

Goodshaw Fold Brass Band - Origins

Gavin Holman, January 2020 - Transcribed from a manuscript by Mr Holt (either John, Thomas or George) – a founding member of the band. Together with various later photographs of the band.

Extracts from Reminiscences and Origin of Goodshaw Band

Introduction

In introducing the following to its many readers the writer has endeavoured so far as possible and to the best of his ability to meet the requirements and expressed desires of hundreds of true lovers of music amongst both the classes and the masses throughout the whole district and county. It is no easy task to bring all things from memory, but what with interviews with old and aged members, and much having been derived from direct personal experience, compiling and chronicling events and incidents for years past, yet nevertheless we have the gratification of being able to place before the public a reading calculated is in every subject to be interesting and undoubtedly useful to its several admirers. For a sequel to the Origin and success of the Goodshaw Band having become loud and importunate to be resisted, the pleasant task of writing it is purely and simply one of love, therefore should it prove the humble instrument of transposing into the minds of any organisation and may some portion of that sublime spirit of emulation which glows in the heroes of our text, and in the memories of the old members who are still living, and yet having a remembrance of those who have passed away, the writer will consider himself abundantly compensated for his task.



Goodshaw Band, 1903

The Origins of Goodshaw Fold Brass Band

September 1867

Nicely situated about four and a half miles from Burnley on the right hand side of Manchester Road, and two and a half miles from Rawtenstall on the other side and in the North Ward of Rawtenstall Borough, lies the quaint little village of Goodshaw Fold, therein being some very old buildings and cottages – for instance there is one farmhouse in the centre that was built in 1619 and also one that was the birthplace of Lady Scarle, late of Burnley, also another which used to be the residence of the late John Kay Esq. whose descendants are now somewhere in the districts of Bury. And nearing on to half a century ago the young men of the village would gather together on the bridge which spans the River Limmy and on fine summer evenings you could see about five or six couples of them busily engaged in the game of draughts, sitting astride on the bridge sides having the squares cut into the top stones of the bridge, some of them being visible to this day. They would play with counters and small clinkers for pegs and would go on until darkness came on, then they would gather together and stand in a group and sing the old fashioned glees and good old hymn tunes and songs, which sounded grand on a fine summer's evening, there being some good singers amongst them, but there came something else for them to do, and that was when the Band came around.



Goodshaw Brass Band, 1906

On June 21st 1867 the United Methodist Free Church Sunday School Love Clough held their field day and procession for which they engaged the Padiham Original Brass Band, and after having finished their engagement got in company with one who had one or two brothers who were members in the band, and he living in Goodshaw Fold persuaded them to stay all night, which they did, this man finding lodging for one or two and another finding room for one or two, so that they all got

put up for the night, and on the Sunday morning following they all met in the centre of the village and played a march and two hymn tunes, one being that good old tune *Southport*, which sounded well. Here we may just break in with a little Shakespeare:

*The man that hath no music in himself
Nor is not moved with concord of sweet sounds
Is fit for treasons, strategems, and spoils
Let no such man be trusted.*

And after the band had retired and going towards home there were some of the young men before mentioned were on the bridge and commenting on the playing of the band they had just heard, and one of them who is still living and well and hearty and one of the two only survivors of the Crawshawbooth Band. This band included all the male portion of the notes Marsden family, these being father and five sons and five or six of their members being called away to join the famous Bacup Old Band, which brought on the breaking up of the Crawshawbooth Organisations. And this man whom we allude to above is our old esteemed member and friend David Heap who brought it forward so nicely saying that he couldn't see why they couldn't raise a band in Goodshaw Fold, and the late Mr William Isier and others falling in with the suggestion set to work straight away holding meetings etc. and pulling together as much money as they possibly could, some of the members borrowing money to purchase their instruments.



David Heap

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So they set out in search of instruments thereof and went to Accrington, Padiham, Burnley, Nelson and other places, which took up a lot of time and traveling and expense. Of course you know they didn't reckon this, it taking two or three months of their work, it had got into September before they could make a proper start, so that at last having got what they called a fair complement of instruments which was only fair in appearance some having a great amount of lead about them and had to keep being soldered keeping the tinkers busy for a time, but nevertheless they got their scales written out they commenced blowing and the noises that were heard for a time it was almost indescribable. You could have heard them coming from far and near when they were coming for a practice, but they soon got over this and the inhabitants got more used to it and the members getting their scales off nicely they engaged Mr Isaac Marsden as teacher and to write music for them, the first being three hymn tunes, i.e. *Last Wish*, *Messina Portugal*, then having got these going nicely he wrote them an easy set of quadrilles and a waltz or two and that good old march *Annie Page*.



Goodshaw Band, 1893

Having spent the winter in practising these and other pieces and the spring coming round, this was a very humorous task, that was learning to march. To practice they went on to the hills, there being a pretty level field which is known by the name of the Lots, which is on the road leading from Love Clough to Accrington. And by going across the field and back a few times their lips soon began to give way, they not being used to playing and marching, and on retiring came into the village and agreed to play in for the first time which was quite amusing, some getting across the bridge a yard or so in front of the others, and not being able to play to their headquarters had to make a circle besides the well, the road leading up to the band room being rough and steep, and which all the old villagers used to call it Up Nook, and it was a nook and is yet their band room having been an old coach house, but they did not stay there very long for they removed to the bottom room of the western part of the old Mansion House, being part of one I have mentioned before, the top room being used as a Wesleyan school and chapel, and while having this room they got on very well as far as playing was concerned and they commenced getting engagements.

The first engagement was on Whit Tuesday afternoon for the Goodshaw St Mary's Church Scholars' procession (1868). This being a very hard engagement at that times they, having to engage an extra man or two, one of them being the late William Greenwood and Mr Isaac Marsden, their teacher – he also played with them as their leader and bandmaster – and after having finished the task there was very few who hadn't sore lips but it was a grand break in for them.

So after this they kept persevering and getting more and more engagements through the summer, and getting into autumn of this year, and wishing to get some better instruments, they set to to get their funds up, so at a practice they all agreed to set off on the following Saturday afternoon to visit some old natives of the village who were manufacturers, one being at Rising Bridge and two at Accrington, and on receiving a couple of pounds or so they were pretty well satisfied, and before setting off for home again they put up at a house, the host being well known on this side of the hill, and

they were all getting a good lunch and preparing for home, who should come but some of the Accrington Old bandsmen, who gave them a little encouragement to persevere and stick together and, after they had played a piece for them, they made for home, having got rather late and dark and raining, and over that hill to come and played all that sound was no mean task.



Goodshaw Brass Band, 1912

But all went on very nicely as we have heard it said many a time that a good company makes a road look shorter, so it was on this occasion that we landed at a place where an old worthy used to live, so we went in and had a thirst quencher, so the old man says you had better give me a tune before you go, so they ups and got their copies and candles lighted and commenced playing, and one of the worthies who were holding a candle blew all the lot of the lights out and pulled the bread sack from the top of the room, right on top of the band, those with upbell'd instruments were fast in the case of the sack and trying to extricate themselves when the lights were lit, so they all made for home, it having got very late after a good day's march.

And about this time there had been a contest at Todmorden where Mr R. Marsden won a new euphonium, which our band purchased from him, this being the first new instrument they got. So delighted were they that the whole band went to meet it at Rawtenstall and played nearly all the way there and back, but nevertheless it being a good practice as well and they set into some good practising one or two little selections, one being *Semiramide* and a fantasia called *All the Rage in London*, arranged by Mr I. Marsden, and spending a lot of time on these they started getting concerts up which proved very successful, and were soon able to get more new instruments and Christmas time coming on, they had to start practising their Christmas tunes and they had a very long turn at that time, Rawtenstall being included there.

So having got Christmas over they looked towards another spring and summer also for engagements etc. to get up their exchequer which required a lot of playing for. But I must say the public responded well and they got a lot of new instruments and had another good winter's tuition and struggles and holding down concerts etc. And getting into 1870 they commenced to practice two very fair selections, and a contest being published for Colne, they agreed to set in for it, which they did and in earnest too, there being seven bands entered, each band to play two selections of their own choice. The Goodshaw Fold Band played *Nabucco* and *Le Domino Noir*, and they played well to say it was their first attempt. There was one little item about it which was rather amusing, that was to see so many mount the platform with what they used to call red heads, these being about a half a dozen of them, but they being no worse for that, for they all seemed to do their very best. Mr Marsden conducting them very nicely and playing the solos, they seemed to get through alright, especially the first piece.

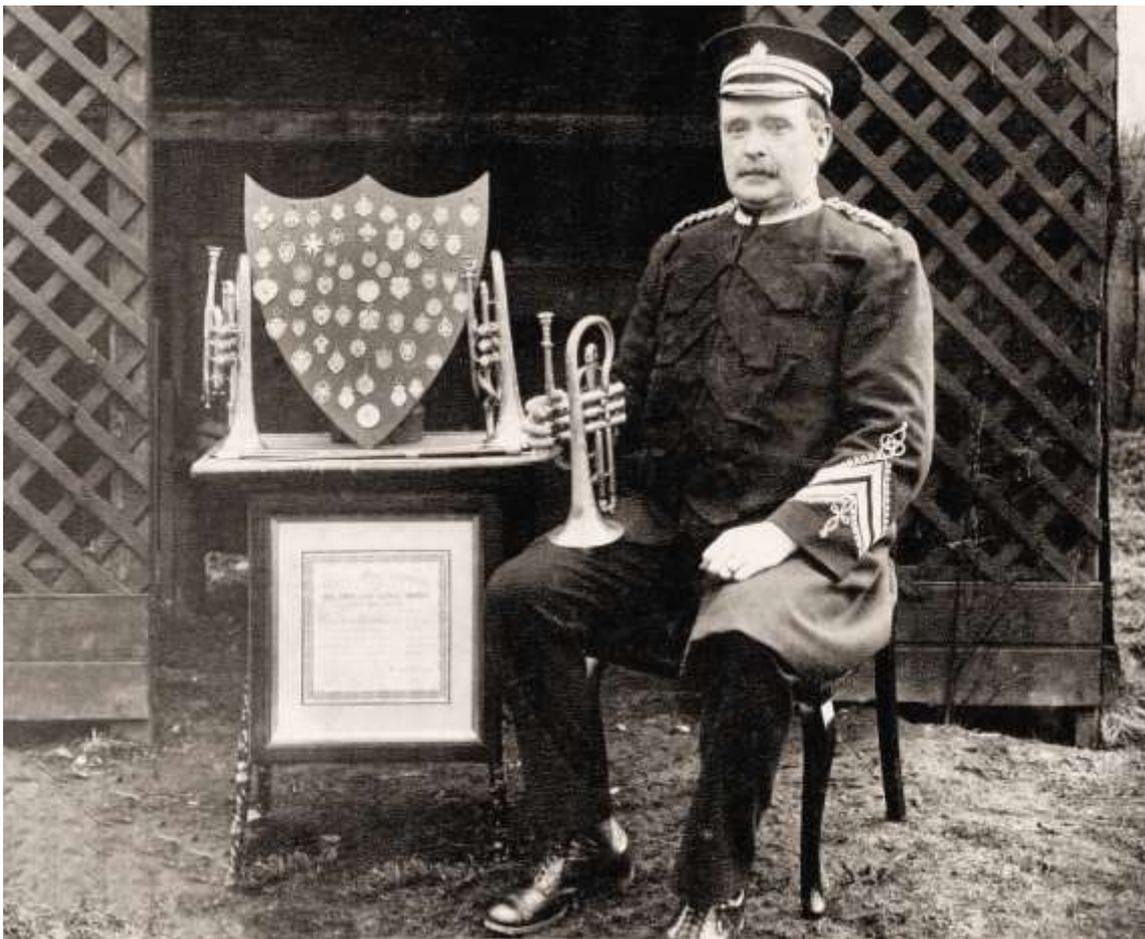
And all went on very well until the time for the judge to come out, then there was a rush and Mr George Ellis of Blackburn, being the judge, mounted the platform and gave the awards: 1. Darwen Temperance, 2. Nelson, 3. Tottington Temperance, 4. Goodshaw Fold, 5. Ribblesdale Bands. It was thought a very good start, the bandsmen and their followers were quite elated and they showed it before they got home, for they played that grand old march, *The Honest Working Man*, all the way home nearly, except when they were in the train. Then, at Burnley, there was another ovation for they played right from Bank Top stations up Manchester Road, and when they landed home, there was a furioso, I can tell you. But this passed away and they settled down for a time, practising as much as they could, but it was very hard work at this time as some of the members had to work until 8, some 9 o'clock at night.



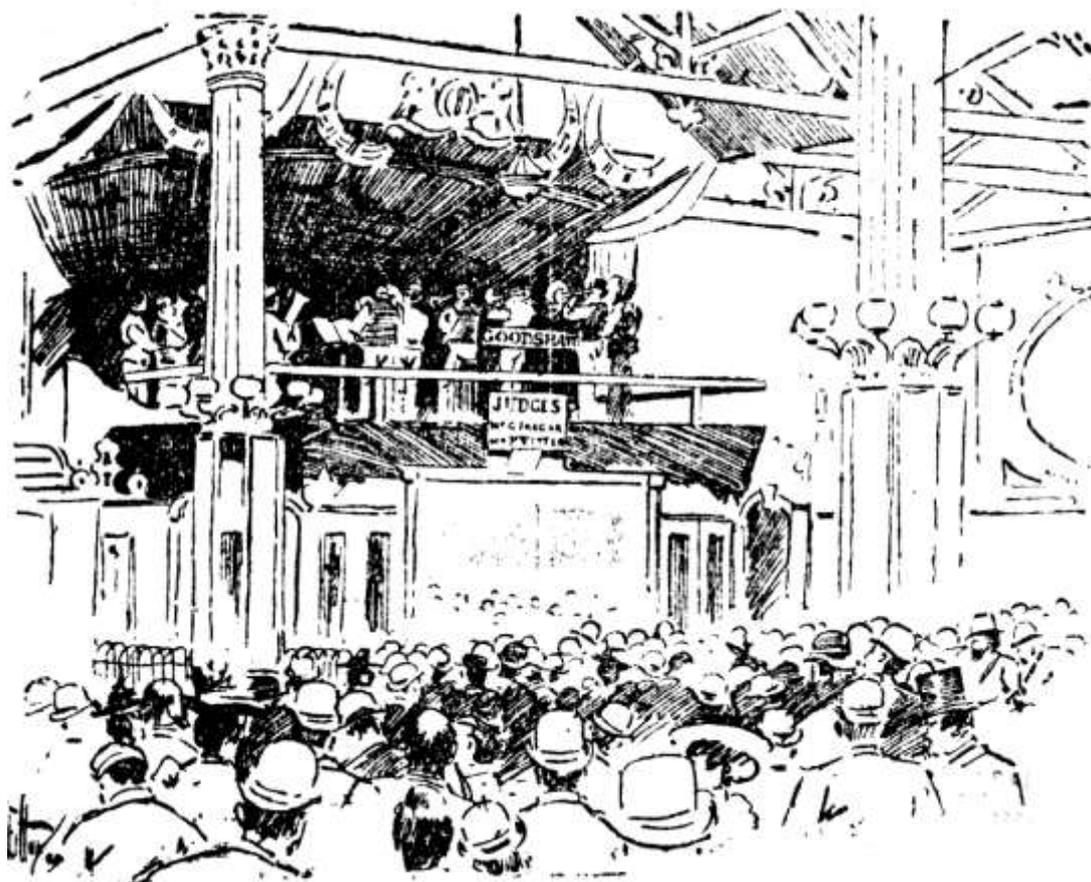
Goodshaw Band, 1904

The original members of the band were:

David Heap	Bandmaster & conductor	Thomas Pickup	1st Tenor Horn (afterwards 2nd Trombone)
John Pickup	1st Soprano	John Holt	2nd Tenor Horn
Richard Ashworth	2nd Soprano	George Ratcliffe	2nd Tenor Horn
William Trickett	1st Cornet	George Holt	3rd Tenor Horn
James Birtwistle	1st Cornet	John H. Riley	1st Baritone
J. R. Hacking	1st Cornet	Thomas Heap	2nd Baritone
Edward Pickup	2nd Cornet	William Mason	3 rd Baritone
Henry Rothwell	2nd Cornet	Robert Wilkinson	1st Euphonium
George Mason	3rd Cornet	John Dean	2 nd Euphonium
Henry Trickett	3rd Cornet	Thomas Holt	Eb Bass
Stephen Knowles	1st Alto Horn	Lord Heap	Eb Bass
P. Whittaker	2nd Alto Horn	James Pickup	Bb Bass
J. W. Haworth	1st Tenor Horn (afterwards Solo Trombone)	George Pickup	Bb Bass & secretary
		Robert Walsh	Side Drum
		William Hartley	Bass Drum



William Pollard, bandmaster, 1899



Goodshaw Brass Band at Belle Vue, July 1904, at which they won first prize, conducted by Alexander Owen, playing "Don Sebastiano"



Goodshaw Prize Band, 1915



Goodshaw Band Committee, 1915



Goodshaw Band Ladies Committee, 1915