



Split Notes

Volume 3

A collection of posts
from the IBEW Blog

2020

<https://ibewbrass.wordpress.com>

Gavin Holman, September 2022

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Introduction

The IBEW Blog was established in 2011 as an ad hoc collection of postings about some of the background, sources and news related to research in the history of brass bands, as collated in the IBEW website.

The IBEW website is the major reference source on the internet for the history of brass bands – as well as material and directories relating to the world of brass bands and brass musicianship today.

IBEW was founded in 1997 and the site now contains links to thousands of internet resources about brass bands. A comprehensive bibliography of brass bands is only one of many other resources freely available via the site.

There is an active Facebook group “The History of Brass Bands” where people can post and discuss any aspects of banding history. See:

<https://www.facebook.com/groups/145016798904992/>

Various other documents, articles, and books about the history of brass bands are available for download from my Academia site – *<https://gavinholman.academia.edu/research>*

These blog posts, collected from the IBEW blog, are those that are unique to the blog, and not covered by any of my other documents available separately via the Academia website.

Concert programmes – a rapidly closing window into the music performed in the past

April 6, 2020

Some more brass band ephemera that tend to be discarded after the event, perhaps stored and forgotten, then thrown away in a purge. So it is rare to find examples of programmes of past concerts. This is a shame, as these provide virtually the only guide to the music actually played by the bands of the past – occasionally concert items were listed in the newspapers, but in most cases it was left to the printed programmes (if there were any at all!) Here is just a small selection of programmes, with the last entry being a handwritten list of pieces to be played by Rishton Subscription Band (sent by the bandmaster to the Blackburn Parks Committee).

Seventh Concert of the Season.

Arboretum Concerts.

THE LINCOLN
Malleable Iron and Steel Works
PRIZE BRASS BAND,
On THURSDAY, 27th of JUNE, 1895.

PROGRAMME.

EVENING AT 8.15.

1. GRAND MARCH ... "The Cornet" ... W. Botscher.
2. DESCRIPTIVE FANTASIA ... "A Night in Town" ... A. Morelli.
3. VALSE ... "Nacht und Morgen" ... Karl V. Keller.
(Night and Morn.)
4. GRAND SELECTION from the works of Rossini ... A. Owen.
5. POLKA ... "The Crack Shot" ... H. Bourd.
6. OVERTURE ... "Peasies of England" ... E. Newton.
7. GALOP ... "Shooting Star" ... T. H. Wright.

"God save the Queen."

Conductor ... Mr. W. BELCHER.

PRIMROSE LEAGUE HÔTE

PINNER HABITATION, No. 1107.

JULY 25th, 1888.

Programme of Music

TO BE PERFORMED BY

THE PINNER BRASS BAND.

- | | | |
|-----------------|----------------------------------|-------------|
| 1 MARCH .. | "Don Caesar" (Maritana) .. | Wallace |
| 2 VALSE .. | "Youth and Beauty" .. | Round |
| 3 FANTASIA .. | "Rose d'Amour" .. | Bleger |
| 4 QUADRILLES .. | "Scottish Minstrel" .. | Anderson |
| 5 VALSE .. | "Vaterland" .. | Carl Keller |
| 6 BALLAD .. | "Thy Face" .. | Mariott |
| | (Cornet Solo—Mr. W. H. Beaumont) | |
| 7 LANCERS .. | "Sailor Prince" .. | Wright |
| 8 OVERTURE .. | "Victory" .. | Bellini |
| 9 VALSE .. | "Sibyl" .. | Mitchell |
| 10 GALOP .. | "Glückliche Stunden" .. | Carl Keller |

GOD SAVE THE QUEEN.

Conductor Mr. GEORGE WATSON.

J. GEORGE BOREHAM,
Hon. Secretary and Treasurer,
Warwell, Pinner.

PROGRAMME
 OF
THE CONCERT OF THE EYNESBURY
AMATEUR
SAXEHORN BAND & CHOIR,
IN AID OF THE BAND FUND,
AT THE PUBLIC ROOM, ST. NEOTS,
On TUESDAY, 12th FEBRUARY, 1861.

PART I.

MARCH . . .	Auld Lang Syne, . . .	Arranged by Stoeckel.
CHORUS . . .	Long may life, . . .	<i>Vierwan Air.</i>
AIR	Mira Norma, . . .	<i>Bellini.</i>
MADRIGAL . . .	Hard by a Fountain, . . .	<i>Waelrent.</i>
WALTZ	Autumn Buds, . . .	<i>Stoeckel.</i>
	<small>(Composed for the Band)</small>	
MADRIGAL . . .	Since first I saw your face,	<i>Ferde.</i>
QUADRILLE . . .	Serenade,	<i>Ralfs.</i>

PART II.

MARCH	From Norma,	<i>Bellini.</i>
CHORUS	How glad with smiles, . . .	<i>Gluck.</i>
MISERE & A CHE LA MORTE	Il Trovatore,	<i>Verdi.</i>
FIRESIDE SONG	O never Fear,	<i>Charley.</i>
POLKA	Eynesbury Daisy,	<i>Stoeckel.</i>
	<small>(Composed for the Band.)</small>	
NATIONAL SONG	The hardy Norseman, . . .	<i>Pearson.</i>
WALTZ	Prima Donna,	<i>Jullien.</i>
	Cheer Boys Cheer, . . .	<i>Russell.</i>
	GOD SAVE THE QUEEN.	

CONDUCTOR.—HERR KULL.

Admission.—Six-pence; to the Reserved Seats, One Shilling.
 Doors open at 7.30, The Concert to commence at 8.4
 Tickets to be obtained of Mr. Emery, and Mr. Tinsley, and of Mr. Clardy,
 Eynesbury.

TOMSON, PRINTERS, ST. NEOTS.

1919

**CITY OF MANCHESTER
PARKS ETC. DEPARTMENT**



BAND PERFORMANCES

HEALTH PARK Sunday, 26th Oct. 1919

Clayton Amiline Works Band
(Formerly of Messrs. J. & C. Amiline, Leeds)
With Messrs. W. G. Wain, Bassoon, and Wm. G. Wain, Trumpet

PROGRAMME of 1919

1. "Agitated Mind" - Thomas Rice	2. "The Sun"
3. "The Sun" - The Sun	4. "The Sun" - The Sun
5. "The Sun" - The Sun	6. "The Sun" - The Sun
7. "The Sun" - The Sun	8. "The Sun" - The Sun
9. "The Sun" - The Sun	10. "The Sun" - The Sun
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GIVE US THE GIFT
THE PROGRAMME IS FREE
The Programme of Performances is printed for the
DEPARTMENT OF HEALTH, 2, 3 & 4
"THE BOCKETS" CONCERT PARTY
at the Health Park, Manchester
SUNDAY, 26th OCT. 1919

PROGRAMME of 1919

1. "Agitated Mind" - Thomas Rice	2. "The Sun"
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SUNDAY, 26th OCT. 1919



**LEYSIAN
MISSION,
CITY ROAD, E.C.**

present

**Grand
Concert**

SATURDAY, 15th NOVEMBER, 1919.

Leylian Mission Brass Band
(Conducted by Mr. Percy C. BIRD)

PROGRAMME BY
MR. ROBERT WYMAN, SOLOIST - M. C. O. W. CHIFFELL, Soloist
MR. ROBERT WYMAN, M. C. O. W. CHIFFELL, Soloist
MR. ROBERT WYMAN, M. C. O. W. CHIFFELL, Soloist

Proceeds to be sent to the Band Funds

PROGRAMME

1. "The Sun" - The Sun	2. "The Sun" - The Sun
3. "The Sun" - The Sun	4. "The Sun" - The Sun
5. "The Sun" - The Sun	6. "The Sun" - The Sun
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"THE BOCKETS" CONCERT PARTY
at the Health Park, Manchester
SUNDAY, 26th OCT. 1919

Coughs and sneezes spread diseases – so do brass instruments

April 6, 2020

In 1890 the British Medical Journal warned against the microbes lurking in brass instruments. Given the potential breeding ground of the hundreds of dormant (or a least more rarely used) instruments throughout the country, we obviously need to heed this warning and take their advice of filling the instruments with a 5% solution of carbolic acid. [note: remember to empty it first before attempting to play it]

THE STRUGGLE AGAINST MICROBES.

The discovery of phagocytes has been made at an opportune moment for the comfort of the human race, or such of its members as read the medical journals, for the air we breathe, the food we eat, the beverages we drink, the clothes we wear, and the houses we live in seem to swarm with virulent microbes which go about, like the enemy of mankind, seeking whom they may devour. Dr. Maljean, a French military surgeon, has just discovered that the germs of consumption may lie dormant in a wind instrument till they find a congenial soil for fresh growth in the larynx or lungs of some unlucky player whose phagocyte protectors are unequal to the work demanded of them. Experiments made with liquid taken from a trumpet which had been used months before by a man suffering from phthisis shewed that it was as active as pure cultures of the tuberculous virus. One shudders to think of the potentiality of infection which may lurk within a trombone. Persons of refined musical sensibility, however, may possibly fortify themselves to bear this new addition to the terrors of life by the reflection that it tends to the natural extinction of brass bands. It is to be hoped that musicians will be warned in time, and never play other people's instruments without having them first thoroughly sterilised. For this purpose, Dr. Maljean recommends plunging them in boiling water or filling them with a 5 per cent. solution of carbolic acid. We do not know how either of these modes of treatment might affect the musical tone of the instrument, though in one sense at least it would no doubt be purer than before. Already people in France fight duels with Listerian precautions; now it appears we are to have antiseptic music. The question may, perhaps, come to be asked whether life spent in a continual struggle against microbes is more worth living than that of the poor savage whose whole thought is given to the propitiation of evil spirits.—*British Medical Journal*, 1890

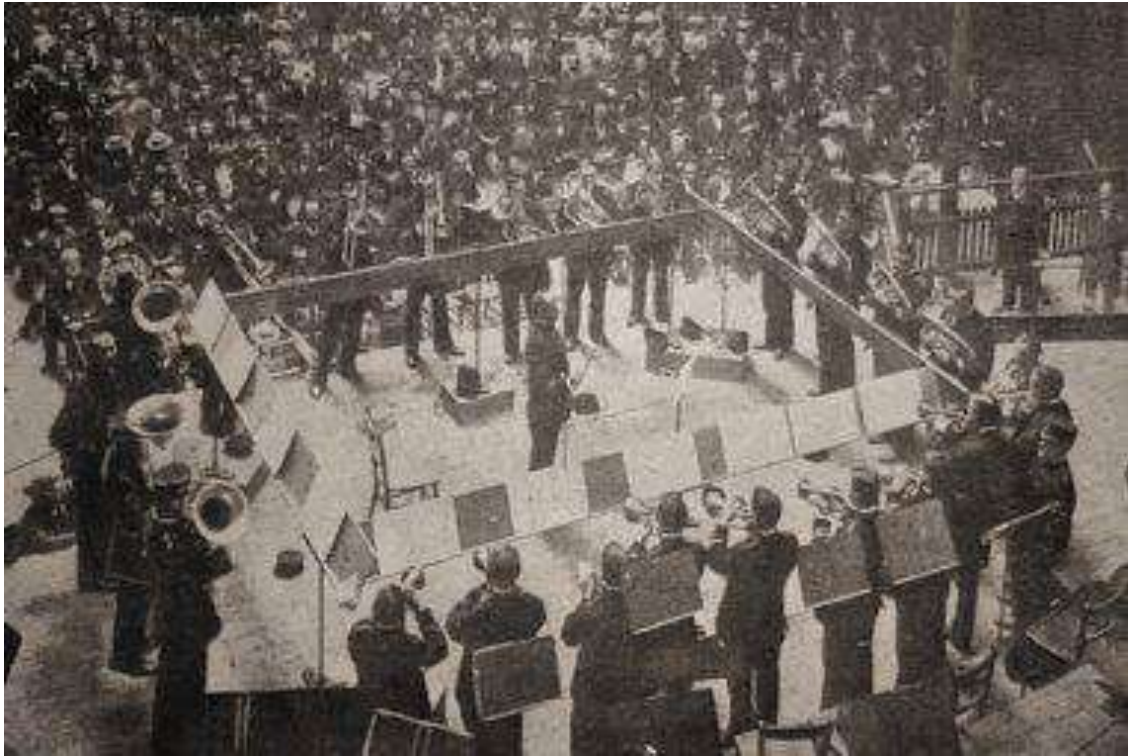
The first National Brass Band Contest – 1860

April 6, 2020

In 1855 John Enderby Jackson organised a series of contests in the Zoological Gardens at Hull, and went on to carry out successfully many contests in various parts of the country. It was under his direction that the great national contests held at the Crystal Palace, Sydenham, in 1860, 1861, and 1862, were organised.

The first National Contest was held on 10th and 11th July 1860. The competition was divided into two stages. The first stage began at 10 a.m., dividing the 44 competing bands into 6 qualifying contests, each 'platform' being judged by three adjudicators; the top two from each 'platform' qualified for the second stage. While the adjudicators deliberated, at 3 p.m. all of the bands present (comprising 1390 performers) combined in a massed band programme under Enderby Jackson.





The adjudicator's remarks sheet here is a rare survivor from this period. It gives the bands competing on platform 4 in the second round.

- 1st – Darwen Temperance – playing “Worthy is the Lamb” and “Amen” from The Messiah, drawn no. 7
- 2nd – Dawley – playing Bohemian Girl, drawn no. 8
- 3rd – Heaton – playing Cavatina, drawn no. 5
- 4th – Guisborough – playing Cavatina Italia, drawn no. 2
- Deptford Pier – playing Gemma di Vergy, drawn no. 1
- Deptford Amateur – playing Fracopo a me, drawn no. 3
- Wakefield Foresters – playing La Sonnambula, drawn no. 4
- Wyke Old, drawn no. 9

The second stage commenced after the massed band concert and comprised the 12 bands that had been selected from the first stage; these were Dewsbury, Cyfarthfa, Witney, Saltaire, Black Dyke Mills, Chesterfield, Accrington, Holmfirth Temperance, Stanhope, Darlington Saxhorn, Stalybridge and Deighton. The total number of entries was 44. All adjudicators were used. There were eighteen judges, and they presided at six different platforms, as follows: Platform No. 1, Henry Nicholson, bandmaster to the Duke of Rutland; J. Smythe, Royal Artillery, Woolwich; Mr. Hanson, late of the 39th Infantry. No.2, Wellington Guernsey; George Loder; H. Rogers, Waterford Artillery. No.3, Dan Godfrey, Grenadier Guards; H. Schallehn, late of the Crystal Palace Band; J. A. Kappey, Royal Marines, Chatham Division. No.4, Charles Godfrey, senior, Coldstream Guards; Charles Godfrey, junior, now of the Royal Horse Guards (The Blues); William Miller, 1st Battalion Rifle Brigade. No.5, Herr Koenig, Norfolk Artillery – a brother of the celebrated cornet soloist; William Money, 5th Lancers; M. Hartmann, 10th Hussars. No. 6, H. Basket, 58th Regiment; C. Boosé Royal Horse Guards (The Blues); George Leng, late of the Hull Harmonic Society. Final Referee, Mr. Enderby Jackson.

Crystal Palace.

GREAT BRASS BAND CONTEST.

JULY 10th and 11th, 1860.

GRAND NATIONAL CONTEST, JULY 10th.

JUDGES' REMARKS.

Platform No. 4 Band No. 1 Round No. 2

N^o 1 - Band the Deptford Pic

Grand Selection Gemma Diverza Donizetti

Remarks - 1 if no one beats them. The Cornet pretty good
Another quality is the piece was just the length
very short

N^o 2 - Band. The Gainsworth Yorkshire

"Cavatina Stata - Pajini

Remarks Bad Cornet - Good Euphonium 1

N^o 3 - Band the Deptford Amateurs

Selection - "Fra Poco" Bellini

Remarks none to make

N^o 4 - The Wakefield Foresters

Cavatina La Sonnambula

Remarks - as before as in 1st Round Really Bad

N^o 5 - The Aethon. Yorkshire

Cavatina - "Pondoman" good selection -

Remarks played well together. in tune || good Bass

N^o 7 - The Dawson Temperance

Worthy is the Lamb - Handel

Remarks. All Excellent ||||

N^o 8 - The Dawley Thropshire

Silva - Bohemian Girl.

Remarks - extremely good |||

N^o 9 - The Wike. Yorkshire

Remarks - in Charity. I will say nothing

Signed C. Godfrey
Judge



The Crystal Palace

The prizes were: 1st- £40 in money, together with a splendid silver cup for the bandmaster. Also a magnificent champion contrabass in E flat, value 35 guineas, presented by Mr. Henry Distin, 9, Great Newport-street, St. Martin's-lane, London. Lower prizes were £25, £15, £10, and £5.

For further information, see:

- Herbert, Trevor – Enderby Jackson's Crystal Palace Brass Band Contests – *Music in Nineteenth-Century Britain* – conference, University of Durham, July 1999
- Herbert, Trevor & Myers, Arnold – Music for the multitude: accounts of brass bands entering Enderby Jackson's Crystal Palace contests in the 1860s – *Early Music*, Volume 38, Number 4, November 2010, pp. 571-584
- Jackson, Enderby – The origin and promotion of brass band contests – *Musical Opinion* – March 1896 to July 1897
- Langford, Colin – *John Enderby Jackson* – Scarborough Archaeological & Historical Society [An Archive of Enderby Jackson is held in Scarborough Library]

Report from the Morning Chronicle, 11th July 1860:

The grand contest of the brass bands, announced for several weeks past to take place at the Crystal Palace, came off yesterday, and attracted nearly 7,000 persons, although the entrance fee was half-a-crown. The origin of these contests must be referred to Mr. Enderby Jackson, of Hull, a gentleman who has been for many years the most strenuous promoter of music as a recreation among the middle classes in the north of England. Some twelve or fifteen years since, when Mr. Jackson discovered that brass bands were formed by the workmen in the various large manufactories in almost every district of the North, he founded these contests, which were held at different periods in Manchester, Liverpool, Birmingham, and several minor towns. So great was the success of these musical gatherings, that the idea of holding a gigantic meeting in the metropolis was the natural consequence, and an application to the directors of the Crystal

Palace to allow a monster concert to be held there was forthwith acceded to. It was then resolved that a competition should take place among all the brass bands who chose to enter the lists, and that prizes should be awarded. Immediately ninety-nine bands sent in their application to be placed on the roll, and subsequently others were added, making in the whole one hundred and fifteen. Of course, the greatest share of the excitement arose in the northern counties, as these sent the majority of the bands with whom the contests originated; but other parts of England had their musical representatives, nor was the metropolis without its brazen cohort to do honour in its behalf.

Whoever invented brass band contests must have agreed with that worthy into whose mouth Shakespeare puts the sentiment-

*“Silence is only commendable
In a neat’s tongue dried, and a maid not vendible”.*

And yet it would be a mistake to suppose that these contests are nothing but sound and fury, for, properly conducted, they may be made to afford real pleasure not to the connoisseur alone, but to the unlearned in matters musical. We are apt to associate something national with brass bands, There is a bold and warlike tone about them which stirs up the spirit of the multitude, and hence many persons would enjoy a fine march or a patriotic air played by a band of this description who would be insensible to those delicate refinements of the art which it requires a cultivated taste to appreciate. The directors of the Crystal Palace, therefore, were not wrong in supposing; that a national brass band contest would prove both exciting and attractive; and accordingly they resolved on carrying out the idea in that colossal fashion in which everything here is accomplished. Being the largest concert-room in the world, possessing an orchestra of unparalleled magnitude, and resources which it would be difficult to match, the Crystal Palace was surely the place for a monster contest. The idea once determined on, no means have been neglected for putting it into successful execution, and considerably more than 100 brass bands from all parts of England have responded to the invitation to join in this friendly act of emulation.

The fête, which was opened under very cheering auspices yesterday, will be continued today, and altogether it is estimated that in that period no less than 115 brass bands will have shown their prowess and have submitted their abilities to the test of a metropolitan audience. Have our readers any notion of what a brass band contest is? First, we will tell them what it is not, and then we will explain how the present contest has been conducted at the Crystal Palace, which we hope will render the matter tolerably clear. It is not, then, as some ingenious people seem to suppose, the assembling of 50 or 100 bands upon one orchestra, each playing a different air, and the one that played the loudest or the longest receiving the prize. On the contrary, it is a perfectly business-like and skilfully contrived plan, whereby every band in succession goes through a severely critical ordeal, and has its pretensions decided on by a thoroughly competent tribunal.

The plan adopted yesterday, and carried out with a punctuality which speaks volumes for the unflagging industry of Mr, Bewley, was this: At ten o’clock the palace and grounds were thrown open, and very speedily both began to fill; but, for a reason which will at once be understood, the lovely grounds were the favourite resort during the early part at the day. In different spots, at convenient distances, and on the most eligible sites, had been erected six substantial platforms. Upon four of these seven bands were appointed to play in succession one piece each, and on the other two eight bands were to play one piece each. To each platform were appointed three judges, whose names are a sufficient guarantee for the honesty, independence, and accuracy of

the decisions at which they arrived. This portion of the programme having been accomplished, the whole of the bands assembled, at three o'clock, in the Handel Orchestra, and, under the able conductorship of Mr. Enderby Jackson, played in succession, "Rule Britannia," the "Hallelujah Chorus," Mendelssohn's "Wedding March," Haydn's chorus, "The Heavens are telling," and the "National Anthem." The effect of this performance was stupendous. The English are excessively fond of the chief places, not only in the synagogues, but elsewhere. They like, too, to hear and see everything, and are not often over regardful of their neighbour's comfort, so long as they secure their own. There were only a few reserved seats yesterday, and hence the British sightseer with his (and her) accustomed pertinacity had pressed forward to the front, and had early taken up the most commanding situations. But for once our friend reckoned without his host. The mighty rushing sound of the instruments fell with such fearful force upon his tympanum that he was glad to beat a rapid retreat, and to seek some safer and more sequestered spot.

Speaking of the tympanum, by the way, recalls to our recollection a drum of another sort; to wit, that gigantic gong of Mr Distin's, seven feet in diameter, which may be fairly said to have distanced all its rivals. There it stood, propped up in the centre of the orchestra, as much superior to all other drums as the fountains at Versailles are to those in Trafalgar square, whilst two stalwart fellows hammered away at it with drumsticks as big as babies. Indeed, so arduous were the exertions of these gentlemen that they had to be relieved in their labours. In return for the blows which were inflicted upon it, the gong gave forth most sonorous sounds, and we venture to say that so much good was never before got out of anything by pummelling.

The 44 bands which appeared upon the orchestra numbered probably, about 900 instruments, and, as we have said, the effect was stupendous. That it was all that could be desired in an artistic point of view we will not pretend to say; but the precision which was achieved was really astonishing, and the grand swell of the crescendo passages was very fine. Regarded as a musical performance, we preferred the execution of Haydn's noble chorus "The Heavens are Telling"; but the suffrages of the audience were in favour of the "Wedding March" and "God save the Queen," which were re-demanded, and given a second time.

Whilst these pieces were being played the judges summed up the merits of the various bands, and having selected two from each platform announced the twelve to be – The Dewsbury, leader, Mr. J. Peel; the Cyfarthfa, conductor, Mr. R. Livesey; the Witney, conductor, Mr. J. Crawford; the Saltaire, conductor, Mr. R. Smith, leader, Mr. W. Turner; the Blackdyke Mills, conductor, Mr. S. Longbottom, leader, Mr. T. Galloway; the Chesterfield, conductor, Mr. Slack; the Accrington, leader, Mr. R. Barnes; the Holmfirth Temperance, conductor, Mr. W. Roberts; the Stanhope, conductor, Mr. R. De Lacy; the Darlington Sax Horn, conductor, Mr. H. Hoggett; the Staley-bridge, conductor, Mr. J. Melling; and the Deighton, leader, Mr. P. Robinson. The eighteen judges then formed themselves into one body, and the twelve selected brands ascended the orchestra in rotation and played one piece each. This afforded the final test. The whole of the judges thereupon consulted, and at length announced the victorious bands in the following order:

First prize- £40 in money, together with a splendid silver cup for the bandmaster. Also a magnificent champion contrabass in E flat, value 35 guineas, presented by Mr. Henry Distin, 9, Great Newport-street, St. Martin's-lane, London – to the Black Dyke Band.

Second prize- £25 in money – to the Saltaire.

Third prize – £15 in money – to the Cyfarthfa.

Fourth prize – £10 in money – to the Darlington.

Fifth prize – £5 in money – to the Dewsbury.

Today the contest will be brought to a conclusion, and in the evening the presentation of the prizes will take place. Seven prizes will be awarded today in, addition to the five contested for yesterday, and it is anticipated that upwards of 70 bands will engage in the struggle.

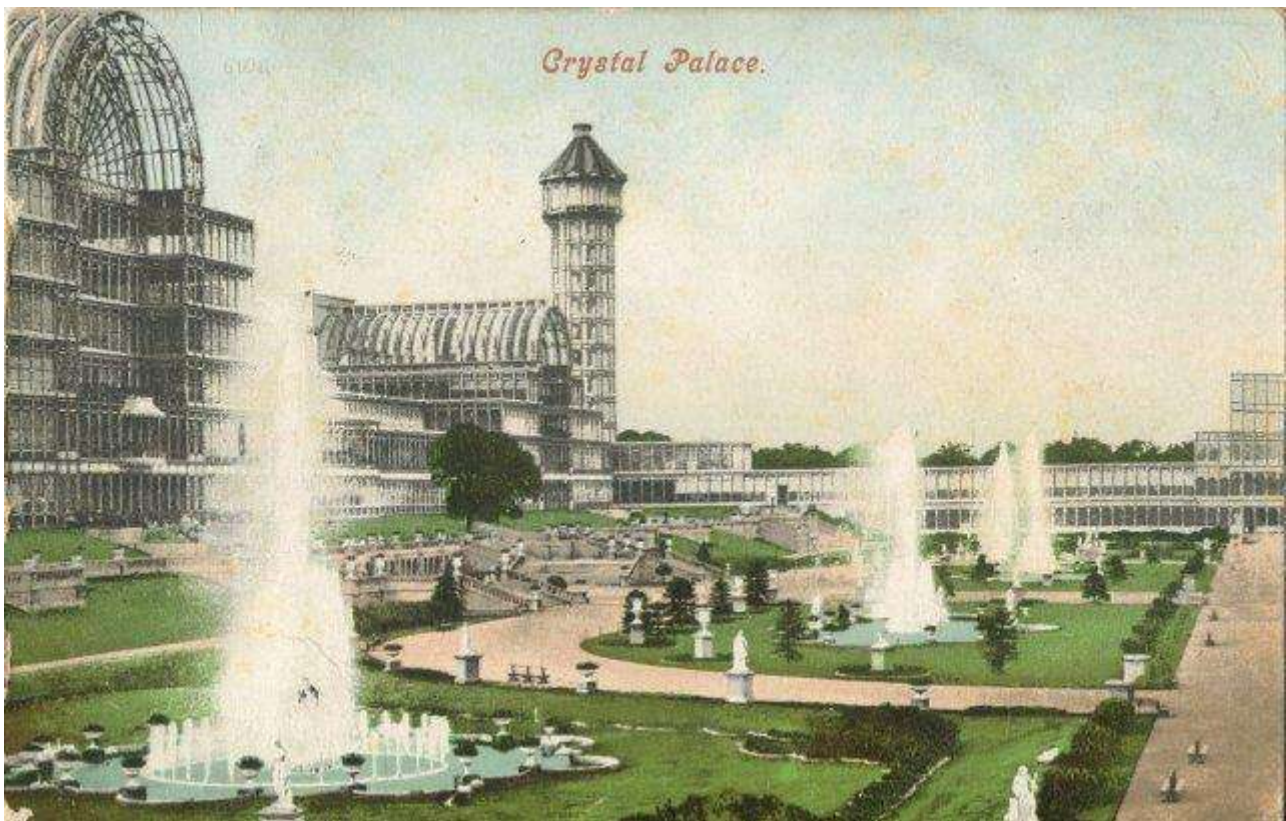
The Crystal Palace and bands

April 15, 2020

The Crystal Palace – a wonder of south London from 1854 until it burned to the ground in 1936. It had been constructed in Hyde Park for the Great Exhibition of 1851, then relocated to Sydenham in 1854. Brass bands had been part of its history from the first national contest in 1860 until its demise – performing in the National Brass Band Championships and various other musical festivals and events over the years.

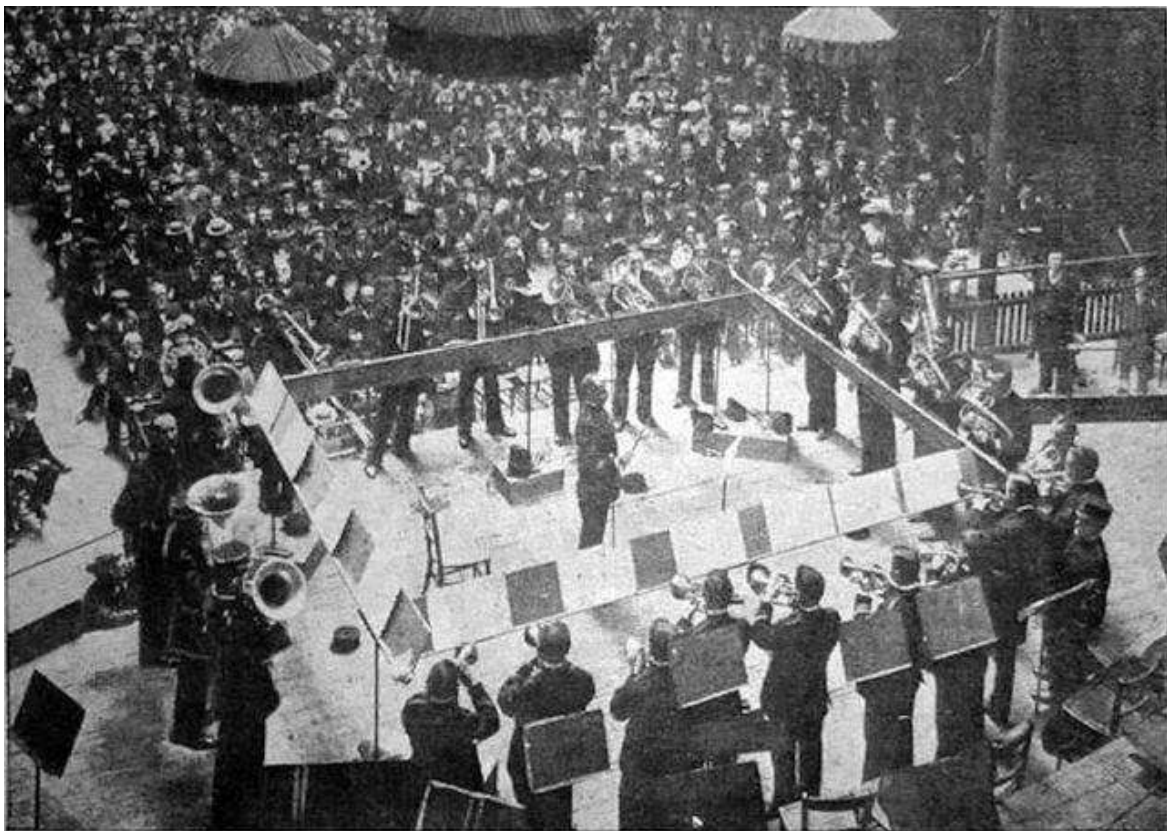
There are many pictures of the Palace and grounds, and a few of bands attending the contests there, usually pictured outside by one of the platform stages or the steps. There are very few, however, of bands actually performing at the Crystal Palace. Here are some images, giving a flavour of what it might have been like to compete there.

Does anyone have any Crystal Palace related stories (from their band, its ex-members or family), or pictures?

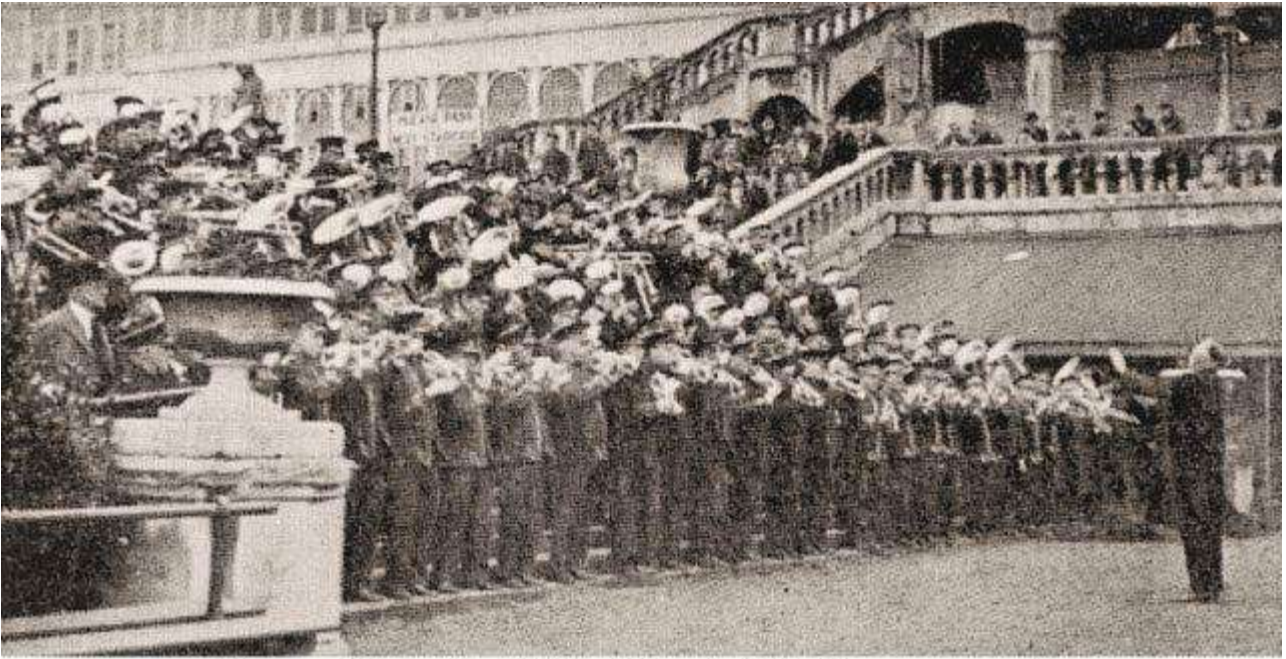




Langwith Colliery Institute Band - Crystal Palace, 1930's



Band competing at Crystal Palace National contest, 1902



Massed bands at the Crystal Palace - 1930's



Bandsmen at the Crystal Palace Nationals - 1935



I can't be sure, but this young girl inspecting the tuba is possibly Joan Anderson of Feltham, whose father was in the Staines United Temperance Band, of which she was the mascot. Here she is pictured a few years later, aged 7, again at the Crystal Palace.



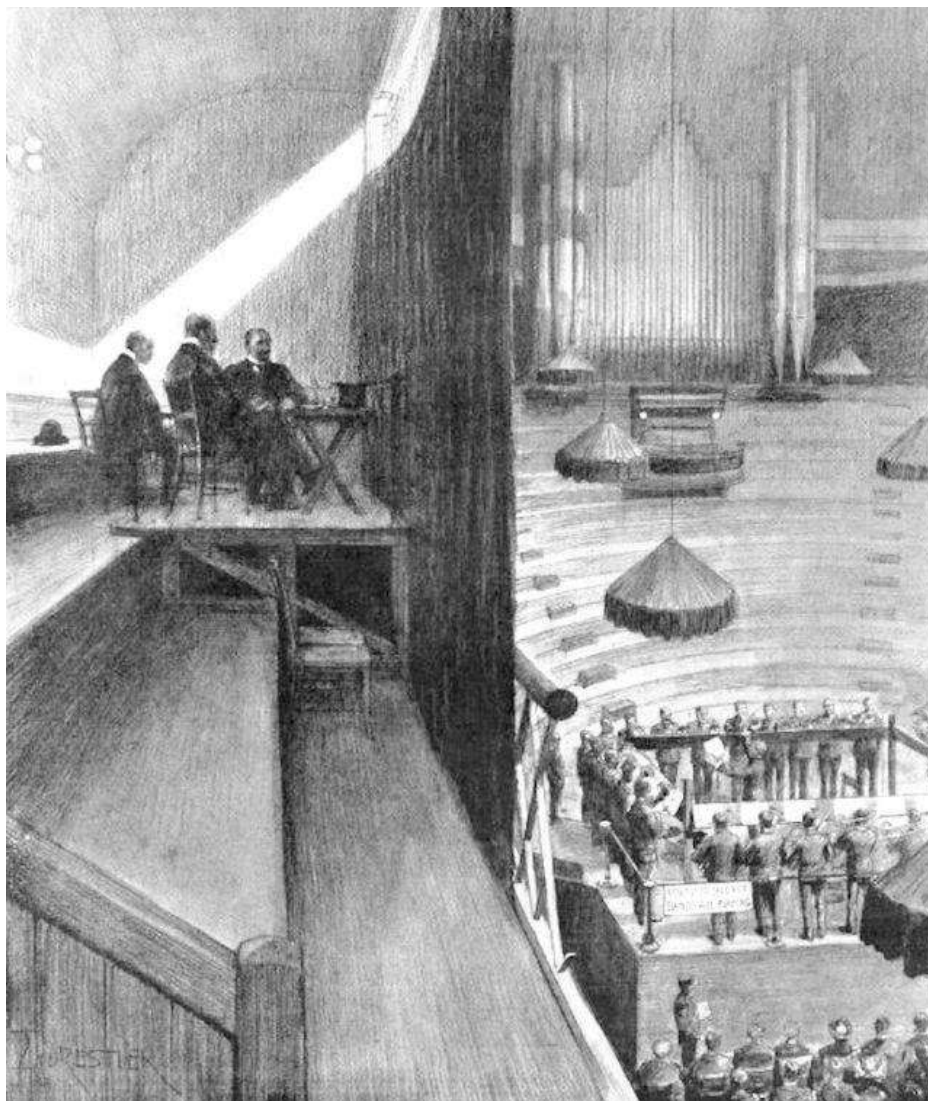
An article in the *Illustrated London News*, of 8 October 1910, describes the 1910 contest and illustrates the position of the adjudicators:

Blind Justice – Isolated Powers

Judges screened from the bands during the judging at the National Brass Band Festival at the Crystal Palace.

The eleventh National Brass Band festival drew nearly 200 bands to the Crystal Palace on Saturday of last week, and the judges had an extremely busy time deciding the merits of the competitors. The contests took place in various parts of the Palace. That for the One Thousand Guinea Challenge Trophy was held in the concert room.

It is here illustrated. The judges sat in the gallery, with a curtain hung before them in such a way that, while they could not see which particular band was performing, they could hear perfectly; then they were, to all intents and purposes, blindfolded as regards their attitude towards the competitors. The Grand Trophy, which carries with it the Championship of Great Britain and the Colonies, was won by the band of Foden's Motor-Wagon Works. Irwell Springs were second, Spenser's Steel Works third.



Our drawing shows the concert hall, as it were, in section, that the reader may see how both judges and band were placed.

Not much more is known about the band itself apart from these few dates:

- On Whit Monday, June 1898, the band performed at a Primrose League gathering at Worthy Park, Itchen Valley
- August 1900 it performed at the Dummer Friendly Society Fete at Dummer Park
- November 1921 it played at the Sutton remembrance service at Wonston Church
- In July 1922 it played at the Foresters' Fete at Sutton Scotney, the Sutton Scotney Hospital Fete, and a Garden Party at Wonston
- August 1923 saw the band performing at the Sutton Scotney Hospital Fete
- Summer 1936 it led a parade to Wonston Holy Trinity Church.

Thirteen brass instruments, two drums and a pair of cymbals have survived the band. The instruments made by Boosey & Co were precisely dated from the archives of Boosey and Hawkes, while others were more tentatively dated by reference to *The New Langwill Index*. The dates, see the list below, suggest that a set of new instruments was bought in the 1920's; three of the cornets are a little older although they may have been bought some time after the date of manufacture; one cornet and at least one of the tenor horns may date from the original foundation of the band.



The instruments had been kept in a store room in the village hall – having been entrusted to the *Sutton Scotney Club (Gratton Trust)* – and while most were basically sound, many were dented and all were dirty and tarnished. The bass drum was partly dismantled, both heads of the side drum were broken and one of the cymbals had been knocked on the edge. After consultation with The Horniman Museum in London, in 1995, which advised on the cleaning and repairs necessary, the instruments were donated to Winchester Museums Service in 1996, where they reside today. During this process there were several mention of “band papers and other documents” which were also part of the collection but, sadly, subsequent inquiries have failed to identify their location or even their existence.

Brass Instruments from Sutton Scotney Band

1. Solbron Light valve cornet, Boosey & Co, 86614 – 18 Apr 1913
2. Solbron Light valve cornet, Boosey & Co, 106781 – 20 Feb 1920
3. Solbron light valve cornet, Boosey & Co, 109405 – 22 Oct 1920
4. Cornet, probably by Courtois of Paris – before 1901
5. Clear bore cornet, Boosey & Co, 89039 – 15 Jul 1914
6. Class A trombone, Boosey & Co, 99341 – 1 May 1916
7. Solbron tenor horn, Boosey & Co, 110925 – 10 Feb 1921
8. Class B tenor horn, Boosey & Co, 1107011
9. CEG tenor horn, made in Paris
10. Class D tenor horn, Douglas & Co, 7 South St London EC – c. 1900
11. Class B tuba, Boosey & Co, 107335 – 7 Jan 1920
12. Class A tuba, C Foote, 1359 – after 1923
13. Solbron Class A euphonium, Boosey & Co, 114302 – 15 Feb 1922



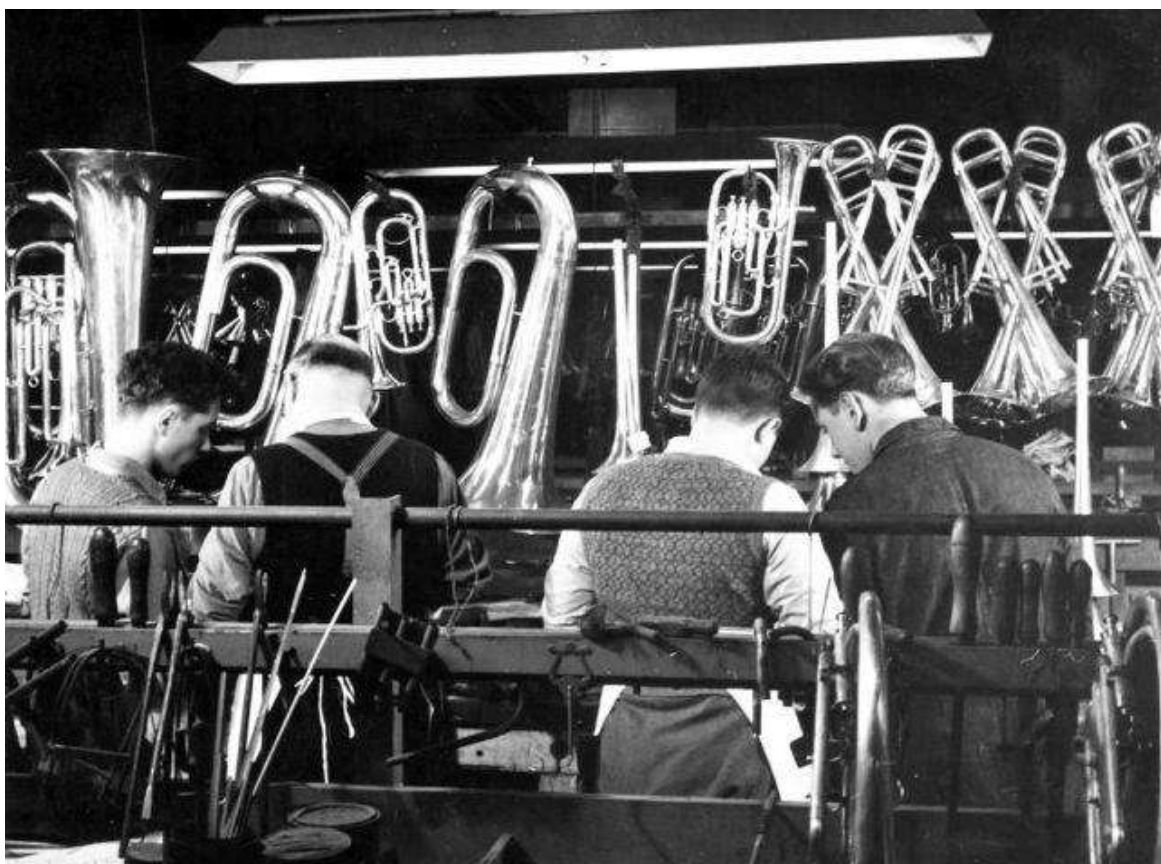
Boosey Solbron Cornet

Where do all the old brass band instruments go?

April 28, 2020

With all the brass bands there have been in the British Isles over the last two hundred years (nearly 20,000 of them), even allowing for multiple hand-me-downs on the one hand and occasional sets of new instruments on the other, we're probably talking about significantly more than 200,000 individual instruments here, let alone across the world.

Assuming each current band (c. 1,200) has a full set of instruments, plus those in concert/military bands and individual brass musicians we may be around 40 to 50,000 current brass instruments in use today in the UK and Ireland. Today's instrument manufacturers have records of instruments sold over the years, and various pieces of research have identified the serial numbers and ranges of instruments of extinct manufacturers (e.g. Besson produced just over 3,000 brass instruments in 1890). So, in theory at least, we ought to be able to estimate the total production of brass instruments – I will, however, leave that up to you...



Workers at Boosey & Hawkes factory

Many bands, when they disbanded, will have sold off their instruments either as a set or as individual items to other bands and players. As bands have acquired new instruments (singly or as sets) they will also have passed their old instruments from time to time to others – perhaps their own youth/training band, local school or other deserving institution – or sold elsewhere. Once instruments fall totally out of the band/player's use they can be

- Sold or disposed of for scrap
- Stolen (and resold or scrapped), or abandoned
- Forgotten and dusty in attics, sheds and garages
- Kept as mementos or ornaments
- Converted into other household items (e.g. lamps)
- Sold or placed into archives, museums, or individuals' collections

This latter category does at least preserve the instruments for future research and education. There are a number of large, significant collections in the UK, mainly housed in museums and universities, but smaller collections also exist in local town museums and even with the occasional historical society. An example of these are the instruments of the **Sutton Scotney Brass Band**, at Winchester Museum.





The Musical Instrument Museums Online website (<https://mimo-international.com>) records details of over 64,000 instruments which include 5,243 brass instruments (excluding 400 ophicleides and serpents). This, however, is almost exclusively European in its coverage and there will be some thousands more across the world – particularly in the USA. The National Music Museum does have various list and details of collections across the USA – see: <http://collections.nmmusd.org/collect.html>

Horn-u-copia (<https://horn-u-copia.net>) is one of several internet resources for information about vintage brass instruments. Dealing with obscure, antique and out-of-production brass instruments, it is a huge database of manufacturers with details of their instruments and serial number ranges.

A LAMENT



Among the mass of war equipment captured from the Russian Army in Finland, was found the instrument illustrated. It appears to have been dumped very hurriedly, and in its present condition will not be so useful to its new owners as most of the other captured material.

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Percussive thoughts

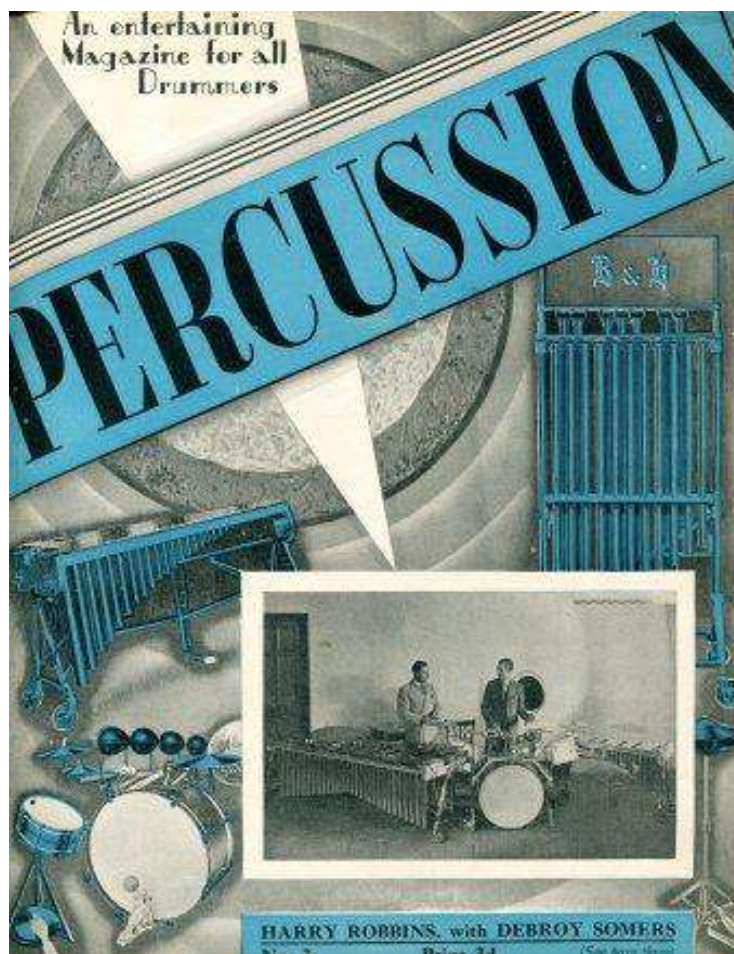
May 4, 2020

Drummers, percussionists, shed-builders – whatever you call them they are definitely the Cinderellas of the brass band world. Often overlooked musically; they suffer complaints from others about all “their” equipment that has to be transported, constructed and put away again; rarely given any solo opportunities; often tacet for some or all of pieces of music; and seen as a novelty item when they are finally given the chance to show their skills.

Even the literature (non sheet-music) is limited – few journals and magazines exist (though there are more the last 50 years or so catering for the rock/pop drummer), articles and books are also relatively scarce.

It took many years before brass bands included more than the basic snare drum and bass drum to provide a beat, together with clash cymbals. The drum kit then put in an appearance and, gradually, over the years more extensive percussion sections were built up by bands, as and when their finances allowed. The music written for bands took a while to catch up with the percussion sections’ capabilities until, today, we expect composers and arrangers to take full advantage of percussionists’ skills and the instruments available to enrich the musical performances.

How many percussionists can you name? Compared with other brass players?



Looking through some 1930's copies of Musical Progress & Mail for Stephen Etheridge, I came across this inserted issue 3 of "*Percussion – an entertaining magazine for all drummers*" which was clearly included in the subscription to MP&M. I don't know exactly when issues 1 & 2 were published or how many others existed. Holdings data from the British Library indicate it started in 1934 and ran, at least, until 1936.

The Percussive Arts Society, which still publishes "*Percussive Notes*", was formed in 1961 and the first issue of *Percussive Notes* came out in 1962.

A bibliography of percussion is given below – do you know of any other journals, books or articles that can/should be included?

The full PDF of the Percussion magazine from 1935 can be found here:
<http://www.ibew.org.uk/Percussion3-193510.pdf>

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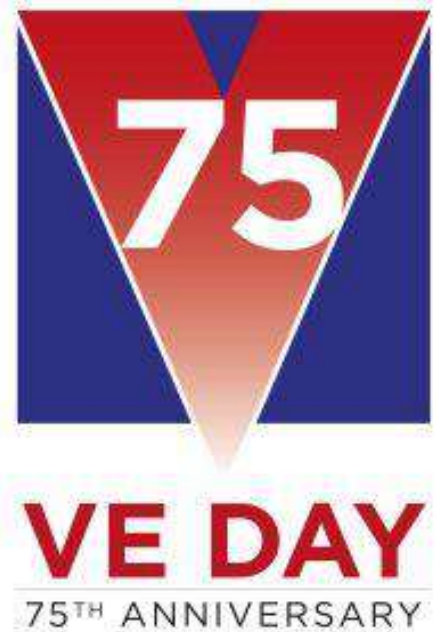
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Brass bands and V.E. Day celebrations

May 7, 2020

Many brass bands had been forced to disband during World War Two, as their players joined the forces, or other aspects of war-time life impeded their activities. Some bands managed to merge and keep playing, some others became Home Guard bands for the duration, or became associated with local armed service units or war effort industries. A few new bands did arise during WW2, but most bided their time until the war ended and could begin to rebuild. Although the loss of players due to the war was significant, it was nowhere near as heavy as that suffered by bands during WW1. Bands that did manage to rise again after 1945 invested in their local youths to make up numbers, to a greater extent than had been previously seen.

When Victory in Europe was announced the country celebrated spontaneously in cities, towns and villages. Ad hoc mass gatherings took place, parades were organised, street parties held, services of thanksgiving attended in churches, and other places of worship, of all denominations, on VE Day itself and on the following days also.



The focus of the immediate VE Day celebrations was, of course, London, and in particular Piccadilly Circus, which was packed solid with people. The huge celebration scenes here were enhanced by an unknown brass band which was “*banging out all the songs that saw this war through – and are even trying, amid the mocking cheers of the crowd, the song that did not see Germany to victory – Deutschland Awake!*”



Sadly, due to the Covid-19 pandemic, the country cannot celebrate the 75th anniversary of V.E. Day in the ways that had been planned, which included many of our brass bands taking part in concerts and celebrations over the next few days. Some will be able to contribute by playing the Last Post and other music from their doorsteps or online, but others will, instead, have to reflect on the joy and relief that was felt by all 75 years ago. And what better way than to look back at what our banding forebears contributed to those special days.

Here are a few contemporary reports of bands' activities supporting their local V.E. Day celebrations:

Brass Band News

JUNE, 1945.

VE DAY, MAY 8th

This glorious and long awaited day in the history of our land brought many engagements for bands, and we congratulate all who kept their bands going during the war, and were thus able to take advantage of the opportunities the Day brought of taking part in the celebrations. There will be more and greater celebrations when VJ Day comes, and we hope to see many more dormant bands revived before then—they will all be wanted, and we commend to them the Scouts' motto: "Be Prepared!"

◆

Liverpool – Quite a number of bands were out doing the VE-Day celebrations; Dingle, Automatic [*ATM Works Band*], and Parr Temperance were in the parks. Prescott Cables, and Tramways [*Birkenhead Corporation Motors and Tramways Silver Band*] were also there. They should have led the R.A.F. at the big Liverpool Victory Procession on May 13th, but it was rained off.

Sheffield – It was a great day in Sheffield when the Victory Celebrations were held, some 20 bands, Military, Defence and Civil Services bands taking part. But there were not as many Brass Bands present as we should like to have heard and seen. I fear some of them were caught unprepared. Well, they had been warned! Dannemora played a nice programme on VE-Day, featuring the talented young cornetist Joan Hinde. Wath Town were busy on VE-Days at the Town Hall Grounds and did very well. I also noticed an old bandsman there again amongst you; they never give up, these old ones, until they are forced. Manvers Main are very much alive after being "stood-down" for many months, and they turned out at Swinton with a band of 23 on Sunday morning after VE-Day.

Birmingham – The bands of this district were conspicuous by their absence from the Victory Parade which was held in Birmingham on Sunday, May 13th, for what reason I can't understand. Fisher & Ludlows were stationed at the Saluting Base along with the City Transport Band, and both bands rendered invaluable service. There were plenty of drums and bugles, in the procession, and some very nice playing by the Dudley Salvation Army en route which was greatly appreciated by the huge crowds that lined the streets. Bournville Home Guard took part in the Victory Celebrations at Rowheath on VE plus 1 day, and gave a concert before a very large and appreciative audience. Sorry I did not see you included in the Victory Parade on the Sunday. A band of your class would have certainly helped to liven up the proceedings. Northfield British Legion have been very busy during the Celebrations; they led the procession of the Legion to Church on VE-Day, and also took an active part in the Grand Parade on the Sunday. Shirley Silver headed a Victory Parade at Solihull, their playing on the march being commented on very favourably by a large crowd.

Rhyl – Rhyl Silver played a programme of martial music on the Promenade on VE Day to a huge audience and made a very substantial collection for the Red Cross.

Lincolnshire – Brigg Prize gave a concert on VE Day and took a collection on behalf of the Brigg Welcome Home Fund which realized £7 10s. od. Scunthorpe Borough British Legion headed the Parade for Victory Service. Lincoln's latest musical combination, the Excelsior Brass Band, played on the Cornhill on VE night. The surface air raid shelter made a grandstand and many young people in the crowd danced. Cowpen and Crofton Brass Band played selections to a large crowd in Blyth market place on VE day.

Lancashire – Barrow Youth Clubs Band played in front of the Town Hall on VE Day. Barrow Iron & Steelworks played in the town on VE-Day and gave a very good account of themselves. Barton Hall were out celebrating VE Day. They were short of cornets but no doubt this was an impromptu turn-out and was much appreciated by all who heard them. Preston Excelsior are still in a position to raise a good band as their performance on VE-Day proves. It was good to see all the other local Preston bands on the victory parade, though not at full strength.

Cumberland – Great Clifton have had a very busy time during the Victory in Europe celebrations. They entertained their own villagers, and then parades were made to the outlying districts. Cockermouth Mechanics attended the parades and festivities in their town. Their playing was of a good standard, and I believe they had assistance from outside members. Frizington St. Paul's are on the go again. On VE-Day they joined in the village celebrations. Their conductor, Mr. J. Moore, keeps them well up to pitch. They were always a force to be reckoned with in the contests of the good old days. Risehow & Gillhead Collieries had a busy time during the celebrations. This band, only recently formed, gave a favourable impression.

Gloucestershire – VE-Day Celebrations: I expect most bands were out on this occasion. Gloucester was well provided for – No. 181 (Sir Thos. Riches) Squadron A.T.C. giving two programmes in the park on the first day, and for the second days three good bands, viz., Yorkley Onward, Drybrook, and Park Street Mission provided the fare, concluding with a Massed Band concert in the evening – this was under the conductorship of Mr. F. J. Beckingham, of Gloucester City. Kingswood Abbey, I notice, had their usual share of engagements for both days and for the Thanksgiving Sunday fulfilled three engagements, morning at Wickmore, afternoon at Wotton-under-Edge, and evening at Kingswood.

Yorkshire – Brighouse and Rastrick on the VE-2 Day gave two concerts at Woodhouse Moor, Leeds, where large crowds listened to the band attentively. Milnrow Public were at Rochdale on VE-Day, when they gave a very nice programme of classical music.

Somerset – On VE-Day the Yeovil S.A. Band were in evidence, and led the singing at the wonderful Thanksgiving Services. This band is a pleasure to hear. Beaminster also did their bit during the celebrations. Now Mr. Collin (Bandmaster) don't let your band get too over-zealous in their blowing – I know it must be a relief to some of you to be in harness again, but remember there are pianissimos as well as fortes. Crewkerne Band played at the outdoor United Service of Thanksgiving on VE-Night, and their playing of the remembrance hymn "The Supreme Sacrifice," prior to the commencement of the service was most effective. Winsham Coronation Silver Band were also out doing their duty, whilst just over the border into Devon, the Axminster Youth Band, under Mr. Turner, did yeoman service during the celebrations. Another two village bands in this area united for the celebrations, viz., Longport and Curry Rivel. Good old timers.

Band instrument manufacturers were also celebrating the end of the war, as they could once again devote their brass and industry to the creation of music. Boosey & Hawkes even planned a new “Victory” range of models:

BOOSEY & HAWKES LTD.

Getting Nearer

The pace of events encourages us to hope that before long we can make a start towards getting back to normal, and although some period must elapse before all the things we desire can come into being, our Band Instrument Designers are busy with their post-war plans, so look out for the **NEW VICTORY MODELS.**

These will be the result of intensive research, and when we are able to put them on the market you will agree that they have been well worth waiting for.

Here are some images of Home Guard bands that had been formed during WW2 and which would be looking forward to re-establishing their civilian positions and affiliations – and uniforms!



Orpington Home Guard Band, 1942



Stockton Home Guard Band



Brass band at Catterick, 1945



E Company, 48th Battalion, County of Lancaster Home Guard Band

A pioneer of brass in the East – Sir Robert Hart’s Chinese brass band

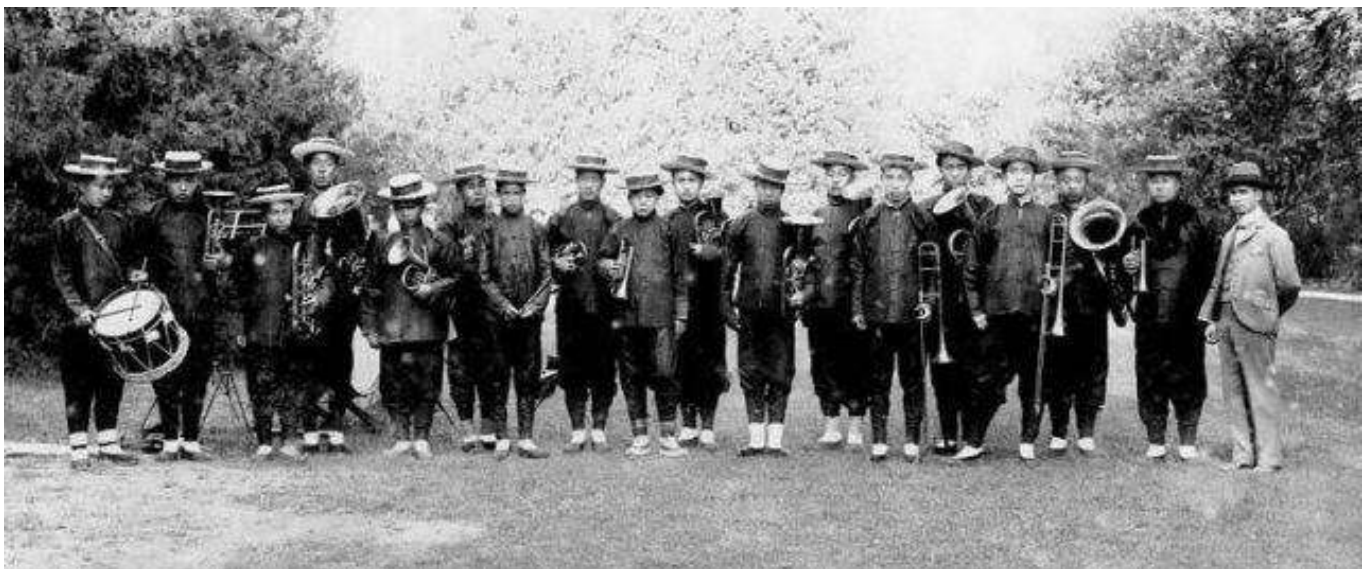
May 12, 2020

Sir Robert Hart was Inspector-General of the Imperial Maritime Customs Service in China from 1863 until 1908, and he was a significant British figure in recent Chinese history. His work encompassed much beyond the assessment of customs revenue, to the extent that he once joked that he might as well be titled ‘Inspector General of Everything’. Hart was a great lover of music, playing the violin himself, often performing at soirées and parties.

In the late 1880’s he discovered one of his staff was a bandmaster which reminded him of the pleasures that ensemble music could give. Out of his own pocket he purchased a set of brass instruments from Europe and gathered a dozen or so Chinese boys and young men to start to learn to play them. Within a year they were sufficiently capable to start performing and eight of them began training others. The players all had different trades including a barber, a shoemaker and a tailor, and were provided with uniforms, though these were of a more oriental fashion rather than the military style usually adopted by European bands. The band was led by the Portuguese bandmasters J. Costa and later, from 1896 to 1908, E.E. Encarnacao.



Above: Robert Hart – Vanity Fair, 1894



The band in 1902, with E.E. Encarnacao on the right

The band performed regularly at balls, dances, garden parties and other official events, becoming well known throughout China. The garden parties, in particular, were regular events, every Wednesday during the spring and autumn seasons, held in the Inspector General's own garden, with invited guests and other Peking residents enjoying the music. This band is notable for being the first civilian brass band consisting of Chinese musicians, starting an appetite for more European music and a trend for the creation of more bands in a similar style.



The band in 1906, with Sir Robert Hart and E.E. Encarnacao on the left

There are reports of some of the young musicians in Hart's band later being poached by leading Qing officials as their own bands were beginning to be established at the start of the twentieth century. Some of the bandsmen were also proficient on stringed instruments which they used at times for indoor concerts. It was also known as the Peking Boys' Brass Band.

In a postscript to a letter in April 1890, Hart remarks:

"Keep your eye open if you hear of a good Brass-instrument man, who would make a good Postal-clerk and good Bandmaster (playing First Cornet himself), let me know. Qualifications necessary: Good tempered, patient, painstaking, able to transpose and re-arrange music for his men, good cornet player, good at simple arithmetic, handwriting, sober and economical."

Hart's daughter, Mabel Milburne Hart, on her first visit to China in 1905, wrote:

"... My Father's Chinese Band was playing a stirring march in the Courtyard as we entered – It consists of about 20 Chinamen who are trained by a Portuguese and play brass band instruments out of doors and stringed indoors. They play as well as almost any band I've ever heard, and are splendid at Dance Music. There is a huge hall in the house with a splendid floor made especially for dancing. We are going to have a Diplomatic Dinner on Thursday with a dance to follow..."



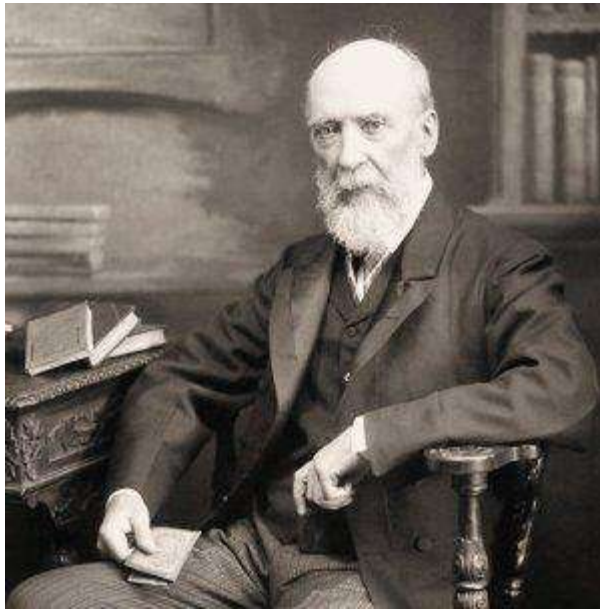
The band performing in 1907



The band in 1907, with E.E. Encarnacao on the left and Sir Robert Hart on the right

A commemorative event – “Remembering Sir Robert Hart” was held in February 2013 at Bisham. Part of the proceedings consisted of the Waltham St Lawrence Band playing a concert of music including some of the pieces that Hart’s Chinese band had played in the early 1900’s. A substantial collection of personal and official papers of Sir Robert Hart is held by Queen’s University Belfast in their Manuscript Collection (MS 15) which includes a large number of programmes from the band’s performances. Various digitised items from the collection are available online – see: <http://digital-library.qub.ac.uk/>

On a final note, Keith Robinson, a retired music teacher with an interest in Chinese language and music, is currently researching a book on Hart’s Chinese Brass Band, which will cover the work of Sir Robert Hart and his band in far greater detail than this brief overview.



Robert Hart, 1908

Here is a selection of concert programmes that the band performed from an early one from 1889 to their final concert on 18 April 1908.

Programme.

Parade Marsch.

1. Walse Suisse.
2. Polka Zik Zak.
3. Walse Sweetest and Dearest.
4. Lancers
5. Mazurka Au Bal.
6. Walzer Sophia.
7. Polka Rebecca.
8. Lancers.

Polonaise Lodoiska.

9. Walzer Blümchen.
10. Mazurka Nautilus.
11. Galopp Circus.

Sikking 20th February 1889.

20 February 1889

Monday 29 August 1892
Royal Art Union held in by house 11/12
11/12



Programme



- 1. Gavotte: "Clementine"
- 2. Fantasia: "Ireland"
- 3. Waltz: "Gloria"
- 4. Bolero: "Juanita"
- 5. Serenade: "La Salena"
- 6. Mazurka: "Mars de Saint-Etienne"
- 7. Gavotte: "Aerial"
- 8. Bolero: "Violet"


H. J. Costa
Director.

29th August 1892.



House: 7/12/11/2

29 August 1892

<p>Fourteenth Commencement Exercises</p> <p>of</p> <p>Peking University.</p>  <p>February, 10th, 1904, at 8 o'clock p.m.</p> <p>IN</p> <p>ASBURY M. E. CHURCH,</p> <p>PEKING.</p>	<p>Programme.</p> <hr/> <p>MUSIC. Prayer.</p> <p>MUSIC.</p> <p>ORATION { "Man's Place in the Universe," } YANG CHEN-RANG.</p> <p>MUSIC.</p> <p>ORATION { "The Reformation of the Orient the Salvation of the World," } MA T'U-CH'EN.</p> <p>MUSIC.</p> <p>ORATION "Jesus the Only Savior," TU PE-YUN.</p> <p>MUSIC.</p> <p>ORATION..... { "The Characteristic of Greatness," } CH'EN WEI-FAN.</p> <p>MUSIC. Presentation of Diplomas. Benediction.</p> <hr/> <p>Music by the private band of Sir Robert Hart, BART., G.C.M.G. Mr. E. E. Encarnacao, Conductor.</p>
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10 February 1904



"Hæc decies repetita placebit."



興於詩
立於禮
成於樂

➤ PROGRAMME ➤

—***—

1. Marche: Salutation.
2. Overture: La Toña.
3. Valse: Au Rive d'Amour.
4. Intermezzo: Napoli.
5. Selection: Saffo.
6. Valse: Syringa.
7. Barre & auct: - Gay & Frisky.
8. Polka: Les Heures.
9. _____
10. _____

E. E. ...
Conductor.

Sching, 9 Feb. 1907

9 February 1907



"Hæc decies repetita placebit."



興於詩
立於禮
成於樂

PROGRAMME

1. Selection:- La Gran Via.
2. Danse des Patineurs.
3. Valse:- Parfums d'Hiver.
4. Two-Step:- The Stars & Stripes forever.
5. Valse:- The Merry Widow.
6. Dancers:- À La Cour.
7. Pizzicato serenade:- Baby's Sweetheart.
8. Valse:- Paradise.
9. _____
10. _____

H. Hummer
Conductor.

Sching, 4th. December, 1907.

4 December 1907



"Hæc decies repetita placebit."



興於詩
立於禮
成於樂

→ PROGRAMME ←

Handwritten notes:
Bands full programme:
Sunday 18 April 1908: 11:12 am
Area just by the top & filling in

1. March: Royal Artillery
2. Overture: Light Cavalry
3. Waltz: Under Arms
4. Scherzetto: In the Twilight
5. Selection: The Slave
6. Waltz: The Velvet
7. Barn Dance: Jarkins Frolic
8. Polka: Gentle Snow
- 9.
- 10.

Handwritten signature:
Conductor.

Seking, 18th April 1908.

Final concert 18 April 1908

Original Music for Brass Band Contests

May 16, 2020

Prior to 1913 music for brass band had consisted largely of arrangements of classical or popular music. Although there had been a long tradition of composers (usually bandmasters) writing original marches and light music, there certainly had been no original music used in the major contests. This changed when Percy Fletcher's *Labour and Love* was written and used in the National Brass Band Championships at the Crystal Palace in 1913. This broke the ice and many composers over the following years were inspired, commissioned or otherwise persuaded to write for brass bands.

Tone Poem "LABOUR AND LOVE" PERCY E. FLETCHER.

Andante maestoso, pesante e serio. (♩ = 69)

The image displays a page of a musical score for the Tone Poem "Labour and Love" by Percy E. Fletcher. The score is written for a brass band and includes 15 staves, each labeled with an instrument and a number. The instruments listed are: 1. Soprano Eb, 2. Solo Cornet Eb, 3. Repiano Eb, 4. 2nd Cornet Eb, 5. 3rd Cornet Eb, 6. Solo Horn Eb, 7. 1st Tenor Eb, 8. 2nd & 3rd Tenors Eb, 9. 1st Baritone Eb, 10. 2nd Baritone Eb, 11. Euphonium Eb, 12. Bass Eb, 13. Bass Eb, 14. 1st Trombone, 15. 2nd Trombone, and 16. Bass Trombone. The tempo and mood are indicated as "Andante maestoso, pesante e serio." with a metronome marking of 69. The score features complex rhythmic patterns and dynamics, with markings such as "mf" and "f" visible. The notation includes various note values, rests, and articulation marks.

The adoption of original works in the contest arena was somewhat slow to begin with but gained momentum through the 1920s and 1930s. A number of key composers led the way and the list of the major works used in these early years of original test pieces shows whom we have to thank for rich variety of original works we enjoy today. Here is a list of the composers and their original works for major contests from 1913 until WW2.

Granville Bantock

Oriental Rhapsody (1930)
Prometheus Unbound (1933)

Hubert Bath

Freedom (1922)
Honour and Glory (1931)

Arthur Bliss

Kenilworth (1936)

Edward Elgar

Severn Suite (1930)

Percy Fletcher

Labour and Love (1913)
An Epic Symphony (1926)

Henry Geehl

Oliver Cromwell (1923)
On the Cornish Coast (1924)
Robin Hood (1936)

Gustav Holst

A Moorside Suite (1928)

Herbert Howells

Pageantry (1934)

John Ireland

A Downland Suite (1932)
Comedy Overture (1934)

Cyril Jenkins

Coriolanus (1914)
Life Divine (1921)
Victory (1929)
Zamora (1929)

Thomas Keighley

Macbeth (1925)
A Midsummer Night's Dream (1926)
The Merry Wives of Windsor (1927)
Lorenzo (1928)
The Crusaders (1932)
A Northern Rhapsody (1935)

Haydn Morris

Springtime (1931)

J. Weston Nicholl

The Viking (1923)

Denis Wright

Joan of Arc (1925)
Hanover (1926)
The White Rider (1927)
Tintagel (1930)
Princess Nada (1933)
Thalassa (The Sea) (1933)

The Iles and Mortimer Medals

May 16, 2020

The **Iles Medal** is named after John Henry Iles (1871-1951) who was the founder of the National Brass Band Championships in 1900 – an extraordinary and flamboyant entrepreneur who virtually controlled the brass band movement for the first half of the 20th century. He was responsible for enlisting leading composers of the day to write music for brass bands – including Elgar, Bliss, Holst and Howells. He also was at one time the owner and editor-in-chief of the *British Bandsman* and was Master of the Worshipful Company of Musicians in 1932-1933.



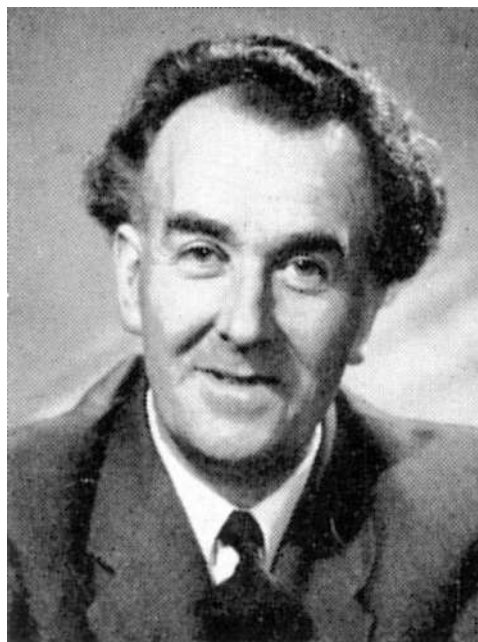
The **Iles Medal** is awarded by the Worshipful Company of Musicians for significant contributions to the brass band movement. Recipients of the medal since its first award in 1948 are:

- 1948 – Arthur O. Pearce
- 1949 – Fred Mortimer
- 1950 – Herbert Benett
- 1951 – *No award*
- 1952 – George Hawkins
- 1953 – Harry Mortimer, CBE
- 1954 – Eric Ball, OBE
- 1955 – Stanley Boddington, MBE
- 1956 – Denis Wright, OBE
- 1957 – Frank Wright, MBE
- 1958 – Thomas J. Powell
- 1959 – Alex Mortimer
- 1960 – Drake Rimmer
- 1961 – George Hesse
- 1962 – Rex Mortimer
- 1963 – William Wood
- 1964 – Walter Hargreaves
- 1965 – Leonard Lamb
- 1966 – Edward C. Buttress
- 1967 – Geoffrey Brand
- 1968 – Thomas F. Atkinson
- 1969 – William Scholes
- 1970 – George Thompson, MBE
- 1971 – Albert Coupe, MBE
- 1972 – *No award*
- 1973 – Trevor Walmsley
- 1974 – Albert Chappell
- 1975 – Col. Bernard Adams (S.A.)
- 1976 – Roy Newsome
- 1977 – James Scott

1978 – Kenneth Dennison
1979 – Geoffrey Whitham
1980 – John R. Carr
1981 – Edwin J. Williams
1982 – Denis Carr
1983 – David Read
1984 – Ieuan Morgan, MBE
1985 – Dennis Masters
1986 – Richard Evans
1987 – John Berryman
1988 – Derek Broadbent
1989 – James Shepherd
1990 – Norman Ashcroft
1991 – Peter Wilson
1992 – Bram Gay
1993 – Elgar Howarth
1994 – Peter Parkes
1995 – Howard Snell
1996 – James Watson and Margaret Mortimer
1997 – James Williams (S.A.)
1998 – Edward Gregson
1999 – David King
2000 – Philip Sparke
2001 – Allan Withington
2002 – Gary Cutt
2003 – Bramwell Tovey
2004 – Philip Wilby
2005 – Paul Hindmarsh
2006 – James Gourlay
2007 – Robert Childs and Nicholas Childs
2008 – Peter Roberts
2009 – Peter Graham
2010 – Stephen Cobb and Martin Mortimer
2011 – Frank Renton
2012 – Stan Kitchen
2013 – Phillip McCann
2014 – John McCabe
2015 – Goff Richards
2016 – Russell Gray
2017 – Martin Ellerby
2018 – Trevor Caffull
2019 – Ray Farr
2020 – Ian Porthouse
2021 – Philip Harper
2022 – Mark Wilkinson

The **Mortimer Medal** is named after Harry Mortimer, cornet player and conductor extraordinary, and was endowed at the instigation of Mrs Margaret Mortimer, in memory of her late husband. It is awarded by the Worshipful Company of Musicians to recognise outstanding achievements in the youth bands scene. Recipients are:

- 1995 – Nigel Boddice
- 1996 – Leighton Rich
- 1997 – Gordon Evans, MBE
- 1998 – Christopher Wormald
- 1999 – Lynda Nicholson
- 2000 – Derek Greenwood
- 2001 – Colin Duxbury
- 2002 – Betty Anderson
- 2003 – Philip McCann
- 2004 – Paul Fensom
- 2005 – Alun F Williams
- 2006 – Paul Cosh
- 2007 – Gary Walczak
- 2008 – Alan Pope
- 2009 – Marie Smith
- 2010 – Brian Taylor
- 2011 – Michael Robertson
- 2012 – Mark Bousie
- 2013 – Chris Jeans
- 2014 – Helen Marshall
- 2015 – Lee Rigg
- 2016 – Samantha Harrison
- 2017 – Anna Hughes-Willilams
- 2018 – Gwyn Evans
- 2019 – Brad Turnbull
- 2020 – Bramwell Tovey
- 2021 – Steven Mead
- 2022 – Duncan Beckley



The Douglas Colliery Prize Silver Band North Tour – July 1929

May 20, 2020

The Douglas Colliery was sited at Rigside on the banks of Douglas Water in Lanarkshire. The band was active from 1883 through to the late 1950's. Its conductor was Mr Paterson in 1886. Secretary W.W. Muir, treasurer John Hunter in 1904.

It was originally known as Rigside Brass Band, and as Douglas Colliery Brass Band from 1900. Later it was also known as Douglas Water [Colliery] Brass Band.



Douglas Colliery Silver Band – 1923

In 1901 the band was reconstituted, buying a new set of instruments costing £220, with uniforms and other instruments bringing the total up to £280. By April 1904 £217 had been paid off, and a bazaar was organised to raise funds to clear the deficit, which it managed quite handsomely – making a total of £210.

It successfully promoted a contest at Lanark Racecourse on 15 July 1901, at which six bands competed (Cleland – 1st, Bo'ness & Carriden – 2nd, Milnwood – 3rd, Broxburn – 3rd, Coltness, and Quarter), with over 3,000 people in attendance. It followed this with a second contest in July 1902 at Burghland Park, Lanark, which attracted eight bands, and once again in 1903.



Douglas Colliery Silver Band – 1928

It undertook a “*North Tour*” in July 1929 to Aberdeenshire, Banffshire, Morayshire, Nairnshire, and Invernesshire under the baton of resident conductor James Davidson.

The full itinerary of their tour, which included many concerts was:

Saturday 13th July – Leave Douglas Water at 11am, arrive at 2.30pm Gourock House, Gourock. Afternoon performance at 3. Evening at 7. Special Tea arranged for Band at Gourock House at 9pm. Charge per man 2/2d. Leave Gourock at 10pm, arrive at Huntly on Sunday between 8 and 9am. Breakfast arranged on arrival.

Sunday 14th July – Leave Huntly at 2.15pm, arrive Keith at 2.45pm. Keith to Nairn 1¾ hours.

Monday 15th July – Leave Huntly at 1.45pm, arrive Turriff at 2.30pm. Turriff to Macduff ½ hour. Macduff to Banff only a few minutes. Tea at 5pm, Potter’s Bakery, Banff.

Tuesday 16th July – Leave Huntly at 10.30am, arrive Dingwall at 2.30pm. Dingwall to Beaully ½ hour. Beaully to Inverness ½ hour. Tea at 5.30pm, La Scala Picture House, Inverness.

Wednesday 17th July – Leave Huntly 1.30pm, arrive Portsoy at 2.30pm. Portsoy to Buckie ¾ hour. Buckie to Lossiemouth 1 hour. Tea at 5pm, St Andrew’s Hotel, Buckie.

Thursday 18th July – Leave Huntly at 12.30pm, arrive Grantown at 2.30pm. Grantown to Nairn 1¼ hours. Tea at 5.30pm, Victoria Hotel Café, Nairn.

Friday 19th July – Huntly to Rothes 1¾ hours. Leave Huntly at 1.15pm. Rothes to Dufftown ½ hour. Dufftown to Huntly ¾ hour.

Saturday 20th July – Leave Huntly at 1pm, arrive Elgin at 2.30pm. Elgin to Forres ½ hour. Forres to Inverness 1 hour 20 minutes. Tea at 6pm, La Scala Picture House, Inverness.

Bus to be at Hotel door ¼ hour before starting out each day so as to allow time for start of each performance.

**DOUGLAS COLLIERY
PRIZE SILVER BAND**

**Time Table of Arrangements
FOR NORTH TOUR.**

Saturday, 13th July—Leave Douglas Water at 11 a.m., arrive at 2.30 p.m. Gourrock House, Gourrock, Afternoon Performance at 3. Evening at 7. Special Tea arranged for Band at Gourrock House at 9 p.m. Charge per man, 2/2. Leave Gourrock at 10 p.m., arrive at Huntly on Sunday between 8 and 9 a.m. Breakfast arranged on arrival.

Sunday, 14th July—Leave Huntly at 2.15 p.m., arrive Keith at 2.45 p.m. Keith to Nairn 1½ hours.

Monday, 15th July—Leave Huntly at 1.45 p.m., arrive Turiff at 2.30 p.m. Turiff to Macduff ¼ hour. Macduff to Banff only a few minutes. Tea at 5 p.m. Potter's Bakery, Banff.

Tuesday, 16th July—Leave Huntly at 10.30 a.m., arrive Dingwall at 2.30 p.m. Dingwall to Beaulieu ¼ hour. Beaulieu to Inverness ¼ hour. Tea at 5.30 p.m. La Scala Picture House, Inverness.

Wednesday, 17th July—Leave Huntly 1.30 p.m., arrive Portsoy at 2.30 p.m. Portsoy to Buckie ¼ of an hour. Buckie to Lossiemouth 1 hour. Tea at 5 p.m. St. Andrew's Hotel, Buckie.

Thursday, 18th July—Leave Huntly at 12.30 p.m., arrive Grantown at 2.30 p.m. Grantown to Nairn 1½ hours. Tea at 5.30 p.m. Victoria Hotel Cafe, Nairn.

Friday, 19th July—Huntly to Rothies 1½ hours. Leave Huntly at 1.15 p.m. Rothies to Dufftown ¼ hour. Dufftown to Huntly ¼ of an hour.

Saturday, 20th July—Leave Huntly at 1 p.m., arrive Elgin at 2.30 p.m. Elgin to Forres ¼ hour. Forres to Inverness 1 hour 20 minutes. Tea at 6 p.m. La Scala Picture House, Inverness.

Bus to be at Hotel door ¼ of an hour before starting day so as to allow time for start of each performance

Inverness – a look at its brass bands from the 1840's to 1936

May 21, 2020

Brass bands have been very thin on the ground in the highlands of Scotland, indeed Inverness-shire has only seen two bands at Fort William and one at Tarbert, outside Inverness itself. The current Highland Brass, which was formed in 2013 is a welcome addition to the area which had not seen a brass band since World War 2. [See: <https://highlandbrass.org>]

Here are a few details of the Inverness brass bands. Not much is known about them, and even fewer pictures exist.

Inverness Amateur Brass Band

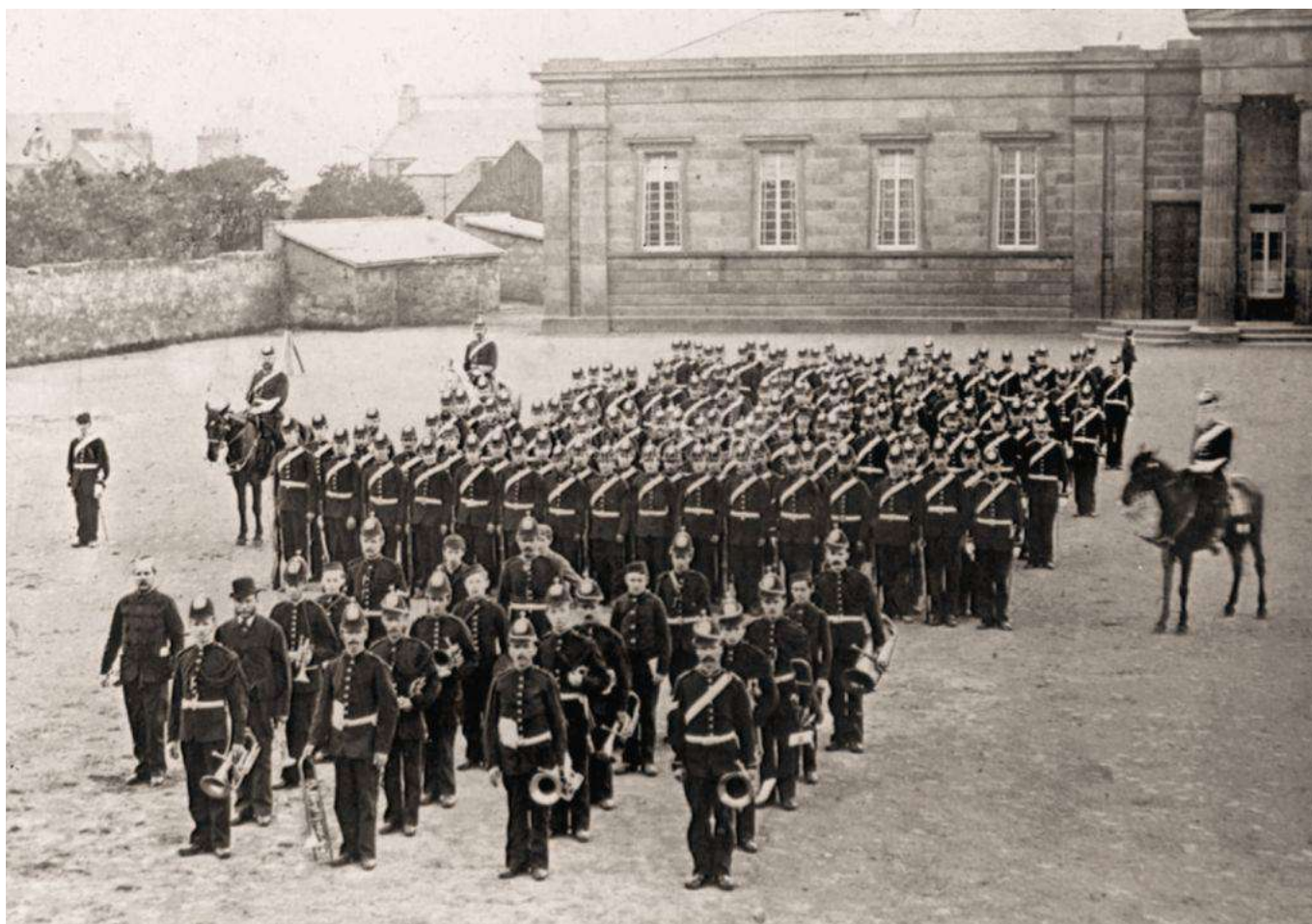
Founded in November 1858 by C.H. Morine and still active in 1866. Morine solicited the people of Inverness for subscriptions, with over 120 people pledging over £80 in lots of 1 guinea, half guinea and other amounts. Instruments costing £65 were bought from Mr Williams, of Cheapside, London. The original band consisted of 13 performers – four cornopeans, two sax tenors, tenor and bass trombone, ophicleide, contre-bass, bass drum, cymbals and triangle. The bandmaster of the 12th Highland Regiment, stationed at Fort George, was engaged to provide the first few lessons.

Their first public engagement was at the Northern Meeting Rooms on Thursday 31st March 1859. An open air concert was held on the Ness Islands on Monday 30th May 1859, followed by several similar concerts when the weather was favourable. The band advertised for an Eb cornet player in July 1859, stating “None but an expert player, and one who can play tolerably at sight, need apply. A small salary will be given.” In January 1860 the band played at the Northern Meeting Rooms in a “grand evening concert”, a regular venue for their performances. Together with many other organisations and officials, the band performed at the ceremonial “cutting of the first turf” for the new Inverness & Ross-shire railway line in March 1861.

A concert at Ness Islands on Monday 17th June 1861 consisted of: quickstep – *March to the Battlefield*; *My Love is Like a Red, Red Rose*; *Selection from Sonnambula* (Bellini); *Glentore Quadrilles* (Scotch); *Ellen Polka* (Morine); quickstep – *Robin Hood*; selection – *Boatie Rows and Lass o' Gowrie*; strathspey – *Duchess of Gordon*; *Hark! The Song of Jubilee* (Wade); selection – *Norma* (Bellini); *Dunachton Quadrilles* (Morine); *Abbotsford Polka* (Jones); quickstep – *Hoky, Poky & Hazeldell*; quickstep – *Pretty Poll* (Morine); and reel – *Cawdor Fair*. In 1863 the instruments and music were handed over into the keeping of Mr W. Ferguson, hatter, and the members of the band took over its running, instead of the town council. Conductor A. Wernthal in 1865. It probably disbanded in the late 1860's, perhaps helped on its way by the formation of the two volunteer bands in the town.

Inverness Artillery Brass Band

Active in 1860. Still active in 1886. The band of the 1st Inverness-shire Artillery Volunteers



Inverness Artillery Volunteers with their brass band

Inverness Brass Band (1)

Active from pre-1850, conductor Mr McGillivray in 1852. Disbanded some time prior to 1858 when a successor band was formed

Inverness Brass Band (2)

See: *Inverness Amateur Brass Band* above

Inverness Highland Rifle Volunteers Brass Band

Active in the early 1860's. Secretary William Ferguson, and Richard Turnbull was a member in 1864. Bandmaster S. Sanderson in 1886. Still active in 1887. The band of the 1st Inverness-shire Rifle Volunteers



Inverness-shire Rifles Volunteers Band, 1870's

Inverness Mechanics Brass Band

Founded in September 1859, bandmaster Mr Morine. Still active in 1860. Probably did not last long as it was in competition with the Amateur Brass Band.

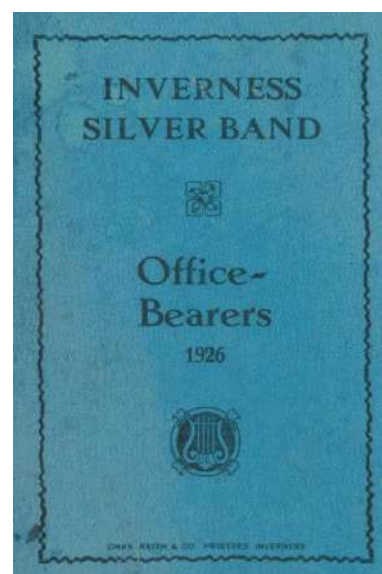
Inverness Town Band

Founded in April 1904, conductor Harry T. Tuff, with £300 donated by Andrew Carnegie. Still active in 1922. Performed at the Highland Gathering in Inverness in 1903. Skibo Castle annual fete in July 1914. Secretary & treasurer, G. Smith Laing, and bandmaster, Harry T. Tuff in 1907, when the band rehearsed at Meal Market Close, High Street, Inverness. Disbanded during WW1.

Inverness Silver Band

The band was formed in 1920, appealing for more instruments and uniforms in 1921. Its first public appearance was at the Great Musical Fete in the Northern Meeting Rooms, together with choirs of 700 voices. It became free of debt in 1922, and held its first AGM in 1923. The founding Secretary, Mr A Ross, a railway worker, retired in May 1924. William Grant, the bandmaster, resigned in August 1924.

A new bandmaster, Mr G. Scotland, was appointed followed, in June 1925, by a crisis when *“Numbers of the committee take little personal interest. No effort to recruit young musicians. A good band is sorely needed in Inverness. The first consideration is a good bandmaster. Those who know about the Silver Band will not tell us what is wrong. There is something far wrong with the band which cannot keep its own engagements.”*



At the 1927 AGM, George Smith Laing was in the chair. "Last year was the most successful since the band's inauguration. 40 appearances. In 4 cases the band was paid. 10 members under tuition. Compliments to Bandmaster MacConnachie."

Inverness Silver Band

OFFICE-BEARERS

Honorary President
PROVOST A. M. MACEWEN

Honorary Vice-Presidents
Treasurer JOHN YOUNG
GEO. SMITH LAING, Esq.
Ex-Bailie W. G. MACKAY
M. MACDONALD, Esq.
D. PETRIE, Esq.
JAMES MAXWELL, Esq.

President of Executive Committee
Mr JAMES MACDONALD,
2 Gladstone Place, Harrowden Road

Honorary Secretary and Treasurer
Mr W. ATTWATER, 42 Hill Street

Executive Committee
Representing Town Council—
Treasurer JOHN YOUNG
Councillor B. G. HOARE

Representing Public—
Mr GEO. MACKENZIE
Mr DONALD TAYLOR
Mr FRASER SUTHERLAND
Mr SAMUEL MACDONALD
Mr J. G. LINDSAY
Mr W. TREASURER
Mr R. GARDNER
Mr ROBT. GROAT

Representing Band—
Mr JAS. MACDONALD
Mr J. BRODIE
Mr JAS. MACMURROUGH
Mr H. MACLENNAN
Mr C. DOCHERTY

Trustees
PROVOST, TOWN CHAMBERLAIN, and TOWN
CLERK OF INVERNESS for the time being
R. L. MACKINTOSH, Esq., Inshes, Inverness
A. FRASER, Esq., of Messrs A. Fraser &
Coy., Upholsterers, etc., Union Street
J. MACKENZIE, Esq., Grain Merchant, Academy
Street

Bandmaster
Mr R. H. MCCONNACHIE, 32 Greig Street

Band Practice Room—15 Falcon Square

Performances included the Aird & Strathglass Agricultural, Horticultural and Industrial Society's Show in July 1924; the Tain Tennis Club bazaar and fancy fair in August 1924; leading a procession of 200 Oddfellows delegates at their conference in Inverness in May 1925; at a garden party at Balmacaan House, conducted by R.H. MacConnachie; the cutting of the first sod of the £100,000 extension to the Northern Infirmary in Inverness in November 1927; at the garden party at Cawdor Castle in July 1929, which attracted over a thousand tenants, employees and tradesmen of the estate; at the Rememberance service at Cavell Gardens, Inverness in November 1934 (and several preceding years); and at the Forres & District Horticultural Show in August 1936. The band's conductor was Mr Rieves in 1932, Mr Rae in 1934, Will Grieve in 1935. Folded in 1936, and the instruments were loaned to the Inverness District Asylum.

Police band cartoons

May 24, 2020

In 1937 Charles Ingles, of the Metropolitan Police Central Band, was invited to produce some cartoons for the Musical Progress and Mail magazine. He delivered a dozen pictures which were then published each month. Although they clearly represent military band members, the subjects could easily be seen as members of a brass band.



•

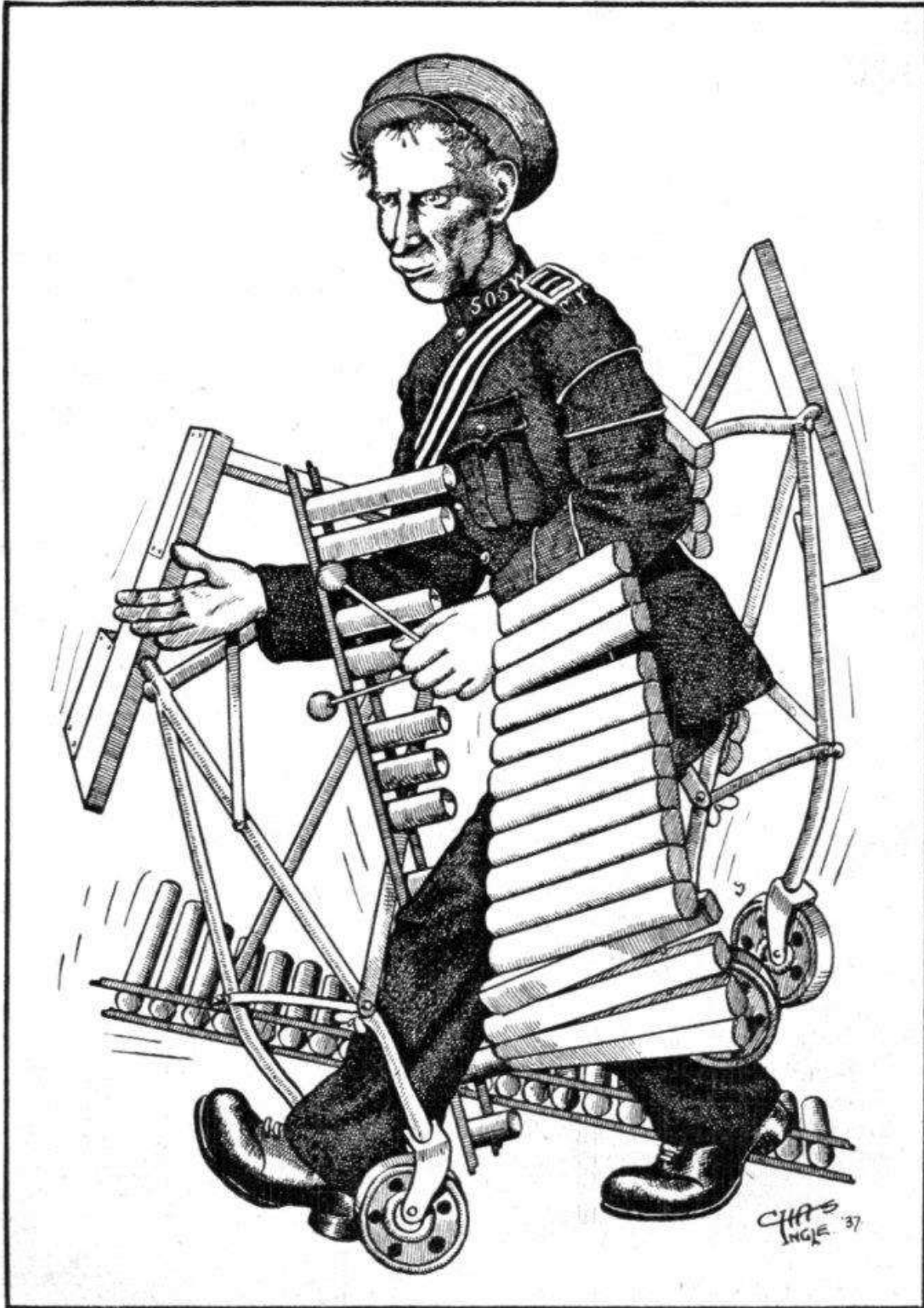
THAT SILENT BAR FEELING ! or THE DRUMMER WHO
BLOBBED IT !



2. THE DRUMMER'S LAMENT. "GOT ANY FAG CARDS, MISTER?"



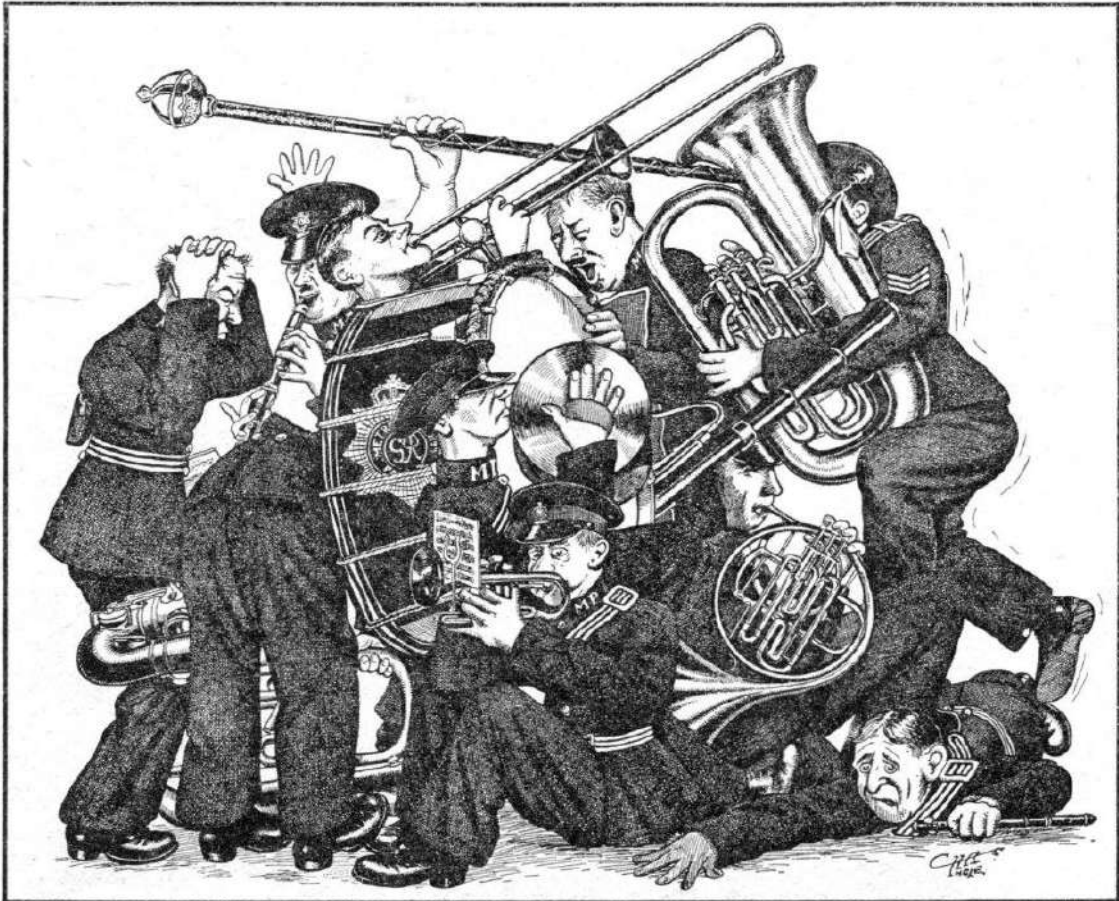
3. "WHO STARTED THIS MIKE BUSINESS, ANYHOW?"



4. "I NEVER WAS GOOD AT CHROMATIC RUNS."



5. "WE TOLD HIM NOT TO THROW IT !"



6. SOMEBODY SHOUTED "COUNTER-MARCH!"



7. OUR VOCALIST. "I'LL SING THEE SONGS IN AGONY!"



8. "PLAYING FOR CHELSEA."



9. "SWING IT SARGE!—NOW WHAT . . . ?"



No. 10. THAT LATE AGAIN FEELING !



No. 11. FIRST MOSQUITO: "NOT YET! WAIT TILL HE GETS TO THE CADENZA!"

In this sketch,
"victims" of Mr.
Ingle's previous
sketches are causing
him a nightmare.



Gibsthwaite jugglers

May 27, 2020

Where's the brass band you ask? Well it is actually within the roped enclosure in the foreground, playing suitable martial music to accompany the biennial Gibsthwaite Athletics, Sports, Horticultural and Industrial Show in September 1905, where the highlight of the five-day extravaganza, apart from the weak beer on tap throughout, was the parade of the one-armed single-pinned jugglers. Prior to their hand-to-hand battles in the arena, they show their mettle by standing upright with their passive arm clasped behind the head (in the manner of their upcoming fighting position). The first one to break rank, either due to extreme fatigue, by passing out, or being unable to take any more of the music of the local Gibsthwaite Mechanics Institute Mission Brass Band, is eliminated and excluded from the sports later in the afternoon.

The adjudicator, standing in front, holds the ceremonial juggling pin – a representation in the form of a piece of wheat straw held in his right hand. The parade marshal stands on his right, with the symbol of the local druids (a thistle) in his buttonhole. A past master of single-pinned juggling, he is allowed to head the static parade and wear the bowler of mourning for those that lost their lives in previous “juggles”.



Gibsthwaite jugglers' static parade

Note – the veracity of all of the above should be regarded as highly suspect! [GH]

Elworth Silver Band (Cheshire)

June 16, 2020

This was founded in 1900 following the failure of the Sandbach Volunteer Band to return to Elworth as part of the celebrations for the Relief of Mafeking in May 1900. A grand parade was organised, led by one of Foden's new steam traction engines, with the Sandbach Volunteer Band. This left Elworth, processed into Sandbach via Wheelock, picking up the Wheelock Temperance Band en route. The return parade to Elworth for a grand reception and bonfire, after the speeches at Sandbach, was sadly lacking in music. A local publican in Sandbach had offered free beer to the bandsmen. The Wheelock bandsmen were offended and went home, and the Sandbach Volunteers were scattered in various states of inebriation around the hotel. Thus it was that Elworth decided to form their own band, to avoid a similar situation in the future.

Initial subscribers to the new band included Edwin Foden of the nearby motor works. The band was rapidly established under the baton of S. Charlesworth, with the bandsmen being awarded a straw hat when they achieved an acceptable level of proficiency – this becoming their “uniform”.

It flourished over the next two years until June 1902, when during the planning for the Coronation of Edward VII, there were arguments about the fees the band should charge the village to play at the festivities, the bandsmen wanting a fee of £4 – the committee and village deeming this to be disloyal and dishonourable. Eventually the engagement was put out to tender, excluding the Elworth Band, the job being awarded to the London & North West Carriage Works Band from Crewe for a fee of £8. The Elworth Band did play on the day, at Sandbach, but this was their last engagement, being dissolved by the committee in July 1902, with the instruments being sold off.



Their story having ended, all was not lost as Edwin Foden realised he had an opportunity too good not to grasp. He offered to establish a new band under his name, he recalled the players and conductor of the Elworth Band, outfitting them with new instruments and uniforms – and Fodens Motor Works Band was born.



Elworth Silver Band – June 1902

This photograph of the Elworth Silver Band shows: Back row – J. Davies, E.R. Foden, E. Venables, S. Charlesworth, H. Davies, E. Charlesworth, V. Pass. Middle row – C. Cross (driver), W. Peers, T. Hough, J. Mellor, G. Faulkner, G. Mason. Front row – A. Workman, G. Jones, J. Boulton, W. Edmonds, F. Wakefield, T. Mitchell, E. Spooner, S.P. Twemlow, H. Burgess, J.E. Cowap, W. Foden, E. Plant, Edwin Foden, and W. Arrowsmith.

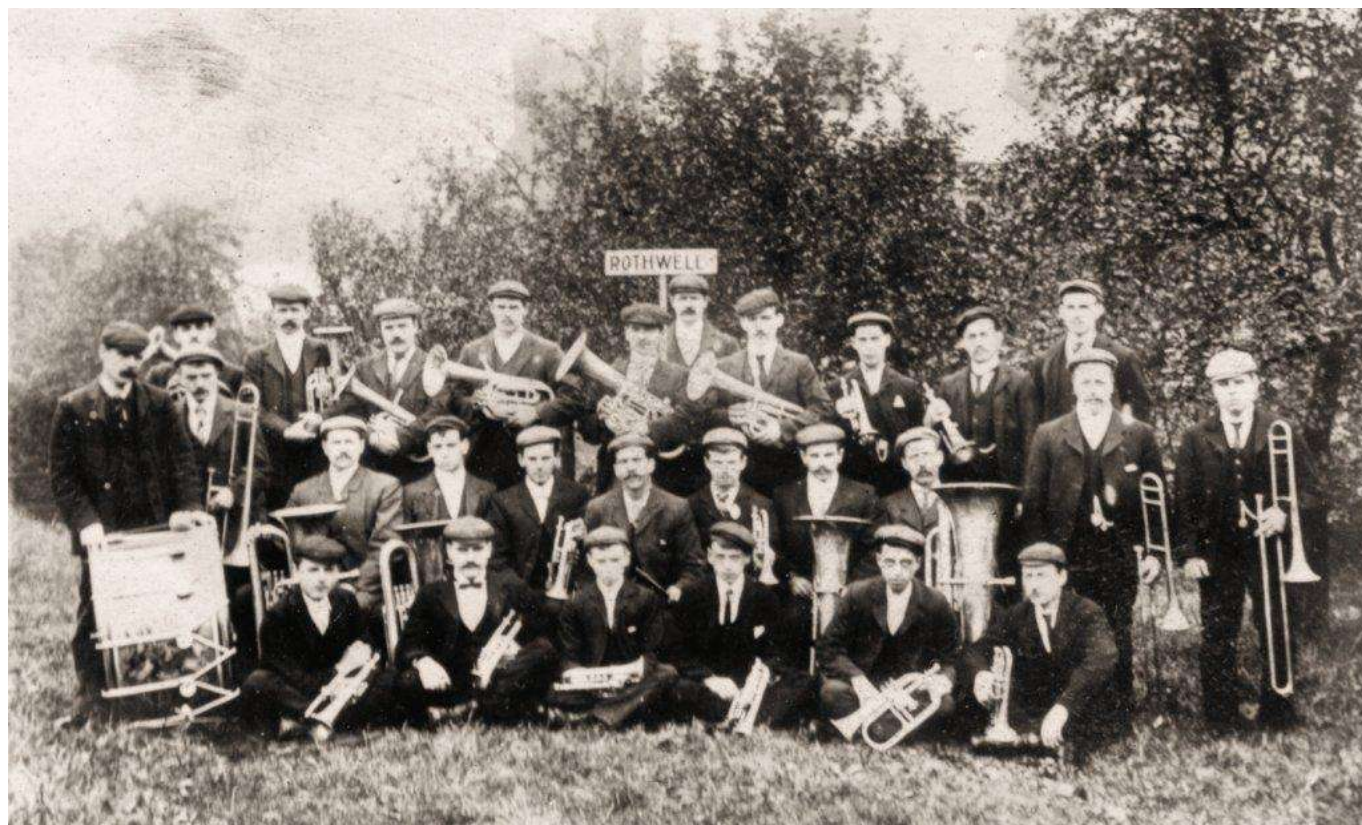
Some further information about the Elworth Band can be found in these books about Fodens Band:

Burgess, D. – *By Royal Command: The Story of Fodens Motor Works Band* – Fodens, 1977
Fodens Band – *The History of Fodens Motor Works Band* – Fodens, 1936
Littlemore, Allan – *The Fodens Band: 100 Years of Excellence* – Peak Press, 1999

Which Rothwell Band?

June 16, 2020

This image of the “Rothwell Band” is undated and comes from a Christmas greetings card sent from Tom and Bet to “Aunt and Uncle”. The photograph itself only measures 1” x 1½”, and had to be enlarged considerably, showing the band probably at a contest with their name board.



Rothwell Model? Band

Rothwell Temperance Band were founded in 1881 when a number of members of the Rothwell Model Band (or Old Band) frin became abstainers from drink and eight of them broke away to form their own band. Once they had a good number of members (certainly by 1883) they managed to acquire a set of “lancers” uniforms which was the start of their uniform outfits thenceforth. As the Temperance Band’s first contest was in 1884, they would have been in their uniforms.

This picture could be of the Temperance band in 1881 or 1882, or it could be the Rothwell Model Band. There are no indications to date in the card nor in the photograph, but the type of card and clothing worn seems to indicate between the 1880’s and very early 1900’s. Given the likelihood of it being a contest location, and the lack of uniforms, it is probably the Rothwell Model Band (active from the 1850’s and known to have competed from as early as 1873, in addition to their appearance at Enderby Jackson’s 1857 Hull contest). There was also a Rothwell Haigh Brass Band active in the 1870’s and 1880’s.

However – there is another Rothwell with a banding tradition, that of Rothwell in Northamptonshire, near Kettering. There was the Rothwell Albion Band (Active in 1864, conductor J. Whiteman in 1879-1884 – still active until the late 1950’s); Rothwell Saxhorn Band

(1860's); Rothwell Chapel Brass Band (1860's); Rothwell Congregational Mission Brass Band (1890's); Rothwell Mission Brass Band (associated with the local Wesleyans, 1890's); Rothwell Town Brass Band (founded in 1886 and still active in the early 1900's); and Rothwell Volunteers Brass Band (associated with the 1st Northamptonshire Rifles N Company, based at Kettering – active in the early 1900's).

So, the number of possible contenders are more than at first thought. Both Rothwell Albion and Rothwell Town competed during the 1880's and 1890's, so it could be either of those. I have not seen pictures of any of the Rothwell (Northants) bands, so cannot compare the people therein. Which Rothwell Band is this? Well, at the moment we can't identify it, but who knows in the future?



Scunthorpe Borough Boys' Juvenile Band

July 3, 2020



Scunthorpe Borough Boys' Juvenile Band 1945

The Scunthorpe Borough Boys' Juvenile Band was formed in May 1944 following a meeting between William Richards and Mr. D.J.K. Quibell, M.P., where it was agreed to establish a junior band in the town. Instruments were provided by the generosity of the directors of Sir Lindsay Parkinson & Co., a large civil engineering company – one of whose later projects was to build the country's first motorway, the Preston Bypass.

The band was conducted by William Richards, who had a long record of brass band experience with bands such as Mansfield Colliery Band, Crookhall Band, South Elmsall Band, and the Scunthorpe British Legion Band. It was originally hoped that this band would eventually result in a senior Scunthorpe Borough Band – but that did not happen (at least not in the way that was proposed). Officers of the band at its formation were: Mr. Webster (Assistant Secretary), Councillor Hutchinson (Treasurer), D.J.K. Quibell, M.P. (President), and Councillor Ablett (Secretary).

The band had hoped to enter a contest at Leicester in 1945, but this did not come about. In early 1946 W.H. Kendall took over the conductorship of the band. He was also the conductor of the Scunthorpe Borough Band – which had originally been the Scunthorpe Defence Band, formed during WW2 with players from the various local civil defence organisations. The boys' band, by default, then became the "Junior Borough Band."

Trevor Leaning (aged 12 in 1947) was one of their solo cornet players. G. Ursell became conductor of the band in early 1948, and it was still performing in 1949, though there was no news of it after that time.

The band had folded by early 1951 when the instruments were sold to the new St Hugh's School Brass Band in Scunthorpe.

Wheatley Hill Colliery Band – the case of the altered photograph

July 14, 2020



There are two photographs of the band in 1910. In the first, with the band posed for a usual formal picture, there is a man, not in uniform, sitting on the right of the conductor.



In the second photograph, which was clearly taken just before or just after the first – looking at the various minor differences in gaze or posture of some of the band – his face has been replaced by that of another man.

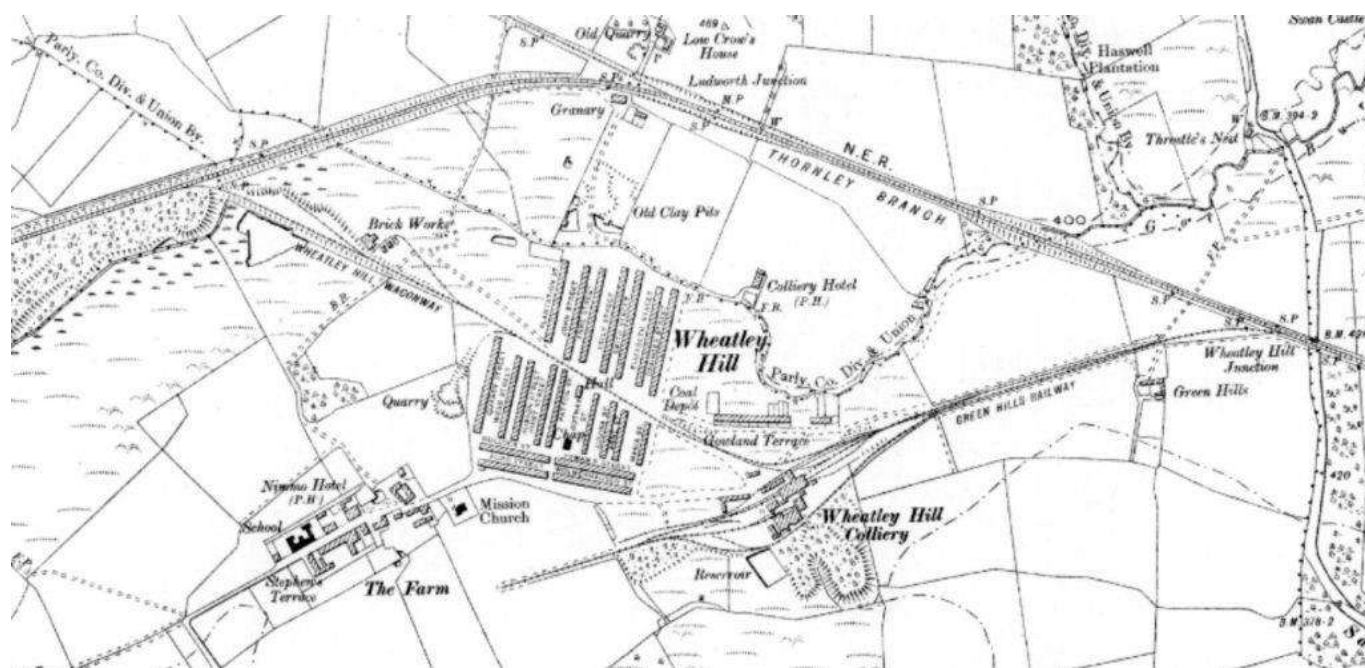
The original person could have been the colliery agent, John Henry Bacon Forster (1870-1950) who was later to become Chairman of South Durham Iron & Steel Co Ltd and Deputy Lieutenant of Durham.



The two faces

We can only surmise why this person's face was replaced by another. There does not appear to be any reason in the historical record (so far) which indicates a rift in the colliery or the band to cause this – the agent Forster was still in place until at least 1919 when he moved on to bigger and better positions. Perhaps it was a means to add a new band member to the image without removing an existing player? Perhaps the original image was damaged and this was an attempt to “fix” the photograph?

The man sat to the left of the conductor is Matthew Barrass (1862-1933), the mine manager from 1902 to the 1920's when he became the mine's agent (or senior manager). The conductor at this time was probably E. Chapman.



Wheatley Hill in 1898

The colliery operated almost exactly 100 years, the mine being opened in 1869 and the pit finally closing in 1968. Situated between Thornley and Shotton in County Durham, the modern village is largely located to the south-west of where the pit was. Wheatley Hill Colliery had its share of troubles. A flooding incident in 1871 left 5 miners dead, and a local revolt, following a wider industrial dispute about pay reductions in 1874, led to miners being evicted from their houses.

Wheatley Hill Colliery Band was formed in the early 1890's. Their conductor was M. Charlton in 1894 when they entered their first contest at Newcastle. Robert Walker was the bandmaster in the 1920's and he received an ebony and silver baton from the Wheatley Hill Workman's Social Club in 1922. Subsequent conductors included William Straughan (1931-1934), Richard Walker (1935-1936), W. Forrest (1939-1952), W.F. Buckley (1953-1954), Harold Strong (1955-1960), N. Buck (1960-1961), J. Rutter (1961-1965), and Derek Scollard (1966-1968).

There is an account of two incidents involving the band's drum – the first being in the early 1900's when the band was playing away somewhere, and some of the bandsmen had too much to drink and the drummer and his drum got separated. The drum landed up at Thornley Police Station for the night. On the second occasion, the band went to the Durham Miner's Gala and the drummer lost his drumsticks. As the band could not begin its march home without a drummer, someone suggested using a beer bottle, so thanks to a beer bottle the band played its way out of Durham City and back home.



Wheatley Hill Colliery Band in the 1890's



Wheatley Hill Colliery Band in the 1920's



Wheatley Hill Colliery Band in 1932 at the Durham Miners' Gala

In 1919, Edward Kitto, the Wheatley Hill bandmaster, wrote accepting the invitation for the band to play in the procession on Peace Day; he promised the loan of his mother's copper tea urn and requested that the band should not be placed near the pit ponies in the procession as they had injured some of the band two years previously.



Wheatley Hill Colliery Band in the 1940's

The band folded shortly after the closure of the pit in 1968.



Alton Towers – 1930's, not a rollercoaster in sight

July 24, 2020

Alton Towers – before it became a theme park. After the Earl of Shrewsbury died in 1921, the Countess eventually sold the estate to some businessmen who kept the gardens open and parts of the house, for visitors. Band concerts were popular during the 1930's until WW2 when the house was requisitioned by the War Office.

POINTS OF INTEREST

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Octagon "Pugin" Chapel. State Bed and other Rooms.
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Magnificent Oak Panelling and Decorated Ceilings. Chinese Temples.
Choragic Temple from Athens. Private Terraced Garden with Maze.
Screw Fountain. Chinese Pagoda and other Fountains.

Lakes and Cascades of Water. Conservatories. Rock Walk.
Cuckoo Arbour. King Ina's Rock. Granny's Elbow Rock.
Slain Hollow Battlefield (A.D. 716). Miniature Stonehenge.
Jacob's Ladder, etc., etc.

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(ONE PLANTED BY THE LATE KING EDWARD THE SEVENTH)

Juniper Trees. Wellingtonia gigantea from California. The Tree
of Heaven. Japanese Maples. Mahogany Trees. Fern Leaf Beech.
Evergreen Oaks. Cryptomeria elegans. Cypresses and other
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ALTON TOWERS AND GARDENS

SEASON 1935



ALTON TOWERS AND GARDENS

Programme of Bands

and a few of the points of interest

OPEN DAILY (Sundays included)

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BAND PROGRAMME

SEASON 1935

Easter Sunday, April 21st ...	Irlam Public Prize Band.
Easter Monday, April 22nd ...	
Sunday, May 5th ...	Leek British Legion Band.
MONDAY, MAY 6th ...	Nelson Old Prize Band (JUBILEE CELEBRATIONS).
Sunday, May 12th ...	Rugby Steam Shed Silver Band
Sunday, May 19th ...	Stockport L.M.S. Band.
Sunday, May 26th ...	Cheshire Lines Prize Band.
Sunday, June 2nd ...	Penketh Tannery Band.
Whit-Sunday, June 9th ...	
Whit-Monday, June 10th ...	Foden's Famous Motor Works Band.
Whit-Tuesday, June 11th ...	
Monday, June 10th ...	Kidsgrove Excelsior Band.
Saturday, June 15th ...	Heywood Old Prize Band.
Sunday, June 16th ...	Dannemora Steel Works Band
Saturday, June 22nd ...	Kirkby Old Band.
Sunday, June 23rd ...	Metropolitan Works Band.
Saturday, June 29th ...	Stretford Old Band.
Sunday, June 30th ...	Perfection Soap Works Band
Saturday, July 6th ...	Haslingden Silver Band.
Sunday, July 7th ...	Ripley United Silver Band
Saturday, July 13th ...	Leek British Legion Band.
Sunday, July 14th ...	Pleasley Colliery Band.
Saturday, July 20th ...	Longton Town Band.
Sunday, July 21st ...	Pendleton Public Band.
Saturday, July 27th ...	Band of the 5th North Staffs. Regiment.
Sunday, July 28th ...	Hollingworth Brass Band.

BAND PROGRAMME—continued

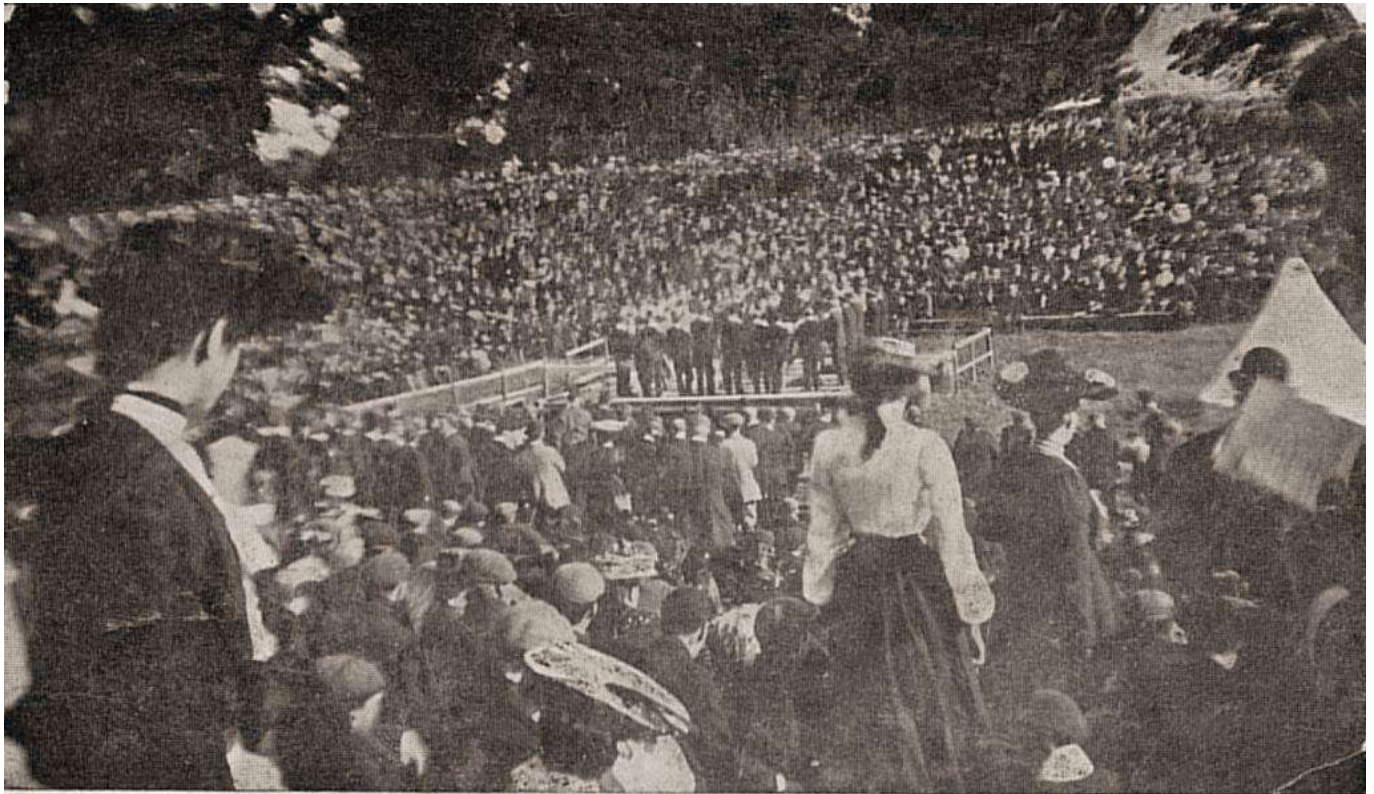
August Sunday, August 4th	
Aug. Monday, August 5th ...	} The Famous Creswell Colliery Band.
Aug. Tuesday, August 6th ...	
Aug. Wednesday, August 7th	
Aug. Thursday, August 8th	
Monday, August 5th ...	Longton Town Band.
Sunday, August 11th ...	Eccles Borough Band.
Saturday, August 17th ...	Hardwick Colliery Band.
Sunday, August 18th ...	Kearsley St. Stephens Band.
Saturday, August 24th ...	Kidsgrove Excelsior Band.
Sunday, August 25th ...	Coventry Silver Band.
Saturday, August 31st ...	Band of the 5th Batt. Sherwood Foresters.
Sunday, September 1st ...	Dove Holes Public Band.
Sunday, September 8th ...	Perfection Soap Works Band.
Sunday, September 15th ...	Teversall Colliery Silver Band.

THE L.M.S. WILL RUN SPECIAL DAY, HALF-DAY AND EVENING TRIPS DURING THE SEASON FROM THIS STATION TO ALTON TOWERS. FOR DATES OF EXCURSIONS, TIMES OF DEPARTURE AND FARE, SEE BILLS ON STATION

Some early brass band contests pictured

July 29, 2020

A huge crowd at the Raith contest – 19th August 1905 – Raith Park, Kirkcaldy. Attracted 17 bands, test piece Tam O'Shanter (Harry Round), adjudicator W.M. Short, won by Polton Mills Band.



JAMES ADAMS, Publisher]

RAITH BAND CONTEST 1905.

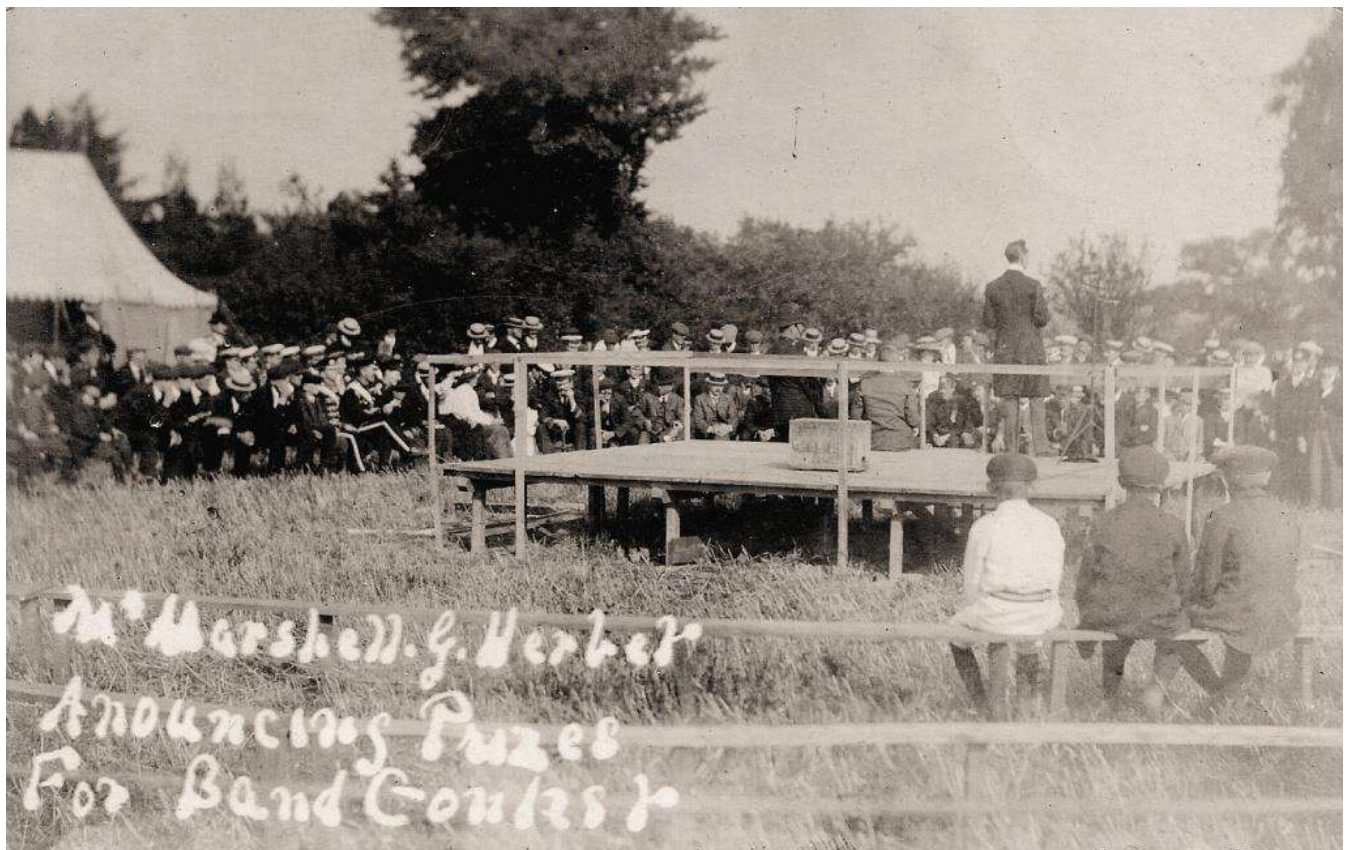
[Balfour Street, Kirkcaldy.



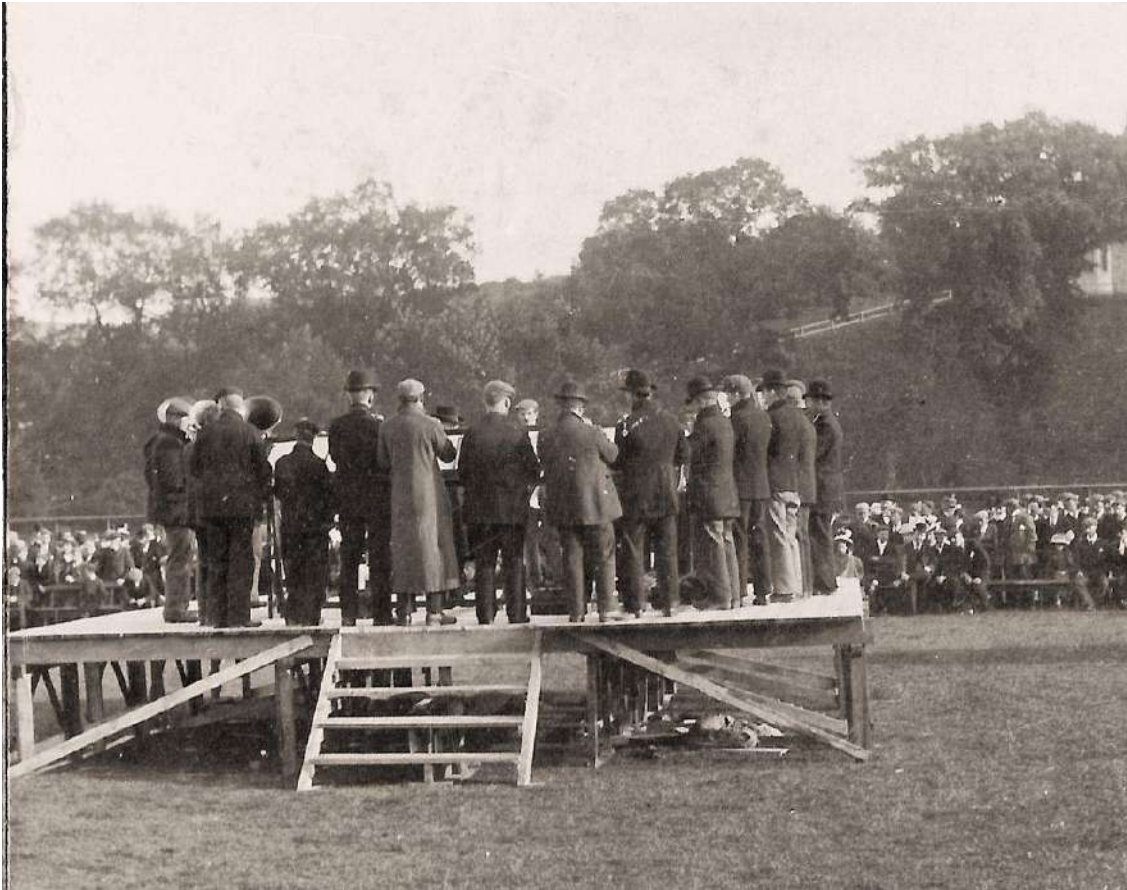
The Glastonbury Band Contest – 1st September 1906, won by Aberdare Town Band. Test piece Meyerbeer's Works, adjudicator Tom Morgan.



One of the Ruardean contests c. 1910.



The Hastings Amusements Association Brass Band Contest – 20th August 1904, at Alexandra Park, Hastings. The Association offered to engage the winning band to perform in the park on the two days following the contest (Sunday and Monday). In the event, the winning band performed on the evening of the contest for dancing, and gave two performances in St Leonard’s Gardens on the Monday. Mr Harvey Du Cros, the Conservative candidate for Hastings, had provided a 50 guinea challenge cup for the contest, and there was an additional £100 in monetary prizes. The bands marched off at five minute intervals from Hastings Pier, to congregate at the Park for the contest proper, which consisted of each band playing two own choice selections. Rushden Temperance, the winners, had been tipped as favourites in advance – as they had only just lost out to Besses o’ th’ Barn Band by two points to come second in the National Championships the previous year – with a national newspaper stating “These shoemakers will thrill you with Wagner until your heart throbs”. George Seddon was the adjudicator and he placed the bands in the following order: Rushden Temperance, Raunds Temperance, Walthamstow Silver, Enfield Town Foresters, Chesham Town, Grays & District Temperance, and Bexley Heath United.



Unknown contest



Unknown contest



Probably not a contest – unknown band playing at Garforth (posing with no music?)

Support for the St Albans bootmakers on strike

August 2, 2020

On the afternoon of Saturday 1 September 1894, a parade and mass meeting was held in support of the men on strike at Messrs. Freshwater and Co.'s boot factory, Lower Dagnall Street, St Albans. Headed by the St. Albans City Brass Band, who gave their services gratuitously, and the banner of the Metropolitan Branch of the National Union of Boot and Shoe Operatives, about a hundred men paraded the principal streets of the city and collections were made on behalf of the funds, starting from the Market square at five o'clock.



The strike was largely about pay, but matters were not helped by blackleg operators being brought in from Colchester. The men were paid 28s a week for which they had to work 54 hours, making the rate about 6½d per hour, when unskilled labourers were paid 6d per hour. At slack times, Bank Holidays and stocktaking, the men did not work, so the average wage was actually less than 28s per week. The female operatives at the firm, not being organised in a trade union, were not on strike with their male colleagues. The dispute was eventually resolved in October 1894 through arbitration.



This photo shows the St Albans City Band, resting after the parade, taking advantage of refreshments which had been supplied by the striking bootmakers and their supporters.

THE IMPENDING LOCK-OUT IN THE BOOT & SHOE TRADE.

To Boot Manufacturers, Boot Operatives, and the General Public.

Being threatened with a lock-out by the Boot Manufacturers' Federation, we feel it our duty to lay the facts of the case before you, so that, if possible, the strike may be averted.

The past year, whilst some of our employers have been employing an increased number of boys, who have been kept on full time, while the few more their wages for maintaining the more important parts have frequently been on short time; thus leading to continual petitions of wages, which in some places, the wages paid are scarcely any. With the view to remedy this state of things, we took the most plain and just course, Northampton, and we should say asked them to meet us in a friendly way and discuss our case in detail. They refused us to do so, and made it the condition to meet with the "other party," whose proposed object is to **ENFORCE ASSIMILATION**, and our proposition and demands were not to be considered, and interfere with the liberty of employers. **THEY ONLY REFUSE TO MEET US TO DISCUSS THEM AND STATE ON THEIR OWN RESPONSIBILITY.** As for the interference with their liberty, we would remind them that Labour and Capital are partners, and each have an inherent right to a fair share of the joint profits. We leave you to judge between us, after considering the following:

- 1st. We have asked the Northampton employers for a uniform fixed hour, some firms making 12, others 10, 10, and others again in 10, as their hours for custom. How can three hours a day be provided for a family out of the miserable wages paid?
- 2nd. We have asked the 10 hours to constitute a week's work, and must be paid for.
- 3rd. We have asked for a substantial increase in wages for Clerks and Foremen, masters of whose life the average 4's get more than you would. Is there enough in trying up a family in distress?
- 4th. We ask that 1 day to 2 Men be employed. A group of the employers pointing that there are only 2 Men to 7 Men between the ages of 13 and 18 being 100 to the men working at our trade.
- 5th. We have asked that the principle of Classification be applied. These rates last work in fact, when in full employment (which in many places does not occur after 7 or 8 months in the year): Clerks, 3/6 per week; Foremen, 4/0. These rates include Clerks, 3/0; Foremen, 3/6; Clerks, 2/6; Foremen, 3/0. Fourth Clerks, 2/6; Foremen, 3/0.
- 6th. We asked for a Certificate on the above provisions, if it could be shown our demands were no work, who we would withdraw them.
- 7th. We have offered to reduce the whole of the questions to **ASSIMILATION** unconditionally.

HOW HAS THE EMPLOYERS' FEDERATION MET US?

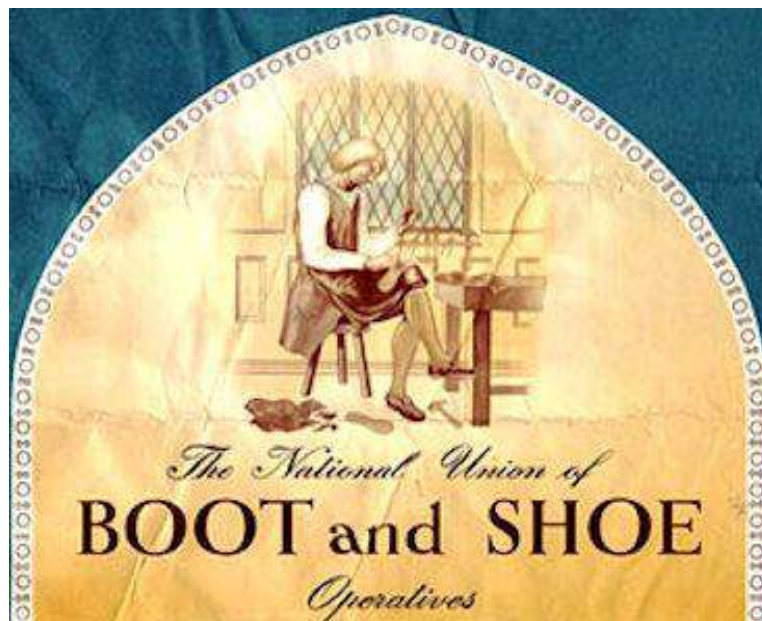
- 1st. We want Mr. Gump to the Federation Committee Meeting to state the case in behalf of the boys, after having had a writing two weeks they refused to hear him.
- 2nd. They refuse to discuss the questions of Boys to be employed on the Clerks and Foremen arrangements.
- 3rd. They refuse to discuss the questions of Classification.
- 4th. **THEY REFUSE TO SUBMIT THESE MATTERS TO ASSIMILATION.**
- 5th. They express their willingness to submit the following questions to an arbitrator:—Does the state of trade warrant an increase in wages and decrease in the hours of work to our? The demand for finished work a reduction in the transparency to used systems.

Then there are the bases of strike, and to avoid a lock-out with its consequent hardship on employers and workers in the industry, we wish also to withdraw the matter if they will agree to **ASSIMILATION** upon the basis to be fully given before their strike and no give was asked for by us. For instance, we shall advise voluntary give on the given the responsibility from our side with those who refuse to adopt the more peaceful method of settling disputes, namely, **ASSIMILATION.**

We are faithfully yours, the Executive Council of the Men's Union.

WM. INSKIP, Gen. Sec.

This dispute, however, was the first of several over the next few years involving the boot & shoe industry in Hertfordshire and Northamptonshire in particular.



Bradford City Brass Band and Harry Grace

August 5, 2020

Newspaper report: *Bradford's Winning Band – Teamwork Tells – Conductor's tribute to Leeds Contest Promoters [1936?]*

A brass band composed of 25 Bradford men, following such occupations as motor drivers, textile workers, tinnerns and warehousemen, led by a conductor who laid aside his shoemaker's last for a day to take up the baton, won one of the premier awards at the Brass Band Festival in Leeds.

The organisation was the Bradford City Prize Band. In an interview today with a representative of "The Yorkshire Evening Post", Mr H. Grace, the conductor, back at his last in his cobbler's shop in Hewood Street, told of 40 years' experience with some of the foremost bands in England.

The name of Grace is almost as famous in brass band circles as it is in cricket. Mr Grace's father who, curiously enough, bore the same initials as those of the famous cricketer, was a brass band conductor. It was he who initiated "Harry" at the age of nine years, and his brother Arthur, at a similar age, in the intricacies of brass band music.



Arthur Grace became a prominent cornetist and played with some of the best bands in the country. Harry, too, made his mark in the brass band world. He played with the Halifax King Cross Band before the late King at Buckingham Palace on the day before his coronation. Later, when King George came to Dean Clough Mills, Halifax, on his industrial tour, the King Cross Band was once more summoned to play before His Majesty. Harry was again a member of the band.

From Halifax Mr Grace went south to take up the baton in the service of the Bookham Silver and Guildford Borough Bands. At the outbreak of the war he served for a time in the Band of the Royal Fusiliers. When peace came again Mr Grace, being Yorkshire born – his home was in Sowerby – "made tracks" back to his native county because, in his own words, "all the best bands were Yorkshire ones, and still are".

Five years ago, Mr Grace was appointed conductor of the Bradford City Band, with its headquarters in Heap Lane. Since that time the band has got right among the prizes and kept there. With last Saturday's trophy their "bag" of trophies for the season – not yet ended – is five.

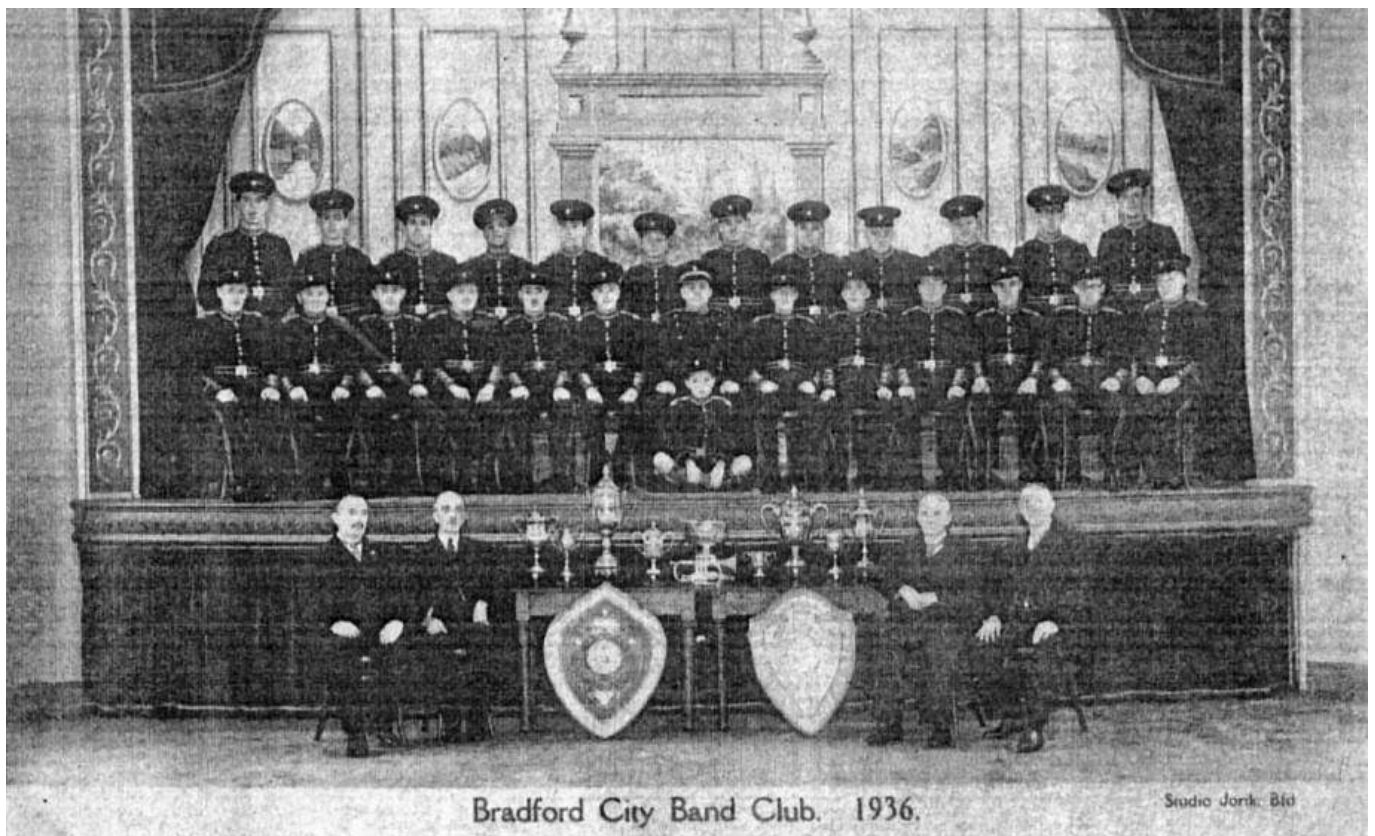
A few years ago, the members of the band formed a working men's club and built palatial premises in Heap Lane at a cost of £11,000. There are now over 900 members of the club and the band claims a big share of their interest.

The "lads" who form the band either sit behind steering wheels, haul bales of wool around in Bradford warehouses during the week, or follow other occupations in the wool textile industry.

"Yet when they get together for practice there is not a more cheerful or obedient set of boys anywhere," said Mr Grace. "All the successes which we have gained during the past five years – we have only been out of the prizes on five occasions – is due to teamwork, and that alone.

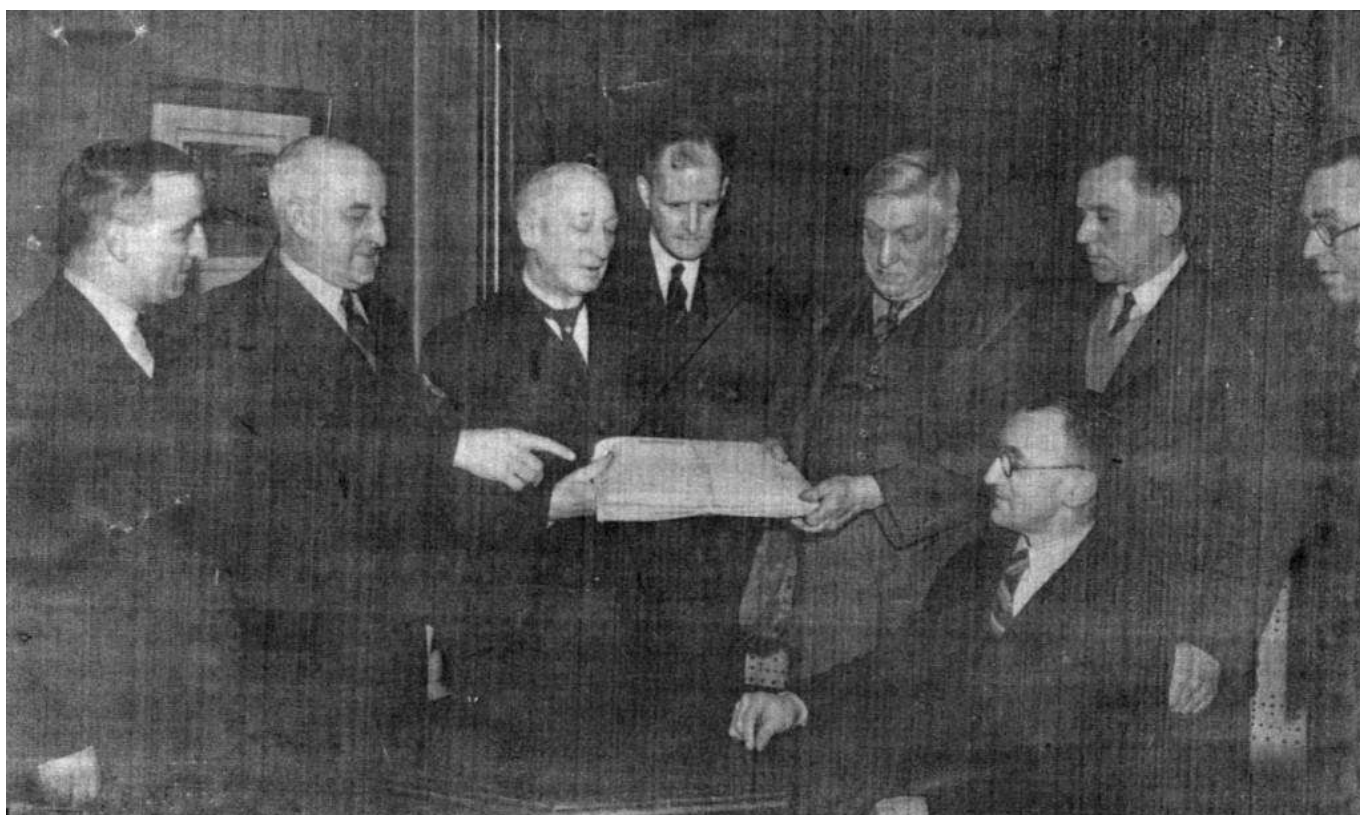
Mr Grace wishes to express his gratitude to the Leeds authorities for promoting the festival. "It has long been wanted in Yorkshire – the home of good brass bands for generations", he said, "I hope it will be the forerunner of many more contests in Yorkshire, and that it becomes a permanent institution."

Then, with a knowing smile, Mr Grace turned to his last, saying "In Bradford we let Leeds do this promoting, and then go in and fetch the brass out!"



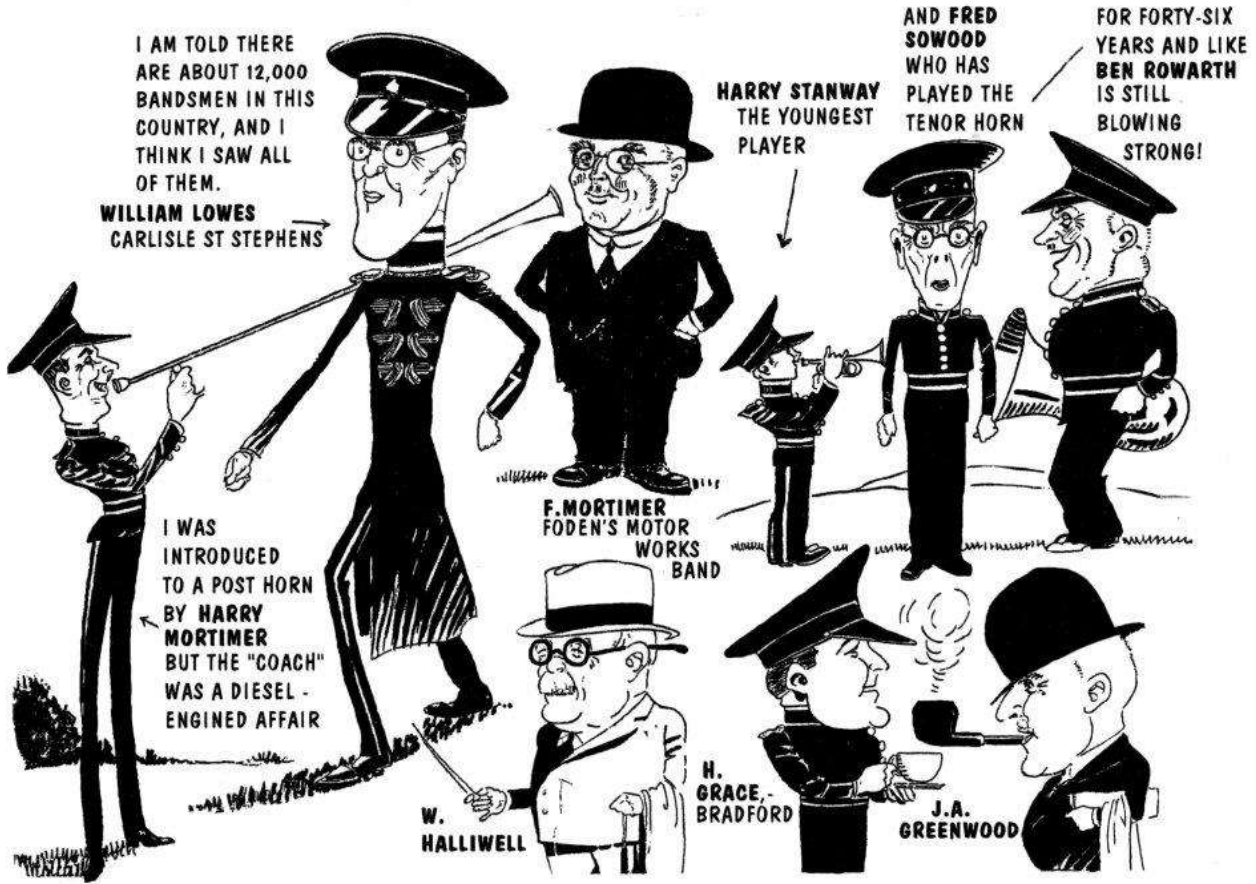


Bradford City Band Club Trophies, 1936



Bradford City Band Club, receiving the deeds, 1945

BLACK AND WHITE OF THE BRASS BANDS—By NIX



Bratley Family Brass Band

August 5, 2020 - by Ted Taylor (ed. Gavin Holman)

Cast our minds back to the days before television when people would look towards providing their own forms of entertainment. None can be more interesting than the formation of the Bratley Brass Band.



The Bratley Family February 1946

Mr and Mrs Bratley with their five boys.

From the left: - Bruce, Ron, Frank, David and Ken.

When Bruce Bratley was a small boy the Bratley family was living at Great Coates, near Grimsby, having moved there from Scartho, as the Second World War started. It would appear that they lived in an area frequently visited by German bombers looking for dock-land targets and the area was surrounded by anti-aircraft batteries.

Mr Bratley senior decided the safest thing was to move away to the peace and quiet of the countryside far from industrial targets, they opted to live at the now deserted village of Dunstall, which lies a few miles West of Blyborough. Their haven of peace was put to the test. A string of very large bombs stretching from Dunstall to Southorpe, jettisoned by a German aircraft failed to explode, but caused considerable disruption to daily life for several weeks whilst they were

being recovered by the military. A nice target was the group of tin roofed barns at the Bratley farmstead and these invited a stick of incendiary bombs resulting in a major stack yard fire.

Eventually the family moved to Grange Farm at Willoughton. It was at Grange Farm the story of the Bratley Band begins.

In common with the current practice at that time prisoners of war were used to assist with the farming tasks, several were allocated to Grange Farm. Their accommodation was fairly basic and they needed some bedsteads making, this was carried out by Mr Ernest Hinch, a carpenter from Caistor. Bruce became friendly with Ernest who told about his playing a cornet with the Caistor Brass Band. This interested Bruce and before long he was learning, from Ernest, how to play the second hand cornet bought for £1.

From this modest start Mr Charles Bratley encouraged the rest of the family and set about forming their own brass band. The location was ideal, as there was no near neighbours to be annoyed with practice sessions and it also kept all the family occupied through the long winter evenings.

Who was 'The Band'?



Bratley Band around 1950

From left: Bruce, David, Ron, Ken & Frank, with Mr Hinch far right

As mentioned before it was all the Bratley family – mother and father with five boys, aged from around 9 to 17. Bruce was the solo cornet player having had moved on from his £1 starter instrument and also when 14 years old travelled to Scunthorpe for some music lessons; Frank played the euphonium; David the tenor-horn, Ken the E flat bass-horn; the youngest Ronald the second cornet. Bruce also mastered the art of the accordion. Mr Charles Bratley played on the bass drum and for very good measure Mrs Bratley, an accomplished singer joined in with the occasional song. Also Earnest Hinch still helped and would sometimes join the group.

The Bratley Brass Band soon became noted for their playing skill and was constantly requested to play for local functions, an activity that continued until 1952. The Band had no desire to make money out of their performances and asked only for transport to the venues, a little supper no doubt welcome, with all the money raised going to the various organisations. They visited many of the surrounding villages helping to raise funds for the Chapels and Churches and also gave support to the British Legion to name a few of those they helped. At Christmas, the band used to have singers from the churches, chapels and the British Legion making a group of around fifty people travelling about carol singing. The band was always invited to play for Mr Clifford Nicholson at Willoughton Manor, the mince pies and coffee was enjoyed.



The Bratley Boys in their Britannia Band uniforms. Messingham Show, June 1955

After the band had been together for around five years, they joined The Britannia Brass Band, which was at that time had the use of the canteen at Marshalls of Gainsborough. In addition, every employee, there were around 1000, at the works contributed 1d (old money) towards the cost of the band, also each band member paid a small weekly subscription. Joining this professional band certainly helped the Bratley Boys to improve their musical skills. Their first

competition success with The Britannia Brass Band was when it gained second place in a competition at Leicester.

About this time the reputation of the Bratley Brass Band had spread as far as the BBC Home Service no less! On a Wednesday in July 1951 presenter Eric Jolly invited the listeners to '*Meet The Bratleys*' in a fifteen minute programme recorded at the family home, Grange Farm, featuring a band rehearsal. A notable success with Britannia Brass Band was achieved when they became the Lincolnshire Champions in a competition held at Cleethorpes beating off the challenge from the last year winners Grimsby by four points and also Brigg Town Silver Band who had been runners up for the previous two years.

Their association with Britannia Band continued throughout its change of fortunes following the changes of ownership of the Marshalls works, sponsorship was taken on by the Spiller Group but the loss of a suitable rehearsal hall and other factors eventually caused it to disband.



Practising for the BBC broadcast

THERE is a farm at Willoughton, near Gainsborough, which has no near neighbours. Yet a casual visitor approaching about tea-time would almost certainly hear the sounds of a brass band at rehearsal. And it would be no ordinary brass band, for all the players in it belong to the same family. Mr. Bratley, the farm foreman, his wife and his five sons have formed their own brass band as a relaxation from their farm-work. **Father** plays the drum, Bruce the solo cornet, Frank the euphonium,

Kenneth the E Flat bass, David the tenor-horn, and fourteen-year-old Ronald the second cornet. Mrs. Bratley joins in with an occasional song. Mr. Bratley and his sons are also members of the Britannia Works Band at Gainsborough, and as an additional hobby they have their own rifle range.

On Wednesday Eric Jolly will invite listeners to *Meet the Bratleys* in a programme recorded at their Lincolnshire farmhouse during a family band rehearsal.