

# Broadwood's Piano Works Brass Band – from band to orchestra and back again

Gavin Holman, 22 May 2022

John Broadwood & Sons is the oldest and one of the most prestigious piano manufacturers in the world. The company was originally established in 1728 by Burkat Shudi, a Swiss wood craftsman, who had been an apprentice in the harpsichord workshop of Hermann Tabel, in London. Shudi made harpsichords for Handel and the Prince of Wales, King George and other notable persons.

John Broadwood came from Scotland, joined the business, marrying Shudi's youngest daughter, Barbara, and eventually became the head of the company after Shudi's death in 1773. Broadwood went on to develop many improvements in the new piano-forte, becoming one of the world's leading piano makers.



Broadwood's piano factory, London, 1842



Royal Soho Theatre (later Royalty Theatre)

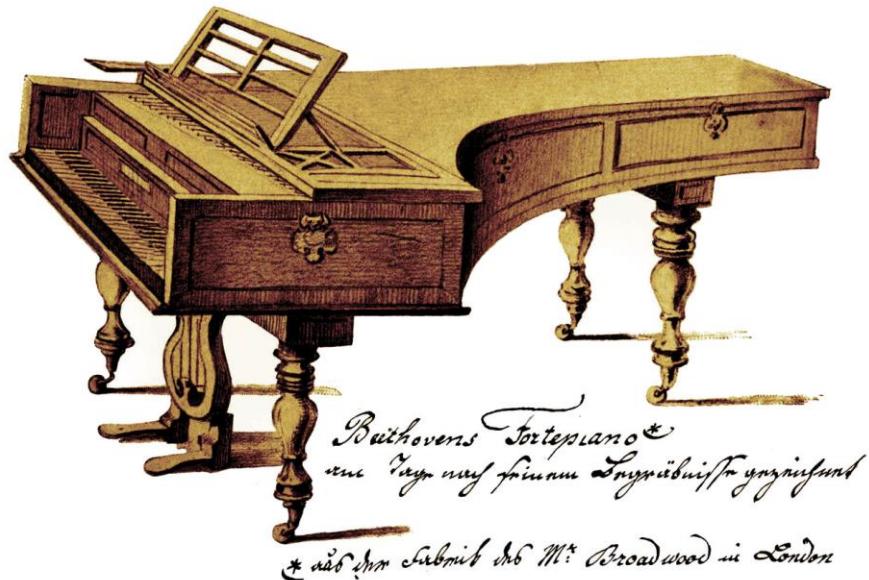
Some of the Broadwood workers gave a dramatic performance at the Royal Soho Theatre on 22 November 1854, when the substantial proceeds were given "*in aid of the wives and children of our brave soldiers now fighting for their country in the East.*" [in the Crimean War]. This started a fashion at Broadwood's for the practice of music, and regular concerts by the ad hoc instrumentalists took place over the next five years.

In 1857, Messrs. Broadwood instituted a library for the use of their workmen, and in 1860 they established a class for the study of brass instruments – its twofold purpose being "*to refine the taste of the men, and to form a band for the Broadwood Volunteer Company*".

Two of the many pianos made by the Broadwood factory are worth mentioning here.

In May 1818, after an arduous journey from London via Trieste and the Alpine passes involving 360 miles via horse and cart, a Broadwood piano arrived in Vienna. It was Thomas Broadwood's gift to Beethoven; the composer was thrilled and would go on to

write his late piano sonatas on it, (op. 106, 109 and 110). The piano was noticeably louder and more powerful than the Viennese equivalents, which helped him as he struggled with his deafness. The piano survives and was subsequently owned by Liszt, who gave it to the Hungarian National Museum where it is on public display.



Much later, a grand piano in satinwood, inlaid "in the style of Sheraton," was designed by the Broadwood workshop to the order of Richard D'Oyly Carte, who was the impresario of Gilbert and Sullivan's Savoy Operas, and the first Chairman of the Savoy Hotel.

Following the creation of the Volunteer Force in 1859, a rifle volunteer company was formed at Messrs J. Broadwood & Sons Ltd, of Horseferry Road, Westminster. In January 1860 the 22<sup>nd</sup> Middlesex (Queen's) Rifle Volunteers at Pimlico, was formed from the Broadwood volunteers together with other companies raised in the parishes of St John's, St Margaret's, St Mary's Strand, St Paul's Covent Garden, St James, St-Martin-in-the-Fields, St Anne's John Street, St Clement Danes, and with the King's College. The first officers' commissions were dated 25 February 1860. The 22<sup>nd</sup> Corps comprised fifteen companies, divided into two battalions, under the command of Lieutenant Colonel Commandant the Earl Grosvenor. Their headquarters were at Westminster from March 1860. The Corps was renumbered as 13<sup>th</sup> Middlesex in the Volunteer Force reforms of 1880, and became a volunteer battalion (without change in title) of the King's Royal Rifle Corps in 1881.<sup>1</sup>

On 23 January 1860, a grand concert by the workmen took place at the Hanover Square Rooms, which led to the formation of the permanent band.<sup>2</sup>

Thomas Sullivan, chief professor of the clarinet at the Royal Military School of Music, Kneller Hall, was appointed as conductor of the band, and he gave the band's first lesson at a rehearsal on 18 April 1860. Sullivan's son, Arthur, then 16 years old, frequently attended the rehearsals of the Broadwood Band, and assisted by playing the bass drum. Arthur Sullivan would later carve out his own musical career, collaborating with W.S. Gilbert to compose many operettas, among many other musical achievements. Another distinguished

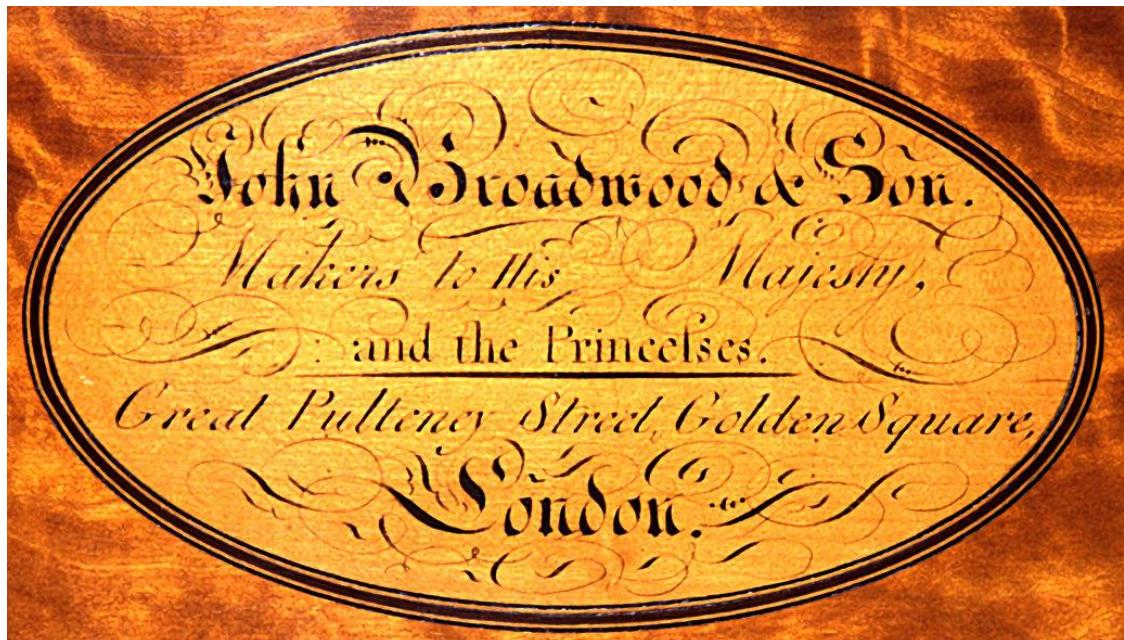
<sup>1</sup> Westlake, Ray – *Tracing the Rifle Volunteers: a Guide for Military and Family Historians* - Pen & Sword, Barnsley, 2010. ISBN: 978-1848842113

<sup>2</sup> *South London Press*, 24 June 1893

member of the band was the eminent pianist and disciple of Liszt, Walter Bache, who performed on the tenor saxhorn.

The original members of the Band were recorded as Messrs. T. Dove, Sanderson, Dunkley, Baldwin, Johnson, Dickey, Eastoe, Murray, Bowerman, Dunham, J. Gillam, R. Gillam, S. Parker, Ford, J. Seymour, R. Seymour, Higgs, Hammant, Bunn, G. Seymour, Barnes, Bell, Sacheverell, Morgan, Howard, J. Love, B. Parker, and W. Love.

The Broadwood Rifle Volunteers remained a company within the 22<sup>nd</sup> Middlesex Rifles, and the Broadwood Band quickly became proficient both musically and as a marching accompaniment to the volunteer brigade. The Band was supported by subscriptions from the members in addition to donations from various patrons, and over the next two years it attended marches of the volunteers on several occasions, and it also gave six musical concerts, open to all the men and their friends and families. Five of these were at the Broadwood factory, the other at St Mary's School. [see Appendix 1 for a letter giving details of financial contributions to the Band].



One day the Band's performance on the march, at the head of the volunteer company, was heard by Monsieur René Favarger, the French composer, who expressed his approbation by writing a march for it, entitled "*Pas Re-double*," which he presented to the Band in score form.

In February 1861, 24 of the lads in the factory were formed into a drum and fife band. This was a supplementary institution to the main brass band, and this band's first leader was Drum-Major West, of the 1<sup>st</sup> Battalion of the Scots Fusilier Guards. He was subsequently succeeded by Drum-Major Loomes, of the Coldstream Guards.

The Broadwood Band's first public concert was at St James' Hall, on Friday 9 May 1862, conducted by Thomas Sullivan. The performance included a selection from "*Le Caïd*" (Ambrose Thomas), "*Pas Redoublé*" (René Favarger), and "*Zerlina Polka*" (Ettling). In addition to the Band's music, various solo instrumental and vocal performances were given - vocalists were: Madame Charlotte Sainton-Dolby (contralto), Miss Robertine Henderson,

Miss Banks, Mr Wilbye Cooper, Mr Lawler, Mr Wallworth, and Charles Santley (baritone).<sup>3</sup> The instrumentalists were: P.P.C. Saintin (violin), Messrs. Louis and Adolphe Ries, F. Berger, Arthur Sullivan (piano), W. Mcfarren, M.E. Vieuxtemps, B. Wells, E. Pauer, and Charles Hallé (piano).<sup>4</sup>

This concert of the Broadwood Band became an established annual event. It was held in March, at the Pimlico Concert Rooms, for the next 16 years, all being managed by Mr, A. J. Hipkins, F.S.A. They were always popular and successful musically and financially. In 1865 there was a profit of £15; in 1869, £17; and in 1872, £21.

Another popular feature of the Band was the annual dinners they held. These took place in July, and they were a fitting conclusion to outings the Band took to Southend or Rosherville Gardens. They were always well attended - in 1863, for instance, 100 of the workmen were present, and in 1868, 117.

The Band played at the opening of the Pimlico Literary and Scientific Institution on Monday 19 October 1863.

The Broadwood Volunteers celebrated the sixth year of their existence with a dinner at the Freemasons' Tavern on Tuesday 20 February 1866. The Band were in attendance and provided several musical selections through the evening. The achievements of the No. 8 (Broadwood) Company Queen's (Westminster) Rifles over the previous year were reported:

"The number of 30s. efficients was 55, and of 20s. efficients, 5; and the total earned for the regiment, under the capitulation grant, amounted to £87 10s. The number of enrolled members was 62 on 1<sup>st</sup> January 1865, 65 on 1<sup>st</sup> January 1866; and has now, by the accession of new recruits, been raised to 76. The following was the final classification of the company: 3<sup>rd</sup> class, 1; 2<sup>nd</sup> class, 17; 1<sup>st</sup> class, 42. Number of marksmen, 27, of whom 11 passed into the 1<sup>st</sup> class in judging distance drill. Various shooting competitions were won, with trophies awarded."<sup>5</sup>

The annual concert in 1866 took place on Tuesday 6 March, at the Pimlico Rooms, Warwick Street. In addition to the Band' performance, there were a number of vocalists: Mdll. Nina Davie, Madame D'Este Finlayson, Miss Fanny Haldane and Miss Lucy Franklein, Messrs. Oxley, Weldon, Edmunds and Welch. The solo instrumentalists were: Miss Eleanor Ward and Mr. Walter Bache (piano), Mr. F. Bowerman (cornet), and Mr. Louis Ries (violin). The vocal soloists were accompanied on the piano by Mr. Marcellus Higgs and Mr. A.J. Hipkins.<sup>6</sup>

Thomas Sullivan remained bandmaster of the Broadwood Band until his death in September 1866. Arthur Sullivan made the Band a donation of all the music used at its practices by his father, and it was bound into twenty books.



Thomas Sullivan, 1862

<sup>3</sup> *The Musical Times*, 1 June 1862, p. 264

<sup>4</sup> *Saint James's Chronicle*, Tuesday 13 May 1862

<sup>5</sup> *Volunteer Service Gazette and Military Dispatch*, Saturday 17 March 1866

<sup>6</sup> *Musical World*, Saturday 10 March 1866

Thomas Sullivan's place was taken by Henry Sibold, who was later to conduct the bands of the London Rifle Brigade and the Victoria Rifles. Sibold was then described as 'one of the most eminent bandmasters at that time'. He had been bandmaster of the Bombay Lancers and was the editor of D'Almaine & Co.'s Brass Band Library. During his career, he became bandmaster of the military bands at the Crystal Palace and at Cremorne, bandmaster of the City of London Militia, and musical director of the Lord Mayor's show.

Sadly, no photographs of the Broadwood Band are known to exist, but they would have appeared something like one of the examples of similar bands illustrated here.



*Enfield Volunteer Rifles Band (41<sup>st</sup> Middlesex battalion), 1865*

Friday 29 March 1867 was the date of the next annual concert of the Band, at St Martin's Hall. The soloists involved were Mesdames Edith Wynne, Ada Jackson, Fanny Haldane, Kate Frankford, Lucy Franklin, and Cecile Fernandes; Messrs. Alfred Hemming, Welch, Oxley, De Fontanier, Deichmann, Chatterton, Tamplin, Bowerman, Hargitt, and Walter Rache. Ticket prices were 3s., 1s. 6d., and 1s.<sup>7</sup>

The Band gave a concert of ten pieces at the Royal Horticultural Society gardens, on Saturday 4 May 1867, in advance of the Society's show, and as one of the council's selection of bands in the gardens.<sup>8</sup>

On Saturday 11 January 1868, at the time of the 'Fenian outrages', the Band headed a procession of 400 of their fellow workmen, when they marched to Westminster Hall in a body, and were sworn in as special constables to protect their factory from a threatened attack by incendiaries.

On to gentler times, the Broadwood Band provided musical entertainment at the annual Mantle's cricket match, on the Westminster School ground, on Saturday 5 September 1868. One gentleman and ten players of the 'South' v. twenty-two of the Grosvenor Road Club – play commenced at noon and continued until 6.30, the gaslights in the square having been lighted for ten minutes.<sup>9</sup>

<sup>7</sup> *London Evening Standard*, Saturday 23 March 1867

<sup>8</sup> *West Middlesex Advertiser and Family Journal*, Saturday 11 May 1867

<sup>9</sup> *Illustrated Sporting News and Theatrical and Musical Review*, Saturday 12 September 1868

Henry Sibold continued as musical director of the Band until 11 May 1870, when he was succeeded by Mr. Charles Doust, of the Royal Artillery. After four weeks' practice under its new leader, it gave a public performance at a large bazaar and fete, on Tuesday and Wednesday 14/15 June 1870, in aid of various Westminster charities.

On Monday 18 June 1877, the Band was changed into a stringed orchestra, by a vote of the majority of the active members. They continued to play together, every week, but it was not for eight years before they were again heard in public.

On Friday 6 March 1885, the Broadwood orchestra (still referred to as the 'Band') gave a grand concert at the Westminster Town Hall. [see Appendix 2]



*Westminster Town Hall, 1883*

One result of this concert was the recognition that the talent displayed by the most proficient members of the Band would be more usefully employed by the founding of an independent association for the furtherance of British orchestral music, rather than by practising miscellaneous music together without any particular object. A meeting was held on 25 March 1885 with Messrs. Algernon Rose, H.S. Mountain, and H.J.C. Highway, with 16 of the best players from the Band, which resulted in the creation of the "*Popular Orchestral Society*," later to become the "*Westminster Orchestral Society*."

The Broadwood Band, however, still continued in its more popular form, playing less classical works than the newly-established "*Orchestral Society*".

Over the next few years its leadership changed several times. On the resignation of Mr. Doust, through ill-health, in March 1887, Mr. J. Fleet, a former euphonium player in the Guards, was appointed conductor.

A concert in June 1888 was held at the Baroness Burdett-Coutts' Hall, in Vincent Square, which resulted in a clear profit of £14.

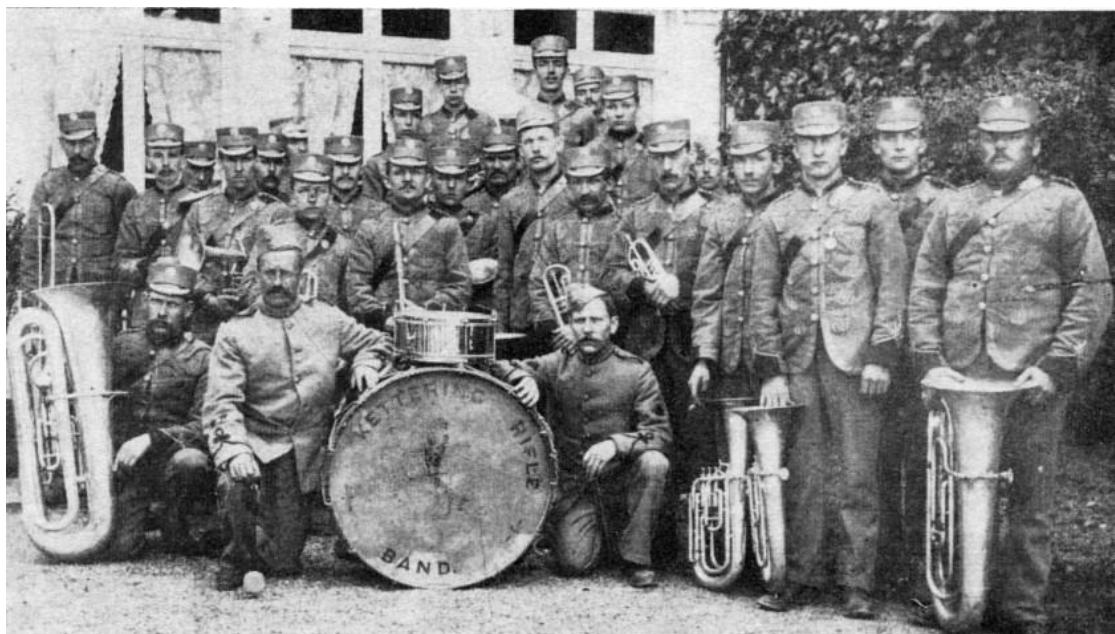
Mr. G.D. Fox, the previous director of several small bands at Harrow, Llandudno, and elsewhere, was appointed conductor in November 1889. He was succeeded, in June 1890, by Mr. E. Martin, formerly in the Guards, and a violinist in the orchestra of the Adelphi Theatre.

On Saturday 27 December 1890, the Broadwood Band played a selection of orchestral pieces at a grand party given by Mrs. H.J. Tschudi Broadwood to 1,000 little children belonging to employees in the firm. The whole event was organized by Algernon S. Rose, who also engaged the drums and fifes of the Scots Guards for the event. The Band's music included the "Rococo Polka" and "Sir Roger de Coverley", and the children were each given a rosette coloured according to their age, and enjoyed numerous games, lemonade, biscuits, Italian pastry, and sausage rolls. Father Christmas and the Bogie Man were in attendance and an enormous cake shaped like a grand piano was cut and eaten, before presents were distributed from a Christmas tree.<sup>10</sup>

The members of the 'Band' for the children's party were: Messrs. T. Cayford, C. Cunningham, T. Edmett, H. Ford, Hughes, Nash, Payne, C.W. Wade, Wilkins (violins); F.N. Sutton (viola); W.E. Horn, Simpson (cellos); R. Black, J.I. Butler (basses); H.S. Mountain (clarinet); G.C. Mountain (flute); H. Mountain (piccolo); J. Ford, C. Gillam (cornets); P. Knight (euphonium); Smith (trombone); Groves (side drum and gong); E. Martin (conductor).<sup>11</sup>

During the early months of 1892, the members of the Broadwood 'Band' decided to convert back to a brass band, and abandon the stringed and woodwind instruments. Some of the arguments for this decision were based on the advantages of brass instruments:

"...the greater facility with which brass instruments can be learnt, and that brass instruments are essentially those which are heard to the best advantage al fresco; for it is always a relief to those whose occupation keeps them indoors all day to be able to indulge in their hobby, and at the same time gratify their friends, by playing in the open air."<sup>12</sup>



Kettering Rifles Band (9<sup>th</sup> Northamptonshire Rifle Volunteers) - 1868

<sup>10</sup> Daily News (London), Friday 26 December 1890

<sup>11</sup> Belfast News Letter, Tuesday 6 January 1891

<sup>12</sup> South London Press, 24 June 1893

Frederick W. Davis, a leading trombonist formerly with the North Somerset Yeomanry Cavalry, Bath Theatre, the Crystal Palace Military Band, Scarborough Spa, the Savoy Theatre, and the Royal English Opera, was engaged as the ‘new’ Band’s musical director in early 1893.

A new set of English-made brass instruments was purchased for the Band, and they made considerable progress in the first few months. Some ‘easy and effective music’ was written for the Band by R.B. Creak. The Band’s new secretary was Thomas Wright and treasurer William Thompson. Its rehearsals were held at the Broadwood Library, Horseferry Road, Westminster, on Monday nights, with members paying 6d. a week.

Algernon Rose, who had been connected with the company and the Band for several years, gave a series of eight lectures on the history of brass instruments, in order to provide the workers with an adequate context for their endeavours. The first two lectures were entitled: “*Elements of Music*”, and “*History and Characteristics of the Trumpet, Cornet, and Other Small Brass Solo Instruments*”. Subsequently he added some more chapters to his writings, and published the whole as the book “*Talks with Bandsmen*” in 1895. Rose had travelled widely in Britain and abroad, and one of his own compositions was in the repertoire of Sousa’s Band.

The Band continued to perform for their own purposes, but it is not known at what point it ceased. Its public engagements seem to have dwindled, and no record of it playing outside the Broadwood company has been found beyond 1893.



Algernon S. Rose

## Further references

- Anon - History of the Broadwood band - *The British Musician* - August 1893, pp. 197-199
- Anon - Concert of Broadwood’s Band – *The Musical World* – Vol. 44, 10 March 1866, pp. 155
- Programme of concert at Westminster Town Hall, March 1885 - [archive document 2185/JB/77/1/214c, Surrey History Centre, Woking, GU21 6ND]
- Letter from M. Pipon, Horsham, to John Broadwood, 1860 - [archive document 2185/73/77, Surrey History Centre, Woking, GU21 6ND]
- History of the Broadwood Piano Company - <http://www.broadwood.co.uk/history.html>

**Appendix 1 – Letter to Mr Broadwood concerning  
subscriptions to the Corps and the Band – 16 June 1860**

Horsford —

June 16. 1860.

My dear Broadwood —

On the other side  
is a list of our Annual  
Subscribers towards the Funds  
of our Corps. and also a  
list of contributions to the Band.

Any thing that may not be

sufficiently clear I shall be

most happy to explain

Yours very truly

J. P. Johnson

Annual Subscriptions  
commencing Aug 1<sup>st</sup> 1860.

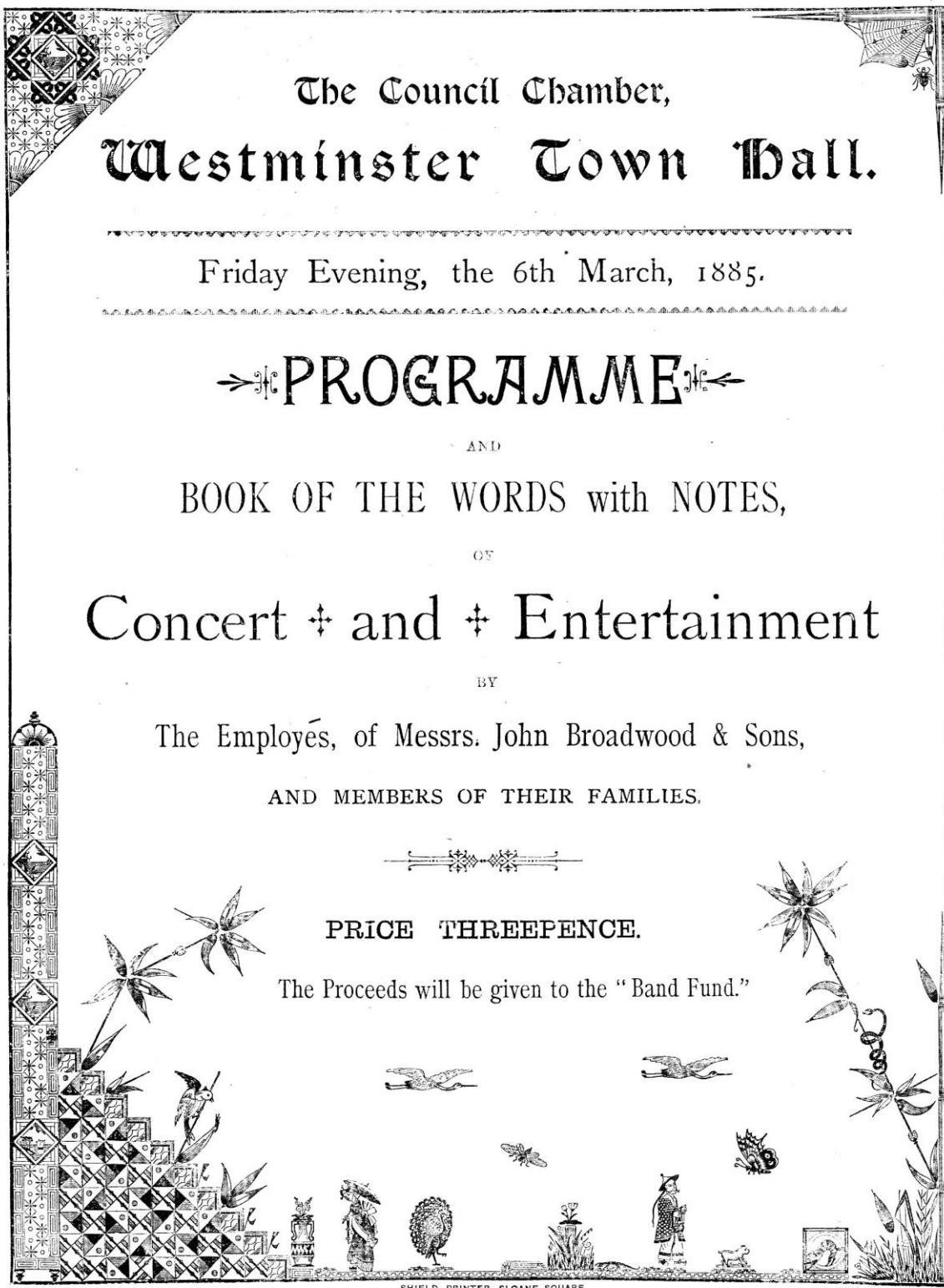
	L. S. D.
Geo. Bloby Egg -	2. 2. 0.
Hos. Child do -	2. 2. 0.
John Aldridge	2. 2. 0.
Hos. Bloodwood Hobart	5. 0. 0
Coll. Pipot	5. 5. 0.
H. C. Curtis	5. 0. 0.
J. J. Boswick	2. 2. 0
H. Padwick Jr.	5. 0. 0.
Mr J. H. Kelly Back	5. 0. 0
J. Holmes ..	2. 2. 0.

<u>Contributions to Bank</u>	<u>Amount</u>
Hooke. Mrs. - Ppota	2. 2. 0
Mrs. Thor. Broadwood Holbrook	2. 2. 0.
Coff. Ppota	2. 2. 0.
Mr. J. H. Pelly Bl.	2. 2. 0.
J. Evansfield Esq -	2. 2. 0.
H. Padwick Esq Jr.	1. 1. 0.
Capt. Hawes	1. 1. 0.
Selby	1. 1. 0
Hope -	1. 1. 0.
R. King Esq -	1. 1. 0.
Boswick Jr.	1. 1. 0.
Matthews	1. 1. 0.
Boerner	1. 1. 0.
Chapman	1. 1. 0.
Bliss	1. 1. 0.
E. Farhole -	1. 1. 0
J. K. Lewis	1. 1. 0
Her.	<u>* 23.2</u>

Her	L 1 0
a Friend	2 3. 2. 0
Buckwheat Egg -	1. 1. 0.
H. C. Curtis Egg -	5. 0. 0
Buckwheat Egg -	10.
Mrs. Kickwood	1. 1. 0.

J. C.

## Appendix 2 – Programme of concert 6 March 1885



SHIELD, PRINTER, SLOANE SQUARE.

## PROGRAMME.

### PART I.

MARCH ... ... "Brazilian" ... ... *Brepsant.*  
THE ORCHESTRA

SONG ... "The Message from the King" *Ciro Pinsuti.*  
MR. W. YEOMANS.

VIOLIN QUARTETT—"Le Carnaval de Venise" *Chas. Dancla.*  
MISS HAMBLETON, MESSRS. BRADBERRY, WADE,  
AND HAMBLETON.

PIANOFORTE SOLO ... "Balmoral" ... ... *De Sivrai.*  
MISS MOIR.

SONG ... "Should he upbraid" ... ... *Bishop.*  
MISS K. C. WINNY.

OVERTURE ... "Golden Lyre" ... ... *Hermann.*  
THE ORCHESTRA.

BALLAD ... "The Minstrel's Curse" ... ... *L. Uhland.*  
*Declamation—MR. JOHN W. BEAUMONT.*  
*Pianoforte Obligato - - Mr. TWYFORD TAYLOR.*

VIOLIN SOLO "Fantasie du Scène de Ballet" *De Bériot.*  
MISS HAMBLETON.

SONG ... "Winter Roses" ... ...  
MISS ARABELLA WINNY.

VENTRILLOQUIAL & MIMETIC SKETCH ... ...  
MR. JAMES F. HALDANE.

### Interval of Five Minutes.

N.B.—On account of the length of Programme, the audience is requested not to insist upon encores.

ACCOMPLAISSES.

MR. GEORGE WINNY. MR. W. BODEN.

## PROGRAMME.

### PART II.

VALSE ... ... "See Saw" ... ... ... Crowe.

CHORUS AND ORCHESTRA.

SONG ... "When the heart is young" Dudley Buck.

MRS. DAVID WOODHOUSE.

SCOTCH DANCE—Reel in "Royal Charlie" Costume.

MR. HENRY E. BOWLES.

Accompanied by Pipe-Major DONALD MACKENZIE & two Pipers of the Scots Guards.

HARP SOLO { (a) "All through the night" ... J. Thomas.  
(b) "Adien" ... ... Chas. Oberthür.

Miss MINNIE STEVENS.

SONG ... ... "My Little Sweetheart" ... O. Barri.

MR. J. R. JEKYLL.

MINUET ... ... ... ... ... ... Roeckel.

THE ORCHESTRA.

SONG ... ... "Thady O'Flinn" ... ...

MISS K. C. WINNY.

PIANOFORTE SOLO "Valse de Concert" ... Tito Mattei.

MR. T. B. DOVE.

RECITATION ... "Serjeant Buzfuz" ... ... Dickens.

MR. JOHN W. BEAUMONT.

SONG ... ... "The Last Watch" ... ... Pinsuti.

MR. JOHN BARTLETT.

A ZIHR, or Dervish Dance, by MR. HENRY E. BOWLES.

Accompanied by Slave Boys with Soudani Music.

VALSE ... ... "Venetienne" ... ... Waldteufel.

THE ORCHESTRA.

God Save the Queen.

# Part 1.

MARCH - - - "Brazilian" - - - - - *Brepasant.*

BY THE BROADWOOD ORCHESTRAL BAND

ON ITS FIRST APPEARANCE.

## EXECUTANTS.

*Violins*—Mr. WADE, Miss HAMBLETON, Mr. T. DOVE, Messrs. J. J. BUTLER, T. CAYFORD, A. DOUST, A. DOVE, W. D. DOVE, J. EATON, H. FORD, W. PEGG and H. RAY; *Violas*—Mr. HAMBLETON and Mr. R. ROBINSON; *Violoncellos*—Mr. BRADBERRY, Messrs. C. DOUST, jun., and H. WILSON; *Double Basses*—Mr. HIGHWAY and Mr. W. PARR; *Flutes*—Messrs. G. MOUNTAIN and A. KNIGHT; *Oboe*—Mr. J. TROUT; *Clarionets*—Messrs. H. S. MOUNTAIN and W. DOUST; *Bassoon*—Mr. W. MEADWAY; *Cornets*—Messrs. F. DOVE, J. FORD; *Trombone*—Mr. J. SMITH; *Euphonium*—Mr. P. KNIGHT; *Kettle Drums*—Mr. A. FRASER.

*Conductor*—Mr. C. DOUST.

SONG - - - "The Message from the King" - - - - - *Ciro Pinsuti.*

MR. W. YEOMANS.

"Who will give his life for the Fatherland?"  
Cried the herald of the king,  
"And a message convey, to our troops ere the day.  
Who will do this daring thing?"  
"We know not their pass-word, we know not their place,  
And this is the order I bring:  
The bearer must die, ere the tidings supply,  
The news that he rides for the king."  
"Oh! who will ride for the king this night?  
And reach our camp ere the morning light?  
Who will yield his life, ere the dawn of day,  
That our conquest may crown the coming fray?"

"I will give my life for the Fatherland!"  
Cried a warrior worn and old,  
"And your message convey to our camp far away,  
Ere the hills are lit with gold."  
From the monarch's right hand the missive he bore,  
And pass'd through the night away;  
But the tidings were read by the side of the dead,  
In the light of the new-born day.  
Oh! bravely he rode for the king that night,  
And bravely he died, ere the morning light,  
And the life he gave at the dawn of day,  
Won the victor's crown in the glorious fray.

QUARTETT - - - "Le Carnivale de Venise"

*Fantasia for Four Violins, by Chas. Dancla, Op. 114.*

*Introduction*—Andante maestoso.      *Theme*—Molto moderato.      Eight variations.      Andante.

MISS HAMBLETON, MESSRS. BRADBERRY, WADE AND HAMBLETON.

*Mem.* "Carnival" (from the Italian *carni valli*, i.e., Flesh farewell!) is a festival time in Italy and other Catholic countries at Shrovetide, or beginning of Lent.—*Hagan.*  
"Carnaval de Venise." This popular air, which was heard by Paganini at Venice, when he visited the Queen of the Adriatic in 1816, 1824, and 1826, and which his magic bow made a favourite tune all over the world, is the effusion of an unknown musician probably of the end of the last century.—*Chouquet.*

PIANOFORTE SOLO - - - "Balmoral" - - - - - *de Sivrai.*

MISS MOIR.

SONG - - - - "Should he upbraid" - - - - Bishop.  
MISS K. C. WINNY.

Should he upbraid I'll own that he prevail,  
And sing as sweetly as the nightingale;  
Say that he frown, I'll say his looks I view  
As morning roses newly tipped with dew;  
Say he be mute, I'll answer with a smile,  
And dance, and play, and wrinkled care beguile.

OVERTURE - - - - "Golden Lyre" - - - - Hermann.  
THE ORCHESTRA.

BALLAD - - - - "The Minstrel's Curse" - - - - L. Uhland.  
Translated into English and set with Pianoforte Accompaniment, by F. CORDER.  
*Declamation*—MR. JOHN W. BEAUMONT.  
*Pianoforte Obligato*—MR. TWYFORD TAYLOR.  
(By permission of MESSRS. SCHOTT & Co.)

In days of old there flourished a castle fair to view,  
It gleamed far o'er the country, right to the ocean blue;  
A wreath of flower gardens threw fragrance all around  
Where rainbow-tinted fountains sprang up with cooling sound.

There sat a haughty monarch, full rich in lands and might,  
Upon his throne he brooded with features grim and white;  
For all his thoughts were terror, his glances fury's flood,  
And what he spoke was scourging, and what he wrote was blood.

A pair of noble minstrels roamed thither on a day,  
The one had golden ringlets, the other's locks were grey ;  
A harp the old man carried, a charger gay he rode,  
With bounding step beside him his youthful comrade strode.

The old man warned the stripling—"Prepare, my son," he spake,  
"Our deepest songs to utter, their richest tones to wake.  
"Sing both of joy and sorrow, exert thy utmost art!  
"Our duty is to soften this monarch's stony heart."

Now in the hall of columns the pair of singers stand,  
The king and queen enthroned, their court on either hand ;  
In awful pomp the monarch, like ruddy northlight's glare,  
The queen all mild and gentle, like moonlight resting there.

The old man struck the harp-strings, he struck them wondrously,  
Till richer, ever richer, the tones arose on high.  
Then stream'd with heavenly brightness the youth's angelic voice,  
The elder's song responded, like spirits who rejoice.

They sing of love and spring-time, of childhood's days of glee,  
Of freedom, manly honour, true faith and purity.  
They sing of every pleasure that mortal hearts can fire,  
They sing of every glory that mortal souls desire.

The gathered crowd of courtiers forgot their scoffing now,  
The king's ferocious warriors before their Maker bow.  
The queen, in tears dissolving, and filled with rapture sweet,  
The rose from out her bosom throws at the minstrel's feet.

"Ye lead my men to weakness, and now ye tempt my queen!"  
Exclaimed the angry monarch, convulsed with rage and spleen.  
He hurled his sword, it glittered and pierced the stripling's heart,  
Not golden songs but life streams, alas! now from it start.

The list'ning crowd is scattered, dispersed as by a storm,  
His master's arm is clasping the minstrel's lifeless form.  
He wraps him in his mantle and sits him on his steed,  
He binds him upright firmly, then leaves the hall with speed.

But at the lofty gateway the aged singer stands ;  
His harp, that harp unequalled, he clutches in his hands.  
Against a marble pillar he dashes it to shreds,  
Then cries, while through the castle the quiv'ring echo spreads—

"Woe to ye, haughty tow'rs! Ne'er may sweet music's strain  
"Within your walls be wakened, nor song nor harp again!  
"No! slaves with timid footsteps and sound of sigh and groan,  
"Till by the God of vengeance to ruins ye be thrown."

"Woe to ye, perfumed gardens, in Mayday's rosy light!  
"Behold this corse disfigured—this piteous, horrid sight!  
"May ye be parched and withered, may every spring go dry,  
"May ye through future ages a stony desert lie!"  
"Woe be to thee, foul murd'rer! Let minstrel's curse thy name!  
"All vain shall be thy striking for bloody wreaths of fame!  
"Thy very name forgotten, in deep oblivion veiled,  
"May'st thou be like a death sigh, in empty air exhaled!"

The old man cried to Heaven and Heaven heard his prayer :  
The walls lie wrecked and prostrate, gone is that castle fair ;  
Now stands but one tall column, to point its vanished might,  
And this, too, cracked and tott'ring, may fall within a night.

Around no more fair gardens, but waste and desert land ;  
No tree gives there its shadow, no fountains pierce the sand.  
That monarch's name is told not in song or epic verse,  
Extinguished and forgotten, such is the Minstrel's curse!

VIOLIN SOLO - - - "Fantasie de Scène de Ballet" - - - De Bériot.

MISS HAMBLETON.

Allegro vivace, adagio cantabile, tempo di bolero, allegro appassionate.

*Mem.* "De Bériot may justly be considered the founder of the modern Franco-Belgian School of Violin Playing, as distinguished from the classical Paris School, represented by Viotti, Kreutzer, Rode, and Baillot. He was the first after Paganini to adopt a great variety of brilliant effects in the way of harmonies, arpeggios, pizzicatos, &c., sacrificing to a certain extent the severity of style and breadth of tone, in which the old French school excelled."—*Paul David*.

SONG - - - "Winter Roses" - - -  
MISS ARABELLA WINNY.

There is a little sea-port town  
Upon the coast of Normandy,  
And there a little maid is known  
Whose love has sail'd away to sea.  
And day by day she paler grows,  
Who once was like the red rose;  
"Ah, me!" she sighs, all hope is vain,  
I ne'er shall see my love again.  
There is a bonny bark that flies  
With snow-white wings across the sea,  
It bears a sailor's heart that sighs  
Once more to reach fair Normandy.

As day by day it speeds along,  
The waves repeat the sailor's song,  
Sing hey! away with grief and pain,  
I soon shall see my love again.  
'Tis winter in that sea-port town,  
Yet wedding-bells are all a-chime,  
And far and near the truth is known,  
That roses bloom in winter time.  
For one by one they slyly seek  
A certain little maiden's cheek,  
And two hearts sing this one refrain,  
I ne'er shall lose my love again.

#### VENTRILoQUIAL AND MIMETIC SKETCH.

"Lady without a Head."  
"Gentleman without a Body."  
MR. JAMES F. HALDANE.

*Mem.* Mr. Haldane gave his first public entertainment in 1854, and on page 7 is a copy of the bill which announced the event. Since that time he has performed before innumerable audiences, including the families of the Prince of Wales (in 1873), Prince Teck ('77), and Prince Christian; at the Duke of Norfolk's, Arundel Castle; the Earl of Salisbury's, Hatfield House, in 1873; the Duke of Marlborough's in 1872, &c.



An Interval of Five Minutes.

## Part 2.

VALSE - - - - " See Saw " - - - - Crowe.

ORCHESTRA AND CHORUS BY UPWARDS OF TWENTY BOYS.

(SONS OF EMPLOYÉS.)

Masters A. ADAMS, H. BARRETT, C. COOK, W. DIVINE, HARRY, SEPTIMUS, SIDNEY and W. DOVE, J. EATON, C. HARTLEY, C. HARTNOLL, SIDNEY HERBERT, C. IVES, C. JORDAN, C. LAWRY, P. NEVILL, W. NEVILLE, G. TAYLOR, H. F. THOMAS, A. WALMSLEY, F. WILLGOSS, J. WISHART, R. WISHART and H. WORKMAN.

Choir Master—Mr. DAVID WOODHOUSE (Conductor, Grosvenor Choral Society).

SONG - - - - " When the heart is young " - - - - Dudley Buck.

MRS. DAVID WOODHOUSE.

Oh! merry goes the time when the heart is young,  
There's nought too high to climb when the heart is  
young;  
A spirit of delight scatters roses in her flight,  
And there's magic in the night, when the heart is  
young.  
But weary go the feet when the heart is old,  
Time cometh not so sweet when the heart is old;  
From all that smiled and shone  
There is something lost and gone,  
And our friends are few or none, when the heart is  
old.

Oh! sparkling are the skies when the heart is young,  
There's bliss in beauty's eyes when the heart is young;  
The golden break of day brings gladness in its ray,  
And every month is May when the heart is young!  
But the sun is setting fast when the heart is old,  
And the sky is overcast when the heart is old;  
Life's worn and weary bark lies tossing wild and dark,  
And the star hath left Hope's ark, when the heart is old.  
Yet an angel from its sphere, tho' the heart be old,  
Whispers comfort in our ear, though the heart be old,  
Saying, " Age from out the tomb shall immortal youth  
assume,  
And spring eternal bloom where no heart is old."

SCOTCH DANCE - - - - " Reel " - - - -

By MR. HENRY E. BOWLES, in " Royal Charlie " Costume.

Accompanied by Pipe-Major Donald Mackenzie, and two Pipers of the Scots Guards in full uniform. By kind permission of Lieut.-Col. T. P. Graham, Commanding the 1st Battalion.

HARP SOLO - - - - { (a) " All through the night " - - - - J. Thomas.  
- - - - { (b) " Adieu " - - - - Chas. Oberthür.

MISS MINNIE STEVENS,

(In lieu of Miss Wade, who is unavoidably absent). The harp is kindly lent by Mr. Holcombe, of Berners Street.

SONG - - - - " My little Sweetheart " - - - - O. Barri.  
MR. J. R. JEKYLL.

In the long, long ago of the vanish'd years,  
When the love dawn broke on high,  
In the dreamland so old, where love is told,  
We wandered, my love and I.  
Her trustful eyes undimm'd with tears,  
Her heart untouched by pain,  
That hour relives as yesterday,  
The old dream wakes again. Ah!  
What did the angels whisper to thee?  
My little sweetheart down by the sea.

Love was their message, sent thee from me,  
My little sweetheart, down by the sea.  
Tho' the sunshine must fade from the summer flow'rs,  
Tho' the moonlight dies o'er the sea,  
Yet the love dream of old will ne'er grow cold,  
The love dream I dreamt with thee.  
When twilight falls across the bay, I see thee as of yore,  
The golden past awakes again,  
The shadows flee once more. Ah!  
What did the angels, &c.

MINUET - - - - THE ORCHESTRA. Roeckel.

SONG - - - - - "Thady O'Flinn" - - - - - *Molloy*  
MISS K. C. WINNY.

Thady O'Flinn, agin, and agin,  
You said you loved me dearly,  
And sorra a bit I doubted it,  
I thought you loved sincerely.  
You said when we should married be  
You'd make me quite a lady,  
But now I find you've changed your mind :  
It's ugly Norah Grady.  
  
At Phelim's wake I saw ye take  
Her hand with glances tender,  
Tho' sorra a bit ye fancied it—  
I saw ye through the winder ;  
Your arm you placed around her waist,  
It's little did she mind ye.

You called her dear, right in her ear—  
I wish I'd been behind ye,  
Thady O'Flinn you vowed it thin  
You'd make me quite a lady,  
But now I find you've changed your mind :  
It's ugly Norah Grady.  
  
At Goolah fair I saw ye there  
Along with Norah Grady ;  
It's sorra a bit ye fancied it,  
But I perswade ye, Thady ;  
I pity your taste your love to waste  
On Norah so consaited,  
Why I declare you're murtherin' there  
As if you'd been illtreated—

There, go your ways yourself to plase,  
You only need be throublin'  
Ye think there's few as fine as you,  
From here away to Dublin.  
There's Pat Malone at least you'll own,  
And Mike, and Clancy Brady,  
And Barny Bourke, and Terry O'Rourke :  
I'm not in earnest, Thady.  
Now Thady, dear, come sit ye here,  
And listen awhile to raisin' ;  
It's sorra a bit I mind the chit,  
Sure I was only tazin' ;  
It's your the one to throw your fun  
At ugly Norah Grady.  
But don't begin to do it agin,  
Now there's a darlin' Thady.

PIANOFORTE SOLO - - - - - "Valse de Concert" - - - - - *Tito Mattei*  
MR. T. BARNE DOVE.

*Mem.* Mr. T. B. Dove, formerly solo cornet in the Broadwood Band, in 1873 joined the Royal Marine Light Infantry, and, being selected because a pianoforte player, went in the "Serapis" to India with the Prince of Wales's suite.

RECITATION - - - - - "Sergeant Buzfuz" - - - - - *Dickens*  
MR. JOHN W. BEAUMONT.

"*Sergeant Buzfuz*, the pleader retained by Dodson and Fogg for the plaintiff in the celebrated case of 'Bardell v. Pickwick.' Sergeant Buzfuz is a driving, chafing, masculine bar orator, who proved that Mr. Pickwick's note about 'chops and tomato sauce' was a declaration of love ; and that his reminder 'not to forget the warming pan' was only a flimsy cover to express the ardour of his affection. Of course the defendant was found guilty by the enlightened jury." — *Pickwick Papers*.

SONG - - - - - "The Last Watch" - - - - - *Pinsuti*  
MR. JOHN BARTLETT.

Watch with me here to-night,  
This is the last, last time we meet,  
For I must leave thee, oh ! my sweet,  
Our fate is fixed, our dream is o'er,  
Our ways lie parted evermore.  
The fault was mine, be mine the pain,  
To never see thy face again,  
To watch by wood, and wild, and shore,  
We two together never more.  
Dear love, those days were bright,  
But we have lost their light,  
But, oh ! beloved, watch with me,  
Watch with me here to-night,

Watch with me, love, to-night.

My heart is torn, my brain is fire,  
Thou art my life, my sole desire,  
My queen, my crown, my prize, my goal,  
Heart of my heart, soul of my soul.  
Farewell, farewell, it must be so,  
But kiss me once before I go,  
Only this once, dear love. Good-bye,  
But I shall love thee till I die.  
Dear love, those days were bright, &c.

A Zihir, or Dervish Dance.  
MR. HENRY E. BOWLES (accompanied by Slave Boys with Soudanese Music.)

Masters H. WORKMAN and C. HARTLEY (*Pipes*) ; C. IVES (*Cymbals*) ; H. BARRETT (*Tom-tom*) ; and C. COOK (*Triangle*).  
(*Melody from "Encyclopædia Britannica"* ; *Costumes supplied by Messrs. HARRISON Bros., Bow Street* ;  
*Instruments kindly lent by Messrs. METZLER*.)

"The Dervishes are a religious sect among the Mahomedans of Turkey and Asia." "Their lives are mainly directed to the production in themselves of the state in which the soul enters the 'world of dreams,' and becomes one with God. They indulge in excessive repetitions of particular phrases, as the *Ezami* *Ilaiki*, or seven attributes to God, viz., *La Ilaha ill Allah* (no God but Allah), *Ya Allah* (O God), *Ya Hoo* (O Him), *Ya Hakk* (O just God), *Ya Hay* (O living God); *Ya Kazzoom* (O living God), *Ya Kaffar* (O revenging God). The *Zihir* consists mainly in a chant, always becoming more violent, of the first attribute. This leads to the *Sem'a* of the Spinning Dervishes, in which a pirouette is performed all round the Khaneh on the left heel, the eyes being closed, the arms outstretched ; and other more violent dances, accompanied by music of the nay, or flute, the tambourine, &c., and by the cries of the dancers. At last the Jezbed, or attraction of God, begins to operate." — Extracts from *Encyclopædia Britannica*.

FINALE - - - - - "Valse Venitienne" - - - - - *Waldteufel*  
THE ORCHESTRA.

# ROYAL SOHO THEATRE,

DEAN STREET, SOHO SQUARE.

Licensed by the Lord Chamberlain.



Lessee, Mr. T. MOWBRAY, Dean St., Soho.

A COMMITTEE of Working Men in the Pianoforte Trade beg to announce to their Friends and the Public, that they have taken the above house for a Performance,

ON WEDNESDAY, NOVEMBER 22nd, 1854,

The proceeds of which will be devoted to a Fund being raised

IN AID OF THE WIVES & CHILDREN OF OUR BRAVE SOLDIERS

Now Fighting for their Country in the East.

ON WHICH OCCASION,

## MR. J. F. HALDANE

Has kindly consented to give his Unrivalled Entertainment, in

# NATURAL AND SCIENTIFIC MAGIC!

TO BE DIVIDED INTO TWO PARTS.

In the course of the Evening the following Novelties will be introduced:—

### THE DISSOLVING DICE,

PHÆNIXISTO ECCŒLOBION, or the Fable of the Phoenix practically illustrated.

THE LYRE OF APOLLO.

The Mercurial Coin and Flying Feather. The Mysterious Wedding Ring.

CUTTING AND MENDING, OR THE MIRACULOUS UMBRELLA.

THE EASTERN ASTROLOGER.

### THE CRYSTAL CASH-BOX. THE MAGNETIC MILL.

THE MAGIC STAR AND ENCHANTED MIRROR. THE FAIRY LAUNDRY.

THE INEXHAUSTIBLE BOTTLE.

A New Method of making Coffee. Ink—versus—Water.

SPEAKING AND DANCING MONEY.

### THE WIZARD'S CABINET, OR TRAVELLING CARDS. MAGICAL DISTRIBUTION.

LIVING ORANGES AND THE WITCHES' CAULDRON.

There will be an Interval of Ten Minutes between the Parts.

After which (by permission of C. MATTHEWS, Esq.), the popular Farce of

# DELICATE GROUND!

Citizen Sangfroid - - MR. H. FROST. Alphonse de Grandier - - MR. J. I. GROOM.

Pauline (the Citizen's Wife) - - Miss HELEN LOVE.

TICKETS to be had of the following Gentlemen of the Committee:—

Mr. W. M. AYRES, 56, Walcott-square.  
J. ALLATT, 57, Holywell-street, Millbank.  
" F. Barnes, 25, Fulford-street, Pimlico.  
" G. COLES, 17, Charlwood-street, Pimlico.  
" DICKEY, 5, Princess-place, Kennington Cross.  
" C. DOCKETT, 14, Admiral-terrace, Vaux-hall-road.  
" H. FROST,  
" H. DOVE, 17, Broad-street, Golden-square.  
" H. GODDEN, 23, Mornington-place, Hampstead-road.

Mr. J. I. GROOM, 52, Theobald's-road, Red Lion-square.  
" J. F. HALDANE, 9, King-street, King's-road, Chelsea.  
" F. HUBERT, 7, Gilbert-buildings, Westminster-road.  
" W. HUNT, 9, College-street, Fulham-rd.  
" R. HARRIS, 37, Dobson-terrace, New-street, Kennington.  
" C. LETHBRIDGE, 2, Upper John-street, Golden-square.

Mr. J. LANCASTER, 22½, Munster-street, Regent's-park.  
" W. MURRAY, 4, Duke-street, Bloomsbury.  
" W. G. MOUNTAIN, 56, Hercules-buildings, Lambeth.  
" W. RICHMOND, 137, Cambridge-street, Warwick-square.  
" J. RICHMOND, 37, Tufton-st., Westminster.  
" STIKEMAN, Millbrook-road, Brixton.  
" R. STEWART, 40, Fulford-street, Pimlico.  
" T. MOWBRAY, Royal Soho Theatre, Dean-street.

And at the Office of the Central Association, 9, Waterloo Place, Pall Mall.

W. MURRAY, Hon. Secretary.

Boxes, 2s. Pit Stalls, 2s. Pit, 1s. 6d. Upper Circle, 1s. Private Boxes, 15s. and 21s.

Doors open at Seven o'clock, commence at half-past.