>

Distin performed the song again as a trumpet solo in a concert by his family brass ensemble at the Theatre in Leeds in 1838.<sup>35</sup> Later in the century, “The Soldier Tired” was performed regularly as a trumpet solo by Thomas Harper junior.<sup>36</sup>

Considering his status as the leading keyed bugle player in London in 1832, it would be surprising if Macfarlane did not perform the solo keyed bugle part on this occasion. He performed solos on the keyed bugle at two miscellaneous concerts at the Drury Lane Theatre in April 1832, described in the first as “Concerto” and in the second as “Fantasia.”<sup>37</sup> At his admission to the Royal Society of Musicians in 1834 he was listed as playing trumpet, “Bugle,” French horn, and violin, and that he had been first trumpet at the Drury Lane Theatre for five years.<sup>38</sup> Two weeks before his registration, the *Morning Post* reported him playing “the newly-invented instrument, the cornopean, or cornet a piston” with Weippert’s band, noting that he had been doing so for the previous three months.<sup>39</sup>

### Band personnel

Biographical information on many of the players in the band is widely known. The discussion below provides details of several players whose careers have received scant attention, and for those who have been more widely studied, it focuses on their professional activities and status in the period around 1832.

#### Trumpet

In 1832 Thomas Harper senior was the leading trumpet player in London. He was appointed Professor of Trumpet at the Royal Academy of Music in 1829 and on the title page of his *A Selection of Favourite Airs, for the Royal Kent Bugle* (ca. 1830) he is referred to as “First trumpet and Bugle to the King’s Theatre.” Thomas Harper junior was a student at the Royal Academy of Music in 1832, but had been working professionally since 1829 when, aged fifteen, he performed alongside his father in the trumpet section for the 1829 Birmingham Festival.<sup>40</sup> John Irwin was a regular second trumpet to Harper at provincial music festivals during the early 1830s. His application for membership of the Royal Society of Musicians in 1830 lists his professional affiliations as “the Italian & English operas, the Ancient, the Philharmonic and the City Amateur Concerts.”<sup>41</sup> Thomas Wallis had been a prominent trumpet and keyed bugle player in London for more than two decades. He was first trumpet at the Theatre Royal, Covent Garden, at the time of his application for membership of the Royal Society of Musicians in 1808 and was on the payroll of that theater between 1818 and 1820.<sup>42</sup> Although appearing sixth in lists of trumpet players in each of the sources except *The Ladies’ Museum*, Wallis, who at fifty-four years of age was the oldest member of the band, appears still to have been performing at a high level. At the 1828 York festival he was listed alongside Harper as one of the principal performers, several newspapers recording the trumpet section as comprising “Harper, Wallis and 4 others,” and he played second trumpet to Harper at the Oxford festival in June 1831.<sup>43</sup>

Henry John Haycraft was, like Harper junior, a student at the Royal Academy of Music in 1832.<sup>44</sup> He played first trumpet, with Harper on second, in a student performance of Mozart’s *The Marriage of Figaro* in December 1830, and both were included in a list of “students and former students” who performed at the Royal Musical Festival in 1834.<sup>45</sup> In October 1829 Haycraft played second trumpet to Thomas Harper senior at the Exeter Grand Musical Festival, on which a regional paper remarked that he “bids fair to rival his eminent tutor.”<sup>46</sup> While a student he organized a series of “Grand Concerts” in his home city of Exeter, for the benefit of the Exeter Dispensary, which he conducted and in which he played piano. The instrumentalists included professors and students from the Academy, including Thomas Harper, father and son, on trumpet.<sup>47</sup> By 1838 Haycraft had returned to Exeter, where he taught piano and singing, before moving to Bristol and in 1854 emigrating to Nova Scotia.<sup>48</sup>

The trumpeter named Napier was presumably a member of a family of Edinburgh musicians, a number of whom had served as royal trumpeters in Scotland since the

middle of the eighteenth century, with several playing trumpet or horn in Edinburgh concerts and theaters. Other than performing in Harper's band, no member of the Napier family is known to have worked as a brass player in London. At the 1825 York festival, Napier from Edinburgh was one of six trumpeters in the orchestra, the *Harmonicon* noting that "Harper had Napier of Edinburgh as his second."<sup>49</sup> The player referred to here may have been Maxwell Napier, who performed "Let the Bright Seraphim" at an Edinburgh Professional Society concert in April 1825.<sup>50</sup> Maxwell Napier died the following year,<sup>51</sup> so the player in Harper's band was probably either William Napier, the sole trumpeter in orchestra rosters for the Theatre Royal in Edinburgh between 1824 and 1843, or Charles Napier, who was listed as "teacher of music" in Edinburgh trade directories for 1830–31 and 1831–32, and as a "Professor of Music" in his census return for 1841.<sup>52</sup> It is tempting to conclude that the player in question was Charles Napier, since "C. Napier" accompanied Clara Novello in a performance of "Let the Bright Seraphim" in a concert of the Edinburgh Professional Society of Musician in April 1836; a newspaper review noted that "In the most delicate passages he never once overpowered the voice; indeed, at times, we could not tell the difference."<sup>53</sup>

### Keyed bugle

The professional activities of George Macfarlane and John Distin in the years immediately before and after 1832 have already been discussed. The identity of Edward Harper, the third keyed bugle player listed, is intriguing and has not previously been investigated. He may have been related to Thomas Harper but this is yet to be confirmed. Occasional references to a trumpeter named E. Harper appear before 1832, but an advertisement in *The Times* and the playbills for the second concert featuring Harper's band are the only known sources that identify his first name as Edward.<sup>54</sup> Between January and March 1826 "E. Harper" was announced in playbills and newspaper advertisements as performing "The Trumpet Shall Sound" in three performances of *Messiah* at the King's Theatre, Covent Garden, and on 17 March as playing the obbligato to "Let the Bright Seraphim" in a miscellaneous concert.<sup>55</sup> In May of that year he played second trumpet to Thomas Harper senior in a benefit concert for the composer Carl Maria von Weber. The following month the two trumpeters played together again for a performance of Mozart's Requiem at Weber's funeral service at Moorfields Chapel, London.<sup>56</sup> Brownlow appears to have been aware of E. Harper only through a playbill announcing that he was to perform the obbligato to "The Soldier Tired" at one of Paganini's concerts at the Theatre Royal, Covent Garden, on 6 July 1832. He considered the initial "E" to have been a misprint and suggested that the player referred to was Thomas Harper senior.<sup>57</sup> Edward Harper was one of eight trumpeters in the orchestra for the Royal Musical Festival in Westminster Abbey in 1834, playing alongside Thomas Harper senior and junior, but by the end of the following year he had entered military service.<sup>58</sup> In the 1841 census he was recorded as a soldier with the 9th Lancers, billeted with his family in Dorchester Barracks; a military record from the same year records his rank as "Trumpet Major."<sup>59</sup> That Harper was working as a musician is confirmed by his

inclusion in a list of nineteen members of the regimental band who were admitted to a masonic lodge in Edinburgh in November 1836.<sup>60</sup> The previous year the regiment had been quartered in Northampton, and an advertisement for a benefit concert in that city in December 1835 named E. Harper among the soloists, playing “Trumpet and Cornetto,” alongside Abraham Duly, clarinetist and bandmaster for the 9th Lancers.<sup>61</sup> In 1841 the 9th Lancers were deployed to India and it appears that Harper left the army around this time. By 1845 he had settled in Edinburgh, where he worked as a professional bandmaster. The performances with Harper’s band are the only occasions at which Edward Harper is known to have played keyed bugle. In 1826, when he is first recorded as a trumpet soloist, he would have been thirty-four years of age, and it seems likely that he had worked previously as a military bandsman, when he conceivably played keyed bugle.

### **Horn**

The review of the first performance in the *Northern Whig* revealed that both Henry Platt and James Rae, the leading players in London in 1832, performed solo passages.<sup>62</sup> Platt succeeded Giovanni Puzzi as principal horn of the orchestra of the Philharmonic Society in 1825, and Rae was probably a regular member of the orchestra before being listed as performing Mozart’s Notturmo for wind octet in Philharmonic Society concerts in 1830 and 1831.<sup>63</sup> Charles Tully played principal horn for the Philharmonic Society between 1818 and 1820, before the appointment of Puzzi to that position the following year.<sup>64</sup> The player listed as J. Rae was presumably James’s older brother John, who at his admission to the Royal Society of Musicians in 1817 was playing first horn at the Surrey Theatre, but was less prominent than James as a performer with the major orchestras. Augustus Kielbach enjoyed a long career but appears only occasionally in surviving orchestral rosters: he played second horn to Platt at the 1824 Cambridge festival, is known to have worked for the Philharmonic Society in 1829 and 1840, and played at the 1860 Glasgow Festival.<sup>65</sup> W. M. Daniel was initially a student of Giovanni Puzzi then of Platt at the Royal Academy of Music, where he was enrolled as a pupil from 1823 to 1831.<sup>66</sup> From 1826 it appears that Daniel was also teaching at the Academy since he began to be designated “sub professor and student” in concert programs.<sup>67</sup> Information on Daniel following his performances with Harper’s band is scarce. The published lists of pupils at the Academy, cited above, records that at the time of publication in 1838 he had settled in America. The present author has been unable to establish details of the careers of the horn players named Fellows and Gough.

### **Trombone**

The three trombonists in the band became leading orchestral players in London but in 1832 had only recently started working in this sphere. John Smithies was discharged from the Grenadier Guards (presumably having served in the band) in 1831 after twenty-three years’ service, although he performed at the Birmingham Festival in 1817 and appeared in orchestra lists during the 1820s.<sup>68</sup> His son, James Smithies, entered

the Royal Military Asylum at Chelsea aged nine and a half and remained there until July 1830. At the time of the first concert of Harper's band he was sixteen years of age. Although many of the children admitted to the Asylum were orphans, some were the sons or daughters of serving military personnel, and it may have been the musical training on offer that prompted John Smithies to send his son to the institution.<sup>69</sup> Benjamin Albrecht was a member of the King's private band until its disbandment in 1830, subsequently playing alongside John Smithies at the musical festivals at Dublin and Derby in August and September 1831.<sup>70</sup> Considering the assessment that the band lacked depth of sound in the bass and the fact that Harper had experiences of playing alongside much larger trombone sections, it is perhaps surprising that a larger contingent of trombones was not employed. At the festivals at York in 1823, Birmingham in 1826 and 1829, and Norwich in 1830 there were between seven and nine trombonists in the orchestra. James Smithies performed at each of these and Albrecht (from the "Royal Household Band") played bass trombone at Birmingham in 1826.<sup>71</sup>

### **Hibernicon**

The hibernicon, described in the *Northern Whig* as "a double bass horn of extraordinary compass in depth, being below the serpents and instruments of that class in military bands," was a keyed instrument deriving from the bass horn, patented in 1823.<sup>72</sup> Its earliest known use in a professional orchestra was at the 1835 York Festival, and its inclusion in Harper's band three years earlier suggests that it was regarded favorably by professional brass players in London; it also supports the evidence that the ophicleide, which was first used at the Paris Opéra in 1819, was slow to be accepted by London players. William Ponder, the hibernicon player in the band, performed on serpent at the Covent Garden oratorio concerts in 1830 but played ophicleide at the Royal Musical Festival at Westminster Abbey and at the Birmingham Festival in 1834.<sup>73</sup> At the latter, he played the contrabass ophicleide, an instrument that elicited much attention in the press; an article in a regional newspaper in advance of the festival revealed that it was in the possession of "Mr. Ponder the Hibernicon player."<sup>74</sup> The following year, Ponder played ophicleide at the York festival and a Mr. Hull from Brighton played the hibernicon.<sup>75</sup> The fact that Ponder, arguably the most prominent player of the family of low brass instruments at that time, played ophicleide rather than hibernicon at York suggests that the former was his preferred instrument.

### **Drums**

Despite the near ubiquity of Thomas Chipp in high-profile orchestra lists for several decades, he has rarely earned more than a footnote in studies of the orchestra in nineteenth-century Britain. Chipp was a remarkably versatile musician who in his early years served as a chorister at Westminster Abbey and studied piano with Clementi. He was appointed harpist and kettledrum player in the orchestra at Drury Lane in 1818 and at the King's Theatre in 1826. Until the mid-1830s he was principally a harpist and composed a significant body of music for that instrument. Later in life he also worked

as a church organist.<sup>76</sup> Unusually for an orchestral kettledrum player, his performances were on occasion acclaimed by the press. At the 1834 Hull festival, for example, one review attested to “his masterly management of the kettle drums.”<sup>77</sup>

### Legacy and conclusion

Although the report in *The Atlas* asserted that “we have no doubt but that the brass band will turn out [to be] one of the most popular of our musical entertainments,” it was not until the twentieth century that a comparable venture involving prominent professional players was pursued again in Britain.<sup>78</sup> In 1836 Robert Cocks & Co. issued the first known British publication of music for brass band: George Macfarlane’s *Eight Popular Airs for Brass Band*, which called for three keyed bugles, two trumpets, two horns, three trombones and a serpent, an instrumentation that was presumably inspired by that of Harper’s band.<sup>79</sup> The most significant legacy of Harper’s project was arguably the brass quintet that John Distin formed with his four sons while in the employ of the Marquis of Breadalbane in rural Scotland. The ensemble performed for the first time in Edinburgh in 1835 with an instrumentation that mirrored that of Harper’s band: slide trumpet, keyed bugle, French horn, and trombone.<sup>80</sup> By the early 1840s Distin had adopted the corneopane in his ensemble.<sup>81</sup> His advocacy of instruments of the saxhorn family after 1844 was seminal in popularizing valved brass instruments in Britain and establishing the instrumentation of amateur brass bands, thereby propelling the expansion of the brass band movement.

In his *Instructions for the Trumpet* of 1835, Harper senior provides advice on playing the “Russian Valve Trumpet” and “Cornet à Pistons or Small Stop Trumpet,” as well as the slide trumpet and the keyed bugle. Given the enthusiasm with which his brass band was greeted at the outset, it is perhaps surprising that the idea was not rekindled following the introduction of valved instruments and the adoption of the ophicleide. Instead, the experiment seems to have been forgotten, and it is telling that neither Thomas Harper senior nor junior mentioned it in their pedagogical writing. Not surprisingly, the momentous changes in brass instrument design have framed the focus of nineteenth-century brass performance research. This study provides a snapshot of the period immediately preceding these changes, in which natural, slide, and keyed instruments combined to create a sound world that was soon to disappear.

*Alexander McGrattan is a freelance trumpet player based in Scotland. He teaches natural trumpet at the Royal Conservatoire of Scotland and modern trumpet at the University of St. Andrews. He completed his Ph.D. through the Open University in 1999 and is co-author, with John Wallace, of The Trumpet (Yale University Press, 2011).*

## Notes

- <sup>1</sup> *The Cambridge Encyclopedia of Brass Instruments [CEBI]*, ed. Trevor Herbert, Arnold Myers, and John Wallace (Cambridge: Cambridge University Press, 2019), s.v. “Brass Band,” by Trevor Herbert.
- <sup>2</sup> The rehearsal was also mentioned in the *Morning Chronicle*, 31 January 1832, and *The Atlas*, 5 February 1832.
- <sup>3</sup> *The Ladies’ Museum: New and Improved Series*, vol. 3 (London: Simpkin and Marshall, January 1832), 90.
- <sup>4</sup> A copy of the playbill is held in the Frederick R. Selch Collection in the Oberlin Conservatory Library (frs-005), available at <http://dcollections.oberlin.edu/cdm/singleitem/collection/p15963coll34/id/7/rec/1> (accessed 1 June 2020).
- <sup>5</sup> “Luther’s Hymn” had been a staple of Braham and Harper’s repertoire since the early 1820s. One of the earliest performances, in 1821, was mentioned by the oboist William Parke, *Musical Memoirs; Comprising an Account of the General State of Music in England, from the First Commemoration of Handel, in 1784, to the Year 1830*, 2 vols. (London: Henry Colburn and Richard Bentley, 1830), 2:158.
- <sup>6</sup> The British Library, London, Case 61.g.20, vol. 2. The two playbills are printed in different fonts: one refers to the concert taking place that evening, while the other gives the date of performance. The roster of players also appeared in concert announcements in *The Times*, 18 April 1832, and the *Morning Post*, 18 April 1832.
- <sup>7</sup> Tutton joined the Royal Society of Musicians in 1829; see Betty Matthews, *The Royal Society of Musicians of Great Britain List of Members 1738–1984* (London: Royal Society of Musicians, 1985), 146.
- <sup>8</sup> Trevor Herbert and Helen Barlow, *Music & the British Military in the Long Nineteenth Century* (Oxford: Oxford University Press, 2013), 61–62, 163.
- <sup>9</sup> Simon McVeigh, “The Society of British Musicians (1834–1865) and the Campaign for Native Talent,” in *Music and British Culture, 1785–1914: Essays in Honour of Cyril Ehrlich* (Oxford: Oxford University Press, 2000), 145–68.
- <sup>10</sup> *New Monthly Magazine* 43 (1853): 153. See also the *Morning Post*, 18 November 1834.
- <sup>11</sup> *The Gentleman’s Magazine* (June 1847): 667–68.
- <sup>12</sup> The Russian horn band gave their first performance in London in the Great Concert Room of the King’s Theatre on 23 December 1830 (see the review in the *Morning Post*, 24 December 1830).
- <sup>13</sup> The band’s travels were widely reported, and their performances reviewed in the press throughout 1831 and beyond.
- <sup>14</sup> *The Ladies’ Museum*, 90.
- <sup>15</sup> *Northern Whig*, 2 February 1832.
- <sup>16</sup> *Ibid.*
- <sup>17</sup> *Morning Advertiser*, 31 January 1832; *The Spectator*, 4 February 1832; *The Atlas*, 5 February 1832.
- <sup>18</sup> *The Spectator*, 4 February 1832.

- <sup>19</sup> *The Atlas*, 5 February 1832.
- <sup>20</sup> *Northern Whig*, 2 February 1832.
- <sup>21</sup> *The Spectator*, 4 February 1832.
- <sup>22</sup> Ibid.
- <sup>23</sup> *Morning Advertiser*, 31 January 1832.
- <sup>24</sup> *Dublin Morning Register*, 1 February 1832.
- <sup>25</sup> *The Atlas*, 5 February 1832.
- <sup>26</sup> *The Ladies' Museum*, 90.
- <sup>27</sup> *The Atlas*, 5 February 1832.
- <sup>28</sup> *Morning Post*, 2 February 1831; *Morning Post*, 25 November 1830.
- <sup>29</sup> *Morning Advertiser*, 31 January 1832.
- <sup>30</sup> *The Atlas*, 5 February 1832.
- <sup>31</sup> *Morning Advertiser*, 3 February 1832.
- <sup>32</sup> *Morning Post*, 30 August 1830; *Morning Advertiser*, 31 August 1830.
- <sup>33</sup> Reviews of Distin's performances of "The Soldier Tired" as a trumpet solo appear in the *Norwich Mercury*, 23 July 1831, and *Suffolk Chronicle*, 23 July 1831. His last known performance of this work before moving to Scotland was at a benefit concert at the King's Concert Rooms in April 1834 (*Public Ledger and Daily Advertiser*, 24 April 1834).
- <sup>34</sup> *The Atlas*, 1 April 1832.
- <sup>35</sup> *Leeds Intelligencer*, 13 October 1838.
- <sup>36</sup> James Arthur Brownlow, *The Last Trumpet: A History of the English Slide Trumpet* (Stuyvesant, NY: Pendragon Press, 1996), 175–76.
- <sup>37</sup> *Morning Post*, 4 April 1832, and *Public Ledger and Daily Advertiser*, 11 April 1832.
- <sup>38</sup> Matthews, *The Royal Society of Musicians*, 94–95.
- <sup>39</sup> *Morning Post*, 18 April 1834.
- <sup>40</sup> Thomas Harper was recorded as being enrolled at the Academy from September 1830 to June 1836; see *A list of pupils received into the Academy since its foundation in 1822–3; together with a list of the subscribers to the institution and amount of subscriptions to the close of 1837; a general account of the state of the funds up to midsummer, 1838; to which is added the rules and regulations of the establishment* (London: Royal Academy of Music, 1838), 33. Scott Sorenson and John Webb, "The Harpers and the Trumpet," *Galpin Society Journal* 39 (1986): 35–57, here 45–46.
- <sup>41</sup> Matthews, *The Royal Society of Musicians*, 79.
- <sup>42</sup> Carse, *The Orchestra from Beethoven to Berlioz*, 192.
- <sup>43</sup> For example, the *Yorkshire Gazette*, 13 September 1828.
- <sup>44</sup> He was listed as being enrolled at the Academy between August 1829 and December 1832 (*A list of pupils*, 32).
- <sup>45</sup> *Le Nozze di Figaro ... The Music by Mozart. As Represented by the Pupils of The Royal Academy of Music, at the Great Concert Room, King's Theatre, on Saturday, the 11th of December, 1830* (London: Seguin, 1830). William Wahab Cazalet, *The History of the Royal Academy of Music, Compiled from Authentic Sources* (London: T. Bosworth, 1854), 268.
- <sup>46</sup> *Western Times*, 17 October 1829.



<sup>47</sup> See the announcement and advertisement in the *Exeter and Plymouth Gazette*, 20 July, and 10 August 1833; a notice earlier that year announcing the postponement of the concerts listed Haycraft and Harper junior as the trumpeters (*Exeter and Plymouth Gazette*, 20 July 1833).

<sup>48</sup> *Exeter and Plymouth Gazette*, 10 December 1853.

<sup>49</sup> *The Second Yorkshire Musical Festival, Held on the 13th, 14th, 15th, and 16th of September, 1825, in York Minster* (York: W. Blanchard, 1825), 8; *Harmonicon* 33 (October 1825): 182.

<sup>50</sup> *Edinburgh Evening Courant*, 11 April 1825.

<sup>51</sup> *Glasgow Herald*, 24 April 1826.

<sup>52</sup> The personnel of the theater orchestra is found in James C. Dibdin, *The Annals of the Edinburgh Stage: With an Account of the Rise and Progress of Dramatic Writing in Scotland* (Edinburgh: R. Cameron, 1888), 500–01.

<sup>53</sup> The trumpeter is identified as C. Napier in a playbill for the concert held by the University of Edinburgh (Gen 420D). *Caledonian Mercury*, 14 April 1836.

<sup>54</sup> *The Times*, 18 April 1832.

<sup>55</sup> *The Theatrical Observer*, 17 February, 3 and 17 March; *Morning Post*, 18 February 1826.

<sup>56</sup> John Carnelley, *George Smart and Nineteenth-century London Concert Life* (Woodbridge: Boydell Press, 2015), 184. *The Quarterly Musical Magazine and Review* 8 (1826): 127; cited in Carse, *The Orchestra from Beethoven to Berlioz*, 491.

<sup>57</sup> Brownlow, *The Last Trumpet*, 170. E. Harper is also listed as trumpet soloist in an advertisement for the concert in the *Morning Post* on 6 July 1832.

<sup>58</sup> *Supplement to the Musical Library, March to December, 1834* (London: Charles Knight, 1834), 53; *The Mirror of Literature, Amusement, and Instruction* 24 (1834): 19.

<sup>59</sup> 1841 England Census: *HO107/284/25*; Civil Parish: *Fordington*; County: *Dorset*; Enumeration District: *Dorchester Barracks*, available at [www.ancestry.co.uk](http://www.ancestry.co.uk) (accessed 20 June 2020). The National Archives of the UK, WO 12/890: 9th Dragoons (Lancers), General Muster Books and Pay Lists 1841–43.

<sup>60</sup> Extracts from Minutes 1821–1840; Celtic Lodge, Edinburgh & Leith No. 291 (ed. Bill Boland), cited in Graeme Skinner, “Duly family,” *Australharmony*: <https://sydney.edu.au/paradisec/australharmony/duly-family.php> (accessed 1 July 2020).

<sup>61</sup> *Northampton Mercury*, 5 December 1835.

<sup>62</sup> *Northern Whig*, 2 February 1832.

<sup>63</sup> E. Bradley Strauchen, “Giovanni Puzzi and Horn Playing in London’s Orchestras in the 1820s,” *Historic Brass Society Journal* 11 (1999): 37–68. Myles Birket Foster, *History of the Philharmonic Society of London, 1813–1912: A Record of a Hundred Years’ Work in the Cause of Music* (London: John Lane, 1912), 101, 106.

<sup>64</sup> Foster, *History of the Philharmonic Society*, 33–41. Strauchen, “Giovanni Puzzi”: 47.

<sup>65</sup> *Morning Post*, 10 June 1824. Strauchen, “Giovanni Puzzi,” 56. The British Library, London. Royal Philharmonic Society Archive: Receipts (signed) mainly from performers (1815–1880) RPS MS 305, f. 185. *The Musical World* 38 (1860), 30.

<sup>66</sup> *A list of pupils*, 24. Daniel is described as a pupil of Platt in a review of a concert given by Academy pupils at Hanover Square Rooms in July 1829 (*Morning Chronicle*, 2 July 1829).

<sup>67</sup> E. Bradley Strauchen “Giovanni Puzzi: His Life and Work: A View of Horn Playing and Musical Life in England from 1817 into the Victorian Era (c. 1855)” (D.Phil. thesis, University of Oxford, 2000), 1:172–73.

<sup>68</sup> John Smithies’s discharge from the Grenadier Guards is recorded in the Royal Hospital Chelsea: Soldiers Service Documents, 1760–1854, National Archives London, WO 97/210/3, available at [www.findmypast.co.uk](http://www.findmypast.co.uk) (accessed 10 May 2020). Smithies also played at the 1826 and 1829 Birmingham festivals, and at the 1823, 1825, and 1828 York festivals.

<sup>69</sup> See Herbert and Barlow, *Music & the British Military*, 138–40. James Smithies’s admission to, and discharge from, the institution is recorded in the Royal Military Asylum Apprentice Ledgers 1803–40 / Royal Military Asylum (Chelsea) Admissions 1803–1901, National Archives, London, available at [www.findmypast.co.uk](http://www.findmypast.co.uk) (accessed 10 May 2020).

<sup>70</sup> Adam Carse, “The Prince Regent’s Band,” *Music & Letters* 27 (1946): 147–55, here 153. His full name and date of birth have been established from his 1841 census return, available at [www.ancestry.co.uk](http://www.ancestry.co.uk) (accessed 15 May 2020). On his performances in 1831, see *Cork Constitution*, 3 September 1831, and *Derby Mercury*, 17 August 1831.

<sup>71</sup> John Crosse, *An account of the grand musical festival, held in September, 1823, in the cathedral church of York* (York: Wolstenholme, 1925), 12. Concert program for the Birmingham Musical Festival, 1826 and 1829 (London, British Library 7894.s.1). Concert program for the First Grand Miscellaneous Concert at the Norfolk and Norwich Musical Festival, 1830 (Norwich, Millennium Library).

<sup>72</sup> *CEBI*, s.v. “Hibernicon,” by Arnold Myers.

<sup>73</sup> Carse, *The Orchestra from Beethoven to Berlioz*, 197. Clifford Bevan, *The Tuba Family* (London: Faber and Faber, 1978), 55.

<sup>74</sup> *Chester Chronicle*, 26 September 1834. On the contrabass ophicleide, see Ralph T. Dudgeon, “Keyed brass,” in *The Cambridge Companion to Brass instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), 141.

<sup>75</sup> *Musical Library: Monthly Supplement* (19 October 1835): 102. See also Bevan, *The Tuba Family*, 54.

<sup>76</sup> See the entry by William Barclay Squire in the *Dictionary of National Biography* (1885–1900), vol. 10. See also Lewis Jones, “Thomas Paul Chipp (1793–1870): a provisional catalogue of his published harp music” (2019), at [www.theearlypedalharp.net/post/published-harp-music-by-thomas-paul-chipp-1793-1870-a-provisional-catalogue](http://www.theearlypedalharp.net/post/published-harp-music-by-thomas-paul-chipp-1793-1870-a-provisional-catalogue) (accessed 15 May 2020).

<sup>77</sup> *Hull Packet*, 26 September 1834.

<sup>78</sup> *The Atlas*, 5 February 1832.

<sup>79</sup> Jack L. Scott, “The Evolution of the Brass Band and its Repertoire in Northern England” (Ph.D. thesis, University of Sheffield, 1970), 1:125–26.

<sup>80</sup> See Eugenia Mitroulia and Arnold Myers, “The Distin Family as Instrument Makers and Dealers,” *Scottish Music Review* 2 (2011), at [www.scottishmusicreview.org](http://www.scottishmusicreview.org) (accessed 1 June 2020). The instruments are mentioned in a concert review in *The Scotsman*, 11 July 1835.

<sup>81</sup> See Lance Whitehead, “The House Bands of the Marquises of Breadalbane c1804–60,” *Galpin Society Journal* 70 (2017): 179–97, here 181.