

**THE 19<sup>th</sup> CENTURY BRASS BAND IN  
NORTHERN ENGLAND:**

**MUSICAL AND SOCIAL FACTORS IN THE  
DEVELOPMENT OF A MAJOR AMATEUR  
MUSICAL MEDIUM**

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## ABSTRACT

This thesis examines the development of the amateur wind band in Britain during the nineteenth century, with special reference to the increasing domination of the brass band, particularly in northern England. After a preliminary review of British amateur wind bands generally, the growth of the brass band competition is investigated, showing how the contesting bands were initially concentrated in Yorkshire. The effects of industrial sponsorship and the emergence of the volunteer movement from 1859 are examined, along with the consequent shift in the concentration of bands from Yorkshire - mainly to Lancashire but also, to a limited degree, to other parts of the north and to the north midlands. Instrumentation and repertoire are also discussed, along with some collections of early band music.

Part 2 of the thesis looks specifically at developments during the final quarter of the century, first of all in terms of repertoire, then through some of the personalities involved - conductors and players - before investigating the roles played by the best of the bands. Finally, having shown how a regional brass band movement grew from a nationwide net-work of wind bands, the thesis looks at ways in which the fledgling brass band movement began to spread, paving the way for the national and, indeed, international brass band movement of the twentieth century.

## ACKNOWLEDGEMENTS

The principal primary research area for this thesis has been the collection of early copies of *Brass Band News*, located in the Music Department at the University of Salford. The office of *British Bandsman* in Beaconsfield, where past copies of that magazine are located, has also been a useful source of reference. I am most grateful to Keith Wilson, Dean of the Faculty of Media, Music and Performance and Director, International Media Centre for his encouragement, and for allowing free access to the resources of the University of Salford's Music Department, and to Peter Wilson, Managing Editor of *British Bandsman* for allowing me access to early editions.

A further invaluable source has been Jack L. Scott's PhD thesis, *The Evolution of the Brass Band and its Repertoire in Northern England* (University of Sheffield, 1970). Scott visited Black Dyke Mills whilst I was the band's resident conductor. He examined music in the band's library, and together we discovered Enderby Jackson's 'Yorkshire Waltz' (1856), hidden in some hand-written part books, only one of which displayed the actual title. Dr. Scott's thesis has revealed a great deal of early information, and I acknowledge my debt to it in the preparation of this thesis. Two more theses which have been very helpful are *The Popular Musical Societies of the Yorkshire Textile District, 1850-1914* (Dave Russell, PhD thesis, York University, 1979) and *Brass and Wind Bands in Southern England Between the Late Eighteenth Century and circa 1900* (Michael J. Lomas, PhD thesis, Open University, 1990). These have provided useful information, have led me to other sources, and have suggested methods of presentation.

The band historian Raymond Ainscoe of Kirkby Lonsdale had, until recently, a valuable collection of books, scores, posters and programmes. He very kindly allowed me to consult these and I am most grateful to him. Unfortunately, the collection is now dispersed; it is referred to throughout the thesis as 'the former Ainscoe Collection'.

Other sources have been the standard books on brass band history, particularly

those by Arthur Taylor, Violet and Geoffrey Brand and Trevor Herbert, but especially the one to which all of us, I am sure, have made frequent reference, *The Brass Band Movement* by J. F. Russell and J. H. Elliot, published by Dent in 1936. All have facilitated the assembling and verification of a host of facts, and I hereby acknowledge my debt to them.

There are now many 'histories' of individual bands - several written to commemorate a centenary or some other anniversary. Early examples such as those about Stalybridge, Besses o' th' Barn, Bacup Old and Bramley bands contain a wealth of information; most later ones are largely anecdotal, but generally reveal some facts about the origins of the particular band. Collectively, these have contributed much to the thesis, as have a number of the *Brass Band Annuals*, published around the turn of the century by F. Richardson, though I have been increasingly aware of the short-comings of many of the booklets and articles in the *Annuals*, written, as they were, by enthusiasts, many of whom were not too concerned with accuracy.

Local History libraries have proved useful for following up specific events, and details of otherwise forgotten bands. Visits to those in Bacup, Bolton, Bradford, Bury, Halifax, Huddersfield, Hull, Keighley, Leeds, Oldham, Manchester and Stalybridge have proved especially useful, and rare books and magazines kept in the Henry Watson Library in Manchester have also revealed much information. The archives of Black Dyke and Besses o' th' Barn bands have been invaluable sources and I am most grateful to these bands for granting me virtually free access.

Finally, I wish to record my very grateful thanks to Professor Scott, Chair of Music at the University of Salford, for his patience and skill in guiding me through what has been a fascinating and enjoyable experience, the gathering of material and assembling it in this form.

**Roy Newsome**  
**Bury, 1999**

## PREFACE

'The brass band represents one of the most remarkable working-class cultural achievements in European history'. . . It is undeniable that the 'movement' was a northern phenomenon.'<sup>2</sup>

These comments were written by Dave Russell in 1987. The second sentence quoted forms the basis of my thesis, but before examining this premise, the first sentence needs some investigation and enlargement, particularly in view of what has happened to the brass band during the last 50 years or so.

Though representative of working-class culture in its roots and formative years, the scope of the brass band today has transcended earlier barriers of class, and just as the boundaries between the working classes and the middle classes have become less clearly-defined, so the status of the bandsman of the 1990s has changed to such a degree that the factory worker, whose domain the brass band was - almost exclusively, for nearly a century, may find himself (or indeed, these days, herself) playing alongside doctors and nurses, income-tax collectors and social workers, school children and students, and shopkeepers or proprietors of small businesses. There are brass bands today which, if truth be known, contain not a single manual worker.

The popularity of the brass band - certainly in a numerical sense - was probably at its peak between *circa* 1890 and *circa* 1910, after which changes in popular musical tastes - the coming of ragtime, jazz and musical comedy - were to affect the environment in which the brass band survived to such an extent that, to quote Russell once again:

'The final years of pre-war England saw the beginning of a process, still continuing today, whereby the popular music society, once the pride of a whole community or at least a sizeable section of it, became a specialist organisation catering for a diminishing minority.'<sup>3</sup>

The brass band survived as a branch of this 'specialist organisation', and its 'diminishing minority' has remained a significant one.

Contests have played a pivotal role in the development of bands, particularly in the expansion of repertoire and in improving standards of performance. They have also contributed to the world-wide spread of brass bands. The National Brass Band Championships are currently held in the Royal Albert Hall, London where, since their first appearance there in 1945, they have attracted a substantial international audience. This has led directly to the founding of brass band movements and national championships in Holland, Switzerland, Norway, Denmark, Sweden and Belgium, and the founding, in 1978, of the European Brass Band Championships, though British-style brass bands first appeared in some of these countries due to the influence of the Salvation Army. This, from the 1880s had adopted an instrumentation not unlike that of contesting bands, and played a vital role in the early propagation of brass bands. In addition to the above-named countries, there are now brass bands in Luxemburg, France, Germany, Austria and Czechoslovakia. Their emergence and progress is due almost entirely to the European Brass Band Championships.

In Japan also there is a growing number of British-style brass bands but, though there was a Salvation Army band in Tokyo as early as 1907 (the Tokyo Headquarters Band), their present-day existence is largely the consequence of radio, gramophone recordings, and visits to Britain by enthusiasts.

There are *circa* 100 British-style brass bands in America and Canada, founded partly through the influence of the Salvation Army but mainly, as in Japan, through radio, recordings, visits to Britain by enthusiasts, and also through tours by British brass bands. They generally adhere to British instrumentation, that is, cornets not trumpets, tenor horns not french horns, and no woodwind instruments. The North American Brass Band Association (N.A.B.B.A.) was formed in 1983 and holds a contest annually.<sup>4</sup>

Thus, though at the turn of the nineteenth century, it could not have been



foreseen what the future held for the brass band - nor indeed, whether or not it even had a future, the foundations laid during the final quarter of that century paved the way for further developments.

In his 1990 thesis, *Amateur Brass and Wind Bands in Southern England Between the Late Eighteenth Century and circa 1900*, Michael J. Lomas argues that bands in the north and midlands had advantages over those in many other parts of the country; my thesis attempts to highlight these advantages and show how bands, particularly those in Yorkshire, Lancashire and Cheshire, exploited them as the all-brass band developed. These bands were pioneers of a genre which has continued its development in the twentieth century. The thesis will argue that the contest has played a vital part in this development, and will examine the growth of repertoire during the final quarter of the nineteenth century, whilst exploring the scope of both the contesting and non-contesting activities of leading brass bands.

The thesis is presented in two parts. Part I covers roughly the first 75 years of the century - the formative years of the various types of amateur wind bands, and the period during which the all-brass band emerged in the north. Part II concentrates on the final quarter of the century, looking in detail at repertoire, the leaders of the brass band in northern England, and the start of the spread towards a national brass band movement.

Part I explores further the nationwide development of what Lomas calls 'civilian amateur wind bands' during the first half of the nineteenth century. With an eye on social conditions and developments, it examines early instruments of brass and reed bands, the progress of the bands themselves across a wide geographical spectrum, and discusses some of the instigators of, and the first signs of a growing brass band movement.

It goes on to examine the progress of the brass band contest from the 1850s, which isolated brass bands from others, and particularly those in the north of England

from those in other regions. York and the East Riding is seen to be the earliest focal point, but as mill-owners in the West Riding of Yorkshire took an interest, this region became the heartland of the brass band. This was short-lived, however, because firstly through the growth of the Belle Vue brass band contests, and later through the influence of a major music publisher and proprietor of a monthly magazine based in Liverpool, the move west continued, with Lancashire offering a strong challenge to Yorkshire as the centre of the brass band world. Statistics are offered as evidence of these moves, and also of the almost total absence of brass band contests in other parts of the country, apart from marginal influences in neighbouring counties north and south of Yorkshire and Lancashire and isolated examples of high-class brass bands in other parts of the country, such as those in Cyfarthfa and Blandford.

The effects on bands of the volunteer and temperance movements are investigated, the former even out-doing the impact of the industrialists for a time. Part I of the thesis concludes with a study of brass band instrumentation and repertoire up to 1874, taking into account both published and unpublished music, a number of collections, and the progress of competition music.

Most of the developmental stage of the brass band had been completed during the first three quarters of the century, and Part II of the thesis begins with an in-depth study of brass band music published by Wright and Round between 1875 and 1899, categorising it into art music, original band music, and band music with popular music connections. It is further categorised, and discussed in three separate periods, in order that trends and developments may be seen.

The first period stretches from 1875 - when the music publishing company was formed - to 1881, when *Brass Band News* was first published. Little of the music published prior to October 1881 (when the magazine first appeared) is available, and therefore, most of the discussion centres around titles, composers, arrangers, and what few comments may be gleaned from a catalogue. The catalogue has been crucial to this

part of the study. It was published in 1896, and lists all Wright and Round publications up to the end of that year.

The second period lasts from 1882 to 1889, and is based, not just on titles, but on a hands-on study of solo cornet parts of many of the publications from that period, plus some full scores, borrowed from the archive of Besses o' th' Barn band. The final period covers the whole of the 1890s. Though the periods become progressively longer, this does not affect the over-all picture, because where necessary, percentages or ratios have been used to show relationships. Henry Round emerges as the inspiration behind the Wright and Round publications, and his contribution is considered in detail. A review of the work of other contributors is all that was necessary.

Charles Godfrey's scores for the Belle Vue contests are discussed next, seen in relation to the works from which they were 'selected'. His choice of subject and instrumentation are compared with those of Wright and Round, and characteristics of his style formulated by reference to specific selections. A brief comparison is then made with the work of other publishers and arrangers.

Next, the work of some of the people who helped make the brass band movement is considered, from the early pioneers such as Richard Smith, George Ellis, James A. Melling and Henry Round, through the great trio of conductors, John Gladney, Edwin Swift and Alexander Owen, and several of their disciples - some famous and many not so famous. We see the part which some of them played in the spreading of the brass band to other parts of Britain, most notably to Scotland.

Their work leads naturally to the bands, and as the basis of this thesis is to demonstrate the quality of the band movement in northern England, it concentrates on eight of the most interesting and successful bands from the counties of Yorkshire, Lancashire and Cheshire.

Gladney is seen as the most important of the conductors, and his work is viewed,

not only in his role at Meltham, where he did much to establish the format of the modern brass band, but in respect of the vital part he played in helping spread the all-brass band to other parts of Britain. The spread outwards from the north is discussed, and its culmination in the founding of a national brass band movement with the arrival of the National Brass Band Championships in 1900.

A good deal of primary source material has been examined, including scores and band parts from the 1860s to the end of the century. These are extant in the archive at Salford University, and in those at Black Dyke, Besses o' th' Barn and Meltham bands. Contemporary newspaper reports have also been consulted, particularly from the *Manchester Guardian*, but also from the *The Times*, the *Daily Telegraph* and the *London Illustrated News*. Local papers consulted include the *Bacup Times*, *Bacup and Rossendale News*, *Bradford Observer*, *Bury Times*, *Eccles and Patricroft Journal*, *Halifax Courier*, *Huddersfield Examiner*, *Hull Packet*, *Keighley News*, *North Cheshire Herald* and the *Stirling Advertiser*.

Copies of Wright and Round's monthly *Brass Band News*, dating from the first edition of October, 1881, housed in the Salford University archive have been constantly on hand and extremely useful, whilst copies of the *British Bandsman*, under its various titles:

*British Bandsman* (September 1887 to May 1888)  
*British Bandsman and Orchestral Times* (June 1888 to December 1890),  
*Orchestral Times and Bandsman* (January 1891 to December 1892),  
*British Musician* (January to December 1893) and  
*British Musician and Orchestral Times* (January 1894 to December 1898)  
*British Bandsman* (January 1899 to the present)

have been periodically perused. (There is a full set of these in the British Library, an almost full set in the *British Bandsman* office in Beaconsfield, and copies dated 1893-

1896 in the Henry Watson Library, Manchester). I have also had sight of a few editions of *The Cornet*, a monthly magazine published by F. Richardson from 1893, and from the general musical press, *Musical Times*, *Harmonicon*, *Musical Directory*, the *Galpin Society Journals*, *Popular Music* and publications of the *Historic Brass Society*.

After several enquiries in the Bacup area regarding any remaining Bacup Old band artefacts, none of which produced any response, I was introduced to a Mr. Tom Lord, who was able to show me scrap books, newspaper cuttings, photographs, a cornet which was presented to John Lord, the band's leader and solo cornet player and, most important of all as far as I was concerned, a set of books containing band parts of arrangements of some 35 band pieces, mostly in the hand-writing of the band's tutor, George Ellis, and used by the band from 1864. Much work needs to be done on these books: there are many so-far unidentified pages (these will eventually go some way toward filling the missing gaps). Contents and scoring methods need to be explored, and it may even be possible to reconstruct some of the pieces so that they may be re-performed. Meanwhile, I have written a few observations in the thesis. (The parts were discovered whilst I was in the final stages of assembling it, so there was not the opportunity to go into a detailed study at this point in time). I have also devoted an Appendix to a list of the part books, the titles which they contain, and have quoted a particular passage of music.

There is quite an amount of secondary source material available - the writings of Enderby Jackson, numerous individual historiographies of bands and a series of *Brass Band Annuals*, published by F. Richardson from 1896. All of these, whilst invaluable in many ways, must be treated with discretion, as much of the information is based on hearsay, and is often couched in terms which sacrifice accuracy for interest. There are now also a number of brass band related books, the more useful of which have been Arthur Taylor's *Brass Bands* (1979), Russell and Elliot's *The Brass Band Movement* (1936), and Trevor Herbert's *The Brass Band Movement in the 19th and 20th*

*Centuries*. The study of the history of instruments was aided by the recent and comprehensive *Cambridge Companion to Brass Instruments*.

Reference to three related theses has been useful, suggesting lines of study and methods of presentation. These were Scott's *The Evolution of the Brass Band and its Repertoire in Northern England*, Russell's *The Popular Musical Societies of the Yorkshire Textile District, 1850-1914*, and Lomas's *Brass and Wind Bands in Southern England Between the Late Eighteenth Century and circa 1900*.

Visits to local studies libraries have been helpful. Leeds produced information about Bramley Old band and Samson Fox (though not about his Leeds Forge band); Bradford was helpful with information on Queensbury and Black Dike Mills, Marriners/Keighley, and Salt/Saltaire; Stalybridge provided useful information about both Stalybridge Old band and Kingston Mills; Salford and Swinton helped locate information about Alexander Owen, Hull about Burton Constable, and Stirling (Scotland) about early band activity in Scotland; Oldham was helpful regarding Oldham rifles band, and regular visits to Manchester led to the unearthing of all kinds of information - particularly reports about Belle Vue contests, early Hallé Orchestra programmes, and the 1887 Manchester Exhibition. Other local studies libraries visited included Huddersfield, Halifax, Bury, Bolton, Keighley, Bacup, Rochdale and Stirling. All produced useful information. A visit to Chetham's Library allowed access to the Jennison Collection. Other places visited include Burton Constable (Hull), Brocklesby (Lincolnshire), New Lanark, Nent Head, Belper and Saltaire, as well as the Open University in Cardiff and the Cyfarthfa Museum in Merthyr Tydfil.

Finally, the bands of the period which have survived: Black Dyke has an extremely well-organised library, and I have been privileged to visit it on a number of occasions; Besses o' th' Barn has a veritable 'Aladin's cave' though, at the present time, not very well organised. Nevertheless, it has been an invaluable source during my researches. Meltham and Meltham Mills band has a limited amount of archival material,

which I have been allowed to freely inspect, and which has proved useful. Other bands from the time which, to date, I have not been able to investigate, include Linthwaite, Stalybridge and Boarshurst.

Nevertheless, I have discovered a great deal about the brass band in the nineteenth century, particularly here in the north. There is much still to be investigated, and I hope the present work will stimulate further research.

#### **Notes**

<sup>1</sup> Russell, 1987, page 162.

<sup>2</sup> Ibid., page 163.

<sup>3</sup> Ibid., page 242.

<sup>4</sup> See article by Perry Watson in Littlemore, 1988, pages 322-323 for the early history of The North American Brass Band Association, Inc.

# INTRODUCTION

During the early part of the nineteenth century, and even during the closing years of the eighteenth, amateur bands existed in many parts of Britain. Some were attached to the armed forces, through the volunteers and militia, whilst some were attached to churches which perhaps found it cheaper to support a band than to install an organ. There were, also, amateur town and village bands. All of these were small - some even boasting only two members, and few exceeding twelve. Their instruments were often shoddy, many of the players musically illiterate, and the 'leaders' were often retired military musicians.

In some cities and large towns there were waits - groups of musicians employed by the civic authorities to provide music for civic and religious occasions. These were the equivalent of the *stadpfeifers* in German-speaking countries but as they were, in effect, paid servants, they are outside the scope of this thesis. Undoubtedly, however, some members of the waits became leaders of amateur bands, alongside the retired military musicians.

Though there are few survivors from the earliest wave of bands, it seems clear that no geographical region had any particular advantage or supremacy. Nor is there any evidence that the demise of the waits or of church bands had a significant effect on the development of the amateur band. Indeed, as church bands often comprised mainly stringed instruments, it is likely that they had more influence on the formation of string bands.

The vast reduction in the number of military bands and those of the volunteers following the Napoleonic Wars, on the other hand, did affect the growth of amateur bands, both through the availability of surplus instruments and through the release of players and bandmasters who, though probably not having the benefit of professional musical training, would certainly have had more playing experience than the farm workers, mill-hands, shoe-makers and labourers who formed the bulk of the playing personnel of amateur bands.



Many amateur bands were based initially in thinly-populated rural communities. With the shifts in population which took place after the wars, these became increasingly difficult to maintain, and though some survived, their instrumentation and standard of playing were to remain static for several decades.

The population shift resulted in the growth of towns in industrial regions, and these larger communities provided nurseries for the future development of the amateur wind band. The acquisition and maintenance of good instruments, music, rehearsal facilities and a qualified leader required financial help, especially at a time when developments in instruments necessitated keeping abreast of the times. Even from as early as the 1820s, a number of bands enjoyed the support of industry, and during the next four decades this was to help revolutionise the amateur band - initially the reed band, later the brass and reed band and eventually the all-brass band.

Progress towards the all-brass band was due almost entirely to developments in the design and manufacture of brass instruments, which were quite primitive during the early years of the 19th century, comprising (in amateur bands) only the natural trumpets and horns with their restricted range of notes, along with flute, clarinet, serpent and possibly a slide trombone. The first major development was the adoption of the keyed bugle - the first treble brass instrument to provide a melody line in amateur bands. The invention of the valve led to the introduction of the cornet and valved horns and later, to a full range of saxhorns and the larger brasses - euphoniums and tubas.

Central and east Yorkshire seem to have fostered the development of bands during the 1830s and 1840s; there are reports of mainly- or all-brass bands in York and the East Riding during the 1830s, and amateur band competitions during the 1840s. An enthusiast called Enderby Jackson wrote about these in the 1890s and though not all of his claims stand up to scrutiny, there can be little doubt that by organising a series of competitions between 1856 and 1863, he helped sow the seeds of the contest craze, which was to be the catalyst for the spread of brass bands.

By the middle of the century, appalling social conditions which had prevailed during its earlier years were being eased, and the arrival of the railways was revolutionising many aspects of life, including the activities of amateur bands. Changes were also taking place in religion and education, which were to play their part in the development of bands later in the century. During the 1850s amateur bands escalated in quantity and quality in areas where industry was developing. From east Yorkshire, brass bands spread north into Durham, south into Lincolnshire, Nottinghamshire and Northamptonshire and - most significantly west - into the industrial regions of the West Riding, and from thence into Lancashire, Cheshire, Derbyshire, Staffordshire and other adjacent counties. In all of these places there were small towns whose inhabitants included factory workers, working the kind of hours which enabled bandmen to organise rehearsals at mutually convenient times. It was in such towns that amateur bands survived. A growing network of railways enabled them to travel cheaply to nearby towns to take part in festivals, demonstrations and, particularly, competitions.

Historically, the most important competition for brass bands was that held at the Belle Vue Zoological Gardens, Manchester. Founded in 1853, it created a desire for bands to meet in friendly rivalry. As other contests appeared, the fun element and the friendly rivalry developed into fierce and often very unfriendly animosity, but alongside this there were developments in repertoire, and particularly in standards of playing. The contest also spawned a breed of star players and specialist conductors, many of whom were able to make special musical arrangements for their better bands, exploiting their talents - particularly those of the good players.

The commercial potential of the brass band also developed: the more bands and contests there were, the more music and instruments were needed. Instrument makers and music publishers were alert to these facts, and played their part in the encouragement of bands and contests. Another aspect of commercialism was that many factory- and pit-owners were keen to invest money in brass bands, not only because they enjoyed, and in some cases benefited from, the success of the bands they helped finance,

but also because they were aware that they were making a contribution to the social life of the community and the quality of life of many of its inhabitants - the workforce. Other, less-savoury reasons for industrialists becoming involved with bands have been suggested by some commentators, but there is little real evidence of this.

Much has been written about London-based instrument manufacturers and music publishers, but it should be remembered that a Glossop instrument maker, John Shaw, was one of the pioneers of the valve,<sup>1</sup> and that there was the firm of Wigglesworth's, in Otley,<sup>2</sup> who supplied instruments to some early bands. Joseph Higham, in Salford, became a major manufacturer and retailer of band instruments.<sup>3</sup> In music publishing also, though the established companies were based in or near London, those which specialised in brass band music were based mainly in the north. The earliest of these was Richard Smith, who founded his *'Champion' Brass Band Journal* in Hull in 1857. He moved to London in 1878, where the journal had little or no further impact until the closing years of the century, after Smith's death. However, Thomas A. Haigh (1843-1903) founded the *'Amateur' Brass and Military Band Journal* in Hull at around the same time as Smith moved to London, possibly taking over some of Smith's 'goodwill'. James Frost founded the *Manchester Brass and Military Band Journal*, probably in 1879, but most significant of all, the *Liverpool Brass (and Military) Band Journal* was founded in 1875 by Wright and Round. This company became the largest and most influential publisher of brass band music during the last quarter of the nineteenth century.

Leaders of the earliest bands were often military or ex-military bandmasters or instrumentalists. In time these gave way to the itinerant musicians of the circus and travelling shows, popular in mid-century. Richard Smith belonged to this class of musician, while Henry Round was from the theatre. During the early 1870s a professional clarinettist and member of the Hallé Orchestra, John Gladney, entered the brass band contesting arena. His father had been an army bandmaster and had adjudicated at one of the early Belle Vue contests. It may reasonably be thought that

army bandmasters would make ideal trainers of brass bands. With very few exceptions this has not been the case - certainly not since Gladney's time. He was to help establish the format of the brass band, and became the most successful contest conductor of the era.

His influence also led to the birth of a school of conductors from within the field of brass bands, including several who had played under his conductorship. He eventually played a key role in the spread of the contesting band, being engaged to conduct bands in all parts of the north and midlands, and in Scotland, Wales and the south. Amongst the conductors emerging from within the brass band world were Alexander Owen, who played in Meltham Mills band - the band with which Gladney built his reputation, and Edwin Swift - conductor of Linthwaite band, a near neighbour of Meltham's. Gladney, Swift and Owen dominated the brass band scene for the last two decades of the nineteenth century and, aided by the prevailing social, economic and geographical conditions in Yorkshire and Lancashire, ensured the supremacy of brass bands in these counties during this period.

It should not be assumed that bands connected with industry were in a majority. Lomas<sup>4</sup> estimates that the number of bands with industrial connections was as low as 16 per cent. However, the presence and development of the sponsored band helped in the spread of bands which had no such advantages; in some cases, self-supporting bands were more successful than their industry-supported rivals.

Concertizing and other activities developed alongside the contest, and whilst statistics have been produced which suggest that contesting peaked during the mid-1890s, it seems likely that the brass band concert maintained its place until the early years of the twentieth century when, like many other nineteenth-century activities, it surrendered to the effects of jazz, the cinema, the record industry and changing public tastes.

## Notes

<sup>1</sup> John Shaw, active from 1854-1894 in Glossop, Derbyshire, took out patents in 1824, 1838 and 1856 for devices which facilitated the sharpening and flattening of sounds on brass instruments. (Waterhouse, 1993, page 372).

<sup>2</sup> George Wigglesworth (died 1843), active from 1830-1843 in Otley, Yorkshire, is known to have made cornepeans, keyed bugles, trombones and ophicleides. Charles Wigglesworth, active in Otley in the mid-nineteenth century, was probably the son of George. (Waterhouse, 1993, page 429).

<sup>3</sup> Joseph Higham (1818-1883) established his business in Salford in 1842, and from 1852 the firm advertised as 'makers to the army'. During 1857 Higham invented and patented a new type of valve. On his death, he was succeeded by his son-in-law, Peter Robinson. In 1893 the company claimed to have produced over 46,000 musical instruments. (Waterhouse, 1993, page 175).

<sup>4</sup> Lomas, 1990, page 731.

## **Chapter 1**

# **THE FIRST HALF OF THE NINETEENTH CENTURY**

**1.1 Band instruments, Sax and the Distins**

**1.2 Brass and reed bands**

**1.3 The all-brass band**

**1.4 Conclusion**

## 1.1 BAND INSTRUMENTS, THE MILITARY BAND, SAX AND THE DISTINS

### 1.1.1 Early Instruments

The development of bands was inextricably linked with that of wind instruments, and so a review of relevant examples seems appropriate. The basic instrumentation of the military band at the turn of the eighteenth century comprised oboes, clarinets, french horns and bassoons, with the occasional use of trumpets and serpents. French horns were 'natural', as the valve did not yet exist. Trumpets also were natural, though in some cases a slide was fitted, extending the range of available notes. Amateur bands made use of a wider range of instruments than this. Fifes, flutes and piccolos were relatively easy to play and were often included, and in the majority of bands the serpent or bass horn and, later, the ophicleide were preferred to the bassoon.

The arrival of the keyed bugle during the second decade of the nineteenth century was an important development, though in many ways it was a transitional instrument, paving the way for the coming of the valve and the revolution which this was to bring about. By the 1830s the brass and reed band was well-established in many parts of the country. Reeds were chiefly represented by the clarinet, though the piccolo and flute were also classed as reeds; the bassoon, where present, was the bass member of the family. The keyed bugle became increasingly popular and, along with trumpet, horn, bass horn and serpent, formed the brass sections of early bands.

However, useful as it was, the keyed bugle had tonal and intonational weaknesses, and a mechanism was needed which would facilitate instantaneous changes in the length of tubing in order to change the series of sounds playable. This emerged in the shape of the valve, invented *circa* 1814 and incorporated initially on horns and trumpets. Heinrich Stölzel, a horn player from Silesia is credited with the invention of the valve<sup>1</sup> which, when depressed, directs air through the instrument via a different route, changing the length of the tube and, consequently, the series of notes playable. Several other instrument makers were also involved in the valve's development. One, a

farmer from Glossop - John Shaw, was possibly a key figure in the development of the all-brass band. The Dutch firm of Embach takes credit for developing the cornopean, a corner-stone of early all-brass bands, but its valve action was, according to Enderby Jackson, of the type developed by Shaw.<sup>2</sup> The cornopean, manufactured by Embach in Amsterdam between 1824 and 1830, was played in France and Belgium, and also in England, where it was copied (again, according to Jackson) by instrument makers Pace and Köhler in London, and Wigglesworth in Otley.

Early models had only two valves,<sup>3</sup> and examples of the term 'cornopean' are found in reports of early all-brass bands.<sup>4</sup> In France, a similar instrument, the *cornet-à-pistons* was developed from the post horn;<sup>5</sup> the account of the Burton Constable contest of 1845 cites the use of 12 cornopeans and three *cornet-à-pistons* (see Table 5, page 61 below). Within a few years the instrument was referred to simply as the cornet, and was fundamental to the development of the brass band. Various types of valve were tried, but the Périnet version, developed in 1839 by the Parisian instrument maker Etienne François Périnet, led to the production of a range of instruments quite similar to those in use today. The valve was to revolutionise brass instruments, and was almost entirely responsible for the development of the all-brass band.<sup>6</sup>

Some early band instruments are now obsolete, and those which are still regularly played have developed considerably since the formation of early amateur bands. It would seem appropriate, therefore, to consider briefly the principal instruments as they were at the time, and how they developed.

The oboe, invented in the mid-seventeenth century, with its double reed and a range of two octaves, was in common use by the beginning of the eighteenth century. Though it found a permanent place in the orchestra and professional bands, owing to the difficulties of playing it, it did not sit comfortably in amateur bands, and was not often found there.

Early versions of the clarinet were pitched in C, had eight fingerholes and one key. From the late 1750s, up to five keys were used, and it became a very popular



instrument. During the early nineteenth century there were further modifications and key-additions, as well as the introduction of high E<sup>b</sup> and F versions, both of which were useful to bands. From *circa* 1800 the B<sup>b</sup> instrument replaced that in C in the military band, where it had now become established as the leading treble instrument.<sup>7</sup> Capable of producing an incisive tone, the clarinet was eminently suited to outdoor playing. In some bands, even though in other respects they became all-brass, the clarinet held its place until late in the century. Although a reed instrument, models used in amateur bands were generally made of brass. Clarinets in C and in high F were commonly used, but both are now obsolete.<sup>8</sup>

The history of the flute goes back to well before 2,000 B.C. Early eighteenth century instruments had one key only, if that, in addition to finger holes, but by 1760 four-keyed models were being produced. Further improvements took place from the early 1830s, including the incorporation of rings. The flute, though popular with amateur instrumentalists, was less effective than the clarinet for outdoor playing, and appeared in amateur bands less frequently. Nevertheless, along with the piccolo, it was found in some, adding variety to the sound of the melody. The piccolo, a small flute, sounding an octave higher than the ordinary flute, appeared in the late eighteenth century, had just one key, and succeeded the flageolet.<sup>9</sup> With its shrill sound it was a very effective outdoor instrument, and was found in some early amateur bands.<sup>10</sup>

The fife was a small transverse flute, made of wood, and with six fingerholes but no keys. Along with drums, fifes have been used for accompanying marching soldiers since the fifteenth century,<sup>11</sup> and were present in some early English military bands, including those of the volunteers, and in some rural church bands.

The bugle has mediaeval origins, having been used by hunters to give aural signals, and also by shepherds and town watchmen. As the bugle horn, it was used by the military from the last quarter of the eighteenth century, but not until early in the nineteenth did it take the shape of the modern bugle. Pitched in C or B<sup>b</sup>, it was then

adopted as a military band instrument,<sup>12</sup> and despite all the developments in the brasses, the key-less bugle is still used for signalling, and in bugle bands.

The keyed bugle, invented in 1810 by Yorkshire-born Joseph Haliday,<sup>13</sup> became a regular feature of early amateur bands, providing the first real challenge to the clarinet as a melody instrument. Early examples had five keys; later a sixth was added in England,<sup>14</sup> and up to four more in Europe.<sup>15</sup> Though the keyed trumpet had been in use for some years, it was the keyed bugle which was adopted by British amateur bands. This was a huge step forward for the brasses, because the bugle was able to play all the notes of the chromatic scale, as opposed to only those approximating to the harmonic series, as was the case with most early trumpets. Despite the superiority of the cornet, the keyed bugle remained popular until the early 1840s. This was probably because there were already many in use, they were cheaper and, as different techniques were employed in playing the two instruments, many older players would wish to continue playing the instrument with which they were familiar. It required a new generation of players to exploit the virtues of the new instrument.<sup>16</sup>

The coming of the cornet was the most significant change in band instrumentation. Its bore was more conical than that of the trumpet, creating a more mellow sound. Technically it was very agile and this, along with its natural warmth and lyricism, were amongst its attractions. Early in its history it was produced in two main versions - pitched in D<sup>b</sup> and A<sup>b</sup>. During the 1850s and 1860s these gave way to E<sup>b</sup> and B<sup>b</sup> instruments, the E<sup>b</sup> becoming the soprano cornet of the present-day brass band, and the B<sup>b</sup> becoming the principal treble melody instrument.<sup>17</sup>

Horns and trumpets provided the middle harmonies and accompaniments to solo passages. The horn used in early bands was merely a coiled tube with a mouthpiece at one end and a flared bell at the other, having descended from the fifteenth-century hunting horn. Only notes approximating to a harmonic series could be played, and though the use of crooks enabled players to change the pitch of the series, this took time and could rarely be done during performances of the short pieces played by early bands.

The modern french horn, indispensable both in orchestras and professional military bands, survived for only a relatively short time in the amateur band. Here, it was seldom used after *circa* 1860, because due to the length of its tubing it required a different lipping technique from other brass instruments. The natural trumpet worked on the same principles as those of the horn. The history of the early trumpet is discussed by Tarr<sup>18</sup> and that of the horn by Hiebert.<sup>19</sup>

The bassoon was always used in professional military bands and was found in many church bands. However, owing to difficulties of playing, and particularly of handling when on the march, it was not a regular feature in amateur bands.

The origins and development of the trombone are discussed at some length by Herbert.<sup>20</sup> Dating from the fifteenth century and achieving immense popularity in the sixteenth, there was a sharp decline in its usage towards the end of the seventeenth. However, it was regularly used in amateur bands, the valved tenor version supplementing the middle harmonies and the G bass trombone adding colour to the bass line. Alto trombones were found in some early bands but, producing a lighter sound than tenor or bass trombones, survived for only a short time. Not until the 1870s did the slide tenor trombone take a permanent place.

The earliest bass instrument regularly used in amateur bands was the serpent, used in seventeenth century consort music as well as by the waits. Originally, it had no keys, but by 1800 three or four keys were common. It was used in amateur bands until the late 1840s. Some bands preferred the bass horn to the serpent; this worked on similar principles but was made of brass in the shape of a tall 'V' and was first made in London during the 1790s by the French serpent player Fricot. At first it had six fingerholes and three keys - two more keys being added later.<sup>21</sup>

The bass drum, an essential feature of all bands, was useful for helping maintain a regular tempo whilst on the march. Lomas comments on the importance of a range of percussion instruments in early bands. He refers to the influence of and enthusiasm for

'Turkish music' and its imitation, 'Janissary music' - the use of bass and side drums, tambourine, cymbals and triangle, and maintains that these added the element of spectacle to band performances and, along with the 'drumstick flourishes', increased the delight of seeing bands, especially when involved in processions.<sup>22</sup> This aspect of percussion seems to have been less common in the north.

### 1.1.2 Low brasses

One of the more important developments during the 1840s and 1850s was the introduction of lower brasses. The serpent and bass horn were superseded by the ophicleide, virtually a keyed version of the serpent. This was invented in Paris by Halary in 1816 and patented five years later.<sup>23</sup> It came into general use in bands *circa* 1840 and remained the most common bass instrument for several years. There was a link between brass instruments and the serpent and ophicleide, in that these two both used a brass mouthpiece, similar in size to that of the euphonium. When the bombardon took over as the bass instrument, ophicleides were still often retained, playing what was to become the euphonium part.

The euphonium first appeared in about 1843, made by Sommer and known in Germany as the euphonion. Alfred James Phasey, ophicleide soloist of the Coldstream Guards and professor at Kneller Hall was a key figure in its development in England. From 1848 he played a valved instrument of the sax bass type, but suggested certain improvements, including widening the bore. As a result, one biographer claims that Phasey 'was practically the inventor of the euphonium.'<sup>24</sup> In fact, a similar instrument had been around for about five years. Further, Phasey's model was pitched in C but quickly gave way to that in B<sup>b</sup>, the instrument in common use today. The small bore B<sup>b</sup> saxhorn became known simply as the baritone - the name it still holds.

The term 'bombardon' was first applied to a Viennese 12-keyed ophicleide, but was then adopted by the Prussian instrument maker, Carl Wilhelm Moritz, for some of

his tubas. Bombardons were pitched in E<sup>b</sup>, a fifth lower than the euphonium or bass saxhorn, as is the modern E<sup>b</sup> bass. It became traditional to refer to the instrument as a tuba in the orchestra, but as a bombardon in the band.<sup>25</sup> Cerveny of Bohemia is credited with having first invented the larger contrabass around 1845. It arrived in England during the early 1850s, but it was over twenty years before it found its way into amateur bands, and the ophicleide remained the most common bass instrument for several more years. The circular bass - convenient for marching - originated in Russia, appeared in Vienna in 1849 and in England two years later. Its German name was 'helicon' and, conveniently, it had the same valve scheme as the bombardon. This instrument was used by many brass bands later in the nineteenth century. However, possibly due to its higher cost and also, very probably, because it lacked the tonal depth of the bombardon, it did not retain its popularity.<sup>26</sup>

Thus, a new and improving generation of wind instruments was available from *circa* 1830. But, whereas the woodwind instruments were all there at the turn of the century, and merely underwent improvements, a completely new range of brass instruments became available, first through the use of keys, and later with the invention of the valve. This new generation, which existed from *circa* 1830, was to undergo refinement and improvement over the next three decades, as the woodwinds had done during the three preceding decades.

### **1.1.3 The Military Band**

Though it is not within the parameters of this thesis to discuss the professional military band, as it was the role-model for early amateur and semi-amateur bands, it will be useful to see how it developed. There are many books on the subject, several of them by Henry George Farmer, a former corporal in the Royal Artillery. It is from the early chapters of his *History of the Royal Artillery Band 1762-1953* that most of the following information is taken.

Oboe (hoboy) bands existed in the British army from 1678, becoming known as 'bands of musick' and gradually replacing the corps of fifes and drums. The normal instrumentation for the developing British military band was based on the German *Harmoniemusik*, with its pairs of oboes, clarinets, horns and bassoons. However, on its formation, in 1762, the Royal Artillery band provided ten instruments for eight players, the two additional instruments being trumpets, supplying an extra colour, but requiring the trumpeters to also play one of the other instruments.

Many early military bandsmen were civilians, and the person in charge carried one of a number of titles, such as 'Head Musician' or 'Master of the Band'. Not until the mid-nineteenth century was the term 'Bandmaster' used. The 'Master' also played, directing the band with upward and downward movements of his instrument - generally the horn, oboe or clarinet.

From the 1780s the size of military bands grew, and Table 1 shows the growth of the Royal Artillery Band between its formation and 1839. By 1806 the clarinet had taken over as the principal instrument, and the C version had been discarded in favour of the E<sup>b</sup> and B<sup>b</sup>. There were no drums during the early years as these, along with the fifes, were kept as a separate unit. From the late 1760s Jannisary music was arriving in Britain, and within 20 years had become a significant part of the military band.

In 1802 the Royal Artillery band combined with that of the Royal Irish Artillery, hence the large increase in its size by 1806. In 1810 George McKenzie became Master of the Band - the first Englishman to hold the post since 1772, from which date the Masters had all been German - a common practise throughout the British army. McKenzie was very efficient; he raised the standard, enlarged the band, and appointed a band sergeant to look after routine work so that he (McKenzie) could concentrate on musical matters, including composing and arranging for the band.

Improvements in the design of instruments were now taking place, with fully chromatic woodwind instruments, the invention of the keyed bugle and ophicleide and, from *circa* 1820, the development of valved instruments.

**Table 1**      *The Royal Artillery Band from 1762 to 1839*

	1762	1795	1806	1820	1839
Piccolo	-	-	1	-	1
Flute	-	1	-	2	2
Oboe or ) C Clarinet)	4	2	3	3	-
E <sup>b</sup> Clarinet	-	4/5	-	-	-
B <sup>b</sup> Clarinet	-	-	1	-	3
Bassoon	-	-	6	11	14
	2	2	2	3	4
Trumpet	2	1	2	2(slide)	4
Keyed bugle	-	-	-	3	-
Cornet	-	-	-	-	3
Horn	2	2	2	2	2
Alto Trombone	-	-	1	1	1
Tenor trombone	-	-	1	1	1
Bass trombone	-	-	1	1	2
Serpent	-	2	1	2	2
Bass horn	-	-	1	2	2
Ophicleide	-	-	-	1	1
Drums	-	-	4	5	4
<b>Total</b>	<b>8</b>	<b>14/15*</b>	<b>26</b>	<b>39</b>	<b>48</b>

\* plus regimental drummers

Keyed bugles were being used by the Royal Artillery by 1820, and a two-valved cornopean was incorporated in 1835. For a time this lived side by side with the keyed bugles, but both had been superseded by cornets by 1839. The continued importance of the clarinet is clear, and though the brasses constituted, in effect, a moderately well-balanced 18-piece brass band (with five bass instruments), they were out-numbered by the woodwinds by 26 to 18.

1803 saw the first official approval of bands in line regiments, allowing between six and 12 members, with a sergeant to act as 'master'.<sup>27</sup> By 1823 up to 14 members and a sergeant were allowed, but even as late as 1846 the maximum was only 20. As may be

seen from Table 1, the Royal Artillery band was not governed by these regulations, and in fact, in 1856, its membership was increased to a staggering 80.

#### **1.1.4 Adolphe Sax (1814-1894) and the Distins**

Returning to the development of instruments: concurrent with the arrival of the cornet there were other essential stages in the evolution of the all-brass band. Valved horns gradually replaced the natural horn, but improvements were needed in order to keep pace with the development of the cornet. Sax takes credit for many of the improvements in brass instruments; he is comprehensively discussed by Horwood in *Adolphe Sax 1814-1894 - His Life and Legacy* (see bibliography). At the age of 14 he became a music student, prior to joining his father and carrying out improvements to the clarinet. During 1839 Sax spent some time in Paris, and in 1842 he moved there permanently.<sup>28</sup> His most important projects, dating from *circa* 1840, were his development of saxhorns and saxophones. Saxhorns were to make the all-brass band a reality, whilst saxophones were to add another colour to brass and reed, and military bands, as well as playing a vital role in the dance band of the twentieth century. Sax patented the saxhorn in 1843, but faced years of acrimony from his competitors, who claimed he had not invented a new instrument, but had merely improved existing ones.<sup>29</sup> Nevertheless, the saxhorn survived, and was to become the core of the British brass band.

In 1844 the Distins, an English family of touring musicians, whilst visiting Paris, met Sax and adopted his instruments. The head of the family, John Distin, had first come into prominence as a keyed bugle player in the Grenadier Guards, having earlier played slide trumpet in the South Devon militia.<sup>30</sup> Each of four sons (George, Henry, Theodore and William) also played brass instruments. The first public appearance of the family brass quintet was in the Adelphi Theatre, Edinburgh in 1837,<sup>31</sup> when John played a slide-trumpet and the sons (aged between 12 and 19) played, respectively, three horns and a trombone. After several British tours the family visited Europe but were less successful than they had been in Britain. Their instrumentation now consisted of a slide-trumpet, a cornet, a keyed bugle, a french horn and a slide trombone.<sup>32</sup> Whilst in Paris



they heard Sax's new instruments, and visited him. According to Comettant, Sax's biographer, he not only provided them with a matched set of instruments, but also gave them some tuition.<sup>33</sup> Henry Distin, writing of the event some years later, suggested that it was actually the Distins who helped Sax.<sup>34</sup>

Whatever the truth, the saxhorns were an improvement on earlier instruments, were acoustically matched and capable of good intonation, and subsequently the Distins exchanged their older instruments for a quintet of saxhorns.<sup>35</sup> The new instruments were very successful, and the rise in their popularity has been attributed partly to the later tours of the Distins. Saxhorns were first played in London during October 1844 by Sax himself, Laurent, Arban and Dubois, at the Royal Adelaide Gallery, but were not a success. They fared better two months later when played at Covent Garden Theatre by the Distins in a Jullien Promenade Concert.<sup>36</sup>

A major development in brass instruments, saxhorns made use of the same valve system as the cornet. The more commonly-used ones were the soprano in E<sup>b</sup> (superseded by the E<sup>b</sup> soprano cornet), the [contr]alto in B<sup>b</sup>, similar to the flugel horn, the E<sup>b</sup> tenor saxhorn, which became known as the tenor horn (which, though often thought of as an alto instrument, had to be called tenor because the next size up was the alto), and baritone and bass saxhorns in B<sup>b</sup>, the equivalent of the modern baritone and euphonium.

So much for the development of instruments, and the possibilities created for the new type of band. In the next section, the infrastructure of late eighteenth- and early nineteenth-century banding is reviewed and specific bands examined, along with the backgrounds of some of their founders and members, and the environments in which they existed. It will be seen that the all-brass band began to emerge in favour of the brass and reed band in certain areas, and that the way was being prepared for the more renowned bands which emerged later in the century.

## 1.2 BRASS AND REED BANDS

### 1.2.1 Volunteer and militia bands to the end of the Napoleonic Wars

Lomas has provided a detailed study of militia and volunteer bands in southern England, offering evidence that as early as the 1760s a number of militia units had formed them. Some of the early ones were for fifes and drums, but it was not long before certain units had wind bands. At least three of what he calls 'full military bands' were established in south Gloucester during 1797 and 1798.<sup>37</sup> He also points to the small, private bands (*Harmoniemusik*) established by the aristocracy in certain European countries, suggesting that some of the English militia and volunteer officers formed, in effect, their own private bands and, given the availability of government funding and public subscriptions, incurred little personal expense.<sup>38</sup>

This funding, providing instruments and uniforms, plus pay and allowances for a drum major, at least one drummer, and in some cases, a number of other instrumentalists, makes it difficult to view these bands as amateur, even though, later in the century, this is exactly the kind of assistance which certain works brass bands received from their industrial benefactors. A more persuasive reason for not regarding the bands as amateur is that some of their members were professional musicians.<sup>39</sup> These volunteer and militia bands were the amateur or semi-professional counterparts of military bands attached to regular army units. Farmer claims that innumerable bands were formed in Britain 'for regiments of militia, volunteers, fencibles and yeomanry', following the threat of invasion by Napoleon in the 1790s.<sup>40</sup>

Dave Russell states that there was a large number of military bands in the textile districts of West Yorkshire, and speculates that they may have offered inspiration and help with the training of amateurs.<sup>41</sup> Training by military musicians was quite significant, and contributed to the growth of amateur bands.

Of the earliest wave of amateur or semi-amateur wind bands in Britain, some of those of the volunteer and militia which existed between 1770 and 1804 are detailed by

Lomas.<sup>42</sup> They had from seven to eleven wind instrumentalists, in addition to fifers in, or available, to some of them. Due to the presence of horns, these may all be reasonably described as brass and reed bands, and from Table 2<sup>43</sup> it is obvious that the three principal instruments were clarinet, horn and bassoon. In all of the following tables the instruments are grouped in families of reed, brass, and percussion.

**Table 2**      *Instrumentations of volunteer and militia bands, 1770-1804*

	A	B	C	D	E	F	G
Piccolo	-	-	-	1	-	-	-
Flute	-	-	-	-	-	-	1
Oboe	-	-	-	1	-	-	-
Clarinet	3	2	5	2	4	6	3
Bassoon	2	1	2	2	2	1	1
Trumpet	-	-	1	-	-	-	-
Horn	2	2	2	2	2	2	1
Bugle (horn)	-	-	1	-	-	-	-
Serpent	-	-	-	-	-	1	-
Drums/percussion	-	1	4	-	1	2	5
<b>Total</b>	<b>7</b>	<b>6</b>	<b>15</b>	<b>8</b>	<b>9</b>	<b>12</b>	<b>11</b>

- A      Wiltshire militia, 1770 - this band also had an unspecified number of fifers, but as they were not 'in unison' with the clarinets, they were soon replaced by 3 flutes
- B      Lynn Association, 1779 - from King's Lynn, Norfolk
- C      West Middlesex militia, 1793 - percussion included two triangles, played by boys, and cymbals, played by a negro
- D      Loyal Chelmsford volunteers, 1798 - it was felt that this band needed one more clarinet 'in order for the band to be entirely satisfactory'
- E      Frampton-on-Severn volunteers, 1798 - two 'octave flutes' (fifes or piccolos?) and a triangle were also available
- F      Loyal Stroud volunteers, *circa* 1798 - there was also a fifer and extra drummers available, and Lomas concludes that 'it is possible that the units' instrumentalists were divided into a corps of fifes and drums and a band'.
- G      Marlborough volunteer infantry, 1804 - there were also two fifers, and again there is the possibility of a corps of fifes and drums, additional to the band.

The serpent and the ophicleide, as has been stated earlier, both used a brass mouthpiece, and are therefore grouped with the brasses, though they are not, strictly speaking, brass instruments.

The predominance of reed instruments over the brasses in each of these bands should be noted. Percussion was obviously quite important in some, no doubt influenced by the Janissary music of the military bands, and the use of fifes was a common feature. These served a very useful purpose, giving the other instrumentalists regular breaks when on the march. The fife and drum (or drum and fife) band became a very common form of amateur band later in the nineteenth century, and in due course many converted to all-brass bands.

The findings of Lomas in his study of militia and volunteer bands in southern England are probably a reflection of what was happening in other parts of Britain, a theory supported by the history of the Bolton volunteers band, and it is perhaps worth examining the progress of this semi-professional group, discussed by Millington (see bibliography). Formed in 1803, it was funded by Colonel Ralph Fletcher of Bolton. At a personal cost of some £1,000 *per annum*, he kept both the regiment and the band 'in a very high state of efficiency' for the duration of the Napoleonic wars. At the conclusion of these, the regiment was de-commissioned, but Fletcher kept the band together as Bolton Old reed band.

When a new regiment, the Duke of Lancaster's Own Yeomanry Cavalry was formed in 1819, Fletcher became colonel, forming a Bolton troop and using Bolton Old as its official band. During the period of the regiment's annual training in Lancaster, the band was taken there by stage coach to provide the necessary music for reviews and other military activities, to play daily in the officers' mess, and to officiate at the Sunday church parade. Many band members were professional orchestral players, engaged as and when required.

1828 seems to have been the peak year for the band, and at this time the leader was William Entwistle, who played E<sup>b</sup> clarinet and provided a rehearsal room in an inn

which he kept, in Bolton. There was also a bandmaster, George Slater, a former bassoon player but who, in 1828, played bass trombone. Amongst his duties was the arranging and copying of music, for which he received 21 shillings per week from Fletcher - a modest but acceptable wage for the time. Slater had started his working life as a crofter on a local farm, but arranging the band's music would give him a more comfortable life-style. Fletcher financed the band until his death in 1832 after which, though remaining intact for a few years, 'from removals, deaths and other causes, it ceased to exist'.<sup>44</sup>

Unlike the members of most amateur bands, those of this band would own their instruments, though Fletcher bought the band's uniform and provided music. The band 'was often engaged at concerts, club feasts, processions, &c', and 'for several years about eight or ten of the members travelled with Cooke's circus'.<sup>45</sup> Millington gives detailed backgrounds of each player, which are summarised in Appendix 1. The leading players were either professional musicians, or did or were to earn their living from some branch of music. Of the others, two were publicans, one a clerical worker and one a major in the army and these may be regarded, along with the professional musicians and the music dealer, as members of the lower middle classes. The remainder, as far as it is possible to tell, came from the working classes.

William Johnson, one of the Bolton band's leading clarinettists, worked as a warper, but in *circa* 1830 he moved to Manchester, working professionally, playing the clarinet and, later, the oboe. Later still, he opened a music shop and also earned money through giving private lessons and teaching bands. This must have been the William Johnson described as 'a very prominent leader of bands' who, on 19 July, 1821, organised an impromptu band contest amongst bands taking part in a procession celebrating the coronation of King George IV somewhere in Manchester, won by Clegg's reed band (see page 77 below).<sup>46</sup> A William Johnson, again probably the same person, also adjudicated at the 1855 Belle Vue contest. At the time of his death in 1856, he was bandmaster of Stockport volunteers band.<sup>47</sup>

It is unlikely that the band existed for long after the death of its benefactor, but its demise was not the end of the story. Several of its members, such as William Johnson, became influential in the local band scene, and the fact that the Bolton district was to become an important centre for brass bands later in the century must, to some extent, be due to the impact caused in the district by the Bolton volunteers/Bolton Old reed band. This case-history must be typical of many of the country's better volunteer bands.

There are a number of clear links between volunteer/militia bands and civilian amateur bands. The first and most obvious is that of the military-style uniform, worn to this day by the majority of brass bands. The second, and of much greater importance, is the similarity in instrumentation with amateur bands of the time, albeit un-standardised. Many of these used either a flute or a piccolo (or both), along with the C clarinet, referred to by Lomas,<sup>48</sup> and virtually all perpetuated the use of one or more percussion instruments. In terms of repertoire played and types of engagement undertaken, there were again many parallels. Though the volunteer/militia bands had a more sophisticated array of marches - the quick march, the grand march, the slow march (often written in triple time and played one-in-a-bar) and the funeral march - amateur bands have a substantial march repertoire, used both on marching engagements and in concert and brass bands have, in fact, developed their own special genre, the contest march - more technically complex than other marches. Both types of band also played what are described as 'loyal, national and martial tunes',<sup>49</sup> and both played at fairs, shows, bazaars and other local events.

### **1.2.2 Church bands**

Unlike bands of the volunteers, church bands appear to have had little direct influence on the development of the amateur band beyond, as it is put in Russell and Elliot, keeping alive the music of the villages.<sup>50</sup> The mainstay of church music has always been, quite obviously, the choir, though the role of the organist in modern times is a quite

significant one, providing appropriate 'voluntaries' before and after services, devotional music at certain points and supporting the choir as it sings hymns, anthems and services. The church band played a much more subordinate role, supporting the choir by doubling the vocal lines, and occasionally providing a brief introduction or a short instrumental passage during a hymn or anthem.

According to Dave Russell, church bands 'were perhaps most common in the rural south of England', particularly in Sussex,<sup>51</sup> where they have been the subject of much research by Galpin, MacDermott, Temperley, Gammon and others. MacDermott, however, claimed that the majority of English country churches had either bands or barrel-organs. His researches had found more of them in Sussex than in other counties because he himself lived there, and had therefore done more research there. He listed 33 counties where he knew of the existence of church bands between 1660 and 1860, and these are listed in Appendix 2. He felt that there were probably more church bands in Yorkshire, Leicestershire and Norfolk than in Sussex.

Choirs had been formed in many rural churches early in the eighteenth century; they sang unaccompanied at first, but from the late 1740s instruments began to be used to give support. The bassoon appears to have been the first instrument used, and this gradually led to the forming of small instrumental ensembles. Lomas gives 1780 to 1830 as the principal era for these bands, though many continued well after this, some even until the 1890s.<sup>52</sup> Many church bandsmen belonged to the working classes, and were often self-taught.<sup>53</sup> Lomas states that some church bands 'received financial assistance from the people of their locality'.<sup>54</sup> This was an important precedent for local support for other amateur bands later in the nineteenth century, though he maintains that part of the support came from the church rates - a tax levied on people who lived in houses owned by the church,<sup>55</sup> and a benefit not enjoyed by other bands. This patronage, along with that given to militia and volunteer bands, contributed significantly to the growing tradition of amateur music-making in Britain, as bands in both spheres helped build a listening public which was to develop into the mass audiences which attended band

concerts and contests later in the century. A further source of income for some church bands was created when they toured the locality at Christmas-time, playing carols for the better-off people and receiving, in return, either money or food and drink.<sup>56</sup> This custom was certainly continued by later bands - in some instances, to this day.

Church bands were not generally wind bands, though they frequently used wind instruments, and as they were regarded as bands, rather than orchestras, their instrumentation calls for comment. The cello seems to have been the most common bass instrument (it was known as the bass viol at the time), though the earliest 'church band' cited by Lomas comprised a solitary bassoon, played in Rodborough, Gloucester, as early as 1748.<sup>57</sup> Some later bands used a serpent. This was for long regarded as an 'ecclesiastical' instrument, and was probably used in rural churches prior to being adopted by military bands in the mid-eighteenth century. The trombone was also occasionally found as a supplementary bass instrument.

Of the treble wind instruments used by church bands, the clarinet was the most common. The flute was also often present as was, sometimes, the oboe, and there were occasional instances of the inclusion of the fife. Along with the cello, playing the lowest part, there were frequent examples of the violin playing the highest. The use of brass instruments was rare, as church bands were in decline by the time these were becoming established in amateur bands. The keyed bugle was occasionally found, and in some bands which survived until later in the century, the cornet was included. There were a few instances of the use of instruments such as the viola (tenor viol) and the horn, but these were rare, most church bands containing only treble and bass instruments.<sup>58</sup> MacDermott gives a comprehensive list of instruments used in church bands in England between 1660 and 1860. They are shown in Appendix 2 arranged, according to MacDermott, 'as far as possible in the order of frequency'.<sup>59</sup>

Church music underwent major reforms during the middle years of the nineteenth century, many bands being replaced by organs, harmoniums or barrel-organs, whilst older-style choirs were superseded by choirs of school-children or trained adults, with a



school teacher, or the clergyman's wife or daughter acting as 'choirmaster'.<sup>60</sup> The start of the reforms coincided with the beginnings of the Oxford Movement in 1833, but though this was about the time when all-brass bands first appeared, it would be unwise to equate their appearance with the demise of church bands, as so few brass instruments were used by them.

We must conclude that church bands were, in effect, a *cul-de-sac* in terms of the general development of bands. They made use of existing instruments and instrumentalists to support the choir, but they do not appear to have contributed to the development of bands or band music beyond helping to create a listening public. There are, however, indirect links. There were instances of instrumentalists who played in both the church and the village band. There have also been suggestions that some of those forming brass bands in the north made use of former singers from church choirs because they already had a knowledge of basic musical literacy. It is possible that some of these were redundant members of the old-style church choirs.

### 1.2.3 Civilian wind bands

The militia and volunteer bands, along with many bands from regular army units, lost their *raison d' être* with the ending of hostilities in 1815 and as has been seen, church bands were on the wane from the early 1830s. Well before these dates, however, there is evidence of the existence of what Lomas calls 'secular civilian wind bands', though his evidence of their existence before 1800 is not convincing. Bands attached to the military, the waits and church bands certainly existed at this time, and it seems probable that the reports of bands 'sighted' were from these groups. It is dangerous, therefore, to describe them as secular civilian wind bands.

Lomas also analyses a group of civilian amateur wind bands, in existence between 1807 and the late 1830s. These are shown in Table 3.<sup>61</sup> 'Band of Musick' is a reflection of the term used to describe early military bands.

**Table 3** *Bands of Musick, 1804 to late 1830s*

	A	B	C	D	E
Flute	1	2	1	1	-
Oboe	-	-	-	2	-
Clarinet	4	4	2	3	3
Bassoon	2	-	1	2	-
Trumpet	-	5	1	-	1
Keyed bugle	-	-	-	2	2
Horn	1	2	1	2	1
Trombone	-	-	-	1	2
Serpent	-	-	-	-	1
Unidentified	?	3	1	1	-
Drums/percussion	2	2	1	1	1
<b>Total</b>	<b>10+</b>	<b>18</b>	<b>8</b>	<b>15</b>	<b>11</b>

- A Wellwyn band of musick, 1807 - the bandmaster played flute
- B Band in Bristol procession, 1820 - it is possible (but doubtful) that some of the instruments shown as clarinet were, in fact, oboes
- C Band at Spring Gardens, Charing Cross, 1830 - taken from a lithograph, and it is possible that there were other players, hidden from view
- D Band present at royal visit to Lewes, 1830
- E Horsham band, late 1830s

Percussion was distinctly less important in this group of bands, and there was no mention of fifes. The clarinet and horn remained regular members but the bassoon had lost its permanent place. The trumpet was becoming more popular, and the appearance of the keyed bugle and trombone should be noted. In the first three bands, reeds predominated, but in the other two, the brasses played a more significant role. The Horsham Band was, in effect, a brass band with three clarinets, very similar in instrumentation to that of the 1818 Clegg's reed band (see Table 4).

During the 1820s, as was the case with the military, the size of amateur bands started to rise, though the band which claims to be the oldest band still in existence, Stalybridge, set the precedent for larger civilian amateur wind bands, with 19 members on its founding, in 1814. Its instrumentation is shown in Table 4, along with those of

Clegg's reed band in 1818 and 1837/8, Bramley in 1831, Bolton Old in 1828 and the Accrington band of 1842.

**Table 4** *Northern civilian wind bands 1818-1842*

	A	B	C	D	E	F
Piccolo	-	1	1	-	1	-
Flute	4	-	-	-	1	1
C Clarinet	4	3	4	4	-	-
E <sup>b</sup> Clarinet	-	-	-	-	1	-
B <sup>b</sup> Clarinet	-	-	-	-	8	5
Bassoon	2	-	-	-	3	-
Trumpet	1	1	-	2	2	2
Keyed bugle	1	1	1	1	-	-
Cornet	-	-	-	-	-	5
Horn	2	2	2	2	3	-
Trombones*	-	1	2(b)	2(a/t)	1(b)	2(t/b)
Serpent	1	-	1	1	2	3
Bass horn	1	2	-	-	1	-
Ophicleide	-	-	-	-	-	3
Drums/percussion	3	1	1	1	1	3
	* a, t and b = alto, tenor and bass					
<b>Total</b>	<b>19</b>	<b>12</b>	<b>12</b>	<b>13</b>	<b>24</b>	<b>24</b>

- A Stalybridge, 1814<sup>62</sup> was unusually large for the time. Scott notes a similarity with the contemporary military band, with the use of flutes, clarinets, french horns and bassoons, and with the absence of the trombone.<sup>63</sup> With a serpent, a bass horn and two bassoons the bass line would be quite strong, and the percussion section consisted of bass drum, cymbals and triangle.
- B Clegg's reed band, 1818,<sup>64</sup> with three clarinets (one player doubling on F and C), a piccolo and a keyed bugle, was well equipped with treble melody instruments. The trumpet and the horns would be natural but the trombone must have had a slide, and was probably a bass trombone. If, as is claimed by Hampson, the band had two bass horns, it was well up to date in its bass instruments.
- C Besses o' th' Barn brass and reed band, 1837/38<sup>65</sup> was, in fact, very similar to Clegg's 1818 band, but with two bass trombones and a serpent instead of one trombone and two bass horns, may be seen as regressive rather than progressive. The piccolo and lead clarinet players each doubled on F and C instruments.

- D Bramley band, 1831,<sup>66</sup> of which Joseph Jackson was the leader. In a separate list he is shown as a cornet player, though he could not have played a cornet in the 1831 band. His inclusion brings the size of the band to 14, with an instrumentation not vastly different from that of the 1818 Besses band. I have assumed that the clarinets were in C though they might well, by 1831, have been B<sup>b</sup> instruments.
- E Bolton Old reed band, 1828.<sup>67</sup> It is interesting to note that there are no keyed bugles and that the only trombone is the bass trombone, played by the bandmaster. The clarinet was obviously the dominant instrument, and with a total of 24 players, playing predominantly woodwind instruments, this was, in effect, a military band, though still referred to as a reed band.
- F Accrington band, 1842.<sup>68</sup> There are changes in emphasis in this band compared to the other two large bands in Table 4. The inclusion of five cornets is significant, and the predominance of brass instruments over woodwinds is in contrast to the balance of the Stalybridge and Bolton bands, and of the military band combinations shown in Table 1.

This comparison between Accrington and the other bands mentioned demonstrates the essential difference between the military band and the brass and reed combination: the woodwinds formed the foundation of the former, with brasses used mainly for weight and variety of colour. In the mature brass and reed band, on the other hand, it was the brass which was essential and the woodwind which was there to add variety.

This was the age of the brass and reed band. From the 1830s it had become well-established in many parts of the country. Reeds were chiefly represented by the clarinet, though the piccolo and flute seem to have been regarded as reeds, and the bassoon, where present, was the bass member of the family. The keyed bugle became increasingly popular and, along with trumpets, horns, bass horns and serpents, formed the brass sections of early bands. The importance of the horns may be seen throughout each of the above tables; their absence from the Accrington band is very surprising and may be the result of a researcher, at some time, having omitted them from a list.

These bands, as had happened to the military bands of a decade or so earlier, now began to benefit from the new instrumental developments, in particular through the introduction of the valve. Thus, even in bands which did not consist entirely of brass instruments, the brasses began to adopt a more important role. The 1842 Accrington

band demonstrated this, anticipating the larger brass and reed band of the future in having much more a look of completeness in its brass section, with the woodwind becoming almost an 'optional extra'.

There were also other bands in existence by the end of the second decade of the nineteenth century, and one of the oldest is the Coxlodge Institute band, of Durham, claimed to have been founded in 1808. The claim is made by Barrie Perrins in an article titled 'The First British Brass Band'.<sup>69</sup> This band was located at the northern extremity of an area which was to house many colliery bands. In the same article, Perrins mentions New Mills Old band, dating from 1812. The evidence for the establishment of this band is provided in a leaflet advertising a 'Grand Open-air Musical Festival', in celebration of the New Mills Old prize band's centenary.<sup>70</sup> The concert took place on 25 August 1912, and included massed choirs as well as the band. The leaflet also states that 'L. J. Hall, Esq., J.P., C.C., will preside, supported by the gentry of the district' - establishing the presence of patronage by the middle classes. The 'brief history' of the band, incorporated in the leaflet, claimed an unbroken existence of 100 years, substantiated, to a degree, by the involvement of the Beard family. Timothy Beard had founded the band (in 1812) and two of his brothers had been members. It was John, a son of one of these and therefore nephew of the founder, who conducted the band in 1912. All four Beards were said to have been 'composers of sacred music', indicating a measure of musical literacy and an affiliation with the church. The original band was brass and reed, with a uniform comprising a 'swallow-tailed coat, blue tunic with epaulettes, and grey tall hats'. New Mills is located some five miles south-east of Stockport, just inside Derbyshire, and on the fringe of a region which was to become rich in brass bands.

The Coxlodge Institute band was undoubtedly from a mining area, and though New Mills would have been rather more rural, there were coal mines in the region. Other bands which come from this early period, but which seem not to have entered the 'oldest band' debate include Kirkbymoorside band, which claims 1815 as the date of its founding, with evidence of money being raised for the purpose of buying a serpent, two

bassoons and two horns.<sup>71</sup> They would be justified in assuming, however, that a band already existed at that time, the five instruments being bought to supplement whatever other instruments it possessed.

Despite the considerable number of public subscription bands which came into being during the first half of the nineteenth century there is little factual information about the founding, funding and administration of more than a few. A brief study suggests that early financing came through the efforts of the members themselves. Having become established, bands were then able to solicit help from the community in which they were based, the response to which would be influenced by the prevailing financial climate and the regard in which the band was currently held - particularly by better-off members of the community.

It is worth pointing out that during the 1820s instruments would be available which had formerly been used in army bands, church bands or even, possibly, by the waits. These may either have been given or sold for a nominal sum to the band or bandsman. Later, when the new generation of brass instruments arrived, this would not be so, and new instruments would have to be purchased.

Of bands other than those already discussed, known to have been formed in the pre-Victorian period, one of the most interesting was Bramley and one of the most successful Dewsbury - both located, incidentally, in Yorkshire, though that is not to say that Yorkshire, nor even the north of England, was as yet monopolising the world of amateur wind bands. Bramley<sup>72</sup> was founded in 1828 and the booklet outlining its history, published in 1906, is as interesting for its description of the times through which the band passed as for the history of the band itself. This was the brain-child of Edward Hesling (1763-1853), a farmer, and father of ten children. No detail is given of the 1828 band, except that two of Hesling's sons and a grandson were members, that his eldest son was a hand-loom weaver, and that band practices were held amongst his looms. Edward Hesling seems not to have been a member, but he had sons, grandsons and great grandsons in the band for at least the first 76 years of its existence - that is, until the

publication of the booklet.<sup>73</sup> More detail is given about the band in 1831 (see Table 4), when it played for the celebrations in connection with the coronation of William IV.<sup>74</sup> In 1836 a new band appeared, known as Bramley temperance, with John Whiteley, a local organist taking on the role of 'leader and bandmaster'.<sup>75</sup> (See pages 47-48 below for comments about these terms). Whether or not the temperance band grew out of the reed band is not stated, and though it is possible that it converted to all-brass at the same time as the name-change, the term brass band is not used in the booklet until the description of an engagement in 1845.<sup>76</sup>

A few miles south of Bramley, but still in the Leeds area, Dewsbury band was founded in 1824 and, like Bramley of seven years later, had clarinets as well as brass instruments. Problems arose in 1836, as 'internal combustion reduced it to ashes and, phoenix-like, the Batley and Dewsbury bands arose'.<sup>77</sup> It is not clear what this means, but there is a distinct possibility that Herbert Milburn (to be mentioned again on pages 55-56 and 105-106) had something to do with the formation of these two neighbouring bands, and/or with their re-amalgamation some years later, in preparation for the first Belle Vue contest.

Another band dating from the 1820s and typical of many early bands, was Holme, in a hill-top village near Holmfirth in West Yorkshire.<sup>78</sup> Farming and hand-loom weaving were the most common occupations in the village. No details of the original band are given, except that it had nine members. The band survived successfully for a number of years, fulfilling local engagements and maintaining good contest results. By now, most of the district's inhabitants worked in woollen mills, and during a period when trade was poor several players left the band, including one of the founder-members. Here was an example of the advantage and disadvantage of family connections within bands; the band had benefited from the membership of five of this player's sons but at a stroke, all six left. Fortunately the father had a brother and, according to the account, he and his six sons 'came to the rescue'. There is still a very active band in the village of Holme, now known as Holme Silver,<sup>79</sup> and with a history spanning almost 180 years.

A major problem with a study such as this is the lack of continuity in the historiographies of individual bands. Many of today's bands are products of the twentieth century, or of the last two decades of the nineteenth. Some may have risen from the ashes of earlier groups, but the reality is that the majority of nineteenth-century bands are extinct. Indeed, many existed only for a short time before either disappearing altogether, or re-appearing under a different name. Besses o' th' Barn band is a direct descendant of Clegg's reed band, but Black Dike, to be discussed shortly, though claiming to be descended from Peter Wharton's, offers no proof of this. In fact, the only tangible connection between the two was that the founder of Black Dike Mills had, in his youth, played horn with Wharton. The band itself grew out of Queenshead band and though feasible, it has never been suggested that this was descended from Wharton's.

Because of this lack of continuity, there must be literally thousands of extinct nineteenth-century amateur bands, of which neither memory nor record exists. A good example of this may be seen in the small Durham town of Yarm. Yarm and District band claims 1945 as the date of its formation,<sup>80</sup> and yet in his *Village and Town Bands*, Weir claims that 'The Yarm Town Band played at the opening of the Stockton to Darlington [railway] line in 1825',<sup>81</sup> suggesting that a band was established even then. A band in Wiltshire, existing pre-1847 is mentioned by Lomas, established by Great Western Railway, which Lomas believes to have been the Swindon Mechanics' Institute band. This, according to one writer, functioned 'for the benefit, improvement and amusement of their workmen',<sup>82</sup> suggesting a rather middle class-biased reason for the employers' interest in the band.

Already, bands have been seen to be established in many parts of England. Before investigating the English scene further, it will be useful to look at developments in other parts of the British Isles.



#### **1.2.4 Early bands in Scotland, Wales and Ireland**

Most of the nineteenth-century population of Scotland lived in the lowland belt between the hills of the south and the mountains of the north, and much of Scotland's industry and many of its bands were in this area. Industries which contributed to the growth of the Scottish brass band movement included coal-mining, shale-mining, iron and steel, engineering, shipbuilding and textiles. Coal had long been mined in Scotland, but major developments occurred in the nineteenth century with increased demands on the arrival of the steam engine, the increase in metal manufacture, and the growth of ship-building. The principal coal-mining areas were initially in Lanarkshire and Ayrshire, later in Fife, Clackmannan and the Lothians<sup>83</sup> - all regions rich in brass bands.

The iron and steel industry began in 1759 with the founding of the Carron Iron Works which, by the end of the eighteenth century was a leading European company, and by the end of the nineteenth, had its own brass band. Carron is located a few miles north of Falkirk, itself a leading centre for bands.

From early in the nineteenth century shipbuilding was a growing industry, both on the Clyde and the Tay. Glasgow and Falkirk became the principle regions for general engineering, Dundee produced textile machinery, Aberdeen made machines for farming and stone-working, whilst Johnstone and Glasgow manufactured machine-tools.<sup>84</sup> All these regions produced their brass bands.

Textiles, like engineering, demonstrated considerable diversity. As in England, the woollen industry had progressed from the domestic system to industrialization. The former had been widespread but the factory system was instituted mainly in border towns such as Galashiels, Langholm, Selkirk and Hawick; there were cotton mills in Lanarkshire, Renfrewshire and Glasgow, with jute-making in Dundee, flax and hemp manufacture in Forfarshire - all centres for bands. Thus, the nineteenth-century Scottish band movement was inextricably linked with industry, the development of which exhibited parallels with developments in northern England.

The earliest amateur bands in Scotland seem to have been formed at about the same time as of those in England, though their later development was somewhat slower. In the *Stirling Journal and Advertiser*<sup>85</sup> many references to bands of various kinds are to be found. They generally cover specific events, but whilst failing to reveal anything material to the origins or instrumentation of bands, they contain several points of interest. There are surprisingly few references to pipe bands but several to flute bands. Early flute bands in Scotland were similar to England's drum-and-fife bands,<sup>86</sup> and early 'instrumental' bands, like their English counterparts, boasted clarinets, keyed bugles, serpents, bass horns and ophicleides. The term 'brass band' appears regularly from 1858, prior to which 'instrumental band' is a common term referring to what in England were called brass and reed bands. In the same way that 'saxhorn' has been retained in the names of some bands, so-called 'instrumental bands' are, likewise, still to be found in Scotland.

Langholm, to the north of Carlisle, claims to be the home of Scotland's first band. Local legend has it that during their return from the Battle of Waterloo, in 1815, the Royal Scots Greys passed through the town. A 'band of music' played during the celebrations, to which the officer commanding the Greys presented a brass buckle from his horse's harness, still preserved in the magistrate's office.<sup>87</sup> Other Scottish bands which may have existed early on include Barrhead (1819), Airdrie (1819), Peebles (1834), Penecuik (1835), Alva (1838), Galashiels (1846) and Darvel (1846). I am unable to confirm these dates, though they are claimed by the various bands.

Geographically, Wales was primarily a land of agriculture and woodlands, not conducive to the extensive formation of bands. In the early years of the nineteenth century there were major industrial developments and a consequent increase in population through immigration. The most important developments were the iron and coal industries centred mainly in South Wales, though there were also some mines in North Wales, along with a significant slate industry. These led to the formation of a strong Welsh brass band movement, but not until later in the century.

To return to the writings of Enderby Jackson, he stated that the cornopean first came to Britain in 1832, purchased by Messrs. Conley at Pontybydyran and Messrs. Brown at Blaina, in Monmouthshire.<sup>88</sup> Both were said to be iron works, both reputedly in Wales, but there is no such place as Pontybydyran, and there is no evidence, according to Trevor Herbert, of the existence of a Brown's Iron Works in Blaina. Therefore, these claims of Jackson's must be regarded as dubious. Despite this, it seems that there was a band of sorts in Blaina from early times. A centenary supper was held in the town in 1920, but this was thought by locals to have been a few years late, as they claimed the band had been formed in 1817.<sup>89</sup>

Wales was one of several important centres in the early development of the iron and steel industry, partly due to the availability of locally-mined coal and iron ore. A more important centre for iron smelting than Blaina emerged in Merthyr Tydfil. This was a rapidly-developing centre, its population rising from 24,000 to 70,000 between 1831 and 1861.<sup>90</sup> A few of the immigrants were musicians, brought to the town by Robert Thompson Crawshay (died 1879), master of the Cyfarthfa Iron Works, to join his private band.<sup>91</sup> Of various suggested dates for the formation of this band Herbert cites 1838 (Coronation year) as the most likely.<sup>92</sup> The Cyfarthfa band contained a mix of existing local talent and professional musicians, culled from places as far away as Bradford and London, and including former members of Wombwell's Menagerie band.<sup>93</sup> Cyfarthfa became one of the leading bands of Britain, and though it existed only a few years beyond the turn of the century, its unique music library has survived, and is discussed later. Herbert insists that the Cyfarthfa administration was not typical of bands of the period. Though the band used standard brass instruments it differed from other early works bands in not being made up from the existing workforce of the company. However, its members had to earn a living through work other than playing and would, no doubt, be offered jobs in the iron works. This transcends some of the traditional reasons for having a works band and one suspects that Crawshay's motives were largely connected with the satisfaction derived from owning a high quality band.

But even though there were bands in Wales it was a long time before what could be called a Welsh brass band movement developed, and there are both cultural and geographical reasons for this. Culturally, the use of the Welsh language was a factor, creating an emphasis on the spoken and written word in poetry and prose and, crucially, on vocal rather than instrumental music. The National Eisteddfod was founded in 1880, takes place annually, and has been an important feature of Welsh cultural life. Held each August and alternating between North and South Wales, there are classes for music, literature, drama and art, with the Welsh language predominating.<sup>94</sup> However, it was several years before brass bands were included within its syllabus.

From early times there was religious and political conflict in Ireland, and the founding of the United Kingdom of Great Britain and Ireland in 1801 did little to appease it. This conflict, along with the famine in the years 1846-1851 - important years in the development of amateur bands in England and Scotland - led to a decrease of two million in Ireland's population, largely through emigration. From the middle of the century the Irish flute band - the equivalent of the English drum and fife band - flourished, as it still does. Though there were a few brass and reed bands, these eventually gravitated towards the military band rather than the all-brass combination as they were doing elsewhere in Britain. The absence in Ireland of coal reserves and any form of industrialisation adds weight to the argument that brass bands have flourished in industrial regions. Though there is, today, a significant brass band movement in Northern Ireland, and a few examples of brass bands in the south, these are the product of the twentieth century and are largely due to radio, recordings and visits by Irish bandmen to brass band events in England and Scotland.

### **1.2.5 Stalybridge, Clegg's and Wharton's reed bands**

The next three bands to be discussed were centred in areas dominated, or to be dominated, by the textile industry. Two of them, Stalybridge and Besses, claim

continuous existence. All have already been mentioned, and will be revisited again as the thesis develops.

The oldest, Stalybridge, was formed in 1814, though with roots going back further. Stalybridge (formerly Staley-Bridge) is in the Vale of Tame, the river separating Lancashire from Cheshire.<sup>95</sup> It is situated close to ancient pack-horse routes which, from 1793, were gradually converted to turnpike roads.<sup>96</sup> It had its first cotton mill as early as 1776, though many of the inhabitants of eighteenth-century Stalybridge still earned their livings as weaver-farmers. The flying shuttle, invented in 1733, enabled weavers to double their wages and led to the making of better cloth. Consequently, by the 1770s the weavers of Stalybridge were happy and relatively prosperous.<sup>97</sup> A list of some of them contains the family names of a number of members of the later Stalybridge band.<sup>98</sup> Though not a works band, it was cradled in the heart of industry, located in a town with a growing population, and several members of the 1814 band probably worked in the town's cotton mills.

The effects of the aftermath of the war with France and the emergence of factories, with their greedy owners, reduced the quality of life for the workers of Stalybridge and they became involved with the Luddites in strikes and rebellions against deteriorating conditions. Nevertheless, the town developed rapidly, as is shown in the following account:

'In 1814 there were nearly twelve factories; in 1818 they had increased to about sixteen. During the first twenty years of the present century [1800-1820] the excellent position of Staley-Bridge, with all its advantages of fuel and facilities of conveyance were duly appreciated; so that the town became larger every year; the streets multiplied rapidly; houses started into existence as if by magic; extensive factories reared their massive walls; and the site of the woods of Staley became a flourishing town.'<sup>99</sup>

There had been a number of attempts to form a band, but that of 1814 was the first to have lasting success, and a few key figures played an important part in its founding.

Thomas Avison (1796-1866) was born in nearby Dobcross but during his early years the family moved to Stalybridge where the father opened a shoe shop. Avison headed a group which attempted to form a band during the winter of 1809-1810, each member agreeing to subscribe threepence per week towards the cost of instruments, but this project collapsed when the lady acting as banker refused to return the money.<sup>100</sup> Avison and a friend then had music lessons for two years from William Oldham, of Mottram; he played the bassoon, which accounts for the unusual presence of two of these in the 1814 band.<sup>101</sup> In 1812 Avison again tried forming a band, when a group of 13 enthusiasts met, agreeing to donate five shillings each at their next meeting. In the event only five met this commitment - including Avison himself, who played clarinet and became the band's first leader and Archibald Barker, who played keyed bugle and was the son of a local minister. The five further agreed to pay two shillings per week 'until they had a good band'.<sup>102</sup> Here was the nucleus of the 1814 band.

When the band finally materialised Avison's father allowed it to rehearse in a garret in his shoe shop and the Reverend Barker (father of Archibald) wrote 'an address describing the beauties and beneficial effects of Music in general, and the New Band in particular'.<sup>103</sup> This was appended to a cash book and visits were made to local people, the outcome being the collection of £24 in cash and 180 eggs. The cash and (presumably) the proceeds of the sale of the eggs was added to £12 already in the funds, and instruments purchased. Some players probably already owned an instrument, as the band, on its foundation, had 19 players, with a mixture of woodwind, brass and percussion<sup>104</sup> (see Table 4 above). Larger than most early amateur bands, it was establishing practices which were to become common - meeting for rehearsal in a room provided by one of its members, accepting sponsorship (in this case from some of its own members) and receiving support from local subscribers.

Some ten miles north west of Stalybridge is the district of which Besses o' th' Barn is part. Having been connected with the manufacture of cloth since the late fifteenth century when Flemish weavers settled there, the district had become known as

Whitefield because the fabrics woven were spread in fields to bleach in the sun, giving an appearance of white fields.<sup>105</sup>

A 1783 map clearly shows the village of Besses o' th' Barn. The area is called Pilkington, and a turnpike road passes through the village, Whitefield being part of the township of Pilkington. Useful information is found in Holt's - *Pilkington Park - an Account of Whitefield, Besses o' th' Barn and their Parish* (see bibliography), which claims that the origin of the name Besses o' th' Barn comes from an hotel which closed in 1935, but which had existed at least since 1784.<sup>106</sup> In a highly informative book, *A History of Whitefield Pubs*, Glenn Worth states that the hotel goes back even further, at least to 1715, when the first landlord, John Fallows, was licensed. He dispels speculation that the name of the inn was connected with a visit by the highwayman Dick Turpin and his horse, Black Bess, favouring the theory that a lady called Bess once kept the inn, and that there was a barn near by.<sup>107</sup>

Holt records that in 1755 Parliament passed a Bill for road improvements, which included a turnpike that passed very close to where Besses o' th' Barn Inn stood.<sup>108</sup> In 1760 a former cart track was made into a proper road, becoming the Bury to Manchester turnpike, particularly useful to the pack mule trains journeying between Bury and the Bridgewater collieries at Worsley.<sup>109</sup> There was an elaborate toll bar, built in the shape of a miniature church, with a tower and a clock - a conspicuous landmark, demolished in 1881.<sup>110</sup> This indicates that Besses o' th' Barn was a noted village on a well-used road which linked Bury to the north with Manchester to the south.

The new road was an important factor in the development of industry in the area. Earlier, Whitefield had become a centre of home-based handloom weaving.<sup>111</sup> The flying shuttle, welcomed by the weavers of Stalybridge, was resented by those of Whitefield, as was the power loom and the spinning jenny, and Luddite riots were rife in the region as the nineteenth century progressed.<sup>112</sup>

Whitefield became a parish in 1829, and 'There were a good many residences at this time. Cotton manufacture and employments akin to it are carried on'.<sup>113</sup> Hand-loom

weaving continued in Whitefield until sometime between 1830 and 1840, but not until 1856 was there a cotton mill in Besses o' th' Barn.<sup>114</sup>

Clegg's reed band was founded by, and took its name from, a cotton manufacturing firm owned by the brothers John, James and Joseph Clegg, located in Besses o' th' Barn. John Clegg played keyed bugle in the band; Hampson states that he also provided rehearsal facilities - 'the old mangle room' - used for nine years before the band moved to a room in a local inn, the Mason's Arms.<sup>115</sup> However, according to Worth, the 'mangle room', used by the band between 1818 and 1827 was, in fact, in the old barn next to Besses o' th' Barn Inn.<sup>116</sup> There were 12 members (see Table 4 above), more typical of early amateur bands than the 19 of Stalybridge, but as at Stalybridge, there were family connections within the band, with three Ogdens and two Fletchers in membership.

The Clegg family was quite influential in the village. There was, and still is, a Clegg Street built, according to Holt, by the family, whose original home may have been located on it, and which at some time housed a weaving shed.<sup>117</sup> In Pigot & Deans' *New Directory of Manchester, Salford, &c.* for 1821-1822, the firm of James Clegg & Co. is mentioned three times. The first entry lists it under 'country manufacturers'<sup>118</sup> (as opposed to those in or near Manchester). It is described as 'nankeen, &c. manufacturers', the address being 4 Hodson's-square, Pilkington, with the additional information 'Tues. Thurs. and Sat. Castle Inn, Hunt's-bank', probably indicating the place and the days on which the company did its trading. In a later entry,<sup>119</sup> under 'Commercial - Manufacturers of, and Dealers in Cotton Goods', the address is given as 5 Hodson's square, whilst under Whitefield, the company is described simply as cotton manufacturers, of Besses o'-th'-Barn.<sup>120</sup>

This confirms the existence of the firm which provided the wherewithal for the founding of Clegg's band in Besses o' th' Barn, according to Hampson, 'somewhere about the year 1818'. Though Hampson is unable to say for certain whether the band descended from an earlier string band or not, based on information gleaned from 'one or



two . . . old members', he states that 'the sole founders at first were Messrs. John, James and Joseph Clegg, three brothers, and cotton manufacturers of Besses-o' th'-Barn [*sic*], two of whom besides being members themselves, bore all cost of instruments, uniform, music, &c'.<sup>121</sup> This is confirmed by Holt,<sup>122</sup> though in the list of playing members quoted by Hampson, John is the only Clegg named.<sup>123</sup> From the mid-1820s the firm seems to have been gradually expanding, the directory for 1824-1825 describing them as 'nankeen, bed-ticks, &c. manufacturers', and in the 1829 directory the factory address is shown as 4-5 Hodson's square, with the trading address as the Ducie Arms, Strangeways,<sup>124</sup> less than a mile from Manchester's city centre. By 1852 this had moved to 14 New Brow Street, and the firm was now manufacturing checks, ticks and gingham, as well as nankeens.<sup>125</sup>

There seems not to be any information about the 1821 census in the area and therefore it is difficult to trace, with any certainty, the 12 players named as founder members.<sup>126</sup> However, besides John Clegg, there was a John Eastwood, John and Wright Fletcher, and three Ogden brothers. In the 1828 Directory, there is mention of a John Eastwood, licensee at The Ostrich, Rooden Lane, a John Fletcher, manufacturer of checks, ticks, etc, Besses o' th' Barn, a Wright Fletcher, beer retailer, Prestwich (three miles from Besses o' th' Barn), and a glazier and beer retailer by the name of Ogden (no first name given). In addition to these, in a later Directory (1838) the family names of all the bandsmen except two are to be found, with occupations such as beer retailer, shopkeeper, gingham and nankeen manufacturer, dyer, blacksmith, gardener, shoemaker, stonemason, plasterer and painter. Though not conclusive, this points to the likelihood that some early band members were professional people, and that the others belonged to families which were in the artisan class.

Located some thirty miles east of Besses o' th' Barn, the Yorkshire village of Queensbury is dominated by the Black Dyke Mills of John Foster & Son, Ltd., and is the home of the famous brass band which takes its name from the mills.<sup>127</sup> The following was written in 1906: 'In 1816 there appear to have been bands organised in the village of

Queensbury, and Peter Wharton's Reed Band took first position, the late Mr. John Foster being a member, and playing the French horn.<sup>128</sup> Foster was to become the region's chief employer, and was responsible for founding both Black Dike Mills and its band. The reed band rehearsed in Wharton's inn - an early example of an amateur band rehearsing in such a room. Rooms were often provided by a licensee who was a member or former member, and must be regarded as a form of sponsorship - of mutual benefit to both band and licensee.<sup>129</sup>

Queensbury is an area whose history goes back to the sixteenth century. From 1702 what was still a hamlet became known as Queenshead, taking its name from a local hostelry, the 'Queen's Head'. This was a coaching house, and stage coaches regularly called, *en route* from Bradford to Manchester or from Leeds to Liverpool. Queenshead was one of about ten villages which would eventually form Queensbury. At the beginning of the nineteenth century their total population could not have exceeded 250, and two thirds of the inhabitants lived in single-storeyed houses.<sup>130</sup> Stone-quarrying and farming were the principal occupations in what was a very rugged area, 1,100 feet above sea-level. This was the environment in which Peter Wharton formed the reed band of which Foster became a member.

In 1816, the year of the band's founding, Queenshead was still one of several hamlets or villages scattered around what was mainly moorland, between the towns of Halifax and Bradford, linked by one of two turnpike roads which passed through the village.<sup>131</sup> The principal forms of livelihood in the district were farming and hand-loom weaving. In 1817 Wharton travelled to Manchester to purchase music books from a military bandmaster, gathering a library containing regimental music which had 'inspired England's heroes in the several wars of the French Revolution'.<sup>132</sup> I have not located any information about the size or instrumentation of this band, nor about its personnel, beyond the fact that Wharton was the leader, playing clarinet, and Foster played horn.

So much for the early years of three bands, each discussed by most brass band historians. All were in regions where the domestic system flourished prior to giving way

to the factory system, and all were in close proximity to turnpikes. None of them were works bands, but all were in regions which were or were to become industrialized, a factor which contributed to their continuing existence.

### **1.2.6 Early works bands**

From quite early in the history of civilian wind bands, industrialists took an interest. In a few cases the 'master' had been an amateur musician himself and therefore knew the satisfaction of playing a musical instrument. John Clegg was such a person and Clegg's reed band may have been the earliest band to be formed through the generosity of a businessman. There is no evidence that he found work for the members, but one report states that the Clegg brothers actually 'collected' the instruments played by the band.<sup>133</sup> They probably also paid an honorarium to the leader and it is possible that some members of the band were either employed by the Cleggs or else came within their circuit of workers. Later in the century, John Foster, the former horn player in Wharton's band founded his Black Dike Mills band, using his own musical experience to advantage in setting it up. There were also many more employers who offered assistance in forming and administering a band, a few of which are here discussed.

In 1820 William, George and Joseph Strutt, a firm of cotton spinners and manufacturers in Belper, near Derby, encouraged various arts activities amongst their workforce. John Strutt, son of George, formed a band and a choir - with a membership totalling 40, engaging a musician from Derby to teach the members to play or sing.<sup>134</sup> The Strutts were very wealthy and employed most of the population of Belper and its neighbourhood. How many were in the band itself is not stated; in some accounts the group is referred to as an 'orchestra' though it was reported that 'On the night of a general muster you may see five or six of the forge-men, in their leather aprons, blasting their terrific notes upon ophicleides and trombones.'<sup>135</sup> John Strutt had boxes specially made, with wheels fitted, to take the band's equipment to Derby or the surrounding villages 'where their services were required for charitable purposes'. Here was an early

example of an employer trying to improve the quality of life in the neighbourhood through patronage of a band. To discourage members of the band and choir from leaving the company to become teachers, they had to agree to remain for seven years.<sup>136</sup>

Also *circa* 1820, the London Lead Company encouraged the formation of a band in the village of Nenthead (or Nent Head) in Cumberland, giving five pounds *per annum* in cash and providing a rehearsal room. This company, founded in the seventeenth century and administered by the Society of Friends (the Quakers), took an interest in mining in the Nent Valley in the early 1750s. Here was a very caring company, constantly endeavouring to ease the problems of its employees. The company's history is traced in Raistrick's *Two Centuries of Industrial Welfare*, and the village's in Thain's *Through the Ages* (see bibliography). Initially, the miners lived in farm houses on the surrounding moors, but in 1753 cottages were built close to the mine buildings. By 1820 these had become inadequate, and in 1825 a new village was planned. The North Pennines Heritage Trust, in its exhibition in Nenthead, claims that this was the first purpose-built industrial village in England. The cottages, with two rooms downstairs and two upstairs, drainage, cellars, dustbins and a privy, must have been well sought-after, and there must have been good industrial relations between the workers and a company which looked after them and their families not only in good times, but also in times of sickness, other hardships, and even in retirement.

Amongst the social activities at Nenthead and other places in the region where the company had interests, were a number of bands. The one at Nenthead was the earliest, and in addition to the annual donation of five pounds, the company subscribed £28 9s. 6d. for new instruments in 1835, and 'on occasions subscriptions of £10 or £15 were given' towards uniforms. 'A prominent feature of the village life', the band provided music for public occasions and, 'every Christmas morning, paraded the village'.<sup>137</sup> Here was another good example of co-operation between band and company for the good of the community. By 1825, other bands had been formed, in nearby Long Marton, Stanhope<sup>138</sup> and Carrigill, and by 1835 the company also supported bands at Middleton-

in-Teesdale, Lunehead, Romald Kirk, Dufton, Mickleton and Eggleston.<sup>139</sup> This must, at the time, have been one of the richest regions in Britain for bands.

In 1825, Moses Berry, a colliery manager for the Bridgewater Trustees, formed a reed band in Edgefold, Worsley. This band was possibly a fore-runner of the band associated with the Duke of Lancaster's Own Yeomanry (mentioned on page 21 above). The Duke of Bridgewater's estate housed the famous underground Bridgewater Canal, linking and providing communications between the estate's mines.<sup>140</sup> Berry engaged John Fawcett, a clarinettist from Bolton and a former leader of the Kendal Volunteer band to teach the new band.<sup>141</sup> Fawcett was a shoe-maker by trade and an amateur musician, playing clarinet, flute, violin, cello and double bass. He sang, and 'could also play decently on the organ and pianoforte'.<sup>142</sup> In his youth he had joined the Kendal band, playing clarinet, later becoming leader, and arranging or composing music for it. Whilst in Kendal he was also connected with local church and chapel choirs, singing and playing double bass, and also composing anthems and hymns. In *circa* 1822, he was engaged as conductor of a musical society in Farnworth, near Bolton, moved there, opened a shoe shop and continued his shoe-making business. After some years he moved to Bolton and opened another shoe-shop, but by discontinuing his shoe-making, he had more time for composing, teaching and looking after the band.<sup>143</sup>

The companies mentioned - Strutts, the London Lead Company and the Bridgewater Trustees - were clearly trying to improve the quality of life of their employees and it is doubtful that there were ulterior motives behind the formation of their bands. Indeed, the time spent in rehearsal by Strutt's band and choir counted as actual working hours, a policy which would have been considered generous at any time.<sup>144</sup>

Russell and Elliot quotes George Hogarth as suggesting that cultivating a musical taste 'furnishes to the rich a refined and intellectual pursuit' but to the poor 'a relaxation from toil, more attractive than the haunts of intemperance'.<sup>145</sup> Here, perhaps, was a clue as to why some employers encouraged the forming of bands, giving their

workers an opportunity of a more attractive life by doing what they (the 'masters') felt that the workers should be doing. Also, the masters may well have encouraged their workers to play a type of music thought to be 'proper', or 'improving'. Hogarth also maintained that the cultivation of music amongst working classes in the 'densely populated manufacturing districts of Yorkshire, Lancashire and Derbyshire' was greater than in other parts of Britain, adding:

'Their [the workers'] employers promote and encourage so salutary a recreation, by countenancing and contributing to defray the expenses of their musical associations; and some great manufacturers provide regular musical instruction for such of their workpeople as show a disposition for it.'<sup>146</sup>

This suggests that the examples quoted were followed by other employers in the north. But this was not a nation-wide phenomenon. Lomas contrasts the lack of industrial support in the south with that available in the north and midlands; in the pre-Victorian era he found only one southern example of possible industrial support, and even that remains un-confirmed. It was, in fact, a band in Minchinhampton playing during the Coronation celebrations of 1821, at a feast for the workers of W. and P. Playne. Lomas further points out that many areas in the south never experienced industrialisation, and also that 'many of the old-established industries . . . were in decline by the early nineteenth century, often as a result of competition from the north.'<sup>147</sup>

### **1.2.7 Leaders**

All bands needed a leader, a title commonly used in early amateur bands, the equivalent of 'Master of the Band' in the military band. As well as leading (playing at the same time as directing the other members by upward and downward movements of his instrument), the leader often provided band parts and ensured that the band functioned musically. At Stalybridge and Queenshead, Avison and Wharton took on this role. Clegg's reed band's leader, Thomas Leigh, like them, played clarinet. Hampson describes him as 'leader and bandmaster', but 'bandmaster' was a term used in military bands only from the mid-

nineteenth century,<sup>148</sup> and later adopted by amateur bands, so it could not have been in vogue at the time of Clegg's band. Leigh (or Lee)<sup>149</sup> was a native of Bury, a blacksmith by trade, who also learned to play clarinet and flute. At the age of 20 he left Bury to become leader of Besses Old band.<sup>150</sup> Hampson also describes him as 'conductor' of Besses o' th' Barn in both 1821 and 1837, the occasions of the band's first two recorded contest successes.<sup>151</sup> Again, this must be Hampson's terminology, the title 'conductor' not being used in bands until much later.

The next generation of band personalities was built on foundations already laid, and local rivalry became an important factor in improving playing techniques. The improved bands attracted leaders and even players, not only from army bands, but also from travelling circus and menagerie bands.<sup>152</sup> Published band music was still rare, and the will and ability to arrange music, especially for competitions, became increasingly important. The terms 'bandmaster' and 'conductor' were now being used, the conductor being engaged for special occasions - in particular for contests. He was, therefore, able to work with more than one band, and as time went on, frequently did. Typical of the successful conductor of this era was George Ellis, who had trained the Accrington band during the early 1840s,<sup>153</sup> and had played cornet in this band's winning Belle Vue performance of 1855.<sup>154</sup> He was a widely experienced musician, touring with Wombwell's menagerie, forming a choral society in Burnley<sup>155</sup> and later, as will be seen, having a very successful time with the 4th Lancashire rifle volunteers (Bacup) band - as yet, not even formed.

### **1.2.8 Bands in early Victorian times**

Queen Victoria came to the throne on 20 June 1837. Her Coronation took place a little over a year later, on 28 June 1838, and it is almost certain that many bands were formed to help celebrate the occasion. Cornwall, a traditionally loyalist area, produced several to add to those already in existence. In a booklet commemorating the 150th anniversary of the St. Dennis Band, the authoress suggests that this band was probably formed in

April 1838, that the coronation celebrations were the principal reason for the its formation, and provides evidence that at least two other Cornish bands were formed at about the same time, and for the same reason. These were in St. Austell and its neighbouring village, St. Blazey. In addition to these three, other Cornish bands taking part in the celebrations included Grampound, Bodmin, Falmouth, St. Ives, Chacewater and Hayle.<sup>156</sup> Even though some of these may have been drum and fife bands, this indicates a large amount of banding activity in the county, no doubt, typical of many other parts of Britain. Several of the places mentioned were in the region where the China clay industry was developing. Formerly, tin mines and farming had been the chief forms of labour, but tin mining had almost ceased, and much of the farm-land was either being excavated or used as dumping space for waste material. The new clay-mining communities were ideal for the encouragement of bands, and form a further link with industry.

Staying with the coronation, but moving north into Lancashire, celebrations here were given extensive coverage in the *Manchester Guardian*<sup>157</sup> - with descriptions of processions, illuminations, firework displays and other festivities, both in Salford, Manchester's city centre, and in several neighbouring towns. The participation of bands in Manchester is summed up as follows:

'The various bands, of which there must have been 16 or 18 in the procession, played a variety of lively airs; of which the national anthem was most in favour, and then Rory O' More, St. Patrick's Day in the Morning, and other popular Irish airs.'

Most bands are referred to as 'band of music', 'band of musicians' or, most frequently, simply 'band'. Only the following are mentioned by name:

Military band of the 3rd or Prince of Wales's Dragoon Guards  
98th Regiment band  
The Manchester town's band  
Foresters' band (playing 'Foresters, sound the cheerful horn')  
Chorlton brass band



The processions were gigantic, and apart from the civic dignitaries and a massive number of trades representatives, it was estimated that well over 40,000 Sunday-school children took part.

One item of particular interest concerns the coach-makers' segment of the procession of trades, taken up entirely by the firm of Richard Melling & Co., coach-builders, of Chorlton-upon-Medlock, close to the city centre. This part of the procession was headed by 'a band of music, of 15 performers in military uniform'. Behind the band was a young boy on horse-back, dressed as Richard the Lionheart, followed by an open carriage carrying Richard Melling, with a hundred workmen walking behind the coach. This raises the question, was the band sponsored by Melling? After the morning procession Melling presided over a dinner which he gave to his workmen and their wives, followed by singing and dancing. This part of the account concludes, 'The Chorlton brass band was in attendance the whole of the afternoon and evening, and played a variety of popular airs.' This raises further questions which, at the present time cannot be answered. Was the Chorlton brass band the same as that which processed in the morning? Could James Melling (to be discussed several times later in the thesis) be related to Richard, and could he have had anything to do with either or both of these bands? He died in 1870, aged 41, would therefore have been nine years old in 1838, and could well have been playing the cornet that day. (Equally, he may have been the small boy dressed as Lionheart). What about the significance of the name of the Chorlton brass band? My assumption is that the 15-piece band in the procession was made up of Melling's work people, and was, in effect, an early works band, but that the Chorlton brass band was a separate unit, perhaps made up of some of the members of the other band which, with 15 members, was probably a brass and reed band. I would further guess that James Melling played at least with the brass band that day.<sup>158</sup>

Coronation celebrations in neighbouring towns were more modest, but several involved bands. In Bury, two took part in the procession, whilst in Warrington, there were four. In the village of Tottington, north of Bury, 800 Sunday-school children and

400 employees of the large print works of Joshua Knowles were 'headed by a band of music'. Again, one cannot help thinking that Knowles would have more than a passing interest in the band. Rochdale also boasted a band in its procession, whilst nearby but smaller Heywood mustered two. Both towns were to become brass band strongholds later in the century, as was the region around Oldham, which had three bands in its procession. Ashton-under-Lyne, whose procession also visited Stalybridge, boasted not only Ashton Old band but also drums and fifes, two trumpeters, and a further nameless 'band of music'. Again, Sunday-school scholars formed a significant part of this procession, with 1,500 from the Church of England, 1,200 from the Methodists, 1,100 from the Independents and 600 from the Catholics (forming a separate procession). This was a fore-runner of the Whitsuntide walks, and the seeds from which the future east Lancashire brass band movement was to grow were thus being sown - even as early as 1838.

A number of other bands known to have existed in the 1840s are mentioned now. The likelihood is that most, if not all, started as brass and reed bands and at some point became all-brass. They emphasise the wide spectrum and variety of environments which, as has already been seen, were able to nurture amateur wind bands.

In *Banding in the Dales* (see bibliography), Duncan Bythell records the existence in the mid-1840s of bands in a number of small towns and villages - Low Row, Reeth, Askrigg, Hawes (to be the home of a series of contests from the 1880s), Coverdale and Leyburn, adding that there could have been more.<sup>159</sup>

Also from the mid-1840s, two more Yorkshire bands call for a mention, one in Silsden, near Keighley, and the other in Leeds. Nail-making was the principal occupation of the inhabitants of Silsden at the time, but several band members also joined the Lancashire militia band, while some accompanied travelling menageries, indicating a degree of professionalism within this village band.<sup>160</sup> For many years the driving force behind it was local-born composer, Edward Newton (1838-1914). As was typical in early bands, not only Newton, but his father and two uncles were members, and his first

employer was the band's leader, yet another example of a 'master' being an instrumentalist. Still in Yorkshire, Leeds Temperance band must also have been formed during the mid-1840s (or earlier), as it undertook a 'lengthy engagement at a noted seaside resort' - namely, Scarborough, in 1847.<sup>161</sup> This was possibly only the second example of a temperance band - Bramley being the first.

Finally, in 1848, Farnworth Old - a band not only still in existence, but still using its original name - was founded in the town of that name, two miles south of Bolton. It was formed by a local mill owner and the Member of Parliament for Bolton, Thomas Barnes, and was originally known as 'Barnes's Band', all the bandsmen being amongst his employees.<sup>162</sup> (It will be recalled that John Fawcett, who was the first leader of the Edgefold band, in the 1820s, lived for a time in Farnworth). Now we turn to one of the pioneers of banding - particularly of contests.

### **1.2.9 Enderby Jackson (1827-1903)**

Much of the information regarding the growth of amateur bands from the 1830s has come to us through the writings of Enderby Jackson, a major character in the development of bands during the middle years of the nineteenth century. During 1896 he published a series of articles in *Musical Opinion and Music Trade Review* under the heading, 'Origin and Promotion of Brass Band Contests'. Though not completely accurate, these have provided much material for later historians. There is also a handwritten, unpublished and undated *Autobiography*, a type-script copy of which is in the writer's collection. Taylor, whilst questioning the accuracy of some of Jackson's reminiscences during his later years, admits that he was 'a valuable and essential witness to the pioneer days of banding.'<sup>163</sup>

Jackson was born in Hull, the son of a tallow candle maker. He was educated at Hull Grammar School, but studied music privately, learning to play french horn, trumpet, piano and flute, as well as studying harmony and composition. He claimed that at 15 he could arrange music for orchestra and could compose minuets, waltzes and

quadrilles.<sup>164</sup> He became a regular visitor to the Theatre Royal, where he saw and heard Paganini and Louis Jullien.<sup>165</sup> Both had a profound effect; hearing Paganini fostered in him the desire to become a musician, but at the Jullien concerts he was struck by the effect that the music and the orchestra had on the audience, which included many members of the working classes, creating in him an ambition to bring music to the people - precisely what Jullien was doing. Leaving the family business, Jackson decided to earn a living through music. He played in theatres and went on tour with an opera company, but kept himself busy in his spare time, arranging and composing for bands. In the towns he visited he made contact with local musicians, giving them copies of his music in pursuit of his ambition - 'the cultivation of the musical workman'.<sup>166</sup> According to Russell and Elliot, Jackson was, at one time, the leader of a circus band,<sup>167</sup> though there seems to be no further evidence of this. Perhaps the opera company he claimed to have toured with was, in reality, a circus.

Jackson's memories of early bands are certainly interesting, though as they were written many years after the actual events, they are not altogether reliable. He wrote of travelling bands in the 1830s, accompanying circuses, wild beast shows, waxworks and China exhibitions, and of the Distin family, touring from 1838, and changing their 'ventil horns' (valved horns) for saxhorns, in 1844. He maintained that they aroused the interest not only of amateur bands, but of wealthy mill-owners, some of whom, seeing advantages in involving their employees in this form of music-making, purchased full sets of new instruments. Unfortunately, he did not quote specific examples. Jackson also wrote of a big demand for Sax horns [*sic*] and basses, but said that the 'alt horn' and the baritone (alternative names for the same instrument) were inferior in sound to cornets and basses.<sup>168</sup> (These were probably bass saxhorns - the same size as the euphonium).

At this point, historical fact and Jackson's memory appear to part company. His claim that the cornopean first came to Britain in 1832, purchased by Messrs. Conley at Pontybydyran and Messrs. Brown at Blaina, in Monmouthshire has already been discredited (see page 35 above). His assertion that Blaina was the home of the first

British all-brass band, accepted by most subsequent historians must also therefore, unfortunately, be disregarded.

## 1.3 THE ALL-BRASS BAND

### 1.3.1 The earliest all-brass bands

Jackson claims that in 1833 the first English all-brass band was formed - in York - by Daniel Hardman and James Walker. Hardman is described as the last of York's waits and Walker was a trumpet player. This band had 24 members, who played cornopeans, french horns, trumpets, trombones and ophicleides. At the time Jackson was writing his notes for 'Origin and Promotion of Brass Band Contests', Hardman was still alive, aged 90, and receiving a pension as a former member of the Ancient Order of York City Musical Waits.<sup>169</sup> His job was to produce a band, when needed, for civic functions. A year later a rival brass band was said to have been formed in York by two brothers called Bean, using similar types of instruments, but with only 18 players.<sup>170</sup>

An alternative scenario, suggested by Taylor, is that Joseph Bean inaugurated the first York brass band, possibly in 1832, as the Blue Band, supporting the Tory candidate in an election leading, in turn, to the formation of an Orange Band, led by Hardman and supporting the Whig candidate.<sup>171</sup> This throws further doubt on Jackson's reliability, but strengthens the case that York was the seat of the earliest English - perhaps British - all-brass band.

There were other amateur brass bands in east Yorkshire around this time, two being cited by Jackson, both dating from *circa* 1836. One was said to have been formed in Hull by Thomas and John Martin, pensioned army bandmasters, who were prevailed on by Joseph Bean and an E. Retalic, to organise a band. A subscription list was set up amongst the local gentry, and instruments acquired from Embach and their English copyists Charles Pace and Henry Keats. The instrumentation was similar to that of the York bands, 'with good cornopeans'. Jackson himself played trumpet in this band in the year of its formation.<sup>172</sup>

Leeds became a focal point for brass bands at about the same time, when Herbert Milburn (already mentioned) built up enthusiasm amongst workers in forges, mills and

factories. According to Jackson, Milburn organised a number of bands in the Leeds area, including one at Dewsbury. He selected his prospective members from those who already played a musical instrument, who sang in a church choir, or were members of hand-bell teams.<sup>173</sup> Thus they had some knowledge and experience of musical performance.

### **1.3.2 The advent of the brass band movement**

The brass and reed band remained the most common type of amateur wind band for at least two decades after the introduction of the all-brass genre in Yorkshire. However, some established brass and reed bands converted to all-brass before the mass changes following Mossley Temperance band's success at the Belle Vue contest of 1853, when it made history by playing on a complete set of saxhorns (see page 84 below).

The conversions seem to have generally been made by smaller bands such as Besses and Bramley (see Table 4, page 28) rather than the larger ones which, having a significant number of woodwind players, continued as brass and reed bands. It was, in fact, a very small step for these two bands to become all-brass, especially as the brass clarinet was still considered to be a legitimate brass band instrument.

When Holme band (mentioned on page 32 above) changed to all-brass, in 1837 (possibly to co-incide with impending coronation celebrations), the players bought their own instruments and contributed sixpence per month for music. By then the village's population was *circa* 500, most of whom worked in nearby woollen mills. Engagement monies were deposited in the band fund and a local musician engaged as 'conductor'.<sup>174</sup>

The date of conversion of Stalybridge is not certain, seven new instruments were bought in 1839, four of which were clarinets, indicating that at that time, Stalybridge was still a brass and reed band, but it is stated that 'there is every reason to believe that during the forties it became a brass band'.<sup>175</sup> Just as this band was unusually large on its formation in 1814, it was also larger than average for conversion to all brass. As was

seen earlier, Bramley also probably converted in the mid-1840s, but Besses did not convert until 1853.

### 1.3.3 Burton Constable bands

We now examine the instrumentation of a group of bands which played in the brass band contest at Burton Constable, near Hull, in 1845. Five bands played, and the instruments used by four out of the five are shown in Table 5. (The only information about the remaining band, Hull Flax and Cotton Mills, is that its leader played a *cornet-à-pistons*.) The rules of the contest decreed a maximum of 12 players per band, with percussion instruments barred.<sup>176</sup> A definite pattern may be seen in the instrumentation of the four bands and it is interesting to compare the similarities.

**Table 5**      *Instrumentation at Burton Constable contest*

	A	B	C	D
Soprano (D <sup>b</sup> )	-	-	1*	-
Cornopean	4	3	2	3
<i>Cornet-à-pistons</i>	-	1	1	-
Keyed bugles	-	-	-	2
Trumpet	-	-	-	1
French horns	-	-	2	-
Sax tenors	2	2	-	-
Sax basses	1	1	1*	-
Trombones	3	3	3	2
Serpents	-	-	-	3
Ophicleides	2	2	1	1
Tuba (valved)	-	-	1*	-

\* made by Wigglesworth of Otley<sup>177</sup>

<b>Total</b>	<b>12</b>	<b>12</b>	<b>12</b>	<b>12</b>
Result:		2nd	1st	

A	Brocklesby Yeomanry
B	Holmes Hull Tannery
C	Wold Brass
D	Patrington



Each band had the maximum 12 players and each had four treble melody instruments, variety seeming to be a virtue in that the winners had a soprano cornet (the only band to use the instrument), two cornopeans and a cornet. The runner-up, Holmes Hull Tannery, had three cornopeans and a cornet, whilst the (apparently) third-placed band used cornopeans only. In the middle range of instruments the winners used two valved french horns, and the sax bass would supplement the tuba admirably, though Jackson's memory must be called into question again here, as there is some doubt about the reality of a tuba being played in a country district band as early as 1845. In place of french horns the other two bands used sax tenors. In each band there were three trombones, but types are not specified. For their bass lines Brocklesby and Hull Tannery each used two ophicleides.<sup>178</sup>

Patrington had, in fact, the only one of the stated instrumentations which included keyed instruments - bugles and serpents. The trumpet would not have valves, and the absence of horns would weaken the ensemble. Quite probably these older instruments were played by an older generation of bandsmen; but they and their instruments were destined to give way to the newer-style instrumentation of the other bands. A fuller account of the Burton Constable contest itself is given in Chapter 2.1.3.

## 1.4 CONCLUSION

This chapter has attempted to paint a general picture of amateur bands, their roles in society, their diverse environments, and some of the problems faced by their members. Though relying mainly on secondary source material it has attempted to collate that material in a way which has shown the amateur wind band in the first half of the nineteenth century as a truly national phenomenon, the product of a revolution in the design of brass instruments, and a beneficiary of the wealth which grew out of the darker times of the Industrial Revolution.

There can be little doubt that the initial impetus for brass bands in England existed mainly in areas where the textile industry was all-pervading. Despite the long hours worked, these were regular and, to a great extent, uniform, meaning that would-be band members were able to meet at certain times for rehearsals and engagements. In iron, steel and coal-mining, through shift-work, working hours were less regular and it was more difficult to arrange mutually convenient times for band activities. Though there have been many successful colliery bands they have always had this problem, and took longer to develop than bands in predominantly textile areas. The densely-populated textile regions also had the advantage of producing a large number of bands within close proximity of each other, with a consequent ease of transfer of players.

The year 1845 has been suggested as 'the approximate beginning of the extraordinarily marked increase in amateur brass bands', noting that 'it was amongst the new bands that the Sax instruments were largely found'.<sup>179</sup> These conclusions may well be based on the happenings at Burton Constable. The Burton Constable competition certainly was an indication of the growing popularity of brass bands by the mid 1840s, for which there were several reasons, primarily that a full set of valved instruments was becoming available, comparable to the ranges of the human voice (soprano, alto, tenor and bass) and the string family in the orchestra. Thus, the feasibility of the all-brass band,

already existing in a somewhat primitive form during the 1830s, became a more practical reality during the 1850s.

However, the mere existence of appropriate instruments does not account for the explosion in the number of brass bands, nor for their prevalence in industrial, as opposed to rural, regions. There are several causes for this - physical, economical, psychological, geographical and the coming of the competition.

The oft-quoted argument that brass instruments, with their three (or sometimes four) valves (or a slide, in the case of the trombone), were easier to manipulate than other wind instruments, which called into play all the fingers and, in some cases, the thumbs is, of course, perfectly true. That they were suited to the rough, horny hands of miners, iron-workers, weavers and other manual workers is also indisputable. But this argument is somewhat weakened by the fact that many farm workers who played in rural-based bands also had uncultured hands, yet they coped with the complexities of multi-holed and keyed instruments. Nevertheless, the argument is a real one, and probably accounts for the fact that as time went on the brass band, unlike other forms of amateur wind band, became virtually the exclusive domain of the working man. (Lower middle-class people, many of whom were members of early amateur bands, were not to be found in brass bands later in the century).

Economics played a major part in the development of bands. There was a sizeable pool of wealth in the industrial towns of the north and the midlands during the middle years of the nineteenth century, into which bands were able to tap for help with the purchase and upkeep of instruments, for the acquisition of music and uniforms, and in some case for payment of a conductor. Occasionally this happened through direct industrial sponsorship, but more often it was thanks to the patronage of the better-off members of the community, supplementing the personal contributions of bandmen. Most bandmen belonged to the artisan class, so though by no means well-off, they were some way up the league-tables in terms of earnings, and could generally afford a small contribution to their hobby. In the towns there was a wider variety of middle-class

people prepared to give both financial and practical support to local organisations such as a brass band. Thus, bands in towns had more resources from which to draw, both for membership and funding, than did their counterparts in country districts.

The psychological reasons for the development of bands in towns go deeper and further back, to a time when folk songs were being devised. In Russell and Elliot it is suggested that 'the vast majority of . . . folk tunes come from the purely agricultural counties', and asks, 'Can it be because the mill-folk had little cause to sing at their work?'<sup>180</sup> Modern thinking would not, of course, entirely agree with this rationale, and anyway, much of today's folk-song culture originates from the industrial life of the nineteenth century. Nevertheless, folk-songs were the products of a few individuals, and one has to sympathise with the notion, in general terms, that

'A man might sing on a lovely summer's morning as he ploughed the fields, though he was poorly paid and badly clad; but in the stifling damp heat of a cotton or woollen mill, the glare, noise, and filth of an iron foundry, the dark, sweaty fetidness of a coal-mine, could a spontaneous song be expected to arise?'<sup>181</sup>

It was also pointed out that a working day of from 12 to 14 hours, with two meagre half-hour breaks for meals 'would not seem to be an incentive for singing', but that 'if an artisan did not sing at his work he did when he was able . . . to leave his toil behind him'.<sup>182</sup> This is a very pertinent theory, and the writer knows of many people, even in the present era, who regard singing in a choir or playing in a band as therapeutic - a pleasant antidote to the rigours of a day's work in office or factory. How much more this would apply to those brought up in the midst of the Industrial Revolution.

The fourth reason suggested for the increase in the number of bands in industrial regions is almost self-evident. The concentration of population in relatively small areas has already been mentioned. Dave Russell suggests that it was in towns with population of between 3,000 and 15,000 that brass bands were most likely to flourish.<sup>183</sup> The writer ventures to suggest that it was also in such towns that chapel choirs and male

voice choirs were likely to thrive, whereas larger towns and cities, with bigger catchment areas, were more likely to provide the environment for amateur orchestras and choral societies.

The smaller towns often fostered not one, but two or even more, brass bands. Not only this, the towns were generally in close proximity to other similar towns, which in turn encouraged their own bands. Inevitably, human nature and local pride combined to create inter-locality rivalry, and a striving to improve the quality of playing. This stimulated and was, in turn, stimulated by, the contest, not a new phenomenon, nor one restricted to bands; but the spread of the brass band contest - almost as spectacular as that of the brass band itself - was largely responsible for the development of a brass band movement, initially in industrial regions, and in particular, in Yorkshire and Lancashire.

Additionally, Scott points out that the valved brass instruments were well suited to amateurs and were easy to maintain, with their un-complicated valve system, the convenience of identical fingering for different instruments and perhaps above all, 'the exciting, bold and masculine sound which appealed to the working class man'.<sup>184</sup> Brass instruments were also relatively cheap, were now made of lighter metal than formerly, and as they were not affected by the weather they were well suited to performances in fields, town squares and, later, park bandstands.<sup>185</sup> To these reasons I would add that, considering the type of music played and the way in which it was scored, several of the parts required only a minimum of reading and technical skills, being ideal both for the beginner and for the long-term less-able players who, providing that the band had a few competent players, would in their own way be able to contribute to the performance.

In this chapter contests have been referred to almost *en passant* to illustrate certain points. In the next there is a more structured view as they developed in the third quarter of the nineteenth century, taking the bands which participated regularly into higher spheres of music-making, with improving techniques and hands-on experience of better quality music than that generally enjoyed by non-contesting bands. The foundations were laid during the latter years of the first half of the century, and the

ground prepared for the advancements of the next quarter. Brass bands in the industrial north were already pulling away from other types of bands in other parts of the country, and the next 25 years were to see the further advancement of this, and the superiority of northern brass bands established.

## Notes

<sup>1</sup> Baines, 1980, pages 206-207.

<sup>2</sup> Jackson, 1896, September, pages 814-815. Russell and Elliot, 1936, page 43, also states that Embach used Shaw's valves, but in a modified form.

<sup>3</sup> Jackson, 1896, May, page 538, tells of the *cornet-à-deux pistons* and later, of the *cornet-à-trois pistons*. See also Myers in Herbert and Wallace (edited), 1997, page 127.

<sup>4</sup> Jackson, 1896, September, page 815.

<sup>5</sup> Baines, 1980, pages 169-173. See also Myers in Herbert and Wallace (edited), 1997, pages 115-130.

<sup>6</sup> For accounts of the development of the valve see Baines, 1980, pages 206-219; Bevan, 1978, pages 72-80; and an Myers in Herbert and Wallace (edited), 1997, pages 120-130.

<sup>7</sup> Marcuse, 1966, pages 106-107. See also Sadie (1984), Volume 1, pages 395-397 and 401.

<sup>8</sup> Lomas, 1990, page 91, states (referring to Croft-Murray, 1980, page 141) that 'By the end of the eighteenth century, the clarinet in C was gradually being replaced by the clarinet in B<sup>b</sup>', but Hampson, in his 1893 'history' of Besses o' th' Barn claims that this group was still using F and C clarinets as late as 1837. If this is true, then the change to B<sup>b</sup> clarinets may have taken place later in the north than in the south of England.

<sup>9</sup> Marcuse, 1966, page 410. See also Sadie (1984), Volume 1, pages 774 and 781-782.

<sup>10</sup> Scott, 1970, page 113, claims that the piccolo was a new idea in bands at the time of the formation of Clegg's reed band, but that it became more common after 1820.

<sup>11</sup> Marcuse, 1966, pages 181-182. See also Sadie (1984), Volume 1, page 741.

<sup>12</sup> Dudgeon, 1993, page 1.

<sup>13</sup> In different accounts he is referred to as Halliday or Haliday, and Joseph, James or John. Dudgeon (in *The Keyed Bugle*, 1993), through contact with a descendant of the inventor, confirms that Joseph Haliday is correct. He was a militia bandsman, serving in Dublin at the time he invented the keyed bugle.

<sup>14</sup> Dudgeon, 1993, page 15.

<sup>15</sup> Marcuse, 1966, page 284.

<sup>16</sup> The keyed bugle is discussed comprehensively in Dudgeon, 1993, and the same writer adds useful information in 'Keyed brass', an article in Herbert and Wallace (edited), 1997, pages 135-139.

<sup>17</sup> Myers, in Herbert, 1991, page 174.

<sup>18</sup> Herbert and Wallace (edited), pages 84-102.

<sup>19</sup> *Ibid.*, pages 103-114.

- <sup>20</sup> Ibid., pages 68-83. See also 'Select bibliography' on page 318 of the same book for details of a thesis and other relevant articles by Herbert.
- <sup>21</sup> For further details about the serpent and the bass horn see Bevan, 1978, pages 47-53 and 'The low brass' by the same author in Herbert and Wallace (edited) 1997, page 143-145. See also Sadie (1984), Volume 1, page 175.
- <sup>22</sup> Lomas, 1990, pages 91 and 265-267.
- <sup>23</sup> For further details about the ophicleide see Baines, 1980, pages 198-205 and Bevan, 1978, pages 59-65.
- <sup>24</sup> Brown and Stratton, 1897, page 318.
- <sup>25</sup> Scott, 1970, pages 66-67.
- <sup>26</sup> For further information about the lower brasses see Bevan, 1978, *passim* and Baines, 1980, pages 249-251, 258 and 260.
- <sup>27</sup> Farmer, 1912, page 93.
- <sup>28</sup> Horwood, 1980, pages 17-23 *passim*.
- <sup>29</sup> Ibid., page 29.
- <sup>30</sup> Ibid., page 49
- <sup>31</sup> According to *British Bandsman* of March 1889, pages 132-134, the Distins were engaged for one-night only, but were so successful that they were booked for six weeks.
- <sup>32</sup> Horwood, 1980, page 50.
- <sup>33</sup> Ibid.
- <sup>34</sup> Jackson, 1896, July, page 674 (this article reproduces Henry Distin's letter in full).
- <sup>35</sup> Ibid.
- <sup>36</sup> Horwood, 1980, page 52.
- <sup>37</sup> Lomas, 1990, page 39.
- <sup>38</sup> Ibid., page 49.
- <sup>39</sup> Ibid., pages 59 and 61.
- <sup>40</sup> Farmer, 1950, page 42.
- <sup>41</sup> Russell, 1979, page 36.
- <sup>42</sup> Lomas, 1990, pages 79-85.
- <sup>43</sup> Table 2 is a modified version of Table 1.3 in Lomas, 1990, and information about the bands comes from Lomas, pages 77-85.
- <sup>44</sup> Millington, 1884, pages 107-118.
- <sup>45</sup> Ibid., page 109.
- <sup>46</sup> Hampson, 1893, page 10.
- <sup>47</sup> For more detail about Johnson and some other members of Bolton Old band see Taylor, 1979, page 20.
- <sup>48</sup> Lomas, 1990, pages 91 and 97.
- <sup>49</sup> Ibid., page 113.
- <sup>50</sup> Russell and Elliot, 1936, page 11.
- <sup>51</sup> Russell, 1987, page 149.
- <sup>52</sup> Lomas, 1990, pages 121 and 123.
- <sup>53</sup> Ibid., page 151.

- 54 Ibid., page 131.
- 55 Church rates were abolished in 1868, removing a significant part of the patronage (Ibid., page 215).
- 56 Ibid., pages 135 and 137.
- 57 Ibid., pages 163 and 165.
- 58 Ibid., page 175.
- 59 MacDermott, 1948, page 20.
- 60 Lomas, 1990, page 198.
- 61 Table 3 is a modified version of Table 3.1 in Lomas, 1990, and information about the bands comes from Lomas, pages 259-265.
- 62 *Stalybridge Old Band, 1814-1914*, page 12.
- 63 Scott, 1970, page 110.
- 64 Hampson, 1893, pages 9-10.
- 65 Ibid., page 11 and 12. Hampson lists the players and instruments for the band which he says 'scored a victory' on '21st June, 1837, Coronation Day'. Clearly, as William IV had died only the previous day, this would be the date of the proclamation of Victoria's accession, not of her coronation. It is therefore likely that the 'victory' referred to - winning a contest devised for bands taking part in the celebrations - actually took place in June 1838.
- 66 Hesling White, 1906, page 5.
- 67 Millington, 1884, pages 109-110.
- 68 Taylor, 1979, pages 25-26.
- 69 Perrins, 1984, page 18.
- 70 The writer has a copy of this leaflet.
- 71 Evans, 1992, page 19.
- 72 The 'Bradley' Old band, referred to by Dudgeon, 1993, page 28, is obviously a misspelling of 'Bramley'.
- 73 Hesling White, 1906, page 5.
- 74 Ibid.
- 75 Ibid., page 7.
- 76 Ibid., page 8.
- 77 Russell and Elliot, 1936, page 67.
- 78 Discussed in *Brass Band Annual*, 1899, page 32.
- 79 The word 'silver' was appended to the names of many brass bands around the turn of the century, when silver-plated instruments became fashionable.
- 80 Evans, 1992, page 29.
- 81 Weir, 1981, page 31.
- 82 Lomas, 1990, page 305, quoting from *Musical Times* of 1 June 1847, page 1.
- 83 Wright and Snodgrass, 1942, page 72.
- 84 Ibid., pages 79-80 and 91-92.
- 85 Copies of this are located in Stirling public library.



<sup>86</sup> According to *Brass Band News* of November 1882 (page 2), the drum and fife band had moved from 'the one-keyed "wry-necked fife", and the dismal thuds of the drums, to the instrumentation of the present day, which now has all the elements of a quartett [*sic*] of harmony in the 1st, 2nd and 3rd B flat flutes, the F piccolo (for the soprano portion) and the F or bass flute, most pretty and pleasing effects may be got from such a combination . . . .'

<sup>87</sup> The buckle certainly still exists, though I have so far been unable to establish with certainty the validity of the legend.

<sup>88</sup> Jackson, 1896, September, page 815.

<sup>89</sup> Taylor, 1979, pages 22-23.

<sup>90</sup> Herbert, 1990, page 118, quoting from Jones, G. E., 1984, *Modern Wales*, Cambridge

<sup>91</sup> Herbert, 1990, page 122.

<sup>92</sup> *Ibid.*, note 5, page 131.

<sup>93</sup> A number of members of private bands had formerly played with travelling show bands. One such member of Cyfarthfa Band was Samuel Hughes, the celebrated ophicleide player, who also toured with Jullien's orchestra and who, later, became ophicleide professor at Kneller Hall in 1858 and at Guildhall School of Music in 1880. Hughes was also a noted brass band adjudicator.

<sup>94</sup> *Oxford Dictionary of Music*, page 221.

<sup>95</sup> Though formerly standing across several local boundaries, in 1896 Stalybridge became a township in the county of Cheshire (Hill, 1994, pages xvii and xviii).

<sup>96</sup> *Ibid.*, page 39.

<sup>97</sup> *Ibid.*, pages 43-44.

<sup>98</sup> *Ibid.*, pages 44-45, and *Stalybridge Old Band 1814-1914*, page 12.

<sup>99</sup> Hill, 1994, page 65.

<sup>100</sup> *Stalybridge Old Band, 1814-1914*, pages 9-10.

<sup>101</sup> Later, Oldham gave the band some instruction, and his memory was perpetuated with a headstone, erected in Mottram church-yard by the Stalybridge band. (*Stalybridge Old Band, 1814-1914*, page 10, and Chadwick, 1972, pages 15-16).

<sup>102</sup> *Stalybridge Old Band, 1814-1914*, page 10.

<sup>103</sup> *Ibid.*, page 11.

<sup>104</sup> *Ibid.*, pages 11-12

<sup>105</sup> Foulkes, 1976, pages 4-5. More details about the origins of the name Whitefield are given in Worth, 1993, on page 3.

<sup>106</sup> Holt, 1962, page 8.

<sup>107</sup> Worth, 1993, pages 10-11.

<sup>108</sup> Holt, 1962, pages 8-9.

<sup>109</sup> *Ibid.*, page 5 and *Whitefield Guide*, 1970, page 5.

<sup>110</sup> Holt, 1962, pages 13-14.

<sup>111</sup> *Whitefield Guide*, 1970, page 5.

<sup>112</sup> *Ibid.*

<sup>113</sup> *Ibid.*, page 6, quoting from a *Gazeteer* of 1864.

- 114 Foulkes, 1976, page 6.
- 115 Hampson, 1893, pages 10-11.
- 116 Worth, 1993, page 11.
- 117 Ibid., page 16
- 118 Pigot and Dean, 1821-1822, page 184.
- 119 Ibid., page 252.
- 120 Ibid., page 332.
- 121 Hampson, 1893, page 9.
- 122 Holt, 1962, page 16.
- 123 Hampson, 1893, pages 9-10.
- 124 Pigot and Dean, 1824-1825, page 39.
- 125 Nankeen is a cotton fabric, exported from Nankin, China, or a fabric made in imitation of it. Clothes, especially trousers, were often made of this material. A tick is a cover or case, made from striped cotton or linen cloth, which holds the fillings for a bed mattress. 'Check' is the name given to a cloth displaying a check, or squared pattern, whilst gingham is a cotton or linen fabric, made from dyed yarn and woven into either a striped or checked pattern. The 1828-29 directory, incidentally, listed no fewer than 15 manufacturers of nankeens in the Whitefield district, suggesting that the 'companies' were based in houses rather than factories.
- 126 Hampson, 1893, pages 9-10.
- 127 During the nineteenth century the spelling 'Dike' is generally found, but from around the turn of the century both 'Dike' and 'Dyke' are used. Harold Foster, a Director of the company, requested in 1912 that henceforth the spelling 'Dyke' should be used. (Scott, 1970, footnote, page 69). From hereon, the contemporary spelling 'Dike' is used throughout this thesis, except when referring to the present day band, its archive or its library. John Foster and Son Ltd. hit hard times during the late 1980s and 1990s, and from 1996 withdrew its sponsorship of the band, which then became known as Black Dyke band.
- 128 USA/Canadian tour souvenir, page 13.
- 129 Peter Wharton (1790-1843) was the son of Richard Wharton, landlord of the Old Dolphin at Clayton Heights from *circa* 1790-1807. In 1809 Peter married Susannah Scott (1790-1862), whose family were waggoners and carriers, of the village of Ford. Shortly after his marriage, Peter Wharton moved to Ford and opened the New Dolphin, of which he was landlord from *circa* 1818-1830. (I am indebted to Mrs. Betty Patchett, secretary of the Queensbury Historical Society, for this information). During my searches for information about Wharton, I found an obituary of Susanne [*sic*] Wharton, 'widow of Peter, retired farmer'. This was in the *Bradford Observer* of 12 June 1862. She was aged 72, was therefore born in 1790, and had to be the widow of the same Peter Wharton, who thus seems to have combined farming with his duties as a publican
- 130 Cudworth, 1968, page 113.
- 131 Barrett, 1963, page 2.
- 132 Taylor, 1979, page 9. Considering the location of the village, in close proximity to the turnpikes, and of the carrier business of Wharton's wife's family, this journey would be relatively easy to arrange.

- 133 Merriday, 1899, page 17.
- 134 Gardiner, 1838, page 512 and Harmonicon, 1833, page 72.
- 135 Gardiner, 1838, page 512.
- 136 Ibid.
- 137 Thain, 1957, page 29.
- 138 In *Brass Band News* of October 1883, on page 3, there is a reference to Stanhope band, County Durham, confirming its early existence. It was, according to the reference, founded as Stanhope Sax horn Band in 1824. Though this date may be correct, the name 'Sax horn' must be wrong, as these instruments did not appear until some 20 years later. The band won 5th prizes on both days of the 1861 Crystal Palace contest. At the time the article was written the band was being well-supported by the local gentry, and had recently appeared at the Silver Jubilee Exhibition of the Stanhope Agricultural Show.
- 139 Raistrick, 1938, page 71.
- 140 Walton, 1987, pages 72 and 73.
- 141 Millington, 1884, page 56.
- 142 Proficiency on a number of instruments seems to have been quite common amongst bandsmen at this time.
- 143 Millington, 1884, page 58.
- 144 Gardiner, 1838, page 512.
- 145 Quoted in Russell and Elliot, 1936, page 58.
- 146 Ibid., pages 58-59.
- 147 Lomas, 1990, page 225.
- 148 Farmer, 1954, page 26.
- 149 Millington uses the spelling Lee, and Hampson Leigh, but there can be little doubt that they are one and the same person.
- 150 Millington, 1884, pages 102-103. This was probably a little-used alternative name of Besses o' th' Barn band. Hampson gives no details of Leigh, except to name him as 'leader and bandmaster' in 1818 (page 9) and 'conductor' when the band won its first two contests in 1821 and 1837 (page 71). Leigh left Besses *circa* 1840 and formed a private band for Lord Francis Egerton at Worsley. Later he became connected with the Duke of Lancaster's Own Yeomanry Cavalry band, but by now this was all-brass, and as he played flute and clarinet, he was unable to play in the band, though two of his sons did. (Information from Rogerson lecture of 1977-1978).
- 151 Hampson, 1893, page 71.
- 152 'The bands of Wombwell's Menageries may, without doubt, be classed as the foundation of the good English brass bands.' (*Brass Band News*, December 1883, page 1). Wild beast shows enjoyed immense popularity at fairs; one of the earliest was Wombwell's Menagerie which travelled all over the country (Sellman, 1975). Its founder was George Wombwell, 1778-1850 (Lee, 1900, volume 62, page 345). In an article in *Brass Band News* of July, 1883 (page 5) about J. W. Tidswell of Denholme in Yorkshire, the list of bands with which he had been connected included those of Wright's menagerie, Crocketh's giant show, Hylton's menagerie, Evans's waxworks and Wombwell's menagerie.
- 153 Taylor, 1979, page 25; also Abram, 1894, page 274.

- 154 Abram, 1894, page 274.
- 155 Taylor, 1979, page 25.
- 156 Trethewey, 1988, page 7, quoting from *The West Briton* of 20 April, 29 June and 6 July 1838.
- 157 *The Manchester Guardian*, 30 June 1838, pages 2-3.
- 158 According to a letter published in *Bury Times* of 26 September 1914 from Oliver Gaggs, who conducted the band assembled for the funeral of James Melling, in about 1860, when Gaggs first knew Melling, the latter lived in Gartside Street, Manchester, quite close to Chorlton-on-Medway, the location of Melling & Co., indicating a strong possibility that there was a family connection.
- 159 Bythell, 1997, page 9.
- 160 Cooper, 1974, page 57.
- 161 Russell and Elliot, 1936, page 91.
- 162 Cook, 1950, page 68, and *Brass Band News*, July 1887 page 6, in an article about a contest at Blackpool in which Farnworth Old competed, conducted by Edwin Swift.
- 163 Taylor, 1979, pages 35-36.
- 164 Jackson, 1885, page 1.
- 165 Jullien was an eccentric French conductor who formed an orchestra in England, gave Promenade Concerts in London and toured the provinces, bringing classical music to many members of the working classes for the first time.
- 166 Jackson, 1885, page 2.
- 167 Russell and Elliot, 1936, page 88.
- 168 Jackson, 1896, March, page 392.
- 169 *Ibid.*, September, page 815.
- 170 *Ibid.*
- 171 Taylor, 1979, page 23, quoting an un-named York historian, writing in 1924.
- 172 Jackson, 1896, September, page 815. He states: 'The band as first formed was a very efficient one, having experienced masters, good cornopeans as lead, excellent horns, grand trombones, rich basses, and fair trumpets (of which I was one, being then nine years of age, and the only youngster in the band)'.
- 173 Jackson, 1896, September, page 815.
- 174 *Brass Band Annual*, 1899, page 32.
- 175 *Stalybridge Old Band, 1814-1914*, page 17.
- 176 Jackson, 1896, November, page 101.
- 177 *Ibid.*, page 102.
- 178 *Ibid.*
- 179 Russell and Elliot, 1936, page 56.
- 180 *Ibid.*, page 60.
- 181 *Ibid.*
- 182 *Ibid.*
- 183 Russell, 1987, page 86.
- 184 Scott, 1970, page 124.
- 185 Phillips, 1978, page 119.

## **Chapter 2**

### **BANDS TO 1874**

- 2.1 Contests and their effect on the development of northern brass bands**
- 2.2 The consolidation of the brass band movement between 1850 and 1874**
- 2.3 Conclusion**

## **2.1 CONTESTS AND THEIR EFFECT ON THE DEVELOPMENT OF THE NORTHERN BRASS BAND**

### **2.1.1 Introduction**

Competition has become so vital to brass bands that many seem to exist purely to indulge themselves in it. Whilst the purist sees the contest as a means to an end, that is, a way of maintaining a good standard for the more important function of concert-giving, many bandsmen regard contesting as the end itself, and concerts a necessary evil, generating the finance needed for contest preparation and attendance.

In his article 'Brass Band Contests: Art or Sport?'<sup>1</sup> Clifford Bevan gives a résumé of the early development of the band contest. He points to handbell contests as a possible antecedent, these being held as early as 1745, and with some frequency later in the century. Some also took place at Belle Vue in the 1850s, whilst in 1859, Enderby Jackson organised a contest for Lancashire and Yorkshire handbell teams prior to the 1860s series of Crystal Palace brass band contests.

The brass band contest, however, was to outlive and outweigh in importance the handbell and many other musical competitions; but despite its scope and importance today, it had quite modest beginnings. It should not be assumed that high musical standards were achieved in early contests, even though bands chose music which they could perform reasonably well, and players gave of their best. Here is an important virtue of the contest - it allows a band to try hard for a relatively short span of time, often leading to an improvement in the over-all quality of its music-making.

Yet another aspect of competition is its attraction for the press. By winning a contest a band is more likely to command space in the local newspaper than it would playing a full concert programme. As one writer commented: 'The contest is the thing that has brought the brass band into the greatest prominence and has been its greatest glory.'<sup>2</sup> Bevan also quotes from Harold Hind on another element of contesting: 'Only by competing against neighbouring bands can the true level of the attainments of a particular combination be ascertained.'<sup>3</sup> But competition not only allowed for this

assessment of attainment, it actually provided an incentive for bands to attempt to play to their full potential in order to equal or outbid their neighbours and rivals.

### 2.1.2 Contests to 1837

The earliest British band contest is one supposed to have been held in Sheffield in 1818. The only 'evidence' for this is a statement in the *Stalybridge Centenary Booklet* in which William Cottrell recollected his father speaking of this contest being attended by the band.<sup>4</sup> One has to doubt the ability of Stalybridge band to make the journey across the Pennines to south Yorkshire at this time. I have made extensive enquiries, but have been unable to establish the existence of a through route from Stalybridge to Sheffield, and therefore the 1818 contest in Sheffield is probably either a myth or someone's mistake. There was, incidentally, a contest in Sheffield in 1858, and it is possible that this was the cause of the confusion.

There is more certainty about a competition which took place on 19 July 1821 when, along with 'numerous other bands' Besses o' th' Barn (the name used by Hampson, but probably still Clegg's reed band) appeared in a procession in connection with the coronation of King George IV. 'To while away the time during the marshalling of the people', William Johnson (possibly a member of Bolton Old band - see page 22 above), organised a contest for the bands taking part. Playing 'God save the King', Besses was declared the winner.<sup>5</sup> Though the description of this contest uses the typical flowery vocabulary of Hampson and is, in reality, folklore rather than history, there seems to be no reason to disbelieve that the contest actually did take place, especially as, according to the *Manchester Guardian*,<sup>6</sup> some 18 bands took part in the coronation procession in the city centre (see pages 49-50 above).

It must have been quite common for neighbouring bands to organise joint events which, though designed primarily for social reasons and as entertainment for the local people, may have been conceived also in competitive terms, giving a slight cutting edge

and an atmosphere of local rivalry. One such event is reported in a Scottish newspaper as early as January, 1828:

'A competition took place in Stirling on the 1st current, between the Bannockburn and Deanston bands of music. We have not been able to ascertain which carried off the palm of victory. Both bands seemed highly respectable, and played several fine airs in excellent style.'<sup>7</sup>

This would certainly have been an event of local interest, giving the two bands an opportunity to play their favourite pieces in public, and allowing people from two neighbouring communities to meet and enjoy the music-making of their respective heroes.

There is more detail about a second contest involving Besses o' th' Barn which took place, according to Hampson, on 21 June 1837 following a procession celebrating the coronation of Queen Victoria. The procession itself was organised by the Oddfellows, took place in Farnworth and involved 'four or five' bands. This time there was an adjudicator - a local singer. There was also a draw for the order of play and a prize for the winner 'in the shape of a crown'. As in 1821, each band played a piece of its own choice; Besses played 'Hail! smiling morn' and won the crown.<sup>8</sup>

Quoting from letters from one 'M', published in *Musical World* of 24 February and 24 March 1837, Bevan makes reference to bands of wind instruments in many towns, 'comprised principally of mechanics, under the direction of a military pensioner'; these were heard only at elections 'and on similar riotous occasions', creating noise rather than making music. 'M' recommended the organising of competitions in adjacent towns, 'for the purpose of exciting emulation'.<sup>9</sup> Without doubt, one of the benefits of competition is that it provides an opportunity for less skilful musicians to hear better ones, providing an incentive to strive for higher standards. 'M' also pointed out that there were already such competitions in France, a fact confirmed in the annals of the Burton Constable contest, instigated in 1845 at the request of the Ladies Chichester who, according to Enderby Jackson, had witnessed such events in southern France.



When these French contests first took place is not clear, but before crediting France with the 'invention' of the band contest, it must be remembered that there had been a contest in the Manchester area in July 1821 (1820, according to Bevan).<sup>10</sup> The event reported above in Stirling in 1828 also created exactly the kind of incentive anticipated by 'M'. From Scotland, we move to the well-documented contest in east Yorkshire, referred to in Chapter 1.3.3 above.

### **2.1.3 Burton Constable contest, 1845**

To the east of Hull lies Burton Constable, an estate owned by Sir Clifford Constable. The Constable dynasty was established early in the sixteenth century, the first house being built *circa* 1570, some seven miles north west of Hull, in the region known as Holderness. During the eighteenth century the house was extended, and Capability Brown commissioned to landscape an adjacent deer park. Early in the nineteenth century the Constable lineage died out, and one Thomas Hugh Clifford of Holderness took its name and arms and moved into the estate, which occupied over 12,000 acres and employed about 70 servants. Known now as Sir Clifford Constable, he had aided Louis XVIII of France, and it was at the latter's request that he was made a baronet in 1815.<sup>11</sup>

Constable employed a bandmaster, whose role was to organise musical activities on the estate. He was George Leng, described by Jackson as 'bandmaster to the barony and leading violinist'. It was fashionable for noblemen to have their own bandmasters, but whereas in earlier times the chief qualification was to be 'well-versed in strings', with the increasing use of brass instruments, 'a knowledge of these was also deemed essential.'<sup>12</sup>

According to Jackson, a quadrille band of which he was a member, was engaged by Leng to provide music for a rural celebration at Burton Constable, with fruit and flower stalls, old English sports, a costumed historical pageant and a grand costumed ball. This band comprised violins (number unspecified), flute (played by Jackson), clarinet, cello and harp,<sup>13</sup> and was probably typical of the type of ensemble engaged to

play at social events organised by the nobility - possibly having descended from the waits. It provided music for the pageant and the ball, and Jackson's presence had far-reaching consequences. What he witnessed during the day and the effect it had on him was of paramount importance. This was the band contest organised by Leng at the suggestion of the sisters of Sir Clifford who, having seen such events in France and being aware of the development of bands in Yorkshire, thought they should be introduced there.<sup>14</sup>

The result was the most fully-documented of all early contests - that which took place at Burton Constable in 1845. Again, we rely on Enderby Jackson's account,<sup>15</sup> and though some of the details may be the reminiscences of an old man, the essential facts are probably somewhere near the truth.

The first band to arrive (on foot) was the Patrington band, 'accompanied by a huge concourse of followers', supporters from the village, some seven miles to the east. Next, from seven miles in the opposite direction, came the Holmes Hull Tannery band, travelling in a four-horsed wagonette.<sup>16</sup> A second Hull band, that of the Flax and Cotton Mills, arrived in a 'large light van, belonging to the company, and bedecked with coloured trimmings'. Then came the Wold band, a combination of Malton and Driffield players. They had the longest journey of all, and arrived in a 'four-in-hand coach in full May Day panoply . . .' Finally came Brocklesby Yeomanry band, from Lincolnshire, south of the Humber. This band arrived, wearing showy uniforms, and in a gaily decorated wagonette. Brocklesby was adjacent to the estate of the Earl of Yarborough,<sup>17</sup> a Lincolnshire land-owner - possibly one of Sir Clifford's guests and, no doubt, provider of the wagonette for the band's journey. This procession of bands, quite apart from their music-making, would create a carnival-like atmosphere, adding to the colour and excitement of the day. It must also have been quite an adventure for the band members, especially those from Brocklesby. There was no railway connection at the time, roads were in poor condition, and crossing the river, along with some 14 miles of overland travel, would be an almost unique experience.

The adjudicator was Richard Hall, organist of St. Charles's Church, Hull, and after hearing the bands play their chosen test piece, he asked to hear two of them again. This was to be a regular feature in band contests throughout the nineteenth century, prolonging the entertainment, as well as giving the adjudicator a second opportunity to hear the better bands before choosing the winner. Holmes Tannery band, having played a selection from Mozart's *12th Mass* was requested to play a secular piece, whilst Wold, which had played music from Rossini's *Barber of Seville*, was asked to perform a sacred piece. The former returned with a selection from Weber's *Der Freischütz*, but following its performance of the 'Hallelujah Chorus', Wold Brass was awarded the first prize of £12. Holmes Tannery earned the £8 second prize, whilst the others were given £3 each, thanks to a collection from visiting guests.

Table 5 (page 57 above) shows the instrumentation of four of the five bands which took part. Wold Brass was the winner, and it seems likely that Patrington came last. Whilst it would be unwise to place too much store on the success of the bands being relative to their instrumentation, there must be some significance in the fact that this band, with its older-style instruments, was so placed, drawing the following harsh comment: 'Unfortunately their instruments were perverse, as well as imperfect, and caused their well-meant efforts to pass totally unregarded by their friends and the populace.'<sup>18</sup> Though the Tannery band came a close second, the instrumentation of Wold looks preferable, having a more varied collection in both the treble and bass.

There are some interesting cross-references amongst the personalities involved with the event. James Walker, the trumpet player and possible co-founder of one of the early York bands was leader of Wold Brass; Jackson said that he (Walker) often played in the quadrille band.<sup>19</sup> Holmes Hull Tannery was led by Tom Martin - probably one of the two brothers who formed the 1836 Hull band in which Jackson played as a 9-year-old and which, therefore, was probably Holmes' Tannery band. Finally, Hull Flax and Cotton Mills band was led by James Bean, doubtless the brother of Joseph, and possible co-founder of another early York band. It seems probable that these were all either

retired army personnel, or had been involved with travelling shows or in the theatre, or had been members of the waits.

The festival itself was probably an annual event, held to celebrate the Feast of Magdalen which, in 1845 was on Thursday, 27 July, providing an opportunity for the aristocracy of the region to get together, and also giving the servants and workers a day's fun and relaxation. The account by Jackson, possibly more colourful than the reality of the occasion, paints a picture which must have been typical of many events in rural Britain of the time. It forms a useful stepping-stone to the later and more serious competitions which developed during the second half of the nineteenth century.

With the arrival of valved instruments - heralded by the Burton Constable event - came the formation of new bands with, according to Russell and Elliot, many mining and manufacturing villages 'vying with each other for the best band'.<sup>20</sup> Some of these were able to 'pit their skill against each other' during the late 1840s at flower shows in the Botanical and Zoological Gardens in Hull, where competitions for 'small prizes' were advertised as additional attractions. Thus, with the Burton Constable contest in 1845, and Leeds Temperance band playing in Scarborough in 1847, 1848 and 1849,<sup>21</sup> the east coast and its environs were already a hot-bed of brass banding activity. This, however, pales into insignificance in comparison to happenings in Manchester during the 1850s.

#### **2.1.4 Early Belle Vue contests**

According to Enderby Jackson,<sup>22</sup> a meeting took place at the Great Industrial Exhibition at Crystal Palace in 1851 between three brass band enthusiasts, Enderby Jackson himself, James Melling and Thomas Tallis Trimmell. The consequences of this meeting had far-reaching effects on the course of the brass band movement, one of which was the founding of the Belle Vue contests.

Jackson has already been discussed in some detail; less is known about the other two. Melling (1829-1870) was described as 'a well-known Manchester Musician and Cornet Soloist',<sup>23</sup> and the possibility of his participation in the 1838 coronation

celebrations was referred to on page 50 above. During the early 1850s Melling was conducting the professional City Royal brass band daily at the Pomona Palace Gardens, one of several rivals to Belle Vue.<sup>24</sup> Little is known about this band, but an obituary of the instrument maker Joseph Higham had this to say:

'The band which has so long borne his [Higham's] name was started some thirty one years ago [1852], when an agitation was afoot to provide bands of music for the public parks in Manchester and Salford. The old City Royal Band, long since defunct, was the first to give musical selections in the parks. This was followed by the band organised by Mr. Higham from the ranks of his own workmen.'<sup>25</sup>

Melling next appeared as conductor of Stalybridge Old, from *circa* 1858 to 1864,<sup>26</sup> and finally, he held a similar position with Besses o' th' Barn from 1868 until his death in 1870. He must have been highly regarded, because the band which performed at his funeral consisted of 50 instrumentalists from the orchestras of the Hallé and the Theatre Royal, and from the professional bands at Belle Vue and Pomona. Oliver Gags of the Belle Vue band was the conductor, and over 200 musicians from various parts of the country attended.<sup>27</sup>

Trimnell, the third and apparently least prominent member of the trio, was born in Bristol. His birth date is not known, but he completed the Oxford Bachelor of Music degree in 1875, had held organ appointments in Clifton (Bristol) and Chesterfield, and was organist at Sheffield Parish Church from 1875-1886. For some years he conducted the 6th Chesterfield volunteer band, and regularly adjudicated at brass band contests. He also directed the Derby Choral Union from 1882 until 1886, when he emigrated to New Zealand.<sup>28</sup>

The three are said to have discussed the progress of brass bands in their respective regions and the merits of organised band contests. Manchester was selected as the location for a major competition and Melling, being a Mancunian, took on the task of liaising with John Jennison, proprietor of the Belle Vue Gardens, located only a few miles from the city centre.<sup>29</sup> The history of the Belle Vue contests is well

documented,<sup>30</sup> but before looking at this in further detail, it will be useful to review some of the background, both of the place itself and of John Jennison, its owner.

In Chetham's Library, Manchester, there is a collection of books, programmes, accounts and other memorabilia, known as 'The Jennison Collection'. Included is a typescript of an unpublished book by George Jennison, grandson of John, the first owner of Belle Vue, 'written from news items, private records and personal experience.' Only a relative few of the book's 164 pages are devoted to bands, but several facts emerge which are not generally known. Another book, *Looking Back at Belle Vue Manchester* has also been useful. Its author, Robert Nicholls, obviously had access to the Jennison book, amongst other things, and the two have helped assemble a picture of the early days of Belle Vue.

John Jennison (1793-1867) was a silk weaver in Macclesfield but, showing an early interest in botany, took to gardening. During 1826 he opened his gardens in Macclesfield to the public and, after acquiring some birds and animals, was able to charge for admission. Running the gardens replaced silk weaving as a full-time job, and a move to Belle Vue, Manchester, in 1836, gave him the opportunity to expand. Here, Jennison established a zoo, and made the site into one of the world's most famous show-grounds. A lake was opened in 1843 and a large wooden dancing platform erected adjacent to it. By 1847 both zoo and gardens were established and the first excursion train ran on the Manchester and Birmingham railway - from Macclesfield to Longsight station, the rail-link closest to Belle Vue.<sup>31</sup>

Jennison visited the 1851 Exhibition in London, and many of his innovations at Belle Vue were inspired by what he saw there. One of these innovations, a gallery with a seating capacity of 4,000, erected *circa* 1852 for viewing firework displays<sup>32</sup> for which Belle Vue was to become famous, was to provide, along with the dancing platform, the arena for the early band contests.

On 10 October 1851 the gardens were visited by Queen Victoria, indicating the extent of their fame,<sup>33</sup> and by now, events were taking place regularly, which made

possible the founding of a band contest, some of them mentioned by Taylor.<sup>34</sup> From the mid-1840s Jennison made use of a band, described as a 'scratch combination', for special occasions. Advertisements declared that 'A powerful band will be in attendance' but, George Jennison rather cynically added, 'making up in noise what they lacked in harmony'. From *circa* 1847, Jennison assembled a more permanent all-brass band, made up of members of staff who could play, supplemented by musicians, who were given other duties to perform when not required for playing.

In 1853 Jennison engaged a number of star players as soloists, including the great cornet player, Jules Levy, Herr Sommers [*sic*] - doubtless Sommer, inventor of the euphonium, and Thomas German, a trombonist with the Hallé Orchestra. He offered some of them permanent positions in his band, an offer which a few took up, increasing its quality in order 'to show the enthusiastic but incompetent players of the North how things should be done'<sup>35</sup> - meaning the members of the bands which were taking part in the 1853 contest. During the early years Thomas Hough was bandmaster, but in 1855 he was replaced by Sommer. German, who became a well-known brass band adjudicator and conducted Besses o' th' Barn for a time in the 1870s, was in the Belle Vue band for at least 40 years. *George Jennison's account of the band states that Gladney, Owen and Oliver Gaggs played with it. Gladney was, of course, a clarinettist, which suggests that the clarinet was allowed, along with the brasses. Owen would have played only, one imagines, for specially-contracted engagements. Gaggs, like German, was connected with the Hallé Orchestra, and also did a good deal of adjudicating at brass band contests. These links with the Hallé indicate that it was possible to combine positions in both organisations. Duties at Belle Vue would be primarily in the summer, whilst the Hallé's season would be in the winter.*<sup>36</sup>

In Jennison's unpublished book, the section headed 'The Championship Brass Band Contest' starts inaccurately, stating that 'Their inception was due to Mr. Melling, a Manchester musician who attended a Brass Band Contest near Hull in 1845, and was so impressed that finally he persuaded Mr. Jennison to try one.'<sup>37</sup> Following the meeting of

Jackson, Melling and Trimmell it was assumed, through comments made by Jackson, that he and Melling had been largely responsible for persuading Jennison to take on the contest. Recent historians have questioned Jackson's involvement, but I am not aware that it has ever been suggested that Melling went to Burton Constable. We must therefore regard the Jennison claim as incorrect.

What about Jackson's claim? He admitted to not having been at Belle Vue for the 1853 contest owing to a royal visit to Hull. He implied, however, that many of his ideas were incorporated in the Belle Vue contest, and that he played a major part in securing special excursion rates for bands and their supporters. Whilst it cannot be disputed that some of the ideas from the Burton Constable contest were used at Belle Vue - screened adjudicators, two own choice test pieces, no percussion - these could hardly have been Jackson's ideas (unless, of course, he had advised Leng regarding the rules for the Burton Constable contest - unlikely for an 18-year-old), though he may have told Melling about them. Neither does the implication that he helped secure concessionary fares on the railways ring true. In view of George Jennison's comments, we see that the Jennisons had collaborated with the railways for some time before the brass band contest was even contemplated. Belle Vue's immensely successful fireworks displays had proved a great attraction, and helped the negotiations enormously. During 1851 no fewer than 16,000 school children visited Belle Vue, excursions being arranged by the railway companies themselves. In 1852, two of the Jennisons visited railway offices in Colne to the north and Stoke to the south, in order to negotiate rates for inclusive excursion fares. They were required to advertise and, in effect, underwrite the costs to the railway companies. Not only did they do this, on the days of the excursions they sent the Belle Vue band to the starting point of the excursion, where it played popular selections, performing again at all the main stations *en route*, whilst passengers were boarding. The trains carried between one and two thousand passengers, ferrying a total of 30,000 during the year.<sup>38</sup> Thus, Jackson's powers to persuade the railway companies to offer



special rates, though they probably applied to other contests in which he was involved, were unlikely to have been necessary in the case of Belle Vue.

Taylor, in his second book about brass bands, *Labour and Love, An Oral History of the Brass Band Movement*, maintains that the 1853 contest 'was organised by Jennison . . . with help and advice from James Melling, a cornet player and bandmaster from Stalybridge, and Joseph Higham, a Manchester music dealer'.<sup>39</sup> This seems to be the most plausible of all the possibilities, especially as Higham was involved from 1854 in presenting special prizes of new instruments.

Whatever the truth, Jennison was sceptical about the proposed brass band contest. He pointed out that even Sir Charles Hallé was having difficulty persuading the monied classes to attend his concerts in Manchester, and reasoned that a band contest's success would depend entirely on what he called the 'working classes and pleasure-seekers'. He also felt that there were insufficient good players in local bands to satisfy an audience - even assuming one could be assembled.<sup>40</sup> The doubts were not without foundation, as Melling reported that bands in the Stalybridge area, whilst enthusiastic, were small in numbers and lacking in good instruments.

Jennison shrewdly requested a list of amateur brass bands, drum and fife bands and teams of hand bell ringers in and around Leeds, and in places between Leeds and Manchester, declaring that if satisfied he would visit the railway companies himself, with a view to securing concessions. The outcome was that an experimental contest for drum and fife bands was arranged for 1852. Jennison probably anticipated a bigger response to a meeting of such bands at that time than to one of the lesser-known genre, the brass band, still very much in its infancy and an unknown quantity. The event was a success and at its conclusion Jennison promised that he 'would further organize an advanced tested system of educating higher culture in the loftier spheres of musical art among the working classes of Lancashire and Yorkshire . . . through the medium of carefully organised competition of amateur brass bands.'<sup>41</sup>

Thus, in 1853, the first Belle Vue brass band contest was held. With the exception of 1859 this has taken place every year since,<sup>42</sup> and its importance has outweighed that of the contest itself; for almost half a century it was the apex of the contest pyramid, and the ultimate aim of many bands was to reach a high enough standard to be able to compete there. It thus provided an incentive, spawned the appearance of more contests, and was one of the principal reasons why many bands converted to all-brass.

From its inception until the outbreak of World War II the Belle Vue September contest was usually held on the first Monday in the month - part of a local holiday.<sup>43</sup> The *Manchester Guardian* regularly published a report - in the early years, on the day following the contest; this is the principal source of information, other than lists of prize-winners, published after the war until the 1970s.<sup>44</sup> Lists of winners, unplaced bands and (in most cases) names of adjudicators, are also given in the *Rakeway Year Book 1987*,<sup>45</sup> which acquired much of its information from the *Manchester Guardian* reports.

The first contest took place on the first Monday in September, 1853. Jennison's caution was proved mis-guided. Despite many problems, including (according to George Jennison) poor musicians and bad instruments, along with administrative and catering problems caused by the unexpectedly large attendance,<sup>46</sup> the day was an outstanding success, partly because of the popularity of Belle Vue and the effectiveness of the excursion rates, but also due to the fact that the date of the contest had been chosen to co-incide with the local wakes holiday.

The rules decreed that each competing band should pay an entry fee of £1, that they should play two own choice test pieces and that no professional musician would be allowed to play. The adjudicators were screened from view so that the bands would remain anonymous to them. There were three: John Ellwood, a professional trumpet player who had been appointed bandmaster to the Duke of Lancaster's Own Yeomanry Cavalry Band in 1852, John Oakden (senior), a former bandmaster of the 1st Royal Dragoon Guards and Mr. Dowling, former bandmaster of the 81st regiment.<sup>47</sup>

Jennison contributed £20 towards the prize money and this, along with the entry fees of the eight competing bands, provided prizes of £16, £6, £4 and £2. The £20 brought Jennison a good return as the contest attracted a crowd of 16,000. The musical climax came when all 101 performers combined, prior to the announcement of the results, to play the National Anthem. The winning band was Mossley Temperance saxhorn band, a mere three years old but playing on a new set of 10 saxhorns.<sup>48</sup>

This event was the catalyst from which the brass band contest as a serious event developed. A series of letters in *Brass Band News* between November 1904 and February 1905 revealed several additional facts about this and other early Belle Vue contests though, written up to 50 years after the events, there is some disagreement over detail. H. Halstead of Lancaster recalled that the first Belle Vue contest was for drum and fife bands and that there were subsequently 27 such contests, indicating that the popularity of this kind of band continued until well into the second half of the century. He also stated that whilst at the early Belle Vue contests there was plenty of enthusiasm amongst the players, instruments were poor, as was the standard of teaching, and that players had little musical knowledge. He claimed, however, that Belle Vue changed all that.<sup>49</sup>

Two of the correspondents stated that only five bands competed in 1853, not eight as has hitherto been universally accepted.<sup>50</sup> Alec Hesling of Bramley is one, though the credibility of his comments is thrown into doubt by his assertion that 19 bands competed in 1855;<sup>51</sup> the *Guardian* states that 15 entered, of which one withdrew and one was disqualified.<sup>52</sup> However, the other correspondent raising the matter, Beckett Worth of Boarshurst,<sup>53</sup> was quite clear, even stating that his band, Saddleworth and Haybottoms, was 'the only band that did not get a prize'.<sup>54</sup> This letter is sufficiently convincing to throw doubt on existing information. Though eight bands are named in the report in the *Manchester Guardian*, there can be no guarantee that the reporter was there for the whole day. He could have paid an early visit, picked up a programme, left,

and obtained the results from someone else. A number of *Guardian* reports of subsequent Belle Vue contest lead one to suspect that this was common practice.

1854 saw an expansion in band events at Belle Vue, with the third annual drum and fife band contest, the second brass band contest and also a contest for brass and reed bands.<sup>55</sup> The brass band event attracted 14 bands and there were now six prizes - with a first prize of £20. Mossley temperance band attended but was unplaced, the winning band being the Railway Foundry (Leeds) band, conducted by Richard Smith.<sup>56</sup> Richard Smith (1820-1890) made an indelible impression on the early Belle Vue contests, following his 1854 win with Leeds Foundry by taking second place a year later with the same combination, and in 1856 taking the top two places, with his Railway Foundry band and with what was called 'Leeds (Smith's)' (or in some reports 'Smith's Leeds').<sup>57</sup> Following the announcement of the 1854 results the winning band returned to the platform and played 'See the Conquering Hero Comes'. In addition to the cash prize won by the band, Smith received a bombardon worth 10 guineas, presented by Higham. The award of special prizes such as this was to become an important feature at major contests.

The spirit of the early contests is summed up in the 1854 *Manchester Guardian* report. The 14 bands had, between them, 191 performers, and the audience was estimated at some 20,000, many brought by special trains from west Yorkshire, east Lancashire and Staffordshire. Being a local holiday, not all would be there for the contest; some would be what Jennison had described as 'pleasure seekers' (see above). However, the reporter concluded that a great proportion of those present were taking an interest in musical matters, 'proud of the efficiency of the bands from their respective localities'. He also opined that:

'All the bands were what are called country bands, consisting, not of professional musicians, whose whole time is devoted to the study and practice of the art, but of hard working artisans, who have found its almost unaided study and practice an intellectual and elevating pursuit during the intervals between labour and repose.'<sup>58</sup>

This is a somewhat patronising comment, but not untypical of the times. The term 'country bands' implies that the bands came from agricultural regions, but that was not the case.

The 1855 Belle Vue contest attracted 15 bands; then came a decline - seven in 1856, five in 1857, a slight up-turn to eight a year later, but with the low point arriving in 1859, when the contest was cancelled because there were but three entries.<sup>59</sup> Fortunately, the Belle Vue authorities persevered and the contest became firmly established from 1860 onwards. This faith was amply rewarded by further large attendances on contest day, with a reported 30,000 in 1860 and even larger crowds in some future years.

Analysis of information gleaned from the *Manchester Guardian* and reports in *Rakeway Year Book 1987* shows that in the six years from 1853 to 1858 a total of 34 different bands competed, seven of which were works bands. Whilst it is not possible to be sure from where they all came, at least 20 - well over half - were from Yorkshire, confirming the domination of that county at that time, as far as better contesting bands were concerned. Thirteen bands seem to have appeared only once, perhaps indicating the transitory nature of bands and/or their names, and possibly reflecting the level of disappointment at not appearing in the prizes.

The most successful bands were Leeds Railway Foundry, with two first and one second prizes from three contests, Accrington, with two first and two third prizes from four contests and Mossley temperance, with one first and two third prizes from four contests. The most regular competitor was Dewsbury, which attended five out of the six contests, as well as entering for the cancelled 1859 event. It was rewarded with four second prizes and a sixth during the 1850s and continued as one of the most regular attenders during the 1860s, achieving first place in 1866. Of 13 named adjudicators (the 1856 officials are not named in reports), 12 were military bandmasters, the most distinguished being James Smyth of the Royal Artillery band, who adjudicated in 1857.

The most famous of the non-military adjudicators was Samuel Hughes, ophicleide virtuoso and former member of Cyfarthfa Band.<sup>60</sup>

George Jennings commented on the decline in the number of bands taking part after 1854, saying that it was possibly due to poor trade following the Crimean and American Civil Wars.<sup>61</sup> Entries from 1860 to 1865 were 5, 10, 8, 8, 14 and 8. Then followed a sharp upturn, with 20 in 1866, 19 in 1867, a relative slump to 11 in 1868 and 13 in 1869. Entries then climbed steadily during the 1870s, with 26 in 1873, 24 in 1874 and a massive 36 (according to Jennings) in 1877.<sup>62</sup>

An important innovation in the history of the Belle Vue contest was taking it indoors. Littlemore's assertion that the 1853 contest took place in the ballroom<sup>63</sup> would seem to be without foundation, especially as the official report refers to 'the vast audience of some sixteen thousand standing in silence', whilst the combined bands played the National Anthem.<sup>64</sup> According to James Frost, a Manchester music publisher, the first time the contest went inside was in 1866,<sup>65</sup> though in Bacup's 'history', reference is made to the 1864 contest being held in a large hall,<sup>66</sup> whilst the *Manchester Guardian*, describing the day of the 1863 contest as stormy, reports that 'In consequence of this, the contest, instead of being held out of doors, as usual, took place in the large hall.'<sup>67</sup> The same newspaper's report of the 1860 contest states that 'play commenced in a large music hall at 2.45'.<sup>68</sup> However, there can be little doubt that most of the early contests were held on the dancing platform close to the lake. Some time around 1856 a large ballroom, capable of holding 10,000 people was erected below the fireworks viewing stand,<sup>69</sup> and was to be the first indoor home of the Belle Vue contests. This fact is confirmed by George Jennings, who states that the 'Ballroom of the Gardens' became the venue for band contests in 1861, but that it was never large enough. Little has been made of this development by other commentators, but the change must be seen as an enormous step forward. Though probably bearing little comparison acoustically to a concert hall, the ballroom would greatly enhance the

sound, would take the contest away from back-ground noises of the open-air, and also remove problems caused by inclement weather.

### **2.1.5 Incentives, disqualifications and other incidents**

The moral incentive for contesting has always been the will to improve through preparation, plus the stimulus of the possibility of winning a prize. However, judging from the advertising material of later nineteenth-century bands, which invariably boasted of the amount of cash won in prize monies, the prizes themselves were also a major incentive. In the case of the wealthier bands this was often pooled and paid to the players, creating a valuable addition to family income or, in some cases perhaps, an increase in the individual's beer money.

The first prize at the 1853 Belle Vue contest was £16 - with a total of £28, spread over the four bands. Prize money was gradually increased over the years - £44 in 1854, £50 per year from 1855-1862, £58 in 1863, and £75 from 1864. In addition, there were 'special' prizes, awarded by instrument and uniform manufacturers, the first of these being the 10 guinea bombardon presented by Higham in 1854.<sup>70</sup> As time went on, the 'special' prizes became quite substantial in many contests, sometimes being of greater value than the money prizes. From 1870, the winning band at Belle Vue also received a gold medal, and from 1873 all other prize-winners received a silver medal.

As the rewards increased, so did the chances of rule infringement, and this resulted in periodical disqualification. 'Fair play' has always been a priority for contest promoters, but from time to time bands, players or conductors have wandered outside what was regarded as honesty within the spirit of the contest; rules have been devised, objections lodged, and disqualifications made.

There were disqualifications at Belle Vue from quite early times. Harden Mills band was disqualified in 1855 because it had not rehearsed the set test for the time stipulated in the rules,<sup>71</sup> and in 1864 'The conductor of Stalybridge was objected to and his duties taken over by three of the players'.<sup>72</sup> No mention is made of this in the

*Manchester Guardian* report beyond naming the conductor as W. Schofield. Exactly how three people were able to take over his duties remains a mystery. There is a W. Schofield listed amongst Stalybridge's cornet players, and one of the three deputies, W. Hilton, is also listed as a cornetist.<sup>73</sup>

Another disqualification took place in the following year, involving Black Dike and Denton Original bands. Littlemore simply states 'disqualified' in respect of these bands,<sup>74</sup> but Black Dike's commemorative jug indicates that, despite the disqualification, the band won a cornet. *Bury Times* explains the incident:

'In the case of Black Dyke [*sic*] Mills and Denton bands, they had the advantage of Mr. J. Salkeld's cornet playing, the result being that they were by rule disqualified from taking any of the money prizes. They, however, carried off Mr. Higham's handsome cornets.'<sup>75</sup>

Thus it seems that Salkeld played with two bands, causing both to be disqualified. Using players who were not *bona fide* members was probably the most common reason for disqualification.

The first known major incident occurred in 1867 when a composite band, seen as an amalgamation of the better players from three neighbouring bands, appeared as Clay Cross rifles. Bacup Old (as the 4th Lancashire rifle volunteers band) was at its height at this time and the Matlock band was one of its close rivals.<sup>76</sup> James Frost (mentioned above) played soprano cornet<sup>77</sup> with Matlock, and Jack Naylor was leader and solo cornet player. It seems that Naylor was determined, at all costs, to defeat Bacup, and though his band had been placed fourth at the 1864 Belle Vue contest (as Matlock volunteer rifles), third in 1865 (as Matlock Bath, under Naylor) and second in 1866 (as Matlock Bridge, also under Naylor), he planned to go one better in 1867 by combining players from three bands - Matlock, Chesterfield and the real Clay Cross. Bacup's historiography goes into detail about the uproar created when this band mounted the platform and of how, despite several attempts to proceed, the band could not be heard.



Officials and adjudicators called for quiet but to no avail. The band started to play again, and though still inaudible, it continued, completing its performance.<sup>78</sup>

Marsden's letter to *Brass Band News*<sup>79</sup> highlights the predicament of the adjudicators, revealing that it was announced that unless the audience allowed them to hear the performance they would be compelled to give it first prize - even though they had already heard playing which they felt could not be beaten. Under these circumstances they had no choice but to give the award to the band which neither they nor the crowd had heard, and second prize to the band which they considered unbeatable, namely the 4th Lancashire rifle volunteer (Bacup) band. This resulted in much bad feeling, and in Bacup refusing to attend the contest the following year. However, the problems of the Matlock players was explained in Frost's letter:

'Jack Naylor, our leader, got a 'united' band together, Clay Cross and Chesterfield, and intended [us] to play with them. This we did not consider good enough, seeing that we were in splendid form and felt we could win 1st prize. Naylor would not give way and we could not give way, so we did not compete.'

This suggests that few, if any, of the Matlock players were involved in the performance, and explains why the composite band appeared as Clay Cross and not as Matlock. According to B. D. Jackson's letter<sup>80</sup> there were fights 'all over the place' following the announcement of the results. Unpopular decisions such as this were to become common features at brass band contests, and there are several accounts of adjudicators being threatened or even attacked by members of bands who could not gracefully accept defeat.<sup>81</sup>

Another incident occurred in the 1873 Belle Vue contest, when Black Dike's Phineas Bower, playing first of all on the euphonium (his regular instrument) and then on a valve trombone, was declared the best player on both instruments and awarded two prizes. Whilst this has generally been looked on as rather sharp practise on Black Dike's part, it seems to have been quite common for a bandsman to play on two different instruments during a single performance. Joseph Paley, bandmaster at Saltaire for 30

years, in his letter to *Brass Band News* admitted to having, in 1872, played the cornet solo and cadenza in *Souvenir de Mozart* and then changed to soprano cornet in order to play the solo and cadenza allotted to that instrument, helping his band achieve second prize. Haley, in his letter, claims to have done precisely the same with Elland Edge band in the 1873 contest as Bower did with Black Dike, though obviously with less spectacular results. The outcome of the Bower incident was the implementation of two more rules - one that in future Belle Vue contests the valve trombone was to be barred, and the other that no player may play on two instruments in the same contest. Bower's double win highlighted the practise, which was obviously not in the spirit of the contest, and he was asked to return one of the two prizes (a euphonium and a trombone). He refused, and eventually an extra trombone was presented to Richard Stead of Meltham, the next best trombonist.<sup>82</sup>

#### **2.1.6 Enderby Jackson's contests**

Whilst the Belle Vue contests remained the pace-makers, there were also many others. During the second half of the 1850s Enderby Jackson came to the forefront of the local contest movement. He claimed that by 1855 he had obtained the agreement of the North Eastern Railway Company to run excursion trains to contest venues in Yorkshire,<sup>83</sup> and he arranged to hold his first contest in the Zoological Gardens in Hull on Monday, 30 June, 1856. Towards the end of 1855 he was canvassing music teachers in various towns, asking some to actually form bands for the contest.<sup>84</sup> He received entries from 21 bands and then persuaded other railway companies to offer low fares. In composing a test piece specially for the occasion, 'The Yorkshire Waltzes', he was perhaps influenced by the fact that Melling had composed the set test piece for the Belle Vue contest of the previous year, and it is indeed possible that Jackson started up this contest in opposition to Belle Vue.

Though only 12 bands actually played, the day was a great success and another money-spinner for the railways. Excursion trains were crowded and more than 12,000

people paid for admission to the grounds. Most of the competitors were from west Yorkshire. However, bands from as far away as Newark, Leicester, Stockton-on-Tees and Boston made the journey but withdrew their entry when they saw the standard of the opposition.<sup>85</sup> Taking a leaf out of the publicity machine of the travelling circus,<sup>86</sup> Jackson stipulated that all competing bands should parade in their respective towns, play on their way to the railway station at the start of their journey, and then from the station in Hull *en route* to the contest.<sup>87</sup> The parades in the home towns would help make the local populace aware of the existence of the band and would, hopefully, help create enthusiasm for it as well as engendering a feeling of pride. They may even entice a few souls to attend the contest. Bands marching through the streets of Hull would certainly help enhance attendance figures.

In its report of the contest, the *Hull Packet* gave a résumé of each performance. It praised the bands from West Yorkshire but made the following cutting remark about the Bridlington Quay Band:

'No. 6 was the only East Riding band that had the courage to stand on the same ground as the men of the West, and, if the object was to show the marked difference between the music of the hills and that which bears a similar name in the plains, the demonstration was perfect.'<sup>88</sup>

The move westwards of the brass band cult was already, it seems, under way.

Adjudication panels at Belle Vue generally comprised three practising or retired army bandmasters. Jackson chose from a wider musical world for his panel, which contained five adjudicators and a referee. Amongst the adjudicators were leading musicians from the city, including conductors of Hull Subscription Musical Society and Hull Harmonic Society, the leader of the Operatic and Dramatic Season at the Royal Queen's Theatre, Hull, and a J. Brown, 'Band Master [*sic*] to the Right Honourable Lord Londesborough'.<sup>89</sup> Through his choice of adjudicators, Jackson may be seen to be attempting to build bridges between bands and other musical organisations.

In addition to each band's performance of 'The Yorkshire Waltzes' and their own-choice test piece, the united bands - over 180 performers - were conducted by Richard Smith in *Partant pour la Syrie* - another Jackson waltz, and 'God Save the Queen'. The prizes went to Smith's (Leeds) (conductor and leader Richard Smith), Black Dike (conductor Samuel Longbottom, leader Frank Galloway) and Batley (conductor J. Pickering, leader J. Farrar). It is significant, as will be seen when rules are discussed, that Smith was both conductor and leader of his Smith's (Leeds) band, which took top honours, but that his other band, Leeds Joppa,<sup>90</sup> had a separate leader. As a professional musician, Smith was allowed to play with only one band - but to conduct as many as he wished.

The 1856 Hull contest was given good coverage in the *Hull Packet*, and is described in detail in Russell and Elliot.<sup>91</sup> Jackson repeated the exercise in the following year, and this contest also is covered in Russell and Elliot.<sup>92</sup> Additionally, it was reported in the *Eastern Counties Herald*, the *Hull Advertiser*, and again in *Hull Packet*, adding weight to the argument that success in competition attracted more publicity than concert-giving. From this publicity we learn that the 1857 contest was open only to bands which had not previously won a prize of £10 or more.<sup>93</sup> This was obviously to encourage the up-and-coming bands, but it meant that bands like Smith's (Leeds) and Black Dike could not compete. Even though 18 of the 29 bands which had entered, played, and Jackson composed another test piece, *Londesborough Galop*, the contest seems not to be eulogised in the same terms as the previous one.

Between 1857 and 1859 Jackson organised contests in Newcastle-on-Tyne, Lincoln, Bristol, Grantham, Peterborough, Hampton [Northampton?], Leicester, Sheffield, Birmingham, Liverpool, Doncaster, Boston, Darlington, Ipswich, Norwich and Leeds.<sup>94</sup> Additionally, Lomas mentions a contest organised by him in Bristol, in 1859, for which he wrote the *Bristol Waltzes*,<sup>95</sup> and a Jackson-organised contest in Exeter at about the same time.<sup>96</sup> This indicates that bands existed in or around all of these towns and cities; the contests would help promote them and would possibly

stimulate the formation of others. It also reflects the growing possibilities of travel through the development of the railways. The contests at Newcastle (18 May 1858), Sheffield (14 June 1858) and Darlington (also June 1858) are mentioned in Russell and Elliot, which gives details of local newspaper coverage.<sup>97</sup>

Advertising material for a number of Jackson's events<sup>98</sup> reveals the formulation of a set of rules: bands were required to play two test pieces (on some occasions both were 'own choice' whilst on others one was set - generally composed by Jackson himself). Professional bands and professional players were barred, except that each band was allowed one 'Professional Man' who might play an instrument. This entitled bands to the use of a professional conductor who also played; however, though he may choose to conduct a number of bands he would be allowed to play with only one. The maximum number of players allowed was 18, including the leader or conductor if he also played. Entry forms were provided on which names and addresses of the conductor or leader and all performers had to be shown. Where possible, competing bands were conveyed free from their nearest railway station to the town in which the contest was being held.

A short programme of two or more pieces (always including the 'National Anthem') was played by all the bands combined, generally 'between the first and second round'. It seems to have become almost statutory in contests of this period for adjudicators to ask to hear two or more bands again before announcing the final results. It may be that when all bands had played once (that is, in the 'first round'), they assembled to play their combined pieces before the adjudicator announced either the full results, or stated which bands were required to play again. This would then, logically, be regarded as the 'second round'.

Judges were not named on publicity material, and not until later contests did it actually state that the order of play would be decided 'by the Leaders of the Bands drawing lots'. However, as drawing for the order of play was done both at Burton Constable and Belle Vue it may reasonably be assumed that this was standard practise.

Whatever else Jackson may or may not have been, he was a fine entrepreneur, and advertised his events well. Headings of publicity material for three of his contests are shown as Appendix 3. The series culminated in Jackson's most important contribution to brass band history, the organisation of contests at the Crystal Palace, London, between 1860 and 1863.<sup>99</sup>

### **2.1.7 The local contest**

Brass band contests were not to reach their peak until the 1890s, but their spread, from the late 1850s can be seen through the contest records of various bands. Black Dike's early contest successes included prizes at contests in Halifax and Batley in 1857 and Dewsbury, Cleckheaton and Bradford in 1858. The same band also won a contest organised as part of the York Flower Show in June, 1859, a fact confirmed in Russell and Elliot, where it is stated, quoting from the Yorkshire Gazette of 18 June, that this event ran annually from 1858 to 1914.<sup>100</sup> Other 1859 contests included the one at Lofthouse, immortalised in the Dickensian periodical *All the Year Round* in an article headed 'A Musical Prize Fight'.<sup>101</sup> Also in 1859, Meltham Mills band won prizes at contests in Doncaster and Darlington, whilst Saltaire won first prizes in Howden, Malton and Lincoln. For every contest recorded there would be many others, but this selection is sufficient to indicate that the main thrust of the contest in the late 1850s was in Yorkshire, with the occasional foray elsewhere.

By 1870 local contests were very popular, often attracting large crowds. One took place in Bury on 2 July in that year; it took place in a field which had a spacious enclosure with seats, and standing room for those who could not afford them. The report<sup>102</sup> describes the event as 'an unqualified success, both monetarily [and] musically', and estimates the attendance at between 9,000 and 10,000,<sup>103</sup> though it reveals an appalling standard of time-keeping; the contest should have begun at 'half-past eleven o' clock punctually', but it was almost two o' clock before it began. (Many reports of contests in this and later periods record late starts). Eleven bands had entered,

nine competed, and there were four adjudicators, including John Gladney and the bandmaster of the 8th regiment, based in Bury. Prizes offered were as follows:

- 1st: £25 cash plus a monster E<sup>b</sup> bass, upright bell, value £22
- 2nd: £15 cash plus a baritone, with latest improvements, value £13 10s.
- 3rd: £10 cash plus a cornet in B<sup>b</sup> (patent Excelsior), with latest improvements, value £10 10s.
- 4th: £5 cash
- 5th: £3 cash

The special prizes were supplied by Higham, order of play was decided by ballot, and each band had prepared two selections. Bands, bandmasters and test pieces are all listed in the report, along with the reporter's impressions of the performances. Due to the late start a conference of bandmasters was held after the first round of pieces, and it was decided that the adjudicators should eliminate three bands from playing again. At the conclusion of the contest all bands united and 'played "God Save the Queen" in B flat', with 'any band refusing to join in having to forfeit the prizes which otherwise might be due'. One assumes this was to ensure that bands and supporters stayed until the conclusion. The winning band returned to the platform to play another piece, after which the local band, Bury Borough 'occupied the stage and played for dancing, which was vigorously indulged in for a considerable period by the visitors to the contest'. This, apparently, was common practise at open air band contests, providing that they did not go on too long.

Thus, the event was a special treat for all involved, whether as performers or spectators. The report concluded, 'Music has its bad and good applications, and a brass band contest may be safely enumerated amongst the latter exponents of simple feelings and intelligible sentiments'. The implication here was that the writer regarded the band contest as an 'improving' activity - good for the soul as well as for the mind! Lomas discusses matters such as 'improvement', 'respectability' and, in particular, 'rational recreation', of which playing in an amateur band was a good example, and which became so important during the Victorian era. He refers to the writings of Hogarth, Gatens, Mainzer and Haweis,<sup>104</sup> and concludes that:

! . . . from the mid-nineteenth century onwards, various commentators increasingly associated music and bands in particular with 'rational recreation' and the promotion of respectable behaviour. These views eventually gained wider currency amongst the middle class in Victorian Britain and were part of the explanation for their considerable support for bands.<sup>105</sup>

The Bury contest is one of many examples of highly successful local contests, designed to give opportunities for bands within a vicinity to compete against each other, whilst at the same time, providing entertainment for the local people. It seems to have been well organised - despite the late start. There were many others which were less-concentrated, which were part of flower shows or local festivals, and which were classified as 'added attractions'.

#### **2.1.8 Crystal Palace, 1860-1863**

Jackson reached the pinnacle of his contest promotion with the 1860 contest at Crystal Palace - former home of the Great Industrial Exhibition of 1850, but now transplanted to Sydenham. The series ran for four years, and is discussed quite fully elsewhere,<sup>106</sup> though after a thorough review of the 1860 contest, the others receive progressively less coverage, parallel with the gradual waning of the series. For the first two years it was a two-day event, with bands winning 1st or 2nd prizes on the first day not being allowed to compete on the second. Lomas quotes the following attendance figures:

1860	considerably over 22,000 in 2 days
1861	21,331 in 2 days
1862	14,000 by 2 p.m., but more arrived later; 1-day event
1863	13,366; 1-day event

There was also a comparable drop in the number of competing bands.<sup>107</sup> Lomas suggests a number of possible reasons for this decline, but in fact, Belle Vue was also going through a discouraging time between 1859 and 1865 (see page 92 above). Appendix 4 gives the results of the six contests, and though the Cyfarthfa band from



Wales figures strongly in the 1860 results, Blandford from Dorset took 1st prize in 1863, and even allowing for the uncertainty about the actual locations of two of the prize-winners (Goldshill and Victoria), there is no doubt about the supremacy of northern bands, even in these London-based contests.

### **2.1.9 The distribution of bands to 1874 - some statistical information**

Appendix 5 lists 218 band contests, reports of which have been located in a variety of sources - band historiographies, newspaper reports, etc. Table 6 shows an annual/regional break-down of them, whilst Table 7 lists the known winners in 139. (there were joint-winners in two). The figures are not absolute, of course, being based on the incomplete statistics from which I have been able to draw. Table 6, viewed on an annual basis, indicates a somewhat erratic growth in the total number of brass band contests, but computing in five-year periods shows a marked upward trend. Following a slow start in the years 1845-1854 (a mere five known contests - though there would almost certainly be others), the five-yearly totals between 1855 and 1874 amounted to 30, 34, 68 and 81. Yorkshire (Y) had a slight over-all edge on Lancashire (L), but further examination reveals that their 31/11 ratio between 1855 and 1864 changed dramatically to 49/66 between 1865 and 1874, adding weight to the theory that the brass band movement developed east of the Pennines before spreading to Lancashire. The close proximity of the northern counties and what, for want of a better term, I have called the north midlands (NM), enabled these regions to feed on the banding activities of Yorkshire and Lancashire. Contests in the south (including Wales) (S) and midlands (M) were particularly sparse, and co-incided almost exactly with the 1860-1863 series of Crystal Palace contest.

Table 7 demonstrates the Yorkshire domination in contest winners to be at an even more striking level than the numbers of contests listed in Table 6. The relatively large number of winning bands had some influence, but the combined successes of Black Dike and Meltham bands were clearly the principal factor. These two bands were both

attached to industry, as were at least four more of the winning Yorkshire bands. Matlock and Cyfarthfa were the only non-Yorkshire sponsored bands. Thus, the influence of the industrialists who helped finance bands cannot be ignored, and there seems to be no doubt that it is as a result of their philanthropy that the brass band movement prospered in Yorkshire from *circa* 1855.

**Table 6**      *Contest results region by region 1845-1874*

<b>Year</b>	<b>N</b>	<b>Y</b>	<b>L</b>	<b>NM</b>	<b>M</b>	<b>S</b>	<b>Total</b>
1845	-	1	-	-	-	-	1
1850	-	-	-	-	-	1	1
1853	-	-	1	-	-	-	1
1854	-	1	1	-	-	-	2
1855	-	2	1	-	-	-	3
1856	-	1	1	-	-	-	2
1857	-	3	1	-	-	-	4
1858	2	5	1	-	-	-	8
1859	1	7	-	1	3	1	13
1860	-	5	1	-	3	2	11
1861	-	2	1	-	-	4	8
1862	-	2	1	-	1	2	6
1863	-	1	2	-	-	1	4
1864	-	3	2	1	-	-	5
1865	-	5	5	4	-	-	14
1866	-	-	1	1	-	-	2
1867	1	2	6	-	-	-	9
1868	1	4	13	1	-	-	19
1869	3	10	9	2	-	-	24
1870	1	6	6	1	-	-	14
1871	2	5	4	1	-	-	12
1872	2	4	6	1	-	1	14
1873	1	7	8	3	-	-	20
1874	4	6	8	3	-	-	21
<b>Total</b>	<b>18</b>	<b>82</b>	<b>79</b>	<b>19</b>	<b>7</b>	<b>13</b>	<b>218</b>

The apparent success of the north midlands is somewhat misleading, relying as it does on that of Stalybridge Old band. Though located in Cheshire, the town was closely

linked with both Oldham and Manchester, and it would not be too deceptive to regard it as a Lancashire band.<sup>108</sup> This also underlines the effect of close proximity. The main thrust in Lancashire, however, was undoubtedly through the Bacup band which, almost throughout its contesting career, was attached to the rifle volunteers. Its record 32 contest wins were achieved in the space of eight years from 1864 to 1871. Black Dike's 18 wins, on the other hand, were obtained between 1857 and 1874. The other great contesting band of the period, Meltham Mills, achieved its first 20 wins between 1871 and 1874, sowing seeds for further major successes later on.

**Table 7**      *Winning bands region by region 1845-1874*

<b>Region</b>	<b>Wins</b>	<b>Bands</b>
Northern	2	Wear Yacht Club (1), Lofthouse (1)
Yorkshire	73	Wold (1), Leeds Railway Foundry (2), Dewsbury (7), Marriner's (5), Smith's Leeds (2), Morley (1), Black Dike (18), Leeds Model (1), Bramley (3), Saltaire (5), Farnley, (1) Bowling (1), Halifax rifles (5), Linthwaite (1), Meltham (20)
Lancashire	39	Mossley (1), Accrington (2), Burnley rifles (3), Darwen rifles (1), Bacup rifles (32)
North Midlands	16	Stalybridge (10), Chesterfield rifles (1), Matlock (3), Clay Cross (1), Robin Hood rifles (1)
Midlands	0	
Southern England/ Wales	9	Witney (1), Gloucester (1), Cyfarthfa (1), Exeter & South Devon rifles (1), Blandford (2), Civil Service Rifles (1), St. George rifles (1), Royal Artillery brass band (1)

As the northern brass band movement was now becoming so vast, the thesis henceforth concentrates mainly on the more successful bands of the various types and times. They were successful for a variety of reasons. Not least, of course, financial stability was helpful, but also the geography of the region was such that there developed a large pool of players, able to move from band to band; in particular, the ambitious player could

progress to better and even better bands - in many cases without having to travel more than a few miles. The possibility of travel to nearby neighbouring towns for festivals and competition was another geographical advantage, and the logistical advantage for factory workers was that when the whistle blew to end the day's work there was time for all to meet for band practice.

## **2.2 CONSOLIDATION OF THE BRASS BAND MOVEMENT BETWEEN 1850 AND 1874**

### **2.2.1 Introduction**

The progress of amateur bands during the first half of the century, though slow, had been significant, partly because of improving and cheaper instruments. Social conditions for the working classes also improved a little, giving its members more time for social activities such as playing in a band. The railways arrived, were developing rapidly, creating work and investment, changing the life-styles of people in all classes, and increasing possibilities of travel.

A complete picture of bands in the 1850s is neither possible nor necessary, but as a result of improvements in the quality of instruments, of the playing experience of the bandmen themselves, and of the financial support which was forthcoming in many quarters, bands were able to play a wider range of music to a higher standard than formerly. As one of the most accessible forms of music-making, band music was also growing in popularity. The increase in the number of all-brass combination aided improvements in playing skills, and as more industrialists took an interest and funding became more readily available, the door was open for long-term consolidation. Living conditions for the lower classes were also improving, and the benefits of a growing educational system being felt. The stimulus created by competition led to improving standards as bands strove to become better, musically, than their neighbours and rivals; it also helped extend the repertoire.

Along with social conditions, instruments continued to improve, and the progress of amateur bands accelerated during the third quarter of the century. The contest provided a great stimulus but was, in a way, incidental, as other factors began to emerge. These included the appearance of elite works-sponsored bands, extra finance for a large number of bands with the re-appearance of the volunteer movement, and the influence of religion and the temperance movement. For bands with none of these advantages, the industrial towns had by now produced a wealthy middle class, many

members of which were prepared to encourage their local bands with both practical and financial support. However, the support, in whatever form it took, was almost entirely to the advantage of the northern-based bands and this, along with the impact of contests, created the environment for their emerging domination.

Lomas states that though many southern bands fulfilled a large number of engagements, there were few contests in southern England during the nineteenth century.<sup>109</sup> I have found virtually no evidence of the development of contests in Wales during the third quarter of the century, though there were some in Scotland. Therefore, clearly, as bands in the north and north midlands improved their standards through contest preparation, the foundations for the great northern brass band movement were being laid.

The spread of the contest, which depended on a number of bands meeting in one place, was accelerated by improvements in travelling conditions, and in particular, by the coming of the railways. This coincided with, and no doubt helped precipitate, the spread of the brass band. Travelling to different places was an attractive prospect, and a new experience for most bandsmen. Easy access to a railway station was a great advantage to a band because otherwise, travel was difficult or even impossible. Similarly, a contest could only succeed if it was at a venue reachable by train.

Dave Russell discusses performance outlets for bands during the 1850s and 1860s. He makes the point that rehearsals were now directed more towards the improvement of performance than had formerly been the case,<sup>110</sup> even though band concerts were still generally informal - playing in parks and at shows, or providing incidental music for events such as the opening of railways, reservoirs and schools, village celebrations or demonstrations.<sup>111</sup> Sunday afternoon park band concerts were authorised in London in 1856 - to a chorus of protest,<sup>112</sup> but enthusiasm for such concerts was growing in cities like Leeds and Bradford, where audiences of up to 15,000 were not unknown in the late 1850s.<sup>113</sup> They continued throughout the 1860s and were becoming commonplace by the early 1870s. Providing a worthwhile use for

expensive public parks, they were also a response to the increased leisure time now being enjoyed by many members of the working classes. Russell states that the first concert in Manningham Park, Bradford, was given by Bramley Band, on 3 June 1871. Despite cold winds there was a large crowd, sections of which tried dancing to the music, but were stopped by members of the parks band committee - in the name of respectability.<sup>114</sup> In another source the same writer casts doubt on the attendance of large numbers of the working classes at park band concerts, but adds that many from the middle classes did attend, though he was not sure whether this was in order to hear the music, or to show off their fine clothes.<sup>115</sup>

The number of brass bands in existence increased rapidly from the late 1850s, co-inciding with the growth of the railways, which enabled them to travel quickly and cheaply to places some distance from their own localities. Excursions rates appeared, return trips being offered for the equivalent of single fares or even less.<sup>116</sup> They became a regular feature of major band contests, Enderby Jackson even securing free travel for bands and excursion rates for supporters at some of his contests, in particular for the series at Crystal Palace from 1860 to 1863.<sup>117</sup>

Concurrently, other pastimes and entertainments were developing - some aided by the railways, but all benefiting from a gradual reduction in working hours. These included the appearance of dance halls, billiard rooms, bowling greens, cricket and football grounds, and golf and tennis clubs.<sup>118</sup> All were to become counter-attractions to the brass band as time went by, contributing to its decline (in popularity, that is) around the turn of the century.

Along with these changes, various societies were established. From as early as the 1820s Mechanics' Institutes were founded, designed to put intellectual activities within reach of the more skilled members of the working classes - including members of amateur bands. Originally intended to have concentrated on the sciences and *technology*, they veered towards literature and the arts and were frequented mainly by lower-middle-

class clerks and shopkeepers, holding little attraction for those for whom they were initially intended,<sup>119</sup> and having little effect on the development of the amateur band.

Links between bands, churches and chapels were forged as the century progressed and travel became easier, with processions of witness and Sunday school anniversaries making use of bands - both local and from further afield. Friendly societies were formed, providing company for like-minded people as well as aid in sickness, old age and death.<sup>120</sup> The railways were particularly useful when it came to regional and national rallies of these societies, and brass bands often provided the music. Cities such as Leeds were the focus for many events involving large numbers of people.

### **2.2.2 Bands in the Leeds area in the 1850s**

Several towns within easy reach of Leeds boasted bands which appeared at one or more of the early Belle Vue contests, and there can be little doubt that the influence of Herbert Milburn and Richard Smith was felt in the region as a whole. In the 1830s Leeds had been a major wool manufacturing centre, but had gradually veered towards engineering, and influence on these bands from this industry may be clearly seen. Table 8 lists the appearance during the first six years of the Belle Vue contests of bands from the Leeds area.<sup>121</sup>

Following this, the number of competing bands from the area decreased, as did their impact on the prize lists. Only Dewsbury continued as strong contenders, winning in 1866, taking second prizes in 1860, 1861, 1862 and 1865, and third prize in 1870. Heckmondwyke Albion earned a fourth and a second prize in 1860 and 1868, and also appeared in 1864, conducted by Smith, but was unplaced. In this same year, however, Smith secured third prize for his Leeds Model Band. Table 8 also indicates, as it would even more-so if projected further, problems created by apparently casual naming of both bands and conductors. In 1854 there were two bands from Batley, but one may assume that Victoria Batley conducted by J. Farrar in 1854 is the same band as Batley United playing under the same conductor a year later. However, was Heckmondwyke,



conducted by 'G. Brook' in 1854 the same band as Heckmondwyke Albion, reportedly conducted by 'J. Brooke' in 1860, and 1862? One has to assume that it was, especially as the conductor of Heckmondwyke Albion in 1866 reads 'J. Brooks'.<sup>122</sup> Name changes and inaccuracies such as these seem to have been quite common at this time, and create problems for the historian.

**Table 8**      *Bands from the Leeds area at Belle Vue in the 1850s*

1853	Dewsbury	S. Greenwood	2nd
1854	Railway Foundry (Leeds)	R. Smith	1st
	Dewsbury	J. Peel	2nd
	Milburn (Leeds)	H. Milburn	5th
	Batley	D. Colbeck	unplaced
	Heckmondwyke	G. Brook	unplaced
	Victoria Batley	J. Farrar	unplaced
1855	Railway Foundry (Leeds)	R. Smith	2nd
	Bramley	J. Jackson	4th
	Dewsbury	J. Peel	6th
	Batley United	J. Farrar	unplaced
	Horsforth	J. Wilkinson	unplaced
	Victoria Foundry	J. Storey	unplaced
1856	Railway Foundry (Leeds)	R. Smith	1st
	Leeds (Smiths)	R. Smith	2nd
	Batley	-	5th
1857	Leeds (Smiths)	R. Smith	1st
	Dewsbury	J. Peel	2nd
	Milburn's (Leeds)	H. Milburn	unplaced
1858	Dewsbury	S. Greenwood	2nd
	Gomersall	J. Brook	unplaced
	Monks Bridge (Leeds)	J. F. Drake	unplaced
	Ossett Temperance	R. Smith	unplaced

During the 1860s and 1870s the leading bands were from west Yorkshire and east Lancashire (with the exception of Robin Hood rifles band, from Nottingham), and apart from Dewsbury, the Leeds influence had become non-existent. Such industrial connections as may be assumed within this Leeds-based 'school' of bands was largely

connected with engineering, though it is significant that Dewsbury remained a textile town. The ensuing shift westwards heralded the era of the great textile-based bands, which were to become the pace-makers of the brass band movement.

### **2.2.3 The textile industries and brass bands**

There were several early examples of bands being helped by commercial concerns. Some were mentioned in Chapter 1.2.6 above, but these were not works bands, though they benefited from the industrial support they received. The Cyfarthfa band, attached to Crawshay's Ironworks (see page 36 above), must be seen as an early works band, even though Crawshay regarded it as his own private band. In addition to Cyfarthfa, also connected with iron and steel or engineering were the Leeds Railway Foundry, Low Moor Iron Works (Bradford), Doncaster Railway, and Tees-side Iron Works bands.

The early 1850s provided the focal point of the move towards more heavily sponsored works bands. Some of the greatest successes came to bands connected with northern textile mills - including Saltaire, Black Dike Mills, Marriner's, Meltham Mills, and Kingston Mills bands. Each of these seems to have had a different kind of relationship with the 'master', but each was established at a time when living conditions for the working classes were becoming gradually more bearable.

#### **(i) Salt and Saltaire**

Many problems were caused by shifting population, and we look now at the problems of Bradford and solutions to some of them, applied by Titus Salt (1803-1876). From being a small town of 13,264 inhabitants in 1801, Bradford's growth as a textile town reached population figures of 66,715 by 1841 and 103,778 by 1851.<sup>123</sup> Many mill-workers lived in badly-built back-to-back houses in narrow streets, overcrowded and with unsanitary conditions. Water was polluted by waste, and disease flourished. Children were over-worked and under-nourished, and infant mortality was high. After several appeals by prominent men in the town, Parliament granted a Charter of Incorporation, and 14

aldermen and 42 councillors set out to improve matters. One of the aldermen was Titus Salt, a philanthropic mill-owner and magistrate and, in 1848, Mayor.<sup>124</sup>

Extensive unemployment in textiles, the main cause of the Chartists' unrest at this time, caused sales from Salt's Bradford mills to plummet by £10,000 per month, but despite this he found work for 100 unemployed wool-combers, storing their work until trade improved. Fortunately, this had happened by the end of the year, and Salt gave 2,000 of his work-people a day's holiday, taking them to Malham on the newly-built railway.

Owner of seven mills, Salt had accumulated vast wealth, with which he decided to build a new mill in a self-contained village. He purchased land three miles to the north, near the Bradford to Skipton railway and adjacent to the River Aire. Building was started in 1851 on the village, to be called 'Saltaire', combining the names of the river and the owner. It was to be an industrial settlement in which people could live close to their work, amid such basics as fresh air, pure water and cleanliness - commodities not found in central Bradford. On 20 September 1853, Salt's fiftieth birthday, the mill was officially opened, initially with 2,500 employees, most of whom travelled daily from Bradford. Later the number rose to 4,000, virtually all of them by then living in Saltaire.

Organisations designed to add to the quality of life in Saltaire included literary, debating and essay societies, an institute for educational and social functions, with a library, a gymnasium, a School of Art and a School of Science.<sup>125</sup> There was also a drum and fife band for boys and the Saltaire brass band, both housed in the institute.<sup>126</sup> The brass band was formed in 1855 and its first conductor was Joseph Paley, a noted cornet player.<sup>127</sup> Saltaire had (and still has) a park, with gardens and facilities for outdoor games.<sup>128</sup> At its opening, Saltaire brass band and the rifle volunteers marched to it, followed by members of the Salt family.<sup>129</sup>

The idea of model villages, or 'villages of co-operation' was not new; Nenthead (discussed on page 44 above) was a fore-runner of the more famous ones, though Robert Owen (1771-1858) pioneered the principle in New Lanark.<sup>130</sup> By 1861 Saltaire

had a population of 2,510, living in 447 houses. Those occupied by bandsmen comprised a living-room, a small kitchen, two bedrooms and a cellarette. Though not luxurious, they compared favourably with houses of workmen elsewhere.

Salt was a Member of Parliament from 1859 to 1861 and in 1869 was awarded a baronetcy by Queen Victoria. He died on 29 December 1876 and was accorded a great funeral - with an estimated 100,000 people lining the route of the cortege to Saltaire Congregational Church, where he was interred in a self-prepared mausoleum.<sup>131</sup>

The Saltaire band, though given scant attention in books about Salt and his village, was one of the leading brass bands in the early 1860s. It is inconceivable that it was not an object of local pride, or that it did not play an important part in the life of the community. Following the 1860 Crystal Palace contest, at which it gained second prize, a report in the *Daily Telegraph* stated:

'The Saltaire band is composed entirely of men in the employment of Mr. Titus Salt, at the establishment . . . near Bradford, which is called after his name. It is rumoured that Mr. Salt promised a considerable sum of money to his band in the event of their winning the first prize. . . .'<sup>132</sup>

According to the *Morning Herald*, July 1862,<sup>133</sup> the band cost Salt over £1,000 per year. The most informative document to hand regarding the band is its entry form for the Crystal Palace contest of 1861,<sup>134</sup> in which it did actually win first prize. The name of the band is given as 'Saltaire Band of the Bradford 3rd West Yorkshire Rifles' - linking it with the volunteers, in which three of Salt's sons held commissions.<sup>135</sup>

Amongst the 17 brass instrumentalists named (see Appendix 6) is the leader and already highly successful conductor, Richard Smith, who played soprano cornet; his occupation is given as 'bandmaster'. Doubtless all the others worked in the mill, except possibly Joseph Fawcett, a well-known trombonist, and a member of a famous Yorkshire musical family.<sup>136</sup> He was later to become professional conductor at Black Dike where, no doubt, he passed on some of Smith's teachings. With the prospect of employment, and all the running expenses of the band covered by the company, there

were definite advantages for those lucky enough to be members of Saltaire band at this time.

Salt was not typical of mill-owners of the period, but he paved the way for others who attempted to help their workers by giving them a better environment in which to live and work, with social facilities which included, in some cases, the organisation of a band. He was born on 20 September 1803, educated at Batley grammar school, after which he worked in the wool trade for some years prior to, in 1824, becoming a partner in his father's business, first as a wool buyer, and later in manufacturing.

#### (ii) Foster and Black Dike

There are a number of parallels between Salt and the next mill-owner to be considered. Resources for Black Dike Mills band were provided by another Bradford-based industrialist and contemporary of Salt's, John Foster (1798-1879). His father was a farmer and a colliery owner, less affluent than Salt's, but able to send his son to Thornton Grammar School. On leaving there, he worked for a time with his father. In 1819, at the age of 21, he married Ruth Briggs, daughter of a landowner who lived at Black Dike farm in Queenshead, and in the same year started his business as a wool manufacturer.<sup>137</sup>

Foster was one of several merchants operating in the area, and by 1835 some 700 cottage weavers were on his books.<sup>138</sup> This reflects not only the degree of his success, but also the population explosion which was taking place. Barrett estimates that whilst the population doubled between the years 1700 and 1800, it multiplied by 25 between 1800 and 1860.<sup>139</sup>

Having built up good connections through the domestic system Foster, seeing the success of mills in Halifax and Bradford, planned to build a factory in the hill-top region between the two. He built his first mill in 1835 and employed 700 workers, in addition to the 700 cottage weavers on his books, as the mill was concerned chiefly with

spinning, providing the weavers with yarn. In 1842 more land was purchased, including the Black Dike farm, leading to the mills becoming known as Black Dike Mills. In 1843 a weaving shed housing 300 power looms was erected,<sup>140</sup> providing employment for some of the cottage weavers, but also putting many of them out of work. However, by the turn of the century, Foster employed about 2,000 workers.

Roads in the district were being improved, and by 1830 there were four toll bars, with 11 stage coaches passing through daily, as well as wagons, carrying goods. Thus, there had been major changes in the locality between the founding of Wharton's band and that of the next known band in the district, the Queenshead band. Wharton's band had been formed in 1816, though there is no indication as to when it ceased to exist, nor when Foster was actually in membership. Russell and Elliot claims that 'Wharton's band was disbanded through the loss of members by removal, but a new reed band arose in 1833 . . .'<sup>141</sup>

The 1833 Queenshead band, according to a report in the *Halifax Courier*, reached its zenith between 1838 and 1843, with 18 musicians.<sup>142</sup> Some years later players were lost by death, removal or other causes, and the vacancies could not be filled by players with comparable talents. The report continues: 'When this state of things had continued for some time, it was changed into a brass band, but that, apparently, did not produce any material improvement.' It goes on:

'Messrs. John Foster & Son, of Queensbury [*sic*], having lately become acquainted with the depressed position of the band, determined to make an effort themselves to raise it up again. Accordingly they have purchased from that eminent maker, Mr. Joseph Higham . . . a new set of instruments which have this week been delivered to the band, that in future is to be denominated 'Black Dike Mills Band'. A new and talented leader, as well as several performers, have been added to the band which now comprises 19 musicians; and Messrs. Foster have also provided for them a comfortable room in which they will meet for practising.'

Other band historians seem not to have been aware that the Queenshead band had already converted to all-brass before Foster took it over. On taking over the band,

Foster is said to have provided the players with jobs in the mill,<sup>143</sup> though it is likely that most were already employed there.

Despite being on the fringe of Bradford's Chartist hot-bed, Queenshead seems not to have been involved in their activities, suggesting that the inhabitants were reasonably content. Though not building a new village, as Salt had done (un-necessary anyway, as Queenshead was not in the same shocking state as Bradford), the Fosters took a firm lead in enriching the lives of the villagers by, for example, setting up funds for the building of the parish church in 1845<sup>144</sup> and donating 500 books to a Literary and Scientific Society, founded by the mills in 1854.<sup>145</sup>

In 1854, a Hall of Freedom was opened, but this was funded by public subscription. The idea had been mooted three years earlier at a gala, at which 'Entertainment was provided by the Queenshead brass band (suggesting that the conversion had already taken place by 1851) and a quadrille band'.<sup>146</sup> When the hall was opened running costs were a problem, and amongst the scale of charges was: 'Band rehearsals, Hall 1/6d'. This was possibly the last headquarters of the Queenshead band prior to its becoming Black Dike Mills band and moving into premises provided by Foster.

The Albert Memorial, funded by the Fosters, was erected in 1863, and on its unveiling, amongst the organisations in the procession were Black Dike Mills and Halifax Borough bands, the Band of the 4th West Yorkshire rifle volunteers (also from Halifax) and Queensbury concertina band,<sup>147</sup> indicating that there was an active local band movement. At about the same time, the district became known as Queensbury.

Returning to the founding of the band, James Galloway was appointed bandmaster and Samuel Longbottom professional conductor. Little is known about Galloway, except that he was bandmaster until 1862. It is possible that he had been a key figure in the Queenshead band - perhaps its leader or bandmaster. Longbottom was from Mixenden, near Halifax, and his former musical interests were in the organ and the violin.

Black Dike, for whatever reasons, has been consistently successful from 1860 to the present day. The third band to be discussed had, like that at Saltaire, a period of relative glory, but then melted into obscurity. It was founded at least ten years before the Saltaire band came into being and Queenshead band became Black Dike but, like these two, owed its existence to an industrialist.

(iii) Marriner of Keighley

Much of the following information is taken from Ingle's thesis, *A History of R. V. Marriner's Ltd., worsted spinners, Keighley* (see bibliography). The Marriner family business was founded during the latter part of the eighteenth century. From 1817-1857 control was in the hands of two brothers, Benjamin and William, but following the retirement of the latter, Benjamin retained control until 1866, when it passed to his two sons. William Lister Marriner (1825-1908), the elder of these, was responsible for the band. His maternal grandmother was a member of the Lister family - wealthy Bradford mill-owners, and property belonging to this family came, through her, to the Marriners. Lister then became a kind of family name, and William Lister Marriner was commonly known as 'Lister'.<sup>148</sup>

Ingle bases an Appendix on information taken from a book called *The Origin and Progress of the Caminando Band*, unsourced, whilst Herbert makes reference to *W. L. Marriner's Caminando Minute Book*.<sup>149</sup> Despite slightly conflicting statements these must be one and the same document, and both writers quote the following, culled from 'Rules and Regulations to be observed by the members of the Caminando Band':

'As this brass band is formed for mutual amusement and instruction in music, and, as peace and harmony are essential to its welfare, it is highly requisite that no dispute or angry feeling should arise among its members, therefore for the prevention of any such occurrence [*sic*], the following rules and regulations have been adopted . . .'<sup>150</sup>

The rules cover membership fees, choice of music, practice, absenteeism and voting.



Like John Clegg of Besses o' th' Barn, Lister Marriner played the keyed bugle but, hearing a group of brass instrumentalists in Keighley in May 1844 (possibly the Distins), he bought himself a corneopean and also helped a friend procure a trombone.<sup>151</sup> Though Herbert, referring to the minute book, states that 'as early as 1842 [Marriner], was imposing monthly subscriptions on its members',<sup>152</sup> other sources give 12 January 1845 as the date when Marriner's band was formed, with a membership of five,<sup>153</sup> and this would seem to be the more likely founding date. An instructor was appointed and the first rehearsals took place in the mill's engine house. A number of local engagements came the band's way, and the members decided to purchase a uniform. This amounted merely to blue cloth caps trimmed with gold.<sup>154</sup> During its early years the band was run on democratic lines, existing mainly for the pleasure of members, fulfilling engagements which earned either a monetary payment or a meal.

In 1852 Marriner took control, paid the members for their shares in the music (which had, presumably, been bought out of their subscriptions), provided new instruments and a horse-drawn van to take players and equipment to engagement venues. Marriner's role is underlined in the *Keighley Year Book, 1877*, which tells of 'the members up to November, 1852, paying a weekly subscription of 2d.,' and continues, 'Since November, 1852, Mr. Marriner has provided instruments, music and uniform at his sole cost.'<sup>155</sup>

During 1860, Marriner helped found the 35th Yorkshire West Riding volunteers. In the following January his band joined the corps *en masse*, and members were provided with military uniforms.<sup>156</sup> At the 1861 Crystal Palace contest the band's entry was as 'W. L. Marriner's Band, and also the Band of the 35th Rifle Volunteer Corps'. However, in 1862 it was called simply 'W. L. Marriner's Private Brass Band',<sup>157</sup> Despite this, it must have remained a volunteer band, as it took part in a contest in 1865 for volunteer bands only (see Appendix 13).

Ingle supplies information about a number of band members. The first, William Hainsworth Pickles, commenced work at Marriner's at the age of 18, joined the band a

year later, but worked as an overlooker for 47 years. His obituary<sup>158</sup> told of early contest successes, how these led to an increased number of engagements and to a series of concerts organised by Marriner. It also told of other bands being formed, of some members being 'tempted away to Harden Mill to form a band there',<sup>159</sup> and of Marriner's band being invited to play at the house of another local manufacturer who was contemplating forming a band in nearby Haworth. These are interesting facts, and illustrate some of the possible influences on a district's band scene by an established works band.

An indication of Marriner's control over the players is given through an account of his dealings with some of the members. He wrote, for example, to one Asa Waddington as follows:

'As intimated to you a short time ago, Jonathon [*sic*] Preston has applied for his old place in the warehouse and in the Band and I have agreed to take him back. I am therefore under the necessity of asking you to forego your place in the Band for the present.'<sup>160</sup>

This suggests that Marriner involved himself in the 'hiring and firing' of players. Underlining this, he wrote to a player called Calvert who had previously played with the band, but who was now living in Hawick, Scotland. If he would agree to return, Marriner promised, he would be given a job as a woollorter; he would be paid a wage of 20 shillings, in addition to which, jobs would be found for his children. He also offered Calvert a cottage in the mill yard for a few days, to give him time to find a permanent house. Calvert accepted, and Marriner sent £4 to help with the cost of moving back to Keighley. Here is a further example of significant advantages for a good working class brass player.

Marriner's band seems to have been run as a socially-biased amateur village band until 1852, when Marriner took over the management. 1852, therefore, is the date when I would consider it became a works-sponsored band. Marriner died in 1908, having for 64 years provided all monies needed for running the band, apart from contest

expenses.<sup>161</sup> The bandsmen themselves probably paid these, sharing any prize monies won. Marriner's band was reasonably successful, and owed much of its success to the financial stability and administrative help provided by its founder.

(iv) Meltham Mills and Jonas Brook and Brothers

Meltham Mills band pre-dates Marriner's by about two years, but there is some conflict of opinion both about the date of its change from brass and reed to all-brass, and of when and how it became a works band. The line taken in the official history of the band is that it was formed *circa* 1843 and that conversion took place in 1846. Without specifying dates, but with a hint that the very founding of the band depended on it, the history states: 'Jonas Brook, head of the cotton thread mill at Meltham Mills, was the man behind Meltham Mills band, and over the years he and his family served the band with distinction.'<sup>162</sup>

A somewhat different impression is given in an 1884 article headed 'Meltham Mills prize band'.<sup>163</sup> This reports the death of a founder bandsman, Joseph Preston, who had been a foreman joiner at Meltham Mills, a bombardon player in the band from the time of its conversion, and a trumpet player in the original brass and reed band. It gives the date of formation of the *original band as 1842, but gives William Leigh Brook (of Jonas Brook and Brothers) the credit for the band's founding, stating that, 'Fully appreciating the value of music as a healthy relaxation and as a means of refinement and education, [he] resolved to establish a band in the village.'* The report further states that 'the reed band continued until about thirty years since [*sic*] when it was re-established as a brass band'. This puts the date of conversion at *circa* 1854.

An 1896 version of the band's history<sup>164</sup> gives 1843 as the founding date of the brass and reed band which, it maintains, 'continued as such until about 40 years ago, when it was altered to a brass band' - suggesting 1856 as the approximate date of change. It can thus, with reasonable certainty, be said that there was a brass and reed band in Meltham by 1843; but the conflict of opinion about the date of conversion is

worth further investigation. 1846 (the earliest suggested date) is a plausible enough claim, as instruments were available by then, but acceptance of the other two dates, or their mean (1855) would bring the conversion into line with the trend towards works brass bands in the 1850s, and also raises the possibility that it was at this time that the local mill-owner started to take an interest - as was the case in Saltaire, Queenshead and Keighley. The early Whitsuntide processions, said to have been led by the newly-formed brass band, could quite easily have been accompanied by the brass and reed band and I was, therefore, tempted to side with the later date, especially as it was claimed in two independent reports, both made within living memory of the event.

Regarding the commencement of links with the mills, the 1896 report states: 'It is to the support and interest taken in the Meltham Mills Band by Messrs. Jonas Brook and Bros., that it has been enabled to carve for itself a reputation worthy of the firm by which it originated.'<sup>165</sup> These comments reportedly from, and about, the involvement of the Brook family make interesting reading, but I was suspicious of them, mainly because the early 1840s were a time of great industrial unrest and of Chartist activities. The Huddersfield district had been rife with agitators, almost since the end of the Napoleonic wars. Marsden and Longroyd Bridge (both within a few miles of Meltham) have been quoted as seats of rebellion, and in fact, in the year 1842, the Chartists' destruction of machinery was at its height. 1842 was also the year of the 'Plug Riots', when insurgents from Stalybridge marched over the Pennines, drawing plugs from engines and incapacitating every mill they passed. One of the mills named as a casualty is that of 'Messrs. Brooks, Meltham Mills'.<sup>166</sup> This seems hardly the time for a mill-owner to be extolling the virtues of music; nor is there any evidence to suggest that the band at that time could claim to be 'worthy of the firm by which it originated'. In fact, for more than 15 years beyond 1855, there is no hint that it was more than an average village band, involved in normal village activities, with occasional ventures into the contest field. Here there was some success, but nothing more spectacular than fifth prizes at Belle Vue in 1858 and at the 1860 Crystal Palace contest.

An article in a 1904 edition of *Brass Band News*, reporting the death of Edward Brook of Meltham Mills, throws much light on the early history of the band and virtually confirms my theory about the date of conversion and of the time when the firm became involved with the band. It is signed 'R. S.' - probably indicating that it was written by Meltham's former trombone soloist Richard Stead. It claimed that 'Meltham Mills Band, like many others, had to struggle on almost alone at its inception some seventy years ago', and recalled the time when serpent, bass horn, trumpet, piccolo and flute were in use, and when 'the drum was considered with reverence and was destined to fill up many a gap in the music'. It went on to state that the band converted to brass 'about 50 years ago', that a bandmaster and a conductor were engaged, and that the band played in several contests without success. Later, the band won a few prizes, heard of Gladney, and approached the firm of Jonas Brook for help. The plea was heard sympathetically and 'Mr. Gladney was engaged and is still professional bandmaster.' Though a clarinettist in the Hallé Orchestra Gladney was unknown as a conductor. However, the firm paid his fees, purchased new instruments and uniforms, provided a practice-room and gave an annual contribution towards the cost of music.<sup>167</sup>

This was excellent news for the band, even though there were conditions: first, the band was not to play in a public house in the neighbourhood, it was never to practice on Sunday, but it must play for the local Sunday school on Whit Mondays. Other results of the company's support were that there were no players' subscriptions, that contest winnings were divided amongst the players and any instrument won in competition, if not needed by the band was sold, and its proceeds shared. Edward Brook had been very proud of the band and had doubled the prize money won at one contest per year, of the band's own choosing. He was also generous to the village and the villagers, rebuilding the Parish Church, building the Town Hall, and funding a recreation ground. On his death, some 1,200 workpeople each received a gift of £5.<sup>168</sup>

Though there is doubt about the claim that the band was formed 'some seventy' years before the writing of the tribute (taking it back to the 1830s), the evidence now

seems to be overwhelmingly in favour of the mid-1850s as the date of conversion. It would seem that, as with the Queenshead band, the all-brass band was already in existence when the band became attached to the works, and it is interesting to see how Brook was setting certain moral standards in return for his philanthropy.

(v) Kingston Mills, Hyde

Kingston Mill was built around the turn of the eighteenth century in Hyde, Cheshire, was owned by the Sidebotham family, and was so-named because of similarities between the area where it was built and parts of Kingston, Jamaica, where one of the Sidebothams owned some estates.<sup>169</sup> The early history of the band is recorded in an article in the *North Cheshire Herald*<sup>170</sup> headed, 'Kingston Mills Band - its origins, progress and success - a retrospect'. It is from this source that most of the following is culled.

The idea of forming the band came from an employee, John Smith, who worked as an oiler, and who had been a keyed bugle player in nearby Levenshulme band. He and a group of enthusiasts met and agreed to ask John Sidebotham, the owner of the mill, if they could borrow £30 with which to purchase instruments. Sidebotham thought that this sum would be of little use but, as he approved of the idea, promised to buy the instruments if a band was formed.

Instruments were ordered from Higham of Manchester, and John Ellwood (see page 83 above) was engaged as tutor. Joseph Higham, who supplied the new instruments about a month after supplying Black Dike's instruments had, according to his obituary (see extract from this on page 78 above), formed a company band in 1852.<sup>171</sup> A poem about Kingston Mills band, penned by James Weston some years after its founding,<sup>172</sup> recalls that Higham brought his band to Hyde on the occasion of the delivery of the instruments. The poem also suggests that some of the would-be members of the new band were non-players at the time. The poem is reproduced in full as Appendix 7

Sidebotham provided the practice room, and within six months of the arrival of the instruments the new band, with 18 members, was able to head the local Whitsuntide procession. This was a tribute to the generosity of Sidebotham, and another good example of the quality of life of a community being enhanced through industrial support of a brass band.

A problem faced by many bands, including Kingston Mills, was the acquisition of new music. Band parts were still hand-written, and the report says that as much as 15 shillings had to be paid for a set of quadrilles. To cover the cost of this and other incidentals, members contributed one shilling per week, taken out of their weekly wages, which suggests that all band members worked at Kingston. This was a considerable sum - at least five per cent of gross earnings for most of them. Even when firmly established, the band went through unsettled periods. One, during which the band 'was practically annihilated' was at the time of the cotton famine, resulting from the American Civil War (1861-1865). Unemployment was rife and many bandsmen resigned, unable to pay their weekly subscription. But despite this, changes in conductors and in places of rehearsal, the band survived, and was to see better times in the 1870s.

From 1871, Higham offered an instrument annually, to be competed for by bands in the Hyde district. The first was awarded to the winner of a race, part of the newly-inaugurated Hyde Athletic Sports Day. Higham was not happy with this arrangement, decreeing that in future, the instrument must be awarded through musical success - in effect, a band contest. This was the spur which Kingston Mills band needed, and in order to increase their chances, they obtained the services of John Gladney - at about the same as he had taken over at Meltham. The ploy worked and the band won two new cornets in the competition.

It is amazing what favours such success can buy. I have experienced it in my own career in brass bands, as a literal wave of euphoria sweeps through the community and suddenly, for the time being, finance ceases to be a problem. In this same year (1872) a new uniform was purchased - paid for by public subscription. Filled with

confidence, the members of the band played outside the house of their original benefactor. Moved with what he heard, Sidebotham asked if there was anything they required; the outcome was that the band returned to its former home in the mills for rehearsals and, in addition, gained a new euphonium.

Gladney continued as conductor (one suspects, paid by Sidebotham) and the band started competing regularly. A win at a competition in Kidsgrove is mentioned in the report. On its return the band was greeted by thousands of well-wishers, waiting outside Denton railway station to welcome their 'heroes' home. Such was the enthusiasm created by what was, possibly, a modest success.

#### **2.2.4 Comparisons between the five textile-based bands**

Here were five bands which received tangible help from industrialists. Black Dike, Meltham and Marriner's each existed before the sponsorship commenced - the two former first as village brass and reed bands before converting to all-brass, and the latter being formed initially as a brass band. Saltaire and Kingston Mills bands, on the other hand, were formed from scratch, both probably at the request of workmen who already played brass instruments. All were supported by philanthropic mill-owners, with the possible exception of Marriner's.

Lister Marriner was, during the early years of the band's existence, the mill-owner's son, and in 1852 he virtually bought the existing band, looked after its day-to-day running, controlling players, engagements, music and finance. He seems to have run the band as part of the business, and there is little to suggest any great degree of philanthropy in his attitude towards it. It is unlikely that the other four owners concerned themselves with such details, though they would certainly want to know about the progress of the respective bands, and to what kind of use their money was being put.

The members of the early Marriner's band had paid a weekly subscription of two pence, and there can be little doubt that the two village bands (Queenshead and



Meltham) would also have demanded a subscription from members, but this would not apply to Saltaire. However, from its formation, Kingston Mills members were required to pay quite heavily for the privilege of playing in the band - one shilling per week.

Benefits to the bands varied. In the case of Saltaire and Black Dike it was a case of all necessities found - instruments, uniforms, rehearsal rooms, professional conductors and, seemingly, employment if required. It is also possible that, as with some of the other bands, players were entitled to a share in any contest prize monies won. Meltham and Marriner's were certainly able to do this. In reality, the cost to the owners of allowing bands to keep prize monies would be relatively small in the early years, but even a modest few pounds per year would be very welcome to the players.

Kingston Mills band seems to have enjoyed fewer privileges than the other bands. Though all its members probably worked in the mills, apart from the initial set of instruments and possibly the provision of a conductor, the band had to be self-supporting - buying music, uniforms and other equipment, repairing or replacing the instruments as necessary, and paying its own contest expenses. These would all come from the weekly subscription. There also seems to have been a period when the band's connections with the mill were somewhat tenuous, as it had to find its own accommodation. Perhaps Sidebotham made a charge for the use of his premises, and as the numbers in the band dwindled, this became unacceptable.

The occupations of some of the bandsmen calls for comment, and again, information is taken from the respective Crystal Palace entry forms. There is a certain parity between those of the Black Dike and Saltaire members in that the majority of each worked on various processes in the preparation of the yarn, whilst each also had a small number of craftsmen, who may have worked in the maintenance section of the mills. Table 9 gives more detail about the occupations of the members of Black Dike and Saltaire bands - based on those declared on the 1860 and 1861 Crystal Palace entry forms, and a comparative table of wages from 1857, described as 'a close approximation to the actual wages paid per week to various classes of workmen' in Saltaire.<sup>173</sup>

**Table 9**      *Occupations of members of Black Dyke and Saltaire bands*

	<u>Black Dike</u> <u>1860</u>	<u>Saltaire</u> <u>1861*</u>	<u>Weekly</u> <u>wages</u>
Mechanics/craftsmen (wheelwright, cordwainers gas fitter, clothier)	3	2	26s. - 28s.
Wool sorters	4	3	20s. or 28s.
Warp dressers	4	11	20s.
Warp twister	1	-	probably the same wage as a warp dresser
Warehousmen	2	-	14s. - 16s.
Wool washer	1	-	14s. - 16s.
Machine woolcomber	2	-	from 9s.

\* Smith is included in the 17 instrumentalists, registered as a 'bandmaster'.

At Meltham eight band members were occupied in ordinary mill jobs, whilst there was a stone-mason, a wood turner, a joiner, two mechanics and a store-keeper, some of whom were on the mill's maintenance staff. But there was also a publican, a rag merchant and an engine driver - obviously not connected with the mills. This reflects the wider catchment area at Meltham, and even though two-thirds of Meltham's members worked for Jonas Brook's, the remainder did not, and at no point has it been suggested that band membership guaranteed employment in the mill. Saltaire bandsmen would almost automatically live in the village and work in the mills, whilst at Black Dike, all the members worked in the mills and would very probably live in Queenshead (or Queensbury, as it was called from 1863). Not all members of Meltham Mills band lived in the village - some had to walk up to three miles to rehearsal, and hence the wider range of occupations.

### **2.2.5 The volunteers from 1859**

The impact of the works bands was both dramatic and long-term, but it helped create an elite segment of the brass band movement. By taking the upper echelons of the movement forward, the potential was created for the remainder to follow, but it would

be impossible to do this without widespread help. This came with the re-mustering of the volunteer movement, dormant for many years but, in 1859, revived as a matter of urgency. After the Napoleonic wars there was a period of peace in Europe lasting almost 40 years, following which the British Army was involved in the Crimean War (1853-1856), the Indian Mutiny (1857-1859) and the China War (1857-1860). Meanwhile, France's Napoleon III, nephew of Bonaparte, had become Emperor. Following a threat on his life by an Italian terrorist, England was accused of sheltering the would-be assassin, and the British Ambassador was publicly insulted. Anglo-French relations deteriorated and once again the fear of invasion became real.<sup>174</sup>

Montefiore, in *A History of the Volunteer Force*, gives an account of British voluntary military activities from early times until 1859, in *Rifleman Form*, Beckett gives details of the volunteers from 1859 until 1908, at which time the force was re-organised as the Territorial Army, whilst Tamplin outlines the work of the volunteers in a particular part of London. Lomas has undertaken a very detailed and informative study of the volunteers, in particular its financing, and how this affected amateur bands in southern England.<sup>175</sup>

To quote Tamplin, this movement 'was conceived by patriotism, bred on enthusiasm, and in the first few years financed by generosity'.<sup>176</sup> The consequence for bands was that, as Taylor puts it, 'The new volunteer corps, heavily subsidised and of course officered by the upper and middle classes, absorbed and encouraged brass bands, often providing rehearsal rooms, instruments and uniforms'.<sup>177</sup> The volunteers were supplementary to the regular army and the militia, and though the force as a whole comprised a broad cross-section of the community, most members in 1859-1860 came from the lower middle classes.<sup>178</sup> Many joined from patriotic motives, but there was also an expectation of opportunities for social climbing. The great surge of interest in the first two years is reflected in the number of corps established - 133 in 1859 and 579 in 1860, but only 36 in 1861.<sup>179</sup>

Members of the gentry were vital in the early years, their presence and financial support helping to establish the movement. However, the majority of upper middle class members left during 1862-1863, as did many from the lower middle classes when social climbing opportunities failed to materialise. This made the volunteers more reliant on members of the artisan class and, naturally, had an adverse effect on finance. From 1863, therefore, it was necessary for the Government to provide a capitation grant to enable the volunteers to continue.<sup>180</sup> Many corps found the grant inadequate and had to organise fund-raising events, often with the aid of the band. Bands, however, were part of the problem; though considered by many to be a necessary ingredient, they were not allowed for in the grant.

The chief requirements of volunteers were regular training, and attendance at reviews, camps, company and battalion drills, and an annual inspection were essential. There were also Easter reviews, which helped popularise the volunteers, and aided recruiting.<sup>181</sup> Bands took part in many of these activities and were seen as desirable and even, in some cases, essential. In the short term, the effects of the volunteer movement on bands, from 1859, was even greater than that of the industrialists, and there were some bands which benefited from both.

A few new bands were created, but the majority were existing bands which linked up with the volunteers. Inevitably, the quality of the volunteer band was related to the quality of its fore-runner, but at whatever level this was, there were opportunities to improve. This was made possible because

(i) finance was available (at first), for buying or repairing instruments and for the purchase of music and uniforms, rehearsal facilities were readily available, and it was often possible to appoint an experienced conductor;

(ii) there were now more performance opportunities, existing engagements being supplemented by the requirements of the corps; and

(iii) the financial benefits became two-fold, because bands were not only receiving a share (often much more than their fair share) of corps funds plus donations from the officers, but also, due to the patriotic overtones of the

volunteers, fund-raising tended to be easier than it had been formerly (see comments about Bramley band on page 154 below).

Many employers supported the force in its early years, encouraging their employees to become volunteers. Saltaire and Marriner's were just two of many sponsored bands which became attached to the volunteers.

Bands were an attractive part of the corps, the volunteers themselves finding it much easier to march with a band than without. There were, in fact, several examples of senior officers defending the costliness of the band with this argument. The general public were also far more impressed with a column of soldiers with a band at its head than one without.

Lomas unearths a great detail of financial argument and intrigue, but the primary purpose of this section of the thesis is to investigate the effects of the volunteers on the northern contesting scene, also, not without its moments of intrigue. Bands of the volunteers produced some quite spectacular results at Belle Vue between 1860 and 1869. Table 10 shows the five most successful bands in the decade, along with major prizes won, and the county of the bands. All were attached to the volunteers.

**Table 10**      *The five most successful bands at Belle Vue, 1860-1869*

	1sts	2nds	3rds	County
4th Lancashire rifle volunteers, Bacup	3	2	-	Lancashire
4th West Yorkshire rifles, Halifax	2	-	-	Yorkshire
Dewsbury (rifles) (see below)	1	4	-	Yorkshire
17th Lancashire rifle volunteers, Burnley	1	-	1	Lancashire
Clay Cross rifles	1	-	-	Derbyshire

The Bacup band had been formed in the village of Broadclough *circa* 1855,<sup>182</sup> and when the volunteers were established in 1859 it became, almost immediately, the band of the 4th Lancashire rifle volunteers. It was to become the most successful band of the decade, and will shortly be discussed in detail. The 4th West Yorkshire rifles band from Halifax had existed for a mere seven months before the 1860 Belle Vue contest,<sup>183</sup> which it duly won. It is likely, therefore, that this was one of the bands actually formed

as a volunteer band. It repeated its success at Belle Vue in the following year, drawing the following press comment: 'The playing of the Halifax band was characterised by great precision, good quality of tone, the solo parts being exceedingly well performed.'<sup>184</sup> This does not sound like the performance of a band of virtual beginners, so it may reasonably be assumed that on its foundation, it attracted some of the town's better players. Further confirmation of this lies in the fact that the band had won first prizes in contests at York and Bradford in between the Belle Vue wins.<sup>185</sup> In 1862 the band entered for the Belle Vue contest but did not compete, and its one remaining appearance there was in 1864, when it was unsuccessful. The only other reference I have found to this band is in a report of the death of a William Webster, a former member of the 4th West Yorkshire rifles band. This, the report implied, had later become the Band of the 1st Duke of Wellington's West Riding Regiment, suggesting that the volunteer band had possibly become a full-time military band.<sup>186</sup>

**Table 11**      *The record of Dewsbury band at Belle Vue from 1860*

1860	2nd prize:	Dewsbury	Conductor J. Peel
1861	2nd prize	Dewsbury rifle corps	Conductor J. Peel
1862	2nd prize:	Dewsbury	Conductor J. Peel
1863	5th prize:	Dewsbury	Conductor J. Peel
1865	2nd prize:	Dewsbury	Conductor J. Peel
1866	1st prize:	Dewsbury Old	Conductor J. Peel
1867	Unplaced:	Dewsbury	Conductor J. Peel
1868	Unplaced:	Dewsbury Old	Conductor J. W. Tidswell
1870	3rd prize:	Dewsbury Old	Conductor J. Lord
1871	Unplaced:	Dewsbury Old	Conductor not named
1874	4th prize:	Dewsbury Old	Conductor J. Lord

Dewsbury band was mentioned on page 86 as being one of the most consistent Belle Vue entrants during the 1850s and 1860s. This must be the same band in each of the years shown in Table 11, despite inconsistencies with the name. It seems to have been one of those bands which was attached to the volunteers for only a short time - about a year, in fact, before reverting to its former status.

The 17th Lancashire volunteers (Burnley) band came to the fore during the second half of the 1860s, appearing at Belle Vue each year from 1866 to 1871, taking first and second prizes in 1868 and 1869. Burnley's greatest claim to fame, however, came in 1871 when, conducted by John Gladney, it secured 5th prize. This was Burnley's last appearance at Belle Vue, but Gladney's first, and it heralded one of the most distinguished careers in brass band history.

The saga of the last of the bands in Table 10 rivals some of the intrigues uncovered by Lomas in his investigation into the finances of the volunteers. Formed in 1860 and from early times known as Matlock prize band, its first members worked in a quarry owned by a George Knowles, who seems also to have been the band's first conductor.<sup>187</sup> The band made sufficient progress to appear at Belle Vue in 1864, earning fourth prize, under Knowles. Solo cornet player Jack Naylor then became leader, and under his leadership, as Matlock Bath, the band took third prize in 1865, moving into second place in the following year as Matlock Bridge - still with Naylor as leader. In this year he also conducted an unsuccessful Clay Cross band, from a village some miles west of Matlock. The rumpus caused in 1867, when Naylor took a composite band made up of players from Clay Cross, Matlock and Chesterfield to Belle Vue and won first prize, was discussed on pages 89-90 above. This was a very large catchment area and the band, as Clay Cross 3rd Cheshire rifles, was obviously a hand-picked team of players assembled for the occasion and masquerading as a local volunteer band. The name Clay Cross does not appear again in the Belle Vue lists, though Matlock volunteers returned in 1869 and 1870, still led by Naylor and taking second prize on both occasions. In view of Lomas's revelations, one would assume that money changed hands in the formation of both Matlock and Clay Cross volunteer bands, and that it was used to coerce the better players of the area into membership.

Turning to the 1860s series of Crystal Palace contests, with reports in various newspapers, and results of all four contests plus the two second-day events in 1860 and 1861 provided by Taylor, the impact of the volunteers is less clear, partly because of the

short duration of the series, and by the possibility that bands were not given their full names in the reports. In 1860, only one named volunteer band seems to have reached the play-off for the final 12 bands, and this was Chesterfield. It was not awarded a prize, though it took fourth prize on the second day.<sup>188</sup> The 1861 contest attracted more volunteer bands (partly because by now more bands had become volunteers), even though there were far fewer bands in total. Amongst the volunteer bands which played were:

Chesterfield volunteers (second prize)  
Civil Service volunteer rifle corps  
Darlington, 15th Durham volunteer corps ( fourth prize)  
Halifax, West Yorkshire volunteer rifle corps  
Keighley, 35th Yorkshire Airedale rifle corps (Marriner's - third prize)  
Saltaire, 3rd West Yorkshire volunteers (first prize)  
Shrewsbury volunteers  
Victoria Amateurs [London]<sup>189</sup>

The Darlington band had competed in the 1860 contest as Darlington saxhorn band, so must have enlisted during the intervening 12 months, as had the Saltaire and Keighley bands.

The 1862 entries included Dewsbury (29th West Yorkshire volunteers), Southampton (2nd Hampshire volunteers), Barnet (26th Middlesex volunteers) and Newark (Sherwood rangers). None of these were awarded prizes.<sup>190</sup> Chesterfield was also present, but is not shown as a volunteers band. Again, according to Taylor's list of prize-winners, none of the successful bands in 1863 were from the volunteers.

Though not conclusive, these figures suggest that successful volunteer bands reached a peak in 1861. A fuller picture is gained through analysis of the Belle Vue contests, shown in full in Appendix 8. Here again, the 1861 figures show a peak relative to preceding and succeeding years - parallel with the surge in the number of units formed in those years, and following the large number of corps formed in 1860. There were heavy fluctuations during the first six years, reflecting the lack of stability in the volunteers during that time, with an all-time peak in 1864, when half of the bands taking



part were from the volunteers, possibly a reflection of bands struggling during the time of the cotton famine and being forced to enlist. Figures then stabilized for seven years before tapering off to a fairly low level, reflecting a cooling-off of enthusiasm for the volunteers as the public's perception of the need for them waned.

I return now to one of the earliest of the volunteer bands and the most successful brass band of the 1860s. This was the band of the 4th Lancashire rifle volunteers, later known as Bacup Old. Its history is contained in a booklet, *Reminiscences of the Bacup Old Band*, being a series of extracts from the *Bacup Times* of 1893, edited by John Leach and published in 1908 (see bibliography). This means that, even though the reports are somewhat biased, the booklet is more reliable than many other similar booklets, because it is based largely on contemporary newspaper reports rather than the memories of older bandsmen. The band was originally formed, *circa* 1855 (see page 126 above, and footnote 182 on page 163 below), in the village of Broadclough in the township of Bacup, by John Stevenson, its soprano cornet player and first leader. No details of the band are given except that very quickly 'it got into low condition'.<sup>191</sup> Two things happened which saved it from extinction - the demise of a band attached to St. John's Church, Bacup, and interest shown by two local musicians - brothers-in-law, and both called James Lord. One, the choirmaster at a local Wesleyan Chapel had a son, John, who had been leader of St. John's band, which was disbanded shortly after the formation of Broadclough, though there is no hint as to whether the new band was the cause, the effect, or of no significance in the demise of the old. It could be that the church band had been brass and reed, and that Broadclough was just one of many examples of conversion to brass. Lord and several other former members of St. John's joined the new band which, within a few years, linked up with the volunteers. Stevenson remained leader until 1860, after which he became the band's euphonium player, the duties of leader being taken over by Lord. His family was to be a corner-stone of the band throughout its existence. Amongst the family members, in addition to John, there was his father (James) and two brothers, and their uncle (James) and his two sons.<sup>192</sup>

Following its insecure beginnings, on becoming a volunteer band in 1859<sup>193</sup> there was an immediate up-turn in its fortunes, as 'the gentlemen of the district began to take an interest . . . , Lieut.-Colonel Munn being a most munificent supporter'.<sup>194</sup> George Ellis was appointed tutor, and it may be assumed that his fees would be part of the 'munificence' of Munn.

There is virtually no further comment in the booklet about the band's activities in connection with the volunteers, though its resignation from the force in the spring of 1870 indicates that its volunteer duties were such that it was unable to continue fulfilling them in addition to its 'civilian' engagements. This seems to have been readily accepted, and a band from the neighbouring village of Newchurch, became the 4th Lancashire rifle volunteers band.<sup>195</sup>

Lord, probably guided by Ellis, had great success, the tally of prizes in the 48 contests attended by Bacup between 1 September 1862 and 5 September 1871 (the parameters of its contesting activities) included 33 firsts, eight seconds, two thirds and four fourths. During eight years of contesting as the 4th Lancashire rifle volunteers band, prizes to the value of over £1,100 were won, and in the band's first year away from the volunteers this was increased by a further £297 14s. The band attended only two contests in 1871; the first was duly won, but the second was the more formidable Belle Vue September contest. Twice in its short history Bacup had won this contest in two successive years, 1864/1865 and 1869/1870. It was, in 1871 therefore, for the second time, attempting a hat-trick of wins at Belle Vue - a feat which at the time had never been achieved. On a day of high tensions the judges requested to hear again no fewer than six of the 16 competing bands before announcing their decision. Though awarded prizes for the best cornet and soprano cornet players, Bacup Old ended in third place.<sup>196</sup> Despite this, the band had created a record with its 33 first prizes in 43 selection contests attended, and claimed a further record between 15 May 1869 and 22 July 1871, by winning thirteen first prizes in succession.<sup>197</sup> The contest successes of the band are outlined in Appendix 9.

Not surprisingly, Bacup's concerts were quite serious affairs; on 28 October 1865 they participated in a joint concert in Pudsey with Burnley Valley choral society and on 4 November, a joint concert in Bacup with Trawden band (of which Lord was professional conductor) lasted over three hours.<sup>198</sup> Leach states that at this time the band was 'inundated with engagements to attend concerts, social gatherings, etc.'<sup>199</sup> At a concert on 26 October 1867, following the debacle at Belle Vue when the so-called Clay Cross band deprived Bacup of a hat-trick of wins, Bacup gave a concert in the local Mechanics' Institute. There was a full house and 'hundreds were turned away', as the band played selections from *Der Freischütz*, *Maritana* and *The Amber Witch*, and arrangements of Handel's 'Worthy is the Lamb' and the 'Amen Chorus'. Two weeks later at another concert, two of these selections (it is not stated which) were replaced by selections from *Gemma di Vergy* (Donizetti) and *William Tell*.<sup>200</sup> Thus, the band had a range of serious music up to concert-performance standard.

After taking the name Bacup Old, success continued to come the band's way. However, this was short-lived. The death of George Ellis on 8 October 1871 proved to be the beginning of the end of the band.<sup>201</sup> Another factor in its demise was the departure of several key players who, formerly employed in mills, with regular (if long) working hours, had now gone into businesses of various kinds - some as publicans - in which they were unable to give the time and dedication necessary to maintain the band's high standard.<sup>202</sup> Prior to all this it had become the pre-eminent band of its day, and throughout its existence Ellis was tutor, and Lord its leader/conductor.

The question must be asked, why should a band such as *this disappear so rapidly*? Though seemingly efficiently run, there appears to have been no policy for the future - no gradual introduction of a younger element to ensure continuity. As the band grew old so did its members. Some entered other walks of life and some emigrated, while others just grew tired or ill. At least two of the members, John Lord and Richard Marsden (solo euphonium), became well-known and in demand as professional players,

conductors and adjudicators, both - for a time - attached to another band which was now established in Bacup, that of Irwell Springs.

### **2.2.6 Temperance bands and Friendly Societies**

A number of temperance bands have already been mentioned, but the move towards such bands gained momentum towards the end of the period under review. Therefore, it seems appropriate to examine their history and motives. Temperance is, of course, closely linked with nonconformism, which flourished in industrial towns and urban areas - the very places where brass bands also thrived. Skilled manual workers and artisans such as those found in bands formed the largest social group within chapel population. Neither the aristocracy nor the gentry were, on the whole, attracted to nonconformism, but merchants and manufacturers were, and many young men viewed chapel as a place in which to make social contact with employers.

On the other hand, the local public house played a large part in the lives of the Victorian poor. Wages were often paid on a Saturday night, resulting in much spending in public houses, which became rather like community centres, often with facilities for reading newspapers, holding committee meetings and even attending a doctor's surgery. There were also representatives of Friendly Societies, burial clubs and trade unions on hand, providing a variety of ways of reducing take-home pay. 'Poor people's music halls' were often attached to public houses, and frequented by labourers and artisans, bandsmen amongst them.<sup>203</sup> Many people were shocked by the amount of drunkenness found amongst workers from the 1850s and, in line with nonconformist ideals, attacked both drinkers and makers of drink. The campaign was spear-headed by the temperance movement, consisting of organisations dedicated to promoting abstinence or at least, moderation, in the consumption of alcohol. The earliest European temperance organisation was founded in Ireland in 1829, spreading first to Scotland and then to England and Wales.<sup>204</sup>

Many bands were initially connected with Sunday schools, missions and other religious institutions, though few such connections lasted very long.<sup>205</sup> The same applied, on a larger scale, to bands attracted to the temperance movement. The long-term problem was that though on the founding of a mission or temperance band, all its members were in sympathy with the ideals of the chapel or society, with the passage of time it became increasingly difficult to replace players with others who possessed the right playing skills and also accepted the ideals.

The Bramley band claimed to be the first temperance band, having been established as such in 1836.<sup>206</sup> There was also a Leeds Temperance band in the late 1840s (see page 52 above). The next recorded teetotal band is Mossley temperance saxhorn band, the first to use a full set of saxhorns, and winner of the 1853 Belle Vue contest (see page 84 above). The elation of early success for this band seems to have given way to disillusionment at later failure, and at apathy in a community which would not support its band. This resulted in an inability to purchase more up-to-date instruments, and several members moving to other musical appointments. Fees from engagements were ploughed back into band funds but this was insufficient to keep the band solvent. With little or no outside help the band was unable to survive, and in 1868 instruments and other properties were sold to meet the band's liabilities.<sup>207</sup>

None of these bands seem to have had any connections with a temperance society, but their founder-members would all be teetotal. Many later temperance bands were founded by groups of bandsmen who could no longer tolerate the behaviour of the bands of which they were members. Several towns and villages had both types of band, and there was often bitterness and friction between the two. For example, a band had existed since 1856 in the village of Wyke, near Bradford, but when Wyke temperance band was founded in 1869<sup>208</sup> 'from the remnants of the local Band of Hope Union drum-and-fife band'<sup>209</sup> bad feelings festered, especially when the temperance band began beating the other one (by then known as Wyke Old band) at contests.

Wyke temperance band was to become a very successful combination later in the century, as was Wingates, perhaps the most famous temperance band of all, dating from 1873. This came into being as a drum and fife band, formed by members of a Bible class at Wingates Independent Methodist Church. Taylor gives a good account of its early history. He claims that during a parade of the Good Templar's Lodge<sup>210</sup> in the village of Westhoughton, the elders 'were astounded and mortified to see the musicians who were leading the procession stop, and nip smartly into a pub for refreshment.'<sup>211</sup> Russell and Elliot maintains that 'A player from an established local ensemble - presumably of a secular character - had rashly challenged the Bible students to compete with him and his companions on non-scriptural ground.'<sup>212</sup> If the band's own current publicity material is accurate, this challenge came from members of Westhoughton Old band, formed in 1858.<sup>213</sup> Returning to Taylor's account: within a year the Good Templars spent £200 on brass instruments, and a new all-brass band was formed. Wingates' publicity suggests that this was a loan with which, along with the proceeds of fund-raising events, a set of second-hand instruments was bought. The original name of the band was Wingates Good Templars band, but from *circa* 1878 it became known as Wingates temperance band.

Certain conclusions may be arrived at regarding what was formerly a significant wing of the brass band movement. The reason for the formation of many temperance bands was as a reaction to the drunkenness and unruly behaviour prevalent in many traditional brass bands. It is unlikely that all members of temperance bands were total abstainers, but they would be expected to drink in moderation - and beer only, not spirits. Whilst it might have been relatively easy to find a group who wished to form a band of beginners, as bands became more proficient and better players were required, it became tempting to ignore the principles of temperance in order to recruit players of a suitable calibre. This eventually led to some so-called temperance bands becoming anything but temperate, and causing them eventually to drop the word from their names.

Though there is no evidence to suggest that temperance bands received financial help from the temperance movement, they often played at temperance rallies, for which they were presumably paid fees. These may well have helped towards the acquisition of the bands' first music and instruments. They were also occasionally granted loans, perhaps had preferential rates when hiring temperance halls in which to rehearse, and must certainly have benefited from the security of being in sympathy with an established and respected society. When seeking donations or subscriptions from local people they would undoubtedly receive a more sympathetic hearing than certain other bands which may have brought an element of disrepute to the community through their behaviour. As the ideals of the temperance movement became more widely accepted, and with the formation of more temperance societies, what might be called the 'temperance band movement' also increased - slowly in the 1850s and 1860s, more quickly in the 1870s and 1880s, but thereafter facing decline, partly through the arrival of the Salvation Army, strongly in favour of temperance, but quickly forming its own wing of the brass band movement.

In addition to many references to mission, chapel, and temperance bands, there are some concerning bands attached to Friendly Societies. These, neither necessarily religious nor temperate, were fore-runners of insurance companies, encouraging contributions to funds used to ease hardships in times of illness, old age and death. Amongst the names of Friendly Societies which used or supported bands were the Shepherds, the Oddfellows, the Druids and the Foresters. In Stalybridge, an early bastion of the amateur band, a band was formed in 1832 known as The Shepherds' band, all its members belonging to the Ancient Order of Shepherds Friendly Society.<sup>214</sup> The International Order of Oddfellows seems not to have promoted its own bands, but it certainly provided engagements for them at its demonstrations. The name of the Druids appears from time to time as, for example, in the history of Dannemora Steel Works band of Sheffield, with roots going back at least to 1873, when Sheffield had a Druids'

Band.<sup>215</sup> There was, and still is, an Ancient Order of Foresters, which has a band attached to its Leicester branch.

### **2.2.7 Conductors and bands**

We continue by further considering the development of the role of the leader/bandmaster/conductor. It is difficult not to use terms which are common currency today, even though there was a time when they did not exist. Many writers - for example Hampson in his 1896 book about Besses o' th' Barn band - refer to bandmasters and conductors quite freely, with no regard for the fact that such terms did not always exist in band circles.

Even in opera and the orchestra, the term 'conductor' did not appear until the nineteenth century. Orchestras were led, often jointly by the leading violinist and the keyboard player. Their role was not so much to interpret as to set the tempo and keep the orchestra together. The art of conducting developed, along with the orchestra, from about 1830, and by mid-century was accepted not only as normal, but as vital, given the types of music by then being composed. The military band, as was seen on page 15, had its 'master of the band' who, like the early leader of the orchestra, both played and took charge. Not until the early 1850s was the baton used - at about the same time the term 'bandmaster' replaced 'master of the band'. James Smyth (1826-1885), of the Royal Artillery, seems to have consolidated the position and role of the army bandmaster. He was appointed bandmaster of the Royal Artillery in 1854, and was influential in the establishment of the Royal Military School of Music, Kneller Hall, in 1857.<sup>216</sup> Smyth became a regular brass band adjudicator, and also arranged set test pieces for the Crystal Palace contests of 1861-1863.

It follows, then, that those in charge of civilian wind bands would continue being called leaders up to and beyond 1850. They taught the bandsmen, often arranged the music, and played and directed whenever the band performed. With the introduction of



the title 'bandmaster' in the military band, the brass band's leader would also, gradually, adopt the same title, the use of which would surely be precipitated by the volunteers.

The term 'conductor' certainly seems to have been applied to some of the band trainers or tutors in the late 1850s and early 1860s, for example Richard Smith and Samuel Longbottom (of Black Dike). How much of their role was as time beater and how much as conductor it is impossible to say. Smith played whenever he was allowed to, but when this was forbidden he would need to control the performance with his hands. Longbottom did not play a brass instrument, therefore he would always direct with his hands. He appears to have been a reluctant conductor, however, often leaving the control of the performance to his bandmaster. There are many reports of Smith, Enderby Jackson and others conducting massed bands during the course of a day's contesting. Early examples would have probably been mere time-beating; later, they perhaps became a little more sophisticated but, one imagines, without achieving the finesse associated with conducting as it is known today. It is my view that the first *bona fide* brass band conductor was John Gladney. As a clarinettist in the Hallé Orchestra, he would be *au fait* with the work of Charles Hallé and contemporary developments in orchestral conducting.

But even by the time of the early Belle Vue contests many bands did not have a conductor, so the leader - generally either the clarinet, soprano or solo cornet player - controlled the band's performance, in the same way that the military band's 'master' did. It was soon perceived to be advantageous, however, to employ a specialist - a man with a wide musical experience but also with an intimate knowledge of the brass band, its possibilities and limitations. James Melling was such a person; he is known to have conducted Belle Vue, City Royal, Stalybridge and Besses o' th' Barn bands, (and probably several others), but he died in 1870, at the age of 41,<sup>217</sup> and therefore did not live to see the hey-day of the professional brass band conductor.

Richard Smith was the first of a line of major brass band conductors. There are no details of his early life beyond the fact that he may have played in the band of a

travelling menagerie.<sup>218</sup> In an article in *The London Illustrated News*<sup>219</sup> about the 1861 Crystal Palace brass band contest (won by Saltaire, conducted by Smith) some career details were given. He was described as one of the best of cornet players who, through his conducting successes, was styled 'The Champion Teacher of Yorkshire'. Bands under his direction had already won 62 prizes, in addition to other items, including batons, instruments and cups. Smith's early successes at Belle Vue (1854-1861) were with the Railway Foundry (Leeds) and Leeds (Smith's) bands, and he had further successes in the 1860s with Saltaire. He also earned a prize with his Leeds Model Band and may have conducted the unsuccessful Ossett Temperance and Heckmondwyke Albion bands at Belle Vue in 1858 and 1864 respectively.

Successful conductors often became associated with more than one band at a time. Smith was possibly the first of these, but he removed himself from the conducting scene when he took his publishing business to London in 1878. John Lord (1839-1890), Bacup's leader, was another peripatetic conductor. He was born in humble circumstances and worked in a mill from the age of seven. From the time of the cotton famine in the 1860s he worked as a plumber's book-keeper, suggesting that he had received a basic education. His father and grandfather had musical interests, and his first involvement was singing in a church choir. He played the cornet from *circa* 1848 and took part in his first contest in 1856.<sup>220</sup> Lord seems not to have had any formal musical training, and later he made his living as a publican; therefore, he could not be regarded as a professional musician. Nevertheless, he conducted a number of bands and would be regarded by most of them as their 'professional conductor'. He had an early involvement with Trawden band, some success with Dewsbury (see Table 11, page 127), and also made an unsuccessful appearance at Belle Vue with Newchurch band, which had succeeded Bacup as the local volunteer band. He also, for over 20 years, conducted Irwell Springs, a later very successful Bacup band.

Bacup's tutor, George Ellis (1817-1871), would certainly be classed as a professional musician, even if not very active as a conductor. After serving an

apprenticeship as a joiner he had toured with Wombwell's band, later becoming its leader. Tiring of the itinerant life, he settled in Blackburn, where he 'began a career as teacher of numerous brass bands in east Lancashire and west Yorkshire'.<sup>221</sup> These obviously included Bacup, and he would doubtless make a good living from his work with these bands.

Dewsbury Old band had, in John Peel, a good leader who directed them in a number of prize-winning performances (see Table 11). However, they periodically employed other conductors, especially as Peel grew older, including Greenwood Firth - Black Dike's solo trombonist, J. W. Tidswell - one-time conductor of the Belle Vue and Wombwell's bands, and John Lord. In this respect, Dewsbury helped pioneer the two-conductor system which was to become popular. In addition to Dewsbury's Belle Vue successes, it also had a good success rate in local contests, some of which are listed in Appendix 13. One of these (that on 4 May 1870) suggests that at that time there was both a Dewsbury Old and a Dewsbury rifles band.

We now trace the progress of some of the bands already discussed, observing the functions of their conductors and bandmasters. Throughout its existence Bacup Old/4th Lancashire rifle volunteer band, had George Ellis as its tutor, as well as John Lord as leader/conductor. Lord's involvement has already been discussed. Ellis took much of the credit for the band's success, but though he occasionally played euphonium with the band, he seems never to have conducted it in a contest.

A different relationship existed at Black Dike spanning, of course, many more years. From its founding in 1855 there was both a leader/bandmaster and a professional conductor. The first pair, appointed by John Foster himself were John Galloway and Samuel Longbottom. Longbottom, a violinist and organist, is shown as 'conductor' on the 1860 Crystal Palace entry form. He did not conduct Black Dike at the earlier Belle Vue contests, but it must be assumed that he acted as tutor, in the same way that Ellis had done at Bacup. In the list of Black Dike's bandmasters, John Galloway is shown as the first - appointed in 1855 and succeeded, in 1863, by William Rushworth. However,

the Belle Vue lists show an F. Galloway as 'conductor' of Black Dyke [*sic*] in 1856, and the same F. Galloway leading the band into first place in the 1862 and 1863 contests.<sup>222</sup> 'Frank' Galloway is clearly listed as soprano cornet player on the 1860 Crystal Palace entry form.<sup>223</sup> No explanation for these differences has been found and I have, therefore, concluded that Frank was either the son or a brother of John and that the two shared the responsibilities of leader/bandmaster. William Rushworth, the band's former solo cornet player<sup>224</sup> became the second bandmaster, steering it into fifth place at the 1864 Belle Vue contest. Following this, Longbottom took over as the regular contest conductor, and achieved a Belle Vue win in 1871 and 3rd prizes in 1868 and 1873.

At the close of 1869 Rushworth retired and was succeeded by William Jasper, who had followed Galloway as soprano cornet player. However, Jasper left a year later and the band was without bandmaster for a time. It attended no contests in 1870 and only three in 1871, one of which was that at Belle Vue, giving Longbottom his only win there - though he must be given credit for the successes of his bandmasters. Jasper returned for a short time, finally retiring in 1873 and being succeeded by Phineas Bower, the band's euphonium player who had achieved such notoriety in 1873 (see pages 90-91 above).

Longbottom died in 1875; during his 19 years at Black Dike the band had won first prizes at Crystal Palace in 1860 and Belle Vue in 1862, 1863 and 1871, netting a total of £935 19s. in cash, instruments to the value of £252 6s. and various other prizes, cups and medals. Despite regular changes of bandmaster, the presence of Longbottom brought a stability without which it is difficult to see that the band would have enjoyed the consistent success which it did. Black Dike's contest successes up to the time of Longbottom's death are shown in Appendix 10.

Stalybridge Old band, not having the advantage of sponsorship, followed a less-structured course with its conductors than Black Dike. James Melling is the first recorded conductor; there were only three successful competition attempts under his conductorship, spread across the years 1859-1864. The 16-year-old Alexander Owen

became leader in 1868, and between then and 1870 Stalybridge attended 12 contests, winning just under £120. Following differences within the band, Owen and some other players left in 1871. There were then several changes; Richard Sourbutts<sup>225</sup> became soprano cornet player/conductor, whilst Joseph Peers, a young protégé, became the band's cornet soloist. Under John Reece, a former leader/soprano cornet player - possibly with the aid of other conductors - it had successes in seven contests during 1872-1873.<sup>226</sup> The band at this time 'came under the influence of John Gladney'.<sup>227</sup> What this means is unclear; perhaps he acted as tutor, as Ellis and Longbottom had done at Bacup and Black Dike. However, this had no immediate impact, and it was several years before he actually conducted Stalybridge. With all this uncertainty at the top, with older instruments and indifferent financial stability, Stalybridge Old, despite its longevity, was not making the progress, nor achieving the successes of Bacup or Black Dike. Its contest record to 1874 is shown as Appendix 11.

Meanwhile, startling things were happening at Meltham (see pages 116-119 above). Even after the sponsorship started there, some time in the mid-1850s, the band's contest programme was spasmodic, unambitious and modest, under what might be called its 'local' conductors. However, from the appointment of Gladney in 1871 the situation changed dramatically, and by the end of the period under review the seeds were sown for Meltham Mills to become the premier band of the 1870s. Its contest records to 1874 are shown as Appendix 12.

Successes in principal contests by Saltaire were restricted to its second place at the 1860 Crystal Palace contest, the win of the following year - conducted on both occasions by Richard Smith - and more than a decade later, second place in 1872 and fifth in 1874 at Belle Vue, both under Gladney. Its only other appearance at Belle Vue was in 1873, when it was unplaced. Some of its successes in local contests are shown in Appendix 13.

Marriner's band's contesting career began in 1855 when, on 28 and 29 May it won a first and second prize at a contest in the Royal Gardens, Leeds. During the course

of the two days, 14 bands played, five of them on both days, the honours being shared by Marriner's and Dewsbury, who each collected both a first and second prize.<sup>228</sup> The next recorded success was in 1860 when, during August at a contest in Peel Park, Bradford, Marriner's band was awarded a fourth and a fifth prize, followed in September, at the same venue, by a first prize for 'sight playing' - a type of test often advocated but rarely administered.<sup>229</sup> Its most major success came in 1861, at the Crystal Palace. As in the previous year this was a two-day event, the first day featuring the 'National Contest' and the second, at which the bands gaining first and second prizes in the 'National' were barred. Taylor lists winners for the series (1860-1863) but leaves a doubt about the 1861 results by giving 'Keighley' as third prize winners on Tuesday, 23 July and 'Marriner's, Keighley' as winners on Thursday, 25 July.<sup>230</sup> The *Keighley Year Book 1877* confirms that both prizes were, in fact, won by Marriner's band, along with a silver cup for the bandmaster (not named), some music from Chappell & Company's brass band journal and a special prize for John Midgley, playing an instrument of his own invention called a 'double bass trombone'.<sup>231</sup> The band was moderately successful at several contests over the next few years, but attended no more after 1869.<sup>232</sup> Some of its successes in local contests are listed in Appendix 13.

### **2.2.8 Developments in Scotland and Wales**

Early bands in Scotland and Wales were discussed in Chapter 1.2.4. Hugh Johnstone<sup>233</sup> suggests that the origins of many of Scotland's brass bands, during the second half of the century, were through military bands in garrison towns such as Edinburgh, Dumfries, Forfar, Inverness and Fort William. With the demise of these, from *circa* 1860, several Burgh Councils and village committees bought their instruments and formed amateur bands. Most were originally drum and fife or brass and reed bands, but later many changed to all-brass. It seems to have been more common for councils to assist in the formation of bands in Scotland than was the case in England, particularly in the border regions. There was also help from industry, though this was less substantial than in

England. Nevertheless, Scotland's brass band strongholds were in regions where heavy industry and mining predominated.

Useful information concerning Scottish brass bands and contests comes from two books by Robert A. Marr - *Music and Musicians at Edinburgh, 1886* and *Music for the People, a Retrospect of the Glasgow International Exhibition, 1888* (see bibliography). These books provide some information about contests in the 1860s, and about bands taking part at contests in Edinburgh in 1887 and Glasgow in 1888.

As was seen on page 35 above, Langholm claims to have had the first amateur band in Scotland. According to Marr, a later Langholm band was instituted in 1856. It began contesting in 1864, and its conductor, from 1875, was William Calvert. Calvert, it was claimed, had played with various bands, including some in northern England, and had conducted choral and orchestral concerts in Yorkshire.<sup>234</sup>

Airdrie, boasting a reed band in 1819, became a brass band in 1860. By 1871 William Donaldson, according to Marr, had been 'conductor' for 52 years, suggesting a continuous existence for the band. Following his death in that year the band 'became dormant, but was resuscitated in 1872'.<sup>235</sup>

Penecuik Silver Band celebrated its 150th anniversary in 1985, claiming 1835 as the date of its founding, specifically to assist the society of Free Gardeners, which provided the band's rehearsal room in its early years. Galashiels was formed as a brass and reed band in 1846. Its conductor in 1888 was Thomas Moore, referred to on page 279 below.<sup>236</sup> Hawick Saxhorn was instituted in 1858, according to Marr,<sup>237</sup> though I have a copy of a poster dated 23 October 1855 announcing a 'Public Meeting of the Inhabitants of Hawick' to discuss the formation of a 'Brass Sax-Horn Band'. Another article names the 14 original members, and indicates that the first bandmaster was Stephen Teal from Yeadon. (See pages 272-273 below for further discussion of links between Hawick and Yorkshire).

In a chapter headed 'Brass Band Contests'<sup>238</sup> Marr outlines the history of contests in England from the 1853 Belle Vue event, before proceeding to discuss bands

and early band contests in Scotland. He gives credit to the Glasgow instrument maker, H. D. Douglas, for organising the earliest brass band contests in Scotland. These were in 1862, 1864 and 1865. That in 1864 attracted 25 bands, and had three adjudicators. The results were a reflection of those in England of the time, with six of the seven bands being attached to the volunteers, the odd one out being Hawick which, under Teal, came fifth. Parallel with events in England, it seems that some bands were attached to works, and that the 1859 volunteer movement 'appeared to offer a good opportunity for the formation and maintenance of good brass bands'. But, Marr added, many of the conductors were retired army bandmasters, and they preferred brass and reed or, if possible, full military bands.

Returning now to Wales: though Blaina band existed from early times and Cyfarthfa from 1838, the emergence of a Welsh amateur band movement was still some way in the future.<sup>239</sup> Cyfarthfa was the outstanding Welsh band during mid-century. It was at the height of its contesting career in 1860 when it attended the first Crystal Palace band contest, taking third prize on the first day when the contest was open to all comers, and first prize on the second day, when Black Dike Mills and Saltaire bands were not allowed to compete. Cyfarthfa's music is discussed briefly on page 177 below.

Russell and Elliot mentions a 'once celebrated Morryston Band', stating that it was actually founded in a village close to Bristol, but moved 'bodily' into Wales during the 1860s. Local interest was aroused to the point where a rival band, known as 'the happy family band', was formed. In 1875 a contest was organised between the two bands - possibly the first to be held in Wales. The local band won 'and thereafter gradually absorbed its rival until one strong united ensemble was formed'.<sup>240</sup>

Even in 1874 - the final year of the period under review - there were no real signs of a Welsh brass band movement. Russell and Elliot dates the rise of this movement from the 1880s.



## 2.3 CONCLUSION

### 2.3.1 More contest statistics - the 1850s

The third quarter of the nineteenth century was a period of consolidation for the all-brass band, though it developed most rapidly in the northern counties. One of the principle initial stimuli for this was undoubtedly the Belle Vue brass band contest. Though open to all, during the 1850s it was supported almost entirely by bands from the north. Bands listed in relevant issues of the *Manchester Guardian* are from the counties as shown in Table 12.

**Table 12** *Counties from which Belle Vue contestants came, 1853-1859*

	<u>Yorkshire</u>	<u>Lancashire</u>	<u>Cheshire</u>	<u>Nottinghamshire</u>	<u>Total</u>
1853	3	3	2	-	8
1854	8	6	-	-	14
1855	10	5	-	-	15
1856	5	2	-	-	7
1857	4	-	-	1	5
1858	6	2	-	-	8

This illustrates the numerical domination of Yorkshire bands and the almost total patronage by bands from Yorkshire and Lancashire. Prize-winners show a similar picture, with Yorkshire bands taking three first prizes, six seconds and two thirds, Lancashire also taking three first prizes, but no seconds, and four thirds. Leeds Railway Foundry band was the most successful, reflecting the twin advantages of industrial support and an experienced leader (Richard Smith) who, in this case, also took additional first and second prizes with his Leeds (Smith's) band. The second most successful band was Accrington, which had amongst its membership the experienced George Ellis<sup>241</sup> (see pages 139-140 above).

There were also, of course, other band contests in the north during this period, including the two-day event in Leeds on 28-29 May 1855, mentioned on pages 142-143. Of the 14 bands which appeared, all but one were from Yorkshire - the exception being

Lancashire's Whitworth band. There seem to have been no rail concessions for this event, and what was billed as a 'national brass band contest' was essentially very localised. Not surprisingly, all major prizes remained in Yorkshire.

### **2.3.2 Increased travelling by contesting bands**

As was seen on page 93 Enderby Jackson mounted the first of his many brass band contests in 1856. Jackson had liaised with the railways, and excursion trains brought enthusiasts from as far south as Lincoln, as far north as Scarborough, and as far west as Huddersfield. Though amongst the actual entries there were bands from as far afield as Newark, Leicester, Stockton-on-Tees, Mansfield, Boston and Holbeach,<sup>242</sup> all bands which actually played were from Yorkshire, except Fairbairn's Wellington Sax Horn [*sic*] band from Shropshire. The two premier prizes went to Smith's (Leeds), conducted by Richard Smith and Black Dike, under Samuel Longbottom - again emphasising the value of a good leader or conductor and the backing of industry.

Jackson, no doubt encouraged by his Hull successes, went further afield, and in the process, tempted some bands to make longer journeys. The Morley band from west Yorkshire, for example, won second prize at his contest in Newcastle on 28 May 1858, where 15 bands competed.<sup>243</sup> Just over two weeks later, 16 took part in the 'Great Brass Band Contest and People's Festival' in Sheffield's Newall Gardens.<sup>244</sup> Here, there were many attractions other than the band contest, and 20,000 people are said to have attended with again, excursion trains converging on the city from all sides, and Meltham Mills from Huddersfield amongst the prize-winners. In the following month a Jackson-organised event in Darlington attracted several bands from Yorkshire.<sup>245</sup> He continued organising contests, and certainly did not restrict them to the north, though he seems to have had his greatest successes there, and in so-doing, assisted the development of the northern brass band movement. He was, in fact, having more success during the second half of the 1850s than Jennison was having at Belle Vue.

Records of individual bands show that there were also contests other than Belle Vue and those organised by Jackson, and that bands were increasingly prepared to travel. Black Dike, in addition to its trip to Hull in 1856, attended contests in Halifax and Batley during 1857, Dewsbury, Cleckheaton and Bradford in 1858, and Hull and York in 1859. Also, during 1859, Bramley band attended contests in Hull, Darlington, York, Sheffield, Chesterfield and Birmingham - involving considerable time spent in travelling, but also winning prizes to the value of £94.<sup>246</sup> Other 'travelling' bands in 1859 included Meltham Mills - which competed in Sheffield, Doncaster and Darlington, and Saltaire band - which won contests as far apart as Howden, Malton and Lincoln.

During the 1850s contests encouraged improvements in the standard of playing and instrumentation in amateur bands in the north, not seen generally in other parts of the country. A further significant factor was rail travel, and in particular the concessions secured for bandsmen and their supporters, enabling them to attend contests without incurring too much expense. The social, geographic and economical status of many northern towns also combined to give their bands advantages over those in most other parts of Britain. For successful bands there was also an added attraction in the winning of new and up-to-date instruments, as 'special' prizes.

### **2.3.3 Struggling bands and the impact of the volunteers**

With all this contesting, it was inevitable that bands which took it seriously improved musically and pulled away from the rest. We must not assume, however, that all bands were in a strong position at this time. Many were struggling for survival, with old and dilapidated instruments, insufficient funds to replace or even repair them, unable to attract or pay an experienced leader/conductor, and even worse, losing their better players - gravitating towards better bands. Therefore, bands in the lower echelons found life extremely difficult. For many of them, salvation came in the shape of the volunteers. The impact of the volunteers on bands was dramatic, and virtually nationwide - though by no means evenly spread. Northern bands were already more firmly established than

many of those in other parts of the country, but bands in all regions now had new opportunities. Of course, bands in northern counties retained all the advantages available to them, and contesting had by now become a very significant part of their activities. One must assume that bands in most other parts of the country were not enthusiastic about contests, or they would have taken steps to organise them.

One also gets the impression that the brass and reed band maintained its popularity above the all-brass band away from the north. There are probably many reasons for this, but I put forward two. We have seen that bands in industrial towns were generally more easily able to acquire funds, and this meant that they could buy the new generations of improving brass instruments, clearly helping the cause of the all-brass band in these places. The other, and perhaps even more potent reason for the advance of the northern brass band was the emergence of specialist brass band trainers - enthusiastic for contests and able to draw the best out of their bands in preparing for them. In many other parts of the country, throughout the 1850s, and probably even more-so during the period of the volunteer bands, bands were often led by ex-military musicians. In many cases, if not most, these would be clarinettists, steeped in military band traditions, with appetites neither for the brass band nor its contests. Many military bandmasters undertook adjudicating at contests, so they were familiar with developments, but few took on the teaching of all-brass bands. Early northern band trainers seem generally to have been cornet players, several of whom came not from the military band world, but from travelling shows.

#### **2.3.4 The impact of the volunteers at Belle Vue from 1860**

Volunteer bands have already been discussed in some detail. We view them now in the context of the whole spectrum of contesting bands. Their effect was immediate, and though not permanent, it overshadowed that of works-sponsored bands. Table 13 shows the numerical distribution of the different types of bands competing at Belle Vue from

1860 (the first year in which volunteer bands were able to participate), to 1874 - the year of the close of this chapter.

**Table 13**      *Types of band competing at Belle Vue, 1860-1874*

	<u>Volunteer</u>	<u>Works</u>	<u>Others</u>	<u>Total</u>	
1860	2	0	3	5	
1861	4	1	5	10	
1862	1	1	6	8	
1863	2	1	5	8	
1864	8	1	5	14	
1865	1	1	6	8	(of which two were disqualified)
1866	5	1	14	20	
1867	6	2	11	19	
1868	3	2	6	11	
1869	4	3	6	13	
1870	4	1	6	11	
1871	4	1	11	16	
1872	6	3	14	23	
1873	2	5	19	26	
1874	1	3	8	24	(but only 12 have been identified)

This reflects the domination of volunteer bands over works bands in all but four of the years, but indicates that from 1865 the contest depended largely on the support of independent bands. It also shows a dramatic rise in the total number of participating bands in 1866-1867 - possibly due to fuller employment returning to Lancashire following the end of the American Civil War and the cotton famine. Towards the end of the period there is a decline in the number of volunteer bands competing.

If the number of volunteer bands competing at Belle Vue is impressive, their effect on the results were positively astounding. Table 14 shows their impact on the prize-lists during the same period. Concurrent with the rise of volunteer bands there was also a slight shift from the domination of Yorkshire, and a gradual increase in the catchment area of Belle Vue's participating bands, as shown in Table 15.

**Table 14** *Prizes won by the 10 most successful bands at Belle Vue, 1860-1874*

		<u>1st prize</u>	<u>2nd prize</u>	<u>3rd prize</u>
i) Volunteer bands:	Bacup, 4th L.R.V.	4	2	1
	Halifax, 4th W.Y.V.	2	-	-
	Robin Hood Rifles	1	1	-
	Burnley, 17th L.R.V.	1	-	1
	Clay Cross Rifles	1	-	-
ii) Works bands:	Black Dike Mills	3	-	1
	Meltham Mills	1	1	1
iii) Independent bands:	Linthwaite	1	-	-
	Dewsbury Old	1	4 <sup>(i)</sup>	1
	Matlock	-	3 <sup>(ii)</sup>	1

(i) once as Dewsbury rifles  
(ii) twice as Matlock rifles

**Table 15** *Bands competing at Belle Vue, 1860-1874, by county or region*

	<u>Yorks.</u>	<u>Lancs.</u>	<u>Derbys.</u>	<u>Staffs.</u>	<u>Notts.</u>	<u>Chesh.</u>	<u>Shrop.</u>	<u>Lond.</u>	<u>Scot.</u>	<u>Cumb.</u>	<u>Unkno.</u>
1860	4	-	-	-	1	-	-	-	-	-	-
1861	5	1	1	-	1	-	-	1	-	-	1
1862	3	4	1	-	-	-	-	-	-	-	-
1863	4	4	-	-	-	-	-	-	-	-	-
1864	6	4	1	1	1	-	-	-	-	1	-
1865	3	4	1	-	-	-	-	-	-	-	-
1866	8	7	3	1	-	-	-	-	1	-	-
1867	9	8	1	1	-	-	-	-	-	-	-
1868	6	4	1	-	-	-	-	-	-	-	-
1869	3	8	1	1	-	-	-	-	-	-	-
1870	2	7	1	1	-	-	-	-	-	-	-
1871	6	5	1	2	-	-	-	-	-	-	1
1872	7	12	-	1	1	1	1	-	-	-	-
1873	9	10	2	-	1	2	1	-	-	-	1
1874*	5	7	-	-	-	-	-	-	-	-	-

\* In 1874 24 bands competed, but the names of only 12 have so far been identified.

Having looked at the progress of bands during the third quarter of the nineteenth century, much of it made possible through the advent of works-sponsored band, the

volunteers, and the railways, finally, here is an overview, up to the year 1874, of the achievements of some of the bands already discussed.

### **2.3.5 Achievements of different types of band to 1874**

#### (i) Works bands

The works bands, as a group, had not yet fulfilled the promise of some of their early spectacular successes - with one exception. Black Dike followed its 1860 Crystal Palace win with consistent success across a range of contests, and by 1874, from 54 contests entered, had won prizes to the value of some £1,220 (see Appendix 10), including three Belle Vue wins. In 1874 it attended six contests, winning two and gaining prizes at each of the others.<sup>247</sup>

Following good starts at the Crystal Palace contests, neither Saltaire nor Marriner's bands achieved anything else particularly spectacular. (Saltaire had taken second prize in 1860, winning the following year, whilst Marriner's was placed third in both 1861 and 1862, and also won on the second day of the 1861 event). Appendix 13 gives a list of the local successes of both bands, which I have compiled from a variety of sources. The lists are without doubt incomplete, but whilst that of Marriner's suggests a general maintenance of standards for a decade or so, that of Saltaire seems to indicate an early decline, after a promising start. The early successes of Saltaire were under the direction of Richard Smith. There seems never to have been a leader or conductor of note at Marriner's, and the lack-lustre records of both bands must be at least partially due to the inconsistent employment of gifted leaders. Neither band took any long-term interest in the Belle Vue contests. Marriner's, as 'Keighley V.R.' made a solitary and unsuccessful appearance in 1867. It was conducted by John Midgley, winner of a special prize at the 1861 Crystal Palace contest, playing his double slide contra bass trombone. Saltaire made a late rally at Belle Vue, appearing there in 1872, 1873 and 1874 under John Gladney, taking second prize in 1872 and fifth in 1874.<sup>248</sup> Marriner's did no more contesting after 1869,<sup>249</sup> by which time Lister Marriner was playing a less active role in

the running of the band. It may have been, of course, that with the commitments required by the parent companies and the volunteers - to which both bands were attached - that neither had time for serious contesting. Meltham Mills band, despite having possibly the most generous sponsorship of all the nineteenth-century works bands, took almost 20 years to emerge as a leading band, and it was not until the appointment of Gladney as full-time conductor, in 1871, that its phenomenal rise began, indicating that financial support alone was not a passport to success. As Appendix 12 shows, between 1858 and 1870, Meltham had attended only nine contests, winning a paltry £34. Gladney masterminded a dramatic change, taking the band to 34 contests between 1871 and 1874, and in that short time winning £808 in cash, and instruments to the value of almost £176. (Meltham's domination during the next few years is discussed in Chapter 6.2.1). The last of this group of works-sponsored bands, Kingston Mills, though formed at around the same time as the others, had a more modest sponsorship and a slower start to its contesting career. Like Meltham it engaged John Gladney, in 1871, to take it to contests. This would, of course, be on a more casual basis than at Meltham, and it was to be some years before the partnership produced any notable results.<sup>250</sup> Nevertheless, the years 1873-1874 were years in which the band was working towards a future successful contesting career, to which we shall return.

#### (ii) Volunteer bands

The considerable impact of volunteer bands on the contesting scene has been reviewed in some detail. It had, before 1874, however, run its course. The last of the successful volunteer bands at Belle Vue was the Robin Hood rifles band from Nottinghamshire. Its 1871, 1872 and 1873 appearances earned it, respectively, fourth, first and second prizes. Burnley (17th Lancashire rifle volunteers) also had three successes, a win in 1868, third place in 1869 and fifth in 1871, whilst Matlock's three successes were fifth place in 1868 and second prizes in 1869 and 1870. The most successful volunteers band and, as has already been seen, the most successful of all bands in the 1860s was that of Bacup (4th



Lancashire rifle volunteers). This band's successes are outlined in Appendix 9, but in 1870 it had relinquished its volunteer status, and little more than a year later, had disbanded. Therefore, glorious as the involvement of the volunteer bands had been - and it is impossible to say to what degree they may have saved the amateur band from virtual extinction - by 1874, volunteer bands were having no noticeable effect on major brass band contests. (But see details of Oldham rifles band on page 316 below).

### (iii) Temperance bands

In the field of temperance bands, Mossley had already disbanded in 1868, but Bramley was going steadily on. From the 1850s it became known as Bramley Old, but also had military connections. In 1862 it became the band of the 1st West York[shire] Artillery, being paid over £300 per year,<sup>251</sup> though for how many years is not stated. Then, in 1871, it was engaged as the Band of the Princess of Wales' Own Yorkshire Hussars, a yeomanry unit, for which it was paid over £400 per year.<sup>252</sup> By 1874 the band claimed to have earned £1,415 7s. 9d. as a result of this engagement, maintaining that 'There is thus something to be said for a band attaining to military honours, as it carries with it a tremendous amount of prestige'.<sup>253</sup> Two other temperance bands mentioned earlier, Wyke and Wingates, were to find their successes in later years, Wyke from 1888, but Wingates not until the twentieth century.

### (iv) Independent bands

#### (a) General - with temporary links with the volunteers

Turning to the independent bands: the Belle Vue record of Dewsbury band is shown in Table 11 (page 127), and its local contest record in Appendix 13. These point to a deterioration in its success rate during the 1870s and in fact, little is heard of this band after 1874. As has been pointed out, it became attached to the volunteers for about a year, in 1861, and in 1870 there appears to have been a separate Dewsbury rifles band - though no other references to this have so far been found. Another band which formed a temporary attachment with the volunteers was Stalybridge. The centenary booklet states

that 'In 1869 the Band became the providers of martial music to the local volunteers'.<sup>254</sup> This ambiguous statement could mean either that the band enlisted or that it was engaged by the corps to lead its parades. In fact, I have found a contest reference which confirms the former. In July 1870, as 13th Cheshire rifle volunteers Stalybridge, the band attended the contest in Bury, discussed on pages 95-96. How long it remained with the volunteers is not certain, but most references during this period use the name Stalybridge Old. Its appearances at Belle Vue in 1864, 1865, 1869, 1870, 1872 and 1873 confirm that it had some standing in the contesting world, even though its collection of prizes amounted only to a second prize in 1864 and a fourth in 1865. 1874 was the band's most successful year to date, eight contests attended earning prize monies in excess of £170 (see Appendix 11).

Linthwaite band (near neighbours of Meltham) was the band with which Edwin Swift, one of the three leading conductors of later in the century, grew up. A few facts about this band are gleaned from the booklet 'Life and Career of the Late Mr. Edwin Swift' (see bibliography). Swift was the playing leader from *circa* 1857, when he was aged 14. He was virtually self-taught, and up to 1867 Linthwaite band was described as 'nothing more than a common village band'. In 1868 it became the 34th West Riding volunteers band and, in the process, received some new instruments. How long it remained with the volunteers is not stated, but in all of its contest successes it is referred to simply as 'Linthwaite'. From 1870 the band engaged a separate solo cornet player, because of problems with Swift's health, and by 1874 it had won 10 first prizes, including its only win at Belle Vue - in 1874.<sup>255</sup> Linthwaite band was therefore, one of the many bands which was helped increase its status through connections with the volunteers.

#### (iv) Independent bands

##### (b) Besses o' th' Barn

One more band needs to be discussed before closing this chapter - not because of its achievements during this period, but because it was to become one of the two leading

brass bands later in the century. This is the band which was founded in 1818 as Clegg's reed band, later becoming Besses o' th' Barn brass and reed band. In 1853 it re-formed as an all-brass band. Its background and early history were discussed on pages 39-42 above and its early contesting exploits described on pages 72 and 73. Of the original members of Clegg's reed band only two were still playing in the 1837 band at the time of Queen Victoria's Coronation celebrations, though the size of the band remained at 12. One of the members, John Greenhalgh (bass trombone), later joined the orchestra of the Theatre Royal in Manchester, John Hulton (french horn) was the father of a future Besses o' th' Barn bandmaster and William Jones (*piccolo*) was bandmaster of a local school band for over 40 years. It may be reasonably concluded, therefore, that there was already musical experience within the band in excess of that in most amateur bands of the period.<sup>256</sup>

Jones (1818-1891), who supplied Hampson with much of the material for the book, had joined Besses in 1830.<sup>257</sup> He had been taught by the piccolo player of the 1818 band, is credited with having given instruction to the band at various times, and claimed to have introduced the cornet to the district. The last engagement he undertook with the reed band was in 1849, though this band remained intact until 1853 when it was disbanded, apparently due to personality clashes. According to Hampson, having dispensed with the reeds, 'no time was lost in procuring the necessary means required to replace them with brass.' Rehearsals were held first in the house of the leader, and later in a local temperance hall, prior to moving to an area 'within the precincts of the old mangle room again'.

By 1860 the size of the band had grown to 18. The names of the members are given as of those shown on an oil painting of the band in 1860. However, whilst 18 are named, only 17 appear in the painting.<sup>258</sup> It seems that Jones had returned to the band as solo cornet/conductor, though it must have been at about this time that he finally retired, the original painting being presented to him on 31 May 1860, and his name not appearing in later lists.

Walker Hulton, a cornet player and son of the former french horn player now became bandmaster, and at some point during the early 1860s James Melling became conductor. Robert Jackson had recently joined when, in 1868 under Melling, the band attended its first contest as a brass band. Jackson was to become a key figure in the band's future, but for the time being this contest, 'along with a few others, proved nothing but a financial failure'. However, between 1868 and 1870 the band won five prizes, worth £31 10s. in cash, plus two new instruments, each valued at 12 guineas.<sup>259</sup> Those which included instruments were both 4th prizes, won at the Belle Vue contests of 1869 and 1870 indicating that, with the help of Melling, the band was beginning to rank alongside the better bands of the time.<sup>260</sup> Just when it appeared that the band was set to make its mark, Melling died - on 10 November 1870.

He was succeeded by William Arkell of Manchester, and in 1874 by Thomas German, a trombonist in the Hallé Orchestra (see footnote 36 on page 159 below), long time member of the Belle Vue band and destined to become well-known in brass band circles as both conductor and adjudicator. Under these two the band won further prizes including, under German, third prize at Belle Vue in 1874<sup>261</sup> - the band's highest achievement up to that time.

This has been an extended chapter, covering a time which was crucial to the development of the all-brass band and the beginnings of the domination of such bands in the north. The study of the progress of the bands will now be set aside whilst the progress of their repertoire is examined.

#### Notes

<sup>1</sup> Bevan in Herbert (edited), 1991, pages 102-119.

<sup>2</sup> Russell and Elliot, 1936, page 77.

<sup>3</sup> Hind, 1934, page 89.

<sup>4</sup> *Stalybridge Old Band, 1814-1914*, page 12

<sup>5</sup> Hampson, 1893, page 10.

<sup>6</sup> *The Manchester Guardian*, 21 July 1821, pages 2-3.

<sup>7</sup> *Stirling Journal and Advertiser*, 3 January 1828, page 4.

- <sup>8</sup> Hampson, 1893, page 11.
- <sup>9</sup> Bevan in Herbert (edited), 1991, page 103.
- <sup>10</sup> See Hampson, 1893, page 10 and Bevan in Herbert (edited), 1991, page 104.
- <sup>11</sup> Ward, 1967, pages 19-20 and 22, and from a Burton Constable publicity brochure.
- <sup>12</sup> Jackson, 1896, November, pages 101-103.
- <sup>13</sup> Ibid., page 102.
- <sup>14</sup> Ibid., page 101.
- <sup>15</sup> Ibid., pages 101-103.
- <sup>16</sup> A wagonette was a lightly-constructed four-wheeled pleasure carriage, with seats facing each other, and drawn by one or more horses.
- <sup>17</sup> This must have been Charles, first Earl of Yarborough, born 1781. He became a Member of Parliament, and was created Earl of Yarborough and Baron Worsley on 30 January 1837. (Information from Burke's Peerage, 1970, page 2893).
- <sup>18</sup> Jackson, 1896, November, page 102. Bevan (in Herbert, 1991, page 104), wrongly states that Patrington was one of the two bands required to play again; he also, again wrongly, as far as I know, says that Jackson played in one of the competing bands.
- <sup>19</sup> Jackson, 1896, November, page 102
- <sup>20</sup> Russell and Elliot, 1936, page 88
- <sup>21</sup> Ibid., pages 91-92.
- <sup>22</sup> Ibid., page 96.
- <sup>23</sup> *Stalybridge Old Band, 1814-1914*, opposite page 20.
- <sup>24</sup> Taylor, 1979, page 37.
- <sup>25</sup> *Brass Band News*, May 1883, page 2.
- <sup>26</sup> *Stalybridge Old Band, 1814-1914*, opposite page 20.
- <sup>27</sup> Hampson, 1893, pages 17-19.
- <sup>28</sup> Brown and Stratton, 1897, page 417. According to Newcomb, 1980, page 3, Trimnell adjudicated at New Zealand's first two national contests, held in Dunedin in 1891 and Wellington in 1892.
- <sup>29</sup> Belle Vue is no longer in existence. On 14 February 1982 brass bands said goodbye to the famous showground, staging the North West Brass Band Association's annual contest there. Even as the contest took place, the King's Hall (opened in 1911) was in process of being demolished. At the conclusion of the contest Glossop School Band played 'Auld Lang Syne' - a fitting end to an almost 130-year association. (Nicholls, 1989, page 76, and an event etched in the memory of the writer, who was privileged to conduct Besses o' th' Barn-band during the final ceremony).
- <sup>30</sup> See the relevant chapters in Russell and Elliot, 1936 and Taylor, 1979.
- <sup>31</sup> The name 'Belle Vue' had been in use since 1819, when a building which served as both inn and farmhouse was built and named 'Belle Vue House' (Nicholls, 1989, page 7).
- <sup>32</sup> Nicholls, 1989, page 9.
- <sup>33</sup> Jennison, 1929, page 53.
- <sup>34</sup> Taylor, 1979, page 37.
- <sup>35</sup> Jennings, 1929, page 54.

- <sup>36</sup> Some Hallé Orchestra programmes were examined to confirm membership claimed by a number of brass band figures. The earliest were programmes for the Hallé's 11th season, in 1868. Amongst the wind players of the 80-strong orchestra, clarinets were played by Herr W. Grosse and Mr. J. Gladney; Mr. J. Ellwood was on trumpet and Mr. J. Gags on cornet, whilst Mr. German was the second of three trombonists. In the programmes for the 22nd season (1879-80), Grosse, Gladney and German were still in the orchestra, but the names Ellwood and Gags had gone. The ophicleidist was Mr. Marsden - doubtless the former euphonium player of Bacup. In programmes of a few years later Grosse and Marsden had been replaced but German and Gladney were still present, Gladney doubling on bass clarinet.
- <sup>37</sup> Jennings, 1929, page 100.
- <sup>38</sup> Ibid., page 94.
- <sup>39</sup> Taylor, 1983, page 5.
- <sup>40</sup> Russell and Elliot, 1936, page 98.
- <sup>41</sup> The *Manchester Guardian*, 10 September, 1853, quoted in Russell and Elliot, pages 99-100.
- <sup>42</sup> Since the demise of Belle Vue itself, the contest has taken place elsewhere and for some years has enjoyed the title of 'The British Open Brass Band Championships'.
- <sup>43</sup> Exceptions were 1856 and 1873, when the contest was held on the second Monday in September and 1863, when it was held on the last Monday in August.
- <sup>44</sup> The latest one in my possession was published in 1973.
- <sup>45</sup> Littlemore, 1987, pages 307 to 319.
- <sup>46</sup> Taylor, 1979, page 39.
- <sup>47</sup> Using terminology of the era, the *Manchester Guardian* (10 September 1853, page 7) calls the third adjudicator 'Mr. Dowling, late bandmaster of the 81st regiment'. This was mis-read by some commentators as 'Mr. Dowlingate'.
- <sup>48</sup> The *Manchester Guardian*, 10 September, 1853, page 7.
- <sup>49</sup> *Brass Band News*, December 1904, page 4.
- <sup>50</sup> Reports are presumed to be based on that in the *Manchester Guardian*, 10 September 1853.
- <sup>51</sup> *Brass Band News*, December 1904, page 4.
- <sup>52</sup> The *Manchester Guardian*, 4 September 1855, page 3.
- <sup>53</sup> *Brass Band News*, January 1905, page 4.
- <sup>54</sup> The four prize-winners were Mossley, Dewsbury, Bramley and Bury.
- <sup>55</sup> Taylor, 1979, page 41.
- <sup>56</sup> The *Manchester Guardian*, 6 September, 1854, page 5.
- <sup>57</sup> According to Cook, 1950, page 156, Smith founded Leeds Model Band in 1856. This may be the band referred to as Leeds (Smith's).
- <sup>58</sup> The *Manchester Guardian*, 6 September, 1854, page 5.
- <sup>59</sup> Taylor, 1979, page 48 and Littlemore, 1987, pages 307-309.
- <sup>60</sup> The *Manchester Guardian*, 8 September, 1857, page 3.
- <sup>61</sup> Jennings, 1929, page 101.
- <sup>62</sup> Ibid.

- 63 Littlemore, 1987, page 305.
- 64 *The Manchester Guardian*, 10 September 1853, page 7.
- 65 *Brass Band News*, November 1904, page 4.
- 66 Leach, 1908, page 12.
- 67 *The Manchester Guardian*, 1 September 1863, page 2 (the contest was held on 31 August this year).
- 68 *Ibid.*, 4 September 1860, page 2.
- 69 Nicholls, 1989, page 10.
- 70 Jennings, 1929, pages 102-103.
- 71 *The Manchester Guardian*, 4 September 1855, page 3.
- 72 *Stalybridge Old Band 1814-1914*, page 23 and Littlemore, 1987, page 310.
- 73 *Stalybridge Old Band 1814-1914*, page 23.
- 74 Littlemore, 1987, page 311.
- 75 *Bury Times*, 9 September 1865. Who Salkeld was is not clear, but there was a George Salkeld in Stalybridge Old band in 1860, and it was a 'Mr Salkeld, of Manchester' who recommended Alexander Owen as leader of Stalybridge, in 1868 (*Stalybridge Old Band 1814-1914*, pages 20 and 24).
- 76 All early members of this Matlock band worked in a quarry owned by George Knowles (Frost's letter). Knowles actually conducted the band at the 1864 Belle Vue contest (*The Manchester Guardian*, 6 September 1864, page 4).
- 77 Frost stresses the importance of the soprano cornet in early bands, stating that some bands carried three.
- 78 Leach, 1908, pages 31-38.
- 79 *Brass Band News*, February 1905, page 5. Marsden's account is confirmed in the *Bacup and Rossendale News*, 7 September 1867, page 4.
- 80 *Ibid.*, December 1904, page 4.
- 81 Russell, 1987, raises the issue of 'hooliganism', on pages 183-185.
- 82 Further details of this incident are to be found in a letter to *Brass Band News* of November 1931, on page 8, from Arthur O. Pearce, then bandmaster at Black Dyke.
- 83 According to Jackson, 1885, page 3, there were excursions to Hull from Leeds, York and Scarborough for 2s. 6d. return, with bandsmen being transported for half of that.
- 84 *Ibid.*, pages 3-4.
- 85 Taylor, 1979, page 46.
- 86 The circus flourished in England from *circa* 1770, with music at first provided by a drum and fife band. During the nineteenth century travelling circuses became popular both in England and America. The role of the band involved parading through towns to herald the arrival of the circus, and providing an appropriate accompaniment to each act. (Information taken from *The Oxford Companion to Popular Music*, entry on 'Circus music' and from *American Circus Music*, an article in the writer's possession written by Robert Hoe Junior, *circa* 1975, unpublished). From 1851 the menagerie and the circus combined (*Colliers Encyclopedia*, volume 6, page 46).
- 87 Russell and Elliot, 1936, page 104.
- 88 *Ibid.*, pages 104-105, quoting from *Hull Packet*, 4 July 1856.

- 89 Information from publicity material in the former Ainscoe Collection.
- 90 So far, I have not found out anything about this unusually-named band.
- 91 *Hull Packet*, 4 July 1856 and Russell and Elliot, 1936, pages 103-105.
- 92 Russell and Elliot, 1936, pages 105-106.
- 93 *Hull Packet*, 3 July 1857, page 6.
- 94 Jackson, 1885, page 4.
- 95 Lomas, 1990, page 419.
- 96 *Ibid.*, page 721.
- 97 Russell and Elliot, 1936, pages 107-108.
- 98 In the former Ainscoe Collection.
- 99 By then, Crystal Palace had been moved from Hyde Park to Sydenham, where it remained until it was destroyed by fire in 1936.
- 100 Russell and Elliot, 1936, footnote on pages 108-109.
- 101 12th November 1859. The article is liberally quoted in Russell and Elliot, 1936, pages 109-113 and Taylor, 1979, pages 48-49.
- 102 *Bury Times*, 9 July 1870, page 6.
- 103 These figures, though quite staggering by comparison with present-day contest attendances, were by no means unique. Over 12,000 were said to have attended the 1856 Hull contest (see above), 9,000 reputedly attended a contest in Peel Park, Bradford (*Bradford Observer*, 9 August 1860), whilst a contest in Nelson, Lancashire, attracted an audience of some 8,000, according to Leach, 1904, page 29. There is no reason to suppose that these were isolated examples.
- 104 Lomas, 1990, pages 293-309.
- 105 *Ibid.*, pages 307-309
- 106 Russell and Elliot, 1936, pages 113-117, Taylor, 1979, pages 52-59, Brand, 1979, pages 14-15, several references in Herbert (edited), 1991, pages 21-183 *passim*, and Newsome, 1998, pages 38-42.
- 107 Lomas, 1990, pages 721 and 723.
- 108 It is convenient at this point to leave Yorkshire and Lancashire as separate regions and to include Cheshire in the North Midlands. Later in the thesis, two Cheshire bands are seen as belonging to the 'northern' band scene.
- 109 Lomas, 1990, page 725.
- 110 Russell, 1979, page 181.
- 111 *Ibid.*, page 183.
- 112 *Ibid.*
- 113 *Ibid.*, page 184.
- 114 *Ibid.*, page 185.
- 115 Russell, 1987, page 172.
- 116 Perkin, 1971, page 101.
- 117 Taylor, 1979, pages 51-52.
- 118 Perkin, 1971, page 145.
- 119 *Ibid.*, page 142.
- 120 *Ibid.*



- 121 Information taken from reports in the *Manchester Guardian* and Littlemore, 1987, pages 307-309.
- 122 Littlemore, 1987, pages 309-311.
- 123 From census figures in Bradford local studies library.
- 124 Much of the information about Salt and Saltaire is taken from Alderson, 1986, pages 11 to 20 *passim*.
- 125 Reynolds, 1983, page 279. This building is now known as the Victoria Hall and Institute. In the upper part is a hall which is still used for concerts, some of which are given by brass bands. It was used by Black Dyke Mills band during the 1970s for the making of long-playing records.
- 126 *Ibid.*, page 303.
- 127 *Brass Band News*, December 1881, page 5.
- 128 Reynolds, 1983, page 280.
- 129 The park is still there and boasts a cricket field, gardens and playing areas. It houses a statue of Salt, erected in 1903 to commemorate his 100th birthday and the 50th anniversary of the mill.
- 130 Cole, pages 215-219.
- 131 Suddards, 1976, page 18.
- 132 Quoted in Russell & Elliot, 1936, page 117; Herbert states that this was to have been a bonus of £50 (Herbert (edited), 1991, page 24).
- 133 Quoted in Ingle, 1974, pages 162-163.
- 134 In the former Ainscoe Collection; a typescript of this is shown as Appendix 6.
- 135 Reynolds, 1983, page 303.
- 136 The father, Thomas, was born *circa* 1815, played the cello and was a weaver in Eccleshill (near Bradford). He had five sons, three of whom became trombonists. (See Sutcliffe Smith, page 78, for the family tree.)
- 137 Barrett, 1963, page 99.
- 138 Cudworth, 1968, page 114.
- 139 Barrett, 1963, page 7.
- 140 USA/Canada tour souvenir, 1906, page 7.
- 141 Russell & Elliot, 1936, page 66.
- 142 *Halifax Courier*, 15 September 1855, page 5. The report mistakenly gives 1853 as the date of the formation of the Queenshead band, but there can be no doubt that it means 1833.
- 143 *Brass Band News*, May 1899, page 6.
- 144 Barrett, 1963, page 21.
- 145 *Ibid.*, page 37.
- 146 *Ibid.*, page 32.
- 147 *Ibid.*, page 37.
- 148 Ingle, 1974, pages 165-166.
- 149 This was formerly located in the University of Leeds Brotherton Library, but its present whereabouts are unknown.
- 150 Quoted in Herbert (edited), 1991, page 35 and Ingle, 1974, page 159.

- 151 Ingle, 1974, pages 158-159.
- 152 Herbert (edited), 1991, page 32.
- 153 Ingle, 1974, page 159 and *Keighley Year Book 1877*, page 125.
- 154 Ingle, 1974, page 159.
- 155 *Keighley Year Book, 1877*, page 125.
- 156 Ingle, 1974, page 170.
- 157 Herbert (edited), 1991, page 27.
- 158 Discussed by Ingle, 1974, pages 160-161, quoting from *Keighley News* of 15 March, 1913.
- 159 Harden Mills band entered the 1855 Belle Vue contest but was disqualified (see page 93 above).
- 160 Ingle, 1974, page 163.
- 161 Lister Marriner's son, Raymond, had already been taking an interest in the band and had, in fact, become its bandmaster (Ingle, page 164), continuing to support it for some years until it changed its name. *Keighley News* of 6 June 1980 states that in 1912 it became the Keighley Borough band, supported by public subscription, whilst Ingle, quoting from *Keighley News and Bingley Chronicle* (4 March 1950) adds that in 1914 it merged with Keighley Town Band, retaining a link with Marriner's, however, with the initials W. L. M. on the band caps.
- 162 Massey, 1996, pages 3-4.
- 163 *Brass Band News*, March 1884, page 3.
- 164 *Brass Band Annual, 1896*, pages 19-23.
- 165 *Ibid.*, page 19.
- 166 Sykes, 1898, pages 299-301.
- 167 *Brass Band News*, March, 1904, page 8.
- 168 *Ibid.*
- 169 Middleton, 1899, page 343.
- 170 23 December, 1886, page 6. (There is a copy in Stalybridge local studies library).
- 171 *Brass Band News*, May 1883, page 2. This was not all-brass, but either a brass and reed or military band.
- 172 The poem is quoted in the *North Cheshire Herald*, 23 December, 1886, page 6.
- 173 Reynolds, 1983, page 293.
- 174 Tamplin, 1965, page 1.
- 175 Lomas, 1990, pages 479-575 *passim*.
- 176 Tamplin, 1965, page 85.
- 177 Taylor, 1979, page 50.
- 178 Beckett, 1982, page 84.
- 179 Lomas, 1990, page 481.
- 180 Beckett, 1982, page 94.
- 181 *Ibid.*, pages 113-116.
- 182 Abram, 1894, page 274. Leach quotes 'about the year 1858', but as he also states that the band had 'got into a very low condition' (prior to joining the volunteers) it is likely that it had existed for a few years. Therefore, I favour 1855 as the more likely date.

- 183 *Halifax Courier*, 8 September 1860, page 4.
- 184 *Ibid.*, 7 September 1861, page 4.
- 185 *Ibid.*
- 186 A handbook of rules (on page 55) of the '1st Batt. Duke of Wellington's Regiment' in Box L11 885 in Halifax local studies library, published in 1893, refers to this battalion as 'Late Fourth West Riding of Yorkshire Rifle Vol. Corps', suggesting that the corps (and the band) had merely changed its name. The band would, therefore, have remained a volunteer band - probably still all-brass. The rules are dated 1875.
- 187 *Brass Band News*, May 1906, page 10 - in an article about James Frost.
- 188 *The Times*, 11 July 1860.
- 189 *The Manchester Guardian*, 24 July 1861.
- 190 Taylor, 1979, page 258.
- 191 Leach, 1908, page 6.
- 192 *Ibid.*, pages 6-8.
- 193 According to lists in Beckett, 1982 (page 295), the 4th Lancashire (Rossendale) corps dates from shortly after 4 July 1959, when its first officer was commissioned.
- 194 Leach, 1908, page 7. Munn was not only rich, but also musical. Several of the band's programmes (in the possession of Mr. Tom Lord of Bacup - no relation to John) contain pieces composed by him.
- 195 *Ibid.*, page 53.
- 196 *Ibid.*, pages 62-63 and the *Manchester Guardian*, 5 September 1871, page 8. Black Dike won first prize and the special prize for the best euphonium player.
- 197 Leach, 1908, page 5, quoting from *Brass Band News* of April, 1906.
- 198 *Ibid.*, page 20
- 199 *Ibid.*, page 21.
- 200 *Ibid.*, page 40-41.
- 201 *Ibid.*, page 59.
- 202 *Ibid.*, page 61.
- 203 One such establishment was built in Bolton in 1840 by Thomas Sharples, a horn player in Bolton Old band (see Appendix 1).
- 204 *Encyclopedia Britannica, Micropaedia Volume 11*, page 622.
- 205 Russell and Elliot, 1936, page 124.
- 206 Hesling White, 1906, page 7.
- 207 *Brass Band Annual, 1896*, page 24.
- 208 *British Bandsman*, November 1888, page 4.
- 209 The Band of Hope was a Methodist-inspired temperance society and its name recurs regularly in the annals of bands of the time.
- 210 The Order of Good Templars was the first international temperance society, being formed in New York in 1851. It demanded total abstinence.
- 211 Taylor, 1979, page 106.
- 212 Russell and Elliot, 1936, pages 124-125.
- 213 Taken from publicity material in the writer's collection.
- 214 Hill, 1984, page 178.

- 215 *Brass Band Annual*, 1897, page 35.
- 216 Zealley and Ord Hume, 1926, page 18.
- 217 Hampson, 1893, page 17.
- 218 See article in *British Bandsman* of 1 February 1899, page 41, by J. Ord Hume headed *A Chat on Amateur Bands*.
- 219 3 August, 1861, page 68.
- 220 Leach, 1908, page 70; see also an obituary in the *Bacup and Rossendale News* of 29 August 1890, page 2.
- 221 Leach, 1908, page 64. An article about Ellis in Abram, 1894, on page 274, credits Ellis with an association with Accrington band in the 1850s, and claims that in 1856 he was leader of 13 bands.
- 222 Littlemore, 1987, pages 307 and 310.
- 223 A search of registers in Bradford local studies library revealed a Francis Galloway having three children baptized at Holy Trinity Church, Queenshead, in 1860, 1861 and 1864. He is shown as a warehousman, precisely the occupation given on the 1860 Crystal Palace entry form. I have concluded that this must be the same person.
- 224 See Crystal Palace entry form, which describes him as a Woolsorter [*sic*].
- 225 Sourbutts is the subject of a 'profile' in *Brass Band News*, May 1889, page 4.
- 226 *Stalybridge Old Band 1814-1914*, pages 26 and 36.
- 227 *Ibid.*, page 28.
- 228 *Bradford Observer*, 31 May 1855, page 8. On each day there was prize money totalling £50 and a set of medals for the winning bands. At the request of the bands, the prize money was shared equally, the winners simply taking the medals. Dewsbury took them on the first day (worth £40) and Marriner's took them on the second (worth £10).
- 229 These are reported in the *Bradford Observer*, of 9 August 1860, on page 5, and 6 September, also on page 5. The first was two contests in one, with £30 in prize money for each. The bands played one own choice test piece and then combined to play 'Rule Britannia' - some 200 bandsmen conducted by J. W. Dodsworth, musical director of Bradford Theatre Royal. (He had his own band, called Dodsworth's, which won third prize in the first event). The bands then played again in a different order, playing a different piece. Heckmondwyke won the first contest and Dewsbury took second place, but went on to win the second contest. The second contest was also two-tiered, with a straight contest limited to bands which had not previously won a prize exceeding £10. followed by a contest for playing at sight. Each band was allowed 10 minutes in which to study the piece before playing. Marriner's, conducted by J. Sugden, was the winner of both events. Crowds of 9,000 and 10,000 were said to have attended these two events.
- 230 Taylor, 1979, page 258.
- 231 *Keighley Year Book, 1877*, page 125. Myers, in Herbert (edited), 1991, (page 183) calls Midgley's instrument a 'double slide contra bass trombone in B<sup>b</sup>'. I recall seeing what must have been this instrument at an exhibition in Keighley many years ago, but recent enquiries have failed to reveal its present whereabouts.
- 232 *Keighley Year Book, 1877*, page 125.
- 233 Hugh Johnstone's unpublished paper, *Origin of Brass Bands in Scotland and a History of the Scottish Amateur Brass band Association, Founded 1895* has been helpful in preparing this sketch of the background of the Scottish brass band movement.

- 234 Marr, 1889, page 142. It is quite conceivable that this was the Calvert mentioned in connection with Marriner's band on page 114 above.
- 235 Ibid., page 139.
- 236 Ibid., page 141.
- 237 Ibid.
- 238 Ibid., pages 126-137.
- 239 Russell and Elliot, 1936, pages 156-157.
- 240 Ibid.
- 241 Taylor, 1979, pages 25 and 28; Abram, 1894, page 274.
- 242 Taylor, 1979, page 46, quoting from publicity material in the former Ainscoe Collection, seen some years ago by the writer.
- 243 Russell and Elliot, 1936, pages 107-108.
- 244 Ibid., page 107 and Taylor, 1979, page 47. 26 bands appeared, but whereas Russell and Elliot state the 'only sixteen were permitted to play', Taylor states that 10 of them declined to play.
- 245 Russell and Elliot, 1936, page 108.
- 246 Hesling White, 1906, page 19.
- 247 At the end of the year its bandmaster, William Jasper, retired and was succeeded by the band's illustrious euphonium player, Phineas Bower, who was to hold the office for 30 years. Professional conductor Samuel Longbottom was to die a year later, and these two occurrences halted the bands' progress - but only for about two years.
- 248 Subsequently, Saltaire was to appear only rarely at Belle Vue and seems to have existed simply as a village band, possibly with little support from the mills, though they still owned the instruments. These were called in and the band disbanded in 1894. *Brass Band News* of March, 1894, on page 6, reported thus: 'Many old contesters will learn with regret that the once famous Saltaire Brass Band is no more, the instruments and all properties having been called in by the Company. So passes away the remains of one of the best bands Yorkshire ever produced.' This illustrates one of the hazards of this kind of sponsorship; it can, and often does, lead to the sudden death of the sponsored.
- 249 *Keighley Year Book*, 1977, page 125.
- 250 1875 was the date of the first major success of Kingston Mills Band.
- 251 Hesling White, 1906, page 23.
- 252 Ibid., pages 25-26.
- 253 Ibid., page 28.
- 254 *Stalybridge Old Band 1814-1914*, page 24.
- 255 *Life and Career of the Late Edwin Swift*, 1904, pages 4-8.
- 256 Hampson, 1896, pages 12-16.
- 257 All of this information about Besses is gleaned from Hampson, 1893, pages 12-26.
- 258 The painting may be seen on page 14 of Hampson, 1893, and (in part) on the front cover of Dave Russell, 1987.
- 259 Hampson, 1893, page 72.
- 260 Prize-winners were Bacup, Matlock, Burnley, Besses o' th' Barn and Linthwaite, and in 1870, Bacup, Matlock, Dewsbury, Besses o' th' Barn and Wednesbury Rifles.

<sup>261</sup> Hampson, 1893, page 72.

## **Chapter 3**

### **INSTRUMENTATION AND REPERTOIRE TO 1874**

- 3.1 Brass band music in the 1850s**
- 3.2 Developments in the 1860s and early 1870s**
- 3.3 Conclusion**

### 3.1 BRASS BAND MUSIC IN THE 1850s

#### 3.1.1 Introduction - early published brass band music

Little has been said about band instrumentation or repertoire, so this chapter surveys developments up to 1874. Scott, in *The Evolution of the Brass Band and its Repertoire in Northern England* provides useful information about early brass band music, pointing to 1836 as the year in which the first published edition appeared. This was 'Eight Popular Airs for Brass Band' arranged by George MacFarlane,<sup>1</sup> published by R. Cocks & Co.,<sup>2</sup> and scored for three keyed bugles, two trumpets, two horns, three trombones and a serpent. In 1838, Cocks published 'Praeger's Thirteen Melodies' for brass band, using almost the identical instrumentation.<sup>3</sup> Two further publishers introduced brass band music into their catalogues at an early date, D'Almaine publishing a set of songs, dances, marches and tunes from opera in 1837,<sup>4</sup> and from the early 1840s Wessel & Co. issued a weekly brass band journal of popular airs and selections.<sup>5</sup> These form the earliest wave of brass band music, and show the transition from keyed bugle and serpent to cornet and ophicleide. Table 16 gives the instrumentation for these early publications.

Publications continued during the 1840s, and though there is no evidence that they had a large circulation, Scott makes the point that as some editions were re-issued, there must have been a demand. It should also be remembered that the majority of amateur bands were still using both reed and brass instruments, but the very existence of these publications indicates that there was already a swing towards all-brass bands. Boosey had been publishing military band music from the mid 1840s, but did not venture into the field of brass bands for some years. *Boosé's*<sup>6</sup> *Brass Band Journal* appeared in 1852 and 1853, Rudall, Rose and Carte's *Musical Directory* of 1854 giving partial lists of the pieces.<sup>7</sup> No arrangers are named - suggesting perhaps that Boosé himself had made them.



**Table 16**      *Instrumentation of early published band music*

	A	B	C
Keyed bugle	3	2	-
Cornet	-	-	4
Trumpet	2	2	1
Horn	2	2	2
Trombone	3	3	3
Serpent (or bass horn)	1	1	-
Ophicleide	-	-	1
Tympani	-	-	1

- A      Cocks & Co., 1836 - instrumentation for 'Eight Popular Airs'  
 B      Cocks & Co., 1838 - instrumentation for 'Praeger's 13 Melodies' (In a later edition, the keyed bugle part was renamed 'cornet' - Scott, page 129)  
 C      Wessel & Co., *circa* 1840 - the cornets are: one in E<sup>b</sup> and D<sup>b</sup>, two in A<sup>b</sup> and one in A<sup>b</sup> and B<sup>b</sup> - showing that the change from D<sup>b</sup>/A<sup>b</sup> to E<sup>b</sup>/A<sup>b</sup> was already taking place; the trumpet, in E<sup>b</sup>, required valves, the horns (french) were also in E<sup>b</sup>, and the trombones were alto, tenor and bass (Myers in Herbert (edited), 1991, page 175).

These were all established music publishers who added band music to their existing catalogues. What is widely regarded as the first brass band publishing house was founded in Hull in 1857 by Richard Smith, the highly successful band trainer.<sup>8</sup> Little is known about Smith's early publishing activities, except that he called his business the '*Champion' Brass Band Journal*, and that he moved to London in 1878.

### **3.1.2      Developments in instrumentation**

Little thought was given to instrumentation or its standardisation during the period of the early bands - most would be content to use whatever instruments and/or instrumentalists were available. From 1853, when Mossley temperance band won the first Belle Vue brass band contest with its matched set of saxhorns, the fact that instrumentation affected the quality of the performance became apparent, though it was over a decade before it had any perceptible effect. There seem to have been no early contesting rules governing instrumentation beyond banning the use of percussion.

The 3-year-old Mossley band, by winning the 1853 contest, procured a triumph not only for itself but also for the new instruments.<sup>9</sup> No details about these are given,

other than that they all had upright bells<sup>10</sup> and that they were pitched in A<sup>b</sup>,<sup>11</sup> but the ten players possibly played two each of soprano, contralto, tenor, baritone and bass saxhorns. Mossley's success indicated that a purpose-built combination of instruments, made and matched by the same manufacturer, had a decided advantage over the *ad hoc* collections in other bands. Though the respective skills of players and leaders should not be discounted, one must agree with Bevan's summation of Mossley's performance that 'There is little doubt that it won on sheer quality of sound: a matched blend contrasting favourably with the various timbres of keyed bugle, french horn, trumpet and ophicleide common in bands of the time.'<sup>12</sup>

Most music played by early bands was hand-written, mainly because of the lack of standardisation. This is obvious from what little information there is about the instrumentation of various bands other than Mossley, at the 1853 event. Table 17 illustrates the point, though it is not possible to vouch for the complete accuracy of all the information it contains. As well as three bands which played in the contest, the instrumentation of the newly-formed all-brass band at Besses o' th' Barn is shown. This was possibly influenced by the instruments used at Belle Vue.

This list shows that the cornet was now in the ascendancy, and signifies the decline of the keyed bugle, serpent and bass horn. Instrumentation was discussed in the letters which appeared in *Brass Band News* between November 1904 and February 1905, to which reference has already been made. Gladney said that reed instruments and ophicleides were freely used at Belle Vue, even in the 1860s,<sup>13</sup> whilst Richard Marsden wrote of an outstanding keyed bugle player in the Dewsbury Band.<sup>14</sup> B. D. Jackson stated that between 1853 and 1863 bands generally played D<sup>b</sup> and A<sup>b</sup> instruments and ophicleides,<sup>15</sup> a comment backed up by Marsden, who first played at Belle Vue with Bacup in 1863, by which time he was playing the euphonium, having previously played the ophicleide. Many such transitions would be made around this time.

**Table 17**      *Instrumentation of four bands in 1853*

	A	B	C	D
Soprano cornet	-	2(D <sup>b</sup> )	2(D <sup>b</sup> )	-
Cornopean	2	-	-	-
Cornet	-	3(A <sup>b</sup> )	3(A <sup>b</sup> )	4
Trumpet	-	2	-	-
Keyed bugle	3	-	-	-
Tenor cornet	-	1(A <sup>b</sup> )	-	-
Saxhorn (tenor)	-	-	2(D <sup>b</sup> )	2
French horn	-	2	-	-
Baritone	-	-	1(A <sup>b</sup> )	-
Trombones	3	3	1	2
Ophicleide	3	2	2	1
Bombardon	-	-	1	-
<b>Total</b>	<b>11</b>	<b>15</b>	<b>12</b>	<b>9</b>

- A      Dewsbury Old, Belle Vue 1853. Though the band was placed second in the contest, the instrumentation had a decidedly old-fashioned look about it, with three keyed bugles. It was, nevertheless, described as 'fairly typical of bands generally'<sup>16</sup>
- B      Bramley Temperance, Belle Vue 1853. Though both Russell and Elliot and Taylor credit this band with having 18 players, I go along with the instrumentation listed by Hesling White in 'A Short History of Bramley Band', in which he stated that 15 was the maximum allowed, and that bombardons and euphoniums had not yet come into use. Even though playing predominantly A<sup>b</sup> and D<sup>b</sup> instruments, Bramley's line-up had a more up-to-date look than that of Dewsbury. The name 'tenor cornet' is something of a mystery; being in A<sup>b</sup>, it may have been an early form of flugel; the so-called tenor cor had not yet come into use
- C      Saddleworth and Haybottoms, Belle Vue 1853. This list is taken from a letter from Beckett Worth.<sup>17</sup> Again, this was quite forward-looking. The trombone was a bass trombone. Despite Hesling White's comment, the bombardon could conceivably have been used, though it is more likely to have been a sax bass
- D      Besses o' th' Barn, 1853. This was the instrumentation used, according to Hampson, when Besses first became all-brass. Though small in number this instrumentation is, again, quite modern. The trombones were tenor and bass.<sup>18</sup>

The lack of standardisation created a problem for publishers, who obviously wanted to reach the widest possible market. Henry Distin<sup>19</sup> was one of the first to tackle it, and by

1857 was publishing music suitable for brass or brass and reed bands with between 10 and 24 instrumentalists.<sup>20</sup> The recommended maximum for the all-brass band was 17.

Table 18 shows Distin's instrumentation for brass bands with 10, 15 or 17 players, and also includes that of Kingston Mills band on its formation in 1855. Points to note are the early use of E<sup>b</sup>/B<sup>b</sup> instruments, the use of the word tuba instead of saxhorn (made by Distin, and saxhorns in all but name) and the absence of the trombone from the small band. The piccolo cornet was the equivalent of the modern soprano cornet, the B<sup>b</sup> alto tuba similar to the flugel horn, the E<sup>b</sup> alto and tenor tuba (probably different names for the same instrument) the equivalent of today's tenor horn, the baritone tuba was what is today called simply the baritone (or, occasionally, baritone horn) and the B<sup>b</sup> bass tuba was a fore-runner of the euphonium. Thus, as for many years to come, the E<sup>b</sup> contrabass (tuba, or bombardon), was the lowest sounding instrument. This table further emphasises the growing appetite for the cornet and also for the piccolo, or soprano cornet, even though the brass clarinet was still available. The flugel and the E<sup>b</sup> horn (under whatever name) had become permanent features, and the regular use of the B<sup>b</sup> bass tuba (euphonium) was a vital step forward, along with the use of the E<sup>b</sup> contrabass (bass or bombardon). With the addition of these instruments, the overall sound of the band would be considerably enhanced.

### **3.1.3 Repertoire at Belle Vue**

In the 1853 and 1854 Belle Vue contests each band was required to play two own choice selections, but in the following three years the requirements were one set test piece and one selection of the band's choice. In 1855 the set test was an original overture by James Melling called *Orynthia*, probably the first ever specially-composed test piece. Unfortunately, no known copy exists. This was the most interesting musical innovation of the period, but the experiment seems not to have been a success as it was not repeated, and bands continued to provide their own arrangements of selections. In 1856 and 1857 the set tests were a Flotow overture and a Verdi selection, whilst 1858

saw a change to oratorio, bands playing two extracts from Haydn's *Creation*. All were individually scored for the bands, because there was still no standard instrumentation.

**Table 18**      *Instrumentation in the mid-1850s*

	A	B	C	D
E <sup>b</sup> piccolo cornet	1	1	1	1
E <sup>b</sup> clarinet (brass)	-	1	1	-
E <sup>b</sup> trumpet	-	1	2	-
B <sup>b</sup> cornet	2	3	3	5
B <sup>b</sup> alto tuba (flugel)	2	2	2	1
E <sup>b</sup> alto tuba	2	-	-	-
E <sup>b</sup> tenor tuba	-	2	2	2
B <sup>b</sup> baritone tuba	1	1	1	1
Trombone	-	2	3	2
B <sup>b</sup> bass tuba (euph.)	1	1	1	2
E <sup>b</sup> contrabass	1	1	1	1
	<b>10</b>	<b>15</b>	<b>17</b>	<b>15</b>

- A      Distin's basic 10-piece band, with no clarinet, no trumpet and no trombone
- B      Distin's 15-piece band which incorporates, additionally, a clarinet, a trumpet, one extra cornet and two trombones (tenor and bass)
- C      Distin's 17-piece band, the extra instruments being a further trumpet and trombone
- D      Kingston Mills band, 1855. This had quite a modern look, and was quite similar to the Distin 15-piece band.

The letters to *Brass Band News* mentioned above recall some of the details of the early Belle Vue arrangements. Richard Stead of Meltham, whose connection with Belle Vue started in 1858, threw some light on the origination of the arrangements of one of them, saying that in this particular year they were made by each band from the vocal score. Arrangements obviously varied from band to band, and whereas in Accrington's version the ophicleide was the featured soloist, in Meltham's, the part was given to bass trombone.<sup>21</sup> Richard Marsden told of Accrington's ophicleide player breaking down during his solo in 'On Thee Each Living Soul Awaits' (*The Creation*, Haydn), someone in the band singing the remainder. Despite this, Accrington won first prize, suggesting

that these early contests were not taken too seriously. Robinson confirmed this anecdote, adding that it was the alto trombonist who vocalised the remainder of the solo.<sup>22</sup> In a further letter, Stead stated that Meltham's arrangement was made by a J. Illingworth and that Meltham was conducted by H. Hartley, an organist and violinist.<sup>23</sup> According to the *Manchester Guardian* the conductor was A. Jackson, but he was probably the leader.<sup>24</sup>

Arrangements were often, though not always, made by the leader or conductor. Beckett Worth, in his letter,<sup>25</sup> discusses the pieces played by Saddleworth and Haybottoms band in 1853. These were 'Fill the shining goblet', and 'Hallelujah Chorus', and though the former was arranged by the band's leader, John Hanson (playing D<sup>b</sup> soprano cornet), the latter was arranged by the ophicleidist, W. Wood. Alec Hesling, in his letter,<sup>26</sup> gave the following information concerning arrangers: Dewsbury's *Lucrezia Borgia* and the Rossini *Cavatina* (1853) were arranged by its conductor (Squire Greenwood), and Richard Smith (leader) made the arrangements for Leeds Railway band, but Meltham 'had an old soldier who wrote for them' - possibly the J. Illingworth referred to by Stead.<sup>27</sup> Though Hesling claimed that Mossley's 1853 version of 'The Heavens Are Telling' was arranged by its leader, William Taylor, doubt is cast on this by a letter from Angus Holden,<sup>28</sup> claiming that both of Mossley's 1853 pieces were arranged by Bill Roe, 'Leader of Charles Duncan's Imperial Tent Works Show', probably one of the members of travelling shows who supplied early amateur bands with arrangements.

#### **3.1.4 Collections**

Comparatively little - neither of the vast amount of hand-written material nor early published music - has survived. There are, however, several collections which call for comment, and some of these are discussed now.

(i) Goose Eye band books

There is, or was, a set of band books in Keighley Museum, discovered by Scott and discussed by him in his thesis as the 'Goose Eye' band books.<sup>29</sup> I tried, unsuccessfully, to locate these myself but instead, found a different set of books - less interesting than those found by Scott, but discussed in my *Brass Roots*.<sup>30</sup> I do not believe they warrant further comment.

(ii) Black Dike part books

Labelled 'Black Dike Military Brass Band', these books were compiled during the first few years after the band's change, in 1855, from the Queenshead band. Eight have survived, housed in Black Dyke's archive, each containing 42 pieces. (There were 43, but number 15 has been removed from each remaining book). Half the pieces are arrangements from art music and the remainder mainly dances, with examples of the waltz, the polka, the quadrille and the galop, plus two un-named marches. There are four overtures and five operatic selections (categorized variously as selection, cavatina, aria or grand scena). Verdi, Donizetti and Bellini are each represented, and 'Hallelujah Chorus', 'The Heavens Are Telling' and Mendelssohn's 'Wedding March' are to be found amongst the remaining examples of art music.

The most interesting piece, historically, is the 'Yorkshire Waltzes', composed by Enderby Jackson as test piece for his 1856 Hull contest (see page 91 above), and appearing at number 17 in the books. It adopts the waltz structure of Strauss and other major waltz composers, with an introduction (not in waltz time), a number of contrasting waltz themes (all in either binary or ternary form) and a finale, referring to earlier material. Dynamics were added in red, suggesting that more care was taken in the performance-preparation of this piece than of the others, which exhibit only basic marks of expression. The harmonies are predominantly diatonic, with modulations to dominant and subdominant, the occasional use of a diminished chord and some chromaticism in the melody. The eight surviving books are for:

Clarinet in D <sup>b</sup>	Alto sax horn in A <sup>b</sup>
Fugle [ <i>sic</i> ] horn in E <sup>b</sup>	Tenor trombone
Solo cornet in A <sup>b</sup> ophicleide	Ophicleide
2nd cornet in A <sup>b</sup>	Bass drum

The clarinet takes the top part and, interestingly, the E<sup>b</sup> 'fugle' is scored in the manner of a 2nd soprano cornet, often complementing the clarinet in the same way that the 2nd cornet complements solo cornet. Scott concluded that the band gradually increased in size as the books were being compiled, and that there must originally have been part books for trumpet and bass trombone. The final three pieces require a cornet and an alto saxhorn in B<sup>b</sup> (flugel horn), suggesting that by the time these were written, some of the older instruments were being replaced by more up-to-date ones. These part books have been discussed elsewhere in some detail.<sup>31</sup>

### (iii) The Cyfarthfa collection

Part books from the now defunct Cyfarthfa band of Merthyr Tydfil (mentioned on page 36 above) form a much more substantial collection of early band pieces than those at Black Dike. Six sets, comprising 105 part books have survived, containing over 350 pieces. Trevor Herbert has written at length about this band and its music.<sup>32</sup> Just over half are arrangements from art music - some 70 from opera and *circa* 50 which may be classed as 'sacred'. There are also transcriptions of piano pieces, glees and an organ fugue, but the most remarkable part of the collection is its 40 or so orchestral transcriptions of overtures, orchestral extracts from opera, and complete symphonies - of which there are five, as well as single movements from other symphonies. However, the piece which calls for special mention is the *Tydfil Overture* by Joseph Parry (1841-1903), one of the most influential Welsh musicians of the nineteenth century and, as Herbert points out, the first composer of stature to write for brass band.

Based on the evidence of a photograph from *circa* 1855,<sup>33</sup> the Cyfarthfa band at that time comprise three keyed bugles, four cornets, two tenor horns, four trombones, a euphonium, an ophicleide, two bombardons and two other unidentified brass



instruments, plus bass and side drums. This was both large and forward-looking for the mid-1850s.

(iv) 4th L.R.V. band books

The recently discovered '4th L.R.V.' band parts from Bacup are, I believe, going to be a source of much interest. There are 21 part books, containing band parts for some 35 titles. Books and titles are listed in Appendix 14.

It has been possible to compare the titles with the band's activities, outlined by Leach,<sup>34</sup> and this has made it possible to date some of the pieces. Though not very orderly at the moment in most books, there are 10 numbered sets which I have dated between 1864 and 1868. There are several others which, though not all coming after Number 10 chronologically, may have been written on separate sheets and added to the books later. There are also several titles which appear in only a few of the books, suggesting that the actual fixing into the books was the responsibility of the individual members and that, perhaps, because they were not in regular use, some of the parts were not inserted.

The first selection in the books, *Reminiscence of Auber* will possibly also prove to be the most interesting of the arrangements, and I have looked at this in some detail. It was the test piece for the 1864 Belle Vue contest, the first of four which the Bacup band was to win during its short career. The contest, and the intense interest it caused in Bacup, are described by Leach.<sup>35</sup> Over 2,000 inhabitants travelled by train to Belle Vue to support their band. Because of the large entry (14 bands) the own choice test piece was dispensed with. The Auber itself lasted *circa* 14 minutes and was, for the time, a very comprehensive test. Leach states: 'The cadenza in this was the most difficult ever sent out, but John Lord came off finely'. This creates a slight mystery because Lord, the band's leader, is also generally described as its solo cornet player. There is no solo cornet part for the Auber selection, though there are two identical soprano parts (as indeed there are for most of the pieces). There is, however, a difficult soprano cadenza,

and I must assume that this is the one played by Lord. It is shown in Appendix 14. The absence of the solo cornet part (is it lost or was there ever one?) suggests that perhaps Lord played soprano cornet for this contest and that he, and not William Greenwood, the band's regular soprano player, played the cadenza. The fact that there are two soprano parts and a solo cornet part for most of the pieces raises the possibility that Lord alternated between the two during the band's general playing.

The absence of the solo cornet part leaves a few doubts, added to by the absence of the solo euphonium part which, without any doubt, would have existed. Nevertheless, I have attempted a brief analysis of the selection. It consists of nine different sections, as shown below:

- (i) Allegro; tutti; from *Crown Diamonds* overture
- (ii) Recitative: solo for 1st tenor
- (iii) Andante con moto; aria; solo for tenor, with cadenza; link (Vivo)
- (iv) Allegro vivace; tutti; in the style of a tarantella
- (v) Andante con moto; aria; probably a euphonium solo, with cadenza
- (vi) Allegro non troppo; possible euphonium solo; link (Lento)
- (vii) Allegro non troppo; possible euphonium solo, but leads to soprano cadenza
- (viii) Adagio; tenor solo
- (ix) Finale - Allegro/Presto; tutti

These collections, particularly those of Black Dike, Cyfarthfa and the 4th L.R.V. provide a valuable insight into the types of music played by leading bands in the 1850s and 1860s. They also provide the opportunity for studying playing skills and scoring techniques of the time

## 3.2 DEVELOPMENTS IN THE 1860s AND EARLY 1870s

### 3.2.1 Into the 1860s

Information about the instrumentation of three bands in 1860 and 1861 comes from entry forms for the Crystal Palace contests, part of the former Ainscoe Collection, but now in the care of the respective bands. Though differences persist - especially in the case of Black Dike, with a clarinet, french horn and ophicleide - there are signs that bands were progressing towards a more standardised instrumentation than had been the case at Belle Vue in 1853. Details are shown in Table 19. Meltham was stronger than the other two in the lower-middle range of baritone/euphonium, pointing to the future. Though Besses o' th' Barn did not compete at Crystal Palace, its 1860 instrumentation, as given by Hampson, is also included in this table. The absence of a euphonium here is surprising, and is possibly due to a lapse of someone's memory. The three horns comprised one in E<sup>b</sup> and two unspecified - probably also in E<sup>b</sup>, but possibly in D<sup>b</sup>.

**Table 19** *Instrumentation of four bands - 1860-1861*

	Black Dike 1860	Meltham 1860	Saltaire 1861	Besses 1860
Soprano cornet	1	1	3	-
Clarinet	1(E <sup>b</sup> )	-	-	1(D <sup>b</sup> )
Cornet	4	5	4	6(A <sup>b</sup> )
Fugle [ <i>sic</i> ]	1	-	-	-
Alto saxhorn (flugel)	1	-	1	-
Tenor saxhorn	1	2	2	3
French horn	1	-	-	-
Baritone	1	2	1	2
Tenor trombone	1	2	2	1
Bass trombone	1	-	1	1
Euphonium (B <sup>b</sup> bass)	1	3	1	-
Ophicleide	1	-	-	1
Bombardon (E <sup>b</sup> )	2	2	2	1
	<b>17</b>	<b>17</b>	<b>17</b>	<b>16</b>

The three sopranos of *Saltire*, though not unique, were not common, would pose problems in intonation and never became standard. Its family of three trombones, however, looked to the future, and was destined to become standard, as indeed, was the trio of horns used by Besses.

### 3.2.2 Crystal Palace band music

The four-year series of Crystal Palace contests (1860-1863) was mentioned on pages 97-98 above. Much of the music played there has survived in a number of scores and sets of band parts in the former Ainscoe Collection.<sup>36</sup> Bands played two own choice tests in the 1860 contest, none of which seem to have survived, but in the Collection there were scores for set tests in the other three years:

1861	<i>Le Prophète</i>	Meyerbeer
1862	<i>Robert le Diable</i>	Meyerbeer
1863	<i>La Forza del Destino</i>	Verdi

All were arranged by James Smyth (1818-1885),<sup>37</sup> and demonstrate the changes in instruments and instrumentation taking place at the time. Also in the Collection were a number of pieces played by the massed band - at least three arranged by Enderby Jackson himself. The one surviving full score from 1860 is his arrangement of 'God Save the Queen'. The instruments named on the score are:

D <sup>b</sup> soprano	B <sup>b</sup> bary [ <i>sic</i> ] [baritone]
1st A <sup>b</sup> cornet	Tenor and bass trombones
2nd A <sup>b</sup> cornet	Solo bass [euphonium)]
E <sup>b</sup> and D <sup>b</sup> altos	Bass

Trombone and bass parts are in bass clef, with all other instruments using treble, transposed according to the pitch of the instrument. Russell and Elliot<sup>38</sup> lists the instruments reputedly played in the 1860 massed band; the list is reproduced in Table 20.

**Table 20**      *Instruments used in the 1860 Crystal Palace massed band*

144 soprano cornets	74 tenor trombones
184 1st cornets	75 bass trombones
210 2nd cornets	80 euphoniums [solo bass]
83 E <sup>b</sup> althorns	133 ophicleides
71 D <sup>b</sup> 1st althorns	155 E <sup>b</sup> contrabasses
51 D <sup>b</sup> 2nd althorns	2 B <sup>b</sup> contrabasses
100 B <sup>b</sup> baritones	26 side drums and a monster gong.

This list matches the instrumentation shown on the Jackson score and there are a number of points worth noting: there were still no 3rd cornets; the E<sup>b</sup> althorns were to become the solo horns of the future, whilst the 1st and 2nd D<sup>b</sup> althorns retained their anomalous names of '1st' and '2nd' even when they changed to E<sup>b</sup>; the tenor trombones would almost certainly be valved, and were slightly out-numbered by (slide) bass trombones; ophicleides were probably divided between *playing the euphonium part (still generally called solo bass)* and that of bass; and the large number of E<sup>b</sup> basses was in contrast to the presence of only two B<sup>b</sup> contrabasses - fore-runner of the later, larger, BB<sup>b</sup> bass.

In the Jackson score the melody is given to soprano, 1st cornet and, at times, to E<sup>b</sup> alto - usually sounding at the sub-octave. Bass trombone, solo bass and bass take the bass line, whilst the remaining instruments fill in the middle harmonies. In a version of 'The Heavens Are Telling', arranged by Tidswell,<sup>39</sup> of which only the band parts have survived, the scoring seems to have been similar to that of Jackson, except that there was a *divisi* soprano part, and the bass trombone alternated between the bass line and the lower harmonies.

In 1862 the principal change was the establishment of B<sup>b</sup> and E<sup>b</sup> pitch for the transposing instruments, resulting in the inclusion of a family of three E<sup>b</sup> altos (horns).

Instrumentation was now as follows:

E <sup>b</sup> soprano	E <sup>b</sup> corni, <i>divisi</i>
B <sup>b</sup> 1st cornet	B <sup>b</sup> bary [ <i>sic</i> ] baritone
B <sup>b</sup> 2nd cornet	Tenor and bass trombones
Solo, 1st and 2nd E <sup>b</sup> altos	Solo bass and basso

James Frost, in his letter to *Brass Band News* <sup>40</sup> made a point about the reason for changing from A<sup>b</sup> and D<sup>b</sup> instruments to those in B<sup>b</sup> and E<sup>b</sup>. He had joined the Matlock band *circa* 1860, when it was still playing the older type of instrument. He stated that because much of the music played was in keys with four, five, six or even seven flats, it was easier to use instruments in the newer pitches. The key for any given piece would be chosen largely for the convenience of the melody-playing A<sup>b</sup> and D<sup>b</sup> instruments, instruments pitched in D<sup>b</sup> would play in a key with one flat less than those in A<sup>b</sup>, but those pitched in C (trombones and ophicleides) would be required to play in a key with four flats more. Thus, a piece written in E<sup>b</sup> major for the A<sup>b</sup> instruments would be in B<sup>b</sup> major for the D<sup>b</sup> instruments, but in the somewhat unfriendly key of C<sup>b</sup> major for trombones and ophicleide. By changing the melody instruments to B<sup>b</sup> and E<sup>b</sup>, concert-pitched instruments would require only two flats more than B<sup>b</sup> instruments in their key signatures.

The family of altos gave the score a more advanced look, though there was as yet no move to 'modernise' the lower part of the band. The E<sup>b</sup> corni, probably french horns, may have been played in the lower part of their range making them, effectively, extra baritones. Solo bass would be the equivalent of the later solo euphonium and basso would be, effectively, a second euphonium and/or E<sup>b</sup> bombardon.

Apart from progress in instrumentation there was a general advancement in the content of the three test pieces, though in some ways, the 1861 test was more adventurous than its successor, with a cadenza for the alto as well as for the cornet, and rather more exposed scoring. Both selections took some eight minutes to perform, and their scores confirm that the change to E<sup>b</sup> and B<sup>b</sup> took place in 1862. In the 1863 score (*La Forza*), 'B<sup>b</sup> bary' has become 'B<sup>b</sup> alt', and there are 1st, 2nd and bass trombones, providing a further 'family' of instruments. This selection was a more comprehensive test than the earlier ones, lasting about 13 minutes, with a wider range of instrumental colour. It was also well up to date, the opera itself having been premiered a mere nine months before the 1863 contest.<sup>41</sup>

### 3.2.3 Repertoire at Belle Vue

The set test plus own choice piece formula returned in 1860; the emphasis on operatic selections for the set test continued, though with a slight change, in 1864, to 'Recollections of Auber', discussed in 3.1.4 (iv) above. However, as Auber's fame rested almost entirely on his operas it may be assumed that this also was, in reality, an operatic selection, but with extracts not restricted to one opera. This was the year in which, due to the large entry (14 bands) 'the bands were not called upon to play a selection of their own'.<sup>42</sup>

1863 was probably the year of the first published test piece, in addition to being the year in which the playing of B<sup>b</sup> cornets in the set test was required,<sup>43</sup> following a similar move at Crystal Palace in 1862. The *Manchester Guardian* stated that following the 'own choice' part of the contest, bands played a selection from *Faust* 'arranged by Messrs. Chappell and Hammond, Regent Street, London'.<sup>44</sup>

There is no mention of an arranger in the 1864 report, but in his November 1904 letter Gladney stated that he thought Melling arranged the 1865 test piece, a selection from Verdi's *Un Ballo in Maschera*,<sup>45</sup> this was confirmed in *Bury Times* of 9 September 1865 which, reporting the contest, stated that the music was arranged by J. Melling of Manchester, and that the music was 'sent [to the bands] by the proprietor'.<sup>46</sup> However, all the parts for this selection in the Bacup band books are hand-written by George Ellis.

1866 was the last year in which bands prepared two test pieces for the Belle Vue contests, and more definite information now emerges about the arrangers. Herr Grosse, principal clarinettist in the Hallé Orchestra, arranged the 1866 selection (from Meyerbeer's *L' Africaine* - the opera having been first performed as recently as 1865), William Winterbottom, a Royal Marines bandmaster arranged the tests for 1867, 1869, 1870 and 1871, whilst that for 1868 was made by James Waterson, a bandmaster in the Life Guards (see page 187 below). Charles Godfrey (1839-1919), bandmaster of the Royal Horse Guards from 1868 to 1904 arranged *Souvenir of Mozart* for the Belle Vue

contest of 1872, after which he arranged every Belle Vue test piece until 1915 (also adjudicating regularly until 1888). Godfrey's arrangements are discussed in detail in Chapter 4.3. Table 21 lists the first 12 years of specially arranged test pieces.

**Table 21** *Belle Vue test pieces, with arrangers, 1863-1874*

1863	<i>Faust</i> , Gounod, arranged 'Messrs. Chappell and Hammond'; (plus own choice)
1864	<i>Reminiscences of Auber</i> , arranger unknown; (own choice piece not required)
1865	<i>Un Ballo in Maschero</i> , Verdi, arranged James Melling; (plus own choice)
1866	<i>L' Africaine</i> , Meyerbeer, arranged Herr Grosse; (plus own choice)
1867	<i>Der Freischütz</i> , Weber, arranged William Winterbottom
1868	<i>Roberto le Diable</i> , Meyerbeer, arranged James Waterson
1869	<i>Le Prophète</i> , Meyerbeer, arranged William Winterbottom
1870	<i>Ernani</i> , Verdi, arranged William Winterbottom
1871	<i>Il Barbiere</i> , Rossini, arranged William Winterbottom
1872	<i>Souvenir de Mozart</i> , arranged Charles Godfrey
1873	<i>Dinorah</i> , Meyerbeer, arranged Charles Godfrey
1874	<i>Faust</i> , Spohr, arranged Charles Godfrey

Though no pressure seems to have been exerted on bands regarding instrumentation, there would almost certainly be a tendency for them to gravitate towards that of the scores provided, thereby assisting the move towards standardisation during the late 1860s and early 1870s.

### 3.2.4 Instrumentation

The size of bands had obviously been gradually increasing. Stead wrote that in 1858 numbers varied from 14 to 18,<sup>47</sup> and according to Marsden, Bacup's full band in the 1860s was 19, though he conceded that some bands had fewer.<sup>48</sup> Ben Haley of Brighouse said that in the 1860s most bands had *circa* 17 players, but not more than 20.<sup>49</sup> Gladney maintained that in 1871 bands generally had 16-20 players, whilst Joseph Paley said that by 1872 most bands had 20. In fact, the *Manchester Guardian* states that as early as 1866, 'The bands consisted severally of 20 performers', and in its report of the 1867 contest it clearly showed that all competing bands had this number of players.<sup>50</sup> Despite these differences in detail, the size of bands had risen during the 1860s.



**Table 22**      *Instrumentation in the later 1860s*

<u>1866 (Herr Grosse)</u>	<u>1868 (Waterson)</u>	<u>1868 (Van Buggenhoud)</u>	<u>1869 (Gladney)</u>
E <sup>b</sup> piccolo piston or clar.	E <sup>b</sup> soprano cornet	Petit bugle (E <sup>b</sup> soprano)	E <sup>b</sup> soprano cornet
1st B <sup>b</sup> solo piston	1st B <sup>b</sup> cornette	1st B <sup>b</sup> cornet a piston	B <sup>b</sup> solo cornet (leader)
2nd B <sup>b</sup> solo piston	2nd B <sup>b</sup> solo cornet	Solo bugle	B <sup>b</sup> repiano
1st B <sup>b</sup> piston of flugel	B <sup>b</sup> flugel horn	2nd bugle	B <sup>b</sup> flugel horn
2nd B <sup>b</sup> piston or flugel	2nd B <sup>b</sup> cornet*	3rd bugle	2nd cornet (or flugel)
		4th bugle	3rd cornet (or flugel)
		1st bugle (fanfare)	
Corni in E <sup>b</sup> (1st tenor)*	E <sup>b</sup> tenore primo	1st horn+	1st E <sup>b</sup> tenor horn
Corni in E <sup>b</sup> (2nd tenor)*	E <sup>b</sup> 2nd sax	2nd horn+	2nd E <sup>b</sup> tenor horn
Corni in E <sup>b</sup> (3rd ten. ad lib)	E <sup>b</sup> 3rd sax tenor	3rd horn+	3rd E <sup>b</sup> tenor horn
B <sup>b</sup> althorn	B <sup>b</sup> baritone	1st baritone	1st baritone
2nd baritone+		2nd baritone	2nd baritone
Solo euphonium+	B <sup>b</sup> bass [euph]	B <sup>b</sup> bass/euph. +	Solo euphonium
2nd euphonium*			2nd euphonium
1st trom. ad lib (bass clef)	Tenor trom. primo	1st trom. (bass clef)	1st trombone
2nd trom. ad lib (bass clef)	2nd tenor trombone	2nd trom. (bass clef)	2nd trombone
2nd trombone (tenor clef)+			
Bass trombone*	Bass trombone	3rd trom. (bass clef)	Bass trombone
	E <sup>b</sup> Bombardon	Bombardon or tuba	Basses (bass clef)
E <sup>b</sup> bass+	E <sup>b</sup> bass		
B <sup>b</sup> bass+		B <sup>b</sup> bass	B <sup>b</sup> bass
	BB <sup>b</sup> bass		BB <sup>b</sup> bass
Drums (bass dr. & cym.)		Grosse caisse	
<b>17 parts</b>	<b>16 parts</b>	<b>18 parts</b>	<b>19 or 20</b>
<b>plus percussion</b>		<b>plus percussion</b>	<b>parts</b>

As has been seen, Belle Vue test pieces were being published from 1863. The earliest band parts which I have located, however, (apart from those in the recently-discovered 4th L.R.V. band books - see Appendix 14) date from a few years later, and are not all directly connected with Belle Vue. The first, published in 1866, was the selection from *L' Africaine*, arranged by Grosse.<sup>51</sup> A set of parts for this has survived in Black Dyke's archive, headed 'Journal No. 47 - Chappell'; it uses instruments as shown in Table 22. Most parts are printed, but those marked + are hand-written and may, therefore, be different from the original parts. Parts marked \* are missing, but are presumed to have existed because of the implication of the names of other parts. For example, the presence of a 3rd horn part suggests that there had been parts for 1st and 2nd horn.

In the archive of Meltham and Meltham Mills band, I found parts for the 1868 Waterson<sup>52</sup> arrangement, headed 'Grand Fantasia on *Robert le Diable* - opera by Meyerbeer'. Though no arranger is shown in existing lists of Belle Vue contests, the fact that it was Waterson is mooted in a letter from John Gladney to *Brass Band News* of November, 1904, in which he states:

'Mr. Waterson of the 2nd Life Guards arranged *Roberto* [*sic*] (1868) for the Courtois Union Band, a band of professional brass instrument players who all played Courtois instruments. This band was organised by Messrs. Chappell and Co. Mr. Jennison [Belle Vue manager] merely adopted this piece.'<sup>53</sup>

All the band parts except one in the Meltham set are hand-written; the exception is the solo cornet part, which is printed and names the arranger, confirming that it was Waterson, and that the selection was published. Returning to the Black Dyke archive, there is a set of parts for '*Fantasia sur l' opera Herculanum*' by Ed. Van Buggenhoud.<sup>54</sup> There is also a score, 'reconstructed' by J. A. Greenwood in February, 1918. The score is clearly marked, however, 'Test piece, Blackpool, 31st August, 1868';<sup>55</sup> the parts are listed in Table 22. The remaining instrumentation shown in Table 22 is that of Gladney's selection from *Lucrezia Borgia* (Donizetti). Parts for this are still intact in Black Dike's archive, as is a hand-written copy of the full score.<sup>56</sup>

The 1866 instrumentation, despite the nationality of the arranger, shows a distinct French influence in its use of the word *piston* - an abbreviation of *cornet-à-piston*, though *corni* for the horns is of Italian derivation. 'Althorn' was in vogue at the time, but as the 2nd baritone and solo euphonium parts were handwritten, their names probably differed from the originals. This was arranged primarily as a test piece, so it is surprising that there was a percussion part. The 1868 Waterson score veered more towards English nomenclature, though the B<sup>b</sup> bass would undoubtedly take on the role of euphonium, and it is worth noting that there was only one of these, as well as only one baritone. The bombardon part contains a cadenza, not shown in the E<sup>b</sup> bass part (though in other respects they are similar), and therefore they may be regarded as solo

and second bass. The use of a BB<sup>b</sup> bass was quite advanced for the time, and a part of the move towards modern instrumentation. There is a hand-written score of this arrangement in Besses' archive, with a different instrumentation, confirming that bands were still not standardised. The differences are the use of 1st and 2nd soprano, E<sup>b</sup> instead of B<sup>b</sup> flugel horn, a repiano cornet (an early example of the use of this term), a 3rd cornet, two E<sup>b</sup> saxhorns and two baritones (rather than the three saxhorns and one baritone in the Meltham version) a 2nd euphonium and the absence of a B<sup>b</sup> or BB<sup>b</sup> bass. Besses did not compete at Belle Vue in 1868; they may have played the selection at some other contest but did not, according to Hampson, win a prize playing it. This was during the period that James Melling conducted Besses. The Van Buggenhoud instrumentation undoubtedly shows a German influence, with a predominance of bugles in the upper part of the band. These parts were, presumably, intended to be played on flugel horns, but with the possible exception of the 'solo bugle', would doubtless be played on cornets in English bands. The B<sup>b</sup> bass would be a larger instrument than the B<sup>b</sup> bass sax (or euphonium), but would have a smaller bore than the BB<sup>b</sup> bass.

Gladney's score showed a natural progression from the earlier ones, and closely resembled the instrumentation used for the next 70 years. It also used modern terminology, and allowed for the use of one, two or three flugels, a characteristic of later scores by Gladney. By using two independent euphoniums, as well as 1st and 2nd baritones and a trio of trombones, Gladney was exploiting and extending the sonorities of the lower tenor/baritone range. Similarly, his bass section was approaching that of the modern brass band. 'Basses' was probably played by two E<sup>b</sup> instruments, and the B<sup>b</sup> and BB<sup>b</sup> would add a depth which would be unusual at the time.

Table 22 thus indicates the steady move during the second half of the 1860s towards modern instrumentation, with a gradual increase in the number of parts scored, though it is not possible to be sure what the actual number of players was, as there is no indication which parts, if any, were shared. From the early 1870s Gladney began steering

his bands towards the instrumentation of the modern contesting band, a policy which brought him rich rewards, with the following successes at Belle Vue during the 1870s:

- 1871 5th Burnley rifles
- 1872 2nd Saltaire; 3rd Meltham
- 1873 1st Meltham Mills
- 1874 2nd Meltham Mills; 5th Saltaire
- 1875 1st Kingston Mills; 2nd Meltham Mills; 4th Stalybridge; 5th Saltaire
- 1876 1st Meltham Mills; 2nd Kingston Mills
- 1877 1st Meltham Mills; 5th Kingston Mills
- 1878 1st Meltham Mills; 4th Accrington
- 1879 2nd Accrington rifles; 3rd Barnsley rifles (Meltham barred)<sup>57</sup>

Gladney had also been campaigning for the use of the slide trombone since 1869, when he arranged *Lucrezia Borgia*. Trombone solos up to this time had been unusual, an exception being one written by Waterson in his *Robert le Diable* selection of 1868. This, it seems, was played on the valve trombone in most bands. Gladney's attempts to include the slide trombone in his instrumentation was with the intention of improving the band's sound, whereas an 1873 Belle Vue rule banning the use of the valve trombone (see pages 90-91 above) was an attempt to prevent players of other valve instruments from doubling on trombone. This is confirmed in Gladney's letter of November, 1904, to *Brass Band News* in which, as well as explaining how he modelled Meltham band 'on the lines of the present contesting band of 24', he also stated:

'When I wrote *Lucrezia Borgia* for the great contest at Bacup in 1869, I wrote a solo for slide trombone and insisted on its being played on a slide, and as I was to judge it could not be shirked . . . !'

This probably represented the start of the campaign to replace the valve tenor trombone with the superior-sounding slide version.

1873, subject to Gladney's memory, was not only the last time the use of the valve trombone was permitted in a Belle Vue contest, it was also the last time reed instruments were allowed, and from this year there was a rule regulating the maximum number of players - a matter which appears to have been hitherto flexible.

Scores and parts of test pieces arranged pre-1875 are quite rare, and in addition to those listed in Table 22, the only other examples I have found references to are copies of Godfrey's arrangement of *Dinorah* (Meyerbeer - for the 1873 Belle Vue contests) and Gladney's selections from Verdi's *Stiffelio* and Mozart's *Il Flauto Magico* (the Italianised version of the more correctly-named *Die Zauberflöte*). Godfrey's arrangements are to be discussed in the next chapter but for the record there are, at the present time, sets of parts for *Dinorah* in the archives of the Haydock and Meltham bands.

Gladney's arrangement of a selection from *Il Flauto Magico* has survived in a collection of scores owned by the music publisher R. Smith and Co., and stored in their Aylesbury office. Dated 1870, it varies from the *Lucrezia Borgia* selection only in that it has parts for two soprano cornets. His 1874 arrangement of a selection from Verdi's *Stiffelio*<sup>58</sup> (a copy of the parts of which are in Salford University's brass band archive) dispenses with the extra soprano, calls for only one flugel horn, and introduces tenor clef into the tenor trombone parts and treble clef into all bass parts. The instrumentation is thus virtually the same as that of the modern contesting band, though with slight variation in the names of the parts. Horns are here classified as 'solo', '2nd' and '3rd', and baritones as 'solo' and '2nd'. There are two separate parts for euphonium; '2nd' generally doubling 'solo euphonium' either at the unison or sub-octave, but occasionally becoming independent, and rested when one euphonium only is required.

The selection lasts for approximately 14 minutes and makes no stringent technical demands. It contains seven extracts from the opera, each self-contained and with its own natural conclusion; consequently, there are no links or contrived cadenzas. The key scheme is simple, B<sup>b</sup> instruments being restricted to C, F, B<sup>b</sup> and E<sup>b</sup> majors and D minor. Solo cornet and euphonium take most of the solo work, but there are also solo passages for flugel horn and trombone, with one for solo horn doubled by baritone. There are a number of exposed bars but no actual solos for the soprano.

### 3.3 CONCLUSION

Part I of the thesis has shown how, from an early, rudimentary, but completely nationwide amateur band movement, the all-brass band emerged in northern England, where the economics and geography of the region combined to pave the way for higher-quality performance, encouraged and stimulated by the developing band contest.

Two general points need to be made before proceeding. First, the instrumentation of early band arrangements was dictated by the instruments available, and arrangers had to tailor their work to match individual combinations. As time went on, publishers such as Distin devised what today might be called 'flexi-scores' - able to cope with bands which differed in size and instrumentation. With the advent of a greater quantity of published music, the better bands were gradually forced into adopting an instrumentation to which the arrangements could be adapted. Thus, whereas in early years bands dictated instrumentation to arrangers, later, arrangers encouraged bands to conform to what was to become standard instrumentation.

The second point concerns the use of full scores. It is doubtful if these were prepared for the early arrangements, involving relatively few instruments. Parts were probably written out directly from a piano copy or vocal score. The average leader would not have sufficient musical literacy to be able to read a full score, and even if one had been available, in performance, he would have found great difficulty in turning pages every few bars, in addition to playing and leading. With the advent of more complex arrangements and increasing musical literacy, and with the arrival of conductors, scores became necessary, and many of these - hand-written - have survived in some band libraries.

During the third quarter of the nineteenth century instruments continued to improve, and the skill and musicianship of bandsmen developed concurrently with this as instrumentation became more standardised. Perhaps most important of all, there was a growing contingent of potentially skilled band trainers, currently gaining playing and contesting experience which they would exploit during the century's final quarter.

From 1875 there was to be a veritable explosion in the availability of cheap, published music, and the stage was set for the coming of the great northern brass band movement which was to be a dominant factor in the amateur music-making of Britain. How this developed is the subject for the remainder of this thesis.

## Notes

<sup>1</sup> *British Bandsman* of 1 June 1899 (page 163) provides the following information: 'Macfarlane, George, was one of the earliest English cornet players with any reputation. He flourished 1835-50, was a member of the Duke of Devonshire's private band, and author of the "Cornopean Instructor . . . with Exercises, Preludes, Airs, and Duetts [*sic*], in every key in which the instrument is playable with effect". In *Catalogue of Printed Music in the British Library to 1980*, he is credited with 10 compositions between 1845 and 1860, though there is no mention of the 1836 publication.

<sup>2</sup> Cocks was a leading publisher of wind instrumental music of the period.

<sup>3</sup> Scott, 1970, pages 125 and 127.

<sup>4</sup> *Ibid.*, page 79.

<sup>5</sup> Herbert (edited), 1991, pages 37 and 175.

<sup>6</sup> The name Boosé should not be confused with that of Boosey - in fact, the former was employed by the latter. Carl Boosé (1815-1868), a clarinettist, came to London in 1835, following service in the German army. He served in a number of British regiments, and was bandmaster of the Scots Guards 1842-1859, following which he took up a similar appointment with the Royal Horse Guards. Well noted for his arrangements, he became editor for Boosey in *circa* 1846. (Information from the *New Grove*, Sadie, 1980, and Zealey, A.E. and Ord Hume, J., 1926).

<sup>7</sup> Quoted in Scott, page 213.

<sup>8</sup> An article in *The Illustrated News of the World* of 3 August, 1861, following his Crystal Palace success with Saltaire, gives a few facts about Smith's brass band career. According to Russell and Elliot, 1936, page 143, he was born in Batley (no date given); Dave Russell, 1987, page 137, states that he became a 'menagerie musician'.

<sup>9</sup> Russell, 1987, page 175, suggests that Lawson's Wellington Saxhorn Band, of Leeds, founded in December, 1851, may have been the first saxhorn band in Britain.

<sup>10</sup> Russell and Elliot, 1936, page 102.

<sup>11</sup> *Ibid.*, page 208. This states 'in A<sup>b</sup>', but probably means 'D<sup>b</sup> and A<sup>b</sup>'.

<sup>12</sup> In the article by Bevan, 'Brass Band Contests: Art or Sport?' in Herbert (edited), 1991, page 105.

<sup>13</sup> *Brass Band News*, November 1904, page 4.

<sup>14</sup> *Ibid.* (This was probably John Peel, the leader).

<sup>15</sup> *Ibid.*

<sup>16</sup> Russell and Elliot, 1936, page 102.

<sup>17</sup> Published in *Brass Band News*, of January 1905 (page 4).

<sup>18</sup> Hampson, 1893, page 15.

- <sup>19</sup> He was the youngest member of the Distin family (see pages 17-18 above), and by now was in business selling instruments and music.
- <sup>20</sup> Scott, 1970, pages 138-139.
- <sup>21</sup> *Brass Band News*, November 1904, page 4.
- <sup>22</sup> *Ibid.*, December 1904, page 4.
- <sup>23</sup> *Ibid.*
- <sup>24</sup> According to the entry form in the band's archive, Henry Hartley conducted Meltham Mills Band at the 1860 Crystal Palace, and Alfred Jackson was the leader. Both are listed as publicans.
- <sup>25</sup> *Brass Band News*, January 1905, page 4.
- <sup>26</sup> *Ibid.*, December 1904, page 4.
- <sup>27</sup> On the 1860 Crystal Palace entry form there is a James Illingworth, described as a store keeper, and playing 1st baritone. This is most likely the Illingworth who made the arrangements (see Massey, 1996, page 5).
- <sup>28</sup> In the former Ainscoe collection, seen some years ago by the writer.
- <sup>29</sup> Scott, 1970, pages 214-215.
- <sup>30</sup> Newsome, 1998, pages 96-97.
- <sup>31</sup> See Scott, 1970, pages 229-235 and Newsome, 1998, pages 72-75 and Appendix 3.
- <sup>32</sup> See, for example, 'Instruments of the Cyfarthfa Band', *The Galpin Society Journal* (1988), pages 2-10; 'The Repertory of a Victorian Provincial Brass Band', *Popular Music volume 9, number 1*, (1990), pages 117-132; several entries in *Bands* (1991) (edited), and a compact disc, *Virtuoso Victorian Brass Music from Cyfarthfa, Wales*, recorded by the Wallace Collection, and released by Nimbus in 1996 (NI 5470). In connection with this project, see also 'The Wallace Collection's Cyfarthfa Project' (John Wallace) in the Historic Brass Society's Newsletter, Issue Number 8, Summer 1995, and a 'Conversation with John Wallace and Trevor Herbert' by Ralph Dudgeon in the Historic Brass Society's Newsletter, Issue Number 9, Summer 1996.
- <sup>33</sup> Reproduced in Herbert (edited), 1991, page 14.
- <sup>34</sup> Leach, 1904, pages 11-13.
- <sup>35</sup> *Ibid.*
- <sup>36</sup> This music is now in the possession of Arnold Myers of Edinburgh.
- <sup>37</sup> Smyth was bandmaster of the Royal Artillery Band (Woolwich) from 1854 to 1881 (Zealley, page 18).
- <sup>38</sup> Russell and Elliot, 1936, pages 114-115.
- <sup>39</sup> Or Tideswell. There seem to have been a number of these amongst early band people; this is probably he who at one time conducted Wombwell's band and the Belle Vue band (see Taylor, 1979, page 43).
- <sup>40</sup> *Brass Band News*, November 1904, page 4.
- <sup>41</sup> For further information about the Crystal Palace band music see Newsome, 1998, pages 76-78, and Appendix 4.
- <sup>42</sup> Leach, 1908, page 12.
- <sup>43</sup> *The Manchester Guardian*, 1 September 1863, page 2.
- <sup>44</sup> *Ibid.*



- <sup>45</sup> This opera had been premiered in Rome in 1859 and London in 1861 and was therefore, in keeping with many early selections, quite modern.
- <sup>46</sup> *Bury Times*, 9 September, 1865, last page (un-numbered).
- <sup>47</sup> *Brass Band News*, December 1904, page 4.
- <sup>48</sup> *Ibid.*
- <sup>49</sup> *Ibid.*
- <sup>50</sup> *The Manchester Guardian*, 3 September 1866, page 5.
- <sup>51</sup> Grosse was principal clarinetist in the Hallé orchestra, and conductor of Droylsden reed band (see *Brass Band News*, August 1891, page 4).
- <sup>52</sup> Waterson also adjudicated at the 1868 Belle Vue contest, as he had done once previously, in 1864. He was to become one of the first editors of *British Bandsman* (founded 1887).
- <sup>53</sup> Gladney's letter to *Brass Band News*, November 1904, page 4.
- <sup>54</sup> Edouard Van Buggenhoud (*b.* 1818) is listed in 'The Heritage Encyclopedia of Band Music', Volume 3 (Rehrig, 1996), on page 797. He was born in Brussels and studied at the Conservatoire there. He conducted in theatres in France and Belgium, and in 1852 founded the magazine, *Le Métronome*, which published music for wind band. The entry does not mention *Herculanum* which must, nevertheless, have been one of his more important works.
- <sup>55</sup> The contest was won by Black Dike, Bacup being second, Matlock 3rd and Saftaire 4th (see Leach, 1908, page 45).
- <sup>56</sup> Even though band parts were being published for test pieces, it was rare throughout the nineteenth century to have printed full scores. If required, they were reconstructed from the band parts.
- <sup>57</sup> *The Manchester Guardian* reports, and Littlemore, 1987, pages 312-314.
- <sup>58</sup> *Stiffelio* was premièred in Trieste in 1850. One of Verdi's least popular operas, it suffered from a plot built around a German Protestant minister's adulterous wife, which did not lend itself to the Italian opera culture, and despite being regarded as one of Verdi's finer early-period operas, failed to achieve lasting success. *Aroldo*, essentially a revised version of *Stiffelio*, but incorporating much new material, appeared in 1857. Though appealing to several later brass band arrangers, in the theatre it suffered an even worse fate than *Stiffelio*, the original score of which, presumed lost, was re-discovered in 1968, since when there have been a number of revivals. Many later brass band test pieces were similarly based on forgotten or unsuccessful operas, presumably because their arrangers were concerned only with musical content, and not with problems caused by dubious plots or inferior librettos.

## **PART II**

### **Chapter 4**

#### **BRASS BAND MUSIC IN THE LAST QUARTER OF THE NINETEENTH CENTURY**

- 4.1 Principal influences**
- 4.2 Wright and Round**
- 4.3 Charles Godfrey (junior)**
- 4.4 Other sources**
- 4.5 Conclusion**

## 4.1 PRINCIPAL INFLUENCES

The development of band music and instrumentation to 1874 was discussed in some detail in Chapter 3. Later developments within the period, resulting from the work of John Gladney, were centred around the better bands of the time, but without doubt he also helped establish and regularise an instrumentation which, with but slight modifications, was to become the standard instrumentation of British brass bands - and has remained so to this day.

Gladney's early contributions to the brass band movement have already been noted. As a clarinettist in the Hallé Orchestra, he came to brass bands as an accomplished and experienced musician, with more musical acumen than any of his contemporaries - mostly retired army or travelling show musicians. This quickly became apparent as he steered his Meltham band into a position of pre-eminence, acquiring high-quality players, adapting the instrumentation, and making special arrangements which exploited both individual playing skills and the well-balanced band. His conducting successes in the 1870s, with Meltham and other bands, were seen on page 189, his arrangement of a *Lucrezia Borgia* selection (1879) mentioned on the same page, and his *Stiffelio* selection (1874) briefly discussed on page 190. Other arrangements of his, notably his selection from Mendelssohn's *Elijah* (circa 1876) are discussed in my *Brass Roots*.<sup>1</sup> Gladney's influence during the approach to, and throughout the final quarter of the nineteenth century cannot, therefore, be questioned.

The availability of a large quantity of music at an affordable price was what, perhaps more than anything else, spurred on the spread of the brass band during the final quarter of the nineteenth century. Several publishers catered for the combination, but with the development of the northern brass band movement it was inevitable that northern publishers took the lead. The greatest stimulus by far came with the founding of the *Liverpool Brass Band (and Military) Journal*, by Henry Round and Thomas Hargrave Wright, in 1875. The substantial space allotted to their publications in the thesis is indicative of the part I believe they played in the furtherance of brass band

music in the last quarter of the nineteenth century, and it is fortuitous that so much of their music is available for research.

Though catering for a large number of lesser-able bands than the high-flyers of Gladney's, Wright and Round publications owed much to his pioneering work, particularly in the use of three saxhorns as the central pillar of the score. There were differences, of course, with no formal part for flugel horn, and a generally lighter bass section; but these were designed to help the average band, whilst at the same time allowing better bands to adapt with a minimum of inconvenience. It is impossible to assess precisely what influence Gladney had on the development of instrumentation commercially, but Wright and Round scoring practise certainly owed much to him, and was evolved in a region where his work was well-known.

Another major force in the development of band music at this time came through the work of Charles Godfrey (junior) (1839-1919), who arranged all Belle Vue test pieces for over 40 years, commencing in 1872. His contemporaries, William Winterbottom and James Waterson, had helped lead bands towards an acceptable instrumentation (see pages 184-185 above), but it was Godfrey who consolidated this with his protracted series of Belle Vue tests.

There were other contributors, of course, some of whom will be considered during the course of this chapter. However, though they undoubtedly added their quota to the music available, their influence seems to have been marginal, paling almost into insignificance when compared to that of Round and Godfrey.

## 4.2 WRIGHT AND ROUND.

### 4.2.1 Introduction

Little is known about the beginnings of Wright and Round or its founders, though Russell and Elliot claims that both were professional musicians, 'connected with local theatre orchestras and other musical bodies'. Henry Round is described as a band teacher who composed and arranged music for bands 'under his tuition', parts being hand-written and lithographed prior to the publishing company being founded in order to meet increasing demand by having them printed.<sup>2</sup>

Some information about Round's early life is gleaned from an article headed 'My First Carol';<sup>3</sup> he came from a poor but happy home, and quite obviously had natural musical talent. A later glimpse of him as a successful band trainer is seen in a profile of Robert Rimmer<sup>4</sup> (brother of William). Round was the conductor of Southport rifles band, of which William was the solo cornet player and Thomas, father of William and Robert, bandmaster, when Robert joined. His profile refers to a period when, under Round, the rifles band won 14 consecutive first prizes. The early 1880s would be the period referred to - about the time of the founding of *Brass Band News* (October 1881) - but some years after Wright and Round had founded their music publishing company.

Round's publishing activities spread minimally beyond the bounds of brass bands and his Liverpool company. Advertisements suggest that he was publishing glees through F. Pitman, London, and there are 11 entries under his name in the *Catalogue of Printed Music in the British Library to 1980*.<sup>5</sup>

Even less is known about Thomas Hargrave Wright. A brief announcement states that he died peacefully, after a short illness, on 25 July 1914.<sup>6</sup> He was in his 79th year, had been a founder of the firm of Wright and Round, but had retired from business some years earlier.

An early 'Wright and Round's General Catalogue'<sup>7</sup> gives details of the company's publications between 1875 and the end of 1896. Also included in the catalogue are

details of Wright and Round's *Drum and Fife Band Journal* - comprising 250 pieces, and the company's *String Band Journal* - 12 albums, each containing nine pieces. With the exception of two marches, all pieces in the albums are dances, though in the *Drum and Fife Band Journal* there are several marches interspersed with the dances, along with a few selections or fantasias from opera. Supplementary to the catalogue, I have listed pieces which were advertised in *Brass Band News* between the beginning of 1897 and the end of 1899, to give an almost complete list of Wright and Round brass band publications to that time.

The contents of the *Brass Band (and Military) Journal* are significantly different from those of the string and drum and fife bands, though many pieces found in the other two may also be found in brass band versions. The essential difference is the inclusion in the brass band lists of no less than 98 examples of 'art' music, the following composers being represented:

Adam (1)	Gounod (2)	Mozart (3)
Auber (2)	Gretry (1)	Planquette (1)
Bach (2)	Halevy (2)	Ricci (1)
Balfe (5)	Handel (10)	Rossini (6)
Beethoven (3)	Haydn (2)	Schubert (2)
Bellini (6)	Hérold (1)	Spohr (2)
Braham (1)	Locke (1)	Verdi (8)
Donizetti (9)	Mendelssohn (5)	Wagner (5)
Flotow (2)	Mercadante (3)	Wallace (5)
Gluck (3)	Meyerbeer (1)	Weber (4)

This reflects the popularity of Handel and the Italian opera composers. Fifty-four of the pieces were selections (in this analysis I have not differentiated between the 'selection' and the 'grand selection'), eight were headed 'fantasia' - but in effect these were also selections, with perhaps a shade more originality, making a total of 62. Fifty were from opera, oratorio or incidental music - all from one specific work, whilst 12 were based on the music of a particular composer. Of the remaining pieces in this category, 13 were solos, mostly from opera or oratorio, and 23 were transcriptions of individual extracts (mainly choruses) from oratorios or masses, with a few other types of extract from

opera or oratorio. A full list of art music from the catalogue and advertisements is shown in Appendix 15. With the exception of seven selections attributed to Round and one to Wright, no arrangers are named. One has to assume that most, if not all, were by one or other of the owners - acting as editors, and it is probable that they were virtually all made by Round.

Classification of the remaining pieces in the catalogue was more difficult. They fell into two broad categories - one in which there was some relationship with other popular music of the time, and the other - by far the largest group in the catalogue - music written specifically for band, albeit in eclectic styles.

Band music consisted largely of marches and dances - a considerable number of each of which appeared in every year between 1875 and 1899. Original solos first appeared in 1878 and were published regularly until 1888, but only spasmodically thereafter. Original overtures or fantasias appeared at regular intervals during the 20 years from 1876, 1891-1893 being the most productive, with the publication of nine. The 'descriptive' (popular with twentieth-century bandstand audiences) made only a token appearance during the final quarter of nineteenth century Wright and Round publications, with the appearance of five examples between 1875 and 1880, and none thereafter. The contest glee and contest quadrille put in a brief appearance during the first half of the 1880s, and the anthem first appeared in 1889.

The popular music strand divided into four categories:

- (i) New compositions which made use of an existing theme or themes - invariably marches or dances which incorporated popular songs or hymns;
- (ii) Pieces transcribed for band, retaining some or all of the basic elements of the original version;
- (iii) Selections or medleys of tunes, often of a national or patriotic nature;
- (iv) Airs with variations - compositions based on a known theme, usually a hymn tune (these compositions were for full band, and are not to be confused with instrumental solos).

The inclusion of known themes in a significant number of pieces was very important, giving the bands' largely uncultured listeners something to relate to, as they may have already heard these, either in their original form or, more likely, in some other manifestation - played by a street band, a barrel-organ, or in the local public house or music hall. Many of the pieces in category (i) acknowledged permission from other publishers - owners of the original titles of the tunes used. Pieces in category (iv) did not appear until the later years.

#### **4.2.2 Publications, 1875-1881**

Between 1875 and 1881, Wright and Round published 189 pieces. The catalogue goes only as far as number 174, but several publications contained two, three or even four separate items. There was also a 'Christmas Number' in 1880, with six further titles; neither these nor their successors are taken into account in the following analysis, the majority of them being very slight. Of the 189 pieces, I have classified them as 22 pieces of art music, 128 band pieces, and 39 linked with popular music of the day.

Table 23, showing a break-down of these pieces, indicates a few significant trends. One was the common use of the word 'fantasia'. A somewhat ambiguous term even in mainstream music, in the Wright and Round catalogue it could be an original overture-like composition, a medley of well-known tunes, a descriptive piece, or a type of instrumental solo. Another trend was in the solo category: solos published during the first three years were all from opera, those of the following two years were specially composed, whilst the years 1881-1882 produced a mixture of both. Other trends concerned the marches and dances. The march, though overshadowed by dances in 1875 and 1876, quickly became established as the leading genre, and from 1878 showed a significant reliance on known tunes in what may be called the 'song-march', using one or more popular songs of the day. Some of those which incorporated existing tunes acknowledged the fact. For example, 'The Brave Englishman' (1878), though shown as being composed by Wright, gives 'Death of Nelson' as a sub-title, whilst another march,



'The Banner of England' (1880) credits Callcott as the composer though in reality, one suspects, he would merely have composed one of the themes used in the march.

**Table 23** *Classification of Wright and Round publications, 1875-1881*

NB: In the march and dance categories (a) indicates wholly original pieces, whilst (b) indicates the use of one or more known melody.

	1875	1876	1877	1878	1879	1880	1881
<u>Art music</u>							
Selections	2	3	2	1	3	1	2
Solos	1	1	2	-	-	1	1
Transcriptions	-	-	-	-	-	2	-
<u>Band music</u>							
Marches (a)	7	8	10	6	8	4	8
Dances (a)	10	9	7	7	6	8	12
Solo/fantasia	-	-	-	3	1	1	3
Overture/ fantasia	-	1	-	2	-	1	1
Descriptive/ fantasia	1	-	2	-	1	1	-
<u>Band music with popular music connections</u>							
Marches (b)	-	-	1	7	4	5	6
Dances (b)	-	1	-	1	1	-	1
Transcriptions	3	-	-	2	-	1	2
Selection/ fantasia	-	1	-	-	1	1	1
Dances 1875-1881:	Quadrille		14	Lancers		6	
	Valse		13	Bolero		1	
	Polka		12	Mazurka		1	
	Schottische		9	Varsoviana		1	
	Galop		6				

Another march, 'Les Huguenots', is attributed to Meyerbeer, though the same would doubtless apply as was the case with the Callcott march. Many marches give no such acknowledgement. Transcriptions of art music are rare during these years, with only two examples. Eight transcriptions of light music are listed, though there are probably others amongst the dances; as there was doubt about the identity of some of the composers, I

have shown them all as original band pieces. The declared transcriptions are by such well-known composers as Josef Strauss, Josef Gung'l (a Hungarian composer-bandmaster), E. Brepsant (a well-known march writer), and glee writers, Spofforth, Brooks and Cooke.

Most of what may be described as 'art music' consisted of operatic selections (or fantasias); not surprisingly, Verdi was to the fore. There were also four other selections and six instrumental solos. (It is interesting to note that all of these were for tenor instruments, and surprising that there were no cornet solos). These are all listed in Table 24 (the dates refer to the date of the brass band publication, not to the works' original publication dates).

**Table 24**      *Wright and Round art music, 1875-1881*

Operatic selections:	Verdi:	Selection <i>Un Ballo in Maschera</i> (1876) Fantasia <i>Il Trovatore</i> (1879) Selection <i>Rigoletto</i> (1881) Fantasia <i>La Traviata</i> (1881)
	Bellini:	Selection <i>La Sonnambula</i> (1879)
	Mercadante:	Selection <i>La Vestale</i> (1877)
	Ricci:	Selection <i>Crispino</i> (1878)
	Donizetti:	Fantasia <i>Lucia de Lammermoor</i> (1880)
	Balfe:	Selection <i>Siege of Rochelle</i> (1877)
	Flotow:	Fantasia <i>Martha</i> (1876).
Other selections:	Matthew Locke's incidental music to <i>Macbeth</i> (1875)	
	Gems of Mozart (1875)	
	Haydn's <i>Creation</i> (1876)	
	Spohr's oratorio, <i>The Last Judgement</i> (1879)	
Transcriptions:	Handel:	Hallelujah Chorus (1880) Dead March in Saul' (1880)
Instrumental solos:	Bellini:	Cavatina (euphonium) (1875)
	Verdi:	Cavatina, from <i>Ernani</i> (euphonium) (1876)
	Adam:	Cavatina (trombone) (1877)
	Balfe:	Cavatina (euphonium) (1877)
	Braham:	Death of Nelson (trombone) (1880)
	Donizetti:	Vengeance, from <i>Lucrezia</i> (euphonium) (1881)

Most of the band pieces were marches or dances - 74 of the former and 63 of the latter. Of the marches, approximately 51 appear to have been totally original, whilst the remaining 23, though basically original, made use of at least one melody from some other genre.<sup>8</sup> Amongst the transcriptions there were four marches originally written for a medium other than the brass band.

At the foot of Table 23, a break-down of the various categories of dance is given. The predominance of the quadrille reflects not only the popularity of that particular dance, at the time, but also the common phenomenon of the quadrille contest. Appendix 16 lists venues and types of contest attended by Hebden Bridge and Heptonstall bands between 1875 and 1880, indicating the importance of both the march (for some reason, called 'quickstep' in contesting terms) and the quadrille.

As has already been observed, from 1878 the solo from opera gave way for a time to 'composed' solos, 'Star of Paris' by L. Neubert, a cornet solo in the style of a polka, a trombone solo by Round, 'The King's Herald' - described as a cavatina and therefore, probably in the style of an operatic excerpt, and a Wright fantasia for cornet or euphonium - 'The Keel Row' - doubtless based on the well-known Northumbrian song, and possibly more complex than the cavatina-type solo. Each of these was published in 1878, and in the following year Round wrote his 'Polyphemus' - a 'solo for basses', probably derived from the famous aria from Handel's *Acis and Galatea*. The year 1880 saw two more solos, a 'solo polka' by Round - 'Imperial' - instrument not specified, and an arrangement of Braham's 'Death of Nelson' as a trombone solo (appearing in the art music category). Another 'solo polka' by Round is listed in 1881, called 'Crack Shot', and there is a polka, 'Sweet Smiles' - described as an 'easy cornet solo'. Thus, the styles of solos were being varied, those from opera being supplemented by 'composed' solos - notably the polka - often introducing triple-tonguing, a facility ideally suited to the style and tempo of the polka, and creating a link with the popular dance-form. The cornet was also now taking its place amongst the 'stand-up' soloists.

From October 1881 it becomes possible to discuss publications in greater detail, because with each monthly edition of *Brass Band News* there were specimen solo cornet parts of impending publications. An overview of the parts displayed during the first 14 months' issues helps paint a very clear picture of Wright and Round's music to the end of 1882. Now that actual parts are available, it seems appropriate to look briefly at the structure of these early pieces. The earliest cornet part is of Round's *The Red Cross* (1881) - described as an 'Overture (Petit)'. Even this seems rather an over-statement, as its structure is not remotely related to that of any established kind of overture. The piece has two main sections, one a waltz and the other, effectively, a polka; it is in B<sup>b</sup> major throughout. (All keys quoted are those of the B<sup>b</sup> instruments). The waltz is in ternary form, its middle section being a short trombone solo, with cadenza. In the polka, a 10-bar introduction leads to a two-bar motif which forms the basis of much of this section. This gives way to what feels distinctly like a verse and chorus, with a bass solo section leading to a coda in which the motif appears in augmentation. Printed on a mere quarto-sized sheet,<sup>9</sup> the overture would take only some four-and-a-half minutes to perform - even with repeats. Round had already written two similar pieces - the overtures *Knight Templar* (1876) and *Neptune* (1880), and two fantasias *The Tournament* and *Queen's Prize* (both 1878), probably more substantial than the overtures. Appendix 17 lists Wright and Round's overtures and fantasias, and shows that Round periodically returned to the 'Overture (petit)' - presumably to encourage bands which had a desire to play 'serious' music, but which were not yet capable of playing the more substantial examples. The solo cornet part for *The Red Cross*, together with the short programme note, is shown in Appendix 18.

The second of the 1881 samples is Round's march, 'The Minstrel Boy', which confirms the theory that this type of song-march, to become so popular, was largely original, but at some point referred to a known tune - in this case the well-known Irish air. The structure of the march is as follows:

Key: F major; simple duple time;  
 Introduction: 9 bars; first theme: 16 bars; repeated;  
 Fanfare-style link: 9 bars;  
 Second theme ('The Minstrel Boy'): 32 bars;  
 Bass solo: 8 bars; repeated;  
 Trio, in subdominant key' one theme only, 16 bars, repeated.

The whole of the F major section is then to be played again, giving the march a ternary feel. The short programme note states that an American melody, 'Long, Long, Ago' is also incorporated into the march, but I have not been able to identify this. (It is certainly not the version by Thomas Haynes Bailey).

The remaining 1881 items reprinted in *Brass Band News* were four short dances, published on one quarto sheet, headed, 'Second holiday number of dance music'. The dances were:

Highland schottische	Coming Thro' the Rye	T. H. Wright
Valse	Daybreak	H. Round
Mazurka	Lovely May	Linter
Polka	Turtle Doves	H. Round

The schottische opens with the strains of its title song and then becomes a medley of original tunes, all with a strong Scottish flavour. C major is the principal key, but the subdominant and its subdominant (F and B<sup>b</sup>) are also visited. The only gesture towards structure is that through the use of *dal segno* the 'Coming Thro' the Rye' theme is repeated at the conclusion. The valse ('Daybreak') is in F, but also visits the subdominant key. Its structure may be represented as A-B-C-D-E-A-B, though if one considers A-B as A, and C-D-E as B, it may be seen as being in ternary form (A-B-A). The mazurka, nominally in C major, appears as a rondo: A-B-A-C-A, with 'B' in the dominant key and 'C' in the subdominant - very conventional, in fact. The polka, based in F major, follows a similar pattern to that of the mazurka.

Thus, the marches and dances, and even the overtures, are seen to follow basic, rudimentary forms. They contain few technical demands for the performers, and require virtually no knowledge of musical form for the listeners.

### 4.2.3 Publications, 1882-1889

Table 25 classifies Wright and Round publications between 1882 and 1889. The 287 pieces have been categorized as 32 pieces of art music, 177 original band pieces, and 78 with popular music links. Solo cornet parts of all 1882 publications except three are to be found in copies of *Brass Band News*, and a brief review of them throws a little more light on early Wright and Round pieces. The first of the year was Linter's sacred fantasia, 'Reminiscences of Moody and Sankey'.<sup>10</sup> Appearing nine years after the publication of the well-known hymn book, this approximately seven-minute medley would appeal to audiences at a time when non-conformism was becoming very much the religion of the people. It must also have appealed to up-and-coming bands. Its nine sections, mostly linked by chordal modulating passages, contained solos for horn, cornet, euphonium and trombone, a quartet for soprano, cornet, horn and baritone, and interesting passages for basses. The programme note used to advertise it suggests that it was a sequel to an earlier Linter fantasia, 'The Revival'. Both pieces reflect the strong element of sacred music building up in Wright and Round's catalogue.

A copy of the solo cornet part and the programme note are shown as Appendix 19. This fantasia was published in octavo size, but the next publication, a selection from Weber's *Abu Hassan* was in quarto. There are three sections, the central one being a cornet solo, and a short coda makes use of moving basses. The selection appears as an attractive reflection of the early Weber singspiel. This was the 14th in the series of operatic selections or fantasias published by Wright and Round, and though it must not be assumed that all its predecessors were as slight, it is likely that some were.

The third of the 1882 publications comprised two companion pieces, both by Round, a romanza, 'The Wanderer' and a serenade, 'The Evening Star', to be played 'in continuation of the romance'. The first was a euphonium solo, in slow compound quadruple time, and the second a cornet solo with several sections, but also with a *dal segno*, giving it a ternary shape. Here was a pleasing two-some, featuring the principal soloists of the band, both in reflective mood.

Next came three short dance numbers, all on one octavo sheet. They were similar in style to the 1881 dances previously discussed; they were a quadrille - 'The Beehive', a schottische - 'Militaire' and a polka - 'Innocense', composed respectively by Linter, Wright and Enoch Round.

Dances which came later in the year included Wright's lancers, 'Merrie England', a Linter schottische, 'Sweet Sixteen' and a galop, 'Sparkling Wine' by Voigt - probably Friederich Wilhelm (1833-1894), a German military musician.<sup>11</sup> If this be so then, like several other pieces in the popular music category, it is really a transcription of music originally written for a different kind of band. There is also a mazurka by Müller, called 'Birthday'. This composer could be one of several German musicians of that name; he may even have been a British army bandmaster, many of whom, in the second half of the century, were of German origin. The remaining 1882 dances were 'in-house' compositions - two waltzes<sup>12</sup> by Round - 'Rose of England' and 'Light and Shade', and two more pieces by Linter, a galop, 'The Climax' and a varsoviana,<sup>13</sup> 'Merry-go-Round'.

Wright's lancers, 'Merrie England', referred to a number of old English airs, including 'Come, Landlord, Fill the Flowing Bowl', 'Humpty Dumpty', 'Come, Lasses and Lads', and 'The Lass of Richmond Hill'. It would be extremely popular with dancers as well as rewarding to play. Linter's 'Sweet Sixteen' was clearly in minuet and trio form, with coda. The Voigt and Müller pieces were both very short - published on a single quarto-sized sheet. The Voigt, though almost in minuet and trio form, adopted a device frequently used in marches of a later era, that is, an aggressive episode sandwiched between two contrasting settings of the lyrical trio melody. The Müller mazurka was in simple ternary form, but with few examples of dotted notes in a type of dance which normally abounds in them. Of the Round waltzes, 'The Rose of England' did not appear in *Brass Band News*, but 'Light and Shade' did. It is reminiscent of the Viennese waltz both in style and structure, having a stately introduction in quadruple time, culminating in a cadenza, and leading to four separate waltzes and a coda, based on themes from waltzes one and three. A programme note in *Brass Band News* indicates that the title reflects the

fact that it was 'composed expressly to show off the light and shade of a brass band'.<sup>14</sup> Finally, Linter's 'Climax' and 'Merry-go-Round' both published on one quarto-sized sheet, each adopt the minuet and trio form, but the varsoviana also has a coda, in which dynamic contrasts are a feature.

**Table 25 Classification of Wright and Round publications, 1882-1889**

NB: In the march and dance categories (a) indicates wholly original, whilst (b) indicates the use of one or more known melody.

	1882	1883	1884	1885	1886	1887	1888	1889
<u>Art music</u>								
Selections/ fantasia	2	1	1	-	2	2	2	2
Solos	-	1	1	1	-	-	1	1
Transcriptions	-	1	2	2	2	3	3	2
<u>Band music</u>								
Marches (a)	5	6	3	9	10	8	4	12
Dances (a)	11	11	10	7	8	13	15	18
Solo/fantasia	5	1	2	4	2	1	1	-
Overture/ fantasia	1	-	1	-	-	1	-	1
Contest quad.	1	1	-	1	-	-	-	-
Contest glee	1	1	-	1	-	-	-	-
Anthem	-	-	-	-	-	-	-	1
<u>Band music with popular music connections</u>								
Marches (b)	6	9	13	9	5	5	8	2
Dances (b)	-	1	-	-	2	-	1	-
Transcription	-	-	2	-	1	2	2	1
Selection/ fantasia	1	-	-	3	1	1	1	2
Dances 1882-1889:	Polka		19	Lancers		8		
	Valse		19	Mazurka		8		
	Schottische		18	Varsoviana		4		
	Quadrille		11	Gavotte		1		
	Galop		9					

Table 25 shows that during 1882, Wright and Round published 11 marches - five probably wholly original and the others using existing themes. The earliest of the original



marches was 'The Fusilier', by J. Deveigne - possibly an amateur composer. A quadrille of his was published in 1881, and in 1893 he re-appeared as composer of a polka. 'The Fusilier' was, however, as far as one can tell from the solo cornet part, quite competently written. Rhythmic interest is maintained by the juxtaposition of triplet quavers and the dotted-quaver/semi-quaver pattern.

The second original march, 'A Summer Ramble', was by S. Potter. Potter was also probably an amateur composer, though his name was to appear several more times in the Wright and Round catalogue between 1882 and 1898 - mainly as a composer of dances. The first part of 'A Summer Ramble', in C major, has an introduction and three musical ideas, the third of which is a short bass solo. All are repeated. The trio, in the subdominant, comprises one 16-bar melody, played *mezzo forte* and repeated *fortissimo* - with slight modifications. This march becomes tedious through the unimaginative repetition of a number of short rhythmic figures.

Round contributed three marches during the years 1882-1889. The first, 'The Commander in Chief', is in compound duple time. The opening is a call to attention - a short passage in the style of a bugle call. Then comes a jaunty section in ternary form, leading to a bass solo. Here, unlike in many other marches, cornets are given quite interesting figures. The coda which rounds off the first section indulges in a little chromaticism, with the use of either augmented sixth chords or a seventh on the flattened submediant (it is not possible to be sure which, with the aid only of a solo cornet part). The trio - binary and in the subdominant, is also mildly chromatic, possibly passing through D minor. A copy of the solo cornet part of this particularly interesting march is shown as Appendix 20. The remaining two Round marches in this series ('The Rivals' - numbers 1 and 2) constitute a 'double number' and appear on one quarto-size sheet, being quite short. Advertising material suggests that they could be memorised and played on those occasions when the use of copies 'is found inconvenient'.<sup>15</sup>

The final march was by Linter, and was described as a 'grand slow march'. Titled 'Apollo', this is less effective than some others discussed, the first part being a mere

succession of ideas, seemingly unrelated. The trio, in ternary form, makes rather more musical sense, but the *rallentando* and *ad lib* pause bar (with five beats, two of which contain quaver pauses) seems somewhat illogical in the middle of the trio.

The earliest of the marches making use of known melodies is 'The Statue' - attributed to Hérold. It is fairly conventional and not particularly attractive, its most interesting feature being the use, in the trio, of a well-known theme from Hérold's *Zampa*. The second march in this category, 'Bringing in the Sheaves' (1882), by Linter, according to publicity material uses 'two beautiful sacred melodies now in much use in America'. It must be assumed that the march's title is also the title of one of these songs, but what the other is, I have not ascertained. Given that its overall structure is to a large extent limited by the shape of the songs, the march is quite conventional, with the ubiquitous bass solo, and based in the keys of C and F major.

'Sailing' (1882), a march attributed to Godfrey Marks, is another march written 'in house', using the verse and chorus from the famous song, 'Sailing, Sailing, Over the Bounding Main'. This was, indeed, written by Marks,<sup>16</sup> was used 'by permission of Reid Brothers . . . London,' and helped make a good march, which was surely very popular in its day. Two more 'song-marches' from 1882 based, according to the catalogue, on popular melodies of the day, were by Devers, and were also published by permission of Reid Brothers. These were 'Our Jack's Come Home Today' and 'The Lighthouse Keeper'. They follow a similar pattern to 'Sailing', in all three cases the verse and chorus appearing in the first part of the march. This process was reversed in the last march to be mentioned at this point, 'The Bailiff's Daughter'. Attributed unashamedly to T. H. Wright, the march is original up to the trio, which is a straight setting of the famous song, 'The Bailiff's Daughter of Islington'.

Moving away from the marches, we see a significant rise in the number of solos in the band music category. Band contests during the 1880s often also featured classes for soloists, particularly for cornet and euphonium, creating the extra demand for solos reflected here. Of 16 published between 1882 and 1889, there were eight solos and a

duet for cornet, four solos for euphonium, two for trombone and one unspecified, but probably playable by either cornet or euphonium. Seven of them were slow, eight were roughly of the polka type, and one was an *air varie* - a form which was to become a very popular type of brass solo. Here are brief comments on three of them - all composed in 1882 - one by Enschedell and the others by Round. The Enschedell piece, 'Con Amore', is described as a 'Fantasia (easy cornet solo)'. It has two sections, one in simple quadruple time and the other in simple triple. The first is quite slow and song-like, and incorporates a recitative and a cadenza, whilst the second is rather quicker, and in the style of a polonaise. In contrast, Round's 'Spick and Span', a 'cornet polka', is in the style of a polka throughout, with an abundance of triple-tonguing. It is in minuet and trio form. The other Round solo from this period is a 'euphonium polka' - 'The Jockey'. This has a somewhat different structure, with a common-time introductory tutti leading to a cadenza, which in turn leads to the polka itself. From here-on, the structure is not vastly different from that of the cornet solo, but moving parts are restricted to ordinary semi-quavers, and there is no call for triple-tonguing.

Round was clearly emerging not only as the most prolific, but also as the most competent and innovative of the early Wright and Round arranger/composers. An interesting innovation in 1882 was the introduction, by him, of an original contest glee and a contest quadrille. There were still a number of quadrille contests during the early 1880s, and also some glee contests. Generally, bands were allowed to play any appropriate piece of their choice. Round saw that here was a possible way of extending the repertoire, introducing contest pieces written in the style of the glee or quadrille. 'Saint George and the Dragon' - composed specifically for quadrille contests - appeared in *Brass Band News* of January, 1882. It is shown along with its programme note, as Appendix 21, therefore, little need be said about it, beyond pointing out that triple tonguing was required of the cornet player in figure four, and explaining the usual method of playing quadrilles (and their successors, the lancers):

Each set of quadrilles contains five separate dances, called 'figures', which may be in either simple or compound duple time. The figures each have an introduction and two other sections. These may be thought of, respectively, as 'A', 'B' and 'C', and are played in the order A-B-A-C-A-B-A-C-A, making each figure into a rondo. The final 'A' is sometimes replaced by a Coda. (This was the normal way of writing and playing quadrilles and lancers, and may be clearly seen in Numbers (figures) two and five of 'Saint George and the Dragon'. Perhaps because it was a contest piece, Numbers one, three and four were organised rather differently, though their aural effect would be the same). The dances are quite energetic, and it was usual to have a break between each figure. Contemporary reports suggest that members of the audience often danced whilst the band played quadrilles - even in contests - and there was no reason why they should not do so during this specially-composed quadrille.

The companion piece was the glee, 'The Forest Queen'. The glee was a choral composition, at the height of its popularity between 1750 and 1830. It comprised a number of self-contained sections expressing the moods of the various passages of the poem on which it was based. It was, therefore, a kind of tone-poem, but based on vocal idioms rather than instrumental ones. As was seen above, a few glees by well-known glee composers were transcribed for band during Wright and Round's early years, and it was not surprising, therefore, that the versatile Round should pen one of his own.

'The Forest Queen' was published by Wright and Round in 1882, and two years later appeared in an actual glee collection, published by Pitman.<sup>17</sup> There is no mention of a librettist, so it must be assumed that Round wrote his own words, and for his subject, he wrote a poem based on the legend of Robin Hood and Maid Marian. The text of this is shown as Appendix 22. The musical sections vary, reflecting the changing moods of the poem, and with short links between the sections. There is dynamic variety, change of pace and rhythm, and in addition to solo and tutti passages, there is a stanza for quartet, featuring two cornets and a horn and, alternately, baritone and euphonium; the glee would take seven to eight minutes to perform.<sup>18</sup> The idea of writing these

specialised test pieces did not last, and Round produced only two more of each subsequent to the 1882 pair.

One final piece from the years 1882-1889 needs a mention, and that is Round's selection from Wagner's *Rienzi*. No solo cornet part appeared in *Brass Band News*, but there is a hand-written score in the archive of Besses o' th' Barn. There was a review in *Brass Band News* of May, 1882, under the heading 'Grand Selection, "Rienzi", Wagner, Arranged as a Band Contest Piece by H. Round'. In typical *Brass Band News* style, over half the review is devoted to extolling the virtues of the selection without divulging anything about it. It continues with a brief review of the styles of the various sections, mentioning some of the solos. Little of substance could have been learned, however, without sight of the music.

Round arranged it especially for a contest at Trawden (Lancashire) on 8 April 1882. Though the Belle Vue contest had adopted the set test piece back in the 1850s along with, until 1866, a second piece of the band's own choice, the majority of other band contests demanded only a single own choice test. The 1882 Trawden contest was by no means the first local contest to call for a set test, but it was not common to have one specially arranged. Trawden is a village, mid-way between Keighley and Burnley, and the 1882 event was the 15th in its annual round of band contests. It was open to bands which had not won a first prize in any selection contest during the preceding year. Wright and Round were appointed 'musical agents for the contest', thereby assuring good coverage in their magazine. The test piece was advertised as *The Last of the Tribunes (Rienzi)*, by Wagner, arranged for the contest by Henry Round. It would be forwarded to competing bands six weeks before the contest, and was not on general sale until after the contest. 14 bands entered, but only nine actually competed (quite normal for the time). It was estimated that over 4,000 people attended, many walking 10 miles over moorland.<sup>19</sup> This is one of several scores from this period which I have reviewed in my *Brass Roots*.<sup>20</sup> Even though *Rienzi* had been first performed (in Dresden) as early as

1842, its London premiere was not until 1879, so the selection was well up-to-date as far as English knowledge of the opera was concerned.

#### 4.2.4 Instrumentation

So far, only titles, structure and content have been discussed. What of scoring and instrumentation? It has already been seen that Wright and Round publications were available for military band, as well as for full and small brass band. Not until the 1885 list was it made clear what the instrumentation of these bands actually was. Here, it stated that the full brass band (20 parts) consisted of the following:

Solo cornet (conductor) B <sup>b</sup>	1st & 2nd baritones B <sup>b</sup>
* Solo cornet B <sup>b</sup>	Solo euphonium B <sup>b</sup>
Soprano cornet E <sup>b</sup>	1st & 2nd trombones B <sup>b</sup>
Repiano cornet B <sup>b</sup>	Bass trombone
2nd & 3rd cornets B <sup>b</sup>	*E <sup>b</sup> bombardon
Solo tenor E <sup>b</sup>	B <sup>b</sup> bass
1st & 2nd horns E <sup>b</sup>	Side & bass drums

Attention was called (\*) to the fact that there were two solo cornets and two E<sup>b</sup> bombardons in the military and full brass bands. The small brass band (14 parts) was as follows:

Solo cornet	1st horn	B <sup>b</sup> bass
Repiano cornet	2nd horn	E <sup>b</sup> bombardon
Soprano cornet	1st baritone	Side drum
2nd cornet	2nd baritone	Bass drum
3rd cornet	Solo euphonium	

Thus, the smaller band dispensed with parts for the conductor, solo tenor horn, trombones and one bombardon.

The military band instrumentation, the 1885 list declared, was the 'same as Full Brass Band, with the addition of E flat Clarinet, Piccolo, and 1st, 2nd and 3rd B flat Clarinets'. Useful as this information was, it seemed imperative to see some actual music. A visit to the offices of the present-day Wright and Round, in Gloucester,

revealed a collection of scores, some of which were original H. Round specimens. Three are from the early years of publication - 'Pride of Scotland' (1876), 'The Wedding Day' (1880) - both described as 'grand fantasia', and the hitherto missing contest glee, 'The Forest Queen', already discussed.<sup>21</sup>

'Pride of Scotland' was written on plain scoring paper, its 20 staves allotted as follows:

Piccolo	2nd tenor
E♭ clarinet	1st baritone
B♭ clarinet	2nd baritone
2nd & 3rd clarinet	1st trombone
Soprano cornet	2nd trombone
Solo cornet	Bass trombone
Repiano	Euphonium
2nd & 3rd cornets	B♭ bass
Solo tenor	E♭ bass
1st tenor	Drums (side & bass)

The piccolo was pitched in D<sup>b</sup>, tenor trombones written in tenor clef, and there was no mention of the flugel horn.

A perusal of the score shows that the wood-wind parts are entirely optional, and that the score is self-sufficient with brass only. This piece would not work, however, with the small brass band, which was probably reserved for lighter-weight pieces. From page two the wood-winds are collectively labelled 'Mily' - assumed to be an abbreviation for 'Military'. However, with this type of scoring, it would have been more appropriate to call the full band 'brass and reed' rather than 'military'. There are no solos for wood-winds, though their upper ranges are well exploited and they even, at times, become totally independent, their running semi-quavers decorating largely chordal brass. The fantasia would last approximately eight minutes, and contained solos for cornet, horn and trombone. A copy of the first page is shown as Appendix 23.

The remaining early scores are on more elaborate scoring paper, with 23 staves (one for each part), the names of the instruments printed in the left margin, and clefs also

printed. However, they reveal no changes in scoring techniques. This format of instrumentation and scoring was used up to the end of the century and beyond.

#### **4.2.5 Further trends in the 1880s**

The first 15 years of Wright and Round's publications have been discussed in some detail. They set the pattern for most of the remainder of their nineteenth-century pieces, and therefore further comments are reserved for pieces of special interest, for those which introduced something new, and for noting any trends. One trend already mentioned was the increasing use of melodies from other sources. This was most apparent in the marches, exactly 50 per cent of which during the years 1882-1889 embraced a known tune, in comparison with 31 per cent during the years 1875-1881. There was no significant change in the proportion of dances using known melodies, but the proportion of marches to dances levelled out, with 74 to 63 in the earlier period, against 108 to 106 in the later years. Another trend was a significant rise in the number of transcriptions of individual pieces of art music, which contrasted with the total absence of 'descriptive' pieces in the 'band music' category during these years. A further point to be noted was the appearance, in 1889, of an original anthem, 'Glory to God' by Round. A number of anthems had been transcribed both from the art music and popular music categories, but this was the first appearance of this genre in Wright and Round's original band music. In the dance music section, it will be seen (from Table 25 above) that the quadrille was now on the wane in band repertoire. It had, in fact, already lost much of its popularity as a dance. The mazurka and the varsoviana were almost extinct, the polka, valse and schottische becoming the most popular dances as far as band music was concerned.

It was some time before sacred music appeared with any regularity. When it did, it generally took the form either of a march encompassing one or more sacred tunes, or a transcription of a piece of sacred art music. A solitary sacred march appeared in 1875 (Round's 'Day of Rest'), and there appears to be nothing else in this category until his



march, 'Onward, Christian Soldiers' was published late in 1878.<sup>22</sup> This was quickly followed by a selection from Spohr's *The Last Judgement*, though this may not have been seen as a sacred piece. In 1880 the sacred repertoire was increased with not only a march and three transcriptions - 'Hallelujah Chorus', the 'Dead March in Saul', and J. B. Dykes' 'Funeral Hymn' - but also with Wright and Round's first 'Christmas Number', containing six short, seasonal pieces. There was again only one sacred piece in each of the years 1881 and 1882, though they were of a rather more substantial nature. These were the fantasias by Linter - 'The Revival' and 'Reminiscences of Moody and Sankey'. Again, in 1882, there was a 'Christmas Number' - this one containing eight pieces. The following year brought a Linter march, 'Christ the Lord is Risen Today' and Haydn's chorus, 'The Heavens Are Telling' - along with the third 'Christmas Number'. From 1884 sacred pieces appeared with more regularity, with a total of 29 between then and 1889, as well as a Christmas Number every year, and a set of 'Four Hymn Tunes' in 1887.

These were also the early years of Salvation Army bands, the first of which was formed in Salisbury in 1878. So rapidly did they multiply that by 1883 there were said to be 400 of them in the British Isles.<sup>23</sup> It is possible that some early Salvation Army bands played music from the Wright and Round Catalogue, but *Brass Band News* of September 1885 reported that the Army's General William Booth, had decreed that 'From this date, no [Salvation Army] band will be allowed to play from any music, excepting *The Salvation Army General Band Book*.' Whilst, on the face of it, this was bad news for the likes of Wright and Round, their sacred repertoire was expanding, and one must assume that with Salvation Army bands performing it - not always, it would seem, to a musically acceptable standard - Booth's edict would work two ways, and 'outside' bands wishing to play music similar to that played by Salvation Army bands, not having access to the *General Band Book*, had to buy it from commercial publishers such as Wright and Round.

The sacred music side of the catalogue was both important and significant, bearing in mind the types of engagements which many bands undertook during the later

years of the nineteenth century and, therefore, it has been discussed at some length. Other developments which do not call for discussion, but which need to be mentioned for the sake of completeness, are the appearance of the contest march, the cornet duet, and a gavotte. The contest march first appeared in Wright and Round's catalogue in 1887 with a Round march, 'The Royal Tiger', followed a year later by the same composer's 'The Iron Duke'. During the later years of the nineteenth century and especially the early years of the twentieth, the contest march was to become an important addition to brass band repertoire. It was more florid and posed more technical problems than other marches, and often began in a minor key. Round was also responsible for a cornet duet, 'Paul and Virginia', published in 1886, possibly the first of a kind of piece which was to become popular during the early years of the twentieth century. The gavotte was really a one-off - again by Round, called 'The Royal Court', and published in 1887. Though I have classed it as a dance, it is unlikely to have been used as anything but a concert item.

#### 4.2.6 Publications, 1890-1899 and a review of a cross-section of publications from the whole period

Table 26 gives a break-down of pieces published by Wright and Round in the final decade of the nineteenth century. The pattern is much the same as before, with only minor developments.

Of the 442 publications (bearing in mind that this is the longest period reviewed), 48 are from the realms of art music, whilst 325 are original band pieces and 69 have some link with popular music of the day. The following table of comparisons can now be made:

	<u>Art</u>	<u>Band</u>	<u>Popular</u>	<u>Average (numerical)</u> <u>publications <i>per annum</i></u>
1875-1881	12%	68%	20%	27.1
1882-1889	11%	62%	27%	35.9
1890-1899	11%	73%	16%	44.2
<b>1875-1899</b>	<b>11%</b>	<b>69%</b>	<b>20%</b>	<b>36.8</b>

**Table 26** *Classification of Wright and Round publications, 1890-1899*

NB: In the march and dance categories (a) indicates wholly original, whilst (b) indicates the use of one or more known melody.

	1890	1891	1892	1893	1894	1895	1896	1897*	1898*	1899*
<u>Art music</u>										
Selections	3	4	4	4	5	6	2	1	5	4
Solos	-	2	-	1	1	-	-	-	-	-
Transcriptions	1	-	-	1	-	-	2	-	-	2
<u>Band music</u>										
Marches (a)	12	11	9	11	15	16	13	7	14	12
Dances (a)	18	14	16	15	18	21	18	11	20	18
Solo/fantasia	-	2	-	-	-	-	-	1	-	-
Overture/ fantasia	1	4	3	2	1	-	1	-	-	-
Anthem	3	3	2	3	-	-	1	2	1	2
Variations	-	-	-	-	1	1	1	-	-	-
Other	-	-	-	1	-	-	-	-	-	-
<u>Band music with popular music connections</u>										
Marches (b)	4	5	7	5	1	1	1	1	2	7
Dances (b)	1	1	1	-	-	1	1	1	-	-
Transcription	2	3	3	3	3	1	1	1	-	2
Selection/ fantasia	-	-	1	1	1	1	1	1	1	3

(In the years marked \* the figures are culled from advertising material, and may not be complete).

Dances 1890-1896:	Polka	47
	Valse	44
	Schottische	41
	Lancers	12
	Quadrille	10
	Mazurka	9
	Galop	7
	Barn Dance	5

This indicates a stable proportion of art music throughout the three periods, an increasing reliance on pieces linked with the popular music scene in the middle years and

a surge towards original band pieces during the final years. It also indicates considerable growth in the average number of pieces published *per annum*.

In art music, the swing towards transcription noted in the 1880s was reversed in the 1890s, but there was a marked increase in the number of selections published. The following figures show a comparison between the three categories of art music within the three periods. Figures are based on the numerical average *per annum*:

	<u>1875-81</u>	<u>1882-89</u>	<u>1890-99</u>
Selections	2.00	1.50	3.80
Solos	0.86	0.63	0.40
Transcriptions	0.29	1.88	0.60

The increase in the number of selections published in the 1890s is a reflection of the increasing number of contests, especially during the first half of the decade. The selections were, also, generally more substantial, with only one appearing in the small quartet size.

The demand for solos appeared to be diminishing, but it should be borne in mind that all of these figures are cumulative, and that the diminishing numbers of new solos perhaps disguises the fact that the number available was, in reality, rising. Further, soloists tend to cling to their prepared solos for longer periods of time than bands wish to hang onto their band pieces, and therefore, older soloists would probably be still playing older solos. The following shows the number of solos published during the three periods:

	<u>1875-81</u>	<u>1882-89</u>	<u>1890-99</u>
Solos from art music	6	5	4
Solos written for band	9	16	3

Marches and dances continued to dominate the original band music output. The appearance of the contest march was noted on page 219. above. Three more are to be found in the lists for the 1890s - 'Patriotic' (Swift, 1890), 'Cock-o'-th'-Walk' (Round,

1890) and 'The Avenger' (Rimmer, 1996). It is quite likely that other marches were suitable for contests, without being so designated.

The move towards the domination of dances, hinted at in the middle period was consummated during the 1890s. A comparative set of figures may now be shown:

	<u>1875-81</u>	<u>1882-89</u>	<u>1890-99</u>
Marches	74	108	154
Dances	63	106	175

Of course, this does not take into account how many sets of each were sold, but the figures seem to indicate the continuing, even increasing, popularity of dances played by brass bands towards the close of the century. This may well reflect an increase in the proportion of village bands to contesting bands.

Changes were noted in the relative popularity of various dances played by bands during the first two periods under review - perhaps a belated reflection of changing tastes in dancing. Though the polka, valse and schottische remained by far the most popular (based on the number of items available in each category), changes continued with other dances. The quadrille finally gave way to the lancers in popularity, the mazurka and the gavotte disappeared, and a new dance emerged - the barn dance. This came to England from America *circa* 1888,<sup>24</sup> a fact reflected in some of the titles, for example 'The Darkie's Wedding' (1897 - the earliest barn dance published by Wright and Round) and 'On the Old Plantation' (1898).

The original anthem for band, introduced in 1889, found a significant outlet during the 1890s, with 17 further examples published by Wright and Round. In structure it was similar to the glee, with a number of contrasting sections, though more sacred in style. Sacred music, already discussed on pages 217-218 above, continued to take on a significant role during the 1890s. The next most popular form after the anthem was the sacred march, 12 appearing during the 1890s. A selection from Mendelssohn's *Saint Paul* (1890) may or may not have been regarded as a sacred item, though it would be

eminently suitable for sacred concerts or outdoor religious services. There were three oratorio choruses - two by Mendelssohn and one by Handel, and of the three *airs varie* for band, two were based on hymn tunes - *Adeste fidelis* (1895) and *Hanover* (1896). The 'Christmas Number' had now become a regular feature, containing eight items in most years, but 18 in 1895, 16 in each of 1896 and 1897, and 10 in 1899.

Light transcriptions also took an up-turn in the 1890s, as may be seen from the following:

	<u>1875-81</u>	<u>1882-89</u>	<u>1890-99</u>
Light transcriptions	8	8	19

Why this should be is not clear. Those in the 1890s were mainly (as in the previous periods) of glees, with examples by Bishop, Callcott, Danby, Parry, Stephens, Webbe and others. There were also two concert items by M. Piccolomini, a song and an anthem by Hamilton Gray, and Hermann Koenig's 'Post Horn Galop'.

Here now is a résumé of a cross-section of the more serious pieces in the catalogue - all either arranged or composed by Round. Three of the selections, Wagner's *Rienzi* (1882), Spohr's *The Last Judgement* (1884) and *The Lyric Garland* (1885) are discussed in my *Brass Roots*,<sup>25</sup> with further comments about *Rienzi* on pages 214-215 above. An earlier selection, *Un Ballo in Maschera* (1876) appears tuneful and not difficult, and uses Round's standard instrumentation. His fantasia on Bellini's *Romeo and Juliet* (1890) is really a very ordinary selection. Not difficult, it does, however, contain a baritone solo. Four composer-selections give the arranger more scope in selecting his extracts. *Wagner* (1886), a 'Grand selection', is also a good selection, using extracts from *The Flying Dutchman*, and *Lohengrin*. *Weber* (1890) is also a good selection, and would have justified the tag, 'Grand'. This contains solos for baritone and trombone, and though much of the material would be unknown today (except to opera enthusiasts), part of the *Oberon* overture makes a very effective finale. *Rossini* (1891) - in the wake of Alexander Owen's *Rossini's Works* - bears no resemblance to that highly successful

selection (to be discussed later), though it contains a number of familiar melodies. The grand selection, *Mozart* (1892), is effective, tuneful and popular, containing well-known extracts from *Don Giovanni*, *Magic Flute*, and *The Marriage of Figaro*. Other selections seen, but which give no cause for further comment, are those from Mercadante's *Il Guiramento* (1892) and Donizetti's *Marino Faliero* (1893). One of Round's most interesting scores is for the fantasia, *Tam o' Shanter*'. It is also one of Round's longest arrangements, lasting *circa* 14 minutes, and I have discussed it in my *Brass Roots*.<sup>26</sup>

The original overture or fantasia, by the late 1880s sometimes set as the test piece for a contest, developed rapidly during the first half of the third period. The total number of such pieces published during the three periods was 5, 4 and 12 - 1891 being the peak year, with four. All except one were composed by Round, and a complete list is shown as Appendix 17. The 'Overture (petit)' *The Red Cross* was discussed on page 205 above, but as this was not typical of this group of pieces, I propose to make some brief comments about a number of the others.

The 1889 overture, *Excelsior* was far more comprehensive - rather like a tone poem without programme. It falls into three main sections: in the first there are a number of distinct ideas - a *Grandioso*, three *Andantes* and an *Allegro*; the principal keys are D minor, D major, E minor, G major and C major, with a hint also of C minor. The *Grandioso* and the first two *Andantes* suggest a ternary formula, but otherwise there are no thematic inter-relationships. The whole of this section is repeated, and the second-time bars form a link with the overture's middle section - slower than the first, with an *Andantino*, a *Larghetto* and a *Maestoso*, the latter reminiscent of an oratorio chorus. The principal keys here are F and C majors. A short *Animato* leads to the final section, an *Allegro* in ternary form with a coda, and in F major throughout. The overture contains a number of solo passages, two for cornet duet, and sections for small ensembles within the band, and would take some 11 minutes to perform.

*Nil Desperandum*, of 1890, is a work of similar duration and structure, though visiting a wider range of keys. It opens *Pomposo marcato*, and after introducing a number of ideas, leads to the central *Larghetto*, in which a mainly triplet-based melody in baritones, euphoniums and trombones is accompanied by an ostinato figure in cornets. The third principal section, a *Vivace* and a *Moderato* (which contains a duet cadenza for baritone and euphonium) leads to a *piu mosso* final section, where interest is focussed mainly on the basses.

A later overture, *El Dorado* (1893), is rather shorter, but is more tightly structured and more musically sophisticated. The middle section adopts the quaver as the basic beat - not common in these pieces, is clearly in ternary form, with 'A' being an *Andante* with 108 to the minute in 6/8 time, and 'B' a *Larghetto* with 88 to the minute in 3/8. There is a short passage in canon in the first section and an imitative duet between solo cornet and soprano in the second, all of which indicates a certain amount of musical progress towards the original works of the twentieth century. For further information on this group of pieces see my *Brass Roots* for a discussion of the grand fantasia, *Joan of Arc* (1884) and the overture *Victory* (1887).<sup>27</sup>

It is already obvious that many composer/arrangers wrote for Wright and Round during its first quarter-of-a-century. In fact, there were some 140 different names in the lists, excluding the composers of art music whose pieces were 'borrowed'. Many appeared only a few times and some, as has already been noted, would be amateur composers. Some were, in all probability, established composers of light orchestral music, whose pieces were transcribed specifically for publication by Wright and Round. Karl V. Keller is probably one such writer. Thirteen of his German-titled pieces (all except one being a 'walzer') appeared between 1886 and 1888.

Round himself was by far the biggest contributor, with almost 300 pieces to his credit by 1899, either as composer or arranger, in addition to many more which I suspect he arranged anonymously. The second highest contributor was his partner, Thomas H. Wright, with over a hundred titles. Sixty-nine pieces are attributed to Linter



- later F. Linter, and eventually, Frank Linter. I have found no biographical information about this writer, and have concluded that Linter is a pseudonym, possibly - even probably - of Wright's. I do not think that his writing is up to the quality of most of that of Round, but it compares favourably with Wright's. Another name of which I am suspicious, and for the same reason, is Enschall - no initial or first name is ever mentioned. The same comments apply to his quality of work, and the case against him is strengthened in that the appearance of his pieces co-incided with an apparent lull in Wright's output.

Other names which warrant a mention are John Jubb, James Ord Hume, Alexander Owen, William Rimmer and Edwin Swift. Jubb (b. 1852 and still alive in the 1920s), a member of a prominent banding family in Sheffield, was a noted brass band composer in his day, with at least 79 published marches, along with contest pieces, solos and dances. Wright and Round published 18 of his marches between 1884 and 1899. Ord Hume (1864-1932) was, of course, one of the great march writers, a prolific composer of band music, and a dominant figure by the turn of the century. His two marches published by Wright and Round were amongst his early ones. Owen, more renowned for his conducting and for his epic selections, had a march and a cornet solo published by Wright and Round.<sup>28</sup> Edwin Swift, like Owen, was more widely known for his conducting and his selections, but he also had a number of pieces published, including five marches issued by Wright and Round. As was the case with Ord Hume, the career of Rimmer (1862-1936) was in its early stages during the period under review. He was to acquire a reputation second to none in the early years of the twentieth century, taking over, single-handed, the collective roles of Gladney, Owen and Swift as the outstanding brass band personality of the early twentieth century. The eight marches of his, published by Wright and Round between 1891 and 1897 were early works - fore-runners of a later and greater series.

Wright and Round were, without doubt, the leading publishers of brass band music during the last quarter of the nineteenth century. They had quickly established a

successful formula, with a judicious mixture of art music and band music, some of which was directly influenced by music from other popular musical genres. They catered for bands of all technical levels, but avoided music which could be performed only by the best. There are obvious commercial overtones in this policy, but in running what must have been a very successful business, they were also stimulating the growth of the amateur brass band movement, both at contesting level with its unparalleled range of test pieces and in its extensive collection of entertaining pieces. Henry Round was, without doubt, the musical driving force, but by 1899 he was 62 years old, not enjoying the best of health, and was to live for only another six years. Unfortunately, no-one was there to take over the leadership, or to look for new paths. Therefore, though surviving as a successful music publishing house, the company was unable to continue the pioneering work of its early years.

### 4.3 CHARLES GODFREY (JUNIOR)

#### 4.3.1 The selections of Charles Godfrey

Despite the output of Wright and Round and others, unpublished music continued to be written throughout the final quarter of the nineteenth century, mainly by professional conductors such as Gladney, as show pieces for their star bands. But in the field of published music, the closest rival to Henry Round was Charles Godfrey (junior). He was bandmaster of the Royal Horse Guards from 1868 to 1904, succeeding Carl Boosé, who was responsible for arranging some brass band music during the 1850s (see page 169 above), and during these years, Godfrey became involved with brass bands both as an adjudicator and as the arranger of all Belle Vue test pieces from 1872. He was a member of an influential family of military musicians,<sup>29</sup> and also followed a line of military band musicians having connections with brass bands.

In the Salford University archive there are sets of parts for 18 of the 42 selections arranged by Godfrey for Belle Vue contests between 1872 and 1899 (including July contests from 1886). There are also six hand-written scores in the archive of Besses o' th' Barn Band, with only one selection duplicated (*The Golden Web*). Despite a large quantity of music by Godfrey (both composed and arranged) being listed in the *Catalogue of Printed Music in the British Library to 1980*,<sup>30</sup> none of the Belle Vue selections are shown. Nevertheless, with the aid of the band parts at Salford and scores at Besses, it is possible to obtain a clear picture of the series.

In 1875 (the starting-point of this chapter), Godfrey scored his 'Grand Fantasia, from Balfe's Posthumous Opera, *Il Talismano*' for the Belle Vue contest of that year. Michael William Balfe (1808-1870) was born in Dublin and forged a career as violinist, singer, conductor and composer. As a boy he had lessons from Joseph Haliday, bandmaster of the Caval militia at the time, and inventor of the keyed bugle (see page 11 above).<sup>31</sup> His last opera, *The Talisman*, was not performed until June, 1874, almost four years after his death, and therefore the selection, appearing in 1875, was virtually music

of the moment, keeping brass band music in line with current musical developments, albeit in this case through a not particularly successful opera. Band parts for the selection in the archive at Salford are as follows:

Cornet-conductor B <sup>b</sup>	Trombone I <sup>mo</sup>
Cornet I <sup>mo</sup> B <sup>b</sup>	Trombone 2nd
Flugel horn B <sup>b</sup>	Bass trombone
Cornet 2nd B <sup>b</sup>	Solo euphonium
Cornet 3rd B <sup>b</sup>	2nd euphonium
Solo tenor horn E <sup>b</sup>	Bombardon
1st and 2nd saxhorns in E <sup>b</sup>	BB <sup>b</sup> bombardon
3rd and 4th saxhorns in E <sup>b</sup>	Side drum
Althorn I <sup>mo</sup> in B <sup>b</sup>	Bass drum
Althorn 2nd B <sup>b</sup>	
<b>(Presumed missing - Repiano cornet)</b>	

The absence of repiano cornet is more likely the result of a lost part than of it not being called for. It will be noted that only one flugel horn is required, but that there are no less than five E<sup>b</sup> horns. Though there is much doubling within the five they are all, at one time or another, independent, and therefore necessary for the satisfactory performance of the selection. These are the essential differences between this instrumentation and Gladney's, which normally required up to three flugels but only three saxhorns. 'Althorn' is an alternative name for baritone, and the althorns performed the normal functions of baritones. Trombones, euphoniums and bombardons were all written in bass clef - a reflection, along with the enlarged horn section, of Godfrey's military band background. The BB<sup>b</sup> bass, in treble clef, doubled the bombardon (undoubtedly played on E<sup>b</sup> bass) for most of the time, going into the lower octave only rarely, and hardly ever going below C below the treble' stave. The second euphonium spent most of its time either doubling the solo euphonium, or the bombardon, at the unison or super-octave.

The cornet-conductor part was solely for the use of the conductor, and it would be essential for the solo cornets to play the part marked 'Cornet I<sup>mo</sup> in B<sup>b</sup>'. The solo euphonium had the major share of solo work, with arias, recitatives and cadenzas, whilst solo cornet played comparable though less substantial passages. Flugel and trombone

may be regarded as secondary soloists. The selection would take approximately 17 minutes to perform, but my impression is that it would have been less rewarding to play or to hear than the *Elijah* selection of Gladney's, mentioned above. The music was, in the main, quite slow, and presented few technical challenges. The Mendelssohn selection was more emotional and soul-stirring, and obviously the work of a more distinguished composer.

From 1878 the five horns were reduced to four<sup>32</sup> throughout the series. Otherwise, the instrumentation was identical to that for *Il Talismano*, but of course including parts for repiano cornet. The only apparent change was that from the early 1890s, tenor trombone parts appeared in tenor clef. A list of titles of the 1872-1899 selections, compiled from Belle Vue results sheets, is given as Appendix 24, with a composer-summary below.

Adam (1)	Kreutzer (1)	Rossini (2)
Balfe (1)	Lortzing (3)	Spohr (3)
Bellini (1)	Mendelssohn (2)	Thomas (Goring) (1)
Bemberg (1)	Mercadante (2)	Verdi (6)
Donizetti (5)	Meyerbeer (2)	Wagner (1)
Gounod (3)	Mozart (2)	Weber (1)
Herold (1)	Nicolai (1)	
Humperdinck (1)	Pizzi (1)	

Bearing in mind that there are less than half the number of works represented here than in the Wright and Round list (see page 199 above), a comparison shows that Godfrey used a relatively wider range of composers - over half of them only once - but that Mozart was the only Classical or pre-Classical composer to be used. Wright and Round published music by Bach, Beethoven, Gluck, Handel, Haydn, Locke and Schubert in addition to some by Mozart. The most striking omission from the Godfrey series is Handel; one must conclude that Wright and Round were systematically introducing what they considered to be 'music of the masters' to the brass band world, whilst Godfrey was creating a series of arrangements which would test the skill of bands and, particularly,

the imagination of conductors in creating interesting and convincing performances of what was sometimes more obscure music.

It is difficult or even impossible to hear these selections as through the ears of Victorians; time has brought familiarity and popularity to music not particularly well-known a hundred or more years ago, and similarly, much which would be known then has since gone out of fashion. Nevertheless, Godfrey seems not to have gone out of his way to include popular favourites in his selections. On the contrary, he used several little-known composers, and even when arranging music of major composers he did not always choose their most popular extracts.

*Nabucodonosor* (September, 1885), for example, though not unattractive, avoids the obvious by not including the (nowadays) popular 'Chorus of Hebrew Slaves' or familiar sections of the overture. *La Gazza Ladra* (September, 1884), on the other hand, does have a slightly familiar air about it, opening and closing with references to the overture, whilst *Der Fliegende Holländer* (September, 1888) and *Rigoletto* (July, 1898), both to be discussed later, would be quite popular even today, as they introduced much familiar music. In the test for September 1889, the 'Grand Fantasia on the Works of Mendelssohn,' Godfrey used extracts which are certainly familiar today, including the Nocturne and part of the Overture from *A Midsummer Night's Dream*, one of the 'Songs Without Words', 'If With All Your Heart' (*Elijah*), a part song, a march from *Athalie*, and returning to *A Midsummer Night's Dream* and its 'Wedding March' for the finale. The other Mendelssohn arrangement, a selection from the symphony-cantata, *Hymn of Praise (Lobgesang)*, though not well-known today, may have been more familiar in the mid-1890s, through the popularity of oratorio performance.<sup>33</sup>

Moving to selections from works by composers of slightly less stature, we find selections by the Italians Bellini and Donizetti, the Frenchman Gounod, the Germans Meyerbeer (who spent most of his life in Paris and is regarded as one of the founders of *grand opéra*) and Spohr, a talented violinist and a conductor of considerable repute in England. As a composer, he was more highly regarded in his own time than he is today.

I also include Balfe in this group. Though he enjoyed a good reputation in England and, of course, his native Ireland through his *Bohemian Girl* and as conductor at Her Majesty's Theatre for seven years, he was perhaps less widely acclaimed abroad.

The Bellini and Donizetti operas used by Godfrey were mature works, and though they may not have produced familiar music, their style was attractive and approachable, with melodic content appropriate to the brass band medium. The Meyerbeer operas, rich in melody, also contained impressive choruses which lent themselves to transcription. The Spohr selections were somewhat less appealing, but *The Last Judgement* in particular, would be seen as a link with what was regarded as high art.

Most of the works so far mentioned were several decades old; the Gounod operas were the most recent, being composed between 1862-1877. *Il Talismano* of Balfe was the exception, and as has been seen, the opera was first performed less than a year before the selection appeared.

Going further down the status tables of composers to the distinctly minor composers, there is a strong leaning towards Germans. Four minor German composers were used by Godfrey - Kreutzer, Lortzing, Nicolai and Humperdinck; there were two Italians - Mercadante and Pizzi, two from France - Hérold and Bemberg and again, a solitary Englishman - Arthur Goring Thomas. These composers were featured in tests arranged between 1883 and 1899 - relatively late in the century, the music itself having been composed mainly between 1832 and 1846.

Hérold's *Le Pré-aux-Clercs*, the subject of the 1892 July test piece, is the oldest of this group of operas, being composed in 1832 (the year after Hérold's more famous *Zampa* and the year before his death). *Das Nachtlager in Granada*, the second oldest opera used, was composed by Conradin Kreutzer<sup>34</sup> in 1834, and played in the September contest of 1891. Mercadante's music was played twice at Belle Vue - in September, 1883 (*Il Guiramento*, 1837), and July, 1889 (*Il Bravo*, 1839). Lortzing's trilogy of operas exploited by Godfrey were *Zaar und Zimmermann* (1837), *Undine*

(1845) and *Der Waffenschmied* (1846). Selections from these were played at Belle Vue in September, 1892, July, 1899 and July, 1896, respectively. The last of the earlier group of minor composers, Otto Nicolai wrote his most successful opera, *The Merry Wives of Windsor* in 1846-1847, and it was first performed in 1849, only two months before his death. The Godfrey selection from it was played at the July contest of 1897. Thus, for a considerable time, Godfrey adopted a policy common in Victorian England, that of looking back to composers of earlier generations for his material.

The years 1893-1896 saw a new trend, probably introduced at the instigation of Godfrey. This involved a series of arrangements from contemporary operas (an idea not new in band repertoire as a whole, but certainly an innovation as far as Belle Vue was concerned).

The 1893 selection was from *Elaine*, an opera by the French composer, Hermann-Emmanuel Bemberg (1853-1931), which had been successfully premiered at Covent Garden during the previous year, with Melba in the cast. It was, therefore, well to the fore in contemporary musical circles. In 1894 the test piece was taken from Goring Thomas's *The Golden Web*. Described in Grove as 'A delightful comic opera', it had not been produced until after the composer's death in 1892, receiving its first performance in Liverpool on 15 February, 1893,<sup>35</sup> and being played at Belle Vue in September, 1894. The following September heralded a selection from a work whose fame was to outlive that of the others in this group - the fairy-tale opera, *Hänsel und Gretel* by Engelbert Humperdinck (1854-1921). This had been first performed in 1893 in Weimar, and therefore the 1895 premiere of Godfrey's selection was in keeping with current policy. The final piece in this group, and indeed the last of the Godfrey arrangements to be mentioned, was the 1896 selection, *Gabriella*, from a little-known opera by an obscure Italian composer, Emilio Pizzi (1861-1940).<sup>36</sup> A military band selection from this opera was published by Chappell, from which Godfrey probably got the idea for the test piece. Composed in 1893, its use at Belle Vue within three years was the last nineteenth century example of an up-to-date selection being used there.



### 4.3.2 Godfrey's style - as exemplified in three selections

Having reviewed the series, I now propose to examine three of the selections in more detail to ascertain some of Godfrey's characteristics.

First, the second of his Meyerbeer selections, *L' Étoile du nord* (1854). Changing tastes are nowhere more apparent than in the operas of this composer. After a chequered early career in which his native German operas were failures he went to Italy, where he enjoyed modest success writing in the style of Rossini. In 1826, at the age of 35, he visited Paris, where he later took up residence. There, in 1831, his *Robert le Diable* achieved great success and established him as one of the founders of French *grand opéra*. This, along with *Les Huguenots* (1836), *Le Prophète* (1849) and *L' Africaine* (1865) - all spectacular successes at the time of their premieres at the Paris Opéra and, indeed for the remainder of the nineteenth century - provided popular selections for brass band. Meyerbeer's other success, *L' Étoile du nord*, an *opéra-comique*, also found favour with brass bands, and provided Godfrey with the material for his September 1887 test piece. It was published by permission of Novello, and though only one of its sections would be familiar to a present-day audience, it is possible that much of it would be known to bandsmen of the late 1880s.

There are seven different sections in the selection, and with one exception, each runs smoothly, without break, into its successor. The exception uses a cornet cadenza to create the link, though actually, even this is taken from the opera, and not merely contrived to show off the soloist. The selected extracts are as follows:

*Allegro con spirito*, tutti; from Number 24 in the opera, a chorus of soldiers, 'Come, noble hearts'; the first 42 bars of the actual chorus are faithfully reproduced, but transposed from the original key of E major to E<sup>b</sup> (concert pitch); one-bar link to

*Allegro molto moderato*, trombone solo; from Number 25 in the opera, 'Guard those I leave today', sung by Catherine (mezzo-soprano); transposed from the original key of G major to concert A<sup>b</sup>.

*Allegro moderato pesante*, tutti; four-bar introduction by Godfrey leads to a well-known waltz, an abridged version of the Introduction to Act 2 in the opera; the original key of E<sup>b</sup> major is retained.

*Andantino con moto*, euphonium and soprano cornet duet; from Number 18 in the opera, 'How her tone so noble moves me' sung by Peter (bass) and Catherine; faithfully reproduced in the original key of A<sup>b</sup> major.

*Allegretto ben moderato*, tutti; from Number 5 in the opera, chorus 'Drink we to Finland'; transposed from the original key of G minor to F minor and abridged; leads to a modified *Pressez* from the close of Number 5, and a cornet cadenza taken from the close of number 35 - a replica of the original, but transposed.

*Andantino quasi allegretto*, ensemble featuring cornets, trombone and euphonium; from Number 40 in the opera, quintet 'Cease we this idle toying'; modified and transposed from G<sup>b</sup> major to E<sup>b</sup>; moves into a *cantabile* section from later in Number 40 - a chorus with obligato by Catherine, transcribed as a cornet solo and transposed from D major to C<sup>b</sup>.

*Allegro con spirito*, tutti; final 14 bars of the opera, the chorus, 'At last the day-dawn breaking'; exact transcription, in original key of E<sup>b</sup> major.

So much for *L'Étoile du nord*. From Meyerbeer we move to the most influential of all opera composers, Richard Wagner. He was 22 years younger than Meyerbeer (they were born in 1791 and 1813 respectively), but though to some extent influenced by the older composer's historical epics, he despised him. A controversial figure even in the wider musical world, Wagner's music took some time to find a place in brass band repertoire. Edwin Swift is thought to have been the first to introduce it in brass band contests, during the late 1870s, with his selection from *Tannhäuser*. He was often criticised for his pains by anti-Wagnerians within the brass band world. Not until 1882 did Wright and Round publish any Wagner, and that was a selection from his first successful opera, *Rienzi* (1838-1840) - see pages 214-215 above. Godfrey waited even longer.

Wagner's second success came with his *Der Fliegende Holländer* (1841), and this provided the material for Godfrey's September 1888 test piece, which uses the following six extracts:

*Andante*, tutti; refers to a Chorus of Maidens from Number 7 in the opera, but is actually transcribed from the Overture, transposed from F major to B<sup>b</sup>.

*Animato ma non troppo*, tutti; from Number 13 in the opera, 'Steersman! Leave the watch'; transcription of the orchestral introduction, transposed from C major to B<sup>b</sup>.

*Sostenuto*, trombone solo followed by a trombone and cornet duet; from Number 11 in the opera, 'Of from the depth of darkness'; sung by the Dutchman (baritone) and Senta (soprano); extended aria, transposed from E major to E<sup>b</sup>, and culminating in a duet-cadenza, as written by Wagner.

*Allegretto*, tutti; from Number 6 in the opera, the 'Spinning Chorus' (ladies); four-bar introduction by Godfrey, then a straight transcription, transposed from A major to A<sup>b</sup>.

*Andante*, euphonium solo; from Number 15 in the opera, cavatina, 'Hast thou forgot that day?' Sung by Erik (tenor); transposed from F major to D<sup>b</sup>; the final cadenza is an elaboration of that written by Wagner.

*Allegro molto*, cornet solo, with trombone and tutti; from the Finale of Act 2, 'What is the pow'r within me working' sung by Senta and the Dutchman, and leading to the orchestral coda of the Act; transposed from E major to D<sup>b</sup>.

This was to be Godfrey's only flirtation with Wagner in the whole of the Belle Vue series of test pieces. The other nineteenth-century operatic giant was Giuseppe Verdi born in the same year as Wagner. In the wake of Rossini, Donizetti, Bellini, and others, Verdi grew up in an operatic environment of unprecedented proportions. His early operas - written between 1836 and 1850 - met with varying degrees of success, but from 1851, with the premiere of *Rigoletto*, his reputation as a major operatic composer was assured. Two of the six operas visited by Godfrey for the Belle Vue test pieces come from the pre-*Rigoletto* period. The earliest, *Nabucodonosor (Nabucco)* (1841) brought Verdi his first major success, whilst *Luisa Miller* (1849), though less well-known, remains an important work because of certain innovations it introduced. The remaining selections belong to what might be called Verdi's 'middle period'. These are from the operas *Rigoletto* (1850-1851), *I Vespri Siciliano* (1854), *Aroldo* (1856-1857) and one of Verdi's greatest works from this era, *Aida* (1870). These were played, respectively, in 1898 (July), 1880, 1899 and 1876. *Rigoletto* was, of course, a mile-stone, heralding this

middle period. Godfrey's selection from it is the last of the three selections which I have examined, and is made up of seven extracts, appearing in the following order:

*Allegro con brio*, tutti; this is from the Prelude and Introduction to the opera, and also recurs a number of times in vocal sections; transcribed at the original pitch - A<sup>b</sup> major.

*Allegro moderato*, cornet solo; from Number 9 in the opera, Scena and Aria, 'Dearest name' (*Cara nome*), omitting the introduction; this is a substantial aria, sung by Gilda (soprano); transposed from E major to E<sup>b</sup>; the final cadenza is adapted from a vocal style to an instrumental one in the cornet solo, but retains some of the original characteristics.

*Allegro*, trombone solo; from Number 11 in the opera, Scena and Aria (two thirds of the way through) 'Yea love commands the lover'; sung by Il Duca di Mantova (baritone); transposed from D major to A<sup>b</sup>.

*Vivace*, soprano cornet solo; from Number 3 in the opera, Minuetto e Rigodino - being the instrumental coda; transposed from C major to E<sup>b</sup>.

*Andante*, euphonium solo, leading to an ensemble; from Number 16 in the opera, Quartetto, (second section), 'I'm your slave, sweet girl' (*Bella figlia dell amore*); sung by Il Duca, but developing into an ensemble, with three other voices; transposed from D<sup>b</sup> major to A<sup>b</sup>.

*Allegretto*, baritone solo; from Number 15 in the opera, Preludio, Scena e Canzone 'Woman is fickle' (*La Donna è Mobile*); sung by Il Duca; transposed from B major to A<sup>b</sup>.

*Vivacissimo*, tutti; from Number 8 in the opera (final part); devised from a duet, 'Oh farewell!' sung by Il Duca and Gilda; transposed from D<sup>b</sup> major to A<sup>b</sup>; six bar coda added by Godfrey to round off the selection.

Based mainly on the above three analyses (but also with reference to some other selections), it is possible to formulate some of the characteristics of the Godfrey selections, as follows:

- (i) Approximately seven different parts of the particular opera are incorporated;
- (ii) The order in which they are used is not the order in which they occur in the opera;

- (iii) Transposition occurs freely, and purely for the convenience of the brass band instrumentalists;
- (iv) Only familiar keys are used, with flat keys up to and including five (for B<sup>b</sup> instruments), and no sharp keys;
- (v) Cadenzas are not inserted unless they are relevant to the opera. They may be identical to the original, or modified to suit the instrumental idiom;
- (vi) An absolute minimum of extra material is used as introduction, links or coda;
- (vii) Solo passages are freely allotted, and do not make excessive demands of range. Cornet, euphonium and trombone are the primary soloists; soprano, flugel horn, solo horn and baritone are used as minor or secondary soloists, but are generally given solo passages rather than important solos;
- (viii) There are usually some rhythmical problems for the whole band to solve.

Further study of the band parts reveals that there is generally at least one solo each for cornet, euphonium and trombone. The cornet takes solos allotted to the mezzo-soprano in *L'Étoile du nord* and the soprano in each of the other two selections examined, whilst the euphonium takes over the role of bass in *L'Étoile du nord*, tenor in *Der Fliegende Holländer* and baritone in *Rigoletto*. Euphonium parts are not particularly high in register, rarely going above G<sup>b</sup> concert. The trombone takes on the role of mezzo-soprano in *L'Étoile du nord* and baritone in the other two. In *L'Étoile du nord*, the trombone soloist goes up to A<sup>b</sup> concert. Other instruments are occasionally given short, exposed passages, particularly in ensemble numbers. Unusually, 'La donne è mobile' (*Rigoletto*) is entrusted to the baritone, and in the same selection there is a solo for soprano cornet. Both are relatively short. The soprano cornet parts are usually quite busy and lie mainly between low C and high G, with the occasional call for a high A or B<sup>b</sup>.

One has to assume that many of these selections would be arranged from the vocal scores of the respective operas. That being so, they would be relatively easy for an experienced musician to work, given careful choice of passage. The lay-out of the vocal score lends itself to the type of scoring developed for bands at this time, and once the

extracts, keys and links were established it would be almost routine for a man with Godfrey's ability to make an effective selection. The popular perception of operatic selections consisting mainly of solo passages with pedestrian accompaniments for the remainder of the band, does not apply to the selections I examined, as there are quite interesting passages for all instruments. Though not technically demanding, they called for reading skills, and would need to be well-rehearsed to be effective. This applies less to the *Rigoletto* selection which was prepared for the July contest, where bands were of less stature than those competing in September. Here, though there was little concession to the soloists, one has to admit that the inner parts were more routine, and would be readable and playable by any moderately competent bandsman.

These selections were published in limited editions and supplied to bands which had entered the respective contests. They form an important part of brass band repertoire during the final quarter of the nineteenth century. Though they do not necessarily tell us what the very best bands were capable of playing, they give a good indication of the capabilities of, say, the country's top twenty bands.

## 4.4 OTHER SOURCES

### 4.4.1 Miscellaneous scores

Before examining the work of the remaining late nineteenth century brass band publishers, I propose to review a number of scores by various arrangers, concentrating particularly on their respective instrumentations to show how they were variously influenced. The scores are all from the archive of Besses o' th' Barn.

First, the score for T. H. Wright's *Gems of Mozart*. It is dated 1884, having been prepared for a contest in that year at Trawden, but there can be no doubt that it is publication number three from Wright and Round's 1875 list. The instrumentation is conventional, with horns designated 1st, 2nd and 3rd tenors, but with the 'monstre' BB<sup>b</sup> bass, probably added for the benefit of the 1884 Besses band. The selection is moderately interesting, but contains some rather crude transitions.

There are three scores by Richard Smith - *Honorica*, used at a contest in Huddersfield in 1878, *Reminiscences of Verdi*, played at the Skipton contest of 1885, and an overture, *Leopold*, possibly by a V. Delannoy, but undated. All these scores require four horns, two as 'Tenor in E<sup>b</sup>' and two as 'horn in E<sup>b</sup>', suggesting that there is a military band influence here. Tenor trombones use tenor clef but, unusually, considering other aspects of these scores, basses are all in treble clef. (Perhaps Smith was one of the first to see the advantages of a common notational system and the potential it offered for interchange within the band). In the earliest score, the basses are called E<sup>b</sup> and B<sup>b</sup> bass, but in the second, the B<sup>b</sup> has become 'monstre', and in the third, it is called 'Double B<sup>b</sup> bass' - quite modern terminology.

Three scores are by J. A. Kappey (Jacob Adam Kappey, 1826-1906), one of the many German military musicians who settled in England and joined the British army. After service in a number of minor regiments he became bandmaster of the Royal Marines, Chatham, and also editor of Boosey's *Military and Brass Band Journal*.<sup>37</sup> A regular adjudicator at contests, Kappey also wrote a number of test pieces. The scores

are a *Boccaccio* selection (Suppé), *York and Lancaster* and *The Cambrian Plume*. *Boccaccio* is dated 1882 (three years after the opera was premiered in Vienna, and the same year as its London premiere). *York and Lancaster*, written for the Liverpool Exhibition contest of 1886, was described as a 'grand original fantasy' but is, in fact, a very interesting Introduction, Theme, and Variations. *The Cambrian Plume (on Welsh airs)* is also interesting - more than just a selection, and quite rightly labelled 'fantasia'. The scoring of all these pieces adhered to the conventional, except that it required a 4th cornet in addition to the normal cornet line-up.

A transcription of Mozart's *Magic Flute* overture (*Il Flauto Magico*) was arranged for a Dolgelly contest, held on New Year's Day, 1892, by T. A. Haigh, a music publisher to be discussed shortly. Though conventional in other respects, this calls for four horns (the usual two E<sup>b</sup> tenors and two E<sup>b</sup> horns). It is a very workmanlike score and would sound well with a modern band - given the use of an extra horn. I have a theory that Haigh took over the business from Richard Smith when he moved from Hull to London in 1878, and there is certainly a degree of parity between this score and those by Smith, discussed earlier, strengthening my case.

Finally, in this review of selected scores from Besses' archive, there is an 1892 score of a *Nabucco* selection (Verdi). As the opera was first produced in 1842, this was its 50th anniversary. No arranger is named, but there is an indication that it is from *Boosey's Journal*. The scoring is conventional except that it calls for divisi 3rd cornets - an alternative way of asking for a 4th cornet, as is required by Kappey, editor for Boosey (see above). There is, clearly, some link between these scores.

Changing clefs and names of instruments may be seen as but minor refinements, and of no real consequence. The variation in the horn sections does need noting, however, and the occasional use of an extra lower cornet, though not becoming an immediate regular feature, was a pointer to the future, and to the establishment of the 25-piece band (plus percussion). Realistically, however, these hand-written scores prove



little beyond the fact that scoring had come close to standardisation by the mid-1870s, but that the minor differences persisted even to the end of the century.

#### **4.4.2 More publishers and the prospect of progress as a new century dawned**

Early publishers of brass band music were discussed in Chapter 3.1.1, but not all of them continued in this field. Call for brass band music in southern England must have been small, and in the long term, it was only publishers which had military band journals who continued to supply brass, or brass and reed bands. With skilful scoring there was much common ground between the three types of band, and certainly there was much overlap of repertoire. There was also a strong link between military and brass bands through the bandmasters who became involved in brass band contests. The three major publishing houses which stayed with brass bands were Boosey, Hawkes (separate companies in the nineteenth century) and Chappell, though the latter's involvement seems to have been minimal after their publication of some early Belle Vue test pieces. The other two persevered with brass band music, but only as a side-line to their more lucrative military band journals.

Thus, until late in the century, brass band publishing stayed mainly in the north of England, Wright and Round being the most influential. There were exceptions, of course. Lafleur's *Alliance Music* was advertising brass band music in 1882.<sup>38</sup> Other southern publishers of brass band music included C. Mahillon and W. J. Willcocks, both of London, Cary of Newbury, and the *London Brass Journal* (later the *London Brass and Military Band Journal*) in Brixton. The 1887 journals of Rivière and Hawkes (forerunners of Hawkes and Son) were also periodically advertised in *Brass Band News*.

Meanwhile, two other northern companies prospered for a while. Thomas Albert Haigh (1843-1903), mentioned above, was a Yorkshire-man, and a good singer prior to his developing interest in brass bands. In 1877 he moved to Hull, and within two years had established his *Amateur Brass and Military Journal* there, following the departure of Richard Smith who, in 1878, took his '*Champion' Brass and Reed Band Journal* to

London, where its impact seems to have been minimal until after Smith's death in 1890. Based on advertisements in the brass band press (*Brass Band News* and, from 1887, *British Bandsman*), Haigh seems to have been reasonably successful for the duration of the nineteenth century. In addition to his own music, he published pieces from the pens of Ord Hume, Rimmer, Swift, and an up-and-coming composer, George Allan, who excelled in contest marches. The other northern publishing company, founded at about the same time as the *Amateur Journal*, was the firm of J. Frost and Son of Manchester, where James and George A. Frost founded the *Manchester Brass and Military Band Journal*. They survived until the mid-1890s, but had a less interesting catalogue than Haigh, relying mainly on pieces written by themselves.

Amongst other northern-based publishers advertising in the 1890s were the Chester-le-Street *Brass Band Journal* and the *Northern Brass and Military Band Journal* of South Shields, whilst in the midlands, the *Millerean Edition* of Birmingham produced a few brass band pieces. All of these companies survived in the shadow of Wright and Round but when, during the 1890s, Hawkes took a greater interest in brass band music, their respective fates were sealed.

I have found only a few examples of earlier Hawkes music, though R. Smith and Company published quite a lot of pieces. They were, however, mainly of a lighter nature, and not significantly different from the Wright and Round output. A newly-formed company, F. Richardson, of Sibsey, Boston, Lincolnshire, started publishing band music in 1894. Again, their style was similar to that of Wright and Round. During the twentieth century, these two companies were to merge. Boosey published a few brass band pieces - mainly transcriptions of ballads and overtures, but their major band output began when they merged with Hawkes in 1930.

Meanwhile, Hawkes and Son moved into the brass band field in a big way with their '*Eclipse*' *Journal*, first published in January 1891. Warwick Williams was the editor, and advertisements indicated that there would be 35-45 publications each year for brass or brass and reed bands, catering specifically for bands of 12, 16 or 20 players.

This, of course was in addition to Hawkes' other brass band publications. Contributors to the *'Eclipse'* included Williams himself, Ord Hume, and R. Rimmer (probably Robert, brother of William). It seems to have been a success and was published annually until 1916. *Brass Band News* of May, 1898, carried a large Hawkes advertisement, with no mention of the *'Eclipse'* and no hint of any change of style, but an advertisement the following May showed the company breaking new ground, with an emphasis on popular music, and including selections from Gustav Kerker's *The Belle of New York* and Sidney Jones's *The Geisha*. These were early examples of the musical comedy, the former having been premiered in New York in 1897 and London in 1898, and the latter in London in 1896. The selections were published for brass band only, suggesting a demise in the market for brass and reed band music. This batch of music (which also included a Sullivan selection) took published brass band music from a place of virtual stagnation, there having been no significant change for the better part of a quarter of a century.

Concurrent with this there was rejuvenation in the air for the company of R. Smith. Since Smith's death in 1890 it had survived under the leadership of Sam Cope (1856-1947), but like Wright and Round, had pioneered no new ground. In 1898 the company was bought out by entrepreneur John Henry Iles (who was to found the National Brass Band Championships in 1900). He was determined to shake up the brass band movement, seeing great musical potential in the playing skills of the British working man. The effects of this were not really felt before the turn of the century, though as Iles had also taken over the *British Bandsman*, a new and livelier type of journalism was also emerging.

## 4.5 CONCLUSION

This chapter has looked in some detail at the state of published and, to a lesser extent, unpublished music during the final quarter of the nineteenth century. The most concentrated regions of brass bands were already established in the north of England - mainly in Lancashire and Yorkshire, and the availability of large quantities of appropriate music at realistic prices, in contrast to the earlier laborious and expensive method of acquiring hand-written parts was a major factor in the spread of bands now taking place. Wright and Round were leaders in the field, though there were also many other publishers - both north and south - contributing to the mass of music which was becoming available.

One of the advantages enjoyed by the Liverpool company was the fact that its founders and principal contributors, Henry Round and Thomas H. Wright, were themselves involved with bands, and therefore knew what was required. Backed by knowledge and experience, they stimulated the proliferation of bands of all levels.

From October, 1881, when the same company began publishing its monthly *Brass Band News*, they were able to publicise their own involvement whilst encouraging bands and would-be band promoters, creating ever-increasing demands for music, which they were both able and willing to supply. They published a vast amount of easy music for elementary bands, particularly marches, dance music and sacred pieces, enabling the bands to take part in local functions. For better bands, which wished to pit their skills against each other, they provided a steady stream of music suitable for the various types of contest, which not only helped bands to develop technically but also, in many cases, introduced them and their listeners to music by some of the great composers.

Improved social conditions for the working classes were also now a major factor. There was more time for leisure activities than in former years, as well as more money with greater purchasing power. However, it has to be seen as fortuitous that as these conditions materialised, there existed the wherewithal in terms of music and instruments to exploit them.

In 1896 Wright and Round published their *Amateur Band Teacher's Guide and Bandsman's Adviser*. Compiled by the editor of *Brass Band News*, it claimed to be 'A Synthesis of the Systems on which the celebrated Prize Bands of Lancashire and Yorkshire are Taught'. Though it would hardly be an ideal introduction to brass banding today, on its publication, it must have been a boon to those involved in starting or improving a band. Most of the articles are reprints from earlier editions of *Brass Band News*, and its aims were to assist teachers and to offer guidance in general musical knowledge to all ambitious bandmen.

This is by no means a rare book, but I was fortunate enough, recently, to acquire a copy which had attached to it the Wright and Round's General Catalogue, to which I referred in the introduction to this chapter. This enabled me to build up a comprehensive list of publications, along with the dates when they appeared. Within the catalogue are a number of informative articles, one of which is headed 'To our subscribers, friends and patrons'. Though brimming with self praise, it crystalizes what the company had achieved during its 21 years. Part of it is quoted as Appendix 25.

I have also been fortunate in having access to the archive of Besses o' th' Barn band, which houses many unique and valuable scores from the period, and Salford University's brass band archive, with its rare collection of *Brass Band News* (containing solo cornet parts of most early Wright and Round publications), a substantial collection of band parts from Charles Godfrey's Belle Vue arrangements, and the original Henry Round scores, now transferred from Wright and Round's office in Gloucester to Salford. Collectively, these have enabled me to perform an in-depth study of brass band music of the period, the likes of which, to my knowledge, has not previously been undertaken. There is scope for more detailed work to be done, especially of the music of other publishers but my study should give future scholars a general view of what is available.

Of course, *Brass Band News* was not merely a vehicle for self-promotion. It also attempted to educate its readers, provided opportunity for exchanges of views, and a platform for advertising anything remotely connected with bands. Perhaps above all, it

told its readers what was going on in their own vicinity and amongst neighbouring bands.

The picture it painted, however, was one of expansion rather than of progress. Instrumentation was relatively stable throughout the period, though with some variation in the use of flugel horns, tenor horns and basses. Some of the very best bands used up to three flugel horns (and occasionally more than one soprano cornet), but this never threatened to become standard. The extra flugels gave a darker colour to the over-all sound of the band (the equivalent of replacing half of the second violins of an orchestra with violas), as well as creating extra intonation problems - as indeed the extra soprano cornets would do. Arrangers with a military band background seem generally to have opted for the use of four horns, but eventually three became standard (surprisingly, not universally until after the first world war). Basses were the last to become standardised, largely for economic reasons. The family of two E<sup>b</sup> and two BB<sup>b</sup> basses started with the better bands and gradually filtered downwards. (Meltham Mills, for a period, carried five basses, but this pattern was not followed). The consistent use of treble clefs for all except bass trombone did not become standard until into the twentieth century. This, of course, had no effect on the sound of the band; it merely made changing instruments by individual bandsmen more easy.

Repertoire also, though expanding, broke little new ground. The original overtures and fantasias of Round were a stepping-stone to the original works of the following century but, written in eclectic styles, they produced no new sounds or musical ideas. They were, in effect, selections, but based on original material rather than on known melodies by established composers. Dance music continued to be an essential part of the popular repertoire. The emphasis on particular types of dance changed over the years, reflecting changes in the popularity of certain dances. Marches also accounted for a substantial proportion of the music published, with the contest march emerging as one particular type. Selections continued to be the main type of art music; a wide range

of these was published, varying in scope and technical demands, and catering for bands of different abilities.

Not until the closing years of the century was there a move - notably by Hawkes and Son - to modernise the popular repertoire. This was done by introducing a new type of arrangement, based on music played by light orchestras at the spa towns and at the seaside, and of musical comedy or operetta selections rather than the operatic and composer selections which had been in vogue. These changes took place initially in concert rather than contest. The older-type selection was to dominate the contest for some time into the twentieth century. Overtures were sometimes transcribed, but their regular use seems to have been a later development. Dances continued to be played by the less famous bands, but the better bands were beginning to introduce more music from the popular musical world into their concert programmes, through transcriptions of light music, and selections from musical comedy.

My study of nineteenth-century band music is now complete. It remains for me to discuss some of the people who made bands and their music what they were, before looking in detail at the bands which were the pace-makers during this period.

#### Notes

<sup>1</sup> Newsome, 1998, pages 86-87.

<sup>2</sup> Russell and Elliot, 1936, pages 143-144.

<sup>3</sup> *Brass Band News*, December 1883, page 2. This is published anonymously, but in the copy at Salford University there are hand-written annotations, quite obviously by Round himself, indicating that it was a true story from his own childhood. The article tells of Round's father being 'maimed and crippled' in an industrial accident and of his mother having to struggle to bring up a family of six. It was, the article states, a 'singing family', and Round developed an early enthusiasm for music. When aged about 11 he composed his first piece - a setting of 'Hark the Herald' which he, his sister (Sarah) and a friend sang, along with five other carols and an anthem, during the early hours of Christmas Day. He had had no musical training, and yet, in addition to writing the music, he extracted some kind of three-part singing from himself and his fellow choristers.

<sup>4</sup> *Brass Band News*, March 1894, page 4. After playing for a number of other bands, Rimmer had joined Southport rifles band. He played with this band 'during the whole of its splendid contesting career, when it won fourteen consecutive first prizes, under the conductorship of Mr. Harry [*sic*] Round . . .' When exactly this was is not stated, but as Robert Rimmer was born in 1863, it is likely that he played with the Southport band

during the late 1870s and early 1880s. The band competed at the Belle Vue September contest in 1882 and 1883 under Round, but at the equivalent contest was conducted in 1885 by Thomas Rimmer, and in 1886 by John Gladney. It was not successful at any of these, though had seemingly done better at other, less-prestigious events.

<sup>5</sup> See, for example, *Brass Band News*, May 1884, page 5, and *Catalogue of Printed Music in the British Library to 1980*, Volume 49, pages 209-210.

<sup>6</sup> *Brass Band News*, August 1914, page 4.

<sup>7</sup> A copy of this is in my collection, attached to a copy of the 'Amateur Band Teacher's Guide and Bandsman's Adviser' - published in 1896.

<sup>8</sup> There is a certain amount of presumption in this, as in the absence of early copies of the pieces, the choice was based largely on the titles and the brief comments attached to some of them in the catalogue. I have assumed that marches with titles such as 'The Advance Guard' (1875) were original, but that those called, for example, 'Bonnie Gallant Charlie' (1878) or 'Rose, Shamrock and Thistle' (1880) owed some debt to an existing melody or melodies.

<sup>9</sup> 'Quarto' was the march-card size, almost equivalent to the modern A5, whilst 'octavo' was double this, a little smaller than today's A4.

<sup>10</sup> Dwight Lyman Moody (1837-1899) was an American businessman, active as a lay worker in the Congregational Church, who achieved fame as a preacher in England between 1873 and 1875. Along with David Sankey (1840-1908) he compiled a collection of hymns, published in 1873 as the 'Sankey and Moody Hymn Book' (Macmillan Encyclopedia).

<sup>11</sup> This Voigt is discussed in Smith, 1986, on pages 431-432.

<sup>12</sup> Valse is the French name for what, in Britain, is generally called the Waltz, and is used for most of the Wright and Round publications in this form. A few, by a German writer, adopt the German title 'Walzer' (or, in some cases, incorrectly, 'waltzer'), and some of the slighter versions are referred to as 'valsettes'.

<sup>13</sup> The varsouviana was a slow dance, similar to the mazurka, but originating in France during the 1850s. The name sprang from the French word for Warsaw. The mazurka itself, a Polish dance in triple time in which dotted notes are a feature, originated from a region near Warsaw, where the inhabitants were known as 'Mazurs' (Oxford Dictionary of Music).

<sup>14</sup> Despite this claim, the valse was published as a piano solo by Reid Brothers, in 1886. The missing 'Rose of England' was also published as a piano solo, but in 1884, by F. Pitman. (*Catalogue of Printed Music in the British Library to 1980*).

<sup>15</sup> This would probably be in the days before the common use of the so-called lyre, an attachment used to secure music to the instrument in such a position that the player could read it without actually having to hold it.

<sup>16</sup> Godfrey Marks was the pseudonym of James Frederick Swift. Strangely, according to the *Catalogue of Printed Music in the British Library to 1980*, volume 38, page 42, the song was not published by Reid Brothers until 1886, four years after the publication of the Wright and Round march.

<sup>17</sup> Another contest glee by Round, 'Hours of Beauty', published for band in 1883, also appears in the 1884 Pitman collection. (*Catalogue of Printed Music in the British Library to 1980*).



- <sup>18</sup> This information is taken from Round's original full score for brass and reeds, now in the collection at Salford University.
- <sup>19</sup> The contest was advertised in *Brass Band News* of February 1882 and subsequent editions, and reported in the May edition. Alexander Owen conducted the bands which took first, second and fifth prizes (Clayton-le-Moors, Rochdale Borough and Mossley).
- <sup>20</sup> Newsome, 1998, page 140.
- <sup>21</sup> These scores and several others by Round are now located in Salford University's archive.
- <sup>22</sup> Not having seen this I cannot say whether or not it is based on Sullivan's hymn tune, but it might well have been, as this dates from 1871. (Fuld, edited, 1985, pages 416-417).
- <sup>23</sup> Brindley Boone's *Play the Music, Play!* gives an excellent account of the beginnings and spread of Salvation Army bands.
- <sup>24</sup> See Gammond, 1991, page 41.
- <sup>25</sup> Newsome, 1998, pages 139-140.
- <sup>26</sup> *Ibid.*, pages 142-143.
- <sup>27</sup> *Ibid.*, pages 141-142.
- <sup>28</sup> The march, 'Prosper the Art', published as a 'Masonic march', by 'brother Alex Owen', was probably composed to commemorate the occasion of his installation as a Worshipful Master in October, 1884.
- <sup>29</sup> Details of the Godfreys may be found in Gammond, 1991, pages 228-229, and in a genealogical tree in Godfrey, 1924, page 318.
- <sup>30</sup> Most of the music listed is for military band, but there are also publications for piano, orchestra, and for brass and reed, drum and fife, and brass bands. Most of the brass band music was published by the Alliance Musicale, but there were also pieces published by Lafleur, Rivière and Hawkes, and Chappell.
- <sup>31</sup> Information about Balfe comes from Grove, 1954, volume 1, pages 370-371.
- <sup>32</sup> These are printed on three band parts, 1st E<sup>b</sup> saxhorn, 2nd E<sup>b</sup> saxhorn, 3rd & 4th E<sup>b</sup> saxhorns.
- <sup>33</sup> *Hymn of Praise* (opus 52) is a symphony-cantata for chorus and orchestra, and has four movements, the last of which is choral.
- <sup>34</sup> Not to be confused with Rudolph, the dedicatee of Beethoven's 'Kreutzer' Sonata.
- <sup>35</sup> Grove, 5th edition, volume 8, page 424.
- <sup>36</sup> New Grove Dictionary of Opera, volume 3, page 1027.
- <sup>37</sup> Zealey, 1926, page 32.
- <sup>38</sup> *Brass Band News* of April 1882 advertised *Alliance Music's* first 53 pieces, with overtures and grand selections offered for military band and for small or large brass band.

## **Chapter 5**

### **PERSONALITIES WHO HELPED FORM THE MODERN BRASS BAND MOVEMENT**

#### **5.1 Introduction**

#### **5.2 Professional brass band conductors**

#### **5.3 The spreading of the all-brass band**

#### **5.4 Conclusion**

## 5.1 INTRODUCTION

This chapter explores inter-relations between the personalities who helped shape the brass band movement. The early military band connection continued for some time, and at least two practising bandmasters - John Ellwood and John Gladney (senior) - exerted some influence on the next generation of band personalities. Ellwood was a native of Lancaster and a wood carver by trade. No dates of birth or death are available, but he was alive in 1884 when Millington wrote his *Sketches of Local Musicians* (see bibliography). He became a leading exponent of the slide trumpet, lived in Leeds for some years, but then moved to Manchester, playing trumpet at the Theatre Royal, in the orchestra of the Gentlemen's Concerts<sup>1</sup> and in 'Hallé's Orchestra'. In 1852 he became bandmaster of the Duke of Lancaster's Own Yeomanry Cavalry Band (see pages 21 and 83 above), an appointment he held for 30 years. He was also bandmaster of the 3rd regiment of Manchester volunteers,<sup>2</sup> and an adjudicator at the Belle Vue contests of 1853 and 1854. In 1855 he was engaged as tutor of the newly-formed Kingston Mills Band (see page 124).<sup>3</sup> Even more significantly, Ellwood helped in the musical education of one of the giants-to-be of the brass band movement, Alexander Owen. Owen, born in 1851, was brought up in an orphanage at Swinton, near Manchester, and on leaving there worked at the Earl of Ellsemere's collieries, and 'played in the Yeomanry Band at Worsley under Bandmaster Ellwood'<sup>4</sup> thus establishing a link with a noted band figure of the early 1850s. He will be discussed in more detail shortly.

John Gladney (senior) was father of the more famous John Gladney, already referred to several times. He was a military bandmaster, serving in Ireland at the time of his son's birth, in 1839. In 1867 he adjudicated at the Belle Vue contest. Though the younger Gladney's musical experience encompassed playing with Jullien, Belle Vue Band and the Hallé Orchestra, his father would undoubtedly have assisted with his early training, and also introduced him to the band environment.

John Ellwood also had a son, W. H. Ellwood (born Swinton, 1860). He studied organ, piano and harmony, played the trumpet professionally, and conducted several local bands,<sup>5</sup> thus continuing the considerable influence of his father.

## 5.2 PROFESSIONAL BRASS BAND CONDUCTORS

### 5.2.1 The pioneers

It was a new generation which was to forge the shape of the all-brass band, moulding it into the highly efficient ensemble of the 1880s and 1890s. Amongst the pioneers were George Ellis and Richard Smith. Ellis was born in 1817, Smith probably a little later. These were the most influential of the early specialists, both having played with bands associated with travelling shows.

Smith (see pages 138-139 above) was the first to make his presence felt, with his successful Leeds bands of the mid-1850s and *Saltaire* in the early 1860s, by which time he had already moved into music publishing. He conducted many bands, and his influence was far-reaching. One of his *Saltaire* players, trombonist Joseph Fawcett later became professional conductor at Black Dike, thus helping continue that influence.

On the other side of the Pennines, Ellis (see pages 139-140 above) was building the 4th Lancashire rifle volunteers (*Bacup*) band into one of the finest of the late 1860s and early 1870s. Like Smith, he also conducted many other bands, particularly in east Lancashire. His influence through this, and also through those who played under him, was also considerable.

James Alfred Melling (see pages 77-78 and 138 above), though younger than Smith or Ellis, may also be seen as a pioneer - not only of bands, but of the brass band contest (see pages 80-82 above). Nothing is currently known about Melling's early life or musical training (but see page 50 above), though the list of bands he conducted during the 1850s and 1860s is quite impressive.

His influence through these was significant, and it has emerged that he had a number of pupils, one of whom was Reuben Taylor, born at Compstall near Stockport in 1833, and therefore belonging to an early generation of bandsmen. As a boy he was in a drum and fife band, and played keyed bugle in Compstall Bridge band.<sup>6</sup> Taking up the

cornet, he studied with Melling, and later conducted 'numerous bands', including Stalybridge and Kingston Mills.<sup>7</sup>

The increasing superiority of the Lancashire bands may, I believe, be traced directly to the teachings of Melling and Ellis. Along with Richard Smith, they laid the foundations of the modern brass band on which later conductors and tutors were able to build.

From late 1888 a series of personality profiles appeared in *Brass Band News*. Some were highly informative, others little more than a photograph and some incidental quotes. Over a hundred of these have been studied. Being written during the life-time of the persons concerned, and generally by an acquaintance, the factual information must be regarded as accurate, though dates may be approximate, and some of the opinions expressed need treating with discretion. They have been useful, along with information gleaned from other sources, in formulating the present chapter. Before proceeding, however, it will be useful to look at a list of the more successful contesting bands of the time, based on Belle Vue results. Table 27 shows the highest-placed 20 bands in the competition during the final quarter of the nineteenth century.

### **5.2.2 The next generation of conductors, tutors and leaders**

It is convenient to consider the early personalities roughly in chronological order of their dates of birth, though it is realised that their influential periods may not be in that order. The late 1830s witnessed the births of three important Lancastrians - Henry Round (1838), and John Lord and Richard Marsden (both 1839).

Round has been discussed at great length as publisher, composer and arranger (see Chapter 4.2 above). He also conducted bands in the Liverpool area and as far north as Southport, where his conductorship of the rifles band surely influenced the careers of the Rimmer family, especially that of William Rimmer, to be discussed later.

**Table 27** *Principal prize-winners at Belle Vue, 1875-1899, shown in five-year periods. (Qualification limits: minimum of one first prize, or two appearances in the first four places).*

	<u>1875-79</u>		<u>1880-85</u>		<u>1886-89</u>		<u>1890-95</u>		<u>1896-99</u>	
	<i>Win</i>	<i>Place</i>	<i>Win</i>	<i>Place</i>	<i>Win</i>	<i>Place</i>	<i>Win</i>	<i>Place</i>	<i>Win</i>	<i>Place</i>
Black Dike	1	1	2	1	-	2	1	2	3	-
Kingston Mills	1	1	-	-	3	1	1	2	-	2
Wyke temperance	-	-	-	-	2	-	-	3	1	1
Meltham Mills	3	1	-	1	-	-	-	-	-	-
Besses o' th' Barn	-	-	-	-	-	2	2	1	-	1
Batley Old	-	-	-	-	-	-	1	1	-	3
Littleboro' Public	-	-	1	1	-	2	-	-	-	-
Linthwaite	-	2	-	3	-	-	-	-	-	-
Honley	-	-	1	1	-	2	-	-	-	-
Stalybridge	-	1	-	2	-	-	-	-	-	-
Hucknall temp.	-	-	-	-	-	-	-	-	-	-
Oldham Rifles	-	-	-	2	-	1	-	-	-	-
Leeds Forge	-	-	-	-	-	1	-	1	-	-
Clayton-le-Moors	-	-	1	-	-	-	-	-	-	-
Mossley	-	-	-	-	-	-	-	-	1	-
Holm Mills	-	2	-	-	-	-	-	-	-	-
Accrington	-	2	-	-	-	-	-	-	-	-
Barnsley	-	1	-	1	-	-	-	-	-	-
Denton Original	-	2	-	-	-	-	-	-	-	-
Lindley	-	-	-	-	-	-	-	1	-	1

Lord and Marsden were both members of the 4th Lancashire rifles volunteer (Bacup) band, Lord as leader and Marsden as euphonium soloist, and therefore very much under Ellis's influence. Lord was discussed on page 139 above, where his influence was seen both at Bacup and in other bands conducted by him. Marsden, a former ophicleidist, was highly respected for his playing at Bacup, and he later played with the Belle Vue band and the Hallé Orchestra. During the 1880s he advertised in the 'professional cards' column, and was a frequent adjudicator at band contests. He then moved to Scotland (taking his Lancashire experiences with him), pioneering the system of the professional band trainer there.<sup>8</sup>

Returning to Yorkshire, Joseph Paley was born in 1842 in Baildon, a few of miles north of Saltaire. He took over the leadership of Saltaire band in 1865, possibly succeeding Richard Smith, but certainly inheriting the benefits of his teaching. Paley came from a poor family, but had a beautiful singing voice as a boy. After this broke he took up the cornet, and played with a number of local bands before moving to Saltaire. He conducted many other bands in Yorkshire, Lancashire and Cumberland, thus taking the Smith/Saltaire influence further afield.<sup>9</sup>

Saltaire is some 10 miles from Bramley, but whereas the former is on the outskirts of Bradford, the latter is close to Leeds. Bramley band was discussed on pages 31-32 above; through its members this band influenced future developments both within the district and further afield. The name of its early tutor (my term), an organist called John Whiteley, for example, appears from time to time in other places, but there was also a family of Jacksons. Joseph, the father, had been leader at least since 1831, and his three sons, 'B. D.', (born 1841), Joseph (junior) (born 1848) and Harry (date of birth not known) all played with Bramley before moving elsewhere. Their only pedigree was that their father was Bramley's long-standing leader, and no doubt he saw to their musical instruction.

B. D. Jackson began as a horn player but later moved to euphonium on which, for a time, he played professionally in Harrogate. He was then offered a job in a Dewsbury mill, provided that he played euphonium in the works band, conducted by his brother, Harry. From 1868 he took up conducting, working with a number of bands - from 1874 with Wyke Old, and from 1883 with Batley Old - which was to become a successful contesting band.<sup>10</sup>

Joseph also played horn and euphonium. He played in Black Dike for a time, but on baritone and trombone. Again like his elder brother, he conducted Wyke Old and then, on the death of Meek Hesling (another former leader of Bramley), succeeded him as bandmaster of Leeds Forge band (to be discussed later), by then at the height of its fame.<sup>11</sup>



Hugh Whitham, born in Horsforth, Leeds, in 1846, was another former member of Bramley band. Like the Jacksons, his musical training stemmed from home - he, his father and two brothers forming a family quartet. He took up the cornet at the age of 10, and when 15, joined Bramley band. After playing with a number of other bands he began conducting, and in 1876 conducted Wyke temperance band (before it became famous). In 1884 he moved to Lincolnshire to teach Gainsborough Britannia Iron Works band, but from 1886 returned to Yorkshire, conducting Batley temperance band.<sup>12</sup> Thus, the influence of the Bramley band, like that of Saltaire, was spreading.

Back in Lancashire, we find information concerning another musical family, the Seddons. Two are discussed in the profiles - George T. H. and Alfred R. Their father, also George, was a 'noted musical man', playing cello and contra-bass, and being a tenor singer and local choirmaster. The children were well-educated musically. To save confusion, the elder boy was known by his second name, Tom. He was born in Ashton-under-Lyne in 1845, and had lessons in piano, organ and musical theory. Later, he developed a love of brass bands, took up the euphonium and played in Hurst village band - conducted by James Melling.

Alfred was born in 1850, also in Ashton, and like his brother, studied piano, organ and theory. During the 1860s both brothers moved to London where, in 1867, Tom conducted the City of London Orchestral Union, became involved with a number of local bands, and also taught Alfred to play the cornet. During a brief return to Ashton, Alfred had lessons from Hurst band's solo cornettist, but then joined the music profession as pianist with a travelling concert company. Between 1869 and 1873 he was musical director of Stockport People's Opera House, also playing in Stockport yeomanry band. He then, for a time, played in the Belle Vue band, meeting several important banding people, before moving to Derby, playing with and conducting several Derbyshire bands.<sup>13</sup>

This seems not to have been a typical working-class banding family, and Alfred Seddon was later described as a businessman. The family is mentioned because it played

a part in 'exporting' the Lancashire banding tradition, both to London and into Derbyshire. (Here is the second example of this phenomenon. Exportation of the Yorkshire and Lancashire traditions will be looked at in some depth later in the chapter). Alfred also became an adjudicator, and after a failed attempt to form a National Band Association, was instrumental in founding the Midlands Band Association, becoming its first president.<sup>14</sup>

### **5.2.3 The 'Great Triumvirate'**

Of all the influential conductors of the later years of the nineteenth century, three stood out. As so many other conductors owed something to them, now seems to be the time to discuss them as a group. They were John Gladney, Edwin Swift and Alexander Owen. Their domination of the contest scene, particularly between 1875 and 1895, was reflected in the Belle Vue results, and their individual tally of prizes is shown as Appendix 26. These results, in turn, reflect the large number of bands which they conducted, peak years being 1889 and 1891. In the former, all but two bands out of 18 were conducted by one or other of them, and in the latter the figure was two out of 20. At own choice contests, they regularly used their own special arrangements, designed to exploit their bands' strengths. Appendix 27 lists their principal selections.

#### **(i) John Gladney (1839-1911)**

John Gladney was born in Belfast, son of a military bandmaster (see page 252 above). His early musical studies included lessons on violin, flute and piano. He also became proficient on cornet, trombone and bassoon, but later took up the clarinet, playing with opera companies and touring for a season with Jullien. In 1860, at the age of 21, he became a member of the Hallé Orchestra, remaining there for over 30 years, and was connected with the Belle Vue band during the 1860s. In 1869 he arranged his selection from Donizetti's *Lucrezia Borgia* for a contest in Accrington (see Table 22, page 186, and pages 187 and 188), at which he also adjudicated. He made his debut as a contest

conductor at Belle Vue in 1871, taking Burnley volunteers into fifth place. Shortly after this he became 'professional bandmaster' to Meltham Mills band. Gladney was, in my view, the most influential of all nineteenth century brass band conductors, not only through what he achieved at Meltham, but for his development of brass band instrumentation and later, as will be seen, for his contribution to the exportation of the traditions he had played such a major part in formulating.

Following his arrival at Meltham, Gladney evolved an instrumentation which was to become almost standard for many years - and which was very similar to that still used by contesting bands. He soon discovered the potential and limitations of the brass band, and his 24-piece band was to replace the existing 16- to 18-piece one. Table 28 shows a comparison between the 1878 Meltham band and the present-day contesting band.

**Table 28**      *Comparison between the instrumentation of Meltham Mills band in 1878 and that of the post-1945 contesting band*

<b>Meltham, 1878<sup>15</sup></b>	<b>Post-1945 contesting band</b>
Soprano cornet	Soprano cornet
5 B <sup>b</sup> cornets	9 B <sup>b</sup> cornets
4 flugels (probably 3 for contests)	1 flugel
3 tenor horns	3 tenor horns
2 baritones	2 baritones
2 euphoniums	2 euphoniums
3 trombones	3 trombones
3 E <sup>b</sup> bombardons	2 EE <sup>b</sup> basses
1 double bass	2 BB <sup>b</sup> basses
1 monstre [ <i>sic</i> ] double B	
1 bass drum (not for contests)	Percussion (not for contests)

**Table 29**      *Cornets and flugel horns in the 1878 and post-1945 bands*

<b>Meltham, 1878</b>	<b>Post-1945 contesting band</b>
Solo cornet	Principal solo cornet
1st cornet	3 tutti solo cornets
Repiano cornet	Repiano cornet
1st flugel horn	Flugel horn
2nd cornet/2nd flugel horn	2 x 2nd cornets
3rd cornet/3rd flugel horn	2 x 3rd cornets

The cornets and flugels are the main points of departure, and Table 29 shows how they were organised in the two eras. Basses also need some clarification. The bombardons of the 1878 band were similar to the modern EE<sup>b</sup> bass, but with a narrower tube bore. Similarly, the 'single' B<sup>b</sup> bass had a considerably narrower bore than the modern BB<sup>b</sup> bass, but the 'monstre double B' came close to the size of the present-day instrument.

During his early years at Meltham Gladney was adding his own arrangements to the repertoire, though not always to the advantage of Meltham. For example, his selection from Verdi's *Stiffelio* seems to have been first performed by Stalybridge, during 1875. His *William Tell* selection (Rossini) was, however, first played by Meltham in 1874, and his *Elijah* selection (Mendelssohn) premiered by them, probably at a contest in Stockport in 1876.

Following Meltham's Belle Vue hat-trick, it was not allowed to compete there for the following two years. From 1879 to 1883 Gladney conducted Besses, and was also with Stalybridge between 1880 and 1882, having previously been associated with them in 1875. Table 30 shows the extent of his successes at Belle Vue with his various bands

**Table 30** *First prizes won at Belle Vue by Gladney and his bands, 1875-1899*

1875	<i>Il Talismano</i> (Balfe)	Kingston Mills
1876	<i>Aida</i> (Verdi)	Meltham
1877	<i>Jessonda</i> (Spohr)	Meltham
1878	<i>Romeo e Giulietta</i> (Gounod)	Meltham
1884	<i>La Gazza Ladra</i> (Rossini)	Honley
1885	<i>Nabucco</i> (Verdi)	Kingston Mills
1886	<i>La Favorite</i> (Donizetti)	Kingston Mills
1887	<i>L'Étoile du Nord</i> (Meyerbeer)	Kingston Mills
1890	<i>Euryanthe</i> (Weber)	Batley Old
1891	<i>Das Nachtlager in Granada</i> (Kreutzer)	Black Dike
1893	<i>Elaine</i> (Bemburg)	Kingston Mills
1895	<i>Hänsel und Gretel</i> (Humperdinck)	Black Dike
1896	<i>Gabrielli</i> (Pizzi)	Black Dike
1899	<i>Aroldo</i> (Verdi)	Black Dike

In addition to the Meltham hat-trick, as will be seen, Gladney completed a hat-trick with Kingston Mills, though this was after the demise of Meltham as a contesting band. He conducted Honley, near neighbours of Meltham in 1884, Linthwaite during the 1886 season, and in 1888 took over the conductorship of Black Dike, where again he had a very successful time up to his retirement, in 1907. It has been estimated that he was engaged by about a hundred bands in total. His principal appointments were:

Meltham Mills	1871-1883
Besses o' th' Barn	1879-1883
Kingston Mills	1875 and 1885-1901
Black Dike (Dyke)	1888-1907

(ii) Edwin Swift (1843-1904)

In contrast to that of Gladney, Swift's musical background was almost non-existent. The following information comes mainly from a booklet, 'Life and Career of the Late Mr. Edwin Swift'<sup>16</sup> (see bibliography). The son of a hand-loom weaver, he worked in a mill until he was 32 years old. As a boy he played in a drum and fife band, whilst surreptitiously practising on his brother's cornet. When he was 10 years old he joined Linthwaite - a modest village band with poor instruments - but he worked assiduously at his music and eventually took over the leadership.

Later, partly through a public appeal but mainly, one suspects, through an attachment to the local volunteers, new instruments were purchased, and the 25-year-old Swift was charged with preparing the band for contesting. They pitched immediately into the Belle Vue arena, and were rewarded on their second attempt, in 1869, with fifth prize. In the years 1873 and 1875 they gained fourth and third prizes, by which time Swift had become a respected local conductor, and in 1876 he took three bands to Belle Vue, winning third, fourth and fifth prizes.

At Linthwaite, Swift initially carried out typically the duties of leader - playing and directing, but from the end of 1871 a leading cornet player called Charles Auty<sup>17</sup> was engaged and Swift was able to concentrate on conducting and arranging. By 1875

he had a number of bands under his tuition and was able to leave his mill job in order to specialize in band work. This was a remarkable achievement, as the booklet claims he was self-taught, never having a music lesson in his life.

Linthwaite is situated only three miles from Meltham, where Gladney had built the country's premier band; there was, therefore, intense local rivalry though, apparently, no ill-feeling. Just as Gladney had arranged selections for Meltham, so Swift built up a special repertoire for his bands, including selections from *William Tell* and *Tannhäuser*. In 1877 Linthwaite, playing the Rossini, beat Meltham at the Edinburgh contest, but the Wagner selection was condemned by some adjudicators as 'being before the age'. Other Swift selections included his *Bayreuth*, a Wagnerian selection regarded, in its day as his masterpiece.

The booklet names 33 bands which engaged Swift including - in addition to Linthwaite - Denton Original, Oldham rifles, Mossley, Littleborough Public, Wyke temperance, Leeds Forge and Honley - all mentioned in Table 27. He was appointed professional conductor of Wyke in 1885; this and Linthwaite remained his two most important bands, and with each of them he occasionally beat the two leading bands of the era, Black Dike and Besses. He also had some success with Leeds Forge, of which he was professional conductor between 1886 and 1890.<sup>18</sup> From 1898 Swift was in poor health, and he died of cancer in 1904. His achievements did not compare with those of Gladney's but considering his background, and the inferior resources at his disposal, they were equally remarkable.

### (iii) Alexander Owen (1851-1920)

The third member of the 'Triumvirate' was Alexander Owen who, as was seen on page 252, was brought up in an orphanage, worked in a colliery and played under the tuition of John Ellwood. This is one of a number of facts revealed in an obituary recently unearthed.<sup>19</sup> Information from this, *Stalybridge Old Band 1814-1914*, and Hampson,

1893, form the basis of the following summary of Owen's career, supplemented by articles from the band press.

As cornet soloist with Stalybridge and Meltham, conductor of Boarshurst, Black Dike, Leeds Forge and other bands - particularly Besses o' th' Barn, and as the arranger of some celebrated contest selections, Owen was to become a dominant figure. Of his background, *Stalybridge Old Band 1814-1914* states simply that he was recommended by Mr. Salkeld of Manchester, and that he was 'a young man apprenticed to a cavalry bandmaster'<sup>20</sup> Hampson stated that Owen was born in 1851, and in characteristically flowery language, asserted that 'the wonderful precocity of his talents revealed itself at a very early age'.<sup>21</sup>

In fact, Owen was a scholar at the Manchester Union, Moral and Industrial Training School - known as 'Swinton Industrial Schools'. Information about this establishment comes from two booklets in the local studies section of Manchester Central Library.<sup>22</sup> Many facts about the school are revealed, one stating: 'it is interesting to relate that Mr. Alex Owen, conductor of the world-renowned Besses-o' th'-Barn Band [*sic*], was in his boyhood days a scholar, and a member of the school's band'.<sup>23</sup>

A music master had been appointed in 1850, and he was probably Owen's earliest musical influence. The first school band was drum and fife, later converted to all-brass, and the first bandmaster was a Mr. R. Kirk. He trained many of the boys for service in the army; they became band boys at 14 and finished their training at the 'Army College of Music' - probably Kneller Hall, founded in 1857. Others joined 'noted Northern bands'.<sup>24</sup>

Thus, through Kirk and the school band, Ellwood and the Yeomanry band, Owen was well prepared to become solo cornet and leader of Stalybridge Old band. There were several contest successes (see Appendix 11) before, in 1871, a disagreement led to a split and the formation of Stalybridge Borough band, with Owen and a number of the 'Old' players defecting. An article in *Brass Band News* states that he was appointed 'instructor to the celebrated Old Band in 1868, aged 18.' The article also

states that the Borough band was established in 1871, that Owen had given his services, that it had become the band of the 4th Cheshire rifle volunteers in 1881, and that up to the time of the article it had attended 19 contests, winning 44 prizes. It further stated that at the time, Owen was 'tutoring' 20 bands.<sup>25</sup>

Meanwhile, in 1875 he became solo cornet player of Meltham Mills, under John Gladney, the third and no doubt most significant banding influence in his career. Here, his only brief was to play when required. He actually kept a public house in Stalybridge, travelling to Meltham when necessary. It was during his tenure at Meltham that the band achieved its hat-trick at Belle Vue.

Owen had now also become interested in conducting, and from 1877 to 1884 took over Boarshurst band (Oldham). 1878 was the year in which Meltham completed the hat-trick at Belle Vue, and the rules decreed that they should not compete there for the next two years. The significance of this, coupled with Owen's conducting experience at Boarshurst, led directly to him being appointed conductor at Black Dike, which had won the 1879 Belle Vue contest (following Meltham's feat). Owen succeeded immediately by leading Black Dike to further wins in 1880 and 1881, completing their first hat-trick and then, in 1882, winning the contest with what can only be considered as outsiders, Clayton-le-Moors band,<sup>26</sup> achieving his own personal hat-trick, though still a young man of 31.

In 1884 Owen was appointed conductor of Besses o' th' Barn band. For the next four years he conducted both them and Black Dike. He also continued to play the cornet, and whenever allowed to do so played and conducted. In 1888 he resigned from Black Dike, but continued at Besses until his death in 1920.

Like the other two members of the 'triumvirate', Owen made special arrangements for his bands to play in competitions. The most celebrated of these was his *Rossini*.<sup>27</sup> During his first three seasons at Besses, it was played at no fewer than 19 contests, earning a prize at each, including 14 firsts. At a contest in 1887 a rule was devised precluding Besses from playing *Rossini*, which was replaced, temporarily, with



Owen's *Beethoven's Works*. Meanwhile, he was preparing his selection from *Faust* (Berlioz) with which the band went on to win an incredible 19 first prizes from 20 contests. Thus, his arrangements were a major factor in his contest successes.

Owen's activities were not restricted to arranging and contesting. Whilst in Stalybridge he had also conducted the local choral society, or Harmonic Society as it was known. At a concert in the town during January 1887, over 200 performed under his baton in a promenade concert featuring both band and singers.<sup>28</sup> He was later involved in concert work with Besses, and in due course his arrangements were directed towards concert music as well as to competition pieces. During 1897 he became so incensed at the inaccurate pirate copies of some of his selections which were appearing that he had multiple sets of six of them made, to be sold privately at two guineas per set.<sup>29</sup>

Nor did Owen shy from controversy. In 1885 he delivered a scathing attack on the Belle Vue management, criticising the large number of entries accepted, the unhealthy conditions in the unventilated contest hall, and the fact that Charles Godfrey always arranged the test piece and adjudicated. Following his complaints, a July contest was instigated, and entries in September limited to 20. The ventilation of the hall was improved, but Godfrey remained as adjudicator and arranger. This was not good enough for Owen, and in 1886 he and his bands boycotted the competition. However, they were back the following year, despite the management's intransigence over Godfrey.<sup>30</sup>

Thus ends this résumé of Owen and indeed the 'triumvirate'. By the turn of the century Swift was about spent. Gladney went on a few more years with Black Dike, but Owen, still only 48 in 1899 was to remain a dominant figure until his death in 1920. His activities however, during his last 15 years were much less focussed on contesting. Rimmer and others had arrived, and Owen busied himself more with concerts and tours.<sup>31</sup>

#### 5.2.4 A later group of influential personalities

The continuing presence of the 'triumvirate' overshadowed the next group of conductors who, even though benefiting from the guidance of their elders, did not find it easy to establish their reputations. This applied particularly to the first two, G. F. Birkinshaw and Fenton Renshaw, each only one year younger than Owen, and both dying whilst still fairly young. The third member of the group, however, William Rimmer, being a decade younger, and still not 40 by the end of the century, was able to establish himself as the work of Swift and, to a lesser extent Gladney, was drawing to a close.

##### (i) George Frederick Birkinshaw (1852-1896)

'Fred' Birkinshaw, one of the leading cornet soloists of his day, and a promising conductor, was born in Barnsley on 24 October 1852. He began playing cornet when aged six, playing with Doncaster rifles. Four years later the family moved to Leeds; his father played the cornet professionally, and took a job at Thornton Varieties. He died six months later and Fred took his place, though still only 10 years old.

He played in theatres in several towns, but at 26 left the profession, and became bandmaster of Buttershaw Mills band, near Bradford. In the following year (1879) he joined Black Dike, and a year later succeeded Owen as solo cornet player at Meltham, remaining there until they ceased contesting in 1883. He was then engaged as solo cornet/conductor at Besses, but only for one season. He later returned to Black Dike, being contracted season by season, and playing there in 1889, 1891 and part of 1892.

His association with Gladney had been invaluable; he took to conducting, and within a few years had worked with at least 15 bands. However, before he had chance to mature, he contracted rheumatic brain fever. He died on 7 June 1896, aged only 43. Nevertheless, in those few years, he was able to pass on some of the wisdom he had learned from Gladney.<sup>32</sup>

(ii) Fenton Renshaw (1852-1909)

Fenton Renshaw was born in the village of Brockholes, near Huddersfield. He worked in a mill as a young man, but also played the euphonium. An obituary<sup>33</sup> described him as 'one of the promoters of the famous Honley Band of the seventies'. Honley, near neighbours of Meltham's, came to the fore briefly on the latter's demise. Gladney conducted Honley in its peak year (1884); Renshaw was bandmaster at the time, and succeeded his mentor as conductor. He went on to become one of the more successful band trainers of the 1880s and 1890s, being professional conductor to over 50 bands - mostly in Yorkshire, but also to some in the midlands and South Wales. Like Birkinshaw, he died before reaching full maturity as a conductor but he had obviously learned from Gladney, and had been able to pass on his accumulated wisdom.

(iii) William Rimmer (1861-1936)

The name of the third member of this group, William Rimmer, is still revered throughout the brass band world, both for his conducting achievements and his music. Much of his success came in the twentieth century, and is therefore not relevant to this thesis. However, it is interesting to read contemporary nineteenth-century accounts which were unaware of later events. His brief stay as solo cornet player of Besses (probably early in 1889), for example, is referred to by Hampson simply as 'the introduction of Mr. William Rimmer, of Southport, who shortly after retired through ill-health'.

An account two years later, though more comprehensive, still does not give a taste of things to come. It tells us that his father [Thomas] conducted Southport rifles band for over 20 years, that William had piano lessons from being nine years old, and that at 15 he joined his father's band as a drummer, later playing cornet and working his way up to repiano position. It also states that he played under Henry Round in Southport rifles, winning 50 prizes, and that later he played with Besses, Kingston Mills, Heywood rifles and Radcliffe Old. He therefore already had considerable playing experience, and had played under Round and Owen, when he became bandmaster of

Southport Art volunteers, in 1889. A year later he was appointed conductor of Skelmersdale, a well-know contesting band at that time. He had already begun composing, he was 'teacher' of Southport police string band, and was also an organist and choirmaster.<sup>34</sup>

A timely article in 1899 gives a century-end view, and goes considerably further in praise of Rimmer than the others, describing him as 'a prolific composer, conductor, editor, judge, and above all, a teacher of rare ability'. He was still a fine cornet soloist, and to the list of bands he had conducted was now added Pemberton Old and Wingates temperance - with which he was to remain for some 20 years. In the seasons 1898 and 1899 he had been musical director of the Southport pier military band. His compositions were continuing apace, and in 1897 he had become musical editor for the *Cornet Band Journal* of F. Richardson, Boston, Lincolnshire.<sup>35</sup>

**Table 31** *William Rimmer's Belle Vue results, 1896-1899*

	<u>July</u>		<u>September</u>	
1896	Pemberton Old	3rd	Kingston Mills	2nd
	Crooke	6th	Pemberton Old	Unplaced
			Heywood Rifles	Unplaced
1897	Crooke	4th	Kingston Mills	2nd
	Pemberton Old	5th	Pemberton Old	4th
			Crooke	Unplaced
1898	Crooke	1st	Crooke	6th
	Irwell Springs	2nd	Heywood Old	Unplaced
	Heywood Old	3rd	Kingston Mills	Unplaced
			Irwell Springs	Unplaced
			Pemberton Old	Unplaced
1899	Rhos	4th	Irwell Springs	4th
	Heywood Old	Unplaced	Crooke	Unplaced
	Irwell Springs	Unplaced	Pemberton Old	Unplaced
	Wingates temperance	Unplaced	Kingston Mills	Unplaced
			Rhos	Unplaced

In the contest field he was progressing towards the record-breaking feats which were to come.<sup>36</sup> Table 31 makes interesting reading, partly for the number of contesting bands with which he was already associated, but mainly for his three out of three feat in the 1898 July contest.

### **5.2.5 Other nineteenth century conductors in Lancashire and Yorkshire**

Most of the conductors discussed so far formed the core of the generation which reigned during the last quarter of the century. Of the remaining profiles considered, some of the subjects were just instrumentalists and many were too young to have any influence on the nineteenth century band scene. One deserves a mention because, though he was not to blossom until post-1905, his formative years were in the nineteenth century. He was William Halliwell, born in the village of Roby Mill, near Wigan, in 1864. His first instrument was the harmonium, but by the time he was 12 he was a competent organist. Not until the age of 16 did he take up a brass instrument, joining a local temperance band on cornet. He also played trumpet for a choral society, and therefore had first-hand experience of oratorio, and opportunities to study full scores.<sup>37</sup> He became involved in conducting local bands, but apart from possibly having played briefly under Edwin Swift, his teaching seems to have been based on musical intuition rather than through playing under noted band trainers.<sup>38</sup>

Two less-famous conductors, both older than Halliwell, did have playing experience under noted conductors. Ned Holditch, born near Bacup area, *circa* 1860, had played under Lord and Owen and went on to conduct a number of local bands,<sup>39</sup> whilst T. Mitchell, born in Todmorden in 1855, having played under the same two conductors, became bandmaster of Todmorden Old.<sup>40</sup>

Even more experienced, Whitham Smith, born in 1855 near Denton, played under Richard Marsden and Edwin Swift early in his banding career, for five seasons with Oldham rifles under Owen, and more latterly, under Gladney at Kingston Mills. He

was thus well equipped to deal with the four bands of which he was bandmaster at the time of the profile.<sup>41</sup>

The year 1853 saw the birth, in Whitefield, of Robert Jackson. He played in Whitefield school band before joining Besses o' th' Barn, at the age of 15. He played, therefore, under Melling and his successors, including Gladney and Owen. For much of this time he was Besses' bandmaster, but he also conducted many bands in the district, thereby passing on the experience he was gaining at Besses.<sup>42</sup>

In Yorkshire, Angus Holden, born in Horbury in 1873, was one of the younger school. As a successful cornet player, he tried to model himself on Owen, though he had 'studied' with Gladney. He already had associations with 21 bands on a professional basis, and was destined to follow in the footsteps of Fenton Renshaw.<sup>43</sup>

## **5.3 THE SPREADING OF THE ALL-BRASS BAND**

### **5.3.1 The 'exportation' of the Lancashire and Yorkshire traditions**

The amateur wind band was still a national phenomenon but the specialised all-brass band had developed most potently in Yorkshire and Lancashire. However, through conversion of drum and fife bands and brass and reed bands, as well as through the forming of new bands from scratch, towards the close of the century it was becoming a national movement in its own right. This section does not set out to be a detailed study of that spread, but merely a sketch of some of the contributors to it.

The export of the tradition has already been touched on a number of times: Richard Marsden moved to Scotland<sup>44</sup> and Hugh Whitham moved temporarily into Lincolnshire; Paley was said to have conducted bands in Cumberland, Renshaw in the Midlands and South Wales, and the Seddon brothers in London - Alfred also in Derbyshire. These are just a few examples. There were many more. Some are revealed in the profiles and reviewed here, along with profiles of a few bandsmen native to a particular district, and exportation even from other districts. Movement into Scotland seems to have been both the earliest and the most extensive, therefore I propose to start there, gradually moving south, first down the western side of England, and then the east.

#### (i) Scotland

As has already been noted (see pages 34-35) there were many bands in Scotland by mid-century, so it follows that there were also many leaders or bandmasters. One of these appears in the profiles - James Carmichael, born in Dunfermline in 1850. He played cornet and held certificates of the Tonic Sol-fa College, but was mainly self-taught. He worked with a number of bands in Fife, including Kelty, Lochgelly and one in the village of Lassodie,<sup>45</sup> all still active.

The border town of Hawick was one of the first to import English band trainers. Hawick saxhorn band is still in existence, proudly bearing its original name. As early as 1855 (possibly 1856), this band tempted Stephen Teal to leave Yeadon and settle in

Hawick. He was followed by Frank Gray, the subject of the profile,<sup>46</sup> also from Yeadon. This profile provides interesting reading and makes it worth while to digress slightly. Born in Yeadon in 1839, Gray became a hand-loom weaver. At 15 he joined Yeadon Young band, playing on a D<sup>b</sup> soprano cornet, made by Wigglesworth of Otley. Teal was leader of the 'Young' band, but played soprano in the 'Old'; Gray played soprano in the 'Young' band, but when this was disbanded he played 2nd soprano in the 'Old'. He was taught, however, by Milburn (see pages 32, 55-56 and 105 and 106 above), whilst the 'Old' band was conducted by Tidswell (see page 182 above). Yeadon Old took part in the 1860 Crystal Palace brass band contest (see pages 97-98 above), taught by Mr. Whiteley of Bramley (see page 32 above). Gray moved to Hawick in December 1860 to form and teach the Border rifles band.<sup>47</sup> Thirteen new instruments were bought, and within three months the beginners were playing as a band. A 1904 article<sup>48</sup> announced Gray's retirement, after 43 years' service with the Border rifles.

There are profiles of two more band 'teachers' who went to Scotland, one from each side of the Pennines, both of whom were fine cornetists. Thomas Wheelwright (born in Buttershaw, 1855), had played under Harry Jackson, formerly of Bramley (see page 257 above), Swift and Gladney, and had also played professionally in the theatre, including engagements in London and Glasgow. He was offered a position at Hawick in 1890; the profile<sup>49</sup> says that he had been with the saxhorn band for seven months, and that he was also giving instruction to Langholm band.<sup>50</sup> The other was W. G. Chapman (born in the early 1850s, probably in Whitefield). He commenced his contesting career with Besses, under Melling, remaining with them until at least 1873, when he seems to have been barred from playing at Belle Vue, presumably because of his by then professional status. He also played with other notable bands. Wheelwright was appointed 'teacher' to Dunfermline Town band in 1892; it was stated that the band was made up of 'learners'.<sup>51</sup>

Yet another Scottish band turned to England for assistance. This was in Dalmellington, some 10 miles south-west of Ayr. This band, located in a mining region,



was formed in 1864, became all-brass in 1868, and in 1888 engaged Albert A. Carr of Barnsley as its bandmaster.<sup>52</sup>

Digressing somewhat, the writings of Robert A. Marr, referred to earlier, are of even greater relevance to the present chapter, as they refer to contests held in Edinburgh and Glasgow in 1887 and 1888 respectively. As well as giving interesting information about Black Dike and its conductor, Owen, Marr lists all the music played by the band during its week-long engagement at the Edinburgh International Exhibition.

He goes on with an account of the Edinburgh contest, including brief histories of bands taking part. It was a two-day event, Friday being restricted to Scottish bands, 10 of which competed, and Saturday open to all. This attracted 15 English bands and five Scottish. Inevitably, all of Saturday's prizes went to English bands.<sup>53</sup> The Glasgow contest of 1888 followed a similar pattern, attracting 19 Scottish and 20 English bands. About half of the Scottish bands had been formed during the 1870s and 1880s. Marr also cited 17 Scottish towns which, by 1888, had hosted brass band contests. The most prestigious of these was held annually in Alloa, and was frequented by several Yorkshire and Lancashire bands.<sup>54</sup>

Alloa instrumental band was founded in 1875 and first conducted by a local musician.<sup>55</sup> From 1881 it started competing in contests and enjoyed some success. In 1889 Richard Marsden of Manchester was appointed conductor, and this partnership enjoyed three years' successful contesting. In 1892 he was succeeded by J. E. Robinson, formerly of Oldham Rifles band (see pages 312-313) below. Under Robinson the band peaked, winning the Scottish Championships in 1897.

The final Scottish immigrant to be discussed came from north-east England. Born in West Auckland in 1859, Thomas Moore played cornet and became conductor of the town band and several others. The profile claims that he had been a pupil of Gladney's. In October 1887 he was appointed bandmaster of Galashiels town band, moved north, where he also conducted Galashiels rifles and Portobello bands.<sup>56</sup>

The collective influence of these and other similar appointments, plus visits to Scotland by leading English brass bands stimulated the Scottish brass band movement and, whilst not achieving the status of banding in the north of England, it is an important wing of the British movement.

A late, but significant link in the Scottish/English nineteenth century chain was when, at the first Scottish championships, held in Edinburgh in 1895, John Gladney conducted two bands - Bo'ness and Carriden, and Kelty and Blairadam. Bo'ness won the championship section, whilst Kelty won the second section. One wonders how the history of brass bands would have been changed had Scotland had its own 'triumvirate'.

A glance at the results of the Scottish Championships to 1899 reveals the continued influence of English conductors, with the names Gladney, Marsden (of course there were two of these, including one Scotsman), Robinson, Moore, Atkinson and a late arrival, E. Sutton, who had succeeded William Rimmer as solo cornet player in Southport rifles band under Henry Round, and who had been brought to Scotland in the mid-1890s to conduct Clydebank.<sup>57</sup>

#### (ii) Cumberland

The profiles of two bandmasters active in Cumberland show a thriving local band movement in the towns and villages west of the Lake District. Henry Thompson (born in Cockermouth in 1841) was initially a flute band trainer, but he then became bandmaster of a host of brass or brass and reed bands, including Workington Old saxhorn, Harrington Art, Derwent Tinsplate Works, Maryport Art and Ellenborough. At the time of the profile he was bandmaster of Aspatria Fire Brigade, Mealsgate Rechabites, Dearham Church of England and Maryport Catholic bands.<sup>58</sup> Another Cumbrian, George Lowden (born in Keswick in 1849) had played with or conducted Frizington, Workington Saint Cuthbert's, Workington Art, and Flimby and Frizington Saint Joseph's bands.<sup>59</sup>

### (iii) The West Midlands

Moving to the West Midlands, we find an early band enthusiast in Congleton. John Barnett, born in 1847, a cordwainer by trade, joined Congleton Old reed band, playing cornet. He regularly changed bands and instruments, but at one time played in Kidsgrove band under Gladney. In 1875 he took over the conductorship of Congleton Excelsior reed band, but soon had it converted to all-brass. During the 1880s he was bandmaster of Congleton volunteers and Sandbach rifles,<sup>60</sup> Sandbach being the home of the future Fodens band.

Moving south from Cheshire into Staffordshire, where there was a strong and well-established brass band fraternity, we find George Turner in Hanley, born in 1858 and growing up as a potter. His first instrument was the bass drum, but later he played euphonium and several other instruments. He played with a number of bands, including a spell of two years at Burslem,<sup>61</sup> playing under Richard Sourbutts.<sup>62</sup>

Moving south again, but still in Staffordshire, were Nimrod Wood and James Roberts. Wood, born in Wednesbury in 1856,<sup>63</sup> was taught to play the ophicleide by his father, but later played various other instruments, becoming a good euphonium player and winning several solo contests. His father seems to have been his only teacher, but in 1886 he himself became teacher of a new band - Rising Life-boat Crew brass band, which later became Barrow Iron and Steel Works band. At the time of the profile, Wood was also conductor of Barrow Temperance and Irish National Forester bands.<sup>64</sup> Roberts was born in Willenhall in 1857, joined a choir at 10, and at 13 helped form a drum and fife band. When, shortly afterwards, the Good Templars formed a brass band, he joined this on third cornet. Making good progress, he soon became leader, and in 1887 was appointed conductor. He then took on Willenhall temperance band which, the profile claimed, was the premier south Staffordshire band at the time. Roberts had obviously become an influential local musician, because in addition to conducting five or six other bands, he was musical director of Willenhall Theatre Royal.<sup>65</sup>

Perhaps the most distinguished nineteenth century Staffordshire bandsman was John Bailey, born at Mow Cop in 1859. From playing euphonium in a local band he became solo euphonium of Leeds Forge and Black Dike, before moving to South Wales in 1897 as bandmaster of Ferndale.<sup>66</sup>

#### (iv) Wales

Despite early banding activities at Blaina and Cyfarthfa, the Welsh brass band movement was slow to emerge. Very much a singing nation, and with the prevalence of the Welsh language, it was slower to respond to English developments than was Scotland. Nevertheless, there were seeds which were to grow into a strong Welsh brass movement, beginning probably in the 1880s. John Bailey, as has been seen, was a Welsh immigrant late in the nineteenth century. He had several predecessors. Possibly the first was George Hanney, born in Marksbury, between Bristol and Bath, in 1840. He was taught to play by his father, a clarinettist in the local church band. There was a large family, and the father and his six sons formed a group known as the 'Happy Family Band' or, alternatively, Hanney's band. George was the eldest of the sons, and initially played soprano, becoming solo cornet and, as the band became larger, conductor. The family moved into South Wales, was for a time known as the Morryston band and, *circa* 1876, became the band of the 1st Glamorgan artillery volunteers. At the time the profile was written (1891), Hanney had three brothers, five sons and six nephews in the band. In 1892 this band, conducted by 'G. Hanney', became the first Welsh band to figure in the prize lists at Belle Vue, taking fourth prize.<sup>67</sup> The band appeared at Belle Vue again in 1894 and 1895, but without success. Nevertheless, Hanney has to be given credit as a pioneer of brass banding in South Wales.<sup>68</sup>

W. R. Howe, of Thornsett, Derbyshire, who will be discussed in the section on London and the south, moved to South Wales in 1886, along with his son. He became involved with Ferndale band and the South Wales and Monmouth Brass Band Association.<sup>69</sup>

Indicative of the late development of the Welsh brass band movement, R. Dawson received a 'tempting offer' in 1894 from Fochriw brass band, to become its conductor. He was born in Farnworth in 1871, had first played the violin, but at 16 took up the cornet and joined the Farnworth Old Barnes band (see page 56 above). He became bandmaster and solo cornet player, under the professional conductorship of William Rimmer. Having moved to Fochriw, he not only brought contesting successes to the band, he also became conductor of a local chapel choir.<sup>70</sup>

#### (v) The North-East

In North-East England, three conductors appeared in the profiles, all born in the 1850s. One was imported, one exported, and the other remained there. The exportee was Thomas Moore, discussed in the section on Scottish bands. The 'native', Thomas Snowdon, was born in New Durham in 1852, but lived in Spennymoor (where there are currently two thriving bands). He came from a musical family, and was a miner at nearby Tudhoe colliery when a band was formed there in 1873. The brothers John and George Raine<sup>71</sup> seem to have been key banding figures in the town, and when they left, *circa* 1874, the Whitworth band, of which they and Snowdon were members, was in a poor state. Snowdon had been on first flugel, but he now became leader, re-built the band, and subsequently conducted other bands in the district.<sup>72</sup>

The imported bandsman was C. H. Kay, born in Manchester in 1859, who played under music publisher James Frost (see page 243 above) and later, in Kingston Mills, under Gladney. Some time in the mid-1890s he moved to Middlesbrough to conduct Eston miner's band.<sup>73</sup>

#### (vi) The East Midlands

Moving now to the East Midlands, Nottingham seems to have built its band movement with little or no outside help. Three conductors are mentioned in the profiles, all born locally. Arthur Hindley, born in Nottingham in 1842, was connected with drum and fife bands until he was 20. During the 1860s he played horn and then cornet with

Nottingham temperance sax-tuba band, and during the 1870s became bandmaster of a number of bands, including the sax-tuba, Nottingham juvenile sax-tuba, and Hucknall temperance. In 1886 he became bandmaster of Robin Hood rifles, a band which had made its mark at Belle Vue during the 1870s.<sup>74</sup>

Another Nottinghamshire bandsman, George Hames, was born in the village of Cotgrave, south west of Nottingham, in 1851. He came into a musical family, played violin, cello and contra bass, but was a shoemaker by trade, and at 15 he joined a local brass and reed band on euphonium. He played with other bands also, playing both cornet and soprano. During the 1860s he helped organise two temperance bands - Cotgrave and South Nottingham, of which three of his brothers were also members. He encouraged band contests, and at the time of the profile (1890) was training five bands for a contest in Derby. The profile also claimed that he was the originator and secretary of the Midlands Amateur Band Association.<sup>75</sup>

Albert Pommer, born in Nottingham in 1856, was a leather-case maker. Initially, he played a fife, and at 18 was teaching drum and fife bands. But he also learned to play cornet, and in 1872 was playing soprano with the Nottingham sax-tuba band. At the time of the profile (1894) he was bandmaster of five brass bands and band sergeant of Robin Hood rifles band.<sup>76</sup>

#### (vii) London and the South

W. R. Howe was mentioned in the section on bands in Wales. He was born in Thornsett, Derbyshire, in 1841, and had played baritone in New Mills band (see page 30 above). He was a skilled arranger, and at 16 became bandmaster and solo cornet player. In 1863 he moved to London as bandmaster of Millwall Ironworks and Shipping Company brass band. Whilst there, he also taught several other bands, including the Order of Shepherds brass band (Millwall), the Order of Ancient Britons brass band (Poplar) and Thames Iron Works brass band, and became bandmaster of Millwall Steel and Ironworks brass band. He was also a noted cornet soloist and a member of Poplar orchestral society.

This suggests that there was a brass band fraternity in this London district, and that it had strong connections with industry. Howe moved to South Wales in 1886.

The most important brass band developments in the south took place in Luton, and these were aided by help from further north. The early history of the Luton Red Cross band is told in an 1896 article.<sup>77</sup> It was one of those bands which grew out of the remnants of a local mission band when, in 1890, a group of 14 or 15 members, finding the rules of the mission rather restrictive, broke away and formed the Red Cross band.<sup>78</sup> The new band first contested in 1891, under a conductor called Ryan from Kettering, but was unsuccessful. In the following year, new instruments were bought and a Mr. W. Goodger of Sheffield engaged to conduct, resulting in the band's first successes, in 1893. In the following year, J. T. Ogden was engaged as solo cornet and conductor. He is discussed in the profiles.<sup>79</sup> Born in Radcliffe Bridge (near Whitefield) in 1859, he first played horn in local bands. He was then 'taught' by a number of leading conductors, including Birkinshaw, Owen and Swift, prior to his appointment at Kingston Mills, playing under Gladney, and becoming one of the leading soprano players of the day.

Under Ogden's guidance Luton made good progress but, no doubt on his recommendation, John Gladney was appointed professional conductor. (It will be recalled that he had great success with two Scottish bands in 1895). Such was Gladney's influence that, though not able to beat the leading northern bands for some time, Luton Red Cross appears as one of Gladney's bands in the Belle Vue entries from 1896, and in fact it earned sixth prize in 1897.<sup>80</sup>

## 5.4 CONCLUSION

The above, though rather sketchy, and ignoring many parts of the country, demonstrates a great deal about bands, bandsmen and conductors during the latter part of the nineteenth century. It shows, first of all, the tremendous family influence - fathers teaching sons, the forming of family ensembles, and extensive family connections within some bands.

It also demonstrates that many who went on to become conductors had come from what were described as 'musical families'. Some had fine singing voices, were members of a choir, and it was not unknown for the conductor of a local band also to be a choirmaster, or even the musical director of the town's theatre. Some were able to play the violin, and in the case of a few of the better-off ones, they had also learned to play the piano, possibly the organ, and had had lessons in musical theory and harmony. These, however, were in the minority.

There was considerable inter-change of instruments by many of the bandsmen reviewed. Changes of embouchure seem to have presented no problems, and the moves were obviously facilitated by common valve and notation systems. The large numbers of bands within some districts enabled bandsmen to play in a number of bands at any one time, and it is quite conceivable that the euphonium player in one band might play horn in another, or even soprano cornet in yet another.

It also becomes apparent that even in the 1880s and 1890s, conversion from drum and fife or brass and reed to all-brass was still common. Many of the brass banders had formerly been connected with one of the other types of band.

A surprising number of bands bore the name of a mill or factory. What this meant is not clear, and would vary from band to band. There may have been some financial help, a job for the leader or conductor, or merely permission to hold band practice in the works yard.

The usage of the words 'teach', 'taught' and 'pupil' is rather intriguing. One has to conclude that being a pupil of, or being taught by, meant that the player concerned had



been in a band conducted by, for example, John Gladney. It is impressive to see the rapid progress made, with modest help, by those who were enthusiastic and diligent.

Finally, there is the question of rewards. Either there was not a great deal of commitment to any one band, or else each band paid the bandmaster or leader a small honorarium which, collectively, enabled him to survive on his banding activities. This theory is supported in the profile of George Turner of Hanley. At the time (1890), Turner was conducting four bands, two of which were contesting bands, and from these four he was able to make a living. Then there is the example of Dalmellington, mentioned in the section on Scotland. When Albert Carr was engaged as conductor in 1888 he was given a house, a job, and extra remuneration for his work with the band.<sup>81</sup> If this was a typical appointment, there was an obvious attraction for a young conductor willing to move from his own locality to accept such a position. It is also apparent from the profiles that some cornet and euphonium players were able to play professionally from time to time, without completely turning their backs on brass bands.

The profiles clearly demonstrate that the combination of conditions in Yorkshire and Lancashire and the presence of highly competent band trainers gave these counties a considerable advantage. They also indicate that with the passage of time certain other regions - primarily Scotland - were able to benefit from the importation of professional help. However, this help was never sufficient for them to compete on equal terms with the best bands in the strongest regions.

The leading professional conductors, having connections with a number of bands, would be able to earn a good living from their professional fees. They all played their part in the development of the brass band in the final quarter of the century, but it is impossible to ignore the vital part played by John Gladney. His influence was immeasurable.

#### Notes

<sup>1</sup> The Gentlemen's Concerts were established in Manchester *circa* 1770, went into decline in the 1840s, but were rejuvenated by the appointment of Charles Hallé as

conductor in 1850. When the Hallé Orchestra was established, in 1858, inevitably it overshadowed the Gentlemen's Concerts. These, nevertheless, survived until 1920. (Information from *Oxford Dictionary of Music*, 1985).

<sup>2</sup> Millington, 1884, pages 61-2.

<sup>3</sup> 'Tutor' is a title which was used regularly; it was another name for 'teacher', and probably had the same connotations as 'professional conductor' in a later era.

<sup>4</sup> *Eccles and Patricroft Journal*, 13 August 1920.

<sup>5</sup> *Brass Band News*, June 1895.

<sup>6</sup> This band appeared in the Belle Vue contests a number of times between 1862 and 1870, taking fifth prize on its first appearance there.

<sup>7</sup> *Brass Band News*, August 1896.

<sup>8</sup> *Ibid.*, July 1914.

<sup>9</sup> *Ibid.*, March 1891.

<sup>10</sup> *Ibid.*, August 1889.

<sup>11</sup> *Ibid.*, March 1889.

<sup>12</sup> *Ibid.*, October 1889.

<sup>13</sup> *Ibid.*, February 1890 and November 1896. George T. H. Seddon became a noted adjudicator, officiating at the 1902 Crystal Palace National Brass Band Championships.

<sup>14</sup> In 1886 a William Seddon, former bandmaster of Kettering rifles band became editor of *Brass Band News*. He was possibly a member of the same family.

<sup>15</sup> *Brass Band Annual, 1896*, page 20.

<sup>16</sup> The original version was published in 1904, shortly after Swift's death. A reprint was issued in 1998 under the title 'Edwin Swift "The Man"', with the sub-title, 'Our Heritage - Linthwaite Band'. No publisher is named, but the booklet is currently available from The Linthwaite Band, Hoylehouse Fold, Linthwaite, Huddersfield.

<sup>17</sup> There is a brief biography of Auty in the *British Bandsman* of 1 January 1899, on page 13. He was born in 1843, and died in Milnsbridge (adjacent to Linthwaite) in May 1888. In addition to his brass band work he was a member of the orchestra of the Huddersfield Choral Society.

<sup>18</sup> *Brass Band News*, June 1886 and February 1890.

<sup>19</sup> This was in the *Eccles and Patricroft Journal* of 13 August, 1920, a copy of which is in Salford Local History library.

<sup>20</sup> *Stalybridge Old Band 1814-1914*, page 24.

<sup>21</sup> Hampson, 1893, page 36.

<sup>22</sup> *Pauper in the Palace* by E. O' Brien and *Swinton Industrial Schools* by A. E. Guest (see bibliography).

<sup>23</sup> Guest, eighth page of main text.

<sup>24</sup> The school closed in 1925 and was demolished in 1933.

<sup>25</sup> *Brass Band News*, December 1886.

<sup>26</sup> This was the only prize ever won by this band at Belle Vue.

<sup>27</sup> Also known as *Rossini's Works* and *Reminiscences of Rossini*.

<sup>28</sup> *Brass Band News*, February 1887.

<sup>29</sup> *Ibid.*, January 1898.

- <sup>30</sup> See correspondence in *Brass Band News* of October and December 1885, and August 1887.
- <sup>31</sup> For further detail on the 'triumvirate', see my *Brass Roots*, pages 49-57.
- <sup>32</sup> Information from *Brass Band News*, February 1889, *Orchestral Times and Bandsman*, April 1891 and *Cornet*, 15 June 1896.
- <sup>33</sup> *Brass Band News*, April 1909.
- <sup>34</sup> *Ibid.*, July 1991.
- <sup>35</sup> *British Bandsman*, 1 September 1899, page 265.
- <sup>36</sup> His bands won first prizes both at Belle Vue and at the Crystal Palace National Championships (started in 1900) in every year from 1905 to 1909 inclusive. This included the feat of the 'double-double' by Wingates temperance, which won both competitions in two successive years - 1906 and 1907.
- <sup>37</sup> *Brass Band News*, April 1895.
- <sup>38</sup> When Halliwell did come to maturity as a conductor, from *circa* 1910, he went a long way towards breaking the traditional style of brass band playing which had existed up to that time. His success was built on a refinement of sound, with polished *piano* playing and sonorous *fortissimos*.
- <sup>39</sup> *Brass Band News*, December 1890.
- <sup>40</sup> *Ibid.*, January 1891.
- <sup>41</sup> *Ibid.*, September 1890.
- <sup>42</sup> *Brass Band News*, September 1889, and Hampson, 1893, pages 21-26.
- <sup>43</sup> *Brass Band News*, April 1894. According to *British Bandsman*, 1 November 1899, Mrs. Holden played harp, sackbut and lute, and was sometimes engaged by bands for concerts, along with her husband.
- <sup>44</sup> There were two Richard Marsdens active in the Scottish band scene, the Richard Marsden already discussed as a former member of Bacup Old, and another who was a native Scot.
- <sup>45</sup> *Brass Band News*, February 1891.
- <sup>46</sup> *Ibid.*, January 1892.
- <sup>47</sup> This became known as the 4th Roxborough volunteers.
- <sup>48</sup> *Brass Band News*, January 1904.
- <sup>49</sup> *Ibid.*, October 1890.
- <sup>50</sup> Langholm is another Border town, but located a considerable distance west of Hawick. Its band is still active, and is possibly the oldest in Scotland, with roots going back to 1815 (see page 35).
- <sup>51</sup> Fife remains an important region for bands, and the Fife Charities contest is held in Dunfermline annually.
- <sup>52</sup> This information was gleaned in an interview with the band's historian, Hugh Johnstone.
- <sup>53</sup> Marr, 1887, pages 98-102 and 147-162.
- <sup>54</sup> Marr, 1889, pages 127-147.
- <sup>55</sup> *Brass Band Annual*, 1895, page 21.
- <sup>56</sup> *Brass Band News*, November 1889

- <sup>57</sup> Ibid., May, 1896.
- <sup>58</sup> Ibid., March 1893.
- <sup>59</sup> Ibid., September 1895.
- <sup>60</sup> Ibid., April 1891.
- <sup>61</sup> Ibid., August 1890.
- <sup>62</sup> Sourbutts is the subject of another profile, not included in this review. He was born in Newchurch, where the village band succeeded Bacup as the band of the 4th Lancashire rifle volunteers. He must, at some stage, have come under the influence of John Lord. Later, Sourbutts conducted Stalybridge Old. (see page 147 above, and Appendix 11).
- <sup>63</sup> The 34th Staffordshire volunteer rifles band from Wednesbury had appeared at Belle Vue 1869-1872, taking fifth prize in 1870.
- <sup>64</sup> *Brass Band News*, June 1893.
- <sup>65</sup> Ibid., May 1895.
- <sup>66</sup> From 1902, Bailey conducted Cory band. (*Brass Band News* November 1893 and April 1912).
- <sup>67</sup> The other prize-winners were Besses (Owen), Kingston Mills (Gladney), Lindley (Swift), Oldham Rifles (Owen) and Batley Old (Gladney).
- <sup>68</sup> *Brass Band News*, June 1891 and Russell and Elliot, 1936, pages 156-157.
- <sup>69</sup> Ibid., November 1891.
- <sup>70</sup> Ibid., August 1895.
- <sup>71</sup> George Raine became the solo cornet player of Linthwaite band under Swift.
- <sup>72</sup> *Brass Band News*, May 1891.
- <sup>73</sup> Ibid., June 1896.
- <sup>74</sup> Ibid., June 1890.
- <sup>75</sup> Ibid., January 1890.
- <sup>76</sup> Ibid., January 1894.
- <sup>77</sup> *Brass Band Annual*, 1896, page 35.
- <sup>78</sup> No-one seems to know the reason for the band's name. Even Harry Mortimer, who was a member from 1910-1925 states, 'The reasons for the Red Cross part of the title are lost in obscurity' (Mortimer, 1981, page 39). Russell and Elliot (page 157, footnote 1) points out that in 1929, following the establishment of the red cross as the emblem of armed forces' medical services, 'the band was officially requested to amend its title', and it became, simply, the Luton band.
- <sup>79</sup> *Brass Band News*, February, 1894.
- <sup>80</sup> During the early years of the twentieth century Angus Holden became Luton's professional conductor and then, from 1911, William Halliwell. In 1923, under Halliwell, and with some help from the Mortimer family (imported from Hebden Bridge in Yorkshire), Luton Red Cross became the first, and to date, only southern band to win the National Brass Band Championships.
- <sup>81</sup> This information was gleaned in an interview with Dalmellington band's historian, Hugh Johnstone.

## **Chapter 6**

### **THE GREAT NORTHERN BRASS BANDS**

- 6.1 Introduction**
- 6.2 The pace-makers**
- 6.3 Other leading bands**
- 6.4 Extended engagements**
- 6.5 Conclusion**

## 6.1 INTRODUCTION

Table 27 on page 256 gave a break-down of the bands which figured most strongly in Belle Vue contests between 1875 and 1899. Table 32 shows the actual results of the top 13 of these.

**Table 32** *Principal prize-winners at Belle Vue, 1875-1899, showing prizes won and over-all order of merit (1st prize earns 4 points, 2nd prize earns 3 points, etc.).*

		<u>County</u>	<u>1st</u>	<u>2nd</u>	<u>3rd</u>	<u>4th</u>	<u>Points</u>
1	Black Dike	Yorks.	7	3	2	1	42
2	Kingston Mills	Chesh.	5	6	-	-	38
3	Wyke Temperance	Yorks.	3	2	1	1	21
4	Meltham Mills	Yorks.	3	2	-	-	16
5	Besses o' th' Barn	Lancs.	2	-	3	1	15
6=	Batley Old	Yorks.	1	-	2	2	10
	Littleborough Public	Lancs.	1	1	1	1	10
8=	Linthwaite	Yorks.	-	1	1	3	8
	Honley	Yorks.	1	-	1	2	8
10=	Stalybridge Old	Chesh.	-	1	1	1	6
	Hucknall Temperance	Notts.	-	2	-	-	6
12=	Oldham Rifles	Lancs.	-	1	-	2	5
	Leeds Forge	Yorks.	-	1	1	-	5

If contesting were the only yard-stick by which success was measured, then a review of the activities of these bands (or the higher-placed ones) would be the logical menu for this chapter. In fact, concert activities also developed dramatically during these years, and some of the lower-placed bands, because of this, are more worthy of inclusion than some of the others, occupied primarily with contests.

Nevertheless, contesting remained important - stretching the bands, giving them essential publicity, and helping widen the repertoire. Appendix 28 shows the achievements of the most successful bands during three selected eras - 1862-1871, the era of Bacup's 4th Lancashire rifle volunteers band, 1872-1881, the era of Meltham Mills, and the remainder of the century which, though not dominated by any one particular band, gave Kingston Mills its finest period. It is interesting to note that though

over-all Black Dike was the most successful because of its consistency, it fell to second place in the 'league-tables' of all three eras. Kingston Mills, Black Dike, Wyke Temperance and Besses were certainly the leading contesting bands during the last 15 years of the century, with Black Dike and Besses being the two outstanding bands in the concert field. Oldham rifles and Leeds Forge join the elite group because of their other activities, and Stalybridge, though not quite in the upper strata, did interesting things and so is also included. Meltham Mills was primarily a contesting band, but is included in order to follow up what was said earlier about it. Of the eight bands, four had industrial connections, three (including the temperance band) were public subscription bands, and there was one volunteer band. Industry was still, therefore, playing a significant part, but independent bands were also surviving at the top level. It is also interesting to observe that Yorkshire had regained its supremacy, whilst Lancashire was losing ground, particularly to its neighbouring county, Cheshire.

## 6.2 THE PACE-MAKERS

### 6.2.1 Meltham Mills band

The early years of Meltham Mills band, and its relationships with Jonas Brook and Bothers were discussed on pages 116-119 above, and its associations with Gladney touched upon on page 153.

One of the reasons for Gladney's success (as is a reason for that of most leading conductors) was the fact that he surrounded himself with good players, including a few of star-quality. His solo cornet player, for example, was Alexander Owen, possibly the greatest cornet player of his day. There was also a local musical family, that of the Steads, the eldest band member from which was James, on E<sup>b</sup> bombardon. Of more significance were his nephews, the brothers Wright, Edwin and Richard. The two first-named were respectively leading soprano cornet and euphonium players of the time, and Richard was an outstanding trombonist. In later life he became a respected adjudicator.<sup>1</sup>

Meltham's prize-winning continued apace. Appendix 12 lists their wins up to 1874; Appendix 29 completes the picture, showing their successes from 1875 to 1882 when the band's contesting virtually came to an end. During 12 years under Gladney, the band had amassed a total of £2,863 16s. in cash, plus special prizes to the value of £573 2s. These included the first ever three successive wins (the 'hat-trick') at Belle Vue, which resulted in the band being barred from competing there for the next two years, a factor in its downfall. In 1881 Meltham returned to Belle Vue, taking second place to Black Dike - completing its hat-trick. In the following year Meltham was un-placed, and was not heard again at this, its scene of great triumph.

The financial help of the company was an important factor in the band's success-story. A professional musician, Gladney's services would not come cheaply, but were paid for by the company, along with the cost of his journeys from Manchester. Also, no expense seems to have been spared in providing the band with the best possible instruments. The policy of doubling the prize money won at one contest per year,



instituted by Edward Brook in 1872, added to the incentive of striving for success. By 1883 his contributions had amounted to £390.<sup>2</sup>

It is remarkable that a band can come literally from nowhere, reach the highest standards within a short space of time and then, just as quickly, fade into comparative obscurity. Meltham Mills band was a prime example of this, following in the footsteps of Bacup Old a decade or so earlier. Meltham's demise was blamed principally on the fact that during the two-year ban from competing at Belle Vue, a number of key players joined other bands. The next band to be considered had none of Meltham's advantages.

### **6.2.2 Besses o' th' Barn**

Besses o' th' Barn band has already been the subject of much discussion. Its early days as Clegg's reed band were reviewed in Chapter 1.2.5 and its conversion, via brass and reed to all-brass, in 1853, along with its early history as a brass band and its contest successes up to 1874 discussed on pages 155-157. Its long-serving bandmaster, Robert Jackson, was the subject of one of the profiles, on page 271.

Though one of the oldest of amateur bands, Besses did not hit the contesting world with any conviction until the 1880s. It had come dangerously close to disbanding in 1853, and once more, towards the end of 1875 all was not well, as 'another disturbance ensued, which almost led to the breaking up of the band, causing all to give up with the exception of four members.'<sup>3</sup> Jackson was one of these and, despite the band's small size, he became bandmaster. He was to be its conductor for three years, but remained bandmaster for many more, still holding the position in 1893 when Hampson wrote his book.

The four members undertook to teach learners, and they were so effective that within three years vacancies had been filled and the band was again contesting. Under Jackson it took five prizes - including two firsts - winning £33 in cash and a drum valued at £2 10s. This gave the band sufficient confidence to approach Gladney, inviting him to be its conductor.<sup>4</sup> He accepted, remaining at Besses from 1879-1882, and one of his

first moves was to recommend replacing the old instruments. With his help a second-hand set was purchased for £160, with funds provided by 'a few admirers and friends'.<sup>5</sup> Even before this, in his first year, Gladney had helped win eight prizes, worth £56. In 1880, aided by the new instruments, a similar amount was won, but during the following two years fewer contests brought in less cash and, by the end of 1882, through Gladney's fees and the purchase of the instruments, expenditure 'had so very far exceeded the income, that the services of Mr. Gladney would necessarily have to be dispensed with'.<sup>6</sup>

At this time, bands seemed to measure success by the amount of prize-money won, the figure often being quoted in their publicity. It follows, therefore, that fees paid to conductors were looked on as a fund-raising investment. It is difficult to know what fees were charged, but a clue appeared in an article in *Brass Band News*.<sup>7</sup> This stated, 'Bands are finding out that good tuition *pays* for itself, and that to spend 50 pounds a year, for good tuition is more economical than to spend 20 pounds for tuition, which only keep [*sic*] them in the old rut of "ne'er do weels."' It must be assumed that these fees represented an average, and that someone of Gladney's stature would be more expensive.

Besses o' th' Barn Band now found a compromise, retaining a less famous and less expensive conductor, George Frederick Birkinshaw, discussed on page 267 above. He was with Besses for only one season (1883), though he took them to 12 contests, winning £59 13s.<sup>8</sup>

Another significant event of 1883 was the influx of a new batch of players from Besses o' th' Barn Congregational band, which had existed for about a decade and which, for some time had been conducted by Jackson. Five of them were still in membership in 1892 when Besses was at the height of its contesting career. Two other additions were also made, William Lawson, who was to be the band's trombone soloist until well into the twentieth century and John Frederick Carter, a leading euphonium soloist, formerly of Boarshurst.<sup>9</sup>

With such input, the standard of the band was improving, though a conductor of stature was needed to exploit its talents. What are described as 'a few warm-hearted zealots and fellow-workmen subscribers' contributed £40 in the hope that this would enable the band to move forward and compete with the leading bands - it being realised that not since the demise of Bacup Old in 1871 had Lancashire had a band equal to the best from Yorkshire.<sup>10</sup>

Alexander Owen (see pages 263-266, above) was the conductor whom the Besses men chose. He was still conducting Black Dike, and Besses' officials had every reason to believe that he was the conductor of the future. Whilst they saw enormous potential in Owen, he would see a young band with ambition, offering a different kind of challenge from that at Black Dike, already proven champions.

'Terms' were discussed, agreed, and on 24 February 1884 Owen held his initial rehearsal. Six weeks later came the first contest of the partnership, bringing a first prize and a special award for the best euphonium soloist. During Owen's first year, winnings totalled £144 in cash, and instruments to the value of £69 15s. In the year's final contest, at Derby, Besses played Owen's *Rossini's Works* for the first time, earning first prize and special awards for the cornet, euphonium and trombone players.<sup>11</sup> The effect of this, the most successful year in the band's history to date, was 'numerous engagements' during the winter months - excellent preparation for the following season.

Contests were now falling into two categories - first-class, which offered substantial prizes and attracted the best bands, and second-class for the others. At the commencement of the 1885 season Besses decided that in future it would attend only first-class events,<sup>12</sup> a good commercial decision because from three fewer contests, the band netted £198 in cash, and won instruments worth £66 1s.

One of the contests entered, on 30 May 1885, was at Alloa, Scotland. Besses now had a more sophisticated fund-raising policy; what were described as 'honorary members' organised a football match in the village, raising £40 towards expenses. With such encouragement, as Hampson put it, they 'took Rossini to Scotland'. The visit was

successful, Besses taking first prize of £40 in the main contest, and a further £2 by also winning the march contest.

Towards the end of 1885 there came a new initiative - the procuring of permanent headquarters, a two-storey building adjoining a local hotel. After ascertaining its suitability, a deputation agreed to hire the building for an annual rent of £10, with an option to purchase at any time, for £150. A meeting of band and honorary members further decided to rent the building for one year after which, hopefully, it would be bought. An agreement was signed and the building cleaned, refurbished and equipped with a refreshment bar and games area. More honorary members were enlisted, and were able to enjoy the social facilities for a quarterly fee of one shilling, 'the proceeds of which, after defraying all necessary and incumbent expenses [were] to be devoted to the tuition fund of the band'. The building became the financial responsibility of band members and took the title 'Besses o' th' Barn Old Band Social Club Union'.<sup>13</sup>

In 1886, Besses' nine wins included two in Scotland - Alloa, for the second year in succession, and Edinburgh International Festival, where the £60 prize was the largest won by any brass band up to that time. 1887 was less spectacular, possibly due to the players having to carry out work on the new premises, but the year's six first prizes included wins at three major exhibitions mounted in connection with Queen Victoria's Jubilee - in Liverpool, Newcastle and Saltaire.

1887 was a good year in other respects; the club's membership increased, engagements were plentiful, and the previous year had brought in prize monies totalling £318 9s., along with instruments valued at £37 1s.<sup>14</sup> The premises were purchased and the band formed into a limited company, articles of association being signed and sealed on 30 March 1887. Its name was now changed to 'Besses o' th' Barn Old Band Union, Limited', and objects outlined in the 'Memorandum and Articles of Association,' a comprehensive legal document which remains substantially the administration on which the present-day band is founded.<sup>15</sup>

The stability brought by the acquisition of the property and the forming of the company enabled Besses, like Black Dike, to remain at the forefront of brass banding for many years.<sup>16</sup> It became one of the leading contesting bands up to the time of the publication of Hampson's book, with 12 first prizes in successive contests between 22 April 1889 and 28 June 1890,<sup>17</sup> 24 first prizes in 27 competitions,<sup>18</sup> and prizes to the value of £310 9s. in a single month,<sup>19</sup> including the phenomenal successes playing *Rossini* and *Faust*, referred to on page 266, above.

In 1889, Besses won all 10 contests attended, aggregating a total of 24 wins from its last 27 contests. By winning its first two in 1890 - at Hawes and Edinburgh - the 12 successive wins put the band within striking distance of equalling the record of 13 wins in succession held jointly by Bacup Old (1870-1871) and Meltham Mills (1877-1878). The attempt at this target was foiled when Kingston Mills band beat Besses in its next contest, organised by Leeds Forge, on 5 July 1890.<sup>20</sup> At a later contest, Leeds Forge band itself put Besses into second place at a contest in Hyde, in which Owen had the doubtful distinction of conducting and playing solo cornet with all seven bands in the contest.<sup>21</sup> The 10 wins from 14 contests in 1892 included, for the first time, a Besses win at the Belle Vue September contest, at which the total value of the prize, including instruments, trophies, music and a medal, was a record £261 13s.

During the years 1884-1892 under Owen, Besses attended 105 contests and won 46 first prizes.<sup>22</sup> These included wins at exhibitions in Edinburgh in 1886 and 1890, as well as at those in Newcastle, Liverpool and Saltaire in 1887, referred to above; it had also won several contests labelled (by Hampson) 'Championship of Great Britain'.<sup>23</sup> A résumé of conductors and contest successes up to 1892 is given in Appendix 30.

At this point, the more-or-less definitive lists provided by Hampson ceased with the publication of his book, and reliance from henceforth is placed on reports in *Brass Band News*. There appears to have been a slight cooling off in the number of contests attended during the next few years (for example, nine reported in 1893 and seven in 1894).

The brass band contest was now at, or more likely past its peak, and there seems little point in giving any more statistics about Besses' later contesting exploits. As will be seen shortly, concerts were playing a more vital role in the activities of the leading bands during the 1890s. The foregoing does give an indication, however, of the frenetic business of contests during the decade from *circa* 1884. Wins and record-wins seem to have been vital, and the band press incessantly announced contest results.

Besses o' th' Barn band was, however, unique. No other leading nineteenth-century band has such a comprehensive record of its history as that provided by Hampson; no other nineteenth-century band, as far as I am aware, formed itself into a limited company; and there could be few, if any, which as early as 1887 had a substantial stone-built bandroom which they could call their own.

### **6.2.3 Honorary members**

Though Besses was earning relatively large sums of money both from engagement fees and contest successes, it is obvious that it needed further help. Frequent references were made by Hampson - some of them quoted above - to the help of 'honorary members', a system employed by many unattached bands. Obviously, the villagers of Besses o' th' Barn had a band of which they were proud, and were therefore happy to give it their 'support'. When the bandroom and social club materialised there was an additional incentive, as membership entitled male contributors to participate in its benefits.

Few bands had the advantages of Besses, but with skill, diplomacy and effort, a good band secretary could enlist considerable help from the community. The *Amateur Band Teacher's Guide*<sup>24</sup> contains an informative article about an anonymous band secretary who had seen and exploited the advantages of honorary membership. His aim was to enrol 500 members, each contributing half a penny per week. Before proceeding he had to prove that the band was alive and worthy of their support, and therefore took it out to play in the town on six consecutive Saturday evenings. That done, he had little difficulty in obtaining his 500 half-pennies per week, in addition to which he found over

30 inhabitants willing to contribute 10 shillings *per annum*, and a few who gave between one and five pounds. Nevertheless, he valued the 500 halfpenny contributions more than anything else. These were not only contributors - they formed the majority of the band's supporters.<sup>25</sup>

#### **6.2.4 Black Dike**

Like Besses o' th' Barn and its band, Queensbury and Black Dike have been discussed extensively - the Peter Wharton/John Foster connection on pages 42-43 and 110-113, early contest successes of Black Dike on page 152, a list of prizes won up to 1875 in Appendix 10 and details of its Belle Vue accomplishments in Appendix 28.

Having looked in detail at the contesting record of Besses, there seems little point in covering the same ground at Black Dike, and therefore the thesis looks at other aspects of its activities. These are summarised in a report<sup>26</sup> of a presentation to Phineas Bower on his retirement as bandmaster in 1897, after holding the position for 29 years. As well as being bandmaster, he had also been secretary for 21 years; 125 bandsmen had been members during his term of office (indicating a turn-over of about five per year). As secretary, he said, during the past eight years he had handled an average of 1,000 communications per year. The following statistics were also quoted:

'From 1867 to 1895 the band had attended 187 first-class contests, securing 75 firsts, 48 seconds, 28 thirds, 13 fourths, nine fifths, and two consolation prizes. Since 1866 the band had had over 1,000 engagements, and from the beginning of 1867 to the end of 1895 had travelled 45,650 miles. They had won over £5,000 value in prizes . . .'

Earlier in the report Colonel Foster, M.P., who made the presentation, referred to the four 'able conductors of the band, Mr. Longbottom, Mr. Fawcett, Mr. Owen and Mr. Gladney'. Longbottom had, of course, died in 1875. It seems that Bower ran the band single-handed for a time, but then Joseph Fawcett (formerly of Saltaire - see page 254 above) became professional conductor, taking the band to Belle Vue in 1878 and 1879,

winning second and first prizes. Owen was then appointed, remaining until 1888, when he was succeeded by Gladney.

Some of Black Dike's activities, naturally, were reported in the band press, and it will be useful to look at a few of the reports in order to see the scope and extent of the band's work during final years of the century. First, a week's engagement at the 1886 Edinburgh International Exhibition is reviewed.<sup>27</sup> The engagement began on Monday, 10 August, lasting until the following Saturday. The band played two programmes per day, with a total of 40 fantasias or operatic selections, seven overtures, 10 glees and 34 miscellaneous pieces - mainly dances. There was no duplication, except in the case of requests.<sup>28</sup> The band was received with great enthusiasm by the Scottish band fraternity, and a presentation made to Owen following the final concert.<sup>29</sup>

1887, Jubilee year, was a busy time for many bands, and Black Dike were reported to have had engagements on 84 days during the year. These included exhibitions, festivals and other festivities.<sup>30</sup>

An indication of the continuing popularity of brass bands may be seen in Black Dike's itinerary for 1891. This included a three-day engagement in Harrogate, 16 park engagements in the Bradford, Leeds and Harrogate areas, an athletics festival, a flower show, an agricultural show, several garden parties, a labour demonstration, a number of local sacred concerts and a two-day engagement in Nottingham. The band also played at Hornby Castle for the State Entry of the High Sheriff (a member of the Foster family) into Lancaster. Belle Vue was the venue for the band's only contest of the year, which it duly won. Following this, arriving at Queensbury railway station at one o'clock on the Tuesday morning, the band was greeted by thousands of admirers, and on the following Saturday there was a celebratory march through the village. Welcomes and celebrations such as these were common in many northern villages. Black Dike had at least nine further bookings during September and October, and claimed to have a repertoire of 500 pieces.<sup>31</sup> However, in this context, 'repertoire' probably meant 'library'.



Summer-time was obviously the busiest period for bands. The 'Bradford District' notes for August, 1894,<sup>32</sup> reported a very busy Black Dike, with 25 engagements in July alone, including contests in Middlesborough and Scarborough (both, incidentally, won).

A different kind of event took place in March, 1895, with a more formal concert, in the Curzon Hall, Birmingham. Some unfavourable comparisons were made between this concert and an earlier one given in Birmingham Town Hall by Besses. Nevertheless, praise was heaped on the band's soloists - John Paley (a famous cornet player, and son of Joseph - see page 257), Fred Bower, (trombone, nephew of Phineas), and John Bailey (euphonium - see page 277). Gladney conducted, and the programme included the overture, *Oberon* (Weber), a Schubert selection and two operatic selections, instrumental solos and some lighter novelty items, with bird-whistles, a whip, and singing by the bandsmen. The following gives an idea of the *Daily Post* reporter's view of the playing:

'The selections from *William Tell* and *Les Huguenots* were magnificently rendered. The precision and attack were very striking, but not the greatest merits of the performance, for these qualities may be attained by anyone with industry and attention. But the splendour of the tone, the crisp phrasing, the fire, the sharp, clear accents, and the life and vigour of the playing were the best evidence of true artistic work'.<sup>33</sup>

Though the writer was not over-impressed with the repertoire, he was obviously taken by the quality of the band's playing.

A topic frequently discussed is the fact that bands rarely advertise what music they will play in a particular concert; opinion usually concludes that it is the band's name which attracts an audience, not what it will play. There are occasional exceptions, and probably one of the earliest examples was in connection with a Black Dike concert in 1897, advertised as shown in Appendix 31.

From early days Hérold's *Zampa* overture has been a favourite with bands, rarely failing to create a good audience response. The *William Tell* selection would almost certainly be Gladney's own arrangement,<sup>34</sup> and the inclusion of two Gilbert & Sullivan

selections reflects their early popularity. It is not possible to say whether or not the advertised programme was the complete programme. It is hardly likely to have been played in the order shown, and probably a number of lighter pieces would be included to add variety. Additionally, it was customary for soloists to play encores and also for the band to respond with encores - not only at the end of a concert, but at any other point following exceptional applause.<sup>35</sup>

A report of another concert given by Black Dike in Birmingham appears in *Brass Band News* of April 1898 and, quoting from several newspapers, gives further insight into the reactions of non-brass-band critics of the time. Reviews are quoted from the *Birmingham Daily Post*, *Birmingham Daily Mail*, and *Daily Gazette*. All are complimentary of the band's playing, though the *Post* is critical of the choice of some items, describing the arrangements of excerpts from *Elijah* and Beethoven's C Minor Symphony as sacrilege. 'Corno', the correspondent of *Brass Band News*, not happy with the band playing Gilbert & Sullivan, rather sanctimoniously wrote, 'the jingling quadrille and the valse rhythms of Sullivan's comic operas do not fill the aching void'. The reporter from the *Mail* painted on a broader canvas, and also referred to the other great band of the time:

'The extraordinary increase of brass bands all over the country, and keen competition for supremacy, have given an impetus to this branch of music culture that is almost unparalleled. But it is in the Black Dike and the Besses we find such wonderful perfection, such startling ensemble, and an almost electrifying attack. Only a few months ago we heard the Besses, the great rivals of Black Dike, and, in matters where so much similarity exists, it is difficult to express an opinion without touching upon the delicate ground of comparison. Hearing Black Dike again, especially under such favourable conditions as on Saturday, we were startled by their almost overwhelming tone power, and their unsurpassed mode in producing a graduated crescendo'.

These are interesting comments, which also recognise the value of competition in striving for perfection. Later in the same year Black Dike played twice daily for a week

on Bridlington Quay, drawing the following comments from a local correspondent, unnamed, who, in *Brass Band News* wrote:

'It speaks volumes for the capabilities of a band when it can present Wagner, Beethoven and Spohr, in palatable form to the many people whose knowledge of music is based on the rendering of a typical song by a music hall artiste, or *buskers* on the sands. Yet the *Dike* do this, and do it very successfully, as the nightly crowd round their bandstand testifies. The passionate and irresistible *abandon* of their crescendos, excelling in finished attack and musicianly phrasing, the tender and beautifully sustained pianos and diminuendos cannot but carry conviction to the soul of the rankest Philistine.'<sup>36</sup>

Here the writer's thoughts were concerned with the effect of the music on the listeners, returning to the ideals of Enderby Jackson of almost 50 years earlier. Taking music to the people through concert programmes was now becoming important, though the value of the contest remained in that it helped keep the standard of playing high. It was also apparent that bands which were consistently successful in competitions were, through the resultant publicity, the ones which were offered the more prestigious concert engagements.

Sadly, an intense rivalry had now developed between Besses and Black Dike, with attempts to get both together for a challenge contest. Letters, often with bitter comments, had appeared in *Brass Band News* during the early months of 1895, from the respective secretaries (William Bogle and Harry Bower), as well as several from supporters. The contest did not take place, but the wrangling went on and marred many reports about the activities of the two great bands.

Having looked in some depth at different activities of Besses and Black Dike we must see what the other leading bands were doing. There is little which hasn't been covered through the two leading bands of the time, so histories and activities are combined, and detail is curtailed.

## 6.3 OTHER LEADING BANDS

### 6.3.1 Kingston Mills and Leeds Forge bands

We left Kingston Mills band on page 121, having discussed its formation and its first 20 years of existence to 1874. 1876-1878 were the years of Meltham's hat-trick at Belle Vue and 1879-1881 years in which Black Dike recorded a similar achievement. Kingston looked as though it was going to bid for similar honours when it won the contest in 1875 and was runner-up to Meltham in the following year. But it receded into the background for a time before presenting Gladney with another hat-trick in the years 1885-1887 (see Table 30 on page 261). By now the Belle Vue rules seem to have been changed, as Kingston was barred for one year only (1889). Unlike Meltham, however, it appeared regularly in the prize-lists until the turn of the century, as is indicated in Appendix 28.

Parallel with success in competition, Kingston Mills band was keenly sought for concert engagements. A report of a Sunday concert given in a large drill hall in Stockport indicates that the programme consisted mainly of extracts from oratorio and opera, but also with a lengthy selection from the works of Beethoven (undoubtedly Gladney's fantasia, *Beethoven*). Not surprisingly, it also included the selection from *La Favorita* (Donizetti) with which the band had recently won its second successive Belle Vue contest. There was a large audience, and the report mentions another concert at another Stockport venue, with a similar programme.<sup>37</sup>

According to a further report, the band's uniform had become unfit for use, and a distinct disadvantage when trying to attract prestigious engagements. In modern-day banding this would cause no surprise, but the contemporary report rather cynically says:

'This disability [to not be able to appear in a smart uniform] has lost them several important engagements from conductors of public fetes, who evidently are of the opinion that the uniform does the playing, and that they prefer the services of indifferent players in regimentals to those of more experienced and more artistic executants in plain clothes'.<sup>38</sup>

After a clash with a firm of military tailors the band invited local firms to tender for supplying new uniforms, and on Saturday, 7 May, paraded through Hyde, much admired for 'its smart and soldier-like appearance'. On the following Monday it gave a concert in nearby Denton: 'The audience was a large and influential one, all the elite of the district being present'. A month later there is a report of a procession in Hyde and also of three concerts during Jubilee week - on Monday in Stockport, and on Tuesday and Wednesday in Nottingham.<sup>39</sup> The new uniform seems to have been paying for itself.

Though much of Kingston's success was thanks to the skills of its professional conductor, John Gladney, credit also goes to those responsible for conducting the band during his (probably frequent) absence. Thomas Valentine was one who undertook this duty; the following is gleaned from an article written about him in 1892. He commenced his (amateur) musical career as a cornet player in Glossop Old band (located just a few miles from Hyde) in 1877. Amongst his teachers was Thomas German (the trombonist in the Hallé Orchestra), who persuaded him to widen his musical experience by playing with amateur orchestras.<sup>40</sup> Glossop Old was one of the bands tutored by Gladney, and thus Valentine came under his influence. In 1888 he was appointed bandmaster, and also engaged as a solo cornet player at Kingston. Two years later he was appointed bandmaster at Kingston and left Glossop.<sup>41</sup> Though now-a-days the bandmaster (generally referred to as resident conductor) is the regular conductor of a band and not normally called on to play, in former times, the bandmaster was often one of the band's senior players,<sup>42</sup> who normally played in the band when the professional conductor was in charge.

By 1894 there had been a change of emphasis in the daily work of the members of Kingston Mills band, most of them now being colliers. Valentine remained as bandmaster but, still holding its own musically, the band had hit hard times, and a recent collier's strike was blamed for the band's shortage of funds. The enthusiasm was still there, however, and the band had recently given a successful concert in St. James's Hall, Manchester. Engagements were being booked for the forthcoming season, and the band

remained reasonably buoyant until the turn of the century, after which it faded into obscurity, though continuing for many more years.<sup>43</sup>

The next band for discussion is Leeds Forge, the most short-lived band discussed in this chapter. Linked with the engineering industry, rather than textiles, it appeared later than the others discussed, and survived only a little over ten years - from 1882 until late in 1892. It is not possible to say with confidence that it had roots in other bands, but the strength of bands in the Leeds area was discussed in Chapter 2.2.2 and there were, of course, bands in the Leeds area even earlier, about which Enderby Jackson stated:

'In 1836 Herbert Milburn of Leeds was busy organising his Leeds brass bands, and also attempting the formation of bands amongst the working men engaged in the iron foundries and the manufacturing mills and workshops.'<sup>44</sup>

The mention of iron foundries is certainly a pointer to the future, as some years later the Railway Foundry (Leeds) band, conducted by Richard Smith, took two first prizes and a second at Belle Vue between 1854 and 1856. In fifth place in 1854 was a band named Milburn, Leeds, conducted by one Herbert Milburn - surely the person named by Jackson (see Table 8, page 106). This band is mentioned only once more in the Belle Vue lists, in 1857, when it was again placed fifth but, alas, out of only five bands. The Leeds Railway Foundry band (also mentioned by Jackson in connection with his own 1856 Hull contest) seems not to have appeared at Belle Vue after 1856.

However, the band which won first prize at Hull in 1856, along with a second at Belle Vue later in the same year, was the band known as Leeds (Smith's) - or Smith's Leeds. This cannot be the Railway Foundry band under a different name, because the two bands won first and second prizes respectively at the 1856 Belle Vue contest. Smith formed the Leeds Model band in 1856,<sup>45</sup> and therefore it is possible that Smith's Leeds and Leeds Model are one and the same band. There is another factor which adds further confusion to the issue, but before the significance of this can be assimilated, the life of the founder of Leeds Forge needs outlining.

Samson Fox (1838-1903) was born near Bradford, son of James, a Leeds cloth-mill worker. When ten years old he worked in the mill with his father but, showing an aptitude for engineering, was apprenticed at Smith, Beacock and Tannett, a Leeds firm of machine tool makers. Whilst there, he designed and patented a number of special tools. Later he became senior partner in the firm of Fox, Brother and Refitt, also specializing in the manufacture of machine tools. In 1874 he founded his Leeds Forge Company, being managing director until 1896. During this period he made his fortune, taking out patents for several important inventions in the development of rolling stock for railways and boilers for steamships, even opening factories in Chicago and Pittsburg. He also played a leading part in the political lives of Leeds and Harrogate, and was Mayor of Harrogate for three years - from 1889-1891.<sup>46</sup>

Fox was actually 15 years old when apprenticed to Smith, Beacock and Tannett, at Victoria Foundry, Leeds,<sup>47</sup> which means that the apprenticeship would have begun in 1853 - the year of the first Belle Vue contest, and a year before Richard Smith won first prize with his Leeds Smith's Band. This opens up two possibilities regarding this band. Was it Smith's own band, as has been assumed, or was it attached to the firm of Smith, Beacock and Tannett, in which case, could it have been the vehicle through which Fox was given the idea of having his own band? Further questions are raised when one sees that there is an unplaced band at the 1855 Belle Vue contest with the name 'Victoria Foundry'.<sup>48</sup> Could this have been the foundry of Smith, Beacock and Tannett?

There are thus several imponderables, and the only conclusions that may reasonably be drawn are that there could be a connection between Leeds Model and Smith's Leeds, that this band may have been named after a foundry (Smith, Beacock and Tannett) rather than after Richard Smith himself, and that one or more of these bands may have been helped by Herbert Milburn. It seems improbable that Leeds Forge band, not founded until 1882, had any direct links with earlier Leeds bands, but Fox would be aware of bands linked with foundries, and it is feasible that bandsmen connected with earlier bands may have created the initiative for the founding of Leeds Forge band.

This happened in 1882, but had little effect on major contest results, though the quality of the band was such that it had an impact on northern banding, and it is likely that it did more bridge-building with other branches of music than other bands of the period did. Within a few years, Edwin Swift was appointed professional conductor, and by the year 1886 it was making its presence felt in local contests.<sup>49</sup> Between 1888 and the end of August 1890, it won 55 prizes, including 26 firsts, aggregating *circa* £830 in prize monies.

With such an eminent conductor and the financial backing of a major company, it was able to attract leading players. For example, William Jasper, a soprano cornet player with a fine reputation was a founder member. He had played under Richard Smith in the 1850s in his Leeds Model band, and had been bandmaster of Black Dike Mills band in 1870 and from 1872-1874. Joseph Riley, another former Black Dike soprano cornet player became solo cornet player at Leeds Forge in 1888.<sup>50</sup> Conversely, John Bailey, the noted euphonium player, went to Black Dike on the demise of Leeds Forge Band.

Further information about Fox comes from an article telling of a gift he made to the Royal College of Music.<sup>51</sup> It seems that, though never having been a musician, he had always taken a deep interest in music, doing much to develop and foster it among those with whom he had been brought into contact. For example, he became chairman of the Leeds Coliseum, playing a significant part in organising musical concerts with admission at prices affordable by all classes of the community.

The largest single contribution which Fox made to the world of music was the gift of £30,000 towards the cost of building the Royal College of Music, given to coincide with his own 50th birthday in 1888, though 'The structure, erected by the generosity of Samson Fox, M.I.C.E., was formally opened on 2nd May 1894.'<sup>52</sup> Leeds Forge band played at the opening ceremony of the original building in 1883<sup>53</sup> and again at the foundation-stone laying ceremony of the new building on 8 July 1890.<sup>54</sup> Fox took his band to London 'to show what a brass band should sound like'. He was also



concerned that it should look good, and to this end bought a new set of uniforms, costing £300.<sup>55</sup>

The mini-concert given by the band, conducted by Alexander Owen, prior to the stone-laying ceremony in 1890, is a rather disappointing affair, its five pieces being:

March: Romarino	Brepsant
Overture: Nil Desperandum	Round
Grand march: White Rose	J. F. Barnett
Cornet solo: The Lost Chord	Sullivan
Reminiscences of Rossini	arranged Owen

The band had had several contest successes playing the Round overture, and Fox apparently 'requested' it. Sir George Grove, one of many influential people present asked for a copy of the score so that he could follow it during the band's performance. He is reputed to have described it as 'a splendid little thing', but one cannot imagine that he was particularly impressed by this purely functional piece, nor by the two unknown marches. *Reminiscences of Rossini* (another name for *Rossini*) would be effective in its own way, and to have Sullivan's name linked with the programme would at least be helpful. All in all, however the programme hardly seems worthy, although the occasion provided good publicity for Fox and the band.

As was pointed out in the review of Kingston Mills band, much of the credit for any band's success must be attributed to its bandmaster. It is not clear who undertook this task in the early years of Leeds Forge Band, though it would probably be William Jasper. From 1886 until his death two years later, Meek Hesling, formerly of Bramley Band, took on this role, whilst Joseph Jackson (see page 257, above), succeeded Hesling. It was quite normal for a few hundred listeners to attend the band's rehearsals.<sup>56</sup>

At this time, Leeds Forge Band was busy with both contests and concert engagements. *Brass Band News*<sup>57</sup> reprinted an article about its performance at the

Newcastle Exhibition quoted from the *Newcastle Chronicle* of 28 June, 1887, part of which states:

'The band of the Fusiliers was absent, its place being taken by Fox's celebrated Leeds Forge Band. These Yorkshire bands are famous everywhere, and the Forge Band is one of the best of them. It is entirely a brass band, and the selections played yesterday were all carefully and artistically rendered.'

Here was a band which seemed to be more concerned with fulfilling good concert engagements than with earning a reputation for its contest prowess. As if to underline this, it had a quite modest record at Belle Vue, six appearances between 1886 and 1891 producing only a 2nd, a 3rd and a 5th prize.

A great rivalry developed between Leeds Forge and Besses, and most of the following facts are supplied by Hampson.<sup>58</sup> Fox bought his band two sets of instruments<sup>59</sup> and two sets of uniform (one of which was quite elaborate), provided a substantial sum for tuition costs, and allowed time out of work for rehearsals for special contests. In addition, he offered a gold medal to each member of the band, as well as extra money for 'working expenses', if and when they defeated Besses o' th' Barn band in competition. Hampson continues: 'All this was done purely and simply from motives of love and interest for the welfare of his own townspeople and the furthering of the musical cause.' One cannot help but detect an element of tongue-in-cheek behind this comment but, considering the character of Fox, it is likely that the offer regarding the defeating of Besses was more a ploy to get the band to reach the highest possible standard than to achieve any particular contest result.

Early in 1890 Swift retired and Leeds Forge band was taken over by Alexander Owen. The scheme worked as far as the Leeds band was concerned, because on 2 August 1890, at a contest in Wyke, the new band beat the old. Its joy was short-lived, however, as after two further successes against Besses, Leeds Forge band was wound up, apparently without warning. Its end is summarised in Russell and Elliot with the following statement:

'There were . . . changes of the management and directorate of the Leeds Forge Company, and the famous band did not long survive them. During the closing months of 1892 its brilliant career came to an end entirely. Much to the astonishment of the band's supporters, the instruments and equipment were abruptly recalled, and all activity from that moment suspended.'<sup>60</sup>

Leeds Forge band did not quite achieve the status that its benefactor would have wished. It was one of a few which, though both successful and popular did not, for any length of time, pose a threat to the supremacy of either Black Dike or Besses o' th' Barn bands. From the ashes of Leeds Forge grew the Armley and Wortley band which, though never rising to a position of prominence, survived into the post World War II era.<sup>61</sup> We now turn to the two remaining independent bands.

### **6.3.2 Wyke Temperance and Stalybridge Old**

The behaviour of certain bands at contests, particularly during the late 1880s and early 1890s was, according to contemporary reports, quite disgraceful. Bad behaviour by members of losing bands, aggravated by several hours spent in beer tents, led to violent scenes during the announcement of results, unruly behaviour by bands and their supporters, sometimes culminating in frightening experiences for adjudicators.

Temperance bands were often founded by disillusioned bandsmen who could no longer tolerate the behaviour of bands of which they had been members. They called themselves 'temperance bands' because members had agreed to abstain from excessive drinking rather than because they belonged to a temperance society. This move by more sober-minded bandsmen towards temperance or church bands worsened the situation, as there was little or no restraining influence amongst those left behind in the old bands. Furthermore, with the passage of time, as the so-called temperance bands needed better players, they were prepared to take in anyone who was a good enough player, regardless of their drinking habits. Within a few years they had become just as unruly as the others.

Not surprisingly, relations between two such bands from the same town or village could be extremely strained.

Arthur Taylor tells of the vicious rivalry between Wyke temperance and Wyke Old bands.<sup>62</sup> He also describes an experience of Dr. William Spark, organist of Leeds parish church and a regular adjudicator at band contests in the 1880s. Spark's letters to the *Leeds Times* - reproduced in *Brass Band News* of July, 1888 are shown as Appendix 32.

An article in *Brass Band News*<sup>63</sup> states that Wyke temperance band was formed on 1 August, 1869, emanating from a struggling flute band. A number of the original members were wealthy businessmen, so the conversion caused no financial problems. The article confirms the rivalry - even hatred - which existed between the temperance band and Wyke Old, the latter seemingly having more support than the former, with (understandably) all publicans and the more rowdy of the villagers on its side, whilst supporters of the temperance band came only from the ranks of those who dared declare their temperance principles.

When the Old band started luring the temperance band's better players to their side by offering payment, the latter had problems because they had no money with which to retaliate. However, someone - it is not clear whether this was a bandsman or a supporter - mortgaged his house in order to pay the players not to defect.

It was also around this time that a ladies' sewing class was started in order to raise money to help with band expenses. Here was an example of another form of fund-raising for independent bands, either supplementary to, or instead of, the honorary member system outlined above. It came to be known as the 'ladies committee', of which there were to be hundreds, if not thousands, during the twentieth century. The ladies had no jurisdiction over the management of the band, but were simply there to raise money to inject into the 'band-fund'.

Edwin Swift was appointed professional conductor of Wyke temperance in 1885, and within a few years it was meeting Besses and Black Dike on equal terms. It

also attracted important engagements. The *Brass Band News* article, written under the *nom de plume* 'Wormwood', concludes with an outline of the band's activities during 1895:

'During the year they have fulfilled 71 engagements, many of them being for two or three days; also attended 14 contests, winning eight first and six second prizes, defeated Besses seven times, and tied once out of 11, and defeated Black Dike four out of five, winning at contests £403; receiving from engagements, £792; total £1200. The band had travelled this year to and from concerts and contests - 2924 miles by train, and almost 90 miles by waggonettes; total 3014 miles. A very appropriate finish to a successful season is their six days engagement at the exhibition [in] Glasgow, the last week in the year. . .'

Points to note here are the importance of the railway to the band's travel, the pre-occupation with monies won in contests, and the use of Besses and Black Dike as yardsticks to success.

On the demise of Wyke Old, *circa* 1890<sup>64</sup> the former Wyke temperance band became simply Wyke band. This suggests that by that time it could not realistically be called a temperance band.

The other independent band, Stalybridge Old, though never quite amongst the elite, had always been pioneers, and its concertizing became more impressive than its contest results. As early as 1851 the band gave a concert in the local drill hall, playing five selections itself, but also engaging concert artistes, including the celebrated Yorkshire soprano, Mrs. Sunderland (1819-1905). This was in connection with the band's 37th anniversary; it seems that there had been celebrations in earlier years, but these had taken the form of tea parties and 'free and easy' concerts.<sup>65</sup> Later, Stalybridge organised an astonishing series of celebrity concerts. These took place between 1872 and 1893, and the guest artistes engaged included the following celebrities:

Madame Antoinette Sterling (1876), American alto singer, for whom Sullivan's 'The Lost Chord' was written in the following year;

Madame Patey (1878), an internationally-known Scottish contralto;

Michael Maybrick (1878) - the baritone who regularly sang ballads written by himself as Stephen Adams;

Edward Lloyd (1878 and 1882) - the tenor whose career singing oratorios and cantatas led to the distinction, in 1900, of becoming Elgar's first Gerontius;

Joseph Maas (1880, 1881 and 1884) principal tenor of the Carl Rosa Opera Company;

Marie Roze (1888) - a French soprano, who also sang for Carl Rosa for a time;

Signor Foli (1883 and 1890) - actually an Irish-American bass, who was born in Tipperary, lived in America during his early years, but studied in Italy before returning to Britain;

Madame Valleria (1890) - an American soprano, who had sung for several seasons at Covent Garden but who, by this time, was officially retired;

Jean Gerardy (1891) - at the time a 13-year-old Belgian prodigy, who was to become internationally known as a touring cello soloist.

Unfortunately the high fees charged - generally between £50 and £60 - became a burden, led to losses on the concerts, and following that on 5 December 1893 they were abandoned.<sup>66</sup> Stalybridge Old band continued to struggle with its finance, and did little of significance during the remainder of the century. Finally, in this review of the leading bands, we visit the one remaining famous volunteer band.

### **6.3.3 Oldham rifle volunteers**

The volunteers, and in particular, the 4th Lancashire volunteer rifles/Bacup Old band were discussed at length in Chapter 2.2.5. Their early impact on the northern band scene was quite dramatic, but as time went on, their usefulness and influence waned. Nevertheless, a handful continued to make a small impression on the brass band movement.

The second most successful volunteer band was that of Oldham rifles, originally formed in 1865 and becoming a volunteer band in 1871.<sup>67</sup> A letter in the *Oldham Evening Chronicle* of 27 November 1956 signed 'Old timer'<sup>68</sup> tells of early bands,

mentioning Oldham amateur, Oldham borough and Oldham rifles. The correspondent stated that the 'amateur' was before his time but that he remembered the borough band, suggesting that the 1865 band was Oldham amateur.

The history of the volunteers in Oldham stretches back to 1803 when they were used by local magistrates for maintaining peace and quelling riots,<sup>69</sup> but the 31st Lancashire volunteers was raised in 1859. From an obituary of a Major Thorp<sup>70</sup> it seems that the corps was known by a decreasing series of numbers - first as 31st, later as 23rd, 22nd and 7th, and finally as the 6th volunteer battalion of the Manchester regiment. The band was often referred to as that of the 22nd Lancashire volunteers, so this must have been the designation during the 1880s when the band was at its zenith.

When Oldham rifles began contesting (*circa* 1880) Alexander Owen was appointed conductor and given credit for much of the band's success. In 1882 it attended 13 contests, won five first prizes, two seconds and one third, with monies totalling £134 4s.<sup>71</sup> Also during this year there was a contest actually organised by the band - something which many bands did at this time. Thirteen bands competed, playing Henry Round's new waltz, 'The Rose of England'. The adjudicator's decision was greeted with 'loud expressions of marked dissent',<sup>72</sup> one more of many examples of poor behaviour at contests.

There are reports of two concert performances in 1883. In the first, as 'the Band of the 22nd Manchester Regiment (Oldham Volunteers)' it appeared as guest of the Orchestra of the People's Concert Hall at an annual benefit concert on Ash Wednesday. Owen's *Rossini's Works* was performed, and Owen himself played two cornet solos.<sup>73</sup> On Friday, 2 November, under its bandmaster, J. E. Robinson, the band played a programme of 'popular music' at the Oldham Exhibition.<sup>74</sup>

The report of a presentation to Alexander Owen during 1884 disclosed further facts. During 1880, Owen's first year, the band won a total of £24 11s; in his second year the total was £57 and in the third, £133 3s.<sup>75</sup> (£134 4s. was claimed at the time - see above). The band was thus making good progress in competitions. The officer who

made the presentation claimed that, through being connected with the volunteers, the band 'had a chance which other bands had not, for it appealed to [people's] patriotic impulses'. He also claimed to have 'marched at their rear for 18 years', suggesting that the 'amateurs' - if that band was the predecessor of the volunteer band - had accompanied the corps when on the march. Robinson had been connected with the band for 15 or 16 years - taking his connections back to pre-Oldham rifles band days.

Robinson had a quite impressive brass band pedigree. He was born in Mossley in 1845, his father playing solo cornet in Mossley band - presumably the temperance saxhorn band which won the first Belle Vue contest. Robinson junior commenced his contesting career playing at Crystal Palace in 1860 and 1861. His first appearance at Belle Vue was in 1868, when he played solo horn with Meltham Mills. By now the family had moved into Oldham, and he became a member of the rifles band, playing under various conductors, and for 12 years serving as 'sub-conductor' under Owen. Robinson also conducted a number of other bands, including some in the Conway district of North Wales, and in March 1892, moved to Scotland to take charge of the Alloa band.<sup>76</sup>

Robinson's successor, James Holloway, was born in Manchester in 1863. When he was 16 years old the family moved to Stalybridge where he joined Stalybridge Old band, playing euphonium, and rising to the solo position. He then joined Oldham rifles as euphonium soloist (*circa* 1886), becoming bandmaster in 1891.<sup>77</sup> Holloway was, the report stated, a composer and a cultured musician, being holder of a 'Certificate of the Royal Academy of Music'.<sup>78</sup>

Oldham rifles had a modest degree of success in the Belle Vue September contests between 1882 and 1888, winning a second prize and four lower placings, then earning fifth prize in 1892. On all these occasions it was conducted by Owen. In 1893 the band made a further appearance at Belle Vue, conducted (unsuccessfully) by Holloway, who then took the band to the July contest in 1895, but again without



success. Finally, it re-appeared at the September contests of 1897 and 1898 under Owen, but was unsuccessful on both occasions.

Oldham rifles' highest contest achievement was its second prize in the 1884 Belle Vue contest. This received scant reports in the local press<sup>79</sup> in view of the considerable achievement,<sup>80</sup> reflecting very poor local press coverage for a band which was well-known nationally, and which was, after all, part of the volunteers. Paradoxically, on the same page as the Belle Vue report which, incidentally, mentioned 18 competing bands and a crowd estimated at 100,000, there was a lengthy report (over four full-length columns) of the volunteers' annual camp.<sup>81</sup>

Annual camps, though of a military nature, had also become social and sporting events, with band concerts and music halls, athletics and sport.<sup>82</sup> For the 1884 camp of the Oldham volunteers, 500 officers and men mustered on Saturday afternoon and marched to the railway station, headed by the band under Robinson, holding the rank of band-sergeant. Their destination was Blackpool where, again headed by the band, they marched to the site of the camp, the route being lined with spectators.

On Sunday morning there was a church parade, in which the battalion was joined by the Blackpool artillery volunteers - along with its band and about 5,000 visitors. There was also a volunteers choir and a harmonium, though hymns were accompanied by the bands. During the afternoon the Oldham band gave a short concert. Each day there was a 'band call and fall in' at six o' clock in the evening, followed by the Retreat. The band was excused duties on Monday, as it was competing at the Belle Vue contest and winning second prize. On Tuesday there were visitors from home, including Alexander Owen, who conducted an evening concert, given for the officers. On the following two days there were a number of parades, and at a garden party given by the officers on Thursday, the band played a programme of light music - mainly dances. Friday was inspection day, when a visiting officer assessed the troops in drill, discipline and shooting.<sup>83</sup> This itinerary was probably typical of that of hundreds of such camps, held each year throughout Britain, involving bands. Along with the demise of the

volunteer movement, Oldham rifles band disappeared around the turn of the century (though the movement clung on for few more years).

## **6.4 EXTENDED ENGAGEMENTS**

### **6.4.1 Introduction**

1887 was the peak year for band engagements extending over a number of days, but there are precedents which should be mentioned. As early as May, 1864, Bramley band was engaged to play in the Botanical Gardens, Belfast, on the Saturday of Whit week-end, returning to play at the Leeds Royal Parks Gala on the Monday and Tuesday.<sup>84</sup>

There are also reports of more extended engagements, perhaps the earliest being one for Bacup Old band when, in 1867, it played for a whole week at an exhibition in the local Co-operative Hall.<sup>85</sup> It would, presumably, consist of performances each evening and did not involve the band in any travelling, unlike three engagements undertaken by Stalybridge Old Band some years later when, during the annual holidays of 1883, 1884 and 1886, it played in the Isle of Man, 'combining business with pleasure'.<sup>86</sup> None of these engagements were of any great musical significance, but they serve collectively to illustrate the growing popularity of the brass band away from the contest platform.

### **6.4.2 The peak years**

Amongst the more prestigious bookings were appearances at exhibitions by leading bands. Between 1886 and 1893 a number of these took place - in Edinburgh, Manchester,<sup>87</sup> Newcastle and Saltaire. At these, bands were usually engaged to play for a whole week, and at some a contest was held during the final week-end, attracting good bands and large crowds; that at the Edinburgh International Exhibition, on 23 October 1886 was advertised as the 'Championship of Great Britain'. Black Dike had played at the Exhibition for a week during August (see page 297 above).<sup>88</sup> During the preceding months 'Dike' had also played for a fortnight and two separate weeks in Newcastle, for a week and three separate days in Manchester, and also at Saltaire - quite a commitment for a so-called amateur band.

In an 1887 article headed *Where the bands are*<sup>89</sup> it was reported that Black Dyke [*sic*] had fulfilled a week's engagement at the Manchester Exhibition,<sup>90</sup> had played for a week at Saltaire Exhibition, and for a further week at the Newcastle Exhibition. Wyke temperance was, at the time of publication of the article, playing for a week at the Newcastle Exhibition, whilst Linthwaite was playing in Liverpool, where Wyke temperance was to follow them for a further week. Leeds Forge band also had week-long engagements at both Saltaire and Newcastle, whilst Oldham rifles, following a week in camp in Cleethorpes with their regiment from 27 August were engaged to play for a week at Newcastle.

Through winning the Newcastle Exhibition contest Besses o' th' Barn Band was offered a week's engagement in Newcastle during October. Playing two programmes per day, 100 different pieces were performed during the week, including music by Auber, Bach, Beethoven, Berlioz, Donizetti, Gounod, Handel, Haydn, Liszt, Mendelssohn, Meyerbeer, Mozart, Rossini, Sullivan, Verdi, Wagner, Weber and others. Here indeed was confirmation that 'Art music was also disseminated widely amongst the working classes by military and brass bands . . . .'<sup>91</sup>

## 6.5 CONCLUSION

The foregoing is an outline of the achievements and activities of eight of the leading bands in the later years of the nineteenth century. Though in Table 6 (page 99), for convenience, Cheshire was regarded as being in the north midlands, the locations of the two bands discussed (Hyde and Stalybridge) are so close to Lancashire that it is reasonable to view all seven bands as belonging to the north. They moved into higher spheres of music-making than amateur wind bands in any other part of Britain and indeed, of most of their rivals in the north.

The initial impetus for the superiority of northern bands was the input of a group of industrialists during the 1850s, though this did not achieve lasting success for any band except Black Dike. Saltaire and Marriner's had long been left behind, whilst Meltham and the late-comer, Leeds Forge, enjoyed only a decade of glory, Kingston Mills just over two

Of the independent bands, Besses o' th' Barn was the undoubted leader, though its glory-days started over 20 years later than those of Black Dike. Its success must be attributed as much to its fund-raising skills - compensating for the absence of a sponsor - as to its musical training. The same must be said of Wyke Temperance, though the financial policy there was quite different from that at Besses.

A common thread through seven of the eight bands is their connection with one or more of the three great band trainers. Meltham had the full-time attentions of Gladney; Black Dike, from 1880, used Owen and then Gladney; whilst Besses, from 1897, used the same pair in reverse order. Kingston Mills relied entirely on Gladney, but his services must have been more spasmodic than they had been at Meltham, due to his accumulation of work with other bands, including Black Dike. Wyke had Swift to thank for most of its success, whilst Leeds Forge employed Swift at first and later, Owen.

The longevity of success at Black Dike and Besses must have been due to their willingness to replace ageing players with younger ones. Bower claimed that Black Dyke

had had 125 different players in some 21 years; reading Hampson, one gets the impression that there were also regular replacements at Besses. Bacup, on the other hand, seems to have been an exclusive club, not even deceased players being replaced. Meltham and Kingston were probably much the same, whilst the demise of Oldham rifles may be linked with the dying throes of the volunteer movement, and that of Leeds Forge with the loss of what had been total sponsorship.

### Notes

<sup>1</sup> Richard Stead's descendants include Reginald Stead, for many years leader of the BBC Northern Orchestra and George Stead, an outstanding male voice choir conductor, who had great success with the Colne Valley Male Voice Choir. (This information comes through personal acquaintance with the late George Stead and other surviving members of the Stead family).

<sup>2</sup> *Brass Band Annual, 1896*, page 21.

<sup>3</sup> Hampson, 1893, page 21. There is a hint on page 28 that this break-up was at least partly caused by financial problems.

<sup>4</sup> *Ibid.*, pages 23-26.

<sup>5</sup> *Ibid.*, page 28.

<sup>6</sup> *Ibid.*

<sup>7</sup> March, 1889, page 3, in an article about Joseph Jackson, bandmaster of Leeds Forge.

<sup>8</sup> Hampson, 1893, page 29.

<sup>9</sup> *Ibid.*, page 32.

<sup>10</sup> *Ibid.*

<sup>11</sup> *Ibid.*, pages 36-37.

<sup>12</sup> *Ibid.*, page 38.

<sup>13</sup> *Ibid.*, page 40.

<sup>14</sup> *Ibid.*, page 78.

<sup>15</sup> An extract from this document is reproduced in Hampson, 1893, on pages 42-43.

<sup>16</sup> The building is still there, though nowadays for the exclusive use of band members. A committee is responsible for the day-to-day running of the band, but the Limited Company still exists, with a Board of Directors which meets from time to time, primarily to control the building and generally to offer help for the well-being of the band. Following the peak contesting year of 1892 the band concentrated more on concert work and tours than on contests, though by winning the Crystal Palace National Brass Band Championships in 1903 doors were opened which led to a tour of England, Scotland and Wales in 1904 (with almost 100 concerts) and to a further tour in the following year which culminated in a Royal Command Performance before Edward VII at Windsor Castle, prior to an 11-day tour of France as part of the *Entente Cordiale*. Besses had now become a professional band in almost every way, except in name, and following the French tour, undertook another one in the United Kingdom, bringing the

total number of concerts between May and Christmas to 191. In 1906 the band commenced the first of its two so-called world tours, playing in America, Canada, Honolulu, Fiji, New Zealand and Australia. This lasted from July 1906 to November 1907, and was followed by a second tour, confined to South Africa, Australia and New Zealand, between November 1909 and February 1911 (Taylor, 1979, pages 103-105 and unpublished material in the writer's Collection). Though today not aspiring even to be amongst Britain's top ten brass bands (but it could put in a strong claim to be counted in the top 20), Besses o' th' Barn Band boasts a history as great as, and more colourful than any other amateur band which ever existed.

<sup>17</sup> Hampson, 1893, pages 81-82.

<sup>18</sup> Ibid., page 52.

<sup>19</sup> Ibid., page 64.

<sup>20</sup> Ibid., page 56.

<sup>21</sup> Ibid., page 57.

<sup>22</sup> Ibid., page 69.

<sup>23</sup> Ibid., page 70.

<sup>24</sup> Wright and Round, 1896, page 45.

<sup>25</sup> See also Rose, 1895, pages 329-330 for further information regarding honorary members and subscriptions.

<sup>26</sup> *Halifax Courier and Guardian*, 27 February, 1897, page 6.

<sup>27</sup> *Brass Band News*, September, 1886, page 4.

<sup>28</sup> The list of pieces played by Black Dike at the Edinburgh Exhibition is given in Marr, 1887, on pages 100-102.

<sup>29</sup> *Brass Band News* of December, 1886, page 6, reports a contest held on 23 October as part of the Edinburgh Exhibition. 17 bands played and the prizes went to: Besses (1st), Black Dike and Linthwaite (joint 2nd), Oldham rifles and Wyke Temperance (shared 4th prize). See also the report by Robert A. Marr, reviewed on page 279 above.

<sup>30</sup> *British Bandsman*, January, 1888, page 2.

<sup>31</sup> *Brass Band News*, October 1891, page 4.

<sup>32</sup> Ibid., August 1894, page 5.

<sup>33</sup> Ibid., April, 1895, page 4, quoting from the *Birmingham Daily Post* of 18 March.

<sup>34</sup> Dating, according to the writer's estimates, from 1876.

<sup>35</sup> The soloists at Sheffield were amongst the brass band celebrities of the day. Paley was a leading cornet player but also achieved fame playing the trumpet. In 1892, against the wishes of his father, he had gone to America where he had been introduced to Patrick Gilmore, the famous band leader, who was impressed with his playing, and Paley became the youngest member of his band. Following Gilmore's sudden death later in the year Paley returned home, and in 1893 became Black Dike's cornet soloist. (See articles in *Orchestral Times and Bandsman* of April and September 1892 and *Brass Band News* January 1892 page 4, March 1892 page 6, December 1894 page 6 and May 1902 page 6). Jeffery, less famous than Paley, was nevertheless a very experienced musician. After having violin lessons from the age of 7, he switched to cornet and played with his local town band (Calverley, near Bradford). Later he played with both Bramley and Saltaire bands and for a time conducted Marriner's Band in Keighley. After a 24-week professional engagement in Morecambe playing the euphonium he returned to Saltaire,

took up the trombone, was heard by someone connected with Black Dike and invited to become a member. Joining Black Dike at the age of 35, he developed into a fine player, appearing as soloist with orchestras as well as bands. (*Brass Band News* profile, October, 1894, page 4).

<sup>36</sup> *Brass Band News*, October 1898, page 9.

<sup>37</sup> *Ibid.*, April 1887, page 6.

<sup>38</sup> *Ibid.*, June 1887, page 6.

<sup>39</sup> *Ibid.*

<sup>40</sup> See page 162 above for reference to German's association with Besses o' th' Barn.

<sup>41</sup> *Brass Band News*, July 1892, page 4 and *British Bandsman*, 1 November 1899, page 334.

<sup>42</sup> Valentine was also a music copyist. By profession he was an accountant and estate agent, which may be amongst the reasons for his success in this sphere. Several of his hand-written scores are in the archive of Besses, and the writer can testify to their neatness and clarity.

<sup>43</sup> The Belle Vue 'swan song' for Kingston Mills was to be in 1901, when it collected its sixth Belle Vue title. In 1946 Hyde British Legion Band was formed 'from a nucleus of the famous Kingston Mills Band' (Cook, 1950, page 93) but even this band exists no longer. Thus, another band reached a quite sensational pinnacle and then receded into nothingness.

<sup>44</sup> Jackson, 1896, September, page 815.

<sup>45</sup> Cook, 1950, page 156, entry under 'Smith, Richard'.

<sup>46</sup> *Dictionary of National Biography* (Lee), supplement, volume 2, 1901-1911, page 52.

<sup>47</sup> Newby, 1979, page 4.

<sup>48</sup> *The Manchester Guardian*, 4 September 1855, page 3.

<sup>49</sup> Contest results published in *Brass Band News* during 1886 and 1887 credit Leeds Forge Band with one 1st prize, four 3rd prizes and a 4th.

<sup>50</sup> *British Bandsman*, February 1888, page 99.

<sup>51</sup> *Brass Band News*, March 1888, page 6.

<sup>52</sup> Grove, 1954, Vol VII, page 274.

<sup>53</sup> Russell and Elliot, 1936, page 161.

<sup>54</sup> *Brass Band News*, August 1890, page 7.

<sup>55</sup> The 1883 event must have been on the site of the present Royal College of Organists in Kensington Gore, as the money donated by Fox was used to erect the later building on Prince Consort Road, not opened until 1894, two years after the demise of Leeds Forge band.

<sup>56</sup> *Brass Band News*, September 1890, page 4.

<sup>57</sup> *Ibid.*, August 1887, page 6.

<sup>58</sup> Hampson, 1893, pages 41-42 and 88.

<sup>59</sup> *British Bandsman* of May 1888, page 154, reported that Leeds Forge band had been provided with a new set of Besson instruments.

<sup>60</sup> Russell and Elliot, 1936, page 161.

<sup>61</sup> See Cooper, 1974, pages 86-87 for further information about the change-over.



- 62 Taylor, 1969, pages 80-83.
- 63 *Brass Band News*, January 1896, page 5.
- 64 Ibid.
- 65 *Stalybridge Old Band, 1814-1914*, page 40.
- 66 Details are taken from *Stalybridge Old Band, 1814-1914*, pages 40-42.
- 67 Herbert, 1991, page 29.
- 68 A copy of this is in 'Miscellaneous Newspaper Cuttings' volume 21, page 21, in Oldham local studies library.
- 69 Ibid., volume 19, page 3 - article from *Oldham Weekly Chronicle*, 3 February 1951.
- 70 *Oldham Chronicle*, 26 February 1921 - in 'Obituaries volume 1, 1894-1921', in Oldham local studies library.
- 71 *Brass Band News*, November 1882, page 5.
- 72 Ibid., September 1882, Supplement - page 1.
- 73 Ibid., March 1883, page 5, though a search of local newspapers failed to confirm this event.
- 74 Ibid., December 1883, page 3.
- 75 *Brass Band News*, January 1884, page 3.
- 76 *Brass Band Annual* 1895, page 21.
- 77 *Brass Band News*, January 1893, page 4.
- 78 Probably having passed one of the Royal Academy's local examinations prior to 1889 when the Academy became part of the Associated Board. Cyril Erlich discusses the work of the colleges and their diplomas in *The Music Profession in Britain*, but throws no light on the claimed qualification.
- 79 *The Standard*, 6 September 1884, page 6.
- 80 Honley Band, under John Gladney was the winner, Black Dike Mills was 3rd, Linthwaite 4th and Besses o' th' Barn 6th.
- 81 The band's reputation was so high and lasted for so long that as late as 1932 there was still a band carrying the name, and a march was composed in its honour by Charles Anderson, called 'ORB' [Oldham Rifles Band]. This remains one of the most popular contest marches in the repertoire.
- 82 Beckett, 1982, page 115.
- 83 *The Standard*, 6 September 1884, page 6.
- 84 Hesling-White, 1906, pages 23-24. For the Leeds engagement the band was paid directly out of the collections taken at the park gates, comprising 97 pounds in weight of copper coinage, literally shovelled into a bag and taken to the bandroom for distribution amongst the players.
- 85 Leach, 1908, page 27.
- 86 *Stalybridge Old Band, 1814-1914*, pages 43 and 45.
- 87 The Manchester Exhibition of 1887, known as the Royal Jubilee Exhibition, featured such things as art, gardens and the latest developments in engineering. It devoted much attention to music, with a resident band as well as appearances by leading army bands, both from Britain and overseas. Several brass bands also appeared, Black Dike playing twice daily between 13 and 20 August, with Alexander Owen conducting. The resident band was called the Royal Jubilee Exhibition Band, was conducted by Edward de Jong

and played daily throughout the period of the Exhibition. (Information from bound copies of the Exhibition programmes in the local studies section of Manchester Central library).

<sup>88</sup> There are accounts of Black Dike in Edinburgh in *Brass Band News* of September 1886, page 4, and of the contest in *Brass Band News* of November 1886, page 6.

<sup>89</sup> *Brass Band News*, September 1887, page 5.

<sup>90</sup> *British Bandsman* of 15 September 1887 (the first edition - page 16) reported that Black Dike played at the Manchester Exhibition in that year and was paid £150 for seven days' attendance.

<sup>91</sup> Temperley, 1981, page 79.

## **Chapter 7**

### **CONCLUSION**

## 7.1 CONCLUSION

The thesis set out to account for the rise of the brass band and the heavy concentration of the more successful examples in the north of England. It has relied heavily on a study of brass band contests. These had a two-fold function; they were, in themselves, prime entertainment, often attracting large crowds; but also, without any doubt, they helped raise the standards of those amateur bands which took them seriously. This, in turn, brought prestige to the more successful ones, leading to the offer of engagements in line with the country's leading military bands.

Functions for all kinds of amateur wind bands were, during the first half of the nineteenth century, generally associated with some other activity - for creating noise at an election or a demonstration, providing a diversion at a flower-show or tea-party, or perhaps heading a political, patriotic or religious procession. Even early band contests were often part of some other event - an agricultural show or a gathering of the aristocracy. They were invariably held in the open air, and therefore it was advantageous for bands to have instruments which could make plenty of noise. As instruments and playing standards improved, however, noise ceased to be the main criteria, and as bands moved into the realms of so-called art music, they became adept at playing expressively, and at producing a range of dynamics.

It was, nevertheless, the growth of the all-brass band, particularly in northern England, which led to a new style of playing, and with appropriate tuition, the better bands were able to achieve almost professional standards. This was crucial to successful performance, and the group of dedicated brass band trainers working mainly in the northern counties from the mid-1850s were largely responsible for the improving standards of bands. Tuition came first from army or ex-army musicians, and later from itinerant musicians from the circus or travelling theatre.

'Amateur' banding also had its professional over-tones, which provided much of the motivation. The writing, publishing and selling of band music became a matter of big business later in the century, as obviously also did the making and selling of instruments

- not even touched upon in the thesis. Conductors and leading players were also able either to make a comfortable living from their music-making - preferable in many cases to the kind of work undertaken by many of them in their formative years - or else supplement their regular income with periodical pay-outs from the band, either in the form of retaining fees (again, not touched upon in the thesis), or the sharing of prize-moneys, and in some cases, engagement fees. There was also the added joy of travelling, of the social benefits of belonging to a successful organisation, and in the case of many of the members of works bands, enhanced job prospects and quality of life.

Whilst many bands, nationwide, continued to be engaged as additional attractions at local or regional functions or gatherings, the more serious-minded brass bands also became involved in more concentrated music-making in specific band concerts - still, of course, mainly in the open air. The essential difference was that in the case of the former, people were present for some reason other than to listen to the band - though the fact that they were there caused them to hear it, whilst at the latter, which may be concerts or contests, the people had, in general, come to listen to the band or bands.

By the 1870s links were being formed with the serious musical establishment. Some bandsmen were gaining orchestral experience, or playing alongside choral societies in the performance of oratorio. Indeed, a not insignificant number of bandsmen did, and still do, become professional musicians as a result of initially belonging to a brass band, thereby increasing their personal status in the community. (In the twentieth century several of those who have progressed from playing in an amateur band to becoming members of professional orchestra have, later in life, become re-associated with bands, as conductors).

Bands within easy reach of Manchester were to be at an advantage through the formation, in 1858, of the Hallé Orchestra and, to a lesser extent, through the existence of the 'Gentlemen's Concerts'. These were begun in Manchester in *circa* 1770, and though they went into decline, they were revitalised by the appointment of Charles Hallé

as conductor in 1849. Footnote 36 on page 159 above points to a number of early band personalities who were also members of the Hallé. The most influential of these was John Gladney, whose early musical experiences were playing in bands, but who progressed and became a clarinettist in the Hallé Orchestra for over 30 years. His was probably the most important single contribution to the development of the all-brass band. He brought a new musical dimension into the movement, and through his personal success with a range of bands, his direct influence on a generation of players and conductors, and his contribution to instrumentation and scoring procedures, he helped create a new level of amateur music-making amongst leading northern brass bands, stimulated by the growing contest movement, and the increasing breadth which it brought to the repertoire. Further research may well prove that the Hallé Orchestra's existence in Manchester was a significant factor in the undoubted move east from Yorkshire in the gravitational centre of the brass band movement in the second half of the century.

None of this could have happened if the bands themselves had not been able to attract appropriate financial support. This came initially during the 1850s, when a number of industrialists played a significant role in the formation and/or development of major works bands. Only a few bands benefited from this, but during the 1860s, with the growth of the volunteer movement, extra resources became available to a large number of bands throughout the country.

The combination of financial stability and quality tuition led to the emergence of an elite brass band movement in northern England during the final quarter of the nineteenth century. Leading bands were now in great demand, both for individual concerts and for engagements lasting up to a week in one venue. 1887, Jubilee year, was the peak year for these, with top brass bands undertaking the kind of engagements hitherto entirely the domain of professional and military bands. Obviously, however, as the brass bandsmen had to earn their livings from non-playing work, there was a limit to the amount of time they could spend with their bands.

There were, of course, other factors besides finance and tuition which contributed to the growing domination of northern bands. One of the most important was the geography of the region, with a preponderance of towns or large villages which were ideally suited in size, population, and prevailing occupations to assist in the nurturing of amateur bands. The development of transport in these regions was also crucial. The railways, in particular, helped mobilise the bands which were thus able to meet each other regularly in competition. The more successful ones then enjoyed the benefits of local pride, whilst those less successful were provided with the incentive to strive more assiduously.

Another major factor was, of course, the development of the brass band music publishing industry. The thesis has concentrated on the publications of Wright and Round and the arrangements of Charles Godfrey (junior), as these reflected the principal developments in published brass band music.

The two leading bands of the 1890s were Black Dike and Besses o' th' Barn. In addition to the endless round of competitions which they still undertook, and a large number of open-air engagements - many of them in park bandstands - both bands were undertaking a limited number of high-profile engagements in concert halls, especially in the Birmingham area. These seem to have materialised only in the last few years of the nineteenth century (though Stalybridge mounted a series of celebrity concerts much earlier), and therefore do not figure strongly in the thesis, apart from symbolising the progress being made by the best northern brass bands, and pointing to future developments in the twentieth century, such as gramophone recordings, tours and radio broadcasts.

Meanwhile, the 'local' band movement had not been stagnant. Most early drum and fife bands had either gone, or had converted into brass and reed or all-brass bands, whilst many former brass and reed bands had become all-brass. From the 1880s there were sufficient brass bands in other regions of Britain, particularly in Scotland and Wales, for the formation of brass band associations, which generally organised annual

contests for member bands. Much of this development was the result of band trainers from northern England either visiting or taking up residence in these regions.

In 1898, a businessman, John Henry Iles, visited the Belle Vue September contest. He was so impressed with what he heard that on his return to London, he became the proprietor and editor-in-chief of the *British Bandsman*, owner of the publishing house of R. Smith and Company, and took steps to found the National Brass Band Championships, which took place annually at Crystal Palace, starting in 1900.

This, of course, is outside the scope of the thesis, though it represents the culmination of the development of the brass band in the nineteenth century. The story of how Iles became involved is recounted in Russell and Elliot, on pages 171 to 176, and the history of the National Championships discussed by Violet Brand in Chapter 3 of *Brass Bands in the Twentieth Century* (Brand, V. and G., (edited), 1979).



**APPENDIX 1 - Members of Bolton Old reed band, 1828 (see pages 21-23)**

Piccolo: Frank Broadbent (1787-1840)	Culcheth	professional musician
Flute: William Bridge (1803-1879)	Bolton	cashier
E <sup>b</sup> clarinet (leader): William Entwistle (1784-1850)	Kent	professional musician
1st B <sup>b</sup> clarinet: William Johnson (1793-1856)	Bolton	warper
1st B <sup>b</sup> clarinet: Samuel Horrocks (1780-1860)	Bolton	spinner
1st B <sup>b</sup> clarinet: Joseph Boyers (1794-1870)	Dixon Green	collier
2nd B <sup>b</sup> clarinet: James Wright (1782-1832)	Dixon Green	-
2nd B <sup>b</sup> clarinet: Benjamin Rawlinson (1802-1862)	Bolton	cotton worker
2nd B <sup>b</sup> clarinet: Thomas Booth (1809-1870)	Bolton	music dealer
3rd B <sup>b</sup> clarinet: James Schofield (1795-1845)	Bolton	-
3rd B <sup>b</sup> clarinet: Henry Leigh (1794-1839)	Westhoughton	hand-loom weaver
1st bassoon: Henry Parsons -	Chowbent	-
2nd bassoon: Thomas Lynch (1786-1836)	Dublin	painter
3rd bassoon: Robert Liptrot (1788-1840)	Bolton	-
1st trumpet: John Lansdale (1783-1840)	Bolton	professional musician
2nd trumpet: Major Boardman (1787-1845)	Bolton	soldier
1st horn: Peter Hodson -	Westhoughton	-
2nd horn: John Spence (1850-1875)	Bolton	publican
3rd horn: Thomas Sharples (1796-1850)	Bolton	publican
Bass horn: Robert Latchford (1791-1853)	Walkden	cooper
Bass trombone/b'master: George Slater (1763-1833)	Bolton	professional musician
1st serpent: Richard Leigh (1793-1868)	Westhoughton	crofter/bleacher
2nd serpent: John Fogg (1794-1844)	Bolton	-
Drum: Philip Halliwell (1778-1834)	Bolton	-

NB: All dates are approximate, and taken from Millington, pages 109-110.

## **APPENDIX 2 - Church bands 1660-1860 - locations and instruments**

(see pages 23-26)

**Counties** (in alphabetical order) in which Macdermott found evidence of church bands:

Bedfordshire, Berkshire, Buckinghamshire, Cambridgeshire, Cheshire, Cornwall, Cumberland, Derbyshire, Devon, Dorset, Essex, Gloucestershire, Hampshire, Hertfordshire, Kent, Lancashire, Leicestershire, Lincolnshire, Norfolk, Northamptonshire, Nottinghamshire, Oxfordshire, Rutland, Shropshire, Somerset, Staffordshire, Suffolk, Surrey, Sussex, Warwickshire, Wiltshire, Worcestershire, Yorkshire (also on the Isle of Wight)

**Instruments**, arranged as far as possible, according to Macdermott 'in the order of their frequency':

Violin, flute, clarinet, violoncello (often called bass-viol), bassoon, trombone, oboe, cornet, serpent, double-bass, ophicleide, cornopean, fife, baritone, cross-blown flageolet, flutina [a small accordion], concertina, banjo, bass-horn, french horn, Kent [keyed] bugle

Information from Macdermott, 1948, Appendix 1, pages 67-70.

**APPENDIX 3 - Samples of Enderby Jackson's publicity (see page 95)**

The musical public are respectfully informed that the  
*First Grand Amateur*  
**BRASS BAND CONTEST**  
in the Midland Counties will be held in the Molyneux Gardens, Wolverhampton  
On EASTER MONDAY, THE 15TH DAY OF APRIL, 1859

The musical public are respectfully informed that  
*The Second Great North of England*  
*Amateur*  
**BRASS BAND CONTEST**  
will be held at Polham Grounds, Darlington  
on Tuesday, the 31st of May, 1859

HIGH STREET, BOSTON  
in the beautiful and ornamental Grounds of W. Garfit, Esq.  
**GRAND BRASS BAND CONTEST**  
The musical world and the public generally are respectfully informed that the second grand  
**BRASS BAND CONTEST**  
will take place in the above grounds on  
TUESDAY THE 3RD OF JULY, 1860  
for Amateur Brass Bands

**APPENDIX 4 - Crystal Palace contest results 1860-1863 (see pages 97-98)**

**The National contest**

**The Sydenham contest**

1860 Tuesday, 10 July

1st Black Dike  
2nd Saltaire  
3rd Cyfarthfa  
4th Darlington Saxhorn  
5th Dewsbury

Wednesday, 11 July

Cyfarthfa  
Dewsbury  
Goldhill Saxhorn  
Chesterfield  
Meltham Mills

1861 Tuesday, 23 July

1st Saltaire  
2nd Chesterfield  
3rd Marriner's  
4th Darlington  
5th Stanhope

Thursday, 25 July

Marriner's  
Victoria  
Darlington  
Heckmondwyke Albion  
Stanhope

1862 Tuesday, 9 September

1st Chesterfield Rifle Corps  
2nd Black Dike  
3rd Marriner's

1863 Tuesday, 28 July

1st Blandford  
2nd Dewsbury Old  
3rd Matlock Bath  
4th Darlington

Based on Taylor, 1979, page 258

**APPENDIX 5 - Contest details 1845-1874 (see page 98)**

<u>Date</u>	<u>Place/event</u>	<u>Bands</u>	<u>Winner</u>	<u>Source</u>
<b>1845</b>				
27/7	Burton Constable	5	Wold	Jackson, Nov. 1896 p. 101-3
<b>c.1850</b>				
-/9	Witney	2	Witney	Lomas Vol. 2 p. 125
<b>1853</b>				
5/9	Belle Vue	8 (or 5)	Mossley	<i>Guardian</i> 10/9/53 p. 7
<b>1854</b>				
4/9	Belle Vue	13	Leeds (Rly. Fy.)	<i>Guardian</i> 6/9/54 p. 5
-/-	Withernsea	-	-	Russell & Elliot p.103
<b>1855</b>				
28/5	Leeds Royal Gardens	8	Dewsbury	<i>Bradford Observer</i> 31/5/55
29/5	Leeds Royal Gardens	11	Marriner's	<i>Bradford Observer</i> 31/5/55
3/9	Belle Vue	15	Accrington	<i>Guardian</i> 4/9/55 p. 3
<b>1856</b>				
30/6	Hull, Zoological Gdns.	12	Smith's Leeds	<i>Hull Packet</i> 4/7/56
8/9	Belle Vue	7	Leeds (Rly. Fy.)	<i>Guardian</i> 9/9/56
<b>1857</b>				
-/6	Hull, Zoological Gdns.	18	Morley	<i>Hull Packet</i> 3/757; Russell & Elliot pp. 105-106 (1)
7/8	Belle Vue	5	Smith's Leeds	<i>Guardian</i> 8/9/57 p. 3
-/-	Halifax	-	Black Dike	Black Dike jug
-/-	Batley (Black Dike 2nd)	-	-	Black Dike jug
<b>1858</b>				
28/5	Newcastle	15	Wear Yacht Club	Russell & Elliot pp. 107-8 (2)
14/6	Sheffield, Newall Gdns.	16	Dewsbury	Russell & Elliot p. 107 (3)
-/6	York Flower Show (annual contest)		organised from 1858)	Russell & Elliot p. 108
-/7	Darlington	-	Leeds Model	Russell & Elliot p. 108 (4)
6/9	Belle Vue	8	Accrington	<i>Guardian</i> 7/9 p. 2
-/-	Dewsbury	-	Black Dike	Black Dike jug
-/-	Cleckheaton (Black Dike 2nd)	-	-	Black Dike jug
-/-	Bradford	-	Black Dyke	Black Dike jug
<b>1859</b>				
25/4	Wolverhampton	-	Stalybridge	E.J. publicity; Stalybridge p. 20
23/5	Hull	-	Bramley	Bramley pp. 19 & 29
31/5	Darlington (Bramley 2nd, Meltham 3rd)			E.J. publicity; Bramley p. 19
15/6	York Flower Show	-	Black Dike	Bramley p. 19; Black Dike jug; Russell & Elliot p. 109 (5)
27/6	Sheffield	-	Bramley	Bramley p. 19
12/7	Chesterfield	-	Bramley	Bramley p. 19
19/7	Birmingham (Bramley 3rd)	-	-	Bramley p. 19
5/9	Bristol Zoological Gardens		Gloucester	Lomas Vol. 2 p. 127 (6)
30/9	Lofthouse	-	Lofthouse	Russell & Elliot pp. 109-113 (7)
-/-	Doncaster (Meltham 2nd)	-	-	Meltham 1860 C. Palace entry form
-/-	Howden	-	Saltaire	Saltaire 1860 C. Palace entry form
-/-	Malton	-	Saltaire	Saltaire 1860 C. Palace entry form
-/-	Lincoln	-	Saltaire	Saltaire 1860 C. Palace entry form
<b>1860</b>				
-/6	York Flower Show	-	-	See 1858
3/7	Boston	-	-	E.J. publicity
10/7	Crystal Palace	44	Black Dike	<i>Times, Telegraph, etc.</i>
11/7	Crystal Palace	70	Cyfarthfa	<i>Times, Telegraph, etc.</i>
7/8	Bradford Peel Park	11	Farnley/Bowling	<i>Bdfd. Observer</i> 9/8/60
1/9	Bradford	-	Halifax Rifles	<i>Halifax Courier &amp; Guardian</i> 8/9/60

**Appendix 5 - continued**

3/9	Belle Vue	5	Halifax Rifles	<i>Guardian</i> 4/9/60; <i>Halifax Courier &amp; Guardian</i> 8/9/60
4/9	Bradford Peel Park	9	Marriner's	<i>Bdfd. Observer</i> 6/9/60
10/9	Nottingham Cricket Gd.	-	-	E.J. publicity
-/-	Hull	-	Saltaire	Saltaire 1860 C. Palace entry form
-/-	Lincoln	-	Dewsbury	<i>Huddersfield Examiner</i> ?/7/60
<b>1861</b>				
13/6	York Flower Show	-	Halifax Rifles	<i>Halifax Courier &amp; Guardian</i> 7/9/61
4/7	Northernhay, Exeter	-	Ex. & S.Dev.Rfl.	Lomas Vol. 2 pp. 131-133 (8)
23/7	Crystal Palace	17	Saltaire	<i>Guardian</i> 24/7/61
25/7	Crystal Palace	24	Marriner's	<i>Guardian</i> 27/7/61
1/8	Bradford	-	Halifax Rifles	<i>Halifax Courier &amp; Guardian</i> 7/9/61
5/8	Northernhay, Exeter	6	Blandford	Lomas Vol. 2 p. 135 (9)
2/9	Belle Vue	9	Halifax Rifles	<i>Guardian</i> 3/9/61; <i>Halifax Courier &amp; Guardian</i> 7/9/61
-/-	Ashton-under-Lyne	-	Stalybridge	Stalybridge p. 21
<b>1862</b>				
20/5	Cambridge	-	Civil Service	Lomas Vol. 2 p. 135 (10)
26/5	Scarborough	-	-	E.J. publicity
-/6	York Flower Show	-	-	See 1858
1/9	Belle Vue	8	Black Dike	<i>Guardian</i> -/9/62, <i>Huddersfield Examiner</i> -/9/62
9/9	Crystal Palace	25	Chesterfield Rf.	<i>Huddersfield Examiner</i> -/9/62
-/-	Birmingham	-	Dewsbury	Black Dyke notes and jug
<b>1863</b>				
-/6	York Flower Show	-	-	See 1858
29/6	Liverpool	32	Dewsbury	Bacup pp. 8-9
28/7	Crystal Palace	21	Blandford	Taylor p.258
31/8	Belle Vue	8	Black Dyke	<i>Guardian</i> -/9/63
<b>1864</b>				
-/6	York Flower Show	-	-	See 1858
2/8	Skipton Agric. Show	13	Black Dyke	Bacup p. 10
5/9	Belle Vue	14	Bacup	<i>Guardian</i> -/9/64; Bacup p. 12; <i>Huddersfield Examiner</i> 10/9/64
-/-	Knutsford	-	Stalybridge	Stalybridge p. 24
-/-	Batley (Black Dike 3rd)	-	-	Black Dike jug
<b>1865</b>				
7/4	Accrington	13	Bacup	Bacup p. 13
-/6	York Flower Show	-	-	See 1858
26/7	Stalybridge	-	Bacup	Bacup p. 16
28/7	Haslingden	10	Bacup	Bacup p. 16
4/8	Buxton (Stalybridge 3rd)	-	-	Stalybridge p. 35
5/8	Waterfoot	-	Matlock	Bacup p. 16
8/8	Lancaster (vol. bands only)-	-	Marriner's	Bacup p. 17
18/8	Skipton	8	Marriner's	Bacup p. 17
4/9	Belle Vue	8	Bacup	<i>Guardian</i> -/9/65; <i>Bury Times</i> 9/9/65; Bacup p. 18
-/-	Nottingham	-	Black Dike	Black Dike jug
-/-	Kirkstall (Black Dike 2nd)	-	-	Black Dike jug
-/-	Drighlington	-	Black Dike	Black Dike jug
-/-	Keighley (Black Dike 2nd)	-	-	Black Dike jug
-/-	Matlock (Black Dyke 2nd)	-	-	Black Dike jug

## Appendix 5 - continued

### 1866

3/9	Belle Vue	20	Dewsbury	<i>Guardian</i> -/9/66; Bacup pp. 22-23
10/9	Matlock	8	Dewsbury	Bacup p. 23

### 1867

4/4	Accrington	13	Bacup	Bacup p. 28
-/6	York Flower Show	-	-	See 1858
29/6	Nelson	8	Bacup	Bacup p. 29
12/8	Denton	-	Bacup	Bacup p. 29
30/8	Skipton	7	Bacup	Bacup p. 29
2/9	Belle Vue	19	Clay Cross	<i>Guardian</i> -/9/67; Bacup pp. 31-39
16/9	Blackpool	8	Bacup	Bacup p. 31
5/10	Preston, Avenham Park	-	Bacup	Bacup p. 31
-/-	Workington (in 1882 <i>Brass Band News</i> reported the 16th annual contest)			

### 1868

4/4	Accrington	11	Bacup	Bacup p. 43
6/6	Burnley	8	Matlock	Bacup p. 44
-/6	York Flower Show	-	-	See 1858
18/7	Ramsbottom	-	Bacup	Bacup p. 44
20/7	Hull (Black Dike 3rd)	-	-	Black Dike jug
1/8	Todmorden	-	Black Dike	Bacup p. 44; Black Dike jug
3/8	Heywood	4	Bacup	Bacup p. 45
15/8	Bacup (Huttock Top)	8	Matlock	Bacup p. 45
15/8	Denton (Stalybridge 2nd)	-	-	Stalybridge p. 35
22/8	Burnley (Stalybridge 4th)	-	-	Stalybridge p. 35
28/8	Skipton	-	Bacup	Bacup p. 45
31/8	Blackpool	5	Black Dike	Bacup p. 45; Black Dike jug
5/9	Brierfield	-	Bacup/Burnley	Bacup p. 45
7/9	Belle Vue	11	Burnley Rifles	<i>Guardian</i> -/9/68; Black Dike jug
16/9	Glossop	8	Bacup	Bacup p. 45
17/9	Middleton	-	Bacup	Bacup p. 47
-/9	Darwen	-	Bacup	Bacup p. 48
-/-	Workington	-	-	See 1867
-/-	Trawden (in 1882 <i>Brass Band News</i> reported the 15th annual contest)			

### 1869

3/4	Accrington	6	Darwen Rifles	Bacup p. 48
1/5	Newchurch (Stalybridge 5th)	-	-	Stalybridge p. 36
-/5	Colne	8	Bacup	Bacup p. 49
12/6	Darwen	-	Burnley	Bacup p. 49
19/6	Dewsbury	-	Bacup	Bacup p. 49
-/6	York Flower Show	-	-	See 1858
6/9	Belle Vue	13	Bacup	<i>Guardian</i> -/9/69; Bacup pp. 51-52
7/9	Todmorden	8	Bacup	Bacup pp. 49-50
11/9	Disley, Lyme Park (Stalybridge 2nd)	-	-	Stalybridge p. 36
21/9	Rochdale	-	Bacup	Bacup p. 51
22/9	Glossop (Stalybridge 3rd)	-	-	Stalybridge p. 36
25/9	Altrincham (Stalybridge 2nd)	-	-	Stalybridge p. 36
28/9	Ramsbottom	-	Bacup	Bacup p. 51
-/-	Loftus	-	Black Dike	Black Dike jug
-/-	Halifax	-	Black Dike	Black Dike jug
-/-	Marske	-	Black Dike	Black Dike jug
-/-	Elland (Black Dike 5th)	-	-	Black Dike jug
-/-	Harrogate (Black Dike 2nd)	-	-	Black Dike jug
-/-	Mirfield (Black Dike 2nd)	-	-	Black Dike jug
-/-	Armley (Black Dike 3rd)	-	-	Black Dike jug

**Appendix 5 - continued**

-/-	Slaithwaite (Linthwaite 2nd)	-		Swift p. 7
-/-	Huddersfield (Linthwaite 4th)	-		Swift p. 7
-/-	Workington	-		See 1867
-/-	Trawden	-		See 1868
<b>1870</b>				
20/4	Accrington (Stalybridge 5th)	-		Stalybridge p. 36
4/5	Mirfield	-	Bacup	Bacup p. 55
18/6	Dewsbury	-	Bacup	Bacup p. 55
25/6	Halifax	8	Bacup	Bacup p. 55
-/6	York Flower Show	-	-	See 1858
2/7	Bury	9	Bacup	Bacup p. 55; <i>Bury Times</i> 9/7/70
13/8	Blackpool	-	Bacup	Bacup p. 57
16/8	Elland (Stalybridge 5th)	-	-	Stalybridge p. 25
22/8	Matlock (Stalybridge 4th)	-	-	Stalybridge p. 25
5/9	Belle Vue	12	Bacup	<i>Guardian</i> -/9/70; Bacup pp. 57-59
-/-	Middleton (Besses 3rd)	-	-	Hampson p. 72
-/-	Huddersfield	-	Linthwaite	Swift p. 7
-/-	Workington	-	-	See 1867
-/-	Trawden	-	-	See 1868
<b>1871</b>				
-/6	York Flower Show	-	-	See 1858
22/7	Fallbarn	5	Bacup	Bacup p. 61
4/9	Belle Vue	16	Black Dike	<i>Guardian</i> -/9/71; Bacup p. 62
-/-	Mirfield (Meltham 2nd, Black Dike 4th)	-	-	Meltham p. 39; Black Dike jug
-/-	Loftus (Black Dike 2nd)	-	-	Black Dike jug
-/-	Bury (Meltham 3rd)	-	-	Meltham p. 39
-/-	Stalybridge (Meltham 3rd)	-	-	Meltham p. 39
-/-	Dewsbury	-	Meltham	Meltham p. 39
-/-	Elland (Meltham 2nd)	-	-	Meltham p. 39
-/-	Queensbury	-	Meltham	Meltham p. 39
-/-	Workington	-	-	See 1867
-/-	Trawden	-	-	See 1868
<b>1872</b>				
-/6	York Flower Show	-	-	See 1858
2/7	Crystal Palace (vol. bands)	-	St Georges Rifles	Lomas Vol. 2 pp.139-140 (11)
25/8	Abbey Hey	-	Stalybridge	Stalybridge p. 36
2/9	Belle Vue	23	Robin Hood Rif.	<i>Guardian</i> -/9/72
10/9	Hyde	-	Stalybridge	Stalybridge p. 36
19/9	Middleton (Stalybridge 3rd)	-	-	Stalybridge p. 36
-/-	Loftus	-	Meltham	Meltham p. 39
-/-	Bury	-	Meltham	Meltham p. 39
-/-	Hollingworth (Meltham 2nd)	-	-	Meltham p. 39
-/-	Stainland	-	Meltham	Meltham p. 39
-/-	Queensbury (Meltham 4th)	-	-	Meltham p. 39
-/-	Elland	-	Meltham	Meltham p. 39
-/-	Workington	-	-	See 1867
-/-	Trawden	-	-	See 1868
<b>1873</b>				
23/6	Kidsgrove (Stalybridge 2nd)	-	-	Stalybridge p. 31
28/6	Linthwaite	-	Meltham	Meltham p. 39
-/6	York Flower Show	-	-	See 1858
-/7	Crystal Palace	-	Royal Artillery	Lomas Vol. 2 p. 141 (12)
2/8	Abbey Hey (Stalybridge 3rd)	-	-	Stalybridge p. 31
20/8	New Mills	-	Stalybridge	Stalybridge p. 31



## Appendix 5 - continued

8/9	Belle Vue	26	Meltham	<i>Guardian</i> -/9/73; Meltham p. 39
-/-	Rawtenstall (Meltham 2nd)	-	-	Meltham p. 39
-/-	Nelson	-	Meltham	Meltham p. 39
-/-	Bury	-	Meltham	Meltham p. 39
-/-	Halifax (Meltham 2nd)	-	-	Meltham p. 39
-/-	Hollingworth	-	Meltham	Meltham p. 39
-/-	Morley (Meltham 2nd)	-	-	Meltham p. 39
-/-	Batley	-	Meltham	Meltham p. 39
-/-	Stalybridge	-	Meltham	Meltham p. 39
-/-	Todmorden (Black Dike 2nd)	-	-	Black Dike jug
-/-	Bradford (Black Dyke 5th)	-	-	Black Dike jug
-/-	Gorton (Besses 4th)	-	-	Hampson p. 72
-/-	Workington	-	-	See 1867
-/-	Trawden	-	-	See 1868
<b>1874</b>				
31/5	Huddersfield	-	Stalybridge	Stalybridge p. 36
6/6	Golcar (Stalybridge 3rd)	-	-	Stalybridge p. 36
15/6	Kidsgrove	-	Stalybridge	Stalybridge p. 36
27/6	Huddersfield	-	Meltham	Meltham p. 39
-/6	York Flower Show	-	-	See 1858
4/7	Bury (Stalybridge 4th)	-	-	Stalybridge p. 36
18/7	Dalton Gardens	-	Stalybridge	Stalybridge p. 36
22/8	New Mills	-	Stalybridge	Stalybridge p. 36
24/8	Barnsley (Stalybridge 2nd)	-	-	Stalybridge p. 36
7/9	Belle Vue	6	Linthwaite	<i>Guardian</i> -/9/74
-/-	Whitehaven	-	Meltham	Meltham p. 39
-/-	Halifax	-	Meltham	Meltham p. 39
-/-	Mossley (Meltham 2nd)	-	-	Meltham p. 39
-/-	Manchester Pomona Palace	-	Meltham	Meltham p. 39
-/-	Workington	-	Meltham	Meltham p. 39
-/-	Batley	-	Meltham	Meltham p. 39
-/-	Hyde	-	Meltham	Meltham p. 39
-/-	Middlesboro	-	Black Dike	Black Dike jug
-/-	Loftus	-	Black Dike	Black Dike jug
-/-	Middleton (Black Dike 2nd)	-	-	Black Dike jug
-/-	Trawden	-	-	See 1868

(1) Quoting from *Eastern Counties Herald* 2 July 1855

(2) Quoting from *Newcastle Courant* 28 May 1858

(3) Quoting from *Sheffield Times* and *Sheffield Independent*

(4) Quoting from *Darlington & Stockton Times* 31 July 1858

(5) Quoting from *Yorkshire Gazette* 18 June 1859

(6) Quoting from *The Bristol Gazette and Public Advertiser*, 8 September 1859

(7) Quoting from *All the Year Round* - 'A Musical Prize Fight' - 12 November 1859

(8) Quoting from *Western Times*, 6 & 13 July 1861

(9) Quoting from *Western Times* 10 August 1861

(10) Quoting from *The Times* 23 My 1862

(11) Quoting from *The Times* 1 & 8 July 1872

(12) Quoting from *The Musical Times* 1/August 1873

**APPENDIX 6 - 1861 Crystal Palace entry form - Saltaire band (see page 109)**

**CRYSTAL PALACE, TUESDAY & THURSDAY JULY 23rd and 25th, 1861**

Name of Volunteer Corps: Saltaire Band of the Bradford 3rd West York Rifles

Contest entered: Tuesday, July 23rd

Title: Selection, *Ernani*, Verdi

Prizes won 1859/60: 1859 Howden 1st, Malton 1st

1860 Lincoln 1st, Hull 1st, C.P. 2nd

Uniform: Light grey, scarlet facings

Railway company and station: Great Northern. Saltaire is 3 miles from Bradford

(In different hand) - Prefer Shipley on the Midland

<b>Name</b>	<b>Profession or trade</b>	<b>Instrument</b>	<b>Key</b>
Rd. Smith	Bandmaster	Soprano	D <sup>b</sup>
Wm. Turner	Wool sorter	Soprano	D <sup>b</sup>
W. H. Jackson	Wool sorter	Soprano	D <sup>b</sup>
Edwd Hirst	Warp dresser	Cornet	A <sup>b</sup>
Saml Bentley	Warp dresser	Cornet	A <sup>b</sup>
I. Harrison	do do	Cornet	A <sup>b</sup>
Wm. Holt	do do	Cornet	A <sup>b</sup>
J. Armitage	do do	Sax horn	E <sup>b</sup>
Thos. Ward	do do	Sax horn	D <sup>b</sup>
Robt Metcalf	do do	Sax horn	D <sup>b</sup>
Thos. Hodgson	do do	Baritone	A <sup>b</sup>
T. Bastow	Gas fitter	Trombone	C
J. Fawcett	Clothier	Trombone	B <sup>b</sup>
W. Harrison	Warp dresser	Trombone	G
J. Hodgson	do do	Euphonium	D <sup>b</sup>
J. Marshall	do do	Contre bass	E <sup>b</sup>
J. Turner	Wool sorter	Contre bass	E <sup>b</sup>
G. Smith		Side drum	
F. Smith		Bass drum	

From entry form in former Ainscoe Collection

**APPENDIX 7 - Poem about Kingston Mills band, 1855 (page 119)**

Come all you lads of music now,  
And listen unto me,  
While I unfold a verse or two,  
Which you shall understand,  
It's of the love and harmony  
That dwells in Kingston Band.

Chorus:  
So now my lads your glasses fill,  
And join in the toast with me,  
Prosperity to the Kingston Band  
Wherever it may be.

**In October, eighteen fifty five,  
Upon the twentieth day,  
J. Higham's band it did arrive,  
And music sweet did play;  
Their strains so loud waved in the air  
As they rode through Nudger Land,  
And people all came out to shout  
Hurrah, they're bringing Kingston Band.**

**The Kingston lads then viewed their horns,  
And wished that they could play,  
When cornet player to th' trombone player said  
"Ne'er mind; we hope to see the day."  
Preparations then were made with speed,  
And stands were fixed upright,  
Books were bought and music wrote,  
And all went in delight.**

At Whitsuntide in '56  
They stood a test that ne'er was done before,  
Just six months old they led themselves,  
And played eight hours or more;  
They played so nobly through Hyde fair  
The horses could not stand,  
While folks came from far and near  
To hear the Kingston Band.

(continued . . .)

## Appendix 7 - continued

Then down Church-street and Hyde-lane  
To the Market-place they came,  
With a banner waving oe'r their heads  
St. George's known by name.  
Their leader cried "Strike up, brave boys,  
See how the people stand;  
We'll show them that there's hearts of oak  
In the merry Kingston Band.

In September, eighteen fifty eight,  
Upon the twentieth day,  
The Kingston lads to Stockport went  
Their figures to display;  
To lead the jolly gardeners  
Of that procession grand,  
At the opening of the Vernon Park,  
Along with twelve more bands.

Now my song is at an end,  
And I can sing no more,  
Here's forty years to Kingston Band,  
And may it reigh five score.  
If ever across the sea I roam,  
Unto some foreign land,  
I'll ever bless the happy days  
I spent with Kingston Band.

From *North Cheshire Herald*, 23 December, 1886

**APPENDIX 8 - Numbers and percentages of volunteer bands in Belle Vue contests to 1874 (see page 129)**

1859	no contest	
1860	1 volunteer band out of 5 entries	20%
1861	4 volunteer band out of 10 entries	40%
1862	1 volunteer band out of 8 entries	12½%
1863	2 volunteer band out of 8 entries	25%
1864	7 volunteer band out of 14 entries	50%
1865	1 volunteer band out of 8 entries	12½%
1866	5 volunteer band out of 20 entries	25%
1867	5 volunteer band out of 19 entries	26%
1868	3 volunteer band out of 11 entries	27%
1869	3 volunteer band out of 13 entries	23%
1870	3 volunteer band out of 11 entries	27%
1871	4 volunteer band out of 16 entries	25%
1872	6 volunteer band out of 23ntries	26%
1873	2 volunteer band out of 26 entries	8%
1874	Full list not availabe, but only one volunteer band competed out of 11 known entries	

**APPENDIX 9 - Prizes won by 4th Lancashire Rifle Volunteers/Bacup Old band  
1862-1871 (see page 131)**

		<b>Contests</b>	<b>Cash</b>	<b>Instruments</b>
Conductor: John Lord				
<u>4th LRV</u>	1862	1	£4 10s	
	1863	2	£14	
	1864	2	£37	£7 7s
	1865	6	£111 10s	£10 10s
	1866	2	£13	
	1867	7	£178 5s	£56 14 - included Besson Jupiter soprano
	1868	11	£253 15s	£61 7s
	1869	8	£191	£89 5s
<u>Bacup Old</u>	1870	7	£215	£63 4s - plus baton, clock and medal
	1871	2	£36	£20 - Distin E <sup>b</sup> contrabass, plus medal
	<b>Total</b>	<b>48</b>	<b>£1,054</b>	<b>£308 7s</b>

**APPENDIX 10 - Prizes won by Black Dike 1856-1875 (see page 141)**

**Contests Cash Instruments**

Conductor: Samuel Longbottom

1856 1 £5

Conductor: Frank Galloway (bandmaster)

1857 2 £16

1858 3 £29

1859 2 £40

Conductor: Samuel Longbottom

1860 1 £40 £36 15s - contra bass plus silver cup

Conductor: Frank Galloway

1861 -

1862 3 £75 £13 13s - plus music

Galloway retired; Rushworth appointed bandmaster

Conductor: William Rushworth

1863 1 £30 £10 10s

1864 3 £28

1865 9 £131 12s £7 7s - cornet

1866 -

1867 -

1868 5 £118 1s £24 2s - included euphonium

1869 10 £210 19s

Rushworth retired; William Jasper appointed bandmaster but left later in year

1870 -

Conductor: Samuel Longbottom

1871 3 £46 £46 19s - B<sup>b</sup> bass and euphonium, plus silver medal

1872 Return of Jasper as bandmaster (no contests recorded)

1873 4 £43 £82 17s - included soprano, euphonium and trombone, plus silver medal

1874 6 £123 7s £30 3s

Jasper retired; Phineas Bower appointed bandmaster

Conductor: Samuel Longbottom

1875 1 -

Longbottom died

**Total: 54 £935 19s £252 6s**

## APPENDIX 11 - Prizes won by Stalybridge Old band 1859-1874 (see page 142)

### Contests Cash

Conductor: James Melling

1859	1	£15
1860	-	
1861	1	£20
1862	-	
1863	-	
1864	2	£30

Melling left and went to Besses o' th' Barn

Conductor not named

1865	2	£13
1866	-	
1867	-	

Owen appointed leader and solo cornet

Conductor: Alexander Owen

1868	3	£27
1869	4	£47 13s
1870	5	£45
1871	Alexander Owen (and others) left	

Reece appointed bandmaster

Conductor: J. Reece

1872	3	£10
1873	4	£41 10s

Richard Sourbutts appointed bandmaster

Conductor: Richard Sourbutts

1874	8	£172 12s	Also won soloist prizes, £5 15s
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**Total: 33     £421 15s**



**APPENDIX 12 - Prizes won by Meltham Mills band 1858-1874 (see page 142)**

	<b>Contests</b>	<b>Cash</b>	<b>Instruments</b>
<b>Conductor: A. Jackson</b>			
1858	1	£3	
1859	3	-	
 <b>Conductor: Cyrus Lunn</b>			
1860	1	£5	
1861	-		
1862	-		
1863	-		
1864	-		
1865	-		
1866	-		
 <b>Conductor: D. Wood</b>			
1867	-		
 <b>Conductor: J. Berry</b>			
1868	1	£6	
1869	-		
1870	3	£19+	
 <b>Conductor John Gladney</b>			
1871	7	£96 10s	
1872	7	£132 18s	£40 15s - baritone and bass, plus silver medal
1873	10	£231 10s	£43 16s - euphonium and bass, plus gold medal and clock
1874	10	£348	£91 8s - 3 basses and soprano, plus gold medal, silver cup and clock
<b>Total:</b>	<b>43</b>	<b>£841 18s</b>	<b>£175 19s</b>

**APPENDIX 13 - 'Local' contest results - Dewsbury,  
Saltaire and Marriner's (see pages 143, 152 and 154)**

**Dewsbury**

1855	28 May	Leeds	1st		
1855	29 May	Leeds	2nd		
1858	14 June	Sheffield	-	£16	
1859	3 June	York	competed		
1860(?)		Lincoln	1st	£15	
1862		Birmingham	1st		
1863		Liverpool	1st		
1865	7 April	Accrington	2nd	£7 + Cornopean	Worthy is the Lamb
1866	10 September	Matlock	1st		2 x own choice
1867	4 April	Accrington	2nd		Worthy + o.ch.
1867	12 August	Denton	3rd		2 x own choice
1868	1 August	Todmorden	5th		
1870	4 May	Mirfield	2nd	£12 (Dewsbury Old)	
1870	4 May	Mirfield	5th	£2 (Dewsbury Rifles)	
1870	25 June	Halifax	2nd	£18	
1871		Meltham	1st	£20 + £2 for sight playing	

**Saltaire**

1859/1860		Howden	1st		
1859/1860		Malton	1st		
1859/1860		Lincoln	1st		
1859/1860		Hull	1st		
1865	8 August	Lancaster	2nd	£20 (volunteer bands only)	
1867	12 August	Denton	4th		
1867	16 September	Blackpool	3rd		Maritana + own choice
1867	5 October	Preston	2nd		Amber Witch + own choice
1868	6 June	Burnley	5th		
1868	18 July	Ramsbottom	4th		2 x own choice
1868	15 August	Bacup	2nd		Own choice (Herculanem)
1868	28 August	Skipton	3rd		
1868	31 August	Blackpool	4th		Herculanem

**Marriner's**

1855	28 May	Leeds	2nd		
1855	29 May	Leeds	1st		
1860	August	Bradford	4th/5th		
1860	September	Bradford	1st for sight playing		
1865	26 July	Stalybridge	2nd	£12 10s.	2 x own choice
1865	8 August	Lancaster	1st	£30 + silver cup (volunteer bands)	
1865	18 August	Skipton	1st		
1867	29 June	Nelson	2nd		2 x own choice
1867	30 August	Skipton	3rd		2 x own choice

## APPENDIX 14 - 4th L. R. V. band books (see pages 178-179)

Inscription in 1st cornet book:

'Music from the Bacup Old Band or IV, L. R.V. Band, also called "The Invincibles". Given to the Bacup Natural History Society by the remnants of the band by Alex Hamer of the Market Hotel April 13th 1901. (See page 99/100 Museum Receipts.)'

### (i) The books:

Soprano	two similar copies
Solo cornet	occasional divisi parts
1st cornet	parts generally headed 'Cornet primo'
2nd cornet	parts generally headed 'Cornet 2nd'; some for 2nd and 3rd cornet
3rd cornet	
Alto Sax	some parts headed 'Alto horn' (really the flugel horn)
1st tenor	parts generally headed 'Tenor solo'
2nd tenor	parts generally headed 'Tenor 2nd'
Baritone	early parts headed 'Baryton', later ones 'Barytone'; treble clef
Solo euphonium	(no name on cover) - treble clef
2nd euphonium	bass clef
Alto trombone	alto clef
Tenor trombone	tenor clef
2nd trombone	(no name on cover) - only five pieces, not written by Ellis
Bass trombone	bass clef
Contra bass	two copies, but not identical - bass clef
Monster bass	treble clef; similar to contra bass; optional sub-octaves
Side drum	
Bass drum	only nine parts

### (ii) The numbered titles:

No. 1	Reminiscences of Auber	14 parts	1864 (Belle Vue)
No. 2	Semiramide (1) Rossini	16 parts	1865
No. 3	Don Pasquale Donizetti	14 parts	1865
No. 4	Un Ballo in Maschera Verdi	12 parts	1865 (Belle Vue)
No. 5	Guglielmo Tell Rossini	20 parts	1866
No. 6	La Favorita Donizetti	18 parts	1866
No. 7	On Thee Each Living Soul Awaits ( <i>The Creation</i> ) Haydn	16 parts	
No. 8	Went His Way and Great Are the Depths ( <i>St. Paul</i> ) Haydn	16 parts	
No. 9	Worthy is the Lamb and Amen Chorus ( <i>The Messiah</i> ) Handel	17 parts	1867
No. 10	Oberon Weber	21 parts	1869

## Appendix 14 - continued

### (iii) Un-numbered selections

L' Africaine (2)	Meyerbeer	3 parts	1866 (Belle Vue)
Maritana	Wallace	18 parts	1867
The Amber Witch	Wallace	17 parts	1867
Der Freischütz (3)	Weber	17 parts	1867 (Belle Vue)
Robert le Diable (4)	Meyerbeer	11 parts	1868 (Belle Vue)
Mount of Olives	Beethoven	12 parts	1868
Le Prophète (5)	Meyerbeer	16 parts	1869 (Belle Vue)
Le Domino Noir (6)	Auber	12 parts	
Don Giovanni (7)	Mozart	15 parts	
Aroldo	Verdi	1 part	
Attila	Verdi	1 part	
Reminiscences of Mozart		1 part	
Recollections of Bellini		1 part	

- (1) Solo cornet part headed 'Alto sax', but generally higher than the real alto sax part  
 (2) Grosse arrangement  
 (3) Winterbottom arrangement  
 (4) Waterson arrangement; includes four printed parts from unidentified journal  
 (5) Winterbottom arrangement; includes four printed parts from Chappell Journal No. 64  
 (6) Includes three printed parts from Chappell Journal No. 57  
 (7) Includes one printed part from Chappell Journal No. 50

### (iv) Miscellaneous un-numbered arrangements

O Never Bow Down (duett); We Will Never Bow Down (Chorus)( <i>Judas Maccabæus</i> )	Handel	15 parts
Hallelujah Chorus	Handel	1 part (printed)
Praise the Lord	possibly Handel	11 parts
Judge Me O Lord ( <i>Kyrie eleison</i> ); Gloria ( <i>12th Mass</i> )	Mozart	16 parts
The Heavens Are Telling from <i>The Creation</i>	Haydn	3 parts
Achieved is the Glorious Work from <i>The Creation</i>	Haydn	2 parts
And God Said	(unidentified)	1 part
I Will Give Thanks	(unidentified)	8 parts
And There Fell	(unidentified)	1 part
Les Blinets (?)	(unidentified)	10 parts

Appendix 14 - continued

Soprano cornet cadenza from 'Reminiscences of Auber':



**APPENDIX 15 - Wright and Round art music - 1875-1899** (see pages 199-200)

<u>Composer</u>	<u>Title</u>	<u>Form</u>	<u>Year</u>	<u>Cat.No.</u>	<u>Re-issue</u>
Adam	Cavatina	Solo (trom.)	1877	62	
Auber	Domino Noir, Le	Selection	1893	552	
Auber	Fra Diavolo	Selection	1895	635	
Bach	Desir, Le	Transcription	1887	352	
Bach	Frulingserwachen	Transcription	1888	376	
Balfe	Bohemian Girl, The	Selection	1886	311	
Balfe	Cavatina	Solo (euph.)	1877	66	
Balfe	Fair Land of Poland	Transcription	1886	308	
Balfe	Siege of Rochelle	Selection	1877	52	1892 (509)
Balfe	Zingari (Bohemian Girl, The)	Selection	1891	471	
Beethoven	Beethoven (arr. Round)	Selection	1889	420	
Beethoven	Mighty Lord, The (Anthem)	Transcription	1888	391	
Beethoven	Thou Alone Art Holy (Mass in C) Transcr.		1889	415	
Bellini	Bellini (arr. Round)	Selection	1894	614	
Bellini	Cavatina	Solo (euph.)	1875	22	
Bellini	Minstrel, The	Solo (euph.)	1883	228	
Bellini	Romeo and Juliet	Selection	1890	436	
Bellini	Sonnambula, La	Selection	1879	122	1894 (592)
Bellini	Stranger, The	Selection	1893	544	
Donizetti	Elixir of Love	Selection	1894	596	
Donizetti	Favorita, La	Selection	1898	751	
Donizetti	Linda di Chamounix	Fantasia	1891	476	
Donizetti	Lucia di Lammermoor	Fantasia	1880	136	
Donizetti	Lucia di Lammermoor	Selection	1899	***	
Donizetti	Lucrezia Borgia	Selection	1896	674	
Donizetti	Marino Faliero	Selection	1893	556	
Donizetti	Torquato Tasso	Selection	1895	636	
Donizetti	Vengeance (Lucrezia)	Solo (euph.)	1881	171	
Flotow	Martha	Fantasia	1876	47	
Flotow	Martha	Selection	1884	236	
Gluck	Alceste	Selection	1894	584	
Gluck	Eurydice	Solo (cornet)	1891	498	
Gluck	Iphigenia in Taurus	Selection	1887	355	
Gounod	Cinq Mars	Selection	1887	351	
Gounod	There is a Green Hill	Solo (euph.)	1889	399	
Gretry	Richard Coer de Lion	Selection	1895	628	
Halevy	Halevy (arr. Round)	Selection	1896	661	
Halevy	Tempesta, La	Selection	1898	742	
Handel	And the Glory (Chorus)	Transcription	1885	292	
Handel	Behold and See (Air)	Transcription	1884	260	
Handel	Celebrated Largo, The	Transcription	1890	435	
Handel	Comfort Ye	Solo (trom.)	1885	292	
Handel	Dead March in Saul	Transcription	1880	148	

## APPENDIX 15 - continued

Handel	Halleluja, Amen (Chorus)	Transcription	1896	670
Handel	Hallelujah Chorus	Transcription	1880	147
Handel	Lift Up Your Heads (Chorus)	Transcription	1884	260
Handel	O Father Whose Almighty Power	Transcr.	1886	318
Handel	Worthy is the Lamb/Amen	Transcription	1888	390
Haydn	Heavens Are Telling (Chorus)	Transcription	1883	230
Haydn	Seasons, The	Selection	1876	48
Herold	Herold	Selection	1899	***
Locke	Macbeth	Selection	1875	8
Mendelssohn	Athalie (War March)	Transcription	1896	666
Mendelssohn	He That Shall Endure	Transcription	1893	547
Mendelssohn	O Rest In the Lord	Solo (cornet)	1893	547
Mendelssohn	St. Paul	Selection	1890	450
Mendelssohn	Wedding March	Transcription	1885	262
Mercadante	Bravo, II	Selection	1884	259
Mercadante	Guiramento, II	Selection	1892	516
Mercadante	Vestale, La	Selection	1877	72
Meyerbeer	Meyerbeer (arr. Round)	Selection	1898	738
Mozart	Gems of Mozart (arr. Wright)	Selection	1875	3
Mozart	Kyrie and Gloria (12th Mass)	Transcription	1886	323
Mozart	Mozart (arr. Round)	Selection	1892	535
Planquette, R	Rip Van Winkle	Selection	1883	206
Ricci	Crispino	Selection	1878	83
Rossini	Moses in Egypt	Selection	1898	760
Rossini	Prayer (Moses in Egypt)	Solo (euph.)	1894	587
Rossini	Quandos Corpus (Chorus)	Transcription	1887	332
Rossini	Rossini	Selection	1891	495
Rossini	Tancredi	Selection	1895	631
Rossini	William Tell	Selection	1894	582
Schubert	Schubert (arr. Round)	Selection	1895	654
Schubert	Serenade	Solo (euph.)	1891	498
Spohr	Calvary	Selection	1891	497
Spohr	Last Judgement, The	Selection	1879	98
Verdi	Ballo in Maschera, Un	Selection	1876	28
Verdi	Cavatina from Ernani	Solo (euph.)	1876	32
Verdi	Luisa Miller	Fantasia	1886	316
Verdi	Rigoletto	Selection	1881	162
Verdi	Traviata, La	Fantasia	1881	169
Verdi	Trovatore, II	Fantasia	1879	120
Verdi	Trovatore, II	Selection	1892	513
Verdi	Verdi (arr. Round)	Selection	1893	574
Wagner	Knight's Wedding, The	Transcription	1889	409
Wagner	Lohengrin	Selection	1895	622
Wagner	Rienzi	Selection	1882	189
Wagner	Tannhauser (Grand March)	Transcription	1887	325
Wagner	Wagner	Selection	1888	386

## APPENDIX 15 - continued

Wallace	Alas, Those Chimes	Solo (cornet)	1888	363
Wallace	Don Cæsar (Maritana - March)	Transcr.	1888	372
Wallace	Don Cæsar de Bazan	Fantasia	1897	***
Wallace	King of Spain, The (Maritana)	Fantasia	1889	396
Wallace	Maritana	Selection	1888	359
Weber	Abu Hassan	Selection	1882	176
Weber	Der Freischütz	Selection	1898	***
Weber	Weber	Selection	1890	455

(See Lomas, 1990, pages 309-317, for a discussion of what he calls the 'hierarchy of music').



**APPENDIX 16 - Types of contest attended by two bands between 1875 and 1880**  
(see page 204).

1875	Elland	Quickstep and quadrille
1876	Todmorden (Lob Mill)	Quickstep and quadrille
1877	Elland	Quickstep and quadrille
1877	Healey Hall	Quickstep and quadrille
1877	Hollingworth Lake	Quickstep and quadrille
1877	Royton	Street march
1878	Elland	Quickstep and quadrille
1879	Idle	Own choice selection
1880	Hebden Bridge	Quickstep and quadrille
1880	Hebden Bridge	Glee and quadrille
1880	Heptonstall	Quickstep and quadrille
1880	Littleboro	Quickstep and quadrille
1880	Rochdale	Glee and quadrille
1880	Todmorden	Glee (sextet)

This information comes from lists of contest success of Hebden Bridge and Heptonstall bands, given in *Brass Band News*, August, 1882, on pages 2 and 5.

**APPENDIX 17 - Original overtures and fantasias by H. Round and T. H. Wright**  
 (see pages 205 and 224-225)

**H. Round**

Overture	Knight Templar	1876	37
Grand fantasia	The Tournament	1878	72a
Fantasia	Queen's Prize	1878	85
Overture	Neptune	1880	146
Overture (petit)	The Red Cross	1881	172
Overture (petit)	The Sentinel	1882	180
Grand fantasia	Joan of Arc	1884	253
Overture	Victory	1887	347
Overture	Excelsior	1889	401
Overture	Nil Desperandum	1890	247
Overture	Nonpariel	1891	462
Overture (petit)	Don Pedro	1891	469
Fantasia	The Harvest Feast	1891	473
Fantasia	The Wolf	1891	490
Fantasia	Trafalgar	1892	502
Overture (petit)	Don Juan	1892	504
Overture	El Dorado	1893	542
Overture (petit)	The Mountaineers	1893	550
Overture	The Man in the Moon	1894	590
Fantasia	Eureka	1896	690

**T. H. Wright**

Overture	Enchantment	1892	511
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APPENDIX 18 - *The Red Cross* (see page 205)

SOLO LIVERPOOL BRASS BAND (& MILITARY) JOURNAL.  
 CORNET Bb. PUBLISHED BY WRIGHT & ROUND, 24, ERSKINE STREET, LIVERPOOL.  
 OVERTURE "THE RED CROSS" H. ROUND

♩ = 52.  
 ANDTE  
 P  
 PIEMPO  
 TROMBONE SOLO  
 TROMBONE RALL  
 REPT  
 ALLO ♩ = 100.  
 SOLO  
 BASS SOLO  
 SOLO  
 PIU MOSSO

OVERTURE (Petit) "The Red Cross" H. ROUND.

This little Overture opens with a Staccato Piano movement in 3/4, after the first eight bars the Soprano takes up a beautiful counter theme: while the Band is continuing the original subject some very effective attacks occur, which breaks off into a lively and piquant 2/4. This is relieved by a Solo for the united Basses, and finishing with a *Piu Mosso*. Price—Full Brass Band, 1/2; Small Brass Band, 1/-; Military Band, 1/3.

APPENDIX 19 - Reminiscences of Moody and Sankey (see page 207)

SOLO LIVERPOOL BRASS BAND [MILITARY] JOURNAL.  
 PUBLISHED BY WRIGHT & ROUND, 34, ERSKI E STREET, LIVERPOOL.  
 FANTASIA "REMINISCENCES OF MOODY & SANKEY" LINTER.  
 (Sacred)

FANTASIA (Sacred), "Reminiscences of Moody and Sankey" ... Linter. Introducing the following:—

- "Knocking, waiting, who is there,"—Chorus, Resoluto.
- "'Tis a Pilgrim"—Horn Solo (with cadence) Andante.
- "Whosoever will"—Tutti—Moderato.
- "I left it all with Jesus"—Cornet Solo Allegretto.
- "Sweet Hour of Prayer"—Bass Solo.
- "Bye and Bye"—Euphn. Solo—Andantino (with Obligato for Basses).
- "In the Silent Midnight Watches."—Quartett for Sop., 2nd Cornet, Horn and Baritone—Moderato.
- "Look and Live."—Tutti—Allegro.
- "Fully Trusting"—Trombone Solo—Andante.
- "Hasten, Sinner, to be Wise"—Allegro, Grand Finale with running Basses.

The charming Sacred Melodies, known as Moody and Sankey's collection, justly merit the title of "The People's Sacred Songs," for in them we have pure simplicity and pathos. The wonderful success that has attended the publication of "The Revival" Fantasia, has induced us to issue the present piece, which is constructed generally in a similar style. Mr. Linter, in this effort, has spared no pains to render the arrangement worthy his reputation as a careful and conscientious musician, and we can, with perfect confidence, recommend it to our customers as a pearl in sacred gems, excellently adapted for Amateur Brass Bands.

APPENDIX 20 - *The Commander in Chief* (see page 210)

SOLO LIVERPOOL BRASS BAND (& MILITARY) JOURNAL.  
CORNET B $\flat$ . PUBLISHED BY WRIGHT & ROUND, 34, ERSKINE STREET, LIVERPOOL.  
QUICK MARCH "THE COMMANDER-IN-CHIEF" E. ROUND

The image shows a musical score for a Cornet B $\flat$  part. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'Cres' and 'Bass'. The title 'THE COMMANDER-IN-CHIEF' is prominently displayed in a decorative font within the score's header. The publisher's information, 'WRIGHT & ROUND, 34, ERSKINE STREET, LIVERPOOL', is also included.

APPENDIX 21 - Saint George and the Dragon (see page 212)

**SOLG** LIVERPOOL BRASS BAND (& MILITARY) JOURNAL.  
**ORNET Bb.** PUBLISHED BY WRIGHT & ROUND, 34, ERSKINE STREET, LIVERPOOL  
QUADRILLE "SAINT GEORGE AND THE DRAGON" H. ROUND

**Nº 1**

**Nº 2**

**Nº 3**

**Nº 4**

**Nº 5**

## APPENDIX 21 - continued

### CONTEST QUADRILLE "ST. GEORGE AND THE DRAGON,"

H. ROUND.

THE annual contest quadrille published this month will be found very easy and melodious, the harmonies effectively studied and well displayed; the variations have the charm of being well within the range of amateur performers, the counter melodies and concertante running accompaniments for the different instruments are well worked up, and the general *ensemble* is, without doubt, a masterpiece of contest quadrille writing. No. 1 opens with a minor unison phrase, bold and striking in style; this is followed by a lively running movement in semiquavers for the primo cornet and soprano, the effect of which is considerably enhanced by a staccato accompaniment in quavers for the band; a recurrence of the first movement now takes place, but this time set in heavy harmonies, which forms an agreeable change to the original style; the trio is a movement for the cornets and tenor horns, which is answered by a vigorous reply in fugue for the basses. No. 2 is noticeable for a heavy bass accompaniment in the *tuttis*, which is relieved by a beautiful melody diversified by an obligato accompaniment for the upper portion of the band, while the theme is assigned to the trombones, baritones and euphonium. No. 3 is a charmingly simple melody, with a *sostenuto* accompaniment for the band; this is relieved by a vigorous bass solo, which resolves into the original movement, treated, however, in a totally different manner in the harmonies and accompaniments; a *forte* bass solo forms the trio, which is replied to by a trumpet theme from the cornets, which is very effective and telling for the whole band. No. 4 opens with a piquant style of melody from the cornets, which is diversified by a very showy movement in semiquavers from the tenor horns; the trio is relieved by an independent accompaniment from the basses, a triplet tongueing variation from the solo cornet and a showy variation for the euphonium. No. 5 opens with a bold military phrase, which is imitated and answered by a similar movement in the basses; the first and third time is a vigorous theme for the solo cornets, which provides a very effective occasion for a fugue accompaniment for the soprano, and which is taken advantage of and forms a capital relief to the preceding figures; the second and fourth time is a heavy solo for the tenor horns, baritones, trombones and euphonium, which is accompanied by the treble instruments in groups of sixes. Altogether this quadrille may be classed as one of Mr. H. Round's best efforts, and has only to be known to be appreciated. We would advise all quadrille contesting bands to provide themselves at once with this set, as they are sure to become quite as successful, if not more so, as any of the former ones by the same composer.

APPENDIX 22 -Text of 'The Forest Queen' - Henry Round (See page 213)

In Sherwood Forest green, lone and deep and shady  
Lived bold Robin Hood and his fair young Ladye,  
Lone and deep and gloomy.

Oh Bold Robin Hood  
Was a forester good  
As ever drew bow  
In the merry green wood.

Its summons [*sic*] we follow  
Through break over hollow,  
The shrilly blown summons of bold Robin Hood.

For we've a grey Friar,  
Good as heart maybe,  
To absolve all our sins as the case may require.  
Who with courage so stout  
Lays his oak-plant about,  
And puts to rout  
All the foes of his choir.

What eye hath ever seen  
Such a sweet maiden queen?  
Pride of the forest green  
Cherished alone.

Marian, sweet garden flower  
Still blooming in her bower,  
Where lonely to this hour  
Wild rose hath grown.

Robin and Marian - drink to them one by one,  
Drink as you sing;  
Long with their glory Sherwood shall ring;  
With their praises Sherwood shall ring.



APPENDIX 23 - *Pride of Scotland* (see page 216)

*Andante. Moder. Pride of Scotland.*

11 / *round*

Piccolo  
 Eb  
 Bb  
 Sopranos  
 Solo Tenors  
 Basses  
 Trombones  
 Eb  
 Bb  
 Eb  
 Drum

*Andante. Moder. Pride of Scotland.*  
*11 / round*  
 Solo Tenor  
 Solo Tenor  
 Solo Tenor  
 Basses  
 Trombones  
 Eb  
 Bb  
 Eb  
 Drum

**APPENDIX 24 - Charles Godfrey selections 1872-1899 (see pages 228-233)**

<u>July</u>	<u>September</u>
1872	Souvenir de Mozart
1873	Dinorah (Meyerbeer)
1874	Faust (Spohr)
1875	Il Talismano (Balfe)
1876	Aida (Verdi)
1877	Jessonda (Spohr)
1878	Romeo et Giulietta (Gounod)
1879	The Last Judgement (Spohr)
1880	I Vespri Siciliano (Verdi)
1881	Cinq Mars (Gounod)
1882	Il Seraglio (Mozart)
1883	Il Guiramento (Mercadante)
1884	La Gazza Ladra (Rossini)
1885	Nabucodonosor (Verdi)
1886 I Puritani (Bellini)	La Favorita (Donizetti)
1887 Maria di Rohan (Donizetti)	L' Etoile du Nord (Meyerbeer)
1888 Louisa Miller (Verdi)	Der Fliegende Holländer (Wagner)
1889 Il Bravo (Mercadante)	La Reine de Saba (Gounod)
1890 Belisario (Donizetti)	Euryanthe (Weber)
1891 Linda di Chamounix (Donizetti)	Das Nachtlager in Granada (Kreutzer)
1892 Le Pre-aux-Clercs (Herold)	Zaar und Zimmermann (Lortzing)
1893 Giralda (Adams)	Elaine (Bemberg)
1894 Don Sebastiano (Donizetti)	The Golden Web (Goring Thomas)
1895 Hymn of Praise (Mendelssohn)	Hänsel und Gretel (Humperdinck)
1896 Der Waffenschmeil (Lortzing)	Gabriella (Pizzi)
1897 The Merry Wives of Windsor (Nicolai)	Moses in Egypt (Rossini)
1898 Rigoletto (Verdi)	Grand Fantasia from the Works of Mendelssohn
1899 Undine (Lortzing)	Aroldo (Verdi)

**APPENDIX 25 - Extract from 'To our subscribers, friends, and patrons'**  
(from Wright and Round 1896 General Catalogue. See page 246).

. . . . When we first started our Journal, we had no friends amongst Amateur Bands - we were unknown to them and they to us. And for a little time we could make but little headway. Our music was not simple enough they said. Classical music was not wanted, nothing was wanted except very easy arrangements of the Nigger songs of the day. But instead of pandering to this miserable state of things, we resolved to fight it down, and with this object in view we started the *Brass Band News*. For a time, it was no great success. Ignorance and prejudice die hard, but we kept pegging away. We never troubled in the least, we knew success must come. And it did come. It began like a rivulet that bubbles along the vale, then the floods come - the floods of success, and swelled the little brook into a mighty river, which swept everything before it in its impetuosity. Gentlemen, this is a growing and decaying world. That which is not growing is decaying. There is no standing still; we must either go forward or backward. Therefore, we went on, the others chose to stand still, and, as a natural consequence, went backward. Every improvement, every new idea in arranging, engraving, and printing of music has had its origin in the 'Liverpool Journal.' What we do to-day our belated rivals will try to imitate tomorrow, but as for their giving birth to a new idea for the benefit of Amateur Bands, it seems hopeless to expect such a thing. The nakedness of the land is too palpable.

But our claims do not end at the improvements effected in music. We claim to have been the means of creating hundreds upon hundreds of Amateur Bands, and of consolidating thousands of others. We have shown bands how they should be organised, worked and kept up. This being so, what is there strange about our success? These bands are all our friends, because we have been their friends. . . .

**APPENDIX 26 - Gladney, Swift and Owen: Belle Vue results 1871-1899**  
(see page 259)

	<u>Gladney</u>	<u>Swift (1)</u>	<u>Owen</u>
1871	5th		
1872	2nd & 3rd		
1873	1st	5th	
1874	2nd & 5th	1st	
1875*	1st, 2nd, 4th & 5th	3rd	
1876*	1st & 2nd	3rd, 4th & 5th	
1877	1st & 5th	3rd	
1878	1st & 4th	5th	
1879	2nd, 3rd & 4th		5th
1880*	2nd & 3rd	4th	1st, 5th & 6th (2)
1881*	2nd, 3rd and 6th		1st, 4th & 5th
1882*	3rd & 5th	2nd & 4th	1st & 6th
1883	3rd	1st & 6th	4th
1884*	1st & 4th	5th	2nd, 3rd & 6th
1885	1st & 6th	2nd	3rd & 4th
1886*	1st, 2nd & 4th	3rd & 5th	(3)
1887*	1st & 4th	5th & 6th	2nd & 3rd
1888*	2nd & 4th	1st & 3rd	5th & 6th
1889	2nd	1st, 5th & 6th	
1890*	1st, 4th & 6th	3rd & 5th	2nd
1891	1st	2nd, 5th & 6th	4th
1892	2nd & 6th	3rd	1st & 5th
1893	1st & 6th	2nd	5th
1894*	2nd & 3rd	4th & 6th	1st & 5th
1895	1st	2nd & 6th	3rd & 4th
1896	1st	5th	6th
1897	6th		1st
1898	2nd	1st	3rd, 4th & 5th
1899	1st & 2nd		5th & 6th

- (1) Swift had 5th prize in 1869.
- (2) Up to and including 1879 five prizes were awarded; from 1880 there were six.
- (3) Owen was in dispute with the contest management and refused to take his bands to the 1886 contest. Also in this year, Todmorden were awarded 3rd prize and then disqualified, so only five prize-winners are known.

\* Indicates that all prizes went to members of the 'Triumvirate'.

**APENDIX 27 -Nineteenth-century arrangements by Gladney, Swift and Owen (see page 259)**

**(i) GLADNEY Selections**

1869	Attila	Verdi
1869	Lucrezia Borgia	Donizetti
1870	Il Flauto Magico	Mozart (requires 2 sopranos)
1874	Stiffelio	Verdi
1876	William Tell	Rossini
1876	Elijah	Mendelssohn
1882	Weber's Works	
1887 (?)	Beethoven (fantasia)	
(Played by Kingston Mills as 'show piece' after winning at Belle Vue in 1887)		
Undated	Faust	Gounod
Undated	Mendelssohn (fantasia)	
Undated	Meyerbeer's Works	
Undated	Prophet, Le	Meyerbeer
Undated	Spohr	
Undated	Tannhäuser	Wagner
<b>Transcriptions (undated)</b>		
Overture	Egmont	Beethoven
Overture	Son & Stranger	Mendelssohn
(incomplete, and written on R. Cocks & Co. manuscript paper)		
Overture	Libella	Reisiger
Inflamatus	Stabat Mater	Rossini
Aria	Il Flauto Magico	Mozart
(Bass trombone solo, accompanied by horns, baritones, euphoniums and basses)		

**(ii) SWIFT**

**Selections**

1888	Maritana	Wallace
1889	Faust	Berlioz
1889	Souvenir de Meyerbeer	
Undated	L' Étoile du Nord	Meyerbeer
Undated	Lurline	Wallace
Undated	Tannhäuser	Wagner
Undated	Bayreuth	Wagner

**(iii) OWEN**

**Selections**

1879	Auber's Works (grand selection)		<b>Publisher</b> T. A. Haigh
1882	Rossini (Reminiscences of/Rossini's Works)		Ms
1884	Heroic (fantasie) [ <i>sic</i> ]	Weber	Ms
1887	Beethoven's Works		Ms
1888	Faust	Berlioz	Ms
1888	Faust (grand contest selection No. 1)	Berlioz	J. Frost
1888	Faust (grand contest selection No. 2)	Berlioz	J. Frost
1890	Weber		Ms
1895/6	William Tell	Rossini	Ms
1896	Rossini (Grand Selection)		R. Smith
1898	Oberon	Weber	Ms
1898	Walkure, Die	Wagner	Ms
Undated	Elijah	Mendelssohn	Ms
Undated	Profeta, Il	Meyerbeer	Ms
Undated	St. Paul	Mendelssohn	Ms
Undated	Tristan und Isolde	Wagner	Ms

**Appendix 28 - Leading bands at Belle Vue through three eras (see page 287)**

N.B. The figures indicate the position of the bands in the respective years, up to fourth place, and the points are based on the same principal as earlier, that is, 4 for a win, 3 for a second place, and so on.

	<u>Bacup</u>	<u>Black Dike</u>	<u>Matlock</u>
1862	4	1	-
1863	2	1	-
1864	1	-	4
1865	1	-	3
1866	4	-	2
1867	2	-	-
1868	-	3	-
1869	1	-	2
1870	1	-	2
1871	3	1	-
<b>Points:</b>	<b>26</b>	<b>14</b>	<b>12</b>

	<u>Meltham</u>	<u>Black Dike</u>	<u>Linthwaite</u>	<u>Kingston Mills</u>
1872	3	-	-	-
1873	1	3	4	-
1874	2	-	1	-
1875	2	-	3	1
1876	1	-	4	2
1877	1	2	-	-
1878	1	-	-	-
1879	-	1	-	-
1880	-	1	4	-
1881	2	1	-	-
<b>Points:</b>	<b>27</b>	<b>17</b>	<b>9</b>	<b>7</b>

	<u>Kingston Mills</u>	<u>Black Dike</u>	<u>Wyke T.</u>	<u>Besses</u>
1882	-	-	-	-
1883	-	-	-	-
1884	-	3	-	-
1885	1	-	-	3
1886	1	-	-	-
1887	1	2	-	3
1888	-	2	1	-
1889	2	-	1	-
1890	-	4	3	-
1891	-	1	2	4
1892	2	-	-	1
1893	1	-	-	-
1894	2	3	4	1
1895	-	1	2	3
1896	2	1	-	-
1897	2	-	-	-
1898	-	-	1	-
1899	-	1	-	-
<b>Points:</b>	<b>31</b>	<b>27</b>	<b>21</b>	<b>15</b>

**APPENDIX 29 - Prizes won by Meltham Mills band, 1875-1882 (see page 289)**

	<b>Contests</b>	<b>Cash</b>	<b>Instruments, etc.</b>
1875	12	£331 9s	£145 18s - 2 trombones and euphonium, plus gold medal
1876	11	£261	£41 19s - cornet and trombone, plus gold medal and cornet duet prizes, £15
1877	14	£408 10s	£73 10s - 3 cornets and tenor horn, plus gold medal
1878	8	£226	£55 3s - 2 cornets and baritone, plus Belle Vue gold medals and uniform
1879	11	£290	£14 14s - cornet
1880	7	£221 6s	£27 6s - 2 cornets
1881	8	£128 3s	£38 13s - 2 cornets, one in B <sup>b</sup> , A and C, plus gold medal
1882	6	£188 10s	Plus 3 medals
<b>Total:</b>	<b>77</b>	<b>£2,054 18s</b>	<b>£397 3s</b>

**APPENDIX 30 - Prizes won by Besses o' th' Barn band, 1867-1892 (see page 294)**

	<b>Contests</b>	<b>Cash</b>	<b>Instruments</b>
Conductor: James A. Melling; Bandmaster: Walker Hulton			
1867	Several contests attended, but without success		
1868	2	£8	
1869	1	£8	£12 12s
1870	2	£15 10s	£12 12s
Melling died. Arkell appointed conductor			
Conductor: William Arkell			
1871	-		
1872	1	£7	£20
1873	1	£2	
Arkell succeeded by German			
Conductor: Thomas German			
1874	1	£12	£23 2s
1875	1	£10	
Jackson succeeded Hulton as bandmaster			
1876	-		
1877	-		
Conductor: Robert Jackson			
1878	4	£33	£2 10s - drum
Gladney appointed conductor			
Conductor: John Gladney			
1879	8	£56	
1880	8	£56	
1881	3	£19 15s	
1882	2	£22	
Birkinshaw appointed conductor			
Conductor: G. F. Birkinshaw			
1883	9	£49	£10 13s. - trombone, plus gold medal
Owen appointed conductor			
Conductor: Alexander Owen			
1884	14	£145	£65 2s. - 3 cornets, 2 euphoniums and a trombone, plus gold medal
1885	11	£200	£58 16s. - 3 cornets, baritone and bombardon, plus 2 gold medals
1886	14	£321 9s.	£32 11s. - cornet, euphonium and trombone, plus baton
1887	11	£204	£37 16s. - 3 cornets, plus silver mouthpiece and gold medal
1888	14	£309	£14 14s. - euphonium, plus gold medal and baton
1889	10	£293 11s.	£18 6s. - cornet and trombone
1890	8	£198	£31 10s. - cornet and euphonium
1891	9	£233 16s.	£8 8s. - soprano, plus silver cup, silver and gold medals
1892	14	£414 10s.	£102 14s. - cornet, trumpet, 2 cornophones,* BB <sup>b</sup> bass, E <sup>b</sup> bombardon, plus 4 silver cups, 27 silver medals, 3 gold medals and music
<b>Total:</b>	<b>148</b>	<b>£2,617 11s.</b>	<b>£451 16s.</b>

\* Short-live family of brass instruments developed by Besson of Paris and patented in 1890.



**APPENDIX 31 - An advertisement for a Black Dike concert (see page 298)**

The following advertisement appeared in the December, 1897 issue of *Brass Band News*:

**Albert Hall, Sheffield, William Brown's Concerts**

**Saturday December 11th 1897**

**Black Dike Prize Band, conductor John Gladney Esq**

**The finest Brass Band in the World will play the following Concert Programme:**

Overture " <i>Zampa</i> "	Herold
Selection " <i>Patience</i> "	Sullivan
Selection " <i>La Africaine</i> " [sic]	Meyerbeer
Selection " <i>Pirates of Penzance</i> "	Sullivan
Selection " <i>William Tell</i> "	Rossini
Cornet Solo " <i>La Neige</i> " (Mr J. Paley)	Hartmann
Trombone Solo " <i>Evening Star</i> " (Mr C. Jeffery)	Jeffery

**Commence at 8**

**Admission 6d and 1/-**

DR. SPARK ON BAND CONTESTS

(From the *Leeds Times*)

Have you, my dear Mr. Editor, ever been to a brass band contest? If not, and you want to see a real farce or a threatened tragedy, pray go, on the first Saturday you have at liberty, and witness any one of those advertised. But for Heaven's sake keep away from the judge and his tent, carefully guarded by one or two stalwart policemen - the poor, shivering adjudicator within, *intent* on using all his powers of criticism and acumen, by writing of every bar he hears played by the outside and invisible bands, with perfect honesty and truth of criticism. Allow me to give you my experience of last Saturday's doings in this lively branch of my business:-

I was engaged by some gentlemen of Barnoldswick, near Skipton, to adjudicate on their annual brass band contest. After I became ensconced in my temporary prison (comfortably made up, I must say, by the obliging secretary and good surgeon of the village, Dr. Roberts), the bands drew lots and proceeded to perform the selection they had chosen, which, I must say, in each case was too long, lasting nearly half-an-hour. As I had been assured that the contest would be a very close and severe one, I had made up my mind to use my very best endeavours to arrive at a just and honest conclusion as to the respective merits of the musical combatants, and I need hardly say, that with the aid of foolscap paper, pens, ink and ruler, I apportioned the marks and made my remarks in the most particular manner that my long experience and judgement enabled me to do. The total number of good marks was 50, divided equally into five - *intonation, phrasing, expression, arrangements, and ensemble*. At the conclusion of this contest, and whilst the rain was still coming down in showers, I was asked to conduct the united bands in a performance of Handel's "Hallelujah Chorus." As I had been greatly pleased with the efforts of the bands, I willingly consented to do so, and with the secretary holding an umbrella over me, this feat was accomplished satisfactorily. It was then my duty to read the report and award the prizes; and now came the crucial point for the poor judge. As soon as the only band out of five had found that they were unsuccessful, the members thereof, who turned out to be of the *temperance* persuasion, launched out with a torrent of epithets, which I doubt if the lowest riff raff of Billingsgate and the East-end of London could equal or supersede. However, my good friend the surgeon got me into his carriage at once, and thus relieved me from any further annoyance, and under his hospitable roof, assisted by his fair niece [*sic*], I enjoyed two hours of peace, food, and happiness; But, dear Mr. Editor, pray do not suppose that this lively proceeding ended here. I found myself in the same train with the bands, especially the *Temperance* band, when intemperate language attracted the attention of the porters and guards, who protected me in a first-class railway carriage from the threatened bodily attack of the sweet-tempered *temperate* men, one of whom was kind enough to say "that he would tear me limb from limb," an operation which I kindly thanked him for, and asked him to postpone. On arriving at Earby Junction, one way leading to Lancashire and the other to Yorkshire, it was announced in the usual porter's stentorian style, "All change here," and so I found myself again mixed up with all the bands, and more especially the wonderful *Temperance lot* - thirteen of whom were afterwards

## **APPENDIX 19 - continued**

described to me as being thoroughly intoxicated. Vainly did they endeavour to lay personal hands on the judge, for the members of the Leeds Forge Band having been witnesses of the intemperance of the defeated band, were good enough to organise themselves into an efficient bodyguard - telling-off four men to watch the music and instruments - planting eight men to my right and left, and four in front of me, thus building up a castle of defence which it would have taken, in my opinion, at least fifty temperance men to master. This *Temperance* band may be sure that I will never judge again, under any circumstances whatsoever, if the same parties are competitors.

Dr. Spark

### **DR. SPARK ON HIMSELF**

In a later edition, Dr. Spark says - In my article, No, XXXIX, which appeared in your issue of the 9th instant, I had occasion to complain of the scandalous behaviour of certain individuals at a band contest at Barnoldswick, near Skipton. I regret much that, by mistake, I imputed the unruly and disorderly conduct to the Wyke Temperance Band, who, I am now informed are teetotallers, and accepted my ruling in the contest in a perfectly proper and becoming manner. I am very sorry that they should have suffered any inconvenience on account of what appeared in my article, for I am now convinced that I made the charge there contained against the wrong persons.

# BIBLIOGRAPHY

**1. Primary source material**

- (a) Text
- (b) Music
- (c) Miscellaneous

**2. Reference books**

- (a) Directories
- (b) Dictionaries, encyclopedias, etc.

**3. Books**

**4. Booklets on individual brass bands**

**5. Theses and dissertations**

**6. Articles**

**7. Other sources**

- (a) Band music libraries
- (b) Books and booklets with unspecified authors
- (c) Miscellaneous

The following is a key to the locations or additional locations of items other than the British Library, university libraries or local libraries:

A	=	The former Ainscoe collection
B	=	Bacup local studies library
BB	=	British Bandsman office (Beaconsfield)
BD	=	Black Dyke archive
BOB	=	Besses o' th' Barn archive
BR	=	Bradford Central library
BUR	=	Bury local studies library
C	=	Calderdale local studies library (Halifax)
H	=	Hull local studies library
HW	=	Henry Watson library (Manchester)
KE	=	Keighley local studies library
KI	=	Kirklees local studies library (Huddersfield)
M	=	Meltham and Meltham Mills archive
O	=	Oldham local studies library
RN	=	Author's collection
RS	=	R. Smith archive (Aylesbury)
S	=	Salford local studies library
STA	=	Stalybridge local studies library
STI	=	Stirling local studies library
SU	=	Salford University archive
L	=	Lord collection (Bacup)

## 1. Primary source material

### (a) Text

*Bacup and Rossendale News* (B)

*Bacup Times (The Times)* (B)

Belle Vue contest programme (B)

*Bradford Observer* - 31 May 1955, 9 August 1960, 12 June 1862 (BR)

*Brass Band News*, Liverpool, Wright and Round, from October 1881 (SU)

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*Stirling Advertiser* (STI)

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## **(b) Music** (by chapter)

### Chapter 3 (arranged in chronological order)

Black Dike part books, eight copies, *circa* 1855 (BD)

4th L.R.V. part books. Special attention paid to 'Recollections of Auber' (1864); also seen: selections from *Maritana* (Wallace, 1867), *The Amber Witch* (Wallace, 1867), *Der Freischütz* (Weber, 1867), *Mount of Olives* (Beethoven, 1868), *Le Prophète* (Meyerbeer, 1869) and others, 1864-*circa* 1872 (L)

Meyerbeer: *L' Africaine* (selection), arranged Grosse; Chappell Journal No. 47; parts, 1866 (BD)

Meyerbeer: *Robert le Diable* (grand fantasy), arranged Waterson; parts, 1866 (MM); score, showing alternative instrumentation, 1868 (BOB)

Buggenhoud: *Herculanum* (fantasie); parts and score, 1868 (BD)

Donizetti: *Lucrezia Borgia* (selection), arranged Gladney; parts and score, 1869 (BD)

Mozart: *Il Flauto Magico* (selection), arranged Gladney; score, 1870 (RS)

Meyerbeer: *Dinorah* (selection), arranged Godfrey; parts, 1873 (MM)

Verdi: *Stiffelio* (selection), arranged Gladney; parts, 1874 (SS)

### Chapter 4.2

#### (a) Parts (arranged in chronological order)

Round: *The Red Cross* (overture petit); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Round: *The Minstrel Boy* (March); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Wright: *Coming Thro' the Rye* (highland schottische); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Round: *Daybreak* (valse); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Linter: *Lovely May* (mazurka); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Round: *Turtle Doves* (polka); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Linter (arranged): *Reminiscences of Moody and Sankey* (fantasia); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Weber (no arranger named): *Abu Hassan* (selection); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Round: *The Wanderer* (romanza - euphonium solo); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Round: *The Evening Star* (serenade - cornet solo); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Linter: *The Beehive* (quadrille); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Wright: *Militaire* (schottische); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Enoch Round: *Innocence* (polka); solo cornet part printed in *Brass Band News*, November 1881 (SU)

Deveigne: *The Fusilier* (march); solo cornet part printed in *Brass Band News*, December 1881 (SU)

Héroid (attributed): *The Statue* (march); solo cornet part printed in *Brass Band News*, December 1881 (SU)

Linter: *Apollo* (grand slow march); solo cornet part printed in *Brass Band News*, January 1882 (SU)

Round: *Saint George and the Dragon* (quadrille); solo cornet part printed in *Brass Band News*, January 1882 (SU)

Potter: *A Summer Ramble* (march); solo cornet part printed in *Brass Band News*, February 1882 (SU)

Round: *Light and Shade* (valse); solo cornet part printed in *Brass Band News*, February 1882 (SU)

Round: *Spick and Span* (cornet polka); solo cornet part printed in *Brass Band News*, March 1882 (SU)

Wright: *Merrie England* (lancers); solo cornet part printed in *Brass Band News*, March 1882 (SU)

Enschell: *Con Amore* (fantasia - cornet solo); solo cornet part printed in *Brass Band News*, April 1882 (SU)

Round: *The Commander in Chief* (march); solo cornet part printed in *Brass Band News*, April 1882 (SU)

Linter: *Bringing in the Sheaves* (march); solo cornet part printed in *Brass Band News*, May 1882 (SU)

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Round: *The Jockey* (euphonium solo); solo cornet part printed in *Brass Band News*, June 1882 (SU)

Wright: *The Bailiff's Daughter* (march); solo cornet part printed in *Brass Band News*, June 1882 (SU)

Linter: *Sweet Sixteen* (schottische); solo cornet part printed in *Brass Band News*, August 1882 (SU)

Müller: *Birthday* (mazurka); solo cornet part printed in *Brass Band News*, August 1882 (SU)

Voigt: *Sparkling Wine* (galop); solo cornet part printed in *Brass Band News*, August 1882 (SU)

Devers: *The Lighthouse Keeper* (march); solo cornet part printed in *Brass Band News*, September 1882 (SU)

Linter: *Climax* (galop); solo cornet part printed in *Brass Band News*, September 1882 (SU)

Linter: *Merry-go-Round* (varsoviana); solo cornet part printed in *Brass Band News*, September 1882 (SU)

#### (b) Scores (arranged in chronological order)

Round: *Pride of Scotland* (grand fantasia); 1876 (SU)

Verdi (arranged Round): *Un Ballo in Maschera* (selection); 1876 (BOB)

Round: *The Wedding Day* (grand fantasia); 1880 (SU)

Round: *The Forest Queen* (glee); 1882 (SU)

Wagner: *Rienzi (The Last of the Tribunes)* (grand selection); 1882 (BOB)

Round: *Joan of Arc* (grand fantasia), 1884 (BOB)

Round (arranged): *Wagner* (grand selection), 1886 (BOB)

Round: *Victory* (overture), 1887 (BOB)

Round: *Excelsior* (overture), 1889 (BOB)

Bellini (arranged Round): *Romeo and Juliet* (selection), 1890 (BOB)

Round: *Nil Desperandum* (overture), 1890 (BOB)

Round (arranged): *Weber* (selection), 1890 (BOB)

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Mercadante (arranged Round): *Il Guiramento* (selection), 1892 (BOB)

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Donizetti (arranged Round): *Marino Faliero* (selection), 1893 (BOB)

Round: *El Dorado* (overture), 1893 (BOB)

Round: *Tam o' Shanter* (fantasia), 1895 (BOB)

#### Chapter 4.3 (arranged in chronological order)

Balfe (arranged Godfrey): *Il Talismano* (selection); parts, 1875 (SU)

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Rossini (arranged Godfrey): *La Gazza Ladra* (selection); parts, 1884 (SU)

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#### Chapter 4.4 (arranged in chronological order)

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Suppé (arranged Kappey): *Boccaccio* (selection); score, 1882 (BOB)

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Delannoy (arranged Smith): *Leopold* (overture); score, undated (BOB)

Kappey: *The Cambrian Plume* (fantasia); score (undated) (BOB)

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