



The Centenary

100th ANNIVERSARY OF THE GREAT

September Open Championship Brass Band Contest

★
Held in the Kings Hall, Belle Vue
Manchester, England
on Saturday, 6th September, 1952

★
UNDER THE GRACIOUS PATRONAGE
OF HER MAJESTY THE QUEEN



Centenary

Souvenir Programme
ONE SHILLING & SIXPENCE

Centenary



To-day we pay tribute to Brass Bandmen throughout the world for the enthusiasm and talent they have supplied in the progress of a great ideal, from 1853 to 1952.



H. F. B. ILES, Esq., M.A., J.P.
Chairman of Belle Vue (Manchester) Limited

The Centenary

Son of the late John Henry Iles, Esq., O.B.E., whose inspired leadership supplied the driving force which welded Brass Bands into a National Movement, H.F.B. Iles, is ambitiously carrying on his father's great work, determined that this "Centenary" shall mark the beginning of a new era in Brass Band achievement, and that on the foundation of the past shall be built an ever-progressive future, to an unlimited height of success.

The Management of Belle Vue and all Bandmen extend their respectful appreciation of the honour conveyed upon them by the gracious patronage of Her Majesty the Queen on this auspicious occasion.



Foreword

In playing my part in producing and editing this "Centenary" Souvenir, I am indeed honoured. For many long years I have enjoyed the privilege, as a pressman, of writing stories, features, and news of Belle Vue import, none of which have had, or could have, greater significance than the task of commemorating such an achievement as one hundred years of Brass Band progress.

The outstanding personalities presented to you in picture and story in this Souvenir, together with the book itself will, I feel sure, form a treasured memento of a famous occasion and be preserved as such across the years to come by all members of this unrivalled Movement — Brass Bands.

*Editor, D. Buckland-Smith,
Press and Publicity Chief,
Belle Vue (Manchester) Limited*

Looking back

by FRANK PARKER, *Contest Manager*

The Belle Vue September Brass Band Contest was founded in the year 1853 by the late John Jennison, proprietor of Belle Vue Gardens. When first approached a year earlier he had expressed some doubts as to whether a musical event of this description would be successful, but as an experiment promoted a Drum and Fife Contest that year, which proved better than anticipated and so made possible the Brass Band Contests which have now reached their Centenary.



MR. FRANK PARKER
Contest Manager

It is bewildering to think of the many thousands of bandsmen who have taken part in these Contests and the millions of people who have attended during the passing years. Through several wars, famine, peace and plenty, the Contest has proudly progressed. Every known famous band has figured in the prize lists and it is interesting to note the records of four of these which are still in the forefront to-day.

The Black Dyke Mills have won the premier prize fifteen times, the first occasion being in 1862. Altogether they have been in the prize list forty-two times. Next to catch the eye is Besses o' th' Barn, prize-winners twenty-two times, first success being in 1869. Later is Foden's Motor Works Band whose record stands at fourteen successes since 1909, including eight first prizes, three of which were in successive years. In more recent times we come to the Fairey Aviation Works Band which, since 1941, has won a prize at every "September", including seven firsts and three seconds.

As we have so many good men in the Movement to-day, so too in past years were there many who, by their enthusiasm and zeal, were ever building. In this respect such names as John Gladney, Alex. Owen, Edwin Swift, W. Rimmer, W. Halliwell (who, in 1913, conducted five out of the six prize-winning bands) and J. A. Greenwood, come to mind, whilst among the players were John Paley, Ceres Jackson and Herbert Scott, each of whom had their admirers.

From the composing and arranging side we cannot forget Lieut. Charles Godfrey and Dr. T. Keighley. Their names were legion among thousands of Brass Band enthusiasts. It would be impossible to calculate the number of bands that have been formed or the Contests held following a visit to the Belle Vue "September". Even the "Crystal Palace" falls within this category.

My first association with the Belle Vue "September" Contest was in 1900 when, as a boy of fourteen years of age, I was apprenticed to the printing trade, under my father, in the Belle Vue Printing Department. There have been three generations of my family connected with the Belle Vue "September", amounting in all to eighty-eight years

service; my grandfather from 1864 to 1894, my father from 1894 to 1923 and myself from 1923 to the present day.

In those days we arrived at Belle Vue at 6.30 a.m. on the morning of the Contest, and the first thing my father did was to go to a secret hiding place to pick up an envelope containing the names of the three Judges for the day. This was the first intimation to the outside world as to whom the Judges were, and the same secrecy has prevailed throughout the entire fifty-two years of which I have knowledge.

The Contests at that time were held in the Ballroom, half of which was composed of reserved seats and the other half of standing-room only. There were no uniforms and the bandsmen played without coat or waistcoat, and with shirt-sleeves rolled up. Despite this informal setting enthusiasm rose to tremendous heights and woe be it for the luckless soloist who happened to make a slip. The Ballroom wilted under the groans of the audience.

The old test pieces were taken from famous Operas and were, for many years, arranged by Lieut. Charles Godfrey. The first specially composed test piece was in 1925 — *Macbeth*, by Dr. Thomas Keighley. Since then, with perhaps one or two exceptions, such has been the general rule.

As from time immemorial, again the Judges will be in a special room, cut off from the outside world from 10.30 a.m. until the end of the Contest (about 4.30 p.m.). They can see nothing of the Contest and judge the various bands by the order in which they play, viz: 1st, 2nd, 3rd and so on.

The order of playing is decided by ballot one hour before the commencement of the Contest and this in itself is a very sacred part of the proceedings, particularly as all the bands are anxious to draw a good number. The feeling has always prevailed that the band drawing No. 1 suffers a severe handicap and perhaps there is something in this as in all my fifty-two years I only remember the first prize being won on one occasion by the band playing No. 1.

The present system of checking bandsmen is far different from the happy-go-lucky one which prevailed even up to the late 20's. From checking a mere ticket for identification purposes we now have Registration Forms on which each bandsman signs his name twice and, apart from all this, each bandsman must hold a 1952 National Brass Band Club Registration Card. Again, far from the old shirt sleeve days, all bandsmen must appear in uniform.

In spite of the haphazard system in which these former Contests were held they seldom went wrong, and through all the years I remember only one disqualification has taken place. The same thing occurred with the presentation of the prize money. In the circular which was sent out to the bands regarding time of draw, etc., two small lines were printed at the foot which read thus: "Please produce this circular when claiming your prize." The name of the band was written on the circular. After the Contest a member of the band would take this circular to the office and, after a check-up with the Result Sheet, would be paid out in golden sovereigns. Here again, although almost anything could have happened, all went well.

There have been many stories and traditions connected with this Contest, two of which appeal to me. The first was told me by the man concerned himself. He got married on the morning of the "September" and, such was his enthusiasm, that he spent his honeymoon at Belle Vue. The second story, which to me was rather incredible, was of an occasion when the Judges' Awards were very unpopular with the audience — so much so that angry demonstrations were made against the Judges and, the story goes, a hansom cab was backed into the ballroom to get them away in safety.

There are hundreds of other stories and traditions which are talked about by enthusiasts in tiny hamlets, villages, towns, and cities — not only in Lancashire and Yorkshire but throughout the world.

It is within the past twenty-five years that great progress has been made and the Movement built up to its present high standard. Our late leader, Mr. John Henry Iles, O.B.E., was the man responsible for this development. During those years I was closely associated with him on Brass Band matters, and Belle Vue was very dear to his heart. He had a magnificent personality and his intense enthusiasm and initiative were a wonderful inspiration to thousands of bandsmen and supporters. In co-operation we achieved much, including the arrangement of a Massed Band performance by 2,500 bandsmen.

Looking back I am proud of my association with the late John Henry Iles — he was the greatest man the Movement has yet known.



Mr. R. M. Dixon
Managing Director, Belle Vue



The late JOHN HENRY ILES, ESQ.,
O.B.E., in the robes of Past Master of the
Worshipful Company of Musicians,
founded in the reign of King James I

The first

by "BUCKLAND"

There is one man who will look upon this great "Centenary" of Brass Band Championships with pride in his heart. His name is Haydn Ellwood, descendant of a long-standing musical family whose associations go back to the first Brass Band Contest held at Belle Vue, in the year 1853.

The late John Ellwood, Haydn's grandfather, was the first Adjudicator at Belle Vue. He was also the first trumpeter with the Hallé Orchestra when it was run by the then Mr. Charles Hallé. In Haydn's possession is the trumpet which was presented to his grandfather in 1840 — 112 years ago. On this trumpet John Ellwood accompanied Jenny Lind, the Swedish Nightingale, and Sims Reeves, the famous singer.

How truly representative of the Brass Band Movement was old John Ellwood, for he started work as a wood-carver and played the trumpet as a hobby, later making it his life's career. His father (the present Haydn's great-grandfather) used to play the post-horn on the stage-coaches in those far-off days when such strident notes announced the arrival in village, town, and city of incoming mail and passengers.

John had a family of six — four boys and two girls. The boys were all in the Duke of Lancaster's Own Yeomanry Band at Worsley, with their father. Old John himself was private bandmaster to Lord Ellesmere and the family was brought up in Worsley. John's wife was a Yorkshire woman.

From these early associations grew a great Ellwood musical tradition, for Walter Ellwood, John's youngest son and Haydn's father, became band-teacher and contest judge in turn.

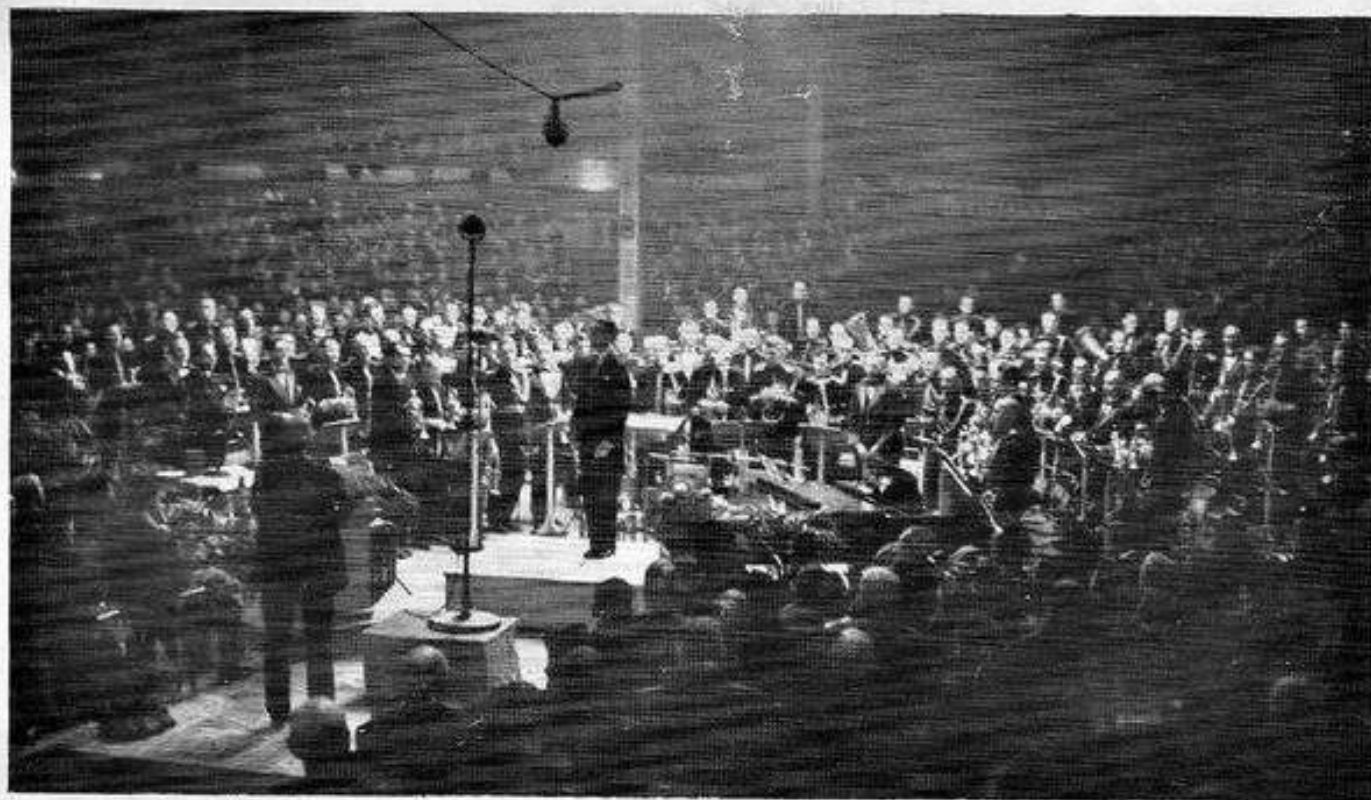
From the "Cornet Journal", a newspaper of note in the musical world of those days, is quoted the following:

"Mr. W. H. Ellwood, of Eccles, the well-known teacher and adjudicator, was born at Winton, near Manchester, on 4th May, 1860. His father was the renowned Slide Trumpet player and Bandmaster to the Earl of Ellesmere, D.L.O.Y. Cavalry.

(We may here say he was the judge at the first brass band contest ever held at Belle Vue in 1853, when



The late JOHN ELLWOOD



A Massed Brass Band Event in the famous Kings Hall, Belle Vue, Manchester, England

Mossley Band won first, Dewsbury second, and Bramley third).

At a very early age our young friend commenced to learn the cornet, playing his first solo (from "Attila") at the age of ten, and his services were soon in great demand at concerts and entertainments, as cornet soloist, for miles around.

After leaving school he was placed under the care of R. F. Coulex, Esq., F.C.O., organist to the Earl of Mulgrave, and studied harmony, counterpoint, choir training, etc., also the organ and piano. He also passed his senior examination at Trinity College, London, in theory. He studied brass band work under his father, and at the age of seventeen became a teacher of brass bands with great success. His first appointment as organist and choirmaster he held for eight years, afterwards going to the Free Trade Hall, Manchester, as organist, which appointment he still holds. He has also on a great many occasions played trumpet for the late Sir Charles Hallé's Oratorios, etc.

For the cause of brass bands Mr. Ellwood has worked with very marked success, winning a large number of prizes in the contest arena. He recently decided to come out as an adjudicator and since June last he has judged three contests, giving great satisfaction on each occasion, and he is already engaged for next season as adjudicator for a number of contests.

Mr. Ellwood has a host of friends and is in frequent receipt of most encouraging letters from his numerous admirers. Let us hope he will long be spared to fill his present honourable position in the world of band music."

And so we come up through the years to the present generation and to Haydn Ellwood himself, now Manager of the Deansgate Picture House, Manchester.

Haydn was born in Peel Street, Eccles, in 1899. He was playing a cornet at the age of five — a present from his father, who taught him to play it. At the age of nine Haydn's father took him to play the cornet with the Swinton Brass Band — he was so small he had to stand on an upturned beer crate in order to see the music.

Unfortunately sickness intervened and prevented Haydn from continuing to play a wind instrument. In order, however, to uphold the family musical tradition, he proceeded to learn the violin and when the family removed to Bolton in 1913 he commenced playing this instrument in his father's orchestra, his father at that time conducting the orchestra at the Beehive Cinema, Bolton.

Haydn continued with the theatre and cinema world as a professional violinist and played at the Theatre Royal and the Hippodrome, Bolton. On the death of his father in 1921, he removed to Irlam and became Musical Director of the Globe Cinema, later becoming Manager and combining the two positions. It was, in fact, at this stage in his career that Haydn first came into the management side and dropped music altogether for a time.

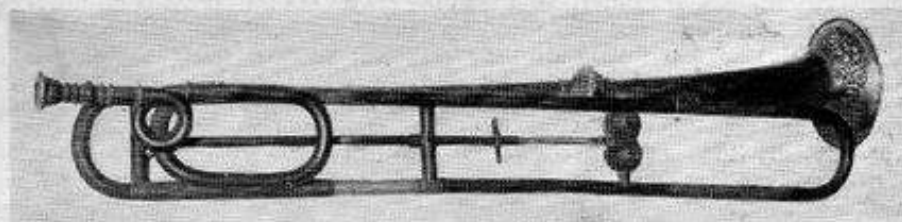
He went to the Princes, Monton, and later opened the Ellesmere on the East Lincs. Road, Swinton, and the Lido at Bolton. In 1939 he took over the management of the Plaza, Stockport, and during the early part of the war music came back again into his life and he became Musical Director of the National Fire Service, 42 Fire Force, Stalybridge, eventually transferring as Musical Director to "B" Division, Cheadle, during which time he had under his control, dance, concert, and revue bands. He finally became Manager of the Deansgate Picture House, Manchester, in May of this "Centenary" year.

It was during a visit to Belle Vue some two years ago, to listen to a Brass Band Contest, that Haydn Ellwood met and conversed with people who remembered his father. During this meeting he came in touch with us again and we are indebted to him for supplying us, not only with this résumé of the great family of Ellwood, but in granting us permission to exhibit at this "Centenary" Contest the trumpet presented to his grandfather 112 years ago, which has been carefully preserved by the family throughout all their removals from town to town and despite several offers to buy it.

To-day, a century later, the music of grandfather John Ellwood still lives in the heart of his grandson, and even though it is not a "brass" instrument but a violin and piano, played for personal hobby and amusement only, it is none the less worthy and meritable in that it keeps alive the grand spirit that began, and has prevailed throughout the fine Movement of Brass Bands — the great cultural achievement of the working man — music.



MR. HAYDN ELLWOOD



JOHN ELLWOOD'S SILVER TRUMPET

Here is the famous silver trumpet presented to the late John Ellwood at Leeds in June, 1840. The motif engraved in relief on the rim of the bell of the instrument combines a thistle, rose, and shamrock, together with the following wording: "Presented to Mr. Ellwood as a token of respect by a few musical friends at Leeds, 4th June, 1840"

Inlookers memories

By J. H. ELLIOT



MR. J. H. ELLIOT

My special interest in the Belle Vue Championship dates from 1929, when the *Daily News* (which afterwards became the *News Chronicle*) commissioned me to write a series of articles on the brass

bands of the North. Like many others before and since I set out rather dubiously, prepared to scowl if not to scoff. I remained, if not to pray, at any rate to praise.

I found myself reacting with some sensitiveness to a kind of music I had not previously experienced, or at any rate had not closely studied. I came fresh from a musical world which at that time rather tended to look down its nose at the brass band.

It would have done better to tilt an attentive ear — and I spent a lot of time during the next ten years in telling it so, with what effect I can hardly gauge. Apart from newspaper work I became so interested, and so fired with missionary enthusiasm, that I lectured musicians on the subject through the columns of their own specialist magazines; and when I found that my friend John Russell, of the Henry Watson Music Library, was collecting material about early band history, I joined him in writing the first co-ordinated story of the brass band movement. That book came — and went. It is now out of print and copies are rarer than diamonds, though I am far from claiming that they are as precious.

Perhaps all that sounds horribly egotistical. But I don't mean it that way at all. I mention the matter to show what happens when a music critic is compelled to lend his ear seriously to the work of brass bands. He is either converted to a belief in them as a musical force or — well, either he is looking for impossible perfection or he doesn't know his job; and he is sadly deficient in historical sense and human feeling if he does not recognize the movement as a factor in the social structure of his country. It seems to me more than regrettable that brass bands should still exist largely in a world of their own, and that one should have to cross a sort of gulf separating them from the central musical

domain. However, the divide is lessening; we are getting on.

Naturally I aired my prejudices as a critic, and let them glance off my pen from my own particular angle. I have said hard things about brass bands, individually and collectively. More than once I have been in hot water. But I cannot say that I was ever butted in the midriff with the slide of a trombone or that my head has ever been blanketed by the bell of a bombardon. On the whole, I am happy to say, I have made many more friends than enemies among the bandsmen.

Perhaps, then, I may claim the privilege of an old friend to yarn about experiences. I remember my first contest in 1929, when twenty-two bands played the arrangement of Beethoven's sonata "Pathétique". I sat at a table in front, took copious notes on every performance, and formed my own private list of winners.

I certainly learned something a year later, when the decision was heartily booed and hooted at by a large and incensed audience. I had heard something by that time of disorderly scenes at contests and prepared to dive for cover. But there was no real ill-behaviour, however unsporting it may have seemed to dispute in such a way an honest judgement and also to crab the triumph of a lesser band over its giant opponents.

There were special thrills in 1934, when Brighouse and Rastrick completed their well-deserved hat-trick. The test piece, too, was of particular interest — and a toughish nut withal, musically as well as technically — the "Pageantry" of Herbert Howells, one of the gallery of famous British composers who have written for the brass band. I remember his delight with the Brighouse performance. "Just what I wanted," he told me, as soon as they had finished.

And so it went on, until that strange day in September, 1939, when a comparatively small company, laden with gas-masks, assembled to hear nine bands compete between lunch and tea. Since then, alas, my contacts with bands and Belle Vue have been light and sketchy, though certainly through no wish of my own.

What more shall I say, when there is so much to tell and such hosts of memories crowd upon me? Of the innumerable friends I made, so many seem to have gone: Dr. Keighley, William Halliwell, Ramsden Whitwam, Jimmy Brier, Basil Windsor — no, the scroll is too full, too saddening. I cannot attempt to name those who are still with us, though surely I may make an exception of the man who causes the machinery of the contest to run on oiled wheels, Frank Parker, whom I have known longest of all and who has always been kind and helpful to me.

Nor must I forget the legions of acquaintances whose names I never knew — members of that genial and free-hearted community, the Belle Vue Championship audience. Always, after the first few times, I mingled with them and exchanged opinions with them, taking care to disguise (or so I hoped) my nefarious trade. Aye, and many a time have I been astonished and humbled by the knowledge and discernment that my casual friends have shown — for of course there could be only one subject: not the weather or cricket or football but bands, bands, and bands!

Finally, let me pay tribute to the Belle Vue September Contest, which, as my researches into brass band history have convinced me, has on the whole been the most vital influence in the development of the movement. It served, way back in 1853, as a central meeting-place for widely-scattered enthusiasts. It encouraged the spread of other large contests (it was at Belle Vue in 1898 that John Henry Iles first heard the clarion call, with what result every bandsman knows).

It kept its head up and its integrity intact, and helped to steer the brass bands through the rocks of corruption that threatened to shipwreck the voyagers of sixty and seventy years ago. By its age and stability it provides for the movement a strengthening buttress. Musically and socially it is (and I use the phrase with full responsibility) a great event. Not the least of its virtues, from my point of view, is the fact that it maintains the policy of inviting composers to write special test pieces conceived in terms of the brass band.

It would be superfluous to cry "Long live the contest!" — for it is unthinkable that the Belle Vue Championship should be allowed to perish as long as there are bands to uphold its splendid traditions.

Test piece

“SCENA SINFONICA” (HENRY GEEHL)

Published by Messrs. R. Smith & Co. Ltd., 210 Strand, London, W.C.2

SYNOPSIS

The work is intended to represent a dramatic Opera Scena in which various solo instruments take the place of voices. A certain amount of freedom is called for, both in *tempi* and expression, so that the various emotions, suggested by the music, may be adequately portrayed.

H.G.



MR. HENRY GEEHL

THE COMPOSER

MR. HENRY GEEHL, composer of this year's test piece, was born in London in 1881. At the age of ten he made his first public appearance as a pianist. When fourteen he gained a scholarship for piano and composition, which took him to the Guildhall School of Music, and a further scholarship enabled him to go to Vienna. He toured the Continent as solo pianist until 1908, and returned to London as Conductor with well-known opera companies. In 1910 Geehl wrote the popular song, "For You Alone", for Caruso, a song which attained considerable success. Following this he became Musical Editor to the publishing firm of Edwin Ashdown, and on leaving the Army in 1919 was appointed Professor of Composition and Piano at Trinity College of Music (London), and is also on the Board of Examiners and Lecturers. Amongst his many published works for brass bands are "Oliver Cromwell", "On the Cornish Coast", "Robin Hood", "Normandy", "Sinfonietta Pastorale", "In Tudor Days", "Festival Overture", and to-day's test piece, "Scena Sinfonica".

Remember Those Days?

Colour — Crowds — Pageantry — Hurrahs on every side. Yes, sir! It's come to Town. It's the Great Parade, with Tumblers, Horses, Lions, Clowns, Fair Lady Equestriennes and Swashbuckling Riders. And, ahead of it all — the finely-uniformed Band, always a triumphant, swinging, rhythmic cacophony of Brass Band music.

For was it not Circus Time and the Big Show's Parade, as it displayed its world-famous Acts in the villages, towns and cities. Foremost then, as now, was the Brass Band. It led the Parade, playing triumphant entries, exits and encores during the Circus performance. It was the highlight of the Show from "Fanfare" to "Finale".

All of which will help to introduce Belle Vue's 24th GREAT INTERNATIONAL CIRCUS, Commencing on Friday, 19th December, 1952. Bookings will open early in October for this Super Event. A date to put in your notebook NOW. It will remind you to BOOK EARLY for this unchallengeable display of Circus Talent.

The Bands and order of playing

note to the press
great men built movement
68 yrs in front 3 rows
much advance times 1855
Bands have no 24
ERIC LEE - 1901
A. G. J. J.
BU 5 1000
5 5 5 5
Mrs. J. D. D. 82
Adjudicators

ADJUDICATORS:

- MR. HERBERT BENNETT, Pollockshields, Glasgow
MR. HENRY GEEHL, Knotty Green, Bucks.
DR. HAROLD C. HIND, Mus. Doc., Hon. F.T.C.L., L.R.A.M., A.R.C.M., Cardiff
MR. FRANK WRIGHT, L.R.S.M. (London), M.R.S.T., London

TEST PIECE:

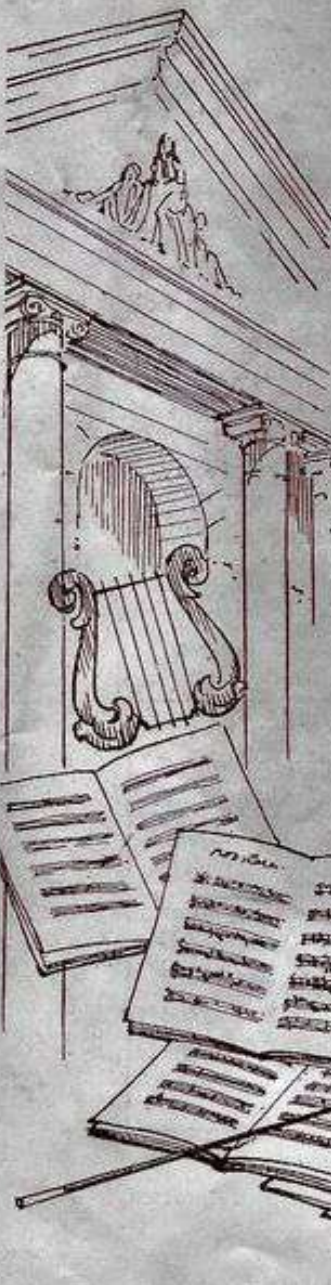
"SCENA SINFONICA"

HENRY GEEHL

specially composed for this Contest

ORDER OF PLAYING CHART

Band No. 1 will open the proceedings by playing "The Queen"



		Order of Playing	Result	Points	
191	1 Barrow Shipyard	10			4
	2 Besses o' th' Barn	18			
194	3 Black Dyke Mills	12	5	188	3
187	4 Carlton Main Frickley Colliery	6			
175	5 City of Coventry	16			
177	6 Clayton Aniline Works	8	6	183	
187	Cory Workmen's Silver	14	8	179	5
193	8 C.W.S. (Manchester)	19	1	195	10
175	9 Edge Hill British Railways	3			
189	10 Fairey Aviation Works	1	7	180	6
2	11 Foden's Motor Works	13	2	193	20
170	12 Irwell Springs	15			
	13 Leyland Motors	20			
3	14 Munn & Felton's Works	17	3	191	
178	15 Prescott Cable Works	9	4	190	
185	16 Ransome & Marles' Works	7			
188	17 Rushden Temperance	2			
170	18 Wingates Temperance	5			
187	19 Woolley Colliery	4			
172	20 Yorkshire Copper Works	11			

To enable visitors to mark their programmes the order of playing will be prominently displayed at the entrance to the Contest Hall

The audience is specially requested not to applaud when a band takes the platform or during the performance of a band, but to reserve applause until the band has completed the final note of the Test Piece

The audience is also asked to refrain from mentioning names or numbers of bands

2-12 2-22



Awards and today's adjudicators

Mr. HERBERT BENNETT

Herbert Bennett is one of the most accomplished adjudicators in the Brass Band Movement, and has also had a considerable number of successes as a Conductor. He has adjudicated at the Belle Vue "September" on ten former occasions, the first time being in 1932.

Dr. HAROLD C. HIND

Dr. Hind has on many occasions officiated as adjudicator at the Belle Vue Brass Band and Military Contests, including eleven times previously at the Belle Vue "September". He now holds the important position of Director of the National College of Music and Drama in Cardiff Castle, presented to the City by the Marquis of Bute.

Mr. FRANK WRIGHT

At the age of nineteen Frank Wright became the conductor of the famous City of Ballarat Band, and at twenty he was appointed conductor of an established choral society.

As a brass band adjudicator he stands in the very forefront, and he has judged eight times previously at the Belle Vue "September".

He is Music Director to the London County Council (Parks Department) and Professor of Brass and Military Band Conducting and Scoring at the Guildhall School of Music and Drama, London.



MR. HERBERT BENNETT

100th ANNUAL SEPTEMBER OPEN CHAMPIONSHIP BRASS BAND CONTEST

PRIZES

£2,000 GOLD TROPHY

FOR ANNUAL COMPETITION

"SUNDAY CHRONICLE" CHAMPION CHALLENGE TROPHY

The Cup to be held by the First Prize Band until 13th August, 1953, and to become the property of any Band winning the First Prize at the September Contest, three years in succession.

SPECIAL "CENTENARY" CELEBRATION TROPHY

To be won outright by the First Prize Band

A SPECIALLY ENGRAVED ILLUMINATED CERTIFICATE

will be awarded to each of the prize-winning bands
and also to each member of the 1st Prize Band

FIRST PRIZE £150

Second, £120; Third, £80; Fourth, £50;
Fifth, £30; Sixth, £20.

EXTRA PRIZES:

Messrs. BESSON & CO. LTD., 15 West Street, London, W.C.2, will present in addition to the First Prize, Band Music to be selected from their Catalogue, value £15, and also a Metronome, suitably inscribed.

Messrs. BOOSEY & HAWKES LTD., Band Instrument Manufacturers and Music Publishers, 295 Regent Street, London, W.1, will present to the First Prize Band a Set of Medals.

Messrs. R. SMITH & CO. LTD., Music Publishers, 210 Strand, London, W.C.2, will present in addition to the Second Prize, Band Music to be selected from their Catalogue, value £15.

Messrs. STOCK & CHAPMAN, the Musicians' Rendezvous, 93 Oxford Road, Manchester 1, will present in addition to the Second Prize, Goods or Accessories, value £5 5s.

Messrs. THOS. REYNOLDS, SENR. & SONS, LTD., Musical Instrument Makers and Repairers, 43 Chapel Street, Salford 3, will present in addition to the Third Prize, Goods, Silver Plating, or Repairs, value £5 5s., and also a Watch Metronome, value £7 7s.

Messrs. WRIGHT & ROUND, Publishers of the *Brass Band News*, 34 Erskine Street, Liverpool 6, will present in addition to the Third Prize, a Parcel of Music, value £3 3s.

Messrs. MAYERS & HARRISON LTD., Musical Instrument Makers and Uniform Clothing Contractors, 207-215 Great Jackson Street, Manchester 15, will present in addition to the Fourth Prize, a very fine solid leather, with plush lining, centre opening Cornet Case, value £12 12s.

THE UNIFORM CLOTHING & EQUIPMENT CO. LTD., 10-11 Clerkenwell Green, London, E.C.1, will present in addition to the Fourth Prize, Three Leather Brass Instrument Carriers in black or brown as may be preferred by the band.

Messrs. J. RENO & CO. LTD., Musical Instrument Makers, 64 Oxford Street, Manchester 1, will present in addition to the Fifth Prize, a Cornet Case, or, alternatively, a Trombone Case.

Messrs. QUICKFIT PUBLISHING CO., Music Cover Specialists, Peel Mills, Clarks Lane, Rochdale, will present in addition to the Fifth Prize, a Set of March Band Card Covers.

Messrs. R. S. KITCHEN LTD., Musical Instrument Specialists, 27, 29, and 31, Queen Victoria Street, Leeds 1, will present in addition to the Sixth Prize, a Prize Voucher, value £5 5s.

Messrs. JOSHUA DUCKWORTH LTD., Publishers of the "Deep Harmony" Hymn Tune Series, Manifold Printing Works, Colne, will present in addition to the Sixth Prize, a Parcel of Music, value £2 2s.



DR. HAROLD C. HIND



MR. FRANK WRIGHT

Diamond Jubilee



MR. J. A. GREENWOOD

The year 1912 was a "highlight" with the Diamond Jubilee of the Great September Champion Brass Band Contest. The 60th Annual was held on Monday, 2nd September, and the following details are culled from the official programme. The cash prizes were: 1st, £50; 2nd, £30; 3rd, £20; 4th, £15; 5th, £10; 6th, £5. The Belle Vue Champion Challenge Cup, value 50 guineas, was also awarded. In addition, each member of the 1st Prize Band was presented with a gold medal with diamond setting, and each of the prize-winning bands received a gold medal with diamond centre.

Judges: LIEUT. CHARLES GODFREY, M.V.O., R.A.M., R.C.M., G.S.M., London;
CARL KIEFERT, Musical Director, London; and
J. O. SHEPHERD, Musical Director, Liverpool.

The test piece was a selection from Auber's opera, "Les Diamants de la Couronne" (an appropriate title for a Diamond Jubilee Contest), selected and arranged for the Contest by Lieut. Charles Godfrey.

Competing Bands in the Order of Draw and Conductors:

1 Black Dyke Mills	J. A. Greenwood	11 Wingates Temperance	J. A. Greenwood
2 King Cross Subscription	J. A. Greenwood	12 Irwell Springs	W. Halliwell
3 Hebden Bridge	W. Halliwell	13 Luton Red Cross	W. Halliwell
4 Goodshaw	A. Owen	14 Kingston Mills	A. Holden
5 Slaithwaite	B. Lodge	15 Dannemora Steel Works	R. Richford
6 Shaw	W. Halliwell	16 St. Hilda Colliery	W. Halliwell
7 Houghton Main Colliery	J. A. Greenwood	17 Batley Old	J. Brier
8 Crosfield's Soap Works	W. Halliwell	18 Lindley	J. W. Schofield
9 Irwell Old	T. Eastwood	19 Foden's Motor Works	W. Halliwell
10 Haworth Public	J. Paley	20 Horwich Old	J. A. Greenwood

Wyke, Victoria Hall (Bolton), Castleford Subscription, Congleton Town, Cory Workmen's, and Rotherham Boro' also entered.

The result was as follows:

1 Foden's Motor Works	4 Black Dyke Mills
2 St. Hilda Colliery	5 Dannemora Steel Works
3 Shaw	6 Irwell Springs

Mr. W. Halliwell's successes were exactly identical to those of the year previous (1911) and the third successive occasion on which he conducted the first three prize-winning bands.

The particulars on this page have been taken from the Official Programme of the September Champion Brass Band Contest, held in its Diamond Jubilee Year, 1912.



The late WILLIAM HALLIWELL

The Centenary Bands

BARROW SHIPYARD (Barrow-in-Furness, Lancashire)

Conductor and Bandmaster: Herbert Sutcliffe.

Secretary: Robert G. Fisher, 13 Bowness Road, Barrow-in-Furness.

BESSES O' TH' BARN (Whitefield, Manchester)

Conductor: W. Wood.

Secretary: F. Cowburn, 17 Mather Avenue, Whitefield, Manchester.

BLACK DYKE MILLS (Queensbury, Bradford, Yorkshire)

Conductor, Bandmaster, and Secretary:

Alex. Mortimer, 87 Highfield Terrace, Queensbury, Bradford, Yorkshire.

CARLTON MAIN FRICKLEY COLLIERY

(South Elmsall, Yorkshire)

Conductor: H. Mileman.

Bandmaster: G. Dunn.

Organizing Secretary: R. Stevens, 205 Harrow Street, Moorthorpe, Yorkshire.

CITY OF COVENTRY (Warwickshire)

Conductor: Eric Ball.

Bandmaster: James F. Greig.

Secretary: Andrew Murray, 125 Whoberley Avenue, Coventry.

CLAYTON ANILINE WORKS (Manchester)

Conductor and Secretary: E. C. Buttress, Clayton Aniline Co. Ltd., Clayton, Manchester 11.

Bandmaster: J. Burgess.

CORY BROS. WORKMEN'S SILVER

(Ton-Pentre, Rhondda, South Wales)

Conductor: W. B. Hargreaves.

Bandmaster: T. W. Trotman.

Secretary: E. P. Hendy, 2 Albion Street, Ton-Pentre, Rhondda, Glamorganshire.

C.W.S. (Manchester)

Conductor: Eric Ball.

Bandmaster and Secretary: Jack Atherton, 10 Marton Grove, Reddish, Stockport, Cheshire.

EDGE HILL BRITISH RAILWAYS (Liverpool)

Conductor and Bandmaster: Norman Jones.

Secretary: S. W. Jones, 76 Whittier Street, Liverpool 8.



MR. HARRY MORTIMER

FAIREY AVIATION WORKS

(Heaton Chapel, Stockport, Cheshire)

Conductor: Harry Mortimer, O.B.E.

Bandmaster: R. Mulholland.

Secretary: W. J. Hume, The Fairey Aviation Co. Ltd., Heaton Chapel, Stockport, Cheshire.

FODEN'S MOTOR WORKS

(Elworth, Sandbach, Cheshire)

Conductor: Harry Mortimer, O.B.E.

Bandmaster and Secretary: Fred Mortimer, Foden's Motor Works, Elworth, Sandbach, Cheshire.

IRWELL SPRINGS (Bacup, Lancashire)

Conductor and Bandmaster: Fred L. Garth.

Secretary: Graham E. Collins, 17 Industrial Street, Bacup, Lancashire.

LEYLAND MOTORS (Leyland, Lancashire)

Conductor and Bandmaster: Harold Moss,

L.R.A.M., A.R.C.M.

Secretary: Edwin Moore, 58 Leadale Road, Leyland, Lancashire.

MUNN and FELTON'S WORKS

(Kettering, Northants)

Conductor and Bandmaster: Stanley H. Boddington,

L.R.A.M., A.R.C.M.

Secretary: F. L. Felton, Managing Director, Munn & Felton Ltd., Wood Street, Kettering.

PRESCOT CABLE WORKS (Prescot, Lancashire)

Conductor and Bandmaster: John Capper.

*Secretary: Frederick G. Ambrose, British Insulated Callender's
Cables Ltd., Prescot, Lancashire.*

**RANSOME and MARLES' WORKS
(Newark-on-Trent, Nottinghamshire)**

Conductor: Harry Mortimer, O.B.E.

*Bandmaster and Secretary: David Aspinall, Stanley Works,
Newark-on-Trent, Nottinghamshire.*

RUSHDEN TEMPERANCE (Rushden, Northants.)

Conductor: W. A. Scholes.

Bandmaster: F. Perkins.

Secretary: E. W. Denton, 9 Wymington Road, Rushden, Northants.

WINGATES TEMPERANCE (Westhoughton, Lancashire)

Conductor: William Wood.

Bandmaster: Jack Eckersley.

*Secretary: William Gaskell, 103 Wigan Lower Road, Standish Lower
Ground, near Wigan.*

WOOLLEY COLLIERY (Darton, Barnsley, Yorkshire)

Conductor: George Thompson, L.G.S.M., B.B.C.M.

Bandmaster: Eric Foster.

Secretary: J. Argyle, 88 Barnsley Road, Brierley, near Barnsley.

YORKSHIRE COPPER WORKS (Stourton, Leeds, Yorkshire)

Conductor and Bandmaster: A. H. Whitehead.

*Secretary: J. Warwick, Yorkshire Copper Works Ltd., Stourton,
Leeds 10.*



MR. ERIC BALL



Marching Bands on Belle Vue's great Stadium, Manchester, England

A Century of Champions

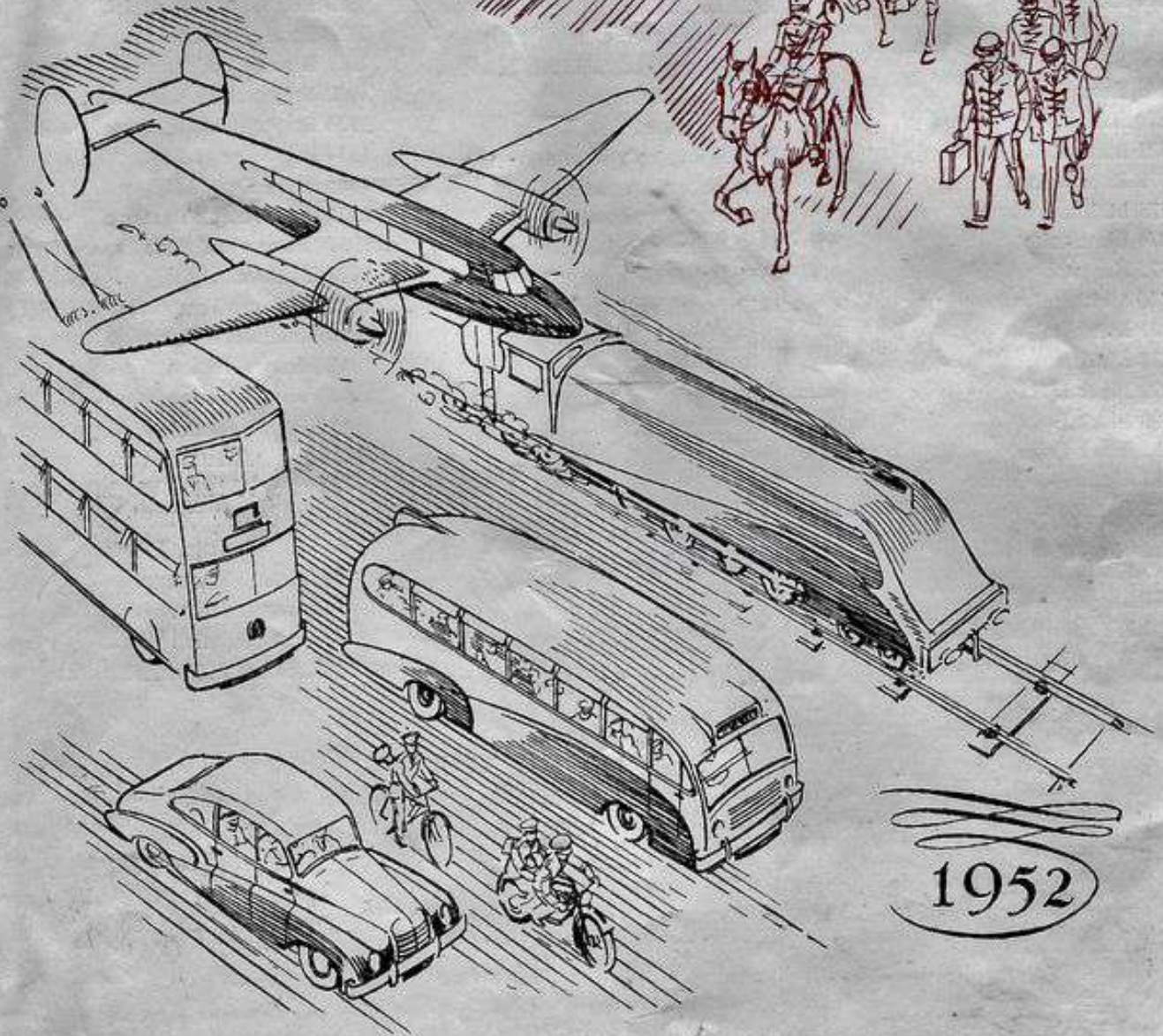
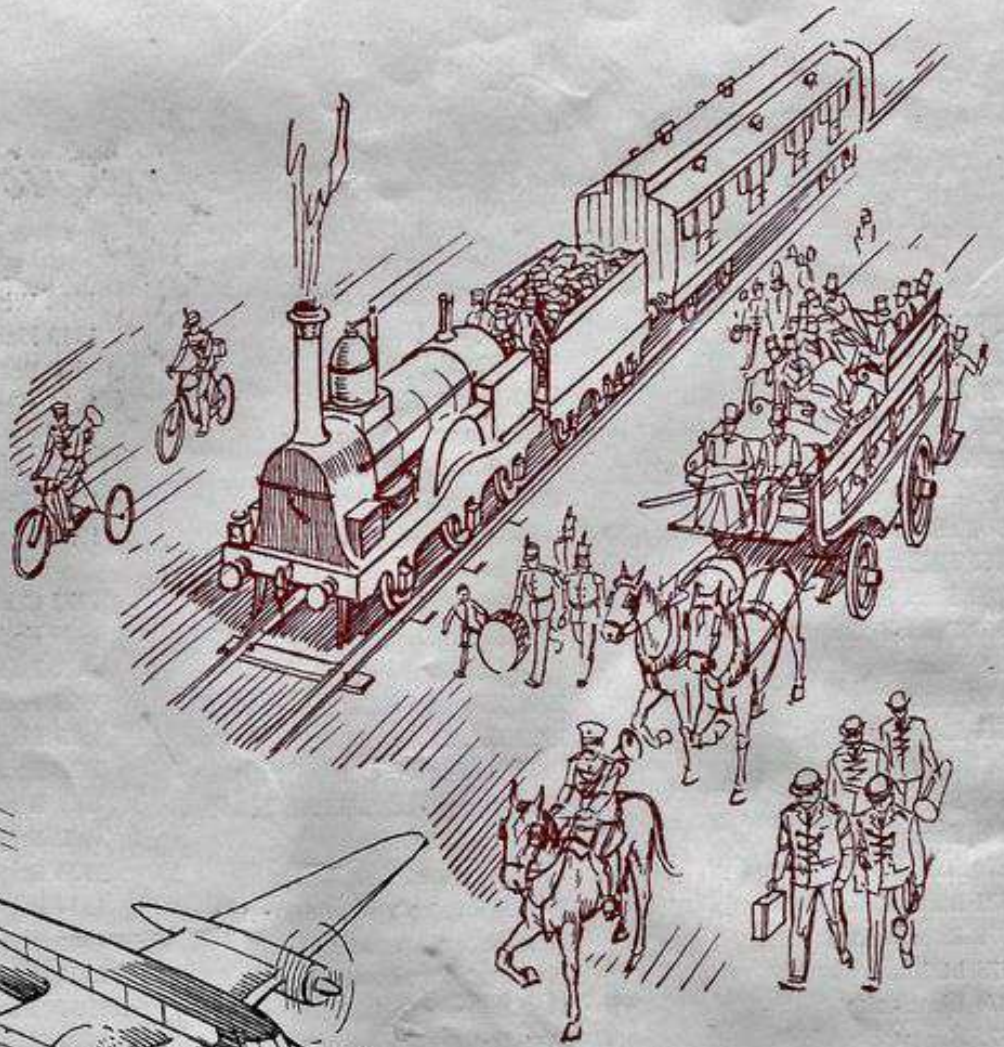
1853 Mossley Temperance
 1854 Leeds (Ry. F.)
 1855 Accrington
 1856 Leeds (Ry. F.)
 1857 Leeds (Smith's)
 1858 Accrington
 1859 —(No contest)
 1860 Halifax
 1861 Halifax
 1862 Black Dyke
 1863 Black Dyke
 1864 Bacup
 1865 Bacup
 1866 Dewsbury
 1867 Clay Cross
 1868 Burnley
 1869 Bacup
 1870 Bacup
 1871 Black Dyke
 1872 Robin Hood
 1873 Meltham
 1874 Linthwaite
 1875 Kingston
 1876 Meltham
 1877 Meltham
 1878 Meltham
 1879 Black Dyke
 1880 Black Dyke
 1881 Black Dyke
 1882 Clayton-le-Moor
 1883 Littleboro' Public
 1884 Honley
 1885 Kingston Mills
 1886 Kingston Mills
 1887 Kingston Mills
 1888 Wyke Temperance

1889 Wyke Temperance
 1890 Batley Old
 1891 Black Dyke
 1892 Besses o' th' Barn
 1893 Kingston Mills
 1894 Besses o' th' Barn
 1895 Black Dyke
 1896 Black Dyke
 1897 Mossley
 1898 Wyke Temperance
 1899 Black Dyke
 1900 Lindley
 1901 Kingston Mills
 1902 Black Dyke Mills
 1903 Pemberton Old
 1904 Black Dyke Mills
 1905 Irwell Springs
 1906 Wingates Temperance
 1907 Wingates Temperance
 1908 Black Dyke Mills
 1909 Foden's Motor Works
 1910 Foden's Motor Works
 1911 Hebden Bridge
 1912 Foden's Motor Works
 1913 Foden's Motor Works
 1914 Black Dyke Mills
 1915 Foden's Motor Works
 1916 Horwich Railway M.I.
 1917 Horwich Railway M.I.

1918 Wingates Temperance
 1919 Harton Colliery
 1920 Besses o' th' Barn
 1921 Wingates Temperance
 1922 South Elmsall & Frickley Colliery
 1923 Wingates Temperance
 1924 Australia (Newcastle Steel Works)
 1925 Creswell Colliery
 1926 Foden's Motor Works
 1927 Foden's Motor Works
 1928 Foden's Motor Works
 1929 Brighouse & Rastrick
 1930 Eccles Borough
 1931 Besses o' th' Barn
 1932 Brighouse & Rastrick
 1933 Brighouse & Rastrick
 1934 Brighouse & Rastrick
 1935 Black Dyke Mills
 1936 Brighouse & Rastrick
 1937 Besses o' th' Barn
 1938 Slaithwaite
 1939 Wingates Temperance
 1940 Bickershaw Colliery
 1941 Fairey Aviation Works
 1942 Fairey Aviation Works
 1943 Bickershaw Colliery
 1944 Fairey Aviation Works
 1945 Fairey Aviation Works
 1946 Bickershaw Colliery
 1947 Fairey Aviation Works
 1948 C.W.S. Manchester
 1949 Fairey Aviation Works
 1950 Fairey Aviation Works
 1951 Ransome & Marles' Works



1853



1952

The trophies

To-day's Trophies will be presented by MRS. ELEANOR MARION ILES, widow of the late JOHN HENRY ILES, O.B.E.

It is more than fitting that the Presentation of Trophies in this Great Centenary Year, should be made by Mrs. Iles who, at the age of 82, has travelled specially from the Metropolis to be here at this great event.



The £2,000 GOLD TROPHY

WINNING BAND BROADCAST

We have much pleasure in announcing that the winning band of to-day's contest will broadcast on Sunday, 7th September, from 5.30 to 6 p.m. in the Light Programme, and on Monday, 8th September, from 6.30

to 7 p.m. in the North of England Home Service. We herewith return our thanks and appreciation to the British Broadcasting Corporation for the privilege accorded.

RECORDINGS

This contest is being recorded by Times Production Ltd., 3 Chester Street, Oxford Road, Manchester. Records will be available to the public in general, applications to be made to the above address.

Exhibition of Historical Musical Instruments

Messrs. Boosey and Hawkes, Limited, who claim Establishment from the year 1750, Request the Pleasure of the Attendance of Every Member of to-day's Contesting Brass Bands, at the Special Historical Exhibition of Antique Musical Instruments, to be Held in the Belfast Room of Belle Vue's Famous Exhibition Hall, during this "Centenary" Brass Band Championship.

The Exhibition illustrates by Actual Antique Instruments from our World-Famous Museum Collection at our Main Manufactory at Edgware, Middlesex, the Development and Improvement of Brass Band Instruments from the Earliest Times.



THE "SUNDAY CHRONICLE" CHAMPION CHALLENGE CUP

Finis

THE END. The final page of a Souvenir marking this day as the greatest yet in the History of Brass Bands is here written. In the cultural and resplendent values of Brass Bands it is by no means "the end" but rather a beginning.

The beginning of a new era in the movement of music by the working man, for the working man, and the peoples of the entire world. Stepping over the threshold into a new and vital realm of activity, into the Second Century of this mighty welding of comradeship and talent, Brass Bands approach a new world of progressive enterprise and development.

In this Souvenir we have, as it were, turned back the pages of Brass Band History and, tracing it through to this grand "Centenary", recorded its progress and achievements briefly, but none the less sincerely, through one hundred years of enthusiastic activity.

To-morrow, Sunday the Seventh of September, 1952, this Centenary will have become History and pages yet to be written of Bands and Bandsmen will, in their turn, be read by to-day's descendants and by the men of note and the part they will play in building to indestructable heights the glory of Brass Bands.

To the winners, to-day will indeed be an unforgettable achievement — not only for the honour of winning — not only for the recognition of outstanding talent, but for the pride in becoming Champions in the year in which Her Majesty The Queen honoured Brass Bands and their Centenary by bestowing Her Gracious Patronage.

Of one thing we may be certain; that in years to come, stretching far into a great Bi-Centenary, descendants of Brass Bandsmen will treasure this Souvenir, lovingly turn over its pages and, with the knowledge that their fathers and grandfathers were part of the glorious Movement depicted therein, realize that it was by no means an END but an assured BEGINNING of a new and brilliant future for Brass Bands, in which they, too, played their part in carrying on a great tradition — a tradition that cannot die . . . Music — to gladden the heart of man.

Editor.

