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The repertory of a Victorian provincial brass band

TREVOR HERBERT

Considerable time and print has been expended in attempting to define and date the first British brass band.¹ This controversy should take a subordinate place to the more interesting questions that can be applied to the topic of brass bands when, unambiguously, they do exist as a fairly widespread activity and can reasonably be regarded as the active embryo of the standard ensembles which eventually formed the brass band 'movement'.

While Victorian social and economic changes created good conditions for the development of brass bands, the primary reason for their origin can be traced to a single technical invention. The application of valves to brass instruments – one of the most important single inventions ever applied to music – ensured that, for the first time, every brass instrument from the highest treble to the lowest bass was chromatic across its entire range. Furthermore, because the new valved instruments were played with the three most dexterous fingers of the right hand, they were comparatively easy to learn to play and consequently were popularly used by amateurs. Though refinements to instrument designs continued through the century, the main breakthroughs took place between the early 1820s and mid-1830s.² The most rapid development of brass bands took place in the forty years or so following the late 1830s.

Keyed instruments (keyed bugles, ophecleides and so on) continued to be used and some bands included woodwind instruments. Even in the late 1850s bands such as the Black Dyke Mills Band and Besses o'the Barn included clarinets. It would, however, be misleading as well as pedantic to refer to such ensembles as anything other than brass bands. Such instruments in these bands were merely remnants of an earlier and vanishing era of popular amateur instrumental music-making.

Little research has been published concerning the repertory of brass bands in the Victorian period. This is partly because surprisingly few sources survive – or, at least, are known of and are accessible³ – and partly due to the more general dearth of scholarly interest in the origins and early development of brass bands. Scrutiny of the repertory of bands is essential because it is the one domain of source material relevant to the subject that explains the most fundamental characteristics of brass bands. In other words, while it is possible to draw interesting conclusions about brass bands as a phenomenon of social or cultural history in the same way that it is possible to do with other areas of leisure activity such as organised sport which also developed in the period, the special feature of brass bands is that it was an activity centred on music. The repertory of a band, especially when it survives as a handwritten as opposed to a printed source, informs us not just of musical taste but also of the ability of players. Manuscript sources imply a 'bespoke' repertory; it

simply would not make sense for arrangements to be made for a band if that band was incapable of playing them.

It is my intention in this article to illustrate some aspects of questions concerning the tastes and moderators of taste in band music in the nineteenth century by examining the repertory of one brass band which was active and successful in the nineteenth century, the Cyfarthfa Band from Merthyr Tydfil in south Wales.⁴

The repertory of the band has survived in a total of 105 handwritten band books. They provide a particularly fascinating profile of the musical activity of the band in the mid and late Victorian period. It is worth pointing out that the origins and development of the Cyfarthfa Band, while not being unique, are not particularly typical. However, while aspects of the repertory reflect the somewhat special nature of the Cyfarthfa Band (these features are explained later), there are sufficient similarities with accessible repertories elsewhere to make an examination of them meaningful.

The Band was formed in 1838 by Robert Thompson Crawshay of Cyfarthfa Castle.⁵ Merthyr Tydfil was, by that time, one of the world's major industrial towns. Its growth in the middle years of the nineteenth century was impressive. The main industrial focus was iron smelting which took advantage of the ready supply of local materials and the ease of access to the port of Cardiff. The major iron works was the Cyfarthfa Works, owned and run by the Crawshays, one of the dynasties of iron barons in south Wales (Taylor 1967). They had been in Merthyr Tydfil since the eighteenth century and had seen the works and the town grow from 24,000 in 1831 to 70,000 in 1861 (Jones 1984, p. 152). It was the most rapid growth of population that Wales had ever seen.

It is clear that R. T. Crawshay regarded the Band as a private band. The creation of it was a calculated effort to acquire a group of players of pristine excellence. Some of the players were local musicians, almost certainly first generation immigrants into Merthyr. Many more, however, were enticed – in effect ‘head-hunted’ – to play in the Band. Imported players included a family of distinguished professional players from Bradford, players from London theatres and others from travelling shows and circus bands.⁶ It is difficult to be precise about the financial status of players when they were members of the Band, but they were almost certainly given jobs in the iron works and some financial retainers for playing in the Band. It is not at all uncommon in the nineteenth century for players to receive fees, albeit small ones. The most celebrated player to be associated with the Cyfarthfa Band was Samuel Hughes, the ophicleidist. Hughes was working as a railway agent in Merthyr in the early 1850s; by 1860 he was playing for Jullien and was recognised as one of the greatest of all ophicleide players (Herbert 1988). A man called D’Artney was also imported into Merthyr, apparently directly from France. His job was to make arrangements: there is little evidence that he had any other work. He was the main influence on the manner with which the repertory was arranged for the band, if not on its content.⁷

The surviving source for the repertory are six sets of bandbooks and two catalogues. One is a cumulative catalogue (Catalogue 1), almost certainly started decades after the foundation of the Band. The other (Catalogue 2) is later still and was obviously an attempt by a keen enthusiast of bureaucracy to enter the music into a reasonable state of coherence. Catalogue 1 is particularly valuable because it refers to lost series of books. The existing sets are described on the covers as B, G, H, I, J, and L. Catalogue I informs us that the A series contained light music of, broadly, the

same type contained in the surviving sets. Both catalogues also list, under separate headings, printed music. Though it would be reasonable to assume that set B was commenced earlier than, for example, set J, it does not necessarily follow that all of the pieces in set B are earlier than those in other sets. It is probable that the manuscript books were used for copying at certain times simply because the Band were not playing from them and they were available for the copyist. Indeed, the question of dating the books and the developing repertory is complicated. A few landmarks date certain sections of it – these are, in the main, pencilled annotations.

The instrumentation changes over the period of the use of the books.⁸ Some parts are used for several different instruments over the decades. Crawshay had not bought the new valved instruments for the Band in 1838. In 1840, he was buying keyed bugles from the distinguished but slightly old-fashioned firm of Charles Pace.⁹ Also, and quite untypically, the surviving instruments of the Band include rotary valve Viennese instruments,¹⁰ as opposed to the more popular British instruments which used the piston design. Subsequently, particularly as far as the treble instruments (keyed bugles) and the bass (ophecleide) were concerned, there was a gradual shift over the years to more modern instruments, even though the same music was used.

The repertory as shown in the band books is given in the Appendix. It is important to regard this as a preliminary checklist. My main points of reference have been the first treble instrument book of each set – for example the ‘primo cornet’ copy. I have occasionally clarified ambiguities by reference to the two catalogues. All such inserts are placed in square brackets. There are horrendous errors in the titles of a number of these pieces; some of them I have explained in the endnotes but by no means all. Some pieces have been impossible to identify, such as G27 – Overture *Il Irato* by Mozart. This piece does not exist in the Mozart canon. Other pieces of classical music, Mozart and Haydn symphonies for example, carry the wrong symphony number. It is likely that these errors occurred because the arrangers mistakenly regarded the publishers’ catalogue numbers as the opus or symphony number. It has not been my intention when preparing this article to clarify every detail of the content of every piece, or to trace the source origin for every arrangement. Rather, I have tried to give the titles of all pieces as an illustration of the range of the repertory. I have also given some indication of the dating of different parts of the collection by endnoting information about first performances of operas, and so on.

The repertory can be divided into three very broad categories of pieces: first, light diversions – quadrilles, gallops, waltzes etc.; second, transcriptions and arrangements of art music – including religious works; and third, a number of miscellaneous pieces which do not fit into the first two categories; for example, Joseph Parry’s *Tydfil Overture* which, as it was composed and arranged for brass band by him, must be regarded as an important early original work for brass band by a composer of (as it was seen at that time) considerable status.¹¹

The pieces in the first category include many of the most popular dance tunes of the period. These were published and widely available as piano copies. Some quadrilles and polkas were published in the Brass Band and Military Journals, but it was cheaper and easier for arrangements to be made directly from the piano copies.

The transcriptions of art or classical music would have been taken from a diverse range of sources. The most interesting and unusual pieces here are the arrangements of *complete* symphonies (for example, I11). I know of no other

repertory which contains such large-scale transcriptions.¹² They must have presented major challenges to the players' stamina as well as their skill. Throughout the collection, a tendency to arrange substantial pieces is evident; for example, a pencil annotation at the end of the ophecleide part of the selection from Meyerbeer's *Robert le Diable* (I3r) notes that the piece lasts for twenty-four minutes.

Full scores of Haydn symphonies were easily available in Britain in the nineteenth century. Mozart symphonies were also distributed but to a lesser degree than those of Haydn. The arrangements of symphonies could only have been taken from full scores. The very many arrangements of overtures and selections from Italian operas could have been made from a number of sources. Vocal scores of Verdi's operas, for instance, were published by Ricordi very soon after the first performances. It is less likely that full scores were available in the British provinces. Another important source, however, is found in the brass and military band journals that were published from the mid-century by, among others, Jullien, Boosey, Wessel, Distin and Chappell. The band 'journals' were collections of part music. Bands would subscribe and receive a number of pieces at monthly intervals, for example:

Chappells Brass Band Journal/complete for a/Band of Eight/Twelve, Sixteen or more performers/containing/light infantry/Quick Steps/slow Marches/Troops, Operatic Selections and Dance Music/arranged by/W. Winterbottom/(of the Royal Italian Opera and Bandmaster of the Royal Marines, Woolwich) . . . N.B. The Selections from Operas have a conductor's part. Terms of Annual Subscription (Twelve numbers commencing January of each year) THREE GUINEAS, payable in advance and inclusive of Postal Expenses to any part of the United Kingdom. TEN SHILLINGS and SIXPENCE per annum extra charged for Postage to India, or any of the British Colonies. Price of Single Number of the Journal (To New Subscribers) 7s 6d.

W[illiam] Winterbottom (circa 1820–89) was typical of a number of distinguished military musicians who were prominent in the journal publishing enterprise. They were close to the centre of musical life in London and also had provincial connections. Others included Dan Godfrey, the first musician to be given a commission in the British army, and who was a frequent adjudicator at brass band contests; he was also the dedicatee of *Wessel's Brass Band Journal*; J. Smyth, bandmaster of the Royal Artillery at Woolwich; J. G. Jones, bandmaster of the 16th Lancers and editor of Jones's *Military Band Journal*; and J. R. Tutton, bandmaster of the Royal Horseguards. F. Winterbottom, (one of a family of military musicians of that name) bandmaster of the Royal Marines, Plymouth is mentioned in the part books (L14) as arranger of Spohr's *Harmonious Blacksmith*. The journals were available on subscription and were distributed widely. Because instrumentation was not standard, the parts were supplied with various duplications for different transposing instruments. It is still likely, however, that re-arrangements had to be made by local bandmasters. This would explain why bands who were subscribers to journals also had handwritten arrangements of the same pieces. It is known that Cyfarthfa Band had a complete bound set of *Boosey's Brass Band Journals* in 1860. This source is now lost. They may well have been subscribers to other journals. It is certainly true that many of the pieces contained in the Cyfarthfa manuscript part books were also published in the journals.¹³

The arrangements of oratorios were probably taken from the Novello vocal scores and there may be a link between the presence of a group of religious pieces in the repertory (which seem to be added at about the same time) and the *Gymanfa*

*Ganu*¹⁴ which were fairly well established in south Wales by the 1850s. However, it is worth pointing out that brass bands in the nineteenth century frequently played secular and sacred vocal music as instrumental music, including pieces with fairly protracted recitative sections. Though there is some evidence for bands performing with choirs it does not necessarily follow that the presence in a repertory of several religious vocal works signifies a regular collaboration with them.

Because the repertory of the Cyfarthfa Band was accumulated and performed over a seventy year period, it is difficult to do more than offer some general speculations as to whose tastes produced such a collection of pieces. Several factors must have operated with some potency. Clearly the wishes of R. T. Crawshay himself would have played a part. He entertained lavishly, the wagon shed of the main Cyfarthfa works was regularly turned into a ballroom for great socials. The lighter pieces in the repertory, representing as they do a profile of the most fashionable quadrilles and other dances, probably exist to serve this need. It is probable, too, that at least three other individuals had a notable influence. The arranger, D'Artney, the conductor, George Livesey (successor to his father Ralph), and a man called Bawden¹⁵ who played in the Band and was an arranger and small-time composer. There is little evidence that Crawshay knew a great deal about music. He resolved to have a band and, having taken that decision, the idea of it being a good one at any price followed naturally. Though several local and national newspapers and magazines praise him for his enlightened patronage of the Band, it would be a mistake to assume that he was involved in great acts of philanthropy and was endowed with fine musical taste. In fact from 1859 he was stone deaf,¹⁶ an affliction which did not seem to change his attitude to the Band.

The general public would have had access to the Band's performances at the many open-air functions at which they performed. Contests were often held in the open air and, with Crawshay's permission, the Band played at flower and agricultural shows. A pencilled annotation inside one of the books gives the programme for the Merthyr Flower Show of 1872 (see Table 1).

The collection as a whole represents a fairly good profile of the eclecticism of the repertory of the better bands in the nineteenth century. While the quadrilles and polkas are evidently functional, they also – and this is particularly true of the later

Table 1. Programme for the Merthyr Flower Show of 1872

1.15	March Le Prophete
1.25	[?]e Alleg. Symph. No. 3
1.45	Valse Giralaine
2.15	Selection
2.50	Valse Au Schönem Rheir
3.15	Selection Don Giovanni
3.50	Overture Barbieri i Seville
4.40	Grand March La Rieni de Saba
5.10	Valse Wein Weib Und Gesang
5.35	Selection I Puritani
6.15	Quadrille
6.45	Selection Lucretia da Lammermore [sic]
7.20	Galop Girls of the Period
7.45	Hear me O Lord ^a

^aH Series. Inside front cover of 1st Trombone book.

ones – provided a good vehicle for impressive displays of virtuosity from cornet players utilising as they do combinations of single, double and triple tonguing. The operatic overtures and selections were popular throughout the country as brass band test pieces; indeed, the overwhelming majority of major contesting bands used such works. While these pieces, too, demanded and exhibited technical skill well in advance of that required to play brass parts in the orchestral repertory it would be wrong to regard such pieces as being little more than vehicles for displaying virtuosity.

The breadth of the Cyfarthfa repertory is impressive. The presence in it of a body of art music invests the whole character of the Band with an air of respectability, so that when *Household Words* ran the article ‘Music in Humble Life’ in 1850, the Cyfarthfa Band provided a splendid illustration:

[One] set of harmonious blacksmiths awaken the echoes of the remotest Welsh mountains. The correspondent of a London paper, while visiting Merthyr, was exceedingly puzzled by hearing boys in Cyfarthfa Works whistling airs rarely heard except in the fashionable ball-room, opera-house, or drawing-room. He afterwards discovered that the proprietor of the works, Mr Robert Crawshay, had established among his men a brass band, which practices once a week throughout the year. They have the good fortune to be led by a man (one of the ‘roll-turners’) who must have had somewhere a superior musical education. I had the pleasure of hearing them play, and was astonished at their proficiency. They number sixteen instruments. I heard them perform the Overtures to Zampa, the Caliph of Baghdad, and Fra Diavolo, *Vivi tu*, some concerted music from Roberto, Don Giovanni, and Lucia, with a quantity of Waltzes, Polkas, and dance music. The bandmaster had them under excellent control; he everywhere took the time well, and the instruments preserved it, each taking up his lead with spirit and accuracy; in short, I have seldom heard a regimental band more perfect than this handful of workmen, located (far from any place where they might command the benefit of hearing other bands) in the mountains of Wales. The great body of men at these works are extremely proud of their musical performances, and like to boast of them. I have been told it cost Mr Crawshay great pains and expense to bring this band to its present excellent condition. If so, he now has his reward. Besides this, he has shown what the intellectual capacity of the workman is equal to, and, above all, he has provided a rational and refined amusement for classes whose leisure time would otherwise probably have been less creditably spent than in learning or listening to music.¹⁷

It would be wrong to attribute too much credit to Crawshay, the iron baron, as the moderator of musical taste. In 1879 he died; his interest in the Band had gone long before that. By the late 1850s, bandsmen had their own ideas about music. The publishers of journals were prominent in encouraging repertoires because the journals were the most convenient source for printed music, but the growth of contests provided an important influence also. While contests are generally and properly credited as the major influence in standardising instrumentation, they were important in other ways. A more general, national standardisation of repertory developed. Also, commonly held ideas about the idioms of particular instruments became apparent. These different ideas alchemised to create a self-motivating dynamic that powered the *musical* development of brass bands in the late Victorian period. This dynamic was widespread and it brought forth a great repertory of diverse works for massive working-class audiences. The music itself was similar to, and was being played as well as, the repertory being purveyed to audiences of higher social status in the pleasure gardens of London. By the latter part of the nineteenth century, music itself – that is repertory – was not an indicator of the social status of a musical performance.

Appendix

No.	Title	Composer
<i>B Series</i>		
B1	Overture – Guillaume Tell	Rossini
B2	A Selection – Les Huguenots	[Meyerbeer]
B3	Divertimento on Airs from Le Prophete	A. I. Schott
B4	Trombone Solo – Cavatina from Nabucco	[Verdi]
B5	Cavatina ‘Donna Caritea’	[Verdi]
B6	Lucia di Lammermoor Quadrille	[G. B. Bawden]
B7	Quadrille	[?]
B8	Selection – Il Trovatore ¹⁸	Verdi
B9	It was a form – Song from Maritana	Wallace
B10	Lucrezia Waltz	arr. Jullien
B11	Selection – opera L’Etoile du Nord ¹⁹	[Meyerbeer]
B12	Fanfare Militaire	[?]
B13	Alhambra Quadrilles	[?]
B14	Star of the Night – Waltzes	[?]
B15	Cuckoo Galop	Gung’l
B16	First Love Waltz	Farmer
B17	Flowers of the Field Waltz	C. D’Albert
B18	True Topsy Quadrille	Tully
B19	Topsy Polka	Tully
B20	Scena e Duetto Opera Linda di Chamonix	Donizetti
B21	Luisa Miller Waltzes	C. D’Albert
B22	Martha Quadrille	C. D’Albert
B23	Martha Waltzes	C. D’Albert
B24	La Peri Waltz	C. D’Albert
B25	Angry Mammias Polka	Eckner
B26	Selection – Opera Somnambula	Bellini
B27	Hallelujah Chorus	[Handel]
B28	Hallelujah Chorus	[Handel]
B29	Lurline Waltz	C. D’Albert
B30	Kathleen Mavourneen Waltzes	C. D’Albert
B31	Christy’s Minstrels Quadrille	C. D’Albert
B32	March from Oratorio of Abraham	Molique
B33	Victorine Waltzes	C. D’Albert
B34	Sultan Polka	[?]
B35	Delhi Polka	C. D’Albert
B36	Schottische	H. Klelber
B37	My Daughter’s Schottische	Montgomery
B38	Galop Militaire	Lady Night
B39	Dixey’s Land	[?]
B1r[ectio] ²⁰	The Whirlwind Polka	J. Levy
B2r	Selections from Elijah	Mendelssohn
B3r	Selection of Welsh Airs	d’A[rtney?]
B4r	Cavatina from the opera Lucia di Lammermoor	Donizetti
B5r	Wedding March	F. M. Bartholdy

No.	Title	Composer
B6r	Worthy is the Lamb	Handel
B7r	Overture – Nabucodnazar	Verdi
B8r	Grand Selection from Czar und Zimmermanby	Lortzing, arr. by J. E. Purton
B9r	Chorus of Soldiers in Faust ²¹	Gounod
B10r	Faust Waltz	Gounod
B11r	Selection – Il Trovatore	Verdi
B12r	The Best Shot [Polka]	J. Levy
B13r	Selection from Il Trovatore	Verdi
B14r	Overture – The Bohemian Girl	M. W. Balfe
B15r	Quadrille – Bouquet de l’opera	J. Riviere
B16r	Chorus – For unto us a child is born	Handel
B17r	Chorus – Behold the Lamb	Handel
B18r	Chorus – Was betrübst du dich, meine Seele	[Mendelssohn] 42nd Psalm [?]
B19r	Irish Medley	[?]
B20r	Galop – The Burlesque	J. Cassidy
B21r	Polka – The Emily	J. Levy
B22r	Overture – The Shamfight (La petite guerre)	E. Marie
B23r	105th psalm	E. Lawrence
B24r	125th Psalm	E. Lawrence
B25r	Motett	E. Lawrence
B26r	Miserere (Performed at Beethoven’s funeral)	Beethoven
B27r	Selection – Le Chalet	Adolphe Adam
B28r	Selection – Faust	Gounod
B29r	Cavatina – L’Orfano di Geneva	Donizetti
B30r	Movement from No. 2 Sonata	Beethoven
B31r	Overture – Lina di Chamonix	Donizietti
B32r	Selectopm – Don Giovanni	Mozart
B33r	Selection – Mose in Egitto	Rossini
B34r	Selection – Les Huguenots	Meyerbeer
B35r	Overture – Il Flauto Magico	Mozart
B36r	Selection – Mose in Egitto	Rossini
B37r	Waltz – The Guards	D. Godfrey
B38r	Extract from Grand Sonata, Op. 7	Beethoven
B39r	Quadrille – Erin go bragh	C. D’Albert
B40r	Overture – Don Giovanni	Mozart
B41r	Selection – Gwarchae Harlech	E. Lawrence
B42r	Figaro’s Marriage. Trio and Finale	Mozart
B43r	Le Postillon de Longjumeau	A. Adam
B44r	Duette – La Neige	D. F. E. Auber
B45r	Quadrille – The Lancers	by . . . [sic]
B46r	Chorus – Thou sentest forth [Israel in Egypt]	Handel
B47r	Chorus – Ah, wretched Israel [Judas Maccabeus]	Handel
B48r	The Triumph	by . . . [sic]
B49r	Chorus – See what love has the father bestow’d	Mendelssohn
B50r	Selection – I Puritani	[Bellini] arranged by Louis Wells

No.	Title	Composer
B51r	Finale [to Act I] – Don Giovanni	Mozart
B52r	Selection – Figaro’s Marriage	Mozart
<i>G Series</i>		
G1	Chorus: ‘Hallelujah to the Father’	Beethoven
G2	Movement from Mozart’s Sonata No. 2 (Op. 8)	Mozart
G3	Sextet from Il Don Giovanni	Mozart
G4	Ballad from L’Africaine ²²	Meyerbeer
G5	Duet and Chorus from the Lobgesang	Mendelssohn
G6	Scotch Melodies	[Medley of traditional tunes]
G7	Haydn’s Symphony No. [9]8	Haydn
G8	Selection from I Lombardi	Verdi
G9	Selection from L’Africaine	Meyerbeer
G10	Overture – ‘The Mock Doctor’	Gounod
G11	Selection – L’Africaine	Meyerbeer
G12	Selection – Fidelio	Beethoven
G13	Indian March – L’Africaine	Meyerbeer
G14	Selection – Elijah	Mendelssohn
G15	Selection – Mose in Egitto	Rossini
G16	Selection from The Creation	Haydn
G17	Selection – Lucrezia Borgia	Donizetti
G18	Do Do No. 2 [sic]. [A second selection from Donizetti’s Lucrezia Borgia]	
G19	Selection from Mozart’s Masses	Mozart
G20	Overture – La Clemenza di Tito	Mozart
G21	Selection from Der Freischutz	Weber
G22	Lieder ohne Worte	Mendelssohn
G23	Selection – Der Freischutz	Weber
G24	Do Do Do [a second selection from Weber’s Der Freischutz]	
G25	Selection from Don Carlos	Verdi
G26	Chorus from The Creation	Haydn
G27	Overture – Il Irato ²³	Mozart
G28	Selection – Euryanthe	Weber
G29	Selection from La Grande Duchesse [de Gerolstein]	Offenbach
G30	Selection from La Belle Helene	Offenbach
G31	Selection from Rome e Juliette ²⁴	Gounod
G32	‘Air e Var’ from La Fille du Regiment	Donizetti
G33	Selection from Ernani	Verdi
G34	Quartet from Rigoletto	Verdi
G1r	Valse Mabel	Godfrey
G2r	Fantasia	J. Hartman
G3r	Fantasia for Cornet a [sic] Piston – An Evening about Town	Basquit
G3r	Valse: ‘Hilda’	D. Godfrey
G4r	Bagatelle on popular airs	G. d’A[rtney]
G5r	Valse ‘Solidaten-Lieder Walzer’	Josef Gung’l

No.	Title	Composer
G6r	Polka 'Il Staccato'	Bonnisseau
G7r	Recit e Chorus from The Siege of Harlech	E. Lawrence
G8r	Valse 'Cecile'	C. Coote, Jun

H Series

H1	March	Sprake
H2	Selection – Un Ballo di Maschera ²⁵	Verdi
H3	Selection – Stabat Mater	Rossini
H4	Overture from the Opera Les Montenegrins	Limnandes
H5	The Cadbury Polka on airs from Zampa	T. Cottrell
H6	Overture – Il Barbiere di Seviglia	Rossini
H7	The Derby Day	H. Pisquit
H8	Selection from Judas Macabueus [sic]	Handel
H9	Selection from the opera Lurline	Wallace
H10	Star of the West Waltzes	Montagne
H11	Cyfarthfa Castle Quadrille	G. C. Bawden
H12	Grand March Eroëque	Gollwick
H13	Echoes of the Night	J. Riviere
H14	Quadrille – The Pleasures of a 'Pic Nic'	G. C. Bawden
H15	Selection – La Traviata	Verdi
H16	Polka	[anon]
H17	Birthday Quadrille	G. C. B[awden]
H18	Selection from Fall of Babylon	Louis Spohr
H19	La Festival Quadrille	Bossisie
H20	La Grande Duchesse Valse	Frank Musgrave
H21	The Pilgrim of Love	Bishop
H22	Glee – The Red Cross Night	Calcott
H23	Belgravia Waltzes	D. Godfrey
H24	Selection – Fall of Babylon	L. Spohr
H25	Fantasia – The Rage in London	J. Riviere
H26	Le Carnival de Venice	Paganini
H27	The United Service	Riviere
H28	Quadrille – La Sounette du Diable	[?]
H29	La Fete – Quadrille	[?]
H30	Valse Miranda	Herman Koenig
H31	Ravenswood Waltz from Donizetti's Lucia di Lammermoor	Jullien
H32	Lucinda Waltz	C. Godfrey
H33	Grande Marche Sur le Propete	par Meyerbeer
H34	Selection from Opera Trovatore	[Verdi]
H35	Hurricane Polka [Cornet Solo]	A. V. Nicholson
H36	Selection – La Figlia di Regiment	Donizetti
H37	Geraldine Waltz	Charles Godfrey
H38	Gallope	[?]
H39	Selection 'Maritana'	V. Wallace
H40	Polka – La Pergola	E. Mariel
H41	Die Hydropaten Valse ²⁶	Gungl
H42	Promotionen Waltzes	Johann Strauss

No.	Title	Composer
H43	An der Schönen blauen Donau (Beautiful Danube) Valse	Johann Strauss
H44	Acceleration Valse	Johann Strauss
H45	'The Girls of the Period' Galop	Marriott
H46	Selection Opera I Puritani	Bellini
H47	Grand Symphony No. 3 Op. 51 ²⁷	Joseph Haydn AD 1789 [sic]
 <i>I Series</i>		
I1	Overture – 'Zampa'	Herold
I2	Chorus from Der Lobgesang – 'The night is departing'	F. M. Bartholdy
I3	Selection from Die Zauberflöte	Mozart
I4	Chorus – 'From the East unto the West' from Handel's Solomon	Handel
I5	Chorus – 'Fix'd in his everlasting seat' from Handel's Samson	Handel
I6	Chorus – 'Thus rolling surges rise' from Handel's Solomon	Handel
I7	Chorus – 'From the Censor' from Handel's Solomon	Handel
I8	Chorus – 'The Lord our enemy has slain' [from Handel's Esther]	Handel
I9	Chorus – 'And the Glory' [from The Messiah]	Handel
I10	Chorus – 'Lift up your heads'	Handel
I11	Symphony No. 1, Op. 21	Beethoven
I12	Selection from Rossini's Stabat Mater	Rossini
I13	Duetto from Rossini's Stabat Mater	Rossini
I14	Chorus from the Op[era] Ernani	G. Verdi
I15	Overture – Fra Diavolo	D. F. E. Auber
I16	Selection from Il Barbiere di Siviglia	Rossini
I17	Ditto [sic]	
I18	Symphony No. 5, Op. 67	Beethoven
I19	Mozart Symphony No. 2	Mozart
I20	March from La Reine de Saba ²⁸	Gounod
I21	Selection from Il Don Giovanni	Mozart
I22	Ditto	
I23	Selection from William Tell	Rossini
I24	Valse 'Am schönen Rhein'	Keler Bela
I25	Selection from	Meyerbeer
I26	Wein, Weib und Gesang	Strauss
I27	Chorus from the 42nd Psalm	F. M. Bartholdy
I28	Scena 'Oh, 'tis a glorious sight'	[C. M.] Von Weber
I29	March of the Israelites	Costa
I30	The Witches Glee	King
I31	Glee 'When winds breathe soft'	Webbe
I32	Glee 'The winds whistle cold'	Bishop
I33	Glee 'Awake Eolian Lyre'	Danby

No.	Title	Composer
I34	He was despised	Graun
I35	Selection from La Sonnambula	Bellini
I36	Overture to Men of Prometheus	Beethoven
I37	Gondola Song from Babil and Bijou	Thos Semet
I38	Spring! gentle Spring (songs from Babil and Bijou)	Riviere
I39	Faces in the Fire (Babil and Bijou)	Herve
I40	Quadrille – Babil and Bijou)	Riviere
I41	Allegretto from Symphony No. 7	Beethoven
I42	Prayer and March from Tannhauser	Wagner
I43	Symphony No. 2	Beethoven
I44	Wedding March	Caseley
I45	Selection from La fille de Mme. Angot	Lecocq
I46	The Schiller March	Meyerbeer
I47	Pas redouble	Brepnant
I48	Chorus and Valse from [La fille de] Mme. Angot	Lecocq
I49	Air, composed by Louis XIII	[?]
I50	Selection – Genevieve de Brabant	Offenbach
I1r	Trio – Lift thine Eyes	Mendelssohn
I2r	Gloria from Mozart's 12th Mass	Mozart
I3r	Selection from Meyerbeer's Robert le Diable	Meyerbeer
I4r	Movement from No. 2 Symphony (G. Min.) ²⁹	Mozart
I5r	Girofle Girofla Waltzes	Riviere
<i>J Series</i>		
J1	Andante	Beethoven
J2	Motett	Mendelssohn
J3	'Erin' Fantasia	[?]
J4	Selection – Rigoletto	Verdi
J5	Anthem 'Sing unto the Lord'	M. Bawden
J6	The Royal Welsh Lancers	Dan Godfrey
J7	Selection – Girofle Girofla	J. Riviere
J8	Bon[ne] Bouche Polka	Waldteufel
J9	Promenade Polka	C. Coote Junr
J10	Polka Tambourins	Emile Waldteufel
J11	Tout a la jore Polka	P Farbach Junior
J12	Bric a Brac Polka	C. Coote Junior
J13	Stoberry Park Polka Mazurka	M. Bawden
J14	The Minstrel Polka	Coote
J15	Toujours ou Jamais Valse	Waldteufel
J16	Old China Polka	C. Coote Junr
J17	Triumphal March	Madam Sainton Dolby
J18	Nibelung Marsch	[Wagner]
J19	Auf Immer (Forever) Valse	Seydel
J20	Chantilly Valse	Waldteufel
J21	Les adieux des amants	A. G. D. Crawshay

No.	Title	Composer
J1r	The Tydfil Overture (Composed and arranged for Cyfarthfa Band by J. Parry)	Joseph Parry
J2r	Adagio Cantabile	Beethoven
J3r	Quartet and Chorus	Beethoven
J4r	Valse Neue Wien	J. Strauss
J5r	War March of the Priests	From Mendelssohn's Athalie
J6r	Air (Varied)	Bolinbroke
J7r	Recit and chorus 'Thanks be to God'	Mendelssohn
J8r	Angus Dei	Mozart
J8 1/2r	Chorus – And thus shall your light	Mendelssohn
J9r	Cavatina	Bellini
J10r	Over the dark blue waters	Weber
J11r	Barcarolle	A. Rubinstein
J12r	Extract from Sonata No. 22	Beethoven
J13r	Extract from Sonata No. 3	Beethoven
J14r	Fugue	J. S. Bach
J15r	Valse 'Les Violettes'	Waldteufel
J16r	Selection from Don Pasquale	Donizetti
J17r	March in 'Scipio'	Handel
J18r	Processional March	Rimbault
J19r	Selection from Don Pasquale	Donizetti
J20r	The St Anne Fugue	Bach
J21r	Funeral March of a Marionette	Gounod
J22r	Valse The Marchioness of Panjandrum	Bolinbroke
J23r	Quadrille 'Les cloches de Cornveille'	Blancheteau
J24r	Selection of Scotch Airs	[?]
J25r	Polka – The Hollybush	D. Godfrey
J26r	Selection from HMS Pinafore	Sullivan
J27r	Introduction Waltz 'Le Premier baiser'	Lamothe
J28r	Polka 'Les Folies'	Waldteufel
J29r	Gavotte	Handel
J30r	Turkish Patrol	Michaelis
J31r	Polka 'Minuit'	E. Waldteufel
J32r	The Lost Chord	A. Sullivan
J33r	Haydn's Symphony (No. 10)	
J34r	Veneta Valse	Lowthian
J35r	Selection from Patience	Sullivan
J36r	Selection from The Pirates of Penzance	Sullivan
J37r	Valse 'Weit von Dir'	Seydel
J38r	Der Ritt der Walkuren	Wagner
J39r	Trauermarsch	Wagner
J40r	Valse 'My Queen'	Coote
J41r	The Rhine Daughters	Wagner
J42r	Selection from 'Olivette'	Audran
J43r	Song 'Come to me'	Anderton

No.	Title	Composer
<i>L Series</i>		
L1	Divertissement 'Les Erinnyes' (No. 1 Danse Grecque)	Massenet
L2	Selection (No. 2) The Mikado	Sullivan
L3	Chaconne	Durand
L4	Selection 'Romeo et Juliette'	Gounod
L5	Schatz-Walzer	J. Strauss
L6	Traum-Walzer	Millöcker
L7	Ave Maria	Gounod
L8	Selection Judas Maccabaeus	Handel
L9	Selection Ruddigore	Sullivan
L10	Valse du pays	Norfolk
L11	Polka 'Antonia'	Harry Bunkum
L12	Gavotte 'Stephanie'	A. Czibulka
L13	'Stephanie' [another version]	
L14	Harmonious Blacksmith	Spohr. arr. by F. Winterbottom, B. M., Royal Marines, Plymouth ³⁰
L15	Selection Aida	Verdi
L16	Scenes Pittoresques (No. 3) – Angelus	Massenet
L17	Nautical Fantasia 'Voyage in a Troopship'	G. Miller
L18	Overture Tannhauser	R. Wagner. Arr. by J. J. Harvey for Cyfarthfa Band, Merthyr, Dec. 1910. ³¹
L1r	Fantasia	Michael Watson
L2r	The Queen's Jubilee March	Michael Watson
L3r	Valse 'Mon Amour'	Bucalosi
L4r	Wooden Shoes Polka	Oscar Seydel
L5r	Valse 'Reverie'	Waldteufel
L6r	Hen Wlad Fy Nhadau	James
L7r	Selection 'Dorothy'	A. Cellier
L8r	Mazurkas	F. Chopin
L9r	Devotional Air from 'Infants Prayer'	I. Novello
L10r	The Betrothed Waltz	Eugene Delorme
L11r	Stephanie Gavotte	A. Czibulka
L12r	'Santiago' Spanish Valse	A. Corbin
L13r	Selection Carmen	G. Bizets [sic]
L14r	Overture 'Poet and Present'	Suppe
L15r	Selection from Aida	Verdi
L16r	The Girls Waltz	A. W. Nicholson
L17r	Garden Party Polka	Alfred E. Livesey, Jnr.
L18r	Le Voltigeur Valse from R. Panquettes Opera	C. Godfrey
L19r	La Gitana Waltz	E. Bucalosi
L20r	Selection from Cantata 'The Rose Maiden'	F. H. Cowen

No.	Title	Composer
L21r	'La Reine des Pres' Valse	Paul de Cevney
L22r	Selection 'The Yeoman of the Guard'	Sullivan
L23r	The Evening Hymn	T. Tallis, AD 1565
L24r	Old 100th	
L25r	Old 100th [tone higher than L24r in C]	
L26r	Glory to thee my God this night	Gounod
L27r	Selection 'The red Hussar'	Ed. Solomon
L28r	Bride of the Wave Waltz	Leinard Yorke
L29r	Chappies Polka	Florence Fare
L30r	March Les Mousquetaires	G. Saint-George
L31r	Euphonion Solo on Kuckner's Air 'A Ride I ere was taking'	
L32r	Sweet Marjorie Waltz	Aigrette
L33r	Selection from Cantata 'Rose Maiden'	F. H. Cowan
L34r	A Garden of Memories Waltz	May Ostlere
L35r	Selection 'Paul Jones'	R. Planquette
L36r	Royal Duchess Waltz	Rubini

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Endnotes

- 1 Even the *New Grove Dictionary of Music and Musicians* (London, 1980) *s.v.* Brass Bands, cannot resist reference to the almost certainly spurious reports of a brass band being founded – presumably from scratch – in the Blaina ironworks in 1832.
- 2 The best general description of the invention and application of valves to brass instruments is given in Anthony Baines (1980, chap. 8).
- 3 Probably much more music and other documentary material on bands has survived but a great deal of it has fallen into the hands of collectors who simply refuse access to it. The same attitude prevails among some of the older-established bands. I have frequently had requests to examine material flatly refused. Others, such as the Black Dyke Band, for example, could not have been more generous in allowing me access to their material.
- 4 A general background to the history and development of the Cyfarthfa Band is given in Herbert 1988.
- 5 Various dates have been given as the time at which the Band was formed. 1844 is the most widely quoted. Instruments were being bought in 1840 (see endnote 9). A typescript of an article published in the *Merthyr Express*, 17 May 1879, by C. Wilkins was written at the time of the death of R. T. Crawshay. It is very accurate in other respects and it gives 1838 as the time the Band started (Merthyr Borough Library).
- 6 The family from Bradford were called England. This family were important in the Band for the rest of the century. The conductor, Ralph Livesey, was working at His Majesty's Theatre, London, as a trumpeter in the late 1830s. Wombells Circus and Menagerie visited Merthyr in the early 1840s – at least one player joined the Band at this time. Miscellaneous, but sometimes spurious information about members of the Band is given in Morgans (1922).
- 7 Little is known about D'Artney but all secondary sources seem to agree that he was a notorious alcoholic. A pencilled note inside the

- cover of one of the bandbooks which looks as if it might be an *aide memoir* for some brief speech or introduction states 'D'Artney 3½ years in India, 14 years in the Army'.
- 8 Details of the instruments and instrumentation of the repertory is given in Herbert and Myers (1988).
 - 9 N[ational] L[ibrary] of W[ales] Cyfarthfa Papers, Box XIV contains an invoice from Pace to Crawshay dated 31 March 1840 'for 3 eight Key'd Bugles with Tuning Slides'.
 - 10 The collection at Cyfarthfa Museum includes a number of instruments by Leopold Uhlmann. They are described in Herbert and Myers (1988).
 - 11 Joseph Parry was born in one of the Crawshay's tied cottages in Merthyr in 1841. He was appointed first Professor of Music at the University College of Wales, Aberystwyth, in 1871.
 - 12 The two most extensive collections that are accessible elsewhere are the so-called 'Goose Eye' bandbooks at Keithley, Yorkshire, and the few surviving Black Dyke Mills bandbooks. Neither of these sources contains such pieces.
 - 13 *The Daily Telegraph*, Wednesday, 11 July 1860, reports that the Cyfarthfa Band had, amongst other things, been given a complete set of Boosey's Brass Band Journal as part of their prize for winning the second day of the 1860 Crystal Palace Brass Band Contest at Sydenham.
 - 14 *Gymanfa Ganu* were hymn-singing festivals, generally held at Easter and Whitsun. They became a very important part of Welsh language non-conformist religious and social life.
 - 15 Bawden played trombone, violin and cello. He had been a professional musician. As well as playing in the brass band, he was conductor of the Cyfarthfa String Band.
 - 16 R. T. Crawshay suffered a paralytic stroke in December 1859. He was left profoundly deaf. See Herbert 1988, pp. 60–9.
 - 17 *Household Words*, ed. Charles Dickens, Vol. 1, No. 7, 11 May 1850, pp. 161–2. The Article, 'Music in Humble Life', was written by George Hogarth and W. H. Wills (see Anne Lohrli 1973, p. 60).
 - 18 First performed in Rome, 1853.
 - 19 First performed in Paris, 1854.
 - 20 All of the sets are copied from the front and the back covers.
 - 21 First performed in Paris, 1859.
 - 22 First performed in Paris, 1865.
 - 23 There is no piece by Mozart with this title. The obvious link is to *Die Entführung aus dem Serail* (The Abduction from the Harem) because 'Irato' is Italian for 'Abduction', but this is not that overture. It has been impossible to identify it.
 - 24 First performed in Paris, 1867.
 - 25 First performed in Rome, 1859.
 - 26 Presumably this is from *Die Hydropathen* Op. 149; first performed 1858.
 - 27 This is, in fact, an arrangement of Haydn's Symphony No. 84 which was issued in Vienna in 1787. The date 1789 may be a reference to the later edition by Longman and Broderip (London). The description 'Symphony No. 3' may be little more than a catalogue number which has been misunderstood.
 - 28 First performed in Paris, 1862.
 - 29 Mozart Symphony No. 39, K550.
 - 30 Frank Winterbottom was Bandmaster of Royal Marines, Plymouth, 1890–1910.
 - 31 The Band was formally transferred to the ownership of Merthyr Borough Council on 17 August 1908 (Merthyr Borough Council Minutes, Minute 2884).

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