

THE BRITISH Bandsman AND CONTEST FIELD

A WEEKLY NEWSPAPER DEVOTED ENTIRELY TO BRASS BANDS.

[REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.]

No. 154. VOL. XVII.

FEBRUARY 11, 1905.

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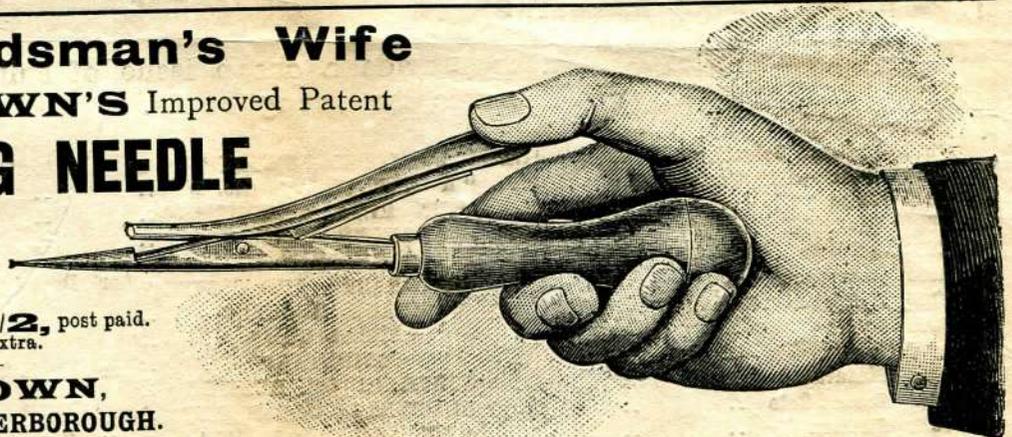
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DARWEN BRASS BAND CONTEST COMMITTEE.

A Unique Organisation.

We were able to announce in a recent issue of the "B.B." that this popular committee had plumped for progress and good music by adopting a "Champion" Test-piece. The unique and interesting way in which its business is conducted is well-known and much appreciated by Lancashire bands who have either attended one of their previous contests, or been engaged to render a concert programme in the beautiful Darwen Park.

Their method of working is so excellent and novel that we hope, by giving it great prominence in this issue, that our readers will in large numbers be stimulated to follow their example.

In the first place the Committee is an independent body of gentlemen, not connected with any band, who are well-known in their town for the great interest they take in music.

The following are the names :—

Mr. JOHN BENTHAM (Chairman).
Mr. JAS. E. HINDLE (Vice-Chairman).
Mr. ANTHONY AIREY. Mr. JOHN GARSTANG.
Mr. JOHN BERRY. Mr. COUNCILLOR GIBSON.
Mr. JAMES DUXBURY. Mr. JAMES TALBOT.
Mr. JOSEPH TOMLINSON.
COUNCILLOR JAMES TOMLINSON (Treasurer).
JAMES WM. SMITH (Secretary).

Many of our readers will recognise familiar names of old acquaintances of the contest field in the above list, and none more than the energetic secretary, Mr. J. W. Smith. It was mainly through the efforts of this enthusiastic ex-bandsman in the first place that the present organisation was started. It was in August, 1901, that Fergie Suter, Esq., a prominent citizen, offered Mr. Smith a Challenge Cup, and in

less than six weeks a committee was formed and a contest held with splendid success. The principle adopted by the Committee was to provide

Free Music

for the people.

Permission was obtained for the use of the public Park, and tradesmen were canvassed to provide a cash fund for this purpose. A liberal response was given to the appeal, and it is a remarkable fact that although collected nearly five years ago, this fund still remains in the Bank. No charge was made for admission to the Contest, and people came in their thousands to hear the bands play. So much was the music appreciated that the collections made more than covered all the expenses. After this success the Committee became more ambitious, and such bands as Besses and Dike and others more local were engaged to give free Concerts in the Park, with the same splendid result.

For the coming Contest on May 20th, the Committee have decided to increase their prizes, and bands should at once send to the Secretary for particulars. (See Contest announcements on page 1076). In addition to the splendid Suter Cup, the beautiful "Bentham" Challenge Shield is to be competed for, besides Cash and other extra prizes.

Why cannot this example be taken up during the coming season by other towns? Surely there are hundreds of enthusiastic bandsmen who will read this announcement who are capable of taking a leaf out of Mr. Smith's book. There will, at any rate, be none more delighted than Mr. Smith and his able Committee if this is done.

Passing Notes.

NOTE.—All communications to be addressed to "British Bandsman" Offices, 188, Strand, London, W.C.

NEW BAND ASSOCIATIONS.

Last week we gave notice of a meeting to be convened for the purpose of forming an Association for Bristol and the West. This week we have pleasure in giving notice of a meeting to be held on Saturday next (18th), at the Cattle Market Hotel, Leeds, for the formation of an Association of second-class bands for this growing band district. The meeting-place is only three minutes' walk from Holbeck Station, and as it is to be held at 6 o'clock in the evening it is hoped every band in the district will send representatives. Although there is a South Yorkshire Association already in existence, it is felt that the time is ripe for an additional Association, which it is hoped will not interfere with the objects of the older institution.

* * *

NATIONAL BAND LEAGUE AGAIN.

Another step towards the National Band League, the formation of which was forestalled in our columns some twelve months ago, was taken by the Scottish Amateur Association at their meeting last Saturday. County or District Associations or Leagues may be affiliated to the larger Association—the Scottish Amateur. All that is required now is the amalgamation of the two mother Associations—the Amateur and the Central—and then all Scotland will be banded together for one common purpose—the improvement of amateur bands.

* * *

TO-DAY'S CONTESTS.

The quartette contests down for to-day's hearing are Wigston (Leicester), and Weaste (Manchester). The former will take place at the National Schools, and Mr. J. Locker, of Hugglescote, is booked to adjudicate. We understand there are football excursions to Leicester for Birmingham bandsmen. At the latter contest Mr. Jessop again decides the winning parties.

OLDBURY ENTRIES, PLEASE.

Bands thinking of sending parties to the Oldbury Band's Quartette Contest are kindly requested to enter at once, as the lists will close almost immediately. Particulars will be found on our Contest Ad. page, and the prizes (which have been considerably increased) are as follows: 1st, £1 5s. cash, handsome certificate of merit, and additional prize of a double gold-centred silver medal for conductor; 2nd, 15s. cash; 3rd, 10s.; 4th, 5s. Also medals for best solo cornet, 2nd cornet (or flugels), solo horn (baritone or euphonium players). Contest to be held at the Town Hall and commence at 7 o'clock.

* * *

HAMPSTEAD ENTRIES.

Just a final reminder to the London bands that the entries for the Hampstead Quartette Contest close next Thursday (16th inst.). As this is the first event promoted by this enterprising North London band, we trust they will be well supported.

* * *

KENT BAND CONTEST.

The Kent Musical Festival committee have decided to include a Band Section this year in their competitions, which take place at Maidstone on May 10th. Mr. F. Cunningham Woods, M.A., Mus. Bac., Oxon, is the principal adjudicator. Intending competitors should write to Mr. E. Minshall, of "Bryntirion," Grimston Avenue, Folkestone, at once for full particulars.

STOP PRESS NEWS.

As we go to press we learn from a reliable source that the Parks Committee of the London County Council on Tuesday last decided to start the season with the public rehearsal in the Queen's Hall on May 10th, and to conclude the season's performances at the end of August. There will be three sections of the Council's Band, viz., two military and one string. The latter will be conducted by Mr. Mackinnon, and we hear that all the players are members of the Orchestral Association. The military sections will be conducted by Messrs. W. Short, L.R.A.M., and J. A. Hamilton, as before. The Council's bands will appear in smart new uniforms and caps. Some consternation will be felt when it is known that not one professional band has been engaged outside the Council's own band, and all the outside engagements will come to the amateur bands.

Three cheers for the L. and H.C.B. Association!

THE "CHAMPION" BOOMING IN LANCASHIRE.

There is good news for Lancashire bands for Easter—splendid challenge cup and cash prizes for Brierfield Contest (near Burnley). Testpiece, "Gems of Irish Melody." Full particulars next week.



BANDMASTER W. J. SCOTT,
2nd V.B. Royal Warwick Regt.

The subject of our sketch was born at Belfast in 1850, his father at that time being sergeant-major of the South Staffordshire Regt. In 1863, at the early age of 13, he enlisted in the 1st Battalion Gloster Regt. as a bandboy, his instrument being the piccolo. He soon began to show abilities, which caused his bandmaster to take great interest in him for his future, and, in 1874 (11 years later), he was sent to Kneller Hall, London, to study for the position of bandmaster. His day came, and in 1877 he took up the position as B.M. of the famous 42nd Black Watch, then stationed at Malta. During his stay with this regiment he saw much service in every quarter of the empire. Whilst abroad, he also had the unique experience of teaching many native bands. His last station was Edinburgh, and his last engagement with the Black Watch Band was on playing before the King on the occasion of his Majesty's visit to that beautiful city in 1903. Whilst under the conductorship of Mr. Scott the band was always a credit to the regiment, and was listened to with great interest. In June of 1903, after a grand total of 40 years in the service of his Majesty's army, Mr. Scott retired from the Regulars and accepted the position of B.M. to 2nd Vol. Batt. R.W. Regt., in succession to Mr. Marshall (now of the Cape Mounted Rifles, South Africa). His retirement from the army was the occasion of several presentations from both officers and the bandsmen. At the Army and Navy Band Contest held in Manchester in 1903 Mr. Scott was the winner of the bandmaster's bâton. During the years 1881 and 1882 Mr. Scott adjudicated at several brass band contests in Scotland. Apart from his military band duties, Mr. Scott takes great interest in singing, he being the possessor of a very fine, deep bass voice, and his services are sought after for most of the big concerts in Coventry and district. He is also a chorister at St. Michael's Church. The officers of the 2nd V.B. R.W. Regt. have always endeavoured to find a bandmaster of the highest standard, and they are to be congratulated on securing the services of Mr. Scott. He has the confidence of his bandsmen and officers, and is respected and looked upon with high esteem by all the citizens of

Coventry. I am sure all our readers will wish Mr. Scott a happy future, and that the band over which he so ably wields the bâton will still make rapid strides, and hold the honour of being one of the finest Volunteer bands in the country.—W. J. H.

SCOTTISH AMATEUR BRASS BAND ASSOCIATION.

The tenth annual general meeting of this Association was held in the Imperial Hotel, Edinburgh, on Saturday, 4th February, 1905, Mr. Geo. Buchanan, president, presiding. Representatives were present from some of the principal bands of Scotland. Minutes of the previous annual general meeting were read and unanimously adopted. Mr. Rankine, treasurer, next gave the report on the year's work, which showed that the year had begun with a balance of £43 19s. on hand. The total income for the year had been £351 15s. 9d., and there was a credit balance of £23 1s. 4d. to carry forward. The report was unanimously adopted, and general satisfaction was expressed at the report. Election of officials:—Mr. Geo. Buchanan, Broxburn Public, was re-elected president; Mr. Wm. Rankine, Bo'ness, re-elected treasurer; and Mr. Jas. Alexander, Musselburgh and Fisherrow Trades Band, re-elected secretary. The executive committee were voted from the following bands, viz.: Alloa, Portobello, Polton, Hawick, Wright Memorial, Cowdenbeath, Forfar, Shotts, Townhill, and Broxburn R.C. Auditors: Messrs. A. Brown, Dalkeith, and Jno. Hunter, Townhill. Judges: It was unanimously decided to do away with the list of judges, and the executive were granted full power to appoint qualified judges to adjudicate at contests held by the Association. It was also unanimously decided to add a third section to the Association. It was also unanimously decided that County or District Brass Band Associations or Leagues could be affiliated with the Association, provided they adhere to certain simple rules, and provided they, or their bands, were not associated with any other National Association. Several items were discussed and adopted, and a vote of thanks to the chairman concluded the business. Any bands wishing to become members of the Association should communicate with Mr. Jas. Alexander, secretary, 9, Belfield Crescent, Musselburgh, who will be pleased to supply any information. All young bands are heartily invited to become members of the third section.

N.B.—The Scottish Editor will give a list of young bands who might, with advantage to themselves, join the third section of the Scottish Amateur Brass Band Association. The list will be published next week.

LIVERPOOL.—"Cunarder" writes: The North End Band, not to be behind the times, have ordered a complete set of contesting instruments from Highams, of Manchester. Mr. J. Williams, the well-known cornetist and band trainer, is the conductor. The executive are energetic officers, and will leave nothing undone to make the band a success. The members are enthusiastic, and do not mean to have the reproach of "poor attendance at practices" to apply to them. Bravo! Good business and good resolutions.

EASY LESSONS IN THE ELEMENTS OF MUSIC.

BY
L. H. KEAY,
MUS. BAC., F.R.C.O., ETC.

LESSON LXXXVII.

Transposition (continued).

499. The illustrations of transposition hitherto employed have consisted of melodies only. The principles explained, however, apply equally to music written in any number of parts. As an example, instructive in more ways than one, consider the second half of a valse in A flat by Schubert. This sentence commences in A flat minor as shown by the C flat in bar 2. This minor third from the tonic is, of course, the mediant. The minor mode is also strongly suggested by F flat in bar 1, which is the submediant in A flat minor. At bar 3 there is a modulation to E major, but really it is to F flat major. However, as this latter key would involve eight flats, the composer endeavours to simplify the notation by employing its enharmonic change, viz., the key of E major, which only requires four sharps. At bar 5 the E natural in the bass is enharmonically changed into F flat, which then becomes the minor 6th in A flat, and bears a chord of the augmented 6th, German form. This is followed in bar 6 by a second inversion of the tonic triad of A flat major, which key is subsequently confirmed in bars 7 and 8.

500. Suppose it be required to transpose the foregoing passage a semitone lower, viz., into the key of G. We first observe that bars 1 and 2 of the model are in the key of A flat minor, bars 3 and 4 in E major, and the remaining bars in A flat

major. Thus bars 3 and 4 are in a key the tonic of which is a diminished 4th below A flat. Now D sharp is a similar interval below G, in which key it is proposed to write the ex-

ample. Hence, when transposed, the sequence of keys will be as follows: Bars 1 and 2 in G minor, bars 3 and 4 in D sharp major, and the remaining bars in G major. These conditions are fulfilled below.

501. As it is always desirable to keep the notation as clear and simple as possible, it is permissible in complicated cases to introduce discreet and systematic modifications of key relationship in the transposed version. To change one or two isolated notes in an arbitrary manner would, of

But, since the remote key of D sharp involves nine sharps, the portion written in that key may well be presented enharmonically in E flat, when bars 2 to 5 would appear thus:—

502. If it had so happened that the key of E flat in the foregoing example had remained in force for any considerable time, the old key-signature of one sharp may have been cancelled and a new one of three

flats substituted for it according to the principles explained in Art 282, when, so far as the above two bars are concerned, not a single accidental before any of the notes would have been necessary.

Questions and Exercises.

1. After studying Art. 499, analyse the musical example from memory, pointing out the various devices.

2. What keys would be introduced if the passage were transposed successively into the following keys: F, B flat, A, and G flat? Prove your statements by transposing the example into the keys named.

3. Suppose the foregoing model were transposed into the key of A. Bars 3 and 4 would come into the key of E sharp major. Would this be a convenient key? Why? How may these difficulties be obviated? Transpose it into A and introduce the enharmonic change suggested.

4. Sometimes we find isolated notes enharmonically changed to simplify the appearance of the notation. Is this a legitimate practice? Why?

5. Is a change of key-signature ever desirable in a transposed passage? If so, under what circumstances?

course, be highly reprehensible. For instance, to alter the C and F double sharp in bars 3 and 4 of the transposed passage just considered into D and G respectively would be most decidedly bad, because the harmonic structure would be thereby obscured.

THE BANDSMAN'S AID ; Being Helpful Hints and Replies to Enquirers.

By S. COPE.

CONDUCTING.

H.J.M.—I do not know of any book that treats particularly on "beating time." Many books deal with the matter incidentally. A correspondent writes me that as a country reader and bandmaster of a village band he has found much practical help in the "B.B." He, however, says that a little more space might be devoted to the village bands. I have a huge sympathy with village bandmasters. I can well appreciate the longing of my correspondent to have a band such as he reads about in the "B.B." I can sympathise with him in the hindrances he meets with in the indifference and indolence of his men. It is my greatest wish to help him and others similarly placed, in every way that lies in my power. I am not without knowledge of the difficulties they labour under. Amongst the experience of my band life I have still a lively recollection of the time I was a member of a country town band, thus my country readers may know that in dealing with their wants and difficulties I can do so from practical acquaintance. I invite village and country town bandmasters to write me at all times and tell me their particular difficulties, and not to think that I should not understand or care about them. I *should* understand, and I *do* care. Please, therefore, treat me as an old friend. 36 years ago, when I was identified in a small way with the country band I referred to above (I was then a second cornet), our bandmaster never used a stick to conduct, either in public or at practice. He played a soprano and counted time by nodding his head whilst playing, and he scarcely ever ceased playing, he had such a wonderful lip. It was always a marvel to me how we managed to make ralls, and start new movements without "breaking down." It may interest my readers to see one of the programmes of music we played in those days. Here is the copy of a window bill which I have kept by me since 1870:—

The Independent Brass Band will play selections of music in the principal streets of the town during Christmas. The following programmes will be played in the Green:—

Part I.

Commencing at 10 a.m.

March "Pet of the Basses" Dusayal.
Overture "Italiana in Algeria" Rossini.
Quadrille "Le premier Essai" S. Cope.
Anthem "Twinkling Star" Fawcett.
Fantasia "Royal Christy's" Metcalf.
Carol "Child of Hope."
Glee "Fill the Shining Goblets."
Valse "Emmeline" Wade.
Chorus "To Thee, O Lord."
Ode "Vital Spark" Pope.
Fantasia "La Bienvenue" Besquire.

Part II.

Commencing at 2 p.m.

March "Cashmere."
Overture "Tancredi" Rossini.
Quadrille "Immensekoff" Marriott.
Anthem "The Earth is the Lord's" Smith.

Valse "Mountain Daisy" Smith.
Glee "Fill, Boys, and drink about" Bishop.
Fantasia "Croix A'honneur" Bleger.
Carol "The Lord is Come."
Lephur "Pastime" Riviere.
Anthem "Ransom'd Nations."
Polka "Evening Star" Smith.
Glee "Life's a bumper."
Aria "Miserere Scene" Verdi.

It will be noted that my first effort ("Premier Essai") was performed on this occasion. I suppose that is why I kept this particular bill. The same quadrille has since been published in the "Champion" Journal under the title "La Cirque." I also played the solo cornet in "Evening Star," which has a little triple tonguing, and was recently republished in the "Champion"—of which I was, I think, exceedingly proud.

I wonder how many who read these lines will remember any of the old pieces, or the original editions of the fantasias!

All this, however, is purely reminiscent. Now to return to our practical counsel. Mr. H. J. M. asks how to count. There are two or three chapters dealing in detail with this subject in Mr. Keays Easy Lessons on the Elements of Music. Part I. (Chapters 22, 23 and 30) published by R. Smith and Co., Ltd., price 7d. post free, which I am sure will be of help to him and others. In village bands I have found that the bandmaster has not the "cheek" or moral courage to stand in the centre of the band to beat time. This would be by far the best course to adopt. It may be necessary for him to play his instrument now and then, or even throughout, but under any circumstances he should be ready to take up the baton at once at a point where it is necessary or advisable to do so. This would, of course, be at places where there are changes from one movement into another, at ralls, or accelerandos, and again when he finds the band is unsteady or likely to be, also where a soloist is playing. He should practise this in the rehearsal room. Other useful and practical hints will be found in the "Chronicles of the Excelsior Band" from time to time, which are to be continued.

REVIEWS.

We have received from Chappell and Co., Ltd., Book 5 of the Solo Cornet Conductors' parts of Chappell's Brass Band Journal. It contains five marches, Marguerite valse, six selections, a fantasia, and two smaller items, and when we state that the price is 8d. only, our readers will know they will receive full value for their money. Any bandsman who wishes to have something new to play will find this book a good investment.

We have also received from the same firm a Tenor Trombone Book of Melodies from "Faust." The Trombone Book should be a valuable acquisition to any soloist on that instrument. The solos are published in a separate book from the piano part, but the latter has the solo part printed in concert pitch as a cue.

Of the solos we much prefer "Loving Smile," "All hail," and "When all was Young."

The price of this book complete is 1s. 8d. post free.

CORRESPONDENCE.

Re "Borrowed Players."

To the Editor, "British Bandsman."
Dear Sir,—It is hardly worth while to pursue the points as to whether Mr. Wade's confessions in your last issue are full and complete. Whether he engaged three or six or twenty-four players to win the National Eisteddfod prize at Rhyl is immaterial, the principle would be the same in each case; and by his own confession Mr. Wade should in common delicacy have abstained from posing as a purist. Mr. Wade is very unhappy in his attempted vindication. Does he seriously mean to argue that the ethics of contesting should be to secure the prize by any and every means which the rules do not expressly forbid? To Mr. Wade there is no offence unless the written law declares it. Did not a still small voice inform Mr. Wade that a wrong is not made right by the fact that no punishment would follow it, and that though every other band offended, their offences did not justify or purge his own. Yes, Mr. Editor, we do want rules which will strictly forbid and duly punish such conduct, but we want still more to be imbued with a spirit which will scorn to do wrong, and a sense of honour which will be ashamed of conduct such as has been disclosed in this correspondence. Finally, Mr. Wade was unsuccessful. Nothing could be further from the truth, and as an old contestor who has met and fought Fendale on innumerable occasions and hope to do so again, I may be permitted to say that I have at all times found them keen but honourable contestants, and as such may they long flourish.

Yours, etc.,

C. HARRIES,

("A Genuine Contestor").

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Sacred "When the Roll is Called" E. Newton
March (Trio "Wondrous Glory.")
March "The Hawthorn Vale" R. Smith
Sacred "The Great Revival" E. Newton
Fantasia (Introducing the famous "Glory" Song.)
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March "Fraternalite" R. Smith
Selection "Mozart" R. B. Wheatley
Schottische "The Harebell" E. Newton
Sacred "Alexander's Hymns" E. Newton
Fantasia (Selected by Mr. C. M. Alexander.)
March "The Scottish Flower" E. Newton
Polka "The May Queen" E. Newton
Valse "La Sensitive" Bosquet

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CHATS ON AMATEUR BANDS.

By J. Ord Hume.

THIRD SERIES.

(Continued.)

It is an oft-repeated quotation of mine that if a band enter a competition, well knowing who is to be the judge, they should act the gentleman's part, and take the result as given, well knowing that it is final and cannot be altered, even by hooliganism, which, to say the least, is not suited to bandsmen.

Of course, I cannot defend the action of any contest committee who engage "Cheap Jack" judges, and when I come to give my opinion of "the way out," I intend to point out what I consider should be done in solving the problem, in which the "cheap and nasty" will play a rather prominent part.

I have seen many suggested methods of judging band contests laid down from time to time by the various writers to the band papers; but good as those various ideas may have been to the writers, there was nothing new. Practically every one of the suggestions have been tried years ago, and with the same old result.

One writer will give a tabulated form, with points under each movement, and call it his own invention! How little does this writer and his friends dream of the fact that this is the method which was used at the very commencement of band contesting, is used to this day by some of our most prominent men, and has for numbers of years been used at Belle Vue!

In one part of Wales the committee are not quite satisfied in putting the judge in a tent, but they put him in two tents! That is, he is put in a small tent which is pitched inside of a larger one. Perhaps this is so that the judge will not hear the very worst points in the competition, or it might be so that he cannot have his supposed peep at the band during the performance. Whatever it may be for passes my comprehension, but "facts are facts," and I have experienced this judging on several occasions.

Out of all the suggestions that I have ever seen laid down by writers in the band papers upon contest judging, I must confess that the one written by "Bandmaster" in the "British Bandsman," in the November 15th, 1902, issue (p. 756), is the best and most wise. After criticising the system of giving points for each movement, he resumes thus:—

"It is useless, and entirely useless, to suggest for one moment that music can be measured like calico. It cannot. One may persist in doing the 'measuring,' but it is very much like biting granite. I confess that the idea looks very pretty on paper, and theoretically it ought to work like a charm; but experience teaches us that the system of giving 10 marks for solo, 12 for ensemble, etc., etc., ad lib., simply means that when these marks are reckoned up they often place a band very much higher in the prizes than ever it deserved, and not only that, but produces a decision that, as often as not, simply staggers the man who has himself done the judging!"

(To be continued.)

CORRESPONDENCE.

Associations and University Instruction.

In further reference to our "leader" of last week dealing with the above interesting subject, we have received the following letter from the President of the North Wales B.B. Association, which we have great pleasure in printing. As the matter is down for discussion at the meeting of the South Wales and Monmouth Association at Cardiff, we hope to be enabled to print the decision of the members on this matter, which may in time become universal, and shall be otherwise referring to it through our columns next week.

"It is impossible to discuss fully at present the scheme brought forward by the South Wales Association and fathered by Mr. H. T. Richards, for two reasons, viz., lack of time to considerably weigh it from a many-sided point of view, and imperfect knowledge of the details.

"At the same time, it requires no great penetration of mind to discover that the scheme in its apparently crude state has in it all the germs of almost unlimited opportunity for the talented and persevering bandsman, and what such an opportunity might develop into it is almost impossible to foresee.

"Whether South Wales is ripe for such a movement I am not in a position to determine, but I feel practically certain that a scheme of this kind is far beyond the range of most of us in North Wales; not—I hasten to say—from a want of good players, but from a lack of *esprit de corps* among bandsmen of neighbouring bands.

"I should imagine that the University College of North Wales would most favourably consider any scheme of the kind suggested, if such were properly brought before it and was deemed by it worthy of support; but—and a big *but* it is—where are the bandsmen of North Wales to loyally stand by any matter of this magnitude?

"In almost an envious mood I commend the scheme to my fellow-bandsmen as something worthy of almost any sacrifice and of all possible support.—Yours faithfully,

"GEO. W. SENOGLES."

Re Borrowed Players.

To the Editor of the "British Bandsman."

I have been following this correspondence with curious interest during the last few weeks, because it is really amusing how some people living in "glass houses" will persist in "throwing stones" at each other, and then, when it comes to finding themselves in a corner, they immediately pick up some side issue to try and save themselves. This has been the attitude of Mr. Albert Wade, of Festiniog, who has been "boiling over" for some weeks, lest the world discovered that his band won the first prize at Colwyn Bay, when all the best bands in North Wales were at another contest—Dolgelley. Great honour, that. However, I would have continued to enjoy the fun as a "looker on" had he not gone out of his way to bring in the name

of the Ferndale Band, and suggest that they also import men "not only for one day, but for a year or more." I have always been under the impression that Mr. Wade was a fairly intelligent person, but I am afraid I have been mistaken, because, evidently, he does not know the meaning of the subject he has been writing about, viz., "Borrowed Players" (which means borrowing players belonging to other bands for a few days, and paying them handsomely for their services), otherwise he could never suggest that Ferndale have been guilty of borrowing men. Let me put his mind at rest, Mr. Editor. Ferndale have never borrowed "Crack English Soloists" to attend a single contest, either in or out of Wales. If we cannot attend with *our own* band, we stay at home until the members become proficient, and I honestly believe that Mr. Wade, in "his heart of hearts," will admit that Ferndale was the only band at Rhyl that played its own members and had *no* borrowed players. Every man we had at Rhyl had been with us throughout the season. Not only as *members* of the band (and our band alone), but working and living in the district, and attending all the rehearsals, and, to further satisfy Mr. Wade on this point, I may tell him that a register is kept of the attendances of each bandsman, and the particulars printed in the annual report—which, by the way, will be ready in a few weeks, and I shall have very much pleasure in forwarding Mr. Wade a copy.

Of course, I know very well what pricks Mr. Wade, and also what his inferences mean. They are, that we have any Welsh players at all in the band. Well, we can't help that. When we have vacancies, we invariably advertise for players to fill these, and, as business men, always try to secure the best, and if these happen to be Englishmen, surely we would not stand in our own light in consequence of that fact? And because these persons find Ferndale congenial to themselves and families, certainly they are not to be termed "borrowed players."

After this, I trust that Mr. Wade will be perfectly satisfied that Ferndale, at all events, is a PURELY AMATEUR BAND, making contesting a hobby and pleasure, for the love and art of music. We shall also be extremely pleased to meet him as such at any time during the coming season, even if he *must* have the assistance of "borrowed players."

In conclusion, Mr. Editor, allow me to state that if all bands were organised on the same lines as Ferndale, there would be no such thing as a "borrowed player," or the need for any.

Yours very faithfully,

H. T. RICHARDS,
Secretary, Ferndale Band.ILKLEY
CONTESTS.

The prospects for the great events at Ilkley are already assuming a rosy state. There is no doubt that Ilkley will be the West Riding bandsman's "Belle Vue" in future. Both contests take place at the Bridge Hotel, and the excellent arrangements are further enhanced by the knowledge that the Council have them in hand. Tuesday's testpieces are "La Cenerentola" and "Gems of Mendelssohn."



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LAND OF THE MOUNTAIN AND FLOOD.

THE SCOTTISH BANDSMAN'S WEEKLY CHRONICLE.

Being News and Notes from all parts of Scotland.

By our Scottish Editor-in-Chief.

The vexed question re borrowed players is still commanding serious attention throughout the country, and a "black spot" in the methods of many of our contesting bands is being revealed to the naked eye. Let us in the first instance say, in passing, that this business is not new. Many prominent bands have for many years been occasionally guilty of this doubtful practice, and they have not drawn the line at engaging a single soloist for the day, but they have at times really filled up every important corner of the band with the imported article, to the total eclipse of their opponents.

Rules or no rules did not daunt them in their effort to gain their ends. Printed lists, with the names of competitors, did not stand in their way. In fact, the motto of these pirates seemed to be: "Nothing venture, nothing win." The present universal agitation will, we hope, do a little good towards diminishing, to some extent, the practice; but we rather doubt if it will yet be the means of totally abolishing it.

The Scottish Editor-in-Chief has been a keen and observant contestor for many years, and he has seen many "funny things" in contesting. In one particular part of England it would seem that a special train is chartered to convey professional players both to and from the contest.

The peculiar part of this particular contest is the fact that almost every competing band (if not practically every one of them) engages from two, three, to half-a-dozen crack players for this contest. The joke of the business is that the first prize, if won by any of the bands, would not possibly pay for refreshments for the engaged men, let alone their "special" train and fees.

Many of our north-western readers will quickly recognise this special contest ground, as the practice is not confined to one town in the district, but to every town wherein a contest takes place. Sometimes a visiting band may compete, and after travelling many miles to attend the contest they are simply astounded to meet their old friends and opponents face to face as paid players for the day!

Needless to remark that the visiting band generally go home sadder, but wiser, men.

The same thing has occurred at Belle Vue; also at the Crystal Palace, although the printed lists are there in all good faith, and under these circumstances the management cannot very well be blamed. It is the bands and bandsmen themselves that must take all responsibility. Every bandsman knows full well that when their band engage men for these events they are not acting fair and square, yet they grumble loudly when they see others playing the same game.

How true it is that bandsmen are continually moving from town to town for new or different work, and joining different bands; and almost the first thing

they do in their new band is to "give away the tactics of the band they have just left." 'Tis not always the best nor the most honourable policy to do this, but it is usually done, although the very band who learn of this piracy are themselves equally guilty, more or less.

We spoke, a fortnight ago, about a certain band who had won an important first prize at a contest, and who, upon their return home, could not muster a good enough band to play from the railway station to their band-room. Well, this case is not an isolated one, as we know of many occasions on which this has happened.

Let us be candid. We must respectfully ask any genuine contesting bandsman where the credit of contesting comes in when a band openly engages men? We say openly, because, locally, it is quite impossible to engage men to play with your band unknown to your local supporters. What can your townsmen think of your honour? Does it not cause your very best friends to doubt your integrity? Slowly, but surely, your prestige is on the wane when this game is played too often. Your prizes bear no weight with your friends, and all your work seems to be in vain. Your paid men go off to their respective bands chuckling to themselves at your expense, and altogether it is far better, under these circumstances, and for your own interests, to leave contesting alone if you cannot tackle it with clean hands.

There are honourable exceptions, which we freely admit, and one outstanding exception is when a genuine band have prepared themselves for a contest, and at the last moment one of the players is stricken with illness, or, as we have so often seen, some member has at the last moment met with a serious accident at his employment. Under these exceptional circumstances, the band must either borrow a player or remain at home.

The competing bandsmen at any contest, we feel sure, would not stand in the way of any band if authenticated evidence was forthcoming to prove the essence of this paragraph.

The Editor, some years ago, experienced a sad case of this description at a North of England contest, which took place on the usual Saturday. The test-piece had the usual solos for the corner men. One of the bands had availed themselves of the best professional tuition, and they were (to use the proverbial phrase) "in the pink of condition." All went well, and the Friday evening's rehearsal was taken as "a hard nut to crack" for the various bands at the contest to take place next day. As is so often the case with pitmen, some of the bandsmen had to go on "night shift" after practice, including the soprano and solo euphonium players. Our readers may easily imagine the dismay of the bandsmen when they learned that a fall of roof had taken place in the pit, and that both the soprano and euphonium players

had met with a serious accident, including, with other injuries, broken legs.

However, the wish of both poor fellows was that the band should go to the contest, even if they could not win a prize. The band went to the contest, and, notwithstanding a soprano and euphonium solo and cadenza, they played throughout, but would not put in a cue part for either of these instruments. The band played well, but in honour to their unfortunate companions, they absolutely left out the two parts. The adjudicator's comments were very good under the circumstances, but the two sick men had a good laugh when they read in the course of the remarks that it seemed clear to the judge that the band had no euphonium or soprano players! This band got the very highest praise from the bandsmen present, as well as their own supporters, for playing their own men, and we doubt if the band in question has ever been guilty of the practice of borrowing players.

We shall deal with a problem in our next issue with a view to checking this dishonourable piracy, and shall lay before our readers an idea which has occurred to us, which might be the means of abolishing it completely, the root or generator of which will be rules—Rigid Rules.

Our Scottish notes will, this week, begin with those of the "Scottish Chief," which are here appended:—

Clarkston Prize Band.—A public meeting has been held to consider the affairs of this old favourite, or, rather, I should say, champion band; and I was pleased to hear that it was decided to go on with the band at once. All the past and present members are to be written to, and I trust that all those instrumentalists will come forward and do their duty now as manly and nobly as they have done in the past, and my advice to them is, although there might have been some differences, sink them at once, and be determined to stand by the band and committee that has done so well for them previously. It goes to show the committee had the band at heart; therefore the bandsmen should not now be half-hearted, but rather appreciate and assist them in their efforts to give the band an impetus that we all hope will raise them to their former high position in the band world; and I would advise them to make a good beginning by sending for "La Cenerentola" ("Champion" Journal), as they have got plenty of time before April 15th, and they should not miss this great contest. At the close of the public meeting a committee meeting was held to consider the best method in which to raise the band to its former position and name, and to appoint officials. Mr. James Richmond was elected chairman; Mr. Wm. Jeffrey secretary, re-elected; Mr. Robert Smith, treasurer, re-elected. Now, Willie, lad, tell them from me that I hope to have a good report of their doings in our next. Mr. Jeffrey is an ideal secretary, who deserves every encouragement.

Auchinleck Brass Band are working hard, and will hold a grand singing competition in the Public Hall to-day, Saturday, 11th February. I trust they will take my advice and join the Association. They would be able to make a good show on "Mikado."

Smithstone Brass Band, I hear, are presently arranging a grand concert with the laudable object of paying off some indebtedness, and I am very pleased to note that they are working hard. I hope they have got their "Champion" Journal, and also taken the hint to join the Association. Now, Smithstone, hurry up!

Milnwood (2nd L.R.E.V.) fulfilled an engagement last week by playing at the Bellshill Temperance Pipe Band concert, and played "La Cenerentola" in a masterly style, receiving a great ovation at the finish. It is a most pleasing selection, and one that will make a grand testpiece. I hear they will be one of the hard nuts at Glasgow. Good lad, Jock!

Hebburn Colliery Champion Prize Band.—Well, sir, I must say that I felt greatly honoured by having so distinguished a band in my district, if only for a week. Hebburn have been to Glasgow and left a good impression behind them. The playing of this band was grand, and fairly delighted the large audiences that attended the Hippodrome daily. The applause at times was deafening. I called on Saturday evening and heard them play two national selections, and the impression I felt was that they leave nothing better to be desired; they have really a fine band, and I sincerely wish them long and continued success.

SCOTTISH CHIEF.

We are asked to state in reference to a correspondent's complaint in last week's issue of the criticism of the recent performances of the Kirkcaldy Trades Band that the pleasing criticism on this band emanated from Dundee papers (the *Telegraph*, for one). The distinction between good music, such as they gave lately, and the programme with Cake Walk and Dixie music, speaks for itself. If this band turns out to three practices and one concert in three days, they are doing right well, no matter who may be their teacher. This is truth, not blether.

A deputation has waited upon the Merchants' Association of Blairgowrie and Rattray from the local town council to ask the former to take over the management of the Blairgowrie Brass Band, but as the merchants have pointed out the fact that the management of the band did not come within their province, it seems that the "last straw and camel" will be the inevitable result. The next meeting will decide the fate of this unfortunate band.

Peterhead Artillery Volunteer Band, under the direction of Mr. Joseph Richie, gave a splendid military concert in the Music Hall, Peterhead. The band was augmented for the occasion by several Aberdeen bandsmen. Mr. Alfred L. Smith played a cornet solo, "Mary of Argyle," and Mr. Hector Angus played a euphonium solo, "My Pretty Jane." We would like a report occasionally from the far north of Scotland.

A full report from "Auld Reekie," our Lothians correspondent, will appear next week, and will include the Edinburgh and district notes.

Larkhall Band intend holding a contest open to all comers, with the beautiful Boyce Cup for the best Lanarkshire band. This will be a grand chance for all the second class bands in Scotland, and if "Mikado" is the piece, all the

bands will be ready. The contest comes off in April or May. The Larkhall Band will not contest much this year, if we are to believe the reports and advertisements. They intend building a new band, of youngsters, and have retained Mr. Eskdale for the year 1905.

Thorniewood Band are in the happy position of having a very energetic president in Walter Gibb, Esq., who thinks nothing too good for his band. This band is aiming at making a thousand pounds with their bazaar, and judging from the county help they are promised, should have little or no difficulty in getting the required amount. Presidents and vice-presidents of this band are quite proud of the improvements manifested, both in music and *morale*, all in the face of tremendous opposition of a class that would ere this have broken many a band's heart. Both committee and band are to be congratulated upon their efforts in keeping the band both under great discipline and in such grand condition.

We are in receipt of a welcome letter from a bandsman in Rutherglen, who signs himself "Auld Residenter," and we hope that he will be good enough to send us a few odd notes occasionally. Here is his letter:—

"I am a constant reader of the 'B.B.,' and have often wondered why there is never any news of Rutherglen bands generally. Your readers would be led to believe that there is only one band in Rutherglen, where there are no less than five real live bands, and all going ahead. Our Burgh Band is a very good band, and they are doing well under their new teacher.

"The S.A. Band are progressing very favourably under the leadership of Mr. G. Wilson, whilst his brother, Archie, is his right-hand man.

"The Evangelistic Institute Band are doing very well, but might do much better. I think this band should get some new rules, and make the men adhere to them.

"The Irish National Foresters Band are really a good combination, and I think that it is now time they joined hands in contesting. The teacher of this band is Mr. Henri Fortin, and, under his capable command, I am sure they would soon make a mark on the contest platform.

"The Rutherglen Excelsior Temperance are also going ahead in fine form. This band played in the Town Hall on 28th ult. with much acceptance. Mr. Robert Walsh played a cornet solo, which was enthusiastically applauded. Some of the members are seriously considering as to joining the contesting fraternity."

We are glad to hear from "Auld Residenter," and we shall be always glad to insert his band report.

We are in receipt of a lengthy letter from the members of Bostock and Wombwell's Menagerie Band, who are at present touring Scotland. The members of this band are readers of the "B.B.," and they would like to meet the bandsmen in the various towns whilst touring "The Land of the Mountain and Flood." The members of this fine band are chiefly men from the contesting bands of Lancashire and Yorkshire, and they use the "Champion" Journal music to a great extent. Scottish bandsmen would do well to have a chat with their English friends, and it would be wel-

come to them to meet bandsmen friends whilst on tour. Jack Howarth, the late solo euphonium player of Heywood Rifles, is with this band, and we feel sure that bandsmen will spend a pleasant time with him and the other members of the band. Don't be shy, lads; roll up and give them a welcome when they come to your town.

Kirkintulloch Rechabite Band have held a grand Scotch concert in honour of the great Scottish bard—Robbie Burns. Colonel Brock made a most capable chairman, and the concert was a great success, the hall being packed with an enthusiastic audience.

Moffat Town Band have held a meeting of the Management Committee, Ex-Provost Kennedy presiding. Arrangements are being made with the Town Council for supplying music in the Public Park for the coming season. The conductor of the band is Mr. T. W. Sanders; chairman, Ex-Provost A. M. Kennedy; secretary, Mr. John Smart; treasurer, Mr. Alex. Thomson. A very pretty programme has been drawn up in book form for circulation to the townspeople.

The annual meeting of the Kilmarnock Burgh Band was presided over by Ex-Bailie Wilson, J.P., who, in a very racy and neat speech, laid claim upon the town to provide a new set of instruments for the band. It was unanimously agreed to hold a bazaar for this purpose at the end of the year.

Personal from the Scottish Editor-in-Chief:—

"Dear Mountain and Floodites,—I feel it an honour to address a few remarks to my readers, and to thank my many correspondents for their loyal support to our Scottish portion of the world-famous 'British Bandsman.' My daily correspondence is growing very fast, and I have to announce another welcome addition to my already extensive repertory. Next week, and at close intervals, I shall have reports of news from the Scottish Border Bands by a well-known band expert. These news notes will practically take in all the Border bands, both known and unknown. It has always been my aim to chronicle the doings of the most remote village bands, and such news is always welcome to me. All bands should endeavour to keep in touch with the band world, and I invite bandmasters, secretaries, and bandsmen to send in items of news, however trifling, so that their names may appear in my report. I take this opportunity to state that it is always good policy to have your band mentioned in my column of 'The Land of the Mountain and Flood' as often as you possibly can. My space is at your command, and it is your own fault if you do not accept the opportunity that is so freely offered to you. I speak from long experience when I assure you that it is the continual public notice of a band that ultimately brings it prominently to the front, both in contesting and band engagements. Address your letters to the Scottish Editor, 'British Bandsman,' 188, Strand, London, W.C., and all you have to do then is to open up your 'B.B.,' when your report will be found amongst the 'live bands of Scotland.' My space is now exhausted, and I now conclude by wishing you all a successful season.

"Yours fraternally,
"The Scottish Editor-in-Chief."

ADSAIN o WLAD y BEIRDD.

"Y Gwir yn /|\ erbyn y Byd."

"I godi'r hen wlad yn ei hol."

Band news in Wales, it seems at present, is at a premium, as nearly every report we get is, "Cannot get band to practise owing to 'Revival.'"

We would not dream for a moment of saying anything against the principle of this great upheaval that is now prevailing all over the country, but surely even the most zealous must acknowledge that there are social obligations that will not interfere even in the carrying out of the tenets of the "Revival."

We consider it a mistaken idea altogether to let oneself be carried too far by religious fervour, for there must occur a reaction some time, and that may do more harm than good.

To neglect band practice, for instance, in our mind, cannot possibly do any good, for what is more ennobling than the performance of good, pure music?

Most of the reformers believe in the power of music as an aid in their work; then if music is an essential part of their doctrine, surely practising music must also be of service, if it is performed in the proper spirit.

It is a pity, we believe, that all social functions should be abolished, for there are scores of concerts, in which there could possibly have been no harm, that have been altogether abandoned. Eisteddfodau that have for years been popular are now postponed indefinitely. Choirs won't meet, bands won't practise, all parties are disorganised.

In Mr. Hugh T. Richards's paper, which we dealt with last week, space did not permit of our dealing with the "curtailing of the annual contests."

As Mr. Richards remarks, it is positively not fair that bands at the annual contests especially should compete in more than one section. At this contest a large entry is assured, for every band that belong to the Association who can in any way do so will compete. Therefore the rule, in all fairness to the bands in each section, should be altered.

Now take the first section, who, as a rule, have to play last. From our own experience we know what a long day's waiting means.

Nearly every band have an official, or a member who has something to do on the day of the contest, and therefore gets to the place of contest in the morning. A little thought will prove to anyone that this does not ensure the best performance a band can give.

Again, take it from the judge's point of view.

The adjudicator is penned up in his tent at 12.30 on a hot summer's day, and has then to listen to about twenty good, bad and indifferent renderings of a selection. He has got heartily sick and tired of bands; miserable and ill, with being shut up under canvas, with often insufficient ventilation; sealed up, so to speak, for there must be no loophole whence he can see or be seen. Then comes the test of the day. The judge is physically unfit for the duty. The bands are chafing with long waiting. The crowd are eager, biased with favouritism, but expect him to judge fairly and in accordance with their wishes. Should he not

"Deuparth llwyddiant, diwydrwydd."

do so he is a fraud, no musician, never was one, and the bands will never more play under him.

Consider for a moment what the judge has to do, then blame yourselves, not him.

If you have not thought of it before, when you go to the next contest just sit down and minutely criticise every performance you hear, without once going from your seat. You will, of course, be in the open air; the judge will be cooped up; but we believe you will have had quite enough of it, and confess the poor judge fairly earns his money.

Let every band compete in the section it is registered in only. This would greatly lighten the work and responsibility of the judge, and add greatly to the harmony of the other bands, especially those in the first section, who have a reputation to lose.

If the five bands are allowed to join another arrangement will have to be made, for it will otherwise be impossible to carry out all the programme on the same day.

By the way, we hope all the five bands have decided to embrace this opportunity, and have written to Mr. Richards, so that he may have a strong case to put before the annual meeting.

We have received a letter from Mr. Jno. E. Kemp, secretary of the Ynyshir Band, and are pleased to hear they are getting on so well. The best possible thing you can do, Mr. Kemp, is to join the Association at once and go in for contesting. You will have full particulars from Mr. W. F. Powell, the Association secretary, 22, Church Street, Ferndale.

Pleased to hear that the Tylorstown Band are slowly on the move onward. They have lately had a hard struggle for existence, but Skipper Locksley, we are pleased to know, has steered them into smooth water again. They are hoping to be able to open their institute by the end of the month, while they have also ordered the good old "Champion" again in order to re-enter the contest field.

Another band that have been in great difficulties, but who, happily, have got out of the rough places, are the Blaen-

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gwynfi Band, who are being carefully and judiciously trained by Mr. D. G. Burditt, late of Kettering Rifles.

This band was started some three years ago, when Mr. F. Casey wielded the bâton, and it was a hard struggle to raise the funds for the set of instruments they then had. Still, they had a desire to get on, and engaged Mr. Geo. Dimmock to coach them, and being in real earnest to get on, they went in for a tip-top set of first-class silver-plated instruments from Besson's. Some way or other, they got into difficulties. Mr. Dimmock left, and the instruments were on the point of being returned. However, a general meeting of the townspeople was called, and it was decided to take the instruments over by the Glyncoerwg Colliery Co., while all the workmen contributed a penny weekly towards the instrument fund. They now had a band and instruments, but wanted a teacher. So a wise choice of theirs culminated in Mr. Burditt leaving his Midland home and settling amongst the wild hills of Glyncoerwg. They are now steadily and surely gaining, and now have had a few parades, attended a club dinner at Pont-rhydyfen, on Christmas Eve played the old carols and hymns at Blaengwynfi and New Year's Eve at Glyncoerwg, at both places being much appreciated, and have also played at a charity concert on January 26th. Now, men, just a word of advice: attend to your practices regularly. Remember nothing great is achieved without hard work and grinding. Good instruments are all right, but good music from them is only got by persistent and solid practice.

The Haverfordwest Band, of the Headquarter Company, 1st V.B.W.B., are now going strong under the leadership of Mr. E. H. Thomas, and intend giving a good account of themselves this coming season. They have been broken up for about two years, but they are all right again. What about joining the Association, Mr. Thomas? Mr. J. J. Williams, Association secretary, Trebanos, will give you all particulars.

Are pleased to hear that the old Cyfarthfa Band (what stirring emotions are aroused in the mention of this one-time great band) are taking more active work to do, as they intend doing a bit of concertising. They played last Monday, February 6th, at the Drill Hall, Merthyr, at Mr. Tom Davis' (violinist) complimentary concert. They are visiting Swansea on March 11th (the day of the International Football Match), when we hope they will fill the Albert Hall with an appreciative audience. Now, boys of West Wales, don't forget the date.

Sorry to hear that our old friend Geo. Rogers, of Merthyr Vale, is ill. All South Wales bandsmen will join us in wishing him a speedy recovery. Merthyr Vale Town Band (of which Mr. Rogers is secretary) is now in good form, and hope to be a few times on top again next season.

Plymouth Workmen are in want of a good cornet player. This is a splendid chance for a man that desires to get on, for, with Jno. Bailey as coach, he can learn to be an artiste there if he is not one at present.

The North Wales bands are still suffering from revivalism, but a few are still sticking well to practice. Connah's Quay are now working splendidly together, and intend starting their sub-

scription club to enable them to compete at the next great band festival at the Crystal Palace.

Blaenau Festiniog are still having their three practices a week, while Mr. Albert Wade has arranged some good hymn tunes, which the band play on parades through the town once or twice a week, to the delight of the inhabitants.

Before concluding our notes this week we wish to draw the attention of our Welsh bands to the splendid contest to be held at the Colston Hall, Bristol, April 1st (see advt.). The prizes are good: 1st, £25; 2nd, £15; 3rd, £10; while the testpiece is that lovely selection from the "Champion" Journal, "Gems of Irish Melody." Now, Ferndale, Aberaman, Mountain Ash, Tillery Colliery, Abertillery Silver, this ought to draw you, while you have a chance of taking home an American organ and various other prizes, as explained in the novel competition which appeared in last week's "B.B." You ought to do well there and sweep all the prizes, which we hope you will do.

Pob Parch,
WELSH EDITOR.

SALVATION ARMY NOTES.

By "Enquirer."

Last week I heard the Chalk Farm Band give one of their Festival Concerts, and it is a very long while since I spent so enjoyable an evening. The attack, tone, and general balance of the band was splendid, and the trumpets gave the brilliance to the band which is too often lacking from the ordinary combinations. I was also much interested in the saxophones, and it was the first time I have heard them to so much advantage to a brass band. Their accompaniment to the cornet solo in the selection and also the quartette they played gave just the tone colour so much needed. Bandsman W. Punchedard's trumpet solo was also well played and much appreciated. Alderman Dickinson, who presided, paid a big tribute to the hard work and perseverance of Mr. A. W. Punchedard, and I am delighted to be able to heartily endorse this,

BECKENHAM URBAN DISTRICT COUNCIL. BAND PERFORMANCES.

THE BECKENHAM URBAN DISTRICT COUNCIL invite tenders from competent Bands for Musical performances to be given during the coming Season each Wednesday evening from May 17th to August 30th, in their two Recreation Grounds, situate respectively in the Croydon and Lennard Roads, Beckenham

Tenders to be sent in to Mr. John A. Angell, Surveyor, Council Offices, Beckenham, Kent, by Monday morning, February 20th, from whom all further particulars may be obtained.

By Order,
F. STEVENS,
Clerk to the Council.
February 7th,
1905.

and must say in conclusion that I have not yet heard an S.A. band who have equalled this concert of last week, and am glad to hear their receipts for the concert have reached the handsome sum of £41. I forgot to say the band now numbers 48 players.

Highgate gave a festival on the 26th at Muswell Hill, and were fortunate enough to secure the presence of the Mayor of Hornsey and several Councillors, and expect the concert will have been of material advantage to the funds. The band has shown marked improvement, on which I congratulate Mr. Kichenside. The general ensemble was very good, but the solos still need more individual playing, and then we shall find even more progress made. May I suggest a little fuller tone for the cornet, who is a shade too vibrato, cleaner shifts for the trombone, and the toning down of the bass trombone, who was much too boisterous.

Barking is a band of 28 under B.M. Randall, assisted by deputy-B.M. Johnson. Their annual festival proved of great interest, and during the evening the balance-sheet for the past year was brought forward. An income of £41 and expenditure of £37 left them with a good balance on the right side. Sorry they have lost several members by transfer recently.

A huge festival is being promoted in Bristol, to take place in the Colston Hall on the 13th. When I mention that the hall seats 5,000 it will be seen to what large dimensions the meeting is to be carried out. Bands are attending from Bath, Pill, Swindon, Chippenham, Mid-somer Norton, and the Bristol bands.

Bristol VI. have been assisted at a festival by the Bristol Imperial Band.

Sorry to hear the transfer of players has had such a bad result at Bedford, but they are fighting manfully and can again report progress. Several tradesmen banded together to give the band a splendid complimentary dinner. After dinner a musical programme was provided by the band, and a helpful evening was the result. B.M. Barker is now restored to health.

Marylebone under Mr. Fuller, of headquarters, are now beginning to make headway, and my correspondent predicts a grand future for them if they work well together.

Exeter Silver are a strong band of 37 under B.M. S. W. Cox, and have just visited Bridgwater. Some glorious meetings resulted, presided over by the leading people of the town.

Blackburn I. have, I am glad to hear, cleared off their instrument debt more than a month since.

Nelson, Lancs., have a very fine band, and I hope to report more fully on their doings in my next notes.

Great Horton have been to Halifax, and assisted them at a musical festival with satisfactory results.

Great Horton also visited Bradford to re-open the barracks, and Mr. E. Flowers, M.P., presided and paid a splendid tribute to the S.A. work.

Commissioner Nicol recently visited Highgate, and presided at one of their musical evenings.

Coventry have received their new instruments, and Mr. A. E. Mason presented them. They cost £300.

Horsham, under B.M. Messer, have had the sad duty of playing at the

funeral of one of the members of the corps.

Highgate have abandoned their Saturday Populurs. Although they have been successful, Mr. Kichenside and his bandmen feel they have no alternative, because of the restrictions that have been placed on them.

Street, Somerset, is only a village of 4,000 inhabitants, but they have a promising little band of 17 and 4 learners under B.M. G. Durston. Hope to soon report again of their progress.

I shall be glad to hear again from my numerous correspondents and friends, and thank them for their good wishes for the continuance of these notes and success to the "B.B."

OUR MUSIC SUPPLEMENT.

The "Eclipse" Euphonium Solo.

This solo was written for the euphonium, but it may be played by cornet or baritone.

It is published with piano accompaniment in the "Artiste" series. The solo has been adopted as a "show piece" by all the crack euphonium players, and it is the finest composition ever done for solo and band. A glance at the solo part opposite will convince soloists that in the "Eclipse" they have a work worthy of their most serious attention.

The opening two bars are in unison, and then we have some fine brass band work, solid and smart. The cadenza following this is nearly all done on the open and 2nd valves. A suggestion may be made here to omit the last six groups of triplets. The next movement is easy, as it is in slow tempo, but it will display the tone and taste of the soloist. Then comes a showy cadenza, interspersed with chords, really easy, though it looks startling, the fingering being so perfectly natural.

Following this is a grand little symphony, which leads up to the theme proper. This air is simple and melodious. After the tutti succeeding it, we have the first variation, which wants a bit of real practice, good for home-work. This again shows the soloist's execution, and "if at first he can't succeed," he must practise it till he can. It is worth doing, and he must not be happy till he can do it.

The 2nd variation is in triplets, and is comparatively simple, the only bar over which he will probably stumble being the 3rd in the second strain.

The minor subject is interesting, and the soloist will soon realise that it has no intricacy until he comes to the sixes groups, which are built up on the intervals of three different chords. Having grasped this fact he will find it smoother.

The final "presto" movement is brilliant, and should be taken just as fast as the soloist can go, but no faster. It is really a *la Tarantelle*, and is a pretty subject, most showy and effective.

The shake at end of cadenza will be made with 1st and 1st and 2nd valves.

The bandmaster would do well to give the solo part to his solo man, with the encouraging promise that when he can play it the band will have pleasure in accompanying it. Give him a month to work it up, and then "trot it out" at practice. Another fortnight may be necessary to polish it off, but never despair—"Labour conquers all things." ☺

BEDMINSTER SILVER PRIZE BAND

GRAND BAZAAR

- IN -

Colston Hall, Bristol,

- ON -

MARCH 30th and 31st, and APRIL 1st, 1905.

In connection with above, a

Grand Band Contest

will be held on SATURDAY, 1st APRIL, 1905.

Piece - "GEMS OF IRISH MELODY."

(Published by R. Smith & Co., Ltd., 188, Strand).

PRIZES:

1st, £25; 2nd, £15; 3rd, £10.

In addition, Three Prizes of £5, £3, and £2 will be given to the best Bands who have never won a prize over £3.

Judge - Mr. B. L. FEWSTER, Northfield.

For Particulars relating to the Contest, and Band Secretaries requiring Tickets for the

NOVEL COMPETITION,

Apply to—

Mr. CHAS. COOKE, Secretary,
25, Bridge Street, Bristol.

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BOLSOVER QUARTETTE CONTEST.

JUDGE'S REMARKS.

No. 1 (Bolsover No. 1 Set; "Wagner").—Opening only fair; trumpet call not together and hardly crisp enough; shot note not struck together; cads. sadly hurried; style poor. Alto. too slow, tuning out; trombone makes a fair show, but cornet picks up melody from trom. (baritone part) injudiciously, and splits notes. Andante from "Lohengrin" sees an improvement, but cres. and agitato not made enough of; too tame and spiritless; finish of mov. better. Alto. brillante and presto not compact; trombone plays recit. well, but very much too quick. Mod. only fair, phrasing poor, and contrasts not sufficiently marked; 2nd cor. and trom. cads. an improvement on the previous ones. Molto vivace ("Lohengrin") much too slow, otherwise good; tune better. Furioso absurdly slow; very draggy; party sound overtaxed with piece—a good one, but difficult. Balance could be much improved; tune, style, and expression fair, and tone requires improvement. Marks, 50.

No. 2 (Newstead No. 2 Set; "Remembrance").—Not together at the start; 2nd cor. very flat; cres. well done; dim. only fair, not evenly played. Repeat a little better, but tuning out. Party not exact in agitato; euph. and tenor misses notes; attack loose. Euph. improves in repeat, but rather crude style. And.: Tenor overdoes expression marks, but now in tune with euph.; cors. still out of tune. A tempo accompts. are missed out here and there (quavers); tune a little better in this little bit. Alto. overblown and wild in ff's.; cor. too loud in pianos, and overbalances party; pp's. much too loud. Marks, 40.

No. 3 (Lea Mills No. 2; "Tannhauser").—Commences too loud, but tune good and phrasing all right; cor. faulty at first, but improves, and tenor not true in his intonation in the pp., which is much too loud; letter B accompts. not together; presto also very loose. Mod.: Better here, but in the vivo. (2nd time) all astray and wrong notes heard (1st cor. and tenor). Mod.: Again much better playing; unison all right as regards tune, but hardly together. Alto.: Opens well, but at E much too loud for pp. And.: Euph. opens with good expression, though apt to overdo the nuances; accompts. nicely compact and well in tune; soloist a good player, but blurs a few notes toward the end of movement; phrasing all right again. Alto.: Too slow; in pianos too loud; cor. misses notes and turns not very clear, still a good spirit prevails and set make a good finish, though hardly together in last few bars. Best yet. Marks, 58.

No. 4 (Lea Mills No. 1; "Native Vale").—Opening movement very good; euph. and horn nice in duets; 2nd cor. misses once; phrasing and release of chords excellent; nice vocal style is adopted; nuances delicately brought out; repeat even better, but tuning out once (final bar). Alto. mod.: Tempo might be more varied (too much like first movement), still fine playing; splendid horn player with grand tone; attack a feature. Adagio: 2nd cor. is rather light for good balance, also slips, otherwise a good movement; the tempo is very well played and euph. deserves special mention, an artiste; cres. and dim. excellent. Alto.: 1st cor. might be clearer in semiquavers; movement taken too fast; ensemble good indeed, also tenor and euph. in runs, but the quick tempo adopted somewhat spoils this last movement; a good-toned set with a very judicious 1st cor.; style, expression, tune, phrasing, blend and balance all equally good. Marks, 80. (1st prize and tenor and euph. medals. Also special for conductor.)

No. 5 (Derby United; "Native Vale").—A fairly good opening is made; tone good, but tuning is a little out, particularly in last bar of movement; tenor and euph. not just together, but play well later; repeat about the same; andantino is a good movement; phrasing fair. Alto. mod.: Here the party become a little wild and boisterous, though tenor is very good; repeat is better, and euph. makes a good show. Adagio: Excepting the loud playing this movement receives good treatment; tempo sees the euph. faulty, and the tone of tenor sounds forced, but last few bars are finely played. Alto. Good tempo, but music should be played broader; excepting this, is nicely given; all through piece 2nd cor. is rather modest, but on the other hand, the 1st cor., though a good, hard-working performer, is apt to play above the rest, destroying the balance; a good average party on the whole. Marks, 60.

No. 6 (Bentnack No. 2; "Lucrezia Borgia").—A tame opening; quavers not measured out correctly, and 1st cor. plays E instead of C bars 2 and 4; cad. heavy and laboured; shot

note loose. Larghetto: A poor movement; notes missed out by 2nd cor. and tenor; soloist improves after a bad start; out of tune very much towards end of movement. Alto.: Slow and untuneful playing and 1st cor. gives us wrong notes. Larghetto: Tempo all right and party in some bars play well, but fall off again sadly; in the horn solo the accompts. are fair, but soloist is much out of tune and all is given too slow and dreary. Mod.: First 8 bars not bright enough, in fact, all movement is too dragging for one of Donizetti's vivacious melodies; tune has improved slightly; in the repeat cor. makes many false notes; euph. cads. fairly well rendered; finale wild and strident; party have been very excited all through.

No. 7 (Wharnclyffe Silkstone; "Selected").—A ponderous opening; too loud for quartette playing; tune and tone good, however; 6-8 movement nicely played; pp's. a treat, yet hardly exactly together at times; good style; andante good, marcato also. Con spirito: Excepting overblowing, a well-played movement; runs very clear; then 1st cor. forces last few bars out of tune; euph. plays well, but too robust; recit. by euph. good, very heavy in places, yet very good tone. Larghetto: Well played excepting the little untunefulness that crept in this set. Repeat to sign: Again the robust playing detracts from an otherwise excellent performance; plenty of dramatic fervour displayed; finish good but very loud, which spoils tone. Tone, tune and phrasing generally good; expression and balance very good excepting when spoiled by boisterous playing. Marks, 65 (3rd prize.)

No. 8 (Arnold Temperance; "Rustic Beauty").—Pause not all right. Alto.: Not balanced; no accents; all too tame. And.: Accompts. fair; poor 2nd cor., sounds nervous; euph. going nicely. Allegretto: Too slow and out of tune; not sprightly enough in style. And.: 1st cor. going manfully, but 2nd cor. does not improve much; tenor fair. Marcia: Loose, and a very dreary rendering of a bright march movement; no character infused into the playing, and absence of all rhythm; the cors. fail in ascending triplets and pianos much too loud; a tame finish, and last few bars very much out of tune; more practice needed here in combination.

No. 9 (Bolsover No. 2; No copy, "Scotia").—Opening could have been improved by beginning more confidently; attack loose; euph. and tenor not in tune, and balance hardly perfect; two cors. a little better, but very elementary style of playing by all later; too many styles in this quartette for them to get on well together at present, and as they proceed the tuning gets no better. Next movement: Euph. picks up here a bit, but is deficient on his upper notes; accompts. not exact. In the next movement we get much better playing, but cor. slips badly; finish fair; the making of a good quartette is here if practice of a proper kind is taken up.

No. 10 (Pleasley Colliery; "Tannhauser").—A moderate opening is made; tune good, but balance could be better; tenor forces tone in upper register; presto good; mod. also well played; presto not together this time, nor was the following mod. so well played as the previous one, tune and balance suffering; euph. plays well, but respies wrongly at times; excepting a little raw playing in unison, a good close to movement. Alto.: Good start; plenty of vigour—quite right; from E good, also "Star of Eve" euph. solo; tempo very much dragged; accompts. not together at first, and also too pecking, but improve towards end of movement; soloist not inspired, still, plays fairly well here. Alto.: Opening not nearly bold enough (trumpets, you know); tempo all right, but accompts. too short; movement treated too flippantly; ff's. better; cor. runs well played, but wrong and split notes spoil his performance; euph. runs good and finish better; a difficult piece. Marks, 56.

No. 11 (Newstead No. 1; "Oberon").—In the opening bars the horn forces his entry out of tune, overloading the expression much; response by rest of party much better. And.: Taken a little quick; movement going nicely, however; tune good; cor. and horn playing very well. Cad.: Euph. good indeed. Alto. mod.: Much too loud; refinement wanting; in pianos better style is shown, and movement is finished well. Molto: Again too loud all through, thereby spoiling an otherwise good performance. Alto. mod.: Good opening; 1st cor. very good; much better all round in this movement. Alto. feroce: Good playing, but loud; tempo slow; party make good finish; a good-toned set; style, tune, phrasing and expression good, blend and balance fair. Marks, 63. (Divide 4th prize with No. 12. 1st cor. medal.)

No. 12 (Bentnack Colliery No. 1; "Native

Vale").—Good commencement; tenor misses out notes preceding; tuning a trifle out; set get loose later; precision lacking, but repeat sees a great improvement. And.: A well-given movement; sympathetic playing. Alto.: Good 2nd cor., but wrong notes are made occasionally by rest of party, still by no means a bad section. Adagio: Was fairly well played, some bars being excellent, only to fall off again in tune and balance; good finish to movement; 1st cor. very nice here. Alto.: Nicely balanced; 2nd cor. good here, euph. also, except that his runs are not always distinct; finish good; about equal to last party; though tune is hardly so good, more restraint is shown. Marks, 63. (Divide 4th with No. 11.)

No. 13 (Kirby Silver; "Oberon").—Alto.: A clamorous opening; 1st cor. misses upper A in bar 4; letter B 2nd cor. much too loud for pp. (con sordini). Mod.: Good style; still too loud and crochets should be played staccato; tune out slightly and cors. don't work together; finish of movement really good. Cads.: Horn and euph. started well, but fell away; cors. much better; very creditable indeed; animato fair, but dolce not nearly soft enough, otherwise good; euph. very nice; andante sees the party very much improved, but they fall off again in repeat, sounding very agitated; a strange mixture of good and indifferent playing; presto and finish very good excepting being too loud; party sound like a set of good soloists each striving for the medal; the individuality in playing is very noticeable, a pity, for this is a good party spoilt for want of sympathy and combination. Marks, 60.

No. 14 (Dannemora; "Rossini").—A good opening, but 1st cor. faulty in places (triplets); repeat all right. And.: Good tempo, and movement very well played, if we except 1st cor. being out of tune slightly; expression good, and all marks well brought out. Allegretto: 3-4 is well given, but 2nd cor. is decidedly sharp on upper E and G, and euph. is light in tone, which is, however, of good quality. And.: Commences well; euph. and 1st cor. good style; 2nd cor. misses upper B flat first time, but succeeds in the second attempt, and continues to play with taste and judgment; 1st cor. splits notes occasionally and seems a trifle laboured; euph. nice tone but tame; more passion wanted for "Words of Love." Duo cad.: Uncertain once; excepting this, very good indeed. Alto. brill.: Good start; euph. could play heavier tone with advantage; 2nd cor. exceptionally good in this set; finish fine; good style and tone, expression and phrasing very good; balance and blend fairly good. Marks 72. (2nd prize 2nd cor. medal.)

No. 15 (Warsop; "Crown Diamonds").—A nice quiet start, but unfortunately fall off quickly as regards tune and tone. Maestoso: 3-4 requires more spirit and "go," and all do not play semiquavers alike; too much like 9-8 time, and all have a style of their own. Alto.: First bar not clear, too scuffed; movement sounds very hurried and disjointed; from double bar not crisp enough, but tune improves; finish up in a desultory fashion; sounds another young party with good material needing more practice.

No. 16 (Stanton Hill; "Rustic Beauty").—Poor attack, but tune all right, also the duo. 12-8: Party fall out of tune, and euph. makes a few misses; very tame here; more warmth wanted in this movement. Alto.: Much better, though still hardly bright enough; 1st cor. splits notes, and more light and shade required. And.: Commences very well, only to fall away just before the pause note, which was not reached together; party should study the character of the music they are attempting. Marcia finds set much out of tune; euph. good now; cors. lacking in brilliancy, and omit triplets in lower register; very indistinct playing up to end; finish rough; another set of promising players requiring more good rehearsals.

No. 17 (Glapwell Colliery; "The Soldier's Tale").—Great Scott! I am very much startled by the extremely loud playing of this party, who I am sure could not possibly blow harder; it is a great mistake, my friends, not only in quartettes but in brass bands of 24 also; this set not only overblow very much but appear to have fixed the 1st cornet with his bell pointed directly towards the open door of my room, where I get full benefit, and the effect is ludicrous; when he is playing the ff I can hear nothing else, for my room is large and lofty and seems to magnify the tone; the set have good material that needs cultivating, but need also a lot of practice before they are up to contest form. Persevere, gentlemen, and with good, studious rehearsals you are bound to succeed sooner or later. Nil desperandum.

GEO. H. MERCER,
Adjudicator, Firth Park, Sheffield.

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Our Bandmaster, Mr. J. Baker, has a Courtois Cornet which he has used for 30 years. He has now given up playing and has given the instrument to his son, who is anxious to have it put in thorough repair, etc., etc.—Yours faithfully, H. ALSOP, Secretary, Town Band, Chippenham.

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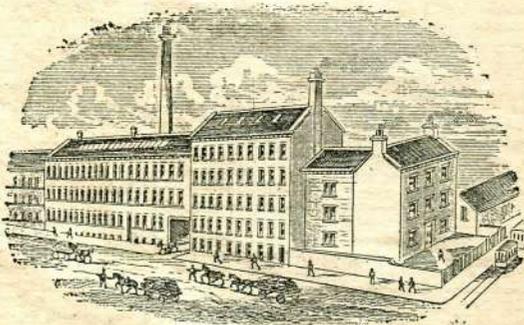
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STOCKTON DRUIDS SILVER BAND.

In connection with the above band a Quartette and Solo Contest was held in the Borough Hall, Stockton-on-Tees, on February 4th, and was patronised with an entry of eight quartette parties and 23 soloists. Mr. Geo. Allan, New Shildon, acted as adjudicator.

THE AWARD.

SOLO.

- 1st prize—A. Howarth (cornet).
2nd prize—A. Mann (cornet).
3rd place—J. Hill (trombone).
4th place—M. Roberts (euphonium).

QUARTETTE.

- 1—Milburn's Model (£1 ros., and Hawkes' four medals).
2—South Bank.
3—Guisborough Priory.

JUDGE'S REMARKS.

SOLO CONTEST.

No. 1 (J. Salton, Middlesbro', Cornet—"O Lovely Night").—Opens very nice tone and expression; phrasing broken twice. Cad.: Lower notes sometimes sharp, but good style, and difficult, too. Aria: Good command of tone; wrong note observed, and would like a little more expression; too level for this air. Var. 1: Very good; seems at home on this number. Var. 2: Good so far, then hurried and rather muddled, but soon clear again. Minor: Excellent, could not be improved very much, and fair finish.

No. 2 (T. Hunter, Guisboro', Euphonium—"Jenny Jones").—Opens very fine tone; excellent style; good on lower notes; cad., slips once or twice, fine after; good execution; cad. fine; grand. Aria: Nicely played. Var. 1: Good, very. Var. 2: Very good indeed, although very slight slip. Minor: Good, with exception of low C out of tune. Cad.: Good; splendid. Polacca: Splendid.

No. 3 (Wm. Matthews, Stockton, Euphonium—"Rule Britannia").—Opens not decisive enough for recitative. Andante: Nice, rather; slips once. Cad.: Good. A tempo: Good, but strikes wrong at pause; soon right; cad. rather quick to be clear. Andante: Theme, good volume of tone, but seems nervous, and 1st valve top F out of tune, sharp. Var. 1: Too quick. Var. 2: Very quick; I am sure your playing would have a better effect rather slower, but fairly well-played part. Andante minor: Phrasing wrong once, otherwise good. Moderato: Best-played quick variation you have done, although the air notes were not always right, sometimes F for D.

No. 4 (J. W. Stocks, Hebburn, Cornet—"Rusticus").—Opens moderato 2nd good; cad. good. Thema: Slips at opening bars; good remainder. Var. 1: Fair; slips; second part better. Var. 2: Good. Andante: Expression very nice; phrase broken; good all else. Finale: Very good indeed; splendid.

No. 5 (A. Goodchild, Guisboro' Horn—"Pretty Jane").—Opens very nicely, but time does not count with you; too much out of comparison one bar with another; good tone; wrong note after last turn but one; good otherwise. Thema: Very good. Var. 1: Very good; last note a slip; other parts fine. Var. 2: An improvement; excellent. Andante minor: Nice beginning; second turn not graceful, still, nicely played part. Finale: Very good up to cad., then a few wrong notes after; fairly good finish.

No. 6 (A. Robertson, Darlington, Euphonium—"Sehnsucht").—Opens andante moderato with a very nice tone and style; would like cad. more brilliant, but you are safe, and nice tone in lower register; a very good introduction. Thema: Splendid expression and well played; phrasing good. Var. 1: Excellent. Var. 2: Not quick enough; nothing special in this figure. Andante: Good. Finale: Good, very; not near so difficult as No. 2, but very safely played.

No. 7 (J. Parker, North Ormesby, Cornet—"Robin Adair").—Opens splendid indeed. Andante: Fine; very nice expression, and phrasing correct; slight slip. Thema: Excellent. Var. 1: A treat; every note true. Andante sostenuto minor: Fine expression; good all through; cad. good. Tempo di Bolero: Fine, very; poco lento nice; good command. A tempo: Fine finish; triplets very good indeed; this and No. 2 are best up to now.

No. 8 (W. E. Cartwright, Malton, Horn—"O Lovely Night").—Opens nervous and disjointed; ad lib. too tame. Thema: Nervous yet; stick in, you will get better; I sympathise with you; I feel you can do better; nicely played. Var. 1: Fairly well played. Var. 2: Too stiff for triplets. Var. 3: Wrong notes made; keep pressing on, you will get more used to the public; good qualities observed all through, spoiled through nervousness.

No. 9 (J. Hill, Grangetown, Trombone—"Gipsy's Warning").—Risoluto: Opens very nicely; good tone and style; cad. a treat. Thema: Very nice; excellent. Var. 1: Splendid. Var. 2: Good; slip in cad. Var. 3: Excellent, very, although another very slight slip. And. sostenuto: Good. Polacca: Good. Piu vivo: Splendid; best up to now. (3rd prize.)

No. 10 (T. Taylor, W. Hartlepool, Euphonium—"Air Varié").—Opens good tone, and commands the expression at will. Moderato: Good; cad. very good indeed; shake perhaps too long dwelt on; continues on splendid and fine tone in lower register. Thema: Expression overdone, too much so. Var. 1: Good. Var. 2: Excellent. Andante: Good; cad. very good indeed; and finale variations good with exception of low notes out of tune; equal to 2 and 7.

No. 11 (W. J. Elders, Middlesbro', Baritone—"Ash Grove").—Opening: Very nice expression and tone; phrasing good. Thema: Still continues good; cannot be nicer in style. Var. 1: Nicely played, but not so difficult as many previous solos. Var. 2: Fairly good; some slips; then all right again. Minor: Very nice indeed. Finale: Very good indeed; a good performance not quite up to Nos. 2, 7 and 10.

No. 12 (G. Saunders, Middlesbro', Bass—"Ponderous").—Opens out of tune to piano, so must shut my ears to piano; good round tone, and really good except very top notes. Thema: Should take this a little slower for better effect; slight slips; good tone and style; variations very good, also finish; a difficult instrument for solo playing, especially among the class here to-day; a decent performance.

No. 13 (A. Burnett, Middlesbro', G Trombone—"Village Blacksmith").—Opens very broad and massive, but out of tune on lower notes; gets better later on; grand tone and style, and treats subject as though singing it; phrasing good so far; minor gets out of tune once or twice; soon all right; very bold in finale and declaims subject well; a very good performance.

No. 14 (G. Taylor, Stockton, Cornet—"Weber").—Tone rather hard, not mellow, and turns not graceful, but not by any means a poor player. Cad.: Slips and top notes missed. Thema: Still hard tone; style good; phrases broken in many places. Var. 1: Fairly well played, but spent sometimes in lower notes. Var. 2: A good deal better. Minor: Nice here, very; minor melody seems to suit you; fails toward end in lip. Finale: Very fairly, then fails a little.

No. 15 (T. Lee, Middlesbro', Baritone—"The Return").—Opens with fine tone; phrasing broken too much, but seems to alter for the better very soon. Thema: Fine tone; expression good. Var. 1: Not taken brilliant enough just here; rather stiff. Var. 2: Muddled; too difficult perhaps for you; then stops altogether; you want to follow this up, you will succeed in time; evidently your first attempt publicly. Andante: Good; improves again. Finale: Moderate.

No. 16 (R. Fishwick, Middlesbro', Trombone—"Village Blacksmith").—Opens nicely, then shaky one bar; splendid after. Mod.: Very good; fine tone and style; rather slow. Religioso: Could not be better just here; splendid and finely finished; a great improvement on the opening.

No. 17 (A. Howarth, Brotton, Cornet—"Pretty Jane").—Opens fine tone; grand; cad. splendid; very fine. Andante: Really splendid. Thema: Really splendid. Var. 1: Ar. Var. 2: Pause & out of tune; splendid. Andante sostenuto: A treat to me this performance; champion. Tempo Bolero: Can't be better. 1st prize.)

No. 18 (A. Mann, Guisboro', Cornet—"Carnival di Venice").—Opens good tone; wants more expression; too level. Thema: Very good. Var. 1: Excellent. Var. 2: Splendid. Var. 3: Grand. Andante: Expression here grand; why not in the opening movement? and var. good. Var. 4: Excellent. (2nd prize.)

No. 19 (J. Markham, Doncaster, Euphonium—"Rule Britannia").—Opens with a fine tone; seems nervous. Andante: Much better; fine in lower register; slight slip top A; cad. good; again later; phrases right; good introduction. Thema: A big tone and good style. Var. 1: Very good indeed. Var. 2: Wrong notes one bar; excellent remainder. Andante sostenuto:

Expression very fine. Finals: Excellent; equal to 2, 7 and 10.

No. 20 (M. Roberts, Shipley, Euphonium—"Gipsy's Warning").—Another good euphoniumist; good opening; cad. good. Thema: Very expressive; good. Var. 1: Very good indeed. Var. 2: Triplets not distinct; cad. artistic. Var. 3: Very nice; very good. Andante sostenuto: Nicely phrased, and fine rich tone all through. Tempo di Polacca: Good Piu vivo: Good. (4th prize.)

QUARTETTE CONTEST.

No. 1 Party (Hebburn Temperance No. 1; "Strike the Lyre").—Opens slightly out of tune; after first 4 bars very fine; horn slips; pauses good; 3-4 time nice; nice blend; feeling each other; expression good. Spiritoso: Lower euph. notes out of tune once or twice, and horn rather light; very nice in tune generally, and phrasing good; a good performance.

No. 2 (Hebburn Temperance No. 2; "Awake, Eolian Lyre").—Opens ponderous; 6th bar out of tune; this combination sounds grand; slight slips. Largo: Untuneful 2nd bar, and last bar again. Spiritoso: Fair; repeat better; fine; better tune would have been an advantage to this party; a nice combination.

No. 3 (Guisboro' Priory; "Strike the Lyre").—Splendid opening; commands attention; tune good; andante very fine; playing nicely together; 3-4 Andante: Not together in attack; nicely played; phrasing good; horn nice sweet tone; dolce just a little untuneful once. Allegro maestoso: Unison splendid, also remainder; a grand performance. (3rd prize.)

No. 4 (Brotton Old; "Der Freischütz").—Moderato: Opens well in tune; solo not p enough; style good; slightly untuneful last bars of this movement. Andante: Good, very. Allegretto: Splendid; not so difficult, perhaps, as some of the quartettes, only calling on the cornet too much; well played on the whole.

No. 5 (Milburn's Model; "Hail, Memory, Hail").—Mod. e maestoso: Splendid tune; scarcely together in attack; 2nd cor. asserts the theme well; good; ad lib. should take a little more liberty with time; good. Andante: Fine; turn not made by horn 6th bar; splendid after. Allegro: Fugue splendid; these are good tests for independence of each player; very nice indeed; grand. And.: Fine. Larghetto: Cor. fine; 1st bar untuneful; splendid after; grand euph. Allegretto: Excellent; grand combination, and most difficult quartette up to now. (1st prize.)

No. 6 (South Bank Silver Prize; "Hail, Memory, Hail").—Mod. e maestoso: Opens well; flugel horn not so fine as previous 2nd part; ad lib. right; good movement. And.: Euph. too heavy for balance with horn; fine later; horn out of tune 21st and 22nd bars and again later in similar part; euph. fine, binding all together; grand. Allegro: Horn fine here, also rest. And.: Horn too light. Piu mosso: good; a fine combination; balance just a little behind No. 5. (2nd prize.)

No. 7 (Rise Carr No. 1; "Great and Glorious").—Good opening; crochets unequal sometimes, further on, too, and cor. overblown in p notes; split; tune good. Allegretto: Very untuneful once or twice, especially top cor. Adagio: Same fault here; top E seems to dis-joint the whole party; good in the difficult minor; second time same out of tune; D flat and cor., a difficult note this to tune, fuga good, wrong note in first cornet, G instead of E; a fairly good finishing movement.

Some of the soloists have been so very good that it has been a very difficult task indeed to choose the winners; however, I have done my best. I perhaps will not satisfy all of you, but I have no hesitation in saying that there are some excellent soloists in the losers, some being well worthy of a prize, but such a large entry means disappointment to many. I am only sorry I have not another two prizes at least to award.

G. ALLAN,
Adjudicator,
Pears' Terrace,
New Shildon.

SUDDEN DEATH OF PERTH BANDMASTER.

Mr. W. A. Becker, Perth Municipal Bandmaster, died suddenly last Saturday evening. Deceased was an accomplished musician, and was connected with regimental bands from an early age.

DUDLEY QUARTETTE CONTEST.

Held last Morday, for the "Hadley" Challenge Cup. Ten parties competed for the cup, and nine soloists for the "special" prizes. Mr. Squire Firth adjudicated, and his remarks will be given in our next week's issue.

THE AWARD. QUARTETTE.

- 1—Bloxwich.
- 2—Coseley.
- 3—Princes' End.

SOLO.

- 1—Geo. Carrington (medal).
- 2—H. Shipton.
- 3—W. Porter.
- 4—E. Macvay.

HANLEY QUARTETTE CONTEST.

Saturday, 4th February, 1905.

THE AWARD.

- 1—Silverdale Silver (and euphonium and 2nd cornet medals).
- 2—Biddulph (and solo cornet medal).
- 3—Hanley Excelsior.
- 4—Tunstall Town.

Solo horn medal to Burslem Borough. Mr. J. E. Dobbing judged. Nineteen played. Mr. W. H. Birch was a most capable secretary.

According to the *Australasian Bandsman*, there are now some 20 brass bands in New Zealand subsidised by municipal bodies.

SHOULD THIS MEET THE EYE

of any bandsman's wife, she is advised to purchase one of Brown's patent Hearthrug Needles, and, whilst her husband is at practice, turn the time into profitable and pleasurable account by making substantial hearthrugs, etc. The address is 22, Lincoln Road, Peterborough, and the price 1s. 2d. only.

QUEEN'S HALL PROMS.

Mr. Robert Newman states that the next season of the Popular Promenade Concerts of the Queen's Hall Orchestra, under Mr. Henry J. Wood, will commence on August 19th, and terminate on October 27th, being of ten weeks' duration.

Bandsmen !



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More War News next week. Look out for it!

WEST RIDING NOTES.

By "Oberon."

As a prologue to my notes there is one thing with regard to medals which I should like to mention, and it is this. In my humble opinion, medals are offered with the idea of encouraging the cultivation of solo playing among amateurs. Now, let us see what really becomes of these medals. I am speaking now of my own district, but the same applies in other districts also. The cornet medal invariably goes to the professional solo cornet conductor, so that the amateur knows beforehand that he stands no earthly chance. I think that this is a huge injustice to the rank and file, and that professional players ought not to be eligible for these medals—they ought to go to the bandsmen, not to the conductors. I will go even further than this—I think it is an injustice for these men to play at all, for I am certain that it would be more in accordance with amateur brass banding if their services were engaged as trainer and conductor, and for that alone.

How differently some bands would figure if this was brought about. Listen to a selection at any contest. Band begins tutti, suddenly the man in the middle with the cornet says, "Halt, all solo and repiano cornets; I will take that piano strain myself." Is this legitimate? No, gentlemen; it is not! How much easier is it to do this than for the teacher to do what he is really paid for, viz., to get all the cornets to play the passage piano. But you say, "They all do." So they do, but that does not make it right. How I should rejoice to see a judge who has the courage to penalise a band for this, and insist on all "tuttis," whether marked piano or not, being played as such. We should then see who the men are that can train brass bands, but I would not like to be the judge who first did this unless I were fortified with a Maxim gun. But not only this, every catchy bit, whether it be written for solo, repiano, second or third cornet, is eagerly snatched at by the professional man. I have on several occasions seen even the flugel handed to the conductor when a solo has been written for that instrument. Now, is this playing the game? It might be called making "prize-winning machines," but I am at a loss to see where the band-training comes in. With regard to the medals for the other instruments, they are generally used as extra "bait" for the borrowed men.

Ilkley District Council Military Band.—The band of 12 performers engaged last year to give daily performances in West View Park during the season proved such a success that a band of 15 performers is to be engaged this year. Mr. W. S. Bellerby (bandmaster) has been authorised to select the players, and he has already arranged with eight of last year's players to take a further engagement, which will cover a period of from 10 to 12 weeks.

The Earby Prize Brass Band recently held their annual meeting in the new bandroom. Mr. Hy. Ormerod presided. The secretary (Mr. Jas. Cowgill) read his report. The receipts amounted to £205 10s. 8d., and the expenditure to £193 16s. 11½d. The band had purchased a new bandroom at a little over £44. of

which £18 was still owing; also the instrument debt had been reduced to £53, making the band general debt stand at £71. Mr. A. J. Birley was again appointed president. Mr. James Cowgill was re-appointed secretary, Mr. Rennie Baldwin treasurer, Mr. William Rush-ton bandmaster, and Mr. H. Ormerod assistant secretary. The membership now stands at 30, being much larger than for many years back.

Lindley held a very successful tea and social last Saturday. The band, I hear, is now made up for next season. Mr. Scott is back again as solo cornet.

Linthwaite, on the same date, held a concert in the Victoria Hall, Huddersfield, which was a great success, both musically and financially. Mr. Gray's "Tschaikowsky" was splendidly played, as was also "Cenerentola."

The solo contest at Bradford was a great success, although I was not particularly struck with much of the playing. In my opinion, the playing of Mr. Inskip, of Kildwick, was a great treat. His tone was one that many cornet players might copy with advantage.

Just a word to the Bradford City Band. Do not let your ambition get the better part of your reason. Do not kick a man when he is down. You know what I mean, at least those deputations of "Kidnappers" do.

Hebden Bridge are working hard, and are anticipating a very successful season.

Heptonstall are going to come out of their shell next season, and have engaged Mr. Gray as their coach. Sorry their concert was not a financial success.

Nazebottom Temp. had a parade last Saturday. Glad to see them stirring so soon after Christmas.

Todmorden Old are rather quiet. Now, hurry up, and settle down to some solid practice.

Walsden Temp. just had their annual tea and social, which was a great success. It is to be hoped that, now trade is brightening up, the band will be able to improve its financial position. Nothing sooner than a band feels the effect of bad trade.

Cornholme Band, not Cornholme of old, but a new lot. I am hoping to see you heading the prize lists at contests before long, like your predecessors did.

Skipton get out as often as they can, just to let their patrons see that they are triers. They played at the county football match a week ago, and left a good impression behind them.

Starbeck Band is making rapid progress, and now numbers seventeen players.

Slaitwaite Band have just recently held their annual meeting, and are in a better financial position than last year; this should put them in a better position musically.

Silsden Band have just had their annual reckoning up, which proved very satisfactory. They have just added a new bass trombone to the band, and, I hear, a few recruits have joined.

Meltham Mills recently held a splendid concert. The band played several selections, and Mr. Geo. Nichols, of Todmorden, gave several cornet solos.

Lindley Band played two selections at the police concert a fortnight ago.

He and Thackley are delighted with their new set of "Hawkes" instru-

ments, and their neighbours at Shipley will now have to look to their laurels. Shepley Band held their annual dinner at the Stag's Head. The band is in a good financial position.

With regard to my "medal" competition, I should be pleased if gentlemen who send me news would kindly put their name to such. The writer's name is known to nobody but myself, and will be treated as strictly confidential. Those who want particulars of the competition will receive same on sending a postcard to the Editor at 188, Strand.

EASTERN ECHOES.

By "Beaver."

That idea of "Pedagogue's" the other week, re "Scribe to Scribe," was very good indeed, and yet why should we be afraid to chronicle anything we see in band matters when away from our own district? Supposing now, I happened to visit the Metropolis, and heard, say, Mr. Cope's London Prize Band concerting, parading, or rehearsing. I should most certainly refer to my visit, and give them a complimentary par or otherwise—as their playing caused—in my next batch of "Eastern Echoes," and I don't believe for one moment that Mr. "X-Rays" would be thinskinning enough to take offence. Let me assure Mr. "Pedagogue" that he (or she) is quite at liberty to chronicle anything he sees in my district. Nevertheless, if our genial editor likes to forward my address to the gentleman in question I shall be pleased indeed to have occasional correspondence with him (or her), and any other—that means all—of our "B.B." scribes. By a letter of introduction we could correspond one with another, thus exchanging ideas, and by means of a little card bearing our name and address we should know each other when we met, either at the National Band Festival or elsewhere.

I note with pleasure the success—financially—of the North Skelton "Hope to Prosper" Brass Band, who held their annual meeting on Jan. 23rd in the bandroom. The report included the satisfactory statement that the band were not only out of debt, but had over £6 in hand, the total income for the year being £89 11s. 6½d., and the outlay £83 8s. 3d. As an appreciation of their energy Squire Wharton gave a donation of £4 10s. After the adoption of the balance sheet, Mr. T. Ranson was re-elected president, Mr. W. Walker sec., and Mr. J. Brown treasurer, and Mr. J. Hugill conductor.

Brotton Temp., the Cleveland League cup and shield winners, were well received by their patrons during the festive season, and beat the previous Christmas financially. On Jan. 21st they entertained the old people of Brotton to a dinner in the bandroom. On Feb. 8th a tea and social evening is "billed," for the benefit of the band and bazaar funds. I hear the band and committee intend getting up a presentation to Mr. J. Champion (late B.M.) for services rendered. He is worthy of all respect.

York City gave their second performance at the Exhibition Concerts on Jan. 28th, including "Gems of Irish Melody" and several other "Champion" Journal numbers. They are practising three times per week and "striving hard to make themselves efficient in the great bundle of

'The Journal's' first instalment." They have a coming player in Mr. Lofthouse, 1st trombone, a thorough, diligent, hard-working bandsman, but I regret—and so do the members—that Mr. Acaster (their G trombone player) is resigning through ill-health. The band held a social on Jan. 25th, of which I may give further particulars another time. From what I can gather this band intends to have a good "cut in" this coming summer.

The band hitherto known as York St. Paul's have altered their title and are now York Subscription Silver. Mr. Newby is in charge. They performed at an Exhibition Concert on Jan 21st.

York Rowntree's (Mr. Lickley) are booked for a turn, and are sticking to practice.

I have just had a note brought in by a friend. It runs:—"York Bruces have removed to new 'head'-quarters. I hope some of the members will try and find new 'head'-pieces, or they will drive someone out of their 'heads' altogether. I am sorry for Mr. Bruce. He has a trying time with some of his men." Well, if this be true, Mr. Bruce has my sympathy too. He's a man I respect.

Pocklington Coronation—Mr. Lamb—gave their annual ball (is it the third?) on Jan. 26th. Now, Mr. Secretary Todd, let us see you turn out a good band this summer.

I hear that Mr. Watson, late of York City, etc., has been doing a bit with the Salvation Army recently, but I don't think he is attached to any band in particular just now—a promising euphonium player he is.

REED BANDS AT THE SOUTH OF ENGLAND CHAMPIONSHIP CONTEST.

In connection with this important event, which will take place on March 18th, the executive have made special arrangements for the amateur reed bands and have been fortunate enough to secure the kindly aid of Mr. C. H. Hassell, the popular B.M. of the Irish Guards, and he will adjudicate on this occasion. The testpiece is a selection from Grieg's works, and can be obtained only from R. Smith and Co., Ltd., price 10s. the set.

OLDHAM AND DISTRICT.

By "Pedagogue."

My Oldham readers will often have wondered, no doubt, why a report of their doings has been so conspicuous by its absence this last week or two. Owing to sickness, I have been unable to get among my numerous band friends—hence the reason.

Boarshurst (Greenfield) are giving the well-known drama, "The Lancashire Weaver Lad," next Saturday, in their band premises, and I should imagine that the Greenfield folks will give the band every encouragement and support.

Royal George, under Mr. J. Carter, are keeping to practice, but I cannot hear that they have anything special on hand. I believe it is their intention to make a bid at some of next season's contests.

Dobcross, under Mr. Charles Anderson, keep well together. Last Saturday they had a party in Platt Lane School. On Sunday, February 19th, they intend giving a sacred concert in the Mechanics' Hall, Delph, the proceeds to go towards their new instrument fund.

Denshaw, under Mr. T. Needham, are working nicely. Their solo cornet, Master Harry Needham, son of the conductor, recently won a silver medal in a solo cornet competition at Chadderton. Master Needham was formerly soprano player in Derker Council School Band.

Lees Brass Band are still in want of a few players. The material they have is fairly good, but they are handicapped under present circumstances. Can nobody give Mr. Anderson a helping hand?

Besses o' th' Barn are due at Hope Chapel on Tuesday, but before these lines appear in print, they will have departed also. There is no doubt, however, of the splendid reception they will receive. Mr. Owen will conduct in person.

St. John's, Failsworth, like the Lees brotherhood, are short of a few players, but Mr. Fred Clarke, their bandmaster, is doing well with the material he has in hand. I hope you will soon have

your complement of men, Fred, and I wish you good luck.

Oldham Police. I hear some talk of attempting to convert this band into brass and reed. Personally, I would like to see our police band established on a sounder footing, and more encouragement given to it by our Town Council.

Brown's Military. There does not appear to be perfect unanimity in this band at the present time. It is a pity, as I know that it is Mr. Brown's wish to make the band one of the finest. Mr. Alf. Gray has been up several times of late. I fancy a really first-class cornet player might find a vacancy in the band. Fred Clarke, I see, has taken the place of the late Mr. Gillespie on the euphonium.

Hollinwood Public. I suppose, Mr. Secretary, you received my communication and enclosure. If you can see your way to find the gentleman named therein a place in the band, with the prospect of getting a berth of some kind, I am sure he will appreciate it.

Derker Council School propose holding a concert early in March, probably at the Town Hall, in aid of the poor children's breakfasts fund, etc. But more later.

Chadderton Band. I am sorry to report that owing to lack of funds this band has been compelled to forego the services of their esteemed conductor, Mr. A. Lawton. Mr. Lawton is therefore at liberty to engage himself to any good band requiring his services. He informs me that he has received many letters of congratulation since his photo and career appeared in the "B. B."

The report of the annual meeting of the Royston Band in "South Yorks Jottings" (page 1055) last week should have been credited to the Skipton Prize Band. We regret the error, and ask subscribers to kindly correct their copies.

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UPPER NORWOOD TEMPERANCE BAND.

The fourth annual dinner took place on February 2nd in the Garden Hall, Crystal Palace, when 60 guests and bandmen were present. Messrs. Lyons provided a first-class menu, and the band were honoured with the company of Mr. J. H. Cozens, the manager and secretary of the Crystal Palace, who presided, and who was supported by Mr. T. C. Walters the band's treasurer. After dinner a very lengthy programme was opened by the performance of the band, under the conductorship of Mr. Walter Reynolds. Their rendering of "Gems of Irish Melody" was very pleasing. Mr. Reynolds also gave euphonium solos in his usual masterly manner. Mr. Frank Reynolds played his father's accompaniments, and joined in a euphonium duet with him. The company insisted on an encore to the duet. In the course of his remarks, proposing success to the band and in responding for the Crystal Palace Company, the chairman spoke in no uncertain manner as to the complete satisfaction the band have given by their Palace performances.

During the evening Mr. T. C. Walters, the treasurer, was presented with a handsome silver coffee service as a token of the band's esteem, and the medals awarded the quartette party at the Lewisham contest were presented to the successful competitors. Mr. Herbert Godfrey, in the course of his remarks when responding for the vice-presidents, expressed his regret that his health had compelled him to resign the conductorship of the band, and bore testimony to the unity and friendliness of the band and the enthusiasm and energy of Mr. Grant. He also congratulated Mr. Reynolds upon his appointment as conductor.

If you are sending for some goods advertised in our columns please mention our name.

NORTHUMBERLAND NOTES.

By "Trumpet Blower."

Pleased to hear Mr. Wilfrid L. Turnbull, late B.M. of Heworth Colliery Prize Band, has been appointed in a like capacity to the Brandon Colliery Band, out of a huge body of applicants. Mr. Turnbull, though young, is a musician of a very high order, and the way in which he handled "Gems of Mendelssohn" at his trial practice was abundant and conclusive testimony of his abilities as a conductor.

It may appear paradoxical to readers for me to say I am sorry to read Mr. Harries's letter in the issue of the 28th ult., and then to say in acclamation, "Oh, for a contesting world, with such as Mr. Harries, who will stand up for the cause even against himself," for I know he wished to do no one harm, and thus hid himself until asked to come out by Mr. Wade himself. I have great confidence in Mr. Wade, but as a stranger to both persons, in the interest of contestors, upon a genuine system of competency, for the love of music, I implore men in such positions as Mr. Wade to stand firm, but as the former says, "Touch upon the subject with clean hands." All may have done wrong in the past, even the very greatest teachers, whom I might single out one by one, and say that I know for a fact (and they do, too) that they have taught bands for contests with ineligible men—men whom they have recommended. I defy contradiction to my statement when I say that all our greatest band trainers have played men at many contests when they knew they were not eligible—that is, if we say one man (as a player) one band.

Come, Shiremoor, get Cassel over a time or two, and you will have better practices. A new style always infuses more life. Dudley used to have Mr. Cassel occasionally. Wake up now, and join the Association, or get into a league.

Howden Excelsior having quiet rehearsals; get some new music, boys. It

doesn't pay to practise old stuff over and over again. They have plenty of new stuff at the office of the "Champion" Journal.

Garibaldi are having fuller rehearsals, but you should get the Journal, and work up the likely pieces for contests.

Temperance Band are not in such a good position as their position indicated at the South Shields contest; have not got the ranks filled up. Advertise for men in the "Miscellaneous Column" of the "B.B."

Jarrow Boro' had a good engagement at the Palace of Varieties under Mr. Taylor, and have acquitted themselves fairly well. A band for engagements this, and a good secretary, always on the look-out.

Alston (Hexham) just held a very successful concert in the Town Hall in aid of funds.

Alnwick Brass are playing on Saturday evenings in the Market Place. "Gems of Welsh" was given—a treat on Saturday.

Hebburn Temperance are forging ahead. Practising three times a week, and have secured some new men. I notice a change in the secretaryship. Stick in, lads.

There is a quartette contest advertised to take place at Hebburn some time in February. Have not heard the whereabouts as yet. Hebburn have also another band in Pape's Model Brass Band, teacher, R. Binnie; they have a new uniform, and play well for a young band; good full rehearsals.

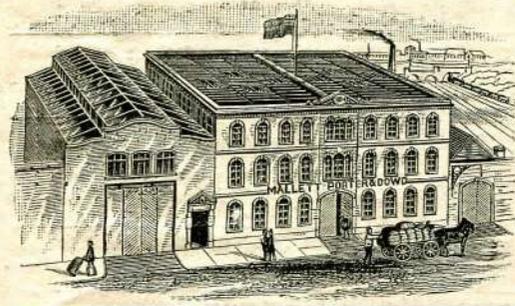
Still another band at Hebburn, I hear, the name of which is not settled, but the instruments are coming in a week's time. More the merrier, they say.

Felling as yet are shorthanded. Heworth also want a few players. Chadwick Memorial Boys continue to play at Newcastle football matches.

BRITISH MANUFACTURERS AND SOUTH AFRICA.

Messrs. Mallett, Porter and Dowd, Ltd., band outfitters, etc., Caledonian Road, London, N., have just received the following from the bandmaster of the Harrismith Town Band, Orange River Colony:—"Dear Sirs,—On behalf of the above, I wish to tender my sincere thanks for the excellent manner in which you have executed the order for our new uniforms. They are all that could be desired, and for neatness, style, and quality, etc., could not be beaten. We have been out in them several times, and personally have heard many flattering remarks and praise from the public in general. I may also add that there is not a single misfit, and the members are very pleased with them in every way. I shall have great pleasure in recommending your goods to other bands within my reach. (Signed) Wm. G. Warden." This testimonial is the more gratifying, as it enables this firm to quote an unbeaten record, not a single export order having resulted in one misfit, a record of which they are justly proud.

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News from Everywhere.

BRENT TOR.—The village brass band have started again, after a lapse of a few years. They are to be under the leadership of Mr. Dan Cooke, in whose capable hands great progress is anticipated.

CASTLE POLLARD.—Mr. W. O'Byrne, bandmaster of the Brass and Reed Band here, gave the members his first lesson on Monday evening, 23rd ult., and proved himself to be a splendid instructor, having had a varied experience. Father Kelly was present during the practice, and was highly pleased.

CHIDEOCK.—Under B. M. Albert Stone, the Rifle Band from Bridport paid this village a visit on the 26th ult. and discoursed a selection of music near the church. The visit was looked upon as a special treat.

EVESHAM.—The annual meeting of the Town Band took place on Saturday evening at the Northwick Arms Hotel, the president (Rev. J. Polycarp, Oakey) presiding. The report and balance sheet stated that the past year had been very successful. The receipts amounted to £106 9s. 6d., and the expenditure to £105 10s. 7½d. The president congratulated the members on the excellent report, and said he was a frequent visitor to the Pleasure Grounds in the summer when the Town Band occupied the bandstand. The president was re-elected. The other officers were: Conductor, Mr. J. Mace; hon. secretary, Mr. W. Boulter; hon. treasurer, Mr. J. Parker; registrars, Messrs. J. Mace and B. Sale.

HOLLINGWOOD.—The Woodhouse Brass Band, which is under the able baton of Mr. H. Bellfield, a worthy son of a grand old bandsman, is evidently making great progress, as we hear that they are likely to be selected to play in the parks this coming season. Bravo! We believe Mr. Bellfield has taught the band since its inception, some five years back.

ICKLETON.—The annual general meeting of the members of the village band was held on Thursday evening last. The hon. sec. produced the annual report and balance sheet, which were of a favourable character, and showed a balance of £4 10s. 9d. in hand, after meeting all expenses. The meeting adopted the report and balance sheet. Mr. W. Brown, the energetic bandmaster, was warmly thanked for his services. Votes of thanks were also accorded Messrs. C. Fuller, B. Webb, and W. Brand (hon. sec.).

PETERBOROUGH.—The Town Silver Prize Band gave their annual invitation concert and dance at the Public Hall on Thursday.

TORQUAY.—The Royal Engineer Volunteer Band attended the funeral of one of their members on Saturday last—Mr. James Shaw, who passed away after a lingering illness on January 20th. Deceased leaves a widow to mourn his loss. His remains were interred at St. Mary's Church. The above band played the Dead March in "Saul" en route to the church, under the conductorship of Band Sergeant Langdon. At the graveside they played "Sandon," an old favourite of his. Mr. James Shaw formerly conducted a Staffordshire Volunteer band, and was often in the contest field.

"CHAMPION" CONTESTS.

OLDBURY (B'gham).—Feb. 18th.—Grand Quartette Contest. T.P.—Choice of the 4 Quartettes from No. 2 Book "C.J." Cash Prizes, Medals, and Cert. for 1st Prize. Judge: B. L. Fewster, Esq., Northfield. Particulars from W. Smith, 51, Park Lane, Langley, B'gham.

BIRMINGHAM.—February 25th. Grand Quartette Contest by the City Prize Band. T.P.—Choice of "Huguenots," "Rienzi," or "Faust" (Nos. 2, 3, and 7, "C.J."). P.—C.C. (value £5 5s.) and valuable Cash and Medals. Sec.: T. H. Sharp, 18, Whittall St., Birmingham.

KENTISH TOWN (Prince of Wales Baths, N.W.).—March 2nd.—Grand Quartette Contest, promoted by the Hampstead Boro' Band. Valuable prizes. T.P.—Nos. 11 to 15 new "C.J." Quartettes. Judge: F. Haines, Esq., L.R.A.M. Sec.: F. Hutchins, 6, Vicars Road, Gospel Oak, N.W.

STREET (Somerset).—March 4th. Grand Quartette Contest. T.P.—Nos. 11 to 15 inclusive new "C.J." Quartettes. Good prizes, Secretary: F. Perry, 9, Gladstone Terrace, Street.

DALKEITH.—March 11th.—Second Annual Quartette and Solo Contest, promoted by the Dalkeith and Westfield Trades Band. T.P.—Choice of "Oberon," "Huguenots," "Faust," or "Fidelio" ("C.J." No.'s 1, 2, 4, and 7). Solo Contest own choice. Valuable cash prizes, Medals, and Cert. Sec.: A. Brown, 12, Esk Place, Dalkeith.

CRYSTAL PALACE.—March 18th.—Championship of the South and L. and H. C. A. Band Association Contests. Valuable trophies and prizes. T.P.—"La Cenerentola," "Gems of Irish Melody," "Mikado." Judge: J. W. Beswick, Esq., Manchester. Join the Association at once to be eligible.—W. D. Cooper, Hon. Sec., 65, Stapleton Hall Rd., Stroud Green, N.

GLASGOW.—March 18th, 1905. The Scottish Central Amateur Association 2nd class Championship. T.P.—"Mikado." Association Secretary: D. Watt, 27, William St., Johnstone, N.B.

LLANFAIRFECHAN.—Wednesday, March 22nd. Cornet Solo Competition in connection with the Musical Eisteddfod. T.P.—"Jenny Jones" (No. 1, Artiste Series). Secretary: T. J. Williams, 2, Mount Pleasant, Llanfairfechan.

WARRINGTON.—Tuesday, 28th March, 1905, Grand Solo Competition for any Brass Instrument. T.P.—Any of the "Artiste" Series from "C.J." (No.'s 1 to 14 inclusive). Valuable cash prizes and medals. Certs. of merit with the first 3 prizes. Judge: Fred Podmore, Esq., Warrington. Sec.: N. H. Matthews, 15, Pickmere Street, Warrington.

BRISTOL.—April 1st. In connection with Bedminster Silver Band's Great Bazaar. T.P.—"Gems of Irish Melody"; £60 cash prizes. Particulars of Chas. Cooke, Sec., 25, Bridge Street, Bristol.

GLASGOW.—April 15th, 1905. The Scottish Central Amateur Association 1st class Championship. T.P.—"La Cenerentola." Association Secretary: D. Watt, 27, William Street, Johnstone, N.B.

BELLSHILL (Lanark).—Easter. The Annual Contest. T.P.—"Mikado." Particulars from Secretary, Bellshill Town Band.

ILKLEY.—Easter Monday, under the Town Council. T.P.—"Mikado" and "Gems of Irish Melody." Judge: J. W. Beswick, Esq., Manchester. Cash Prizes £30 and Handsome C.C. Secretary: W. S. Bellerby, Bandmaster, Ilkley, Yorks.

LEWISHAM.—Easter Monday, Third Annual Contest promoted by Lewisham Borough Band. T.P.—Section I. "La Cenerentola." Section II. "Irish Melody." Splendid cash and other prizes. Sec.: E. Spilsbury, 40, Shorndean Rd., Catford.

ABERGAVENNY.—Easter Monday. T.P.—"La Cenerentola." Sec.: R. H. Jackson, Eisteddfod Sec., 11, Priory Road, Abergavenny.

WEDNESBURY.—Easter Monday. Borough Bands' 2nd Annual Contest, for Bands not previously won a prize exceeding £12. T.P.—"Irish Melody." Clarendon Hyde C.C. and valuable cash prizes. Sec.: S. Parlour, 6, Maybury's Bldgs., Potters Lane, Wednesbury.

RUGBY.—Easter. The Rugby Steam Shed Prize Band's Annual Contest. T.P.—"La Cenerentola." Valuable prizes, etc. Judge: W. Exley, Esq., Gwaun-cae-Gurwen. Sec.: T. Clay, 6, Corbett Street, Rugby.

ILKLEY.—Easter Tuesday. Grand First Class Contest. Handsome C.C. £60 Cash prizes. T.P.—"La Cenerentola" and "Gems of Mendelssohn." Judge: Jas. Ord Hume, Esq. Particulars from W. S. Bellerby, Bandmaster, Ilkley.

PONTYPRIDD.—Easter Wednesday. Grand Contest for Bass's Shield, Crown Brewery C.C., and other valuable prizes. T.P.—Section I.: "La Cenerentola." Section III.: "Mikado." Sec.: T. E. Lewis, Greyhound Hotel, Pontypridd.

BRIERFIELD (near Burnley).—Easter Saturday. T.P.—"Irish Melody." Valuable Prizes. C. Halton, Sec., 44, Livingstone Street, Brierfield.

LARKHALL.—May 6th. Grand Second Class Contest by the Public Band. C.C. for best band in Lanarkshire. Full particulars later. Secretary: Jno. N. Bruce.

WARRINGTON.—May 13th. Promoted by Crosfield's Soapworks Band. T.P.—"La Cenerentola." £100 Cash Prizes: £35, £25, £20, £10, £6, £4. Full particulars later.

DARWEN.—May 20th.—Grand Annual Contest. T.P.'s—"La Cenerentola" or "Irish Melody." Open Competition, C.C. (value 20 guineas), £15 15s. Cash for 1st prize; 2nd, £8; 3rd, £5; 4th, £2; and 10 miles radius Competition, C.C. (value 12 guineas). Sec.: J. W. Smith, 15, Marsh Terrace, Darwen.

NORTHFIELD.—May 20th. Northfield Institute Brass Band's 2nd Annual Contest for Bands not having previously won a prize value £10. T.P. from "C.J." Splendid Silver C.C. and valuable Cash prizes and specials. Secretary: A. J. Wagstaff, 25, Station Road, Northfield, Birmingham.

BLACKBURN.—May 28th.—Great Annual Contest, Section I. open to all England. T.P.—"La Cenerentola." Section II. for Lancashire Bands who have not won a cash prize of £10 for the 12 months preceding this Contest. T.P.—"Mikado." Two valuable shields and large cash prizes. Particulars of E. Norman, 27, Butler Street, Blackburn.

NOTTINGHAM (Woolaton Pk.).—Friday and Saturday, June 2nd and 3rd.—Great Annual Contests, promoted by the Agricultural Society. T.P.'s for Friday (2nd Class Bands)—"Mikado," "Scotch Melody," or "Irish Melody." For Saturday (1st Class Bands)—"Poliuto," "Die Meistersinger," or "La Cenerentola." Waltz Contest each day, T.P. own choice. Two handsome C.C.'s, valuable cash and special prizes. Judge: J. O. Shepherd, Esq., Liverpool. Full particulars of W. H. Bradwell, Thurland Street, or E. C. Deane, Bath Street, Nottingham.

LLANRWST.—Whit-Monday (June 12th). T.P.—"Gems of Welsh Melody." Solo. (No. 1 and 2 Artiste Series). Judge: J. W. Beswick, Esq. Sec.: Hy. Jones, George St., Llanrwst.

RHYMNEY.—Whit-Tuesday. T.P.—Selection "Gems of Irish Melody"; M.—T.P. "Giralda." Splendid prizes. Particulars from I. W. Edwards, The Terrace, Rhymney.

CINDERFORD.—Whit-suntide.—Grand Contest for Cup transferred from Lydney Contest. T.P. from "C.J." Splendid prizes. Particulars from J. L. Jones, Oaklands, Cinderford.

PRELIMINARY NOTICES.

MACHYNLLETH.—July 5th. T.P.—"Le Domino Noir." Full particulars later.

CASTLE-DOUGLAS.—Thursday, July 20th. T.P.—"Gems of Irish Melody," or "Gems of Scotch Melody." Full particulars later.

ROYSTON (Yorks.).—July 29th. T.P. from "C.J." Particulars later.

NEWMARKET (Flint).—August 7th (Bank Holiday). T.P.—"Gems of Welsh Melody." M.—T.P.—(Own choice). Full particulars later.

HEBBURN.—Next August. Grand Contest by the Hebburn Colliery Band. T.P. from 1905 "C.J." Particulars later.

HASTINGS.—Aug.—Grand Annual Contest. 50 guinea C.C. and £100 cash. T.P. from "C.J." Particulars later.

BARROW-IN-FURNESS.—August. Annual Contest. T.P. from "C.J." Particulars later.

DRIFFIELD.—Promoted by the Rifles Band. T.P. from "C.J." Particulars later.

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A NOTHER Band Wanted, by Edwin Tyson, clarinet soloist, Brass and Military Band Trainer and Adjudicator.—6, Morville Street, Bow, London.

A. PRATT, Cornetist Band Teacher, would like another Band in Leeds or Bradford districts.—Terms, 21, Queen Street, Greengates, Bradford.

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BANDMASTER (Abstainer) Required for The Harrogate Temperance Band.—Apply, stating terms to Secretary, Robert Dawson, Bramley House, Harrogate.

BANDMASTERS cannot teach well without the assistance of a score. Scores of "Gems of Irish Melody," "The Mikado," "Gladiator" March, and in fact any of the "Champion" Test Pieces made to order. Terms moderate consistent with good and reliable work.—Apply, W. H. Hudson, Bandmaster, Wolsingham, R.S.O., Co. Durham.

BAND TEACHERS wanting scores can have them copied in proper working manner by J. Fred and Philip Eskdale; "Mikado" ready.—Address, Master J. F. Eskdale, Bailieston, Scotland.

BANDS Wanting Funds should engage Goulder Hamilton, King of all Band Entertainers. Appeared for 60 Bands this season.—Address, Humorist, Rotherham.

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BESSON Cornets, Horns and Basses, cheap.—Reynolds, 60, Chapel Street, Salford, Manchester.

BRIXTON MILITARY BAND.—Practice Wednesday evenings, St. Paul's Hall, near Bon Marche, Brixton. Players cordially invited.

CLARINET Player seeks engagement in band where work is found (Painter). Good references.—R. Prior, Mill Street, Bideford, Devon.

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DAVID MARTIN, Solo Euphonium (Hebburn Band, Crystal Palace winners), would join band if found reliable work.—Address, Edmund Street, Hebburn.

EUPHONIUM for sale, Besson's B-flat, 4 valves, good condition, price £3 10s.—Draper, Hope Cottage, Feltham Hill Road, Ashford, Middlesex.

HAMPSTEAD PRIZE BAND.—Good Solo Euphonium, also Bass player (E-flat or B-flat), wanted for above band, local players preferred; reliable men only need apply.—Secretary, 6, Vicars Road, London, N.W.

BESSON Soprano, plated and engraved, £4 10s.—Reynolds, 60, Chapel Street, Salford, Manchester.

J. GREENWOOD & SON, Publishers, Northern Brass and Military Band Journal; Marches—"Lion," "Unicorn," "Viva Pettee" (6th edition), still selling like hot cakes. Also Sole Manufacturers of the world-renowned and wonderful "Oil of Lightning," which is still at the top, for Trombone slides and valves; one bottle, 7½d., 2 for 1/-, post free. Repairs.—This is not a new branch of ours; we have an up-to-date stock of tools, no need to hesitate, send your work right along here; you will be satisfied with workmanship and price. Electro-plating and Engraving.—Quality and workmanship of the very best; Cornets from 32/6; this is a good thick plate, not a wash that will wear off in less than 12 months. Fifty Shillings will buy one of our new Cornets (Besson Model) in well-made box, these are a good article; other instruments at proportionate prices. Bought, Sold, or Exchanged, all classes of instruments; best terms given. Instruments See-and-hand.—Always a large stock in hand, state what you require. Band Requisites of every description.—Folios, Stands, Lyres, Mouthpieces, &c., kept in stock; no fancy prices, as we have no travellers or agents to pay. Prompt attention to all letters and enquiries is our motto. Full catalogue of music and other goods sent post free.—Only address: 38 & 42, Somerset Street, South Shields.

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MR. ALBERT WADE, Band Trainer, Adjudicator, and Copyist. Trainer of "Royal Oakley Band," winners of two firsts (open to all comers) at the National Eisteddfod, Rhyl, 1904. Record for 1904.—Seven Contests: ten firsts and one second.—For terms address: Blaenau Festiniog, N. Wales.

MR. W. BOGLE begs to announce that he has removed to the following address:—17 and 19, Church Street, Radcliffe, Manchester.

MR. WILLIAM SHORT, L.R.A.M., for several seasons Principal Trumpet in the Hallé Orchestra, is open for engagements in town, etc., for either Cornet or Trumpet. Will undertake Conducting, also Adjudicating at Band Contests.—Address: 24, Gaisford Street, Kentish Town, N.W.

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ROTHERHAM PRIZE BAND.—Grand Solo Contest, Saturday, March 4th. First prize, Gold Medal and 10/-; second, Medal and 5/-; third, Medal, 3/-; other minors, medal and cash. Entrance 1/-.—Secretary, John Wood, 6, Oates Street, Masbro, Rotherham. Judge, Mr. C. Elsom. Draw 6.30.

BESSON Baritone, plated and engraved, £9.—Reynolds, 60, Chapel Street, Salford, Manchester.

ROTHERHAM PRIZE BAND.—Wanted, Solo Trombone and Solo Cornet players. Work found (miners).—J. Wood, 6, Oates Street, Masbro, Rotherham.

ROTHWELL Temperance Prize Band, near Leeds.—Look out for the above Band Annual Solo Contest, for any Brass Instrument, to be held Saturday, March 4th, 1905. Judge: Mr. W. Heap, Bradford.—For particulars apply, Chas. Blackburn, Sec., Meynell Mount, Rothwell, near Leeds.

SOLO Baritone, wishes to join good band, where employment is found.—Hassington.

SOLO EUPHONIUM, seeks engagement where work is found; 12 years in Army band.—W. Plum, 77, St. Peter's St., Islington.

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THORNTON HEATH Town Band.—Wanted Cornet, Horn, Trombone, and E-flat Bass players (local men only need apply).—E. Foster, 426, Whitehorse Road, Thornton Heath, Surrey.

TOM TILL, the well-known Cornet Soloist, Band Trainer and Adjudicator, is open to teach a few more bands. Concerts booked on moderate terms.—Address, Grand Opera House, Derby.

WANTED.—A good Solo Cornet and Bass player, "Tailors." Also two good Cornet players, "Machine Minders." Work found for good reliable and steady men.—Apply, Impey, Queen Street, St. Albans.

WANTED, by the Rushden Town Band, a Resident Bandmaster, must be a Cornet player.—Write, stating terms (not later than Feb. 15th), to G. W. Birkbeck, Secretary, Town Band Club, 3, Manton Road, Rushden, R.S.O.

WANTED.—First-class Brass Band (24 players) for Whit Friday, 1905, from 9 a.m. to 6 p.m. Breakfast, dinner, tea, provided.—Applications, marked "Band," stating terms to be in not later than Friday, Feb. 17th, to John C. Jenkinson, Secretary, Springhead Congregational Sunday School, 15, Cooper St., Springhead, Oldham.

WANTED.—Quartette of Saxophone players (London district), for small concert work.—Apply, Quartette, c/o "British Bandsman" Office, 183, Strand, London, W.C.

WANTED, Solo Cornet and Soprano player. Work found for steady and reliable men. State trade and all particulars.—Apply, J. Barker, Sec., 15, Cook St., Barrow-in-Furness.

BESSON BB-flat Bass, plated and engraved, £16.—Reynolds, 60, Chapel Street, Salford, Manchester.

WANTED.—Solo Cornet player for Plymouth Workmen's Band (miner preferred). Only good men need apply. Under good tuition.—Jones, 48, Nightingale Street, Abercarn, near Merthyr Tydfil.

WANTED.—Solo Cornet player (single man) for contesting band. Permanent and regular work for suitable man.—Apply, Sec., 86, Charltons Terrace, near Guisborough.

WANTED.—Three good Cornet, Horn, and Soprano players, for Contesting Band.—Apply, J. Murphy, 6, London Street, Mountain Ash.

W. HALLIWELL, Conductor, &c., is open to train good Contesting Bands.—Address, "Oak Lea," Spring Bank, Wigan.

WOOD GREEN EXCELSIOR BRASS BAND.—Wanted, good Bass and other players, also Saxophonists for above Band. Monday and Friday practices.—Apply to H. Miller, Secretary, 3, Truro Road, Wood Green, N.

WORK WANTED by good player, Euphonium, Baritone, or Trombone.—Address, "Miner," c/o "British Bandsman" Office, 188, Strand, London, W.C.



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FIRST INSTALMENT.

ISSUED DECEMBER 30th, 1904.

March	CONVIVIAL	<i>E. O'Harra</i>
Valse	PICADOR	<i>F. Brockett</i>
Selection	OPERA BOUQUET, NO. 1	...	...	<i>T. Bidgood</i>
Euphonium Solo	BECQUIN LOVE SONG	...	...	<i>C. Pinski</i>
Lancers	OH! SAMMY	...	...	<i>W. Williams</i>
Polka March	COME, COME, CAROLINE	...	...	<i>C. Kiefert</i>

SECOND INSTALMENT.

ISSUED APRIL 1st, 1905.

Selection	Announced later
Cornet Polka	L'HIRONDELLE <i>J. Cole</i>
Valse	EILEEN ALANNAH <i>T. Bonheur</i>
Intermezzo	NEW MOWN HAY <i>J. T. Matthew</i>
Lancers	THE CATCH OF THE SEASON <i>W. Williams</i>
March	WIEN BLIEBT WIEN <i>Schrammel</i>

Third and Fourth Instalments in preparation; further particulars will be published later.

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- 3rd and 4th CORNET
- E-FLAT SOPRANO CORNET
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- 1st E-FLAT HORN
- 2nd E-FLAT HORN
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- 4th E-FLAT HORN (or 2nd SAXHORN)
- 1st BARITONE
- 2nd BARITONE
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- 1st TROMBONE, BASS CLEF
- 2nd TROMBONE, BASS CLEF
- 1st TROMBONE, TENOR CLEF
- 2nd TROMBONE, TENOR CLEF
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