



SECOND AUSTRALASIAN TOUR

INAUGURATED IN THE DOMINION OF NEW ZEALAND

"Back to the land rich in wonderful memories."

Return of the Famous Royal Besses o' th' Barn Band



The Finest in the World Established over 100 Years
£20,000 won in Prizes, and for Years Champion Band of Great Britain

NEW ZEALAND, AUSTRALIAN and SOUTH AFRICAN TOUR

. Under the Sole Direction of .

J. and N. TAIT

Over 60 Million People have Lis

Managerial.

It is with more than ordinary pleasure that **MESSRS. J. and N. TAIT**, the Directors of the tour, desire to state that at the request of the "**BESSES**" themselves arrangements have been made whereby the

.. Second Australasian Tour ..

of the Band will be inaugurated **IN THE DOMINION OF NEW ZEALAND**, the land in which they won their first Australasian triumph some three years ago. The men hold a warm niche in their hearts for Maoriland audiences, and for this reason and the fact that the Directors themselves are also not unmindful of the generous support accorded their enterprise on that occasion, have, at considerable outlay, altered existing arrangements, and the "**BESSES**" will now commence their Australasian tour in New Zealand.

Inception of the Royal Besses o' th' Barn.

Invariably the first question one seeks an answer to when speaking of the Besses o' th' Barn Band is, Why are they so named? The answer is a difficult one, as the origin of the peculiar name is not definitely authenticated. However, there are two stories, one of which is probably true. The first is that about 150 years ago a combination of mill hands in one of the Lancashire villages, decided upon forming a band, and, of course, a place of meeting had to be fixed for practice, and the only suitable building was an old barn, where the enthusiastic players regularly met. Eventually the "Barn" became a rendezvous, and the village folk congregated to hear the excellent music. A Lancashire lass named Bess or Bessie, with an eye to business, used regularly to sell refreshments to the people who visited the Barn, and eventually Bess was looked upon as quite an institution, and, in course of time, the folk would say, "Let's go and see Bess at th' Barn" or "Bess o' th' Barn," and so the now famous Band became known as the Besses o' th' Barn. Another story is that the Band commenced their career in the Barn attached to a wayside tavern, where the famous Dick Turpin stabled his mare Black Bess. The reader may choose either of these picturesque explanations, but the fact remains that the place where the Besses originated has now grown into a town of several thousand inhabitants, called "Besses o' th' Barn," and is situated quite close to Whitefield, near Manchester.

A Musical Message of Goodwill.

The men of the Besses do not feel as if they are going to a strange land. New Zealand and Australia is, to them, the magic land of memory, where kindness, beauty and goodwill reigns supreme. Not a man of those who toured the Colonies previously, but have lived it all over again many, many times. The patriotic fervour of the Maorilanders stirs the blood, and quickens the imagination to fever heat, and makes a man feel that it is good to be a Briton.

Sensational Success of the Previous Australasian Tour.

The previous visit of the "**BESSES**" to New Zealand and Australia proved an absolute revelation in Band music, and the advent of this historic organisation was of incalculable benefit to the Bands of these countries. One critic remarked "That the Besses have taught us a new musical language. One could hardly imagine that a brass band could produce such great and wonderful results."

Recent Phenomenal Triumphs in South Africa.

The South African tour of the Band, just concluded, has proved a sensational triumph. The tour commenced at Capetown in November, and throughout their playing gained the fullest measure of praise, and on all sides it was generally conceded that South Africans have never heard such perfection in Band music. Everywhere thousands acclaimed their success, and in Johannesburg alone, in one week, over 100,000 people paid for admission to hear them.

South African Press Enthusiastic.

"The tour in South Africa has commenced, and if last night's reception of the Besses is any criterion, the season in this Sub-continent can be nothing but a brilliant and continuous success from start to finish."—CAPE ARGUS.

"The programme chosen last evening was varied in the extreme from Meyerbeer and Mendelssohn to the weird music of Wagner and the brilliance of Tchaikowsky."—CAPE TIMES.

"Perhaps the most successful performance of the evening, if it were possible to distinguish one item from another in excellence, was the selection from the Flying Dutchman of Wagner. Wagner never wrote music for brass only. He reckoned on obtaining his effects from brass, reeds and strings. The weird cadences

... Their Brilliant Records will

ened to their Wonderful Playing

of the "Flying Dutchman" demand the services of all the instruments, but the Besses use only brass, and get the effect just the same. This is the wonderful part of the performance. There is apparently nothing in music that is beyond these musical minds and mill hands."—CAPE ARGUS.

"The precision and attack were marked to a degree, and there was sympathy between the performers and the conductor that was refreshing. The wonderful crescendo effect achieved by the Band, on occasion, dying away to a minimum of sound, with perfect tone, was the feature of the performances all through."—CAPE TIMES.

"The performance was one of the finest musical treats that Capetown has ever experienced, and it would be surprising were there anything but the highest success marking the tour."—CAPE PRESS.

"The famous Besses o' th' Barn Band opened its South African tour last night under the most favourable circumstances, and created an impression that will live long in the memories of the people."—SOUTH AFRICAN NEWS.

"About the claim of the Besses o' th' Barn to be the best purely brass Band in the World there cannot be two opinions in the minds of the large audiences who heard their initial performance in South Africa last night. It is hardly possible to imagine more delicate or delightful instrumentation, such clarity and purity of tone on the cornets could only be compared to that of a silver flute. Softly it comes, clear and sweet, like a flute, like a bell, every instrument folding its notes, so to speak, into the delightful harmony."—CAPE TIMES.

Personnel of the "Besses o' th' Barn."

Every player is a soloist, even to the drummer and the players now comprising the Band are :—

Soprano—A. Haigh ("An absolute wonder").
Solo Cornet—W. Ryder ("A gem of purest ray serene").
Solo Cornet—S. Pyatt ("Brilliant in the extreme").
Solo Cornet—A. Laycock ("Can fiddle on the cornet").
Solo Cornet—E. Mather ("Can make it sing like Patti").
Solo Cornet—Chris. Smith ("A grand player in all styles").
Repiano—J. Hardman ("Just enough, and never too much; an artist").
Repiano flugel—J. Adamson ("Can do anything").
Second Cornet—J. Lownds ("The hero of a hundred fights").
Second flugel—N. Riley ("Charming tone, wonderful execution").
Third cornet—W. Jackson ("A great player").
Solo horn—J. Byers ("A perfect artist, a gem").
First horn—J. Garlick ("Another great player").
Second horn—J. Birkett ("Can do anything").
Third horn—A. Bleckley ("A great soloist if required").
Solo baritone—N. Snape ("Can do all Kerry can").
Second baritone—J. Hewitson ("Can play all ever written").
Solo euphonium—E. P. Kerry ("The world-renowned wonder boy").

Solo euphonium—E. Calverley ("The great contest soloist of Irwell Springs").
Second euphonium—H. E. Kerry ("Father of the wondrous boy").
First trombone—W. Weedall ("A range of five octaves; a great artist").
First trombone—A. Pyatt ("Can make it sing like Sims Reeves").
Second trombone—Tom Bowling ("A perfect artist; can fetch tears").
Bass trombone—Tom Wolstencroft ("The best G trombone in the World").
Bombardon—S. Lord ("Give you Hartmann's 'Rule Britannia,' if you like").
Bombardon—J. W. Smith ("A grand basso; magnificent tone").
Double bass—J. Fish ("Beats the best organ in power").
Double bass—E. Bleakley ("As good as the best").
Double Drums—G. Fielding ("An artist in his line").
Tympani and Xylophone—E. Brightwell ("Loud roars the dreadful thunder").
Tom Bogle, R. Etheridge, and others.

Whilst the famous Conductor, and greatest Contestor that ever lived

MR. ALEXANDER OWEN, WILL WIELD THE BATON

This, in itself, is an absolute assurance of the wonderful excellence of the Band's performances. Mr. Owen's name and fame extend throughout the Universe, and may well be described as one of the pioneers of the musical art of the Brass Band sphere.

Musical Programmes of the "Besses."

Mr. Owen has selected a wide and varied series of programmes for the tour—programmes which are sure to prove most popular with their audiences. Amongst the brilliant numbers to be rendered are :—

MARCHES.—"Tanhauser," "Round the World," "La Prophete," "Cornelius," "Punchinello," "Schiller," Etc.

GRAND SELECTIONS.—"Flying Dutchman," "Rossini's Works," "Bohemian Girl," "La Reine de Saba," "Veronique," "Elijah," "Gems of Tchaikowsky," "Iolanthe," "Faust," "Oberon," "Geisha," Etc.

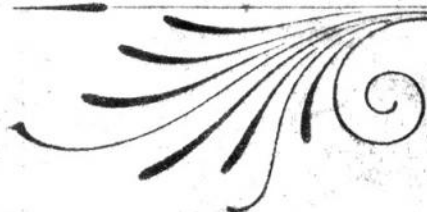
WALTZES.—"Merry Widow," "Margureite," "Cassino Tanze," "Estudiantina," "Wendesche Weisen," "Tres Jolie," "Alicia," Etc., Etc.

Whilst selections introducing all the National Airs will be a feature of the programme. Solos and duets on the cornet, trombone and euphonium will intersperse the concerted numbers, whilst the xylophone will be also amongst the principal instruments.

be Handed down to Posterity . . .

THE FAMOUS . . .

. . . Boosey . . . Band Instruments



The Besses o' th' Barn are playing upon their Complete Set of these **Famous Compensating Piston Instruments** at all Engagements throughout their Great Tour in Australasia and South Africa

The Black Dyke, Ferndale, Milnwood, Bo'ness and Carriden, Bristol Imperial, Reading Temperance, and all the Leading Bands use these World-famous Instruments, and know their value above all others. Played by the Winning Band at last year's South St. Ballarat Band Contest in Victoria

Advantages of the Compensating Piston :

All valve notes in tune on both three and four-valve instruments.

True chromatic scale in pedal octave of four-valve instruments.

Invaluable on the Solo Euphonium.

Invaluable on all Bass Brass Instruments.

No complication of mechanism introduced

No alarming increase of weight.

No awkwardness of model.

The notes being in tune without forcing, a full, round tone is preserved, and chords are smooth instead of rough.

. . . Write for Catalogues . . .

“ALLAN’S”

**276-8 Collins St., Melbourne . . And at Bendigo, Ballarat
and Geelong . . . VICTORIA**

Christchurch Press Company Limited, Printers, Christchurch, N.Z.