



Volume 4

A collection of posts
from the IBEW Blog

2020-2021

<https://ibewbrass.wordpress.com>

Gavin Holman, September 2022

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Introduction

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

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

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

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

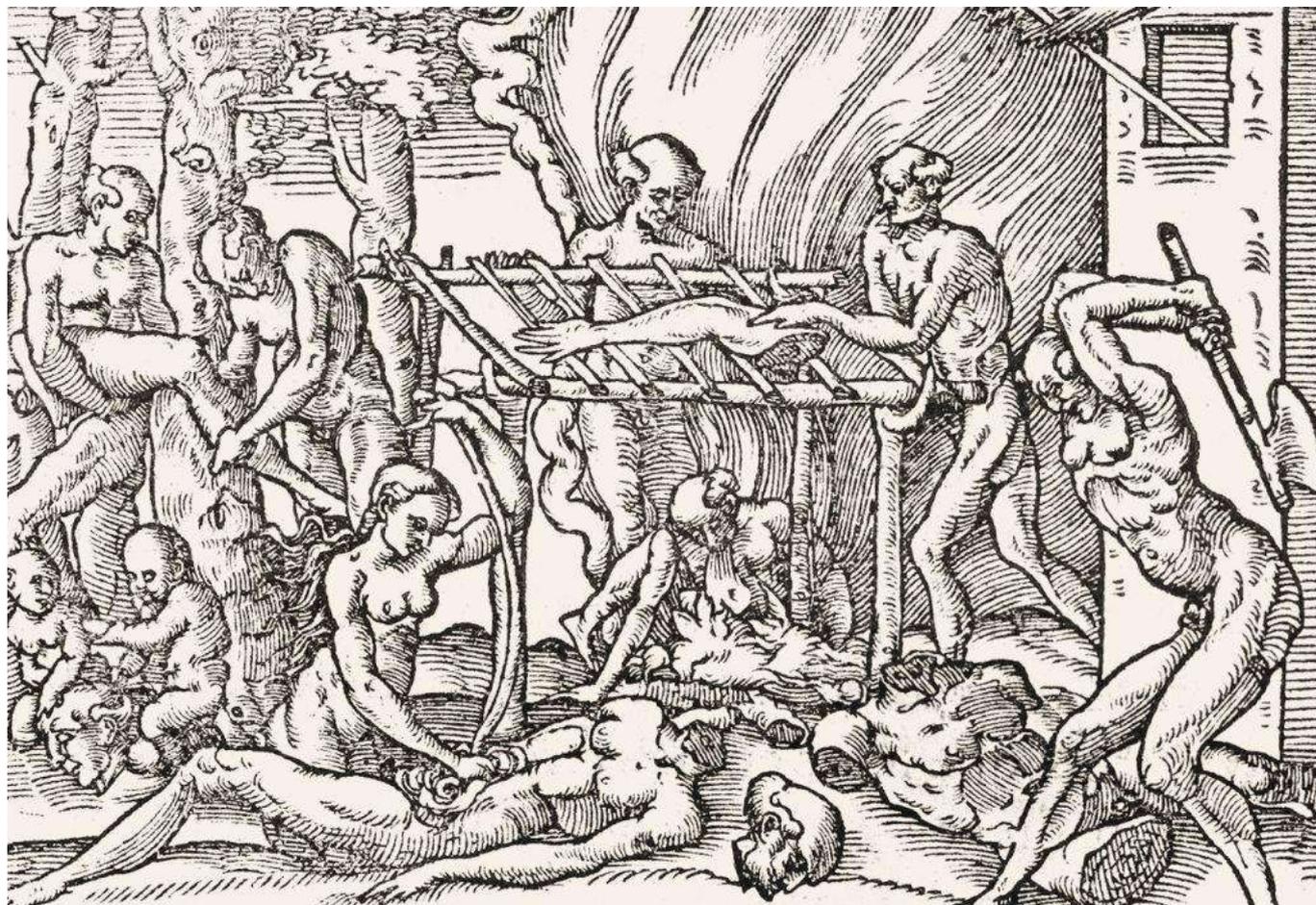
<https://www.facebook.com/groups/145016798904992/>

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

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

Eating people is wrong – blow a trombone instead

August 5, 2020



Report from the *Musical Times*, March 1920

The Catholic Mission of Yule Island, Papua (a Mission once supported by France and Belgium, but now exceedingly impoverished), is anxious to introduce brass band playing among the cannibals of the main range, where much of their work is done.

It is found that brass instruments subdue much of the dangerous energy of these people, and supply the excitement and amusement formerly furnished by a head-hunting raid. When Christianised, and consequently induced to cease from hunting, cooking and eating his neighbour, the wild Papuan of the hills is apt to find life a trifle dull, and the Catholic Mission of Yule Island, with characteristic common-sense, sets itself to fill the gap as far as possible.

If any reader of the *Musical Times* has any good, noisy brass or other instrument that he has no further use for, he may be assured that it will do excellent missionary work at the far ends of the earth, if he will take the trouble of sending it, carriage paid, by any of the parcel



agencies, or by parcel post, according to size, to Yule Island, Papua



History of the Glynneath District Silver Band: 1888-1962

August 5, 2020 - Justin Jones (ed. Gavin Holman)

The band was originally formed in 1888. Known as the Curtis & Harvey brass band. Practices were held at the School House in Dinas Terrace, Pontneddfechan. In 1893, the band later transferred to Glynneath. Band rehearsals were held at the Old White Heart Inn, known then as White Heart Terrace.

In or around 1915, the band moved to the Woolpack Inn. The Conductor of the band was the late Mr John Morgan, he remained as Conductor until the year 1918. In the year 1906, a new set of instruments was purchased from Messrs Gisbourne of London, which cost at that time £150=00. During these day's, the band members contributed Three pence a week (pre-decimal). Money from engagements and cash collections at Christmas were all added together to help clear the debt for the instruments.

In the same year 1906, another brass band was formed in the locality called the Aberpergwm brass band. The Conductor was a Mr Thomas Sands. During this period, both bands were very keen rivals. Unfortunately, the Aberpergwm brass band existed for a short period of only two years.



Glynneath Silver Band

In 1913, the Glynneath band attended their first band contest. It was arranged between Hirwaun band, Llywdcoed band and Glynneath. The competition was arranged to play a selection of Quartets and Solo's by various players followed by a Marching contest. The March contest was played on the main streets of Glynneath, it would seem that on this occasion, the streets were lined with people. It appeared there was more thrill and excitement in this type of competition than any other.

In 1914, war was declared and the band was called upon to assist in the training of the V. T. C. recruits. A continuous demand for the band was required during that period.

In the year of 1916. Glynneath band joined the West Wales Brass Band Association and entered their first band contest which was held at Ammanford. The band engaged a professional conductor to train them. A well known musician by the name of Mr Bob Howells of Aberaman. The band was successful on that day and they won first (1st) prize in class C and second (2nd) prize in class B.

In the year 1918 the Conductor Mr John Morgan resigned and another conductor, Mr Chris Watkins was appointed for a short period of eighteen months.

In 1919, a new set of instruments was purchased off Besson & Co. The purchase price was £600. In 1921, a Mr Ifor Rees was appointed as Bandmaster. Mr. Rees continued in this capacity until the end of 1923, when he then immigrated to India to conduct a military band. He was a very capable musician and improved the band to a very high standard.



Glynneath Silver Band

The band were now competing in the Championship section (Class A) and won a first (1st) prize at a contest in Llandoverly. In the year 1924. Mr Alfred Casey was appointed as the new

conductor. Another very able musician. Mr. Casey continued to conduct the band for twenty one years. In 1926 during the Miners Strike. Mr Casey took the band on a marching tour for two months. The band visited Carmarthenshire, Cardiganshire, Somerset, Devon and Cornwall. This march was to raise money for the soup kitchens. They collected over five hundred (£500) which they handed over to this worthy cause on their return home.

At this time it should be mentioned that the bandsmen on the march received the sum of One Shilling a day to save or spend as they wished and daily dinners which consisted of corn beef sandwiches. In 1928, the band entered the National Eisteddfod at Treorci in the Rhondda and were successful in winning first (1st) prize. In 1930, they again entered the National Eisteddfod at Llanelli. On this occasion the coach they were travelling in caught fire. They just managed to arrive there in time to compete and won second (2nd) prize. Up to this period of time, the band had competed four times at the Crystal Palace in London. On one occasion, the band came fifth (5th) out of thirty five bands that were competing in their particular section.

1939 saw the band win a second (2nd) prize at the National Eisteddfod held at Cardiff and it was at this time that it was recorded in the minutes that Mr Alf Casey was a very capable and successful Conductor and had kept the band well together. Unfortunately, in 1945, Mr Casey decided to resign. This was very unfortunate for the band and a great loss as they had been competing in contests at Bridgewater, Rueadean, Fairford and Cirencester, where they had won first prizes at mostly all these places. It was then decided that they would advertise for another Conductor, but they were not successful. Therefore, the band was without a Conductor until 1947. It was during this year that Mr David Vaughan Jones who was at that time, the solo Cornet player of Glynneath who had joined the band in 1921 at the age of eight (8) years old, was appointed as Conductor and was given complete charge of the band. He remained as Conductor until the year 1981.

To improve the standard of the band, Mr Jones commenced contesting with the assistance of professional Conductor's such as the well known Mr Haydn Bebb of Parc & Dare band. Mr Walter Hargreaves of the Cory Band and Mr Tom White of the Ystradgynlais band. The band found these Conductors were of a great help and inspiration to their newly appointed Bandmaster and also to the band in general. After a short period of using the above named band coaches. Dai Vaughan as he was affectionately known by the band members and also the people of Glynneath, took charge of all other competitions and engagements. The band was very active for the rest of the years under the Baton of Dai Vaughan.

At the Llanelli National Eisteddfod in 1952 the band won the second (2nd) prize, Dai Vaughan won the Trumpet solo, playing Haydn's concerto for trumpet in Eb. Exactly ten years later (1962) and again at Llanelli, Mr Terry Tilley (Dai Vaughn's Nephew) won the Trumpet Solo 15 to 18 years of age and again playing the same test piece. Haydon's Concerto for Trumpet in Eb. Terry had started playing at the age of Seven (7) and continued to play with the band until 1982. Between the dates of 1952 to 1962, the band won the following prizes:

- Glynneath Eisteddfod :- 2nd Prize.
- Bridgewater :- 1st Prize.
- Fairford :- 1st Prize (In Selection). 1st Prize (Marching).
- Cirencester :- 2nd Prize. (1960).
- Cardiff Miners Gala :- 1st Prize. (1961).
- Beddau Contest :- 1st Prize. (1961). Class "C", 2nd Prize (1961). Class "B".
- Cardiff Miners Gala :- 2nd Prize. (1962).

The band was also successful in 1962, when they came 1st in the Daily Herald Area Championships held at the Brangwyn Hall in Swansea on 26/5/62. At this contest, the winners also won the right to compete in the National Finals held in the Royal Albert Hall in London on 20th of October, 1962, in which they did compete.



Brothers Arthur, Jestyn, Davy Vaughan and Morgan Jones between them have given 260 years of service to the Glynneath Silver Band. David Vaughan Jones was a playing member for 40 years before becoming the Musical Director for a further 30 years. During that period he also found the time to run a music section at the Glynneath Youth Club. This he did for a period of 40 years. His music took him all over Wales where he became well known as a musician and for the playing of The Trumpet Shall Sound from Handel's oratorio The Messiah. He was also a winner of the trumpet solo in the National Eisteddford of Wales in 1952. He was also a regular musician on the popular BBC radio programme "Welsh Rarebit" and performed with many well known artists, such as Sir Harry Secombe etc.



Glyneath Silver Band

Widdington Brass Band, Essex

August 5, 2020 - Ernest T. Wilson (ed. Gavin Holman)

A brass band existed in Widdington in the 1880's, however this disbanded some time before 1900. This note refers to the successor band founded around 1909.



Widdington Brass Band

A few years before the First World War, the Rev. J.W. Court formed a brass band, because, it was said, he liked the music the touring German bands played and wanted to have a village band for Widdington. Memories of that pre-war band are scanty, and its members are no longer with us, but enough returned after the War or remained in the village to form a nucleus and restart a band. Mr. Court conducted practice in the school on Monday and Friday evenings and another session for beginners on Tuesdays. One thing he didn't have to teach us was to read music. We had been taught this at school.

The youngsters were indeed keen and turned out for the Tuesday practice in all weathers, including one cold, snowy night, when the first two to arrive had been rewarded with a sixpence by Mr. Court who was surprised and pleased that anyone would turn out that night. As others arrived he looked amused and exchanged knowing glances with the rest as he had to find more sixpences to hand out. Sometimes the sounds produced were not very pleasing ... and he couldn't think of a word to describe them, but it reminded him of the limerick:-

There was a young man named Zorobabel
Who played with a big indiarobabel
The robabel bust
Zorobabel cust
And the language he used was indescribable.

When the result was fair he likened it to a curate's egg.

The August Bank Holiday fete held on the rectory lawns, with coconut shies, bowling for the pig, hoop-la and other money-making side-shows, was a regular home engagement for the Band. Marches were the main items in the music book, with selections from the classic symphonies and airs from operas such as "Roberto Devereaux", popular at the time but not heard now, and arrangements of popular melodies of the day – the famous waltz 'Destiny', 'The Valeta', 'Baby Tank' and 'Felix kept on walking'. These supplied music for dancing on the lawn in the evening. As darkness fell the fairy lanterns were lit up, and wax night-lights in coloured glass jars were suspended in the trees and shrubs.



Widdington Brass Band, 1909

The Band provided similar entertainment at garden fetes in various neighbouring villages. Naturally some younger bandsmen liked to dance with girls they knew, and they were given temporary leave of absence, provided sufficient players were left to maintain melody and rhythm. When music for a two-step was called for, Mr. Court said "Play them a march; it is in the same 2/4 time, they won't know", but it was all right until the end of the march and the music stopped in the middle of a figure and left the dancers stranded in mid-air.

Another band not far away was the Much Hadham band and a contest was arranged between the two. The test pieces were a march of the band's own choice and Gounod's overture to "Mirella". After commenting on the good and not so good points of each band's performance and keeping everyone in suspense, the judge finally announced Widdington had won on the set piece, Hadham on the march.

One of the treats looked forward to was the annual visit on the last Saturday of September to the Crystal Palace at Sydenham for the National Band Festival. For some this meant their first visit to London and the walk across London Bridge to the station on the other side of the Thames was their first sight of the capital city. Bands of various grades competed; the championship class where the best and most famous bands competed, Grand Shield, Junior Cup and Junior Shield. Generally the Grand Shield would be playing the Championship test piece of the previous year; suites by Gustav Hoist, John Ireland, Sir Edward Eiger and Sir Arthur Bliss come to mind. Some of the younger bandsmen were more interested in the sideshows and found the Hall of Distorting Mirrors a greater attraction than the music.

Only with the addition of players from neighbouring villages was it possible to make up the full complement of 24. With this number assembled the Band was able to compete in the Junior Shield section at the National Festival in 1932 playing "Inspiration of Youth" as the test piece. But there were troubles: the solo cornet was unable to make the journey and a player from another band had to be borrowed to take his place. He misread the instructions regarding the repetition of a passage and became confused.

There was great excitement when it was announced that Widdington had been placed first and the result was published in *The News of the World* the next day. But a later announcement regretted a mistake had been made. The winning bands should have been given in order of playing, which had been decided by a draw in the morning. Unfortunately some official had given out the number of the band in the programme, which of course was quite different. In the issues for the weeks following the Festival "The British Bandsman" published the adjudicators' notes and remarks on the bands' performances and the points considered when placing them in order of merit. These made interesting reading. Amongst the remarks on Widdington's playing was one to the effect that "This is a piece for Brass Band; there is no need for the conductor to sing the solo cornet part", a reference to Mr. Court's long-established habit of singing or humming the melody. The outing was an unfortunate one, because when the instruments were gathered up to go home it was discovered that some covetous rogue had taken away the best E-flat bass, a modern type with compensating pistons, and left in its place a battered thing of unknown make.

In a few years players had moved away and World War II saw the end of the Band. Mr. Court was approached with offers to buy the instruments, but he could not bring himself to part with them, they had been so much part of his life.



Eynesbury and St Neots Silver Band 1932

H Harvey, G Green [Sec], A Swales, C Temple-Smith, A Smith, T Smith, P Lewis,
P Hill, H Edwards, ? , H Forscutt, L Forscutt, S Gaunt, J Pope, A Creek, J Thompson
C Smith, Jim Pope, H Catmull [Bandmaster], B Pope, Art Sewell.

Maidenhead Town Silver Band

September 22, 2020

As an unofficial temporary archivist for brass band material (i.e. until a National Brass Band Archive is re-established), I was approached by Gordon Stanley to safeguard some photos of his grandfather's band that he no longer had room for. We had hoped to meet up during his recent visit to the northern shires, but this trip was cancelled. Sadly, last week, I had to travel to Devon for my uncle's funeral, but managed to meet up with Gordon en route as we passed by his home on the M5.



His grandfather, William Henry Stanley, conducted the Maidenhead Town Silver Band in the 1920s and 1930s, with his father also playing in the band. Before WW1 W.H. Stanley served with the 58th Battery, Royal Artillery in his 20's later playing bugle with the 1st Berkshire Rifle Volunteers (G Company, Maidenhead) Bugle & Fife Band.



*1st Berkshire Rifle Volunteers
(G Company, Maidenhead) Bugle & Fife Band, c.1910*

The Maidenhead Town Silver Band was founded in summer 1876 as Maidenhead Brass Band (the third of that name since 1855). It was active through to the 1930's. Conductor was W.J. Harris in 1893-1896, L.P. Connor in 1899, J. Busby in 1900-1903, William Henry Stanley in 1925-1932. Later known as Maidenhead Town Band. In 1893 the officers were: president, J.F. Simpson; treasurer, W. Gibbons; secretary, J.C. Smith. Henry William Janes was a member at the time of his death in March 1904.



*Maidenhead Town Band - 1st prize Selection contest
Henley-on-Thames, 12 June 1926, playing "Melodious Gems"*



*Maidenhead Town Band - 1st prize, March contest
Henley-on-Thames, 12 June 1926*

Tunbridge Wells – the Corporation Band (1896-1902) and Matthew Marks

October 15, 2020

Royal Tunbridge Wells has had a number of bands over the years.

The Tunbridge Wells Brass Band was active from the 1840s to the 1900s – probably folded during WW1.

The Tunbridge Wells Electric Temperance Brass Band (a.k.a. Tunbridge Wells Temperance Band) was founded in 1896 and continued into the 1900's – their conductor was A.J. Richardson in 1901, and a concert at the Grosvenor Recreation Ground on 4 June 1903 was: Brass Band Annual, Arcadia, Love's Serenade, Queen of the Earth, Mountaineer, Our Sports, Gems of Columbia, and Narcissus.

The Tunbridge Wells Fire Brigade Band was active from 1903 into WW1 – 1916 at least.

Following WW1 the Tunbridge Wells British Legion Band was active in the 1920's and 1930's; the Tunbridge Wells Town Brass Band in the 1920's, and the Tunbridge Wells Home Guard Band in the 1940's and 1950's.

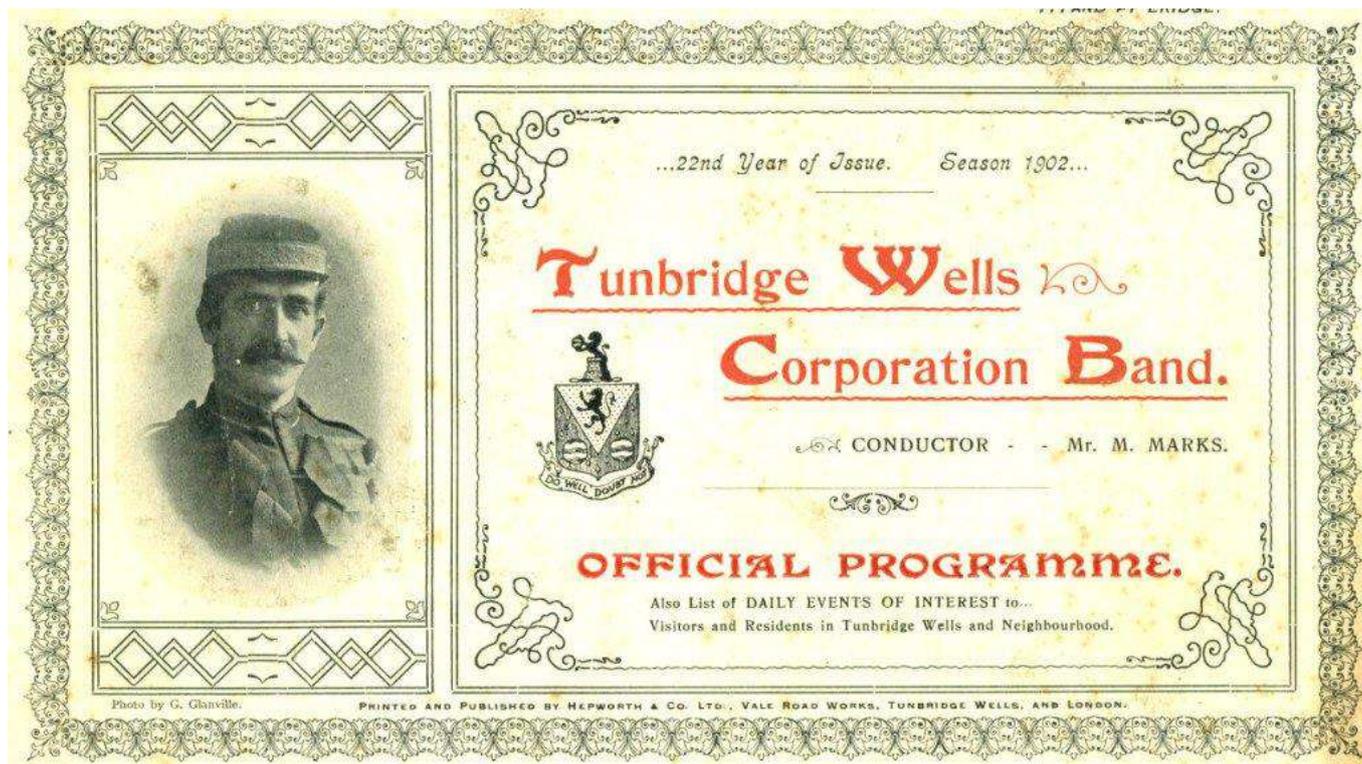
In 1895 the Tunbridge Wells Town Council bemoaned the fact that the Recreation Ground paths were in a bad condition, with children picking up the stones and throwing them around. It was hoped that the new Corporation Band, in the 1896 season, would attract many more visitors there, thousands rather than hundreds. Residents were unhappy with the other 'bands' in the town and the suggested Corporation Band would be engaged for four months in the summer. Subscriptions were opened for a central band fund. Bandmaster Matthew Marks (of the Royal Marines, Portsmouth, and Miller's Band, Southsea) was engaged at 5 guineas per week, who then, presumably, recruited the Band's players for the 1896 season starting on 1 June, the final concert of which was on Saturday 3 October.

At this time the band was known as the "Borough Band". In August 1898 the band gave a benefit concert in aid of the local hospitals in the Spa Hotel grounds, in 'tropical weather', which was a 'real musical treat'. The programme included the band pieces: march "Unter dem Siegebanner", selection "Carmen", "Incidental Music to Shakespeare's Henry VIII", ballet music "Faust", "Lead Kindly Light", overture "Lutzspiel", and overture "Zampa". One of the band's concerts, in July 1899 at The Grove, occupied all 550 chairs available, and the committee decided to purchase more chairs as the concerts were showing a profit.

During 1900 the concerts were often advertised as "Grand Illuminated Vocal and Instrumental Concerts" due to the recent installation of electrical lighting.



Matthew Marks



A sacred concert on Sunday 27 July 1902, at Mount Sion Grove, for the benefit of the hospital funds, was: grand march "Cornelius" (Mendelssohn), selection "Redemption" (Gounod), evening hymn "O Gladsome Light" from "The Golden Legend" (Sullivan), cornet solo "The Chorister" (Sullivan), "Coronation March, Henry VIII" (Edward German), selection "Calvary" (Spohr), meditation "Ave Maria" (Gounod), trombone solo "Prayer from Moses in Egypt" (Rossini), and "Hallelujah Chorus" (Handel).

The concert details for August 1902 can be seen in the extracts from the band's "Official Programme" below. The penultimate concert of Mr Marks' seventh season took place on Friday 26 September 1902, at The Grove, until 9 o' clock, when the bandsmen adjourned to the Clarendon Hotel where a supper of soup, fish, and joints awaited them. The final concert was on the following day at the Pantiles.

For the following year, 1903, the Council decided that the "Corporation Band" would be orchestral in nature, and Mr Marks and his bandsmen would not be re-engaged.

Matthew Marks was born on 19 February 1853 at Aldbury, Herts, and enlisted in the Royal Marines at Portsmouth on 19 September 1879. By 1891 he was a Band Sergeant, had married Mary Owen in 1883, with whom he had three children, Edith, Rosamund and Edward. Leaving the Royal Marines before 1896, he established himself as a professional bandmaster of "Municipal and Volunteer Bands". In 1901 the family was living at 42 Kenilworth Road, Willesden. In the 1911 census the family all lived at 41 Hamilton Road, Dudden Hill, Willesden. By this time Edith was a dressmake, Rosamonde a milliner, and Edward an office boy at a theatre ticket office. Matthew was reported as being a naval pensioner and bandmaster. At some point he re-engaged with the army, eventually being discharged on 1 October 1917, as no longer physically fit for war service, with a separation allowance being issued. He had received the Royal Naval Long Service Good Conduct medal, and the Territorial Long Service & Efficiency medal, and was a member of the National Orchestral Association.

Corporation Band Concerts – August 1902

Monday Morning, August 18th.

THE PANTILES, 11 TO 1.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March "Graf Vitzthum" Schroder
- 2 Valse... .. "Sobre las olas" Rosas
- 3 Overture... .. "Il Conte d'Essex"... .. Mercadante
- 4 Masque from the Music to
"As you like it" Ed. German
(a) Woodland Dance (b) Children's Dance (c) Rustic Dance.
- 5 Selection... .. "Haddon Hall"... .. Sullivan
INTERVAL.
- 6 Overture "Oberon"... .. Weber
- 7 Three Quotations—
(a) "King of France"
(b) "I, too, was born in Arcadia." } ... Sousa
(c) "In Darkest Africa"
- 8 Serenade Italienne Czibulka
- 9 The Irish Patrol... .. Puerner

GOD SAVE THE KING.

The above Programme is subject to Alterations.

Monday Evening, August 18th.

THE PANTILES, 7.30 TO 10.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March ... "Fighting through to Victory" ... Meyer
- 2 Valse... .. "Gouttes de Rosée"... .. Waldteufel
- 3 Scene Espagnole ... "Sevillana"... .. Ed. Elgar
- 4 Selection ... "A Chinese Honeymoon"... Howard Talbot
- 5 Grand Selection ... "Faust No. 1" ... Gounod
Introducing: 'Gainst the power of evil—Duet (Margaret and Faust), The hour is late—Light as the air at early morning—Cavatina (Faust), All hail, thou dwelling, pure and lowly—Fold the flag, my brothers—Jewel Song (Margaret)—Duet, O nuit d'amour—Finale, concluding with Soldiers' Chorus.
INTERVAL.
- 6 Overture "Schubert" Suppé
(On songs by Schubert).
- 7 Selection "The Toreador" Cary'll & Monckton
- 8 Plantation Dance... "Pastime on the Levée" ... Turner
- 9 Cornet Solo "Good Night" Kücken
MR. SAM ROUND
- 10 Selection ... "The Belle of New York" ... Kerker
Synopsis: She is the Belle of New York—The Anti-Cigarette Society—The Purity Brigade—La Belle Parisienne—They all follow me—When we are married—On the Beach at Narraganseth—Teach me how to kiss, dear—They call me the Belle of New York.
GOD SAVE THE KING.

The above Programme is subject to Alterations.

Tuesday Morning, August 19th.

THE PANTILES, 11 TO 1.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March... .. "Kaiser Friedrich"... .. Friedemann
- 2 Valse "Gaieté" Waldteufel
- 3 Overture "Don Giovanni" Mozart
- 4 (a) Intermezzo... "Rêve du Bal" (Op. 155) .. Eilenberg
(b) Minuet from the popular Kleine Suite ... Richter
- 5 Grand Selection... "The Flying Dutchman" ... Wagner
INTERVAL.
- 6 Selection "Ma Mie Rosette"... .. Cary'll
- 7 Entr'acte "Evening" Mendelssohn
- 8 Suite de Ballet ... "Hermione" ... Louis de Rondelle
(a) Danse des Coryphees. (b) Valse Lente. (c) Pizzicato.
(d) Danse des Cymbals.
- 9 Characteristic Piece... "The Uhlan's Call" ... Eilenberg

GOD SAVE THE KING.

The above Programme is subject to Alterations.

TUESDAY EVENING, August 19th, 1902.

...THE PANTILES, at 7.30.



ILLUMINATED
VOCAL & INSTRUMENTAL
PROMENADE

A Grand Concert,

BY THE
CORPORATION
BAND.

Artistes: MISS BESSIE WOODS, Soprano.
MR. T. W. TURNER, Tenor.
Accompanist - MRS. E. E. FENWICK.

Chairs: 6d., 3d. and 1d. Special Programme.

Wednesday Morning, Aug. 20th.

THE PANTILES, 11 TO 1.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March ... "Unter dem Freiheitsbanner" ... Nowowiecki
 - 2 Valse ... "Geschichten aus dem Wiener Wald" ... Strauss
 - 3 Overture to the Ballet "Joko" ... Lindpaintner
(Le singe du Bresil).
 - 4 Sacred Song ... "Ave Maria" ... Mascheroni
 - 5 Selection ... "A Country Girl" ... Monckton
- INTERVAL.
- 6 March ... "The Cavalier" ... R. B. Hall
 - 7 Selection ... "Rose of Persia" ... Sullivan
Synopsis: Introduction Act 1—With Martial Gait—The small Street Arab—Time will soften every blow—Try to forget—The Cup Song—Hassan, thy pity I entreat—Finale, Act 2.
 - 8 The Chough and Crow ... Bishop
 - 9 Suite ... "L'Arlésienne" ... Bizet

GOD SAVE THE KING.

The above Programme is subject to Alterations.

The Corporation Band Benefit,

Under the Distinguished Patronage of His Worship the Mayor,
C. R. Fletcher Lutwidge, Esq.

WEDNESDAY EVENING, AUGUST 20TH,
MOUNT SION GROVE, AT 7.30.

A Grand Vocal & Instrumental Promenade Concert,

By THE CORPORATION BAND,

Conductor - - Mr. M. Marks.

Artistes:

MISS ETHEL HARMAN, the Celebrated Contralto,
MR. FRANK J. ASCOUGH, the Popular Local Tenor,
MR. GEORGE ROBINS, who will give
...Musical Sketches and Ventriloquism.
Accompanist - - Mrs. E. E. Fenwick.

Tickets, 1s. and 6d. Special Programme.

Thursday Morning, August 21st.

THE PANTILES, 11 TO 1.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March ... "Hamburger Blut" ... Vollstedt
 - 2 Valse ... "Casino Tänze" ... Gung'l
 - 3 Overture ... "Morning, Noon and Night" ... Suppé
 - 4 Suite from the Mascarade ... Sullivan
(In the Merchant of Venice).
 - 5 Selection ... "La Cigale" ... Audran
Introducing the Market Chorus—Trifle not with love—Mother dear—The bashful suitor—One day, Margot—Farewell chorus—Too late—Finale, Drink to La Gloria.
- INTERVAL.
- 6 Grand March ... "Tannhäuser" ... Wagner
 - 7 Selection ... "Yeoman of the Guard" ... Sullivan
Synopsis: Introduction to the 1st Act—song, When Maiden Loves—trio, It's Purely a Matter of Skill—quartet, Strange Adventure—song, To thy Fraternal Care—duet, A Tale of Cock and Ball—ballad, Free from his Fetters Grim—The Tower Song—trio, When a Wooer goes a Wooing—duet, I have a Song to sing!
 - 8 Judex ... "Mors et Vita" ... Gounod
 - 9 ... "Good Night, Beloved" ... Pinsuti

GOD SAVE THE KING.

The above Programme is subject to Alterations.

Thursday Evening, August 21st.

GROSVENOR RECREATION GROUND, 7.30 TO 10.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March ... "The Billboard" ... Klohr
 - 2 Valse ... "Toujours et Encore" ... Lamothe
 - 3 Overture ... "Le Duc d'olonne" ... Auber
 - 4 Selection ... "Sullivan's Songs" ... Kappey
 - 5 Grand Irish Fantasia ... "Erin" ... Basquit
Synopsis: Introduction—Garry Owen—Kathleen Mavourneen—The Shamrock—The Harp that once through Tara's Hall—Barney O'Hea—The Cruiskeen Lawn—On for the Fun—The Rakes of Mallow—Come back to Erin—Sally, Shilly Shally—Brien Borholm's March—Fairest put on awhile—The Bottle of Punch—The Girl I left behind me—The Devil in Dublin—Fill the Bumper Fair—Sly Patrick—To Ladies Eyes around Boys—Let Erin Remember, etc.
- INTERVAL.
- 6 March ... "A Tavern in the Town" ... Robinson
 - 7 Idylle .. "The Forester's Courtship" ... Ellenberg
(a) Forest Life (b) Serenade (c) Wedding March
(d) Dance upon the Greensward
 - 8 Cornet Solo ... "Whisper, and I shall hear" ... Piccolomini
MR. SAM ROUND.
 - 9 Selection ... "The Toreador" Cary'll & Monckton
 - 10 Characteristic Piece ... "Susse Kusse" ... Vollstedt

GOD SAVE THE KING.

The above Programme is subject to Alterations.

Friday Morning, August 22nd.

THE PANTILES, 11 TO 1.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March... "On the Banks of the Charming Elbe" ...
Vollstedt
- 2 Yalse... .. "Chants de L'Aube"... .. Lamothe
- 3 Overture to Shakespeare's Tragedy—
"Richard III"... .. Ed. German
Arranged by LIEUT. GEO. MILLER.
- 4 { (a) Morceau Mignon... "Salut d'Amour" (Op. 12) Elgar
(b) Evening Hymn from the Golden Legend—
"O Gladsome Light"... .. Sullivan
- 5 Reminiscences of Gounod Fred Godfrey
INTERVAL.
- 6 Overture "Semiramide"... .. Rossini
- 7 Cornet Solo... "There is a green hill far away" Gounod
MR. SAM ROUND.
- 8 Selection "A Country Girl"... .. Monckton
- 9 Introduction III Act "Lohengrin"... .. Wagner
GOD SAVE THE KING.

The above Programme is subject to Alterations.

Friday Evening, August 22nd.

ST. JOHN'S RECREATION GROUND, 7.30 TO 10.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March "Soldier's Life" Schmelin
- 2 Yalse... .. "Doctrinen" Strauss
- 3 Overture... .. "Die Irrfahrt ums Glück" Suppé
- 4 Selection "Dorothy" Cellier
- 5 Selection... .. "Harry Dacre's Songs"... .. Adlam
Including: Cheer up, never say die—Lay your hand upon my heart—Jolly little Polly—I can't think of nothing else—Julie Jewel—When London's fast asleep—As your hair grows whiter—Chick, Choks, Chikkori.
INTERVAL.
- 6 March "Kaiser Wilhelm" Jancorius
- 7 Selection... .. "La Poupée" Audran
Including Chorus, Now we appear—Hark to the Pealing, Angelus—A poor little dummy am I—My hope is to make you my friend—Song, with careless eye—Song, A Jovial Monk am I—Chorus, A Strange Device—Chorus of Monks, Creation false and fair—Duet, Was it a kiss—Finale, Come, let us now to work.
- 8 Polka "Tout a la Joie"... .. Fahrbach
- 9 Euphonium Solo... "A Soldier's Song"... .. Marcheroni
MR. J. KAYNE.
- 10 Nautical Fantasia "Life on the Ocean" Binding
(Illustrating the commissioning of a man-of-war).
Containing: A Life on the Ocean Wave—The lass that loves a Sailor—All in the Downs—In Gausand Bay lying—The Anchor's Weighed—Come, come, my jolly lads—The Bay of Biscay—Hearts of Oak—Tom Bowling—Death of Nelson—The Saucy Arcthusa—Jack's the lad—The Bo'sun's Hornpipe—Farewell and Adieu—Home, Sweet Home, and Rule Britannia.
GOD SAVE THE KING.

The above Programme is subject to Alterations.

Saturday Morning, August 23rd.

THE PANTILES, 11 TO 1.

CONDUCTOR MR. M. MARKS.

Programme of Music.

- 1 March "For Crown and Country" Farban
- 2 Gavotte... .. "J'Pense" Eilenberg
- 3 Overture "Euryanthe" Weber
- 4 Yalse... .. "La Serenata" Jaxone
- 5 Grand Selection... "Tannhäuser" (No. 1)... .. Wagner

INTERVAL.

- 6 Overture... .. "William Tell" Rossini
- 7 Romance Sans Parole Tscharkowski
- 8 Descriptive Piece... "Les Echos des Bois" Damaré

Piccolo, MR. F. BENNETT. Oboe, MR. H. IVIMEY.

A Swiss Shepherd, whilst watching his flock, amuses himself with his pipe, and plays a love song on it. The sweet sounds of the pipe attract a nightingale, and the bird blends his song to the melody.

- 9 Selection on Tosti's Songs Pougher
- Including the popular songs: Beauty's eyes—For ever and for ever—Bid me good-bye.

GOD SAVE THE KING.

The above Programme is subject to Alterations.

Anston Brass Band (North Anston, Yorkshire)

October 19, 2020

First known in 1895, conducted by George Ross. Also known as Aston Anvil Brass Band and, in the 1930's, as Anston [United] Silver Band. After WW2 it was conducted in turn by Robert Ross (1949-1950), Maldwyn Lewis (1951-1953). It disbanded some time before summer 1954. However it seems to have been revived, as S.A. Marsh (latterly of Aston Parish Band) was appointed bandmaster of Anston Silver Band in spring 1955. A later conductor was K. Ray (1963-1966).

Members c.1910, shown here in the photo, are: W. Stacey (cornet), T. Turgoose (cornet), H. Waring (cornet), T. Chambers (cornet), H. Barton (cornet), D. Cooper (bass drum), H. Dixon (baritone), G. Plant (baritone), H. Lidget (euphonium), H. Turner (tenor horn), A. Storey (tenor horn), B. Clarke (trombone), G. Goodall (trombone), H. Turner (trombone), W. Mirfin (cornet & conductor), H. Brammer (Eb bass), G. Swift (Eb bass), and T. Riley (BBb bass).



Scorton Hospital Brass Band

November 15, 2020

The St John of God Hospital at Scorton, near Richmond, North Yorkshire, closed in 2002. It had been founded in 1880, by the Hospitaller Order of Saint John of God, to care for the “unwanted”, known then as cripples and incurables, later being designated for the old and infirm. It looked after a large number of wounded soldiers returned from WW1. A brass band was established there, consisting of staff members and patients, and was active during the 1920's.



This is just one of around 100 such hospital and asylum bands in the UK, which were set up to provide education, recreation and distraction sometimes, for the patients and inmates. In earlier days some were also used to raise funds for the institution – particularly when youngsters were involved. Orphanage and industrial home bands were similar kinds of musical groups.

Some time in the future (he says, avoiding being distracted by it at present!) I will get around to looking in more depth at them.



Grimesthorpe Brass Band

November 25, 2020

The village of Grimesthorpe, near Sheffield, had a number of brass bands, the main Grimesthorpe Brass Band being reasonably successful on the contest stage from the 1890's to WW1. This band should not be confused with the more famous Grimethorpe Colliery Band (near Barnsley) which was formed in 1917.



Grimesthorpe Prize Band, 1906

The Grimesthorpe Brass Band was active from the mid-1860s to the 1930s. Mr Frith played euphonium in 1902 (see him with his medals below). The conductor was Joseph Brookes in 1895 to 1898, and George H. Mercer from 1899 to the 1930's. The band's last known contest appearance was in December 1936, at the Sheffield Victoria Hall, but it appears that it did not survive much longer, and certainly did not resume after WW2.

In addition to the village band there also was the Grimesthorpe Free Church Brass Band – founded around 1889, active through into the 1890's; Grimesthorpe Reform Brass Band – active in 1891 to 1894 (contemporary with the Grimesthorpe Brass Band); and Grimesthorpe United Methodist Brass Band – active in 1890 and through the 1890's (also known as Grimesthorpe Temperance Brass Band or Grimesthorpe Wesleyan Band). There was also a Grimesthorpe Concertina Band during the 1890's.



MR. GEO. H. MERCER.
(From the "Cornet" Portrait Gallery.)

Memo. from . . .

GRIMESTHORPE PRIZE BRASS BAND.

PRESIDENT . . . J. GRATTON, ESQ.

Bandmaster and Conductor . . . MR. GEO. H. MERCER,
35, Hamilton Road, Firth Park, Sheffield.

TRUSTEES: -

MR. W. BALL. MR. SAXTON. MR. PLANT.
MR. GRATTON.


<p>TREASURER : MR. J. BATES. 722, GRIMESTHORPE ROAD.</p>
<p>FINANCIAL SECRETARY : MR. G. GREGORY, 111, CARLISLE ROAD, GRIMESTHORPE.</p>
<p>CORRESPONDING SECRETARY : MR. V. OLDROYD, 22, CYCLOPS STREET, GRIMESTHORPE, SHEFFIELD.</p>




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35, Hamilton Road, Firth Park, Sheffield.

Trustees :
Mr. WM. BALL. Mr. SAXTON. Mr. PLANT.
Mr. GRATTON.

Corresponding Secretary :
Mr. V. OLDROYD, 22, Cyclops Street, Grimesthorpe.

Financial Secretary :
Mr. G. GREGORY, 32, Botham Street, Grimesthorpe.

Treasurer :
Mr. JAMES BATES, 40, Cyclops Street, Grimesthorpe.



Grimesthorpe Brass Band, quartet members, c. 1900

Fred, a tuba player with an unknown band

January 14, 2021

Insights into the life of a tuba player with a Chicago band. In trying to identify his band, I came across a lot of information about his life, but sadly failed to pin down which band(s) he played with.

This is Katherine and Viola Elfgén, photographed in a tuba in 1913. The tuba was played by their father, Fred.



Frederick Kirsch Elfgén (1883-1967) and his wife, Beata (née Bertha Helesina Nilsson, 1886-1983) lived in Grant Park & Oak Park, Illinois – both seen in the second photo below.

Frederick played in a local band – it is not known which, but there was an earlier Grant Park Cornet Band, and the Grant Park Band was active in 1909. Equally he could have been a member of one of the many bands in Chicago during that time, some of which regularly played at Grant Park on the lakeside. I have failed to spot him in various photos of Chicago bands. Katherine (b. 9 March 1911) and Viola (b. 17 November 1912) don't seem to have taken up their father's musical interests in later life.



Frederick's father, Bertram, arrived in the USA from Prussia in 1855, aged 12. Beata was Swedish, arriving in the USA in 1902. Fred was a clerk at the local brick plant in North Alton and spent a few years working in Oak Park, near Chicago. Fred sprained his right arm, falling off a wagon, in December 1895. He attended the Edwardsville Public School, where he made a presentation "About Seeds" in 1896 and was the youngest member of the graduating class at the county commencement exercises – "a bright little fellow." He graduated High School in June 1900, where their class motto was "Virtuo sola nobilitat".

He applied for a job as a mail carrier in February 1902, and was ill in February 1903 to March 1903 with "grip". He accepted a position in the office of the Hapgood Plow Company in January 1904. He became a candidate for village clerk in the election of April 1906. As village clerk, one duty was to issue the hunters' licenses, which he commenced doing in July 1906. Also in July, he "rode the Oddfellows goat" and consequently "would have to stand up for meals for a few days." Otherwise the goat did not "feaze" him. This was probably his induction into the local

Independent Order of Oddfellows (I.O.O.F.) lodge – the “Greenwood” lodge, as he later went to inspect the Oddfellows home in Mattoon in September 1906.



Fred with Viola and Katherine in 1917

He was busy in November 1906, issuing licenses for hunters to shoot, or shoot at, quails without molestation. He became proprietor of the North Alton Custom Mill, at the junction of Belle and State streets, in early 1907. March 1907 was a busy month for him – he lost his gold watch, chain and charm, with the initials F.K.E., offering a reward if found; he was elected to the post of Vice-Noble Grand in the Oddfellows; and as village clerk he was involved with officials from the Chicago & Alton Railroad to raise the bridge on Alby Street which had plagued the pedestrians for months. He moved to the brick plant at Galesburg in September 1907, later moving to another similar plant in Oak Park, Illinois, living in Grant Park. In March 1909 he was injured at the brick plant, suffering bruising to his lower limbs and feet. He joined one of the local Chicago I.O.O.F. lodges – the Grant Park Lodge, No. 429.

He married Beata in Chicago in 1910, making several visits back to his parents in Alton over the years. In April 1912 a violent cyclone hit Grant Park, destroying a large part of the town. It is not known what effect this had on the Elfgren family, but Fred, together with the I.O.O.F. lodges helped those members affected by it. The brick plant was damaged, with \$30,000 worth of losses, and 25 men put out of work.

He finally returned to Alton in 1920, taking up a management position at the Alton Brick Plant. It is not known if he continued his tuba playing in Alton.



A typical band from Chicago, c. 1910



Beata with Katherine and Viola

Unknown bandsmen (2)

January 24, 2021

I recently posted these images on the [History of Brass Bands Facebook Group](#) site. As with the previous set, they are anonymous (with a couple of exceptions), but nonetheless still very interesting examples of the costume and instruments of the past.

What is the story behind this first photograph? I suspect we will never know. It is anonymous, with no indication to location other than somewhere in Britain. The young cornet player's uniform has no clues, and the girl could be his sister or girlfriend? Is he on his way to play with his band, or just posing for the photo in his finery? The second photo is also of an unknown player, this time not in uniform – but we do know this was taken by a photographer in Dewsbury, in his studio. Both are undated, but will be early 1900's.





Another couple of anonymous cornetist photographs, both from the UK, but location unknown. The first has a collar badge with CA (or AC) on it. The second, older one (probably c.1870/80) has the name Harry Loadly (or Loady, Coudy, Coady....) – I can't make out what it actually is. A search for a similar name has not resulted in anything, yet!





Harry Louby

A couple more anonymous photos. Two lady cornetists from c. 1920. Sadly a rescan of the photo at a higher resolution failed to bring out the writing on the displayed book.



A horn player, c. 1910.



Two more of my unknown photographs to ponder over. The first is a conductor/leader judging by his instrument and baton held proudly – probably military judging from his cap and shoulder badges (anyone recognise them?). Why is he sitting in a wood? The second is a father and son? members of the Salvation Army. The lad is probably a member of the local Young People's (YP) Band.





This photographic pair are tuba players, both c.1890. The second one is wearing his carrying strap and his bass has the lyre attached, so it was probably taken after/before a marching engagement.





Two cornet players, who are clearly in the same band and were photographed in the same studio, probably at the same session – father and son perhaps? Very elaborate braid on the jacket and a military-style cap badge.





Conductors and bandmasters of the 1910's and 1920's seemed to favour these designs of uniform coats, known as Guards Frock Coats. The first photo is of Henry Gallon Amers (1875-1944) who directed the Eastbourne Military Band for a while. He was more famous as the leader of the Eastbourne Municipal Orchestra from the early 1920's to 1935, and had previously conducted the Band of the Northumberland Hussars for about 15 years prior to WW1. The second picture is Edmund Maney, conductor of the Royal Meister Orchestra in 1904 (later to become Margate Municipal Orchestra).



MR. H. G. AMERS

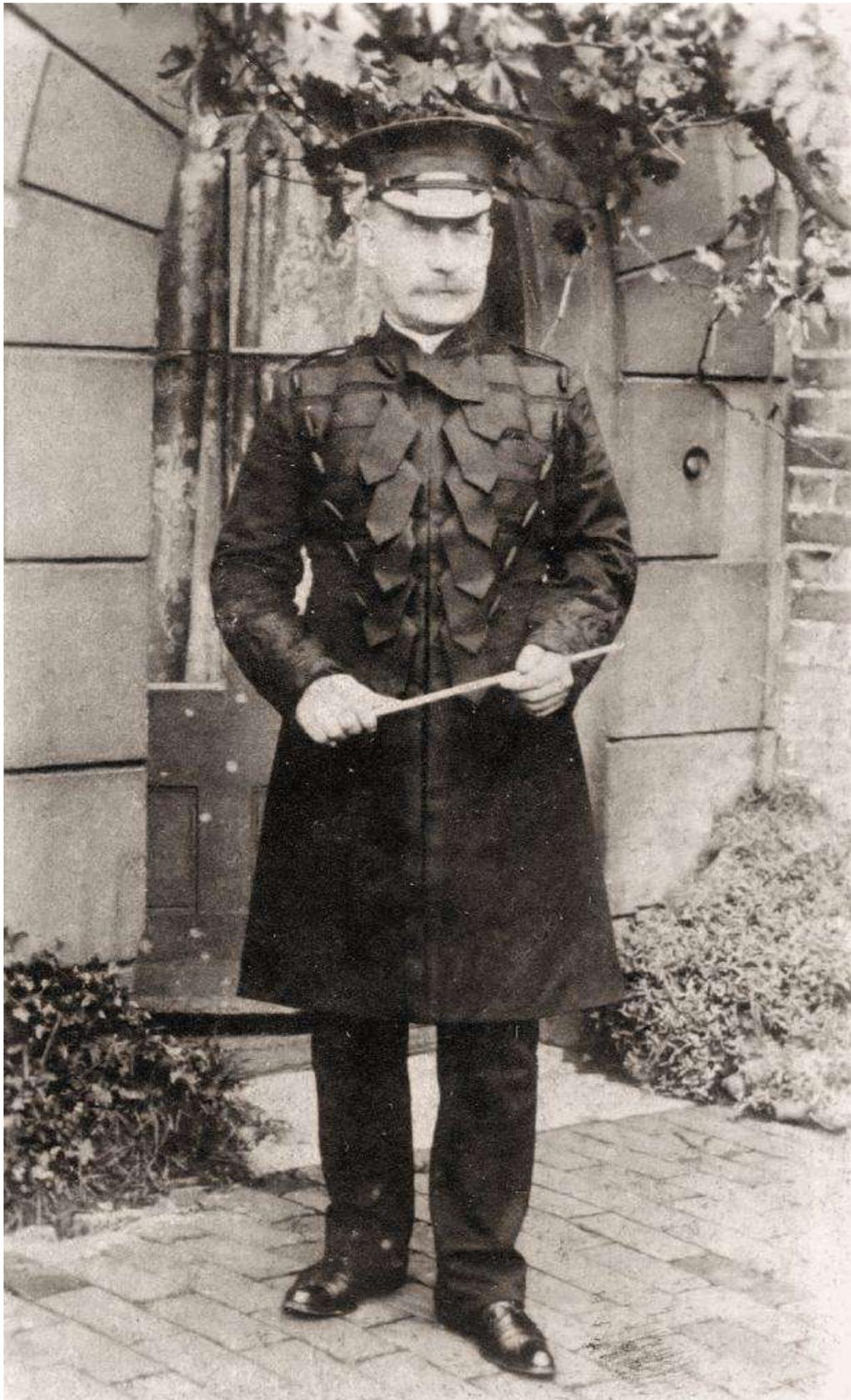


Mr. Edmund Maney.

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Some couples and groups. The first is a group from Holmfirth, the second is a trio of bandsmen, c. 1920, in a cellar? The third is a group of five Salvation Army bandsmen, each from different bands, and finally two men in a back garden somewhere.









Lastly, in this set of pictures, an unknown member of the band of the 2nd Oxfordshire Rifle Volunteers. This photograph was definitely taken after 1878, but will probably not be later than 1885. This band was originally the Oxford City Corps Band, active from 1875 through to 1880. After the reorganisation of the volunteer corps in 1880, a successor band was formed in May 1882, with conductor Sergeant Gaitley. George Gaitley was born in Athlone, Westmeath, Ireland, around 1840. He served as a sergeant in a fusiliers regiment at Gosport, later joining the volunteers as a bandmaster, moving to Oxford around 1875, where he remained with his family until 1886 when he moved to Brighton.



York Industrial School Boys' Band

January 28, 2021

York Boys' Industrial School Band was founded in 1880, with conductor Mr Hunt, the school was based in Marygate, York. It was active through to 1913. The bandmaster was Mr Hulse in 1882, and Mr Bates in 1902.



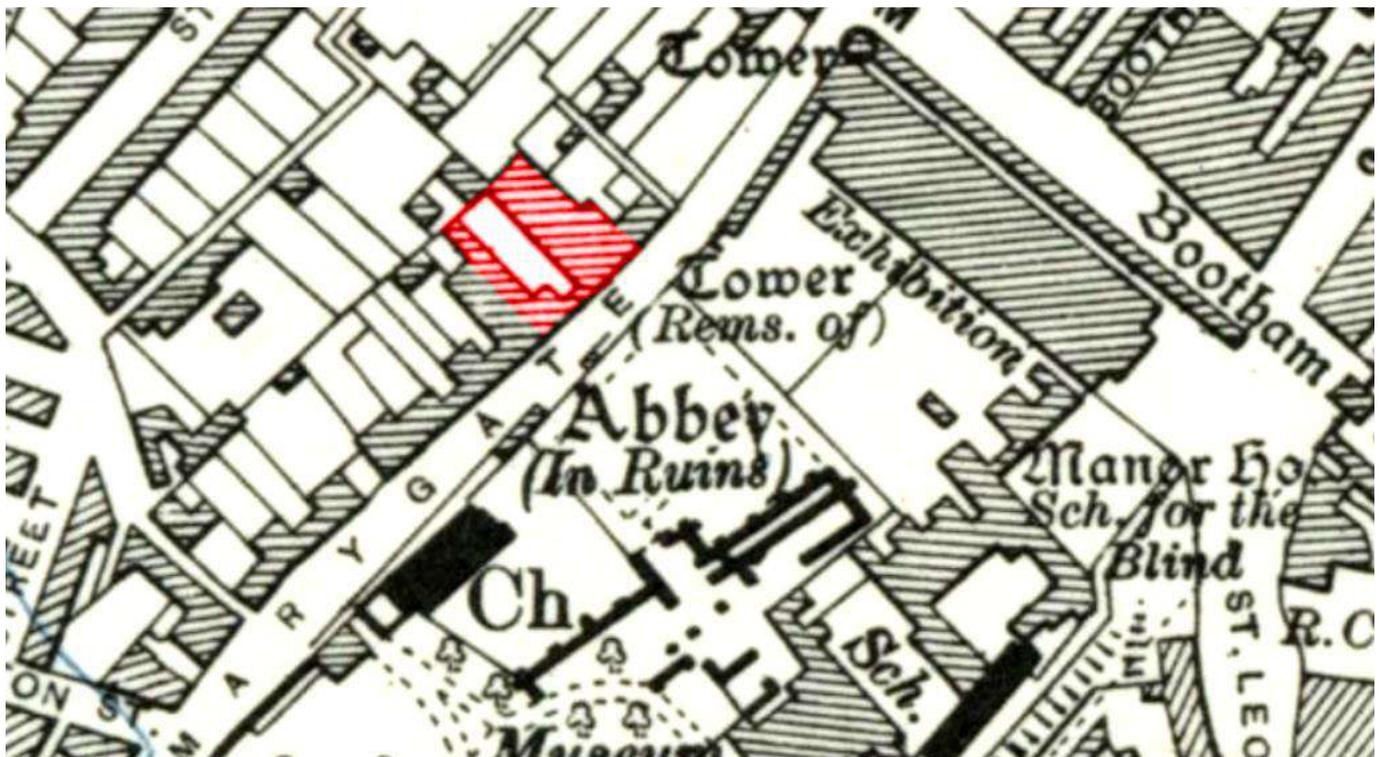
York Industrial School Band, outing to Bridlington

One of its earliest engagements was at the York and District Band of Hope demonstration and gala, which gathered over 1,000 children and 200 teachers, in August 1881. It performed at a bazaar for the rebuilding of Myton Church in August 1884; at the Yearsley Baths Sports in August 1886; the Easingwold Sports in July 1888; at the Huby and Sutton Forest Agricultural Show in August 1891; at the Haxby Agricultural and Horticultural Show in July 1893; at a flower show for the benefit of the tenants at Beningborough Hall in August 1893, conducted by Mr Varley; the Thorganby Horticultural Show in August 1894 & 1895; the Bolton Percy Agricultural Show in 1896; it joined the York & District Temperance Band and Mr Pink's Band to lead the procession of the Amalgamated Friendly Societies through York in June 1899; at a garden party at Bishopthorpe Palace in July 1910; and at Copmanthorpe Agricultural Show in July 1913. It made an annual visit to the seaside, to Bridlington and possibly other east coast resorts, where they played concerts (to raise money for the school) and to give the boys a short holiday.



York Industrial School Band, 1913

The York Industrial School was a successor to the York Ragged School, and was installed in the old York Workhouse in Marygate.



York Industrial School marked in red

The boys of the industrial school were housed, educated, and trained, in the hope that they would become good members of society on their departure from the school. In addition to the brass band, the school also had a string band, and a drum and fife band, all instructed by Mr Hulse. The band was one way of providing some recreation as well as a skill that could be of use to a career in the military. The Industrial Schools Act of 1857 gave the following definition:

“Any person may bring before two justices or a magistrate any child, apparently under the age of fourteen years, that comes within any of the following descriptions, namely: That is found begging or receiving alms (whether actually or under the pretext of selling or offering for sale anything), or being in any street or public place for the purpose of so receiving alms; that is found wandering and not having any home, or settled place of abode, or proper guardianship, or visible means of subsistence; that is found destitute, either being an orphan or having a surviving parent who is undergoing penal servitude or imprisonment; that frequents the company of reputed thieves; that is lodging, living, or residing with common or reputed prostitutes, or in a house resided in or frequented by prostitutes for the purpose of prostitution; that frequents the company of prostitutes. The justices or magistrates before whom a child is brought as coming within one of these descriptions, if satisfied on inquiry of that fact, and that it is expedient to deal with him under the Act, may order him to be sent to a certified industrial school.”

For more information about the bands of schools and homes such as this, see my paper:

“Music of discipline and reform – the bands of children’s orphanages, industrial schools and asylums”

Matrimony and Music

January 29, 2021

A report from the Bradford Observer, 1857

In a village near Barnsley are two rival bands of musicians, which, for a length of time, have “kicked up no small din” by what is called “practising.” Lately one of the players belonging to the older of the two bands, it would appear, got married, and thus for several weeks deserted his musical companions to spend the honeymoon, when he again resumed his ophicleide, and by way of making up for lost time, he stayed at home two days to practice. His wife, who was almost distracted by the horrid noise he made by his playing, and, thinking it would be more to his credit to be at work, remonstrated with him, but to no use. He told her to mind her own business, for he loved his ophicleide as well, if not better, than he loved her. This provoked the young wife so much that she was determined to be revenged for it; and, the other night, on the would-be-musician getting into his four-poster, he found a *very cold bed fellow* in the shape of the ophicleide, which his wife had managed to put there to test his love, and to see if he really did like the ophicleide better than her. It, however, turned out that the wife gained the day, as the ophicleide was disposed of by private contract on the following morning.



The couple in their courting days



The couple – after he bought a new ophicleide!



The husband in later life

Four unknowns to puzzle over

February 9, 2021

Perhaps the bandsman's version of Where's Wally? Spot the bandsmen in the crowd. It reminds me of the crush, trying to play a static piece at the Durham Miners' Gala, on the return journey particularly, when the crowds throng the streets, and the bands are surrounded by 'happy' audiences. This is an unknown location, but obviously a great celebration of some sort.



Excelsior, a Latin word often translated as 'higher', 'excellent', or 'upwards'. In the case of bands, it implied they were a notch better than the 'ordinary' bands. Many British bands have given themselves the 'Excelsior' name (some 325 at the latest count). The earliest of these is Okehampton Excelsior, which dates from 1828, but it did not gain the Excelsior tag until much later (perhaps the 1880's). The actual earliest known is the Dundee Excelsior Band in 1859. Of course, the later tags of 'Silver' and 'Prize' became more popular in the succeeding years. 'Silver' from 1872, and 'Prize' – unknown, but certainly not long after contests took off seriously in the 1860's. This band, below, is an Excelsior Band, but no other clues to its identity.



An unknown 'Blue Ribbon Mission' brass band. I can't make out enough detail on the drum to match to any known band (particularly, any of the 420 'mission' bands or 45 'Blue Ribbon' bands that I have records of). Many of the temperance bands were associated with the various temperance organisations in the 19th century, of which the Blue Ribbon Army was one, and the bands often did not state in their name the particular group they were linked to.



This one is a puzzle. Three photos of a band, probably from the 1950's. Obviously well turned out in full uniforms, with a large proportion of young players. No other clues to their identity.





A Shifnal Band at the pub

February 9, 2021

Shifnal, Shropshire. A band standing outside the White Hart pub, c. 1905. The landlord was Charles J. Miller, who lived there with his wife Catherine, mother Susan, sister Martha, and three daughters Violet, Lily, and Rose. He took over the pub sometime after 1901.



The band is unknown, but could be one of the several Shifnal bands of the time – Shifnal Brass Band (1881-1938), Shifnal Coronation Band (1890-1910), Shifnal Military Brass Band (1902-?),

Shifnal Volunteers Band (1890's-). The first two may have been different manifestations of the same outfit – I don't have any information showing them active at the same. Until yesterday this photo's location was unknown, but by using the 'crowd' brainpower of the "Unidentified photos of the British Isles Group" on Facebook, it was quickly shown to be Shifnal. The pub is still there, but the surrounding houses have gone/been replaced.



1911 England Census

	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
1	Charles James Mills	Head	46		Marrried	78	4	3	1	Imm Keeper 943
2	Charlotte P. Mills	Wife	52		"	18	4	3	1	
3	Susan J. Mills	Mother	74		Widow					
4	Martha M. Mills	Sister	42		Single					
5	Viola Mills	Daughter	13							
6	Lily Mills	"	12							School 390
7	Rose Mills.	"	9							School

Ups and Downs – the patterns of band engagements over the year

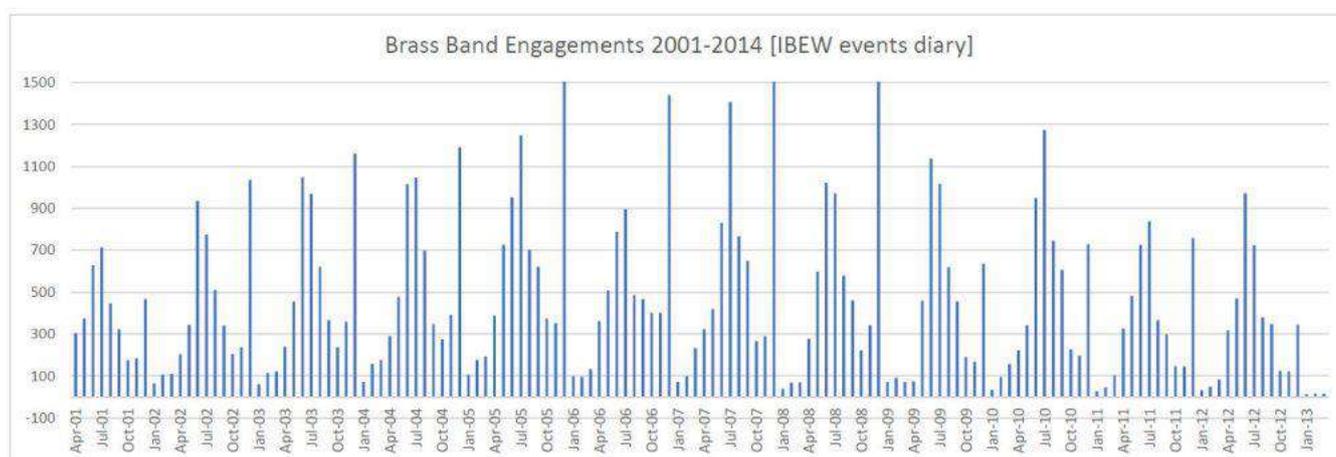
February 18, 2021

A bit of more recent history. Given the almost total lack of band engagements over the last 12 months, I thought I'd look back to when we all had full diaries and, apart from preparing for the upcoming area contests, would now be resting from our December playing exertions.

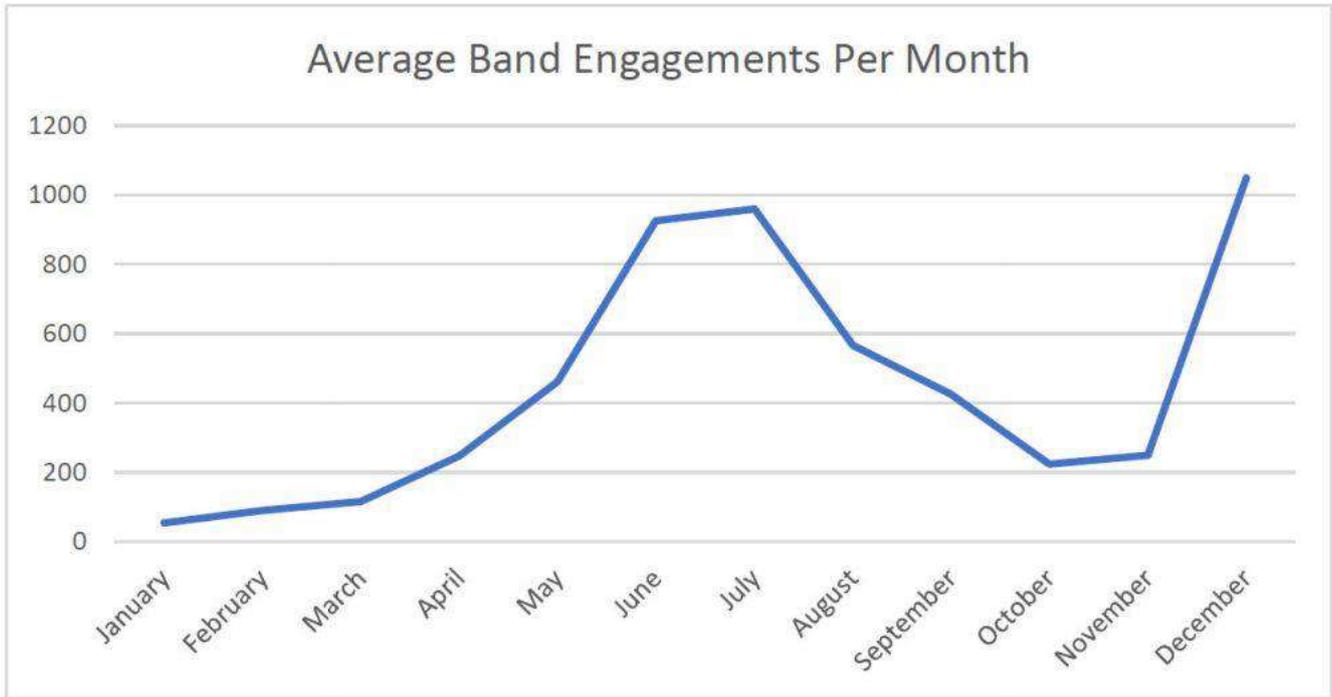
Between 2001 and 2017 the **IBEW** website hosted an engagements calendar with details of brass band concerts, contests and other events. For various reasons, not least declining support from bands and band organisations, the facility faltered from 2014 and I finally withdrew it in 2017. However, it was a success for the first 14 years.

Over that time over 75,000 events were listed from some 2,500 different bands/groups – it is difficult to be more precise about the bands as there were too many name variations to make an accurate count easy – these also included some military bands, Salvation Army bands, youth/training bands, overseas bands and ensembles, which to some extent accounts for there being more than the 1,200 or so brass bands that actually existed in the UK. Around 2,800 of these events were contests, festivals or similar occasions, the rest being individual (or joint) band engagements.

The pattern of engagements through a year will not be a surprise to any bandsperson, with the bulk of concerts etc. taking place in the summer, and a similar peak at Christmas. This first graph shows the engagements on a monthly basis over the 14 years – the maximum being 2,431 in December 2008.



This second graph shows the average number of engagements each calendar month (from 54 in January to 1,049 in December). Of course these only represent a proportion of all the band engagements that took place and also, although overseas events were listed, they only accounted for perhaps 5% of the total, so a much greater proportion of those were not listed at all.



Happier times – the Harrogate Band performing at the Happygate Festival in 2018.

Excelsior!

May 12, 2021

A cartoon from Punch – 11th October 1879.

The Mayor of Shrimpington (to Ecclesiastical Dignitary, who is congratulating his Worship on the improvements which have raised that once obscure marine hamlet into a place of elegant and fashionable resort)

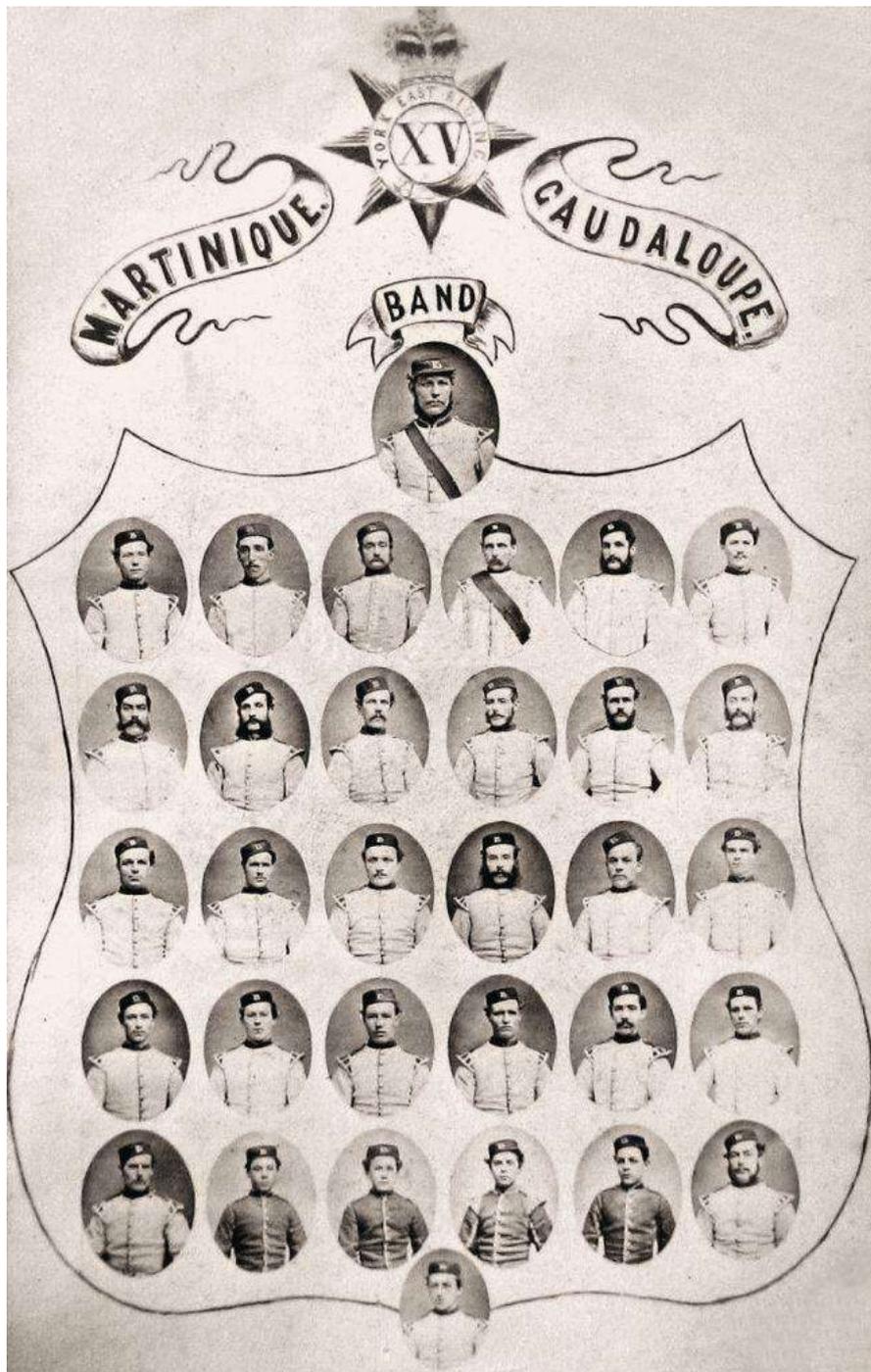
“Improvements, my Lord! You may well say that. Why, only last year there wasn’t so much as a cornet to be ‘eard in the ‘ole blessed town; and now you may stand on this very spot and listen to three brass bands a-playing away – and classical music, too, mind yer – at one and the same time! Beautiful!”



A Yorkshire military band in New Brunswick, Canada

June 25, 2021

The East Yorkshire Regiment, originally raised in 1685, and also known as the 15th Regiment of Foot (York East Riding), saw service in Martinique and Guadeloupe in 1795 and 1809. It was shipped to New Brunswick in 1862, when Britain and the USA came close to war, where this photograph of the regimental band was taken. They were garrisoned at Fredericton and Saint John. A less usual band portrait, showing individual members pictures – a new photographic technique that became the rage for a while, for some group photographs.



15th Regiment (York East Riding) Band – 1862

The regiment also provided staff and drill instructors for the New Brunswick Militia's 1865 "Camp of Instruction", and some mention of the band is found in their activities there.

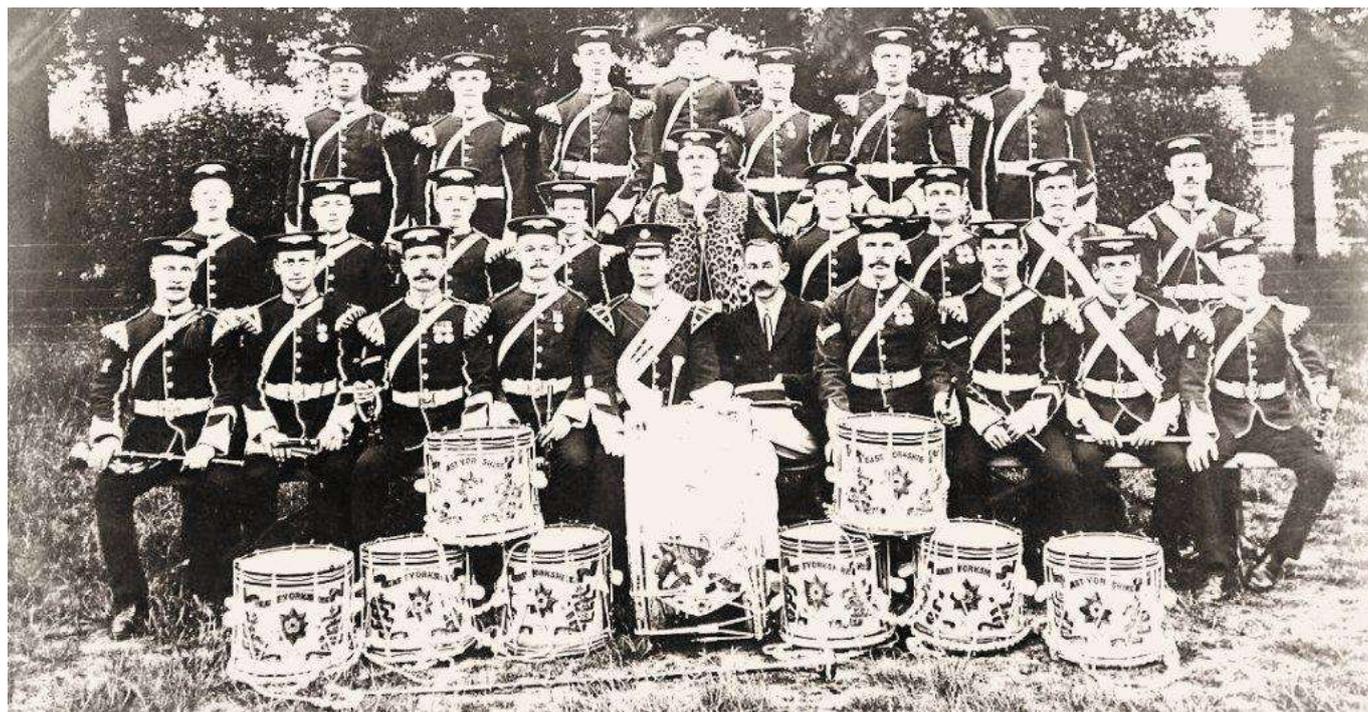
Following the training and platoon exercises, a grand review of the militia brigade was held on July 22 1865. Hundreds of civilians watched as the brigade, commanded by Colonel J. Amber Cole of the 15th Regiment, marched past in quick time led by the regulars. Following various manoeuvres they marched back to barracks in close columns, "to the soul-inspiring music of the band." The militia force and the band of the 15th participated in a March Out under the commandant on 24 July.

References:

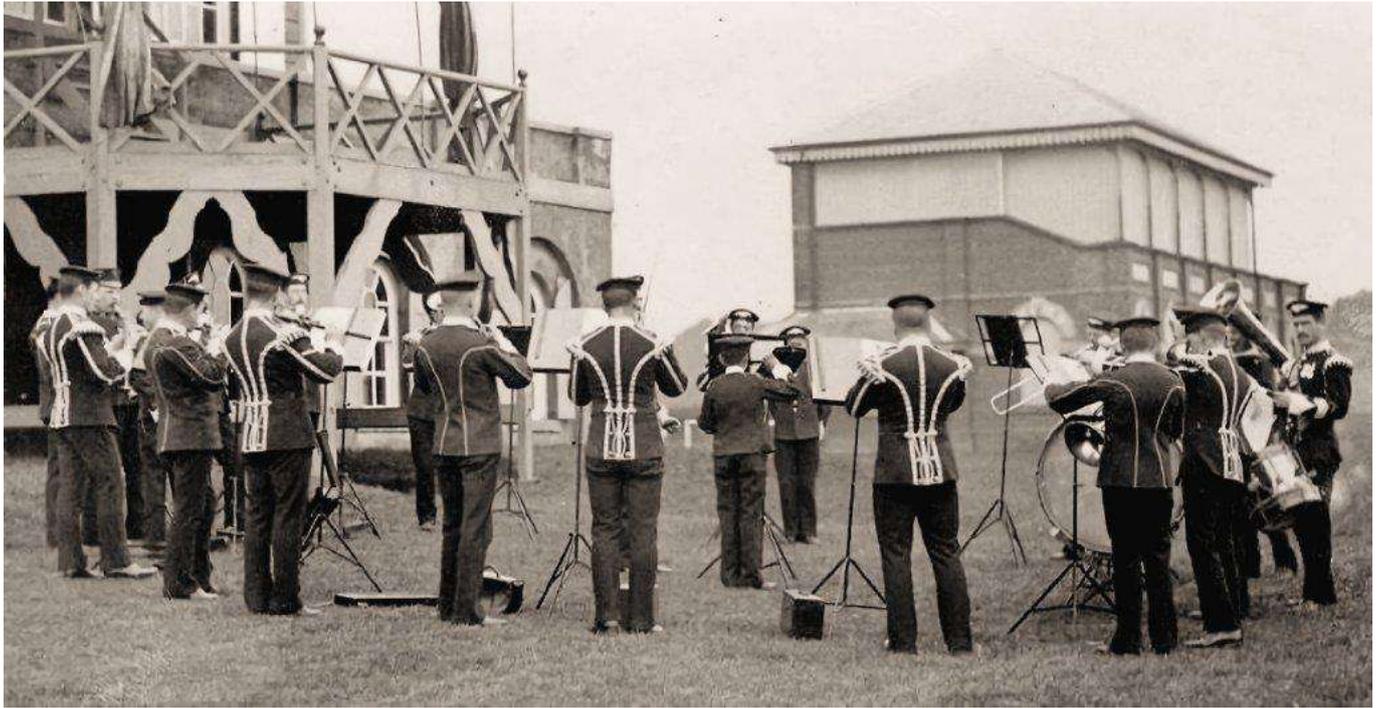
Wilson, J. Brent – "The Vast Experiment": The New Brunswick Militia's 1865 Camp of Instruction – *Canadian Military History* – Volume 6 (2), Autumn 1997, pp. 39-53

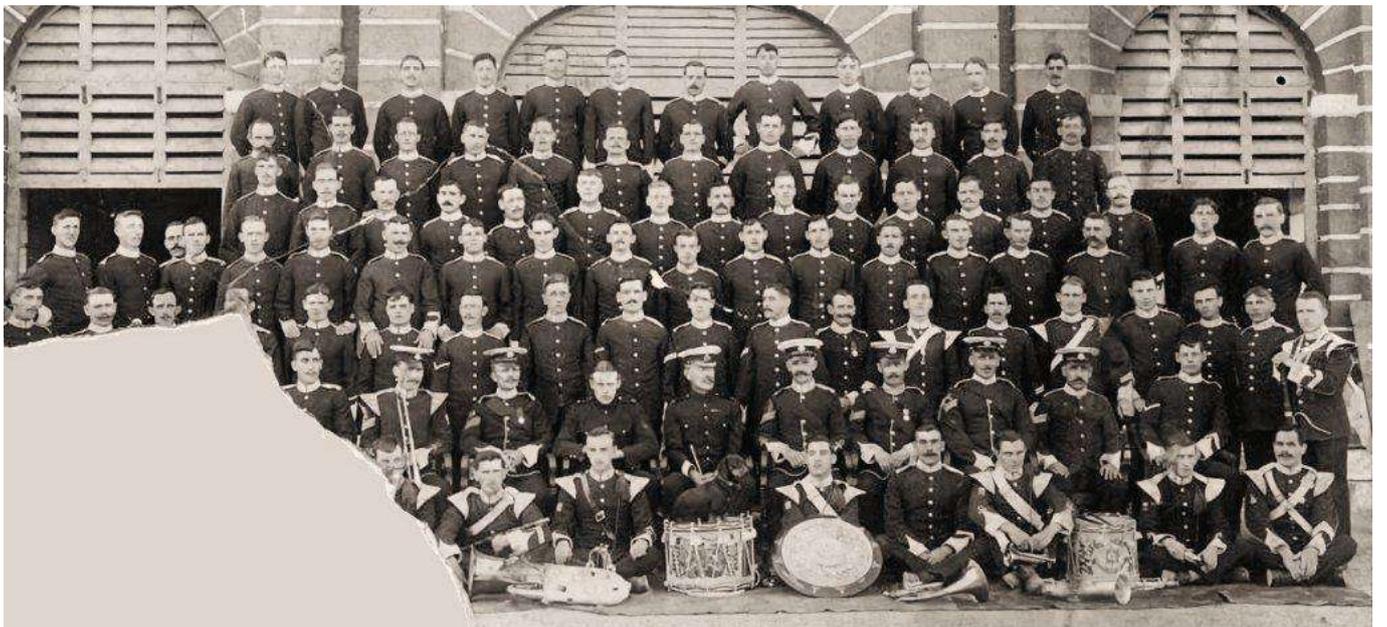
Campbell, W.E. – The Trent Affair of 1861 – *The Army Doctrine and Training Bulletin* [Canada's Professional Journal on Army Issues] – Volume 2 (4), Winter 1999, pp. 56-65

Here are some much later pictures of the East Yorkshire Regiment Band from the 20th century – thanks to <http://carneyeyr.blogspot.com> for some of these.



East Yorkshire Regiment Band, c. 1905





A Company, East Yorkshire Regiment, with band, c. 1911





East Yorkshire Regiment Band, 1916

City of London Artillery Band

August 7, 2021

The Band of the 1st City of London Artillery Volunteer Corps. This photo is dated some time between 1902, when the brigade was attached to the Royal Garrison Artillery, and 1908 when the Artillery Volunteers were disbanded and replaced by the Territorial Force.

