

**THE SOCIAL AND CULTURAL HISTORY OF
BLACK DYKE MILLS BAND c.1900 - c.1970:
CHANGE AND CONTINUITY IN THE LIFE OF A
LEADING BRASS BAND**

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THE SOCIAL AND CULTURAL HISTORY OF BLACK DYKE MILLS BAND

c.1900 – c.1970:

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ABSTRACT

The subject of this thesis is Black Dyke Mills Band, from Queensbury, West Yorkshire, and founded by John Foster in 1855. Important aspects of the band and its activities are examined from 1900, a time when brass bands were probably at their peak, both in terms of numbers and public popularity. The subsequent seventy years witnessed a period of significant societal and cultural change that included the rise of commercial youth culture and new forms of popular music, to the ostensible detriment of the brass band movement. This study aims to assess why, and to what extent, there were changes not only in the membership and operation of the band, but also in its functions, repertoire and methods of communicating with the public.

Key primary sources include the diaries of an ex-bandmaster, Arthur O. Pearce, the Business Archives of John Foster and Son, the brass band press, local newspapers, BBC archival records, and oral history.

The chapters deal with the early history of the band and John Foster's business; the ongoing relationship between the band, the Foster family and the local community; the management and membership of the band; the band's repertoire over the period, and its contact with the public; Black Dyke's recording and broadcasting career in association with an overview of the BBC's contemporary policies relating to brass bands.

Although there were fluctuations in contest success, Black Dyke was able to retain its prominence at or near the top of the band movement for the whole of the period. Whilst in general brass bands were receding into the background of public consciousness, Black Dyke (along with a small number of other bands) was able to enhance its reputation by taking advantage of increasing commercial entertainment opportunities, including recording and broadcasting, and thus to engage with a wider audience than ever before. In order to satisfy that broad constituency of listeners, Black Dyke's repertoire expanded over the period, although there were significant continuities in what was played. At times, as the demands of public concert performance increased, contesting, so central to the brass band movement, appeared to become less of a preoccupation for Black Dyke in the twentieth century.

Factors that remained constant were the backing provided by John Foster and Son, and the popularity the band retained in its home village. In addition, whilst the number of band members employed at the mill declined towards the end of the period, the democratic operation of the band, and the dedication of the bandsmen themselves remained unaffected; the evidence of brass banding as serious leisure was amply demonstrated.

I confirm that the thesis is my own work and that all published or other sources of material consulted have been acknowledged in notes to the text or the bibliography. I confirm that the thesis has not been submitted for a comparable academic award.

Andrew M. Wilkinson

The Social and Cultural History of Black Dyke Mills Band c.1900 - c.1970:

Change and Continuity in the Life of a Leading Brass Band

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INTRODUCTION

The intention of this study is to provide an academic perspective on the cultural and social history of a top-class British brass band, Black Dyke Mills (hereafter Black Dyke) from Queensbury, West Yorkshire, over an extended period of time in which the band movement faced numerous changes, not only in the musical landscape, but also in the prevailing culture.¹ This band was one of the most successful in the history of the movement, and to many both inside and outside the brass band world, a byword for musical excellence. In relative terms, the brass band movement has received little attention from the academic community, and what has been written has tended to concentrate on the phenomenon as a whole. By focussing on a single band rather than the brass band movement in the round, there are benefits to be gained in terms of depth and specificity, particularly with reference to the methods employed in running a particular group, and the experiences of individual bandsmen. Why and to what extent were there changes not only in the membership and operation of the band, but also in its functions, repertoire, and methods of communicating with the public? Why has this band not merely survived for so long (it was founded in 1855, although its antecedents go back to 1816), but prospered in the highest echelons of the competitive brass band hierarchy?

Important though the long-term partnership with its sponsors, John Foster and Son may have been in ensuring Black Dyke's longevity, the quality of its dedicated musicians and, especially, the conductors and trainers, also needs to be taken into account when assessing what contributed to the band's long-term success. It is considered that central to this study should be an examination of the motivation of these men (women were notable by their absence from top-class bands in the period covered by this study), and their attitudes towards the band, its music and brass banding in general.

Black Dyke was one of the earliest groupings to adopt the all-brass instrumentation of what was to become the distinctive British brass band, a combination of cornets, members of the saxhorn family and trombones.² Its development and that of the brass band movement as a whole needs to be seen in the context of the considerable social, economic and cultural change which was experienced in the century after the band's establishment. Much has been written about the development of brass bands in the Victorian era, but there has been much less commentary about the mature ensemble in the twentieth century, especially post-World War Two. It is generally recognised that the peak of brass band popularity was probably reached within a decade of either side of 1900. Accurate figures are not available, but as Dave Russell posited, 'It is probable that the absolute numerical peak came in the 1890s and in the earliest years of the twentieth century, although it is impossible to say just how high it was.'³ I am particularly interested in the period from 1900, with brass bands riding high in public estimation, to the 1960s, by which time the tastes and economic clout of youth culture were being fully felt, and real concerns were being expressed about the future of the brass band movement. This was a period of challenge for brass bands generally. It saw not only great changes in society, precipitated or developed by the upheavals of two World Wars, but also rapid advancement in technology which impacted on many areas of life, perhaps nowhere more significantly than in the fields of entertainment and music.

To provide a rounded study it has been considered necessary to not only focus on Black Dyke, but to place them within the wider realm of brass banding, both locally and nationally. This approach has provided useful comparisons with contemporary ensembles, both works-financed and subscription, which should help to bring into sharper focus the differences and/or similarities, resulting in a better understanding of what was necessary for a band to distinguish itself among its peers. The reputation of

Black Dyke is undisputed, but how it achieved its high regard and what factors contributed to its longevity deserve the most thorough and wide-ranging investigation as part of this in-depth study. By so doing, it is hoped that scholarship on this British contribution to the world of music will be genuinely enhanced.

RESEARCH QUESTIONS

In my opening remarks I have pointed to the high regard in which Black Dyke was and is held. In order to demonstrate the validity of this statement, I have sought to analyse the status of Black Dyke in terms of musical achievement, reputation and contest success, within the local and national hierarchy of brass bands in the period under review. The existing histories of the band, written by an ex-conductor and a previous band member, do provide details of Black Dyke's progress, with emphasis on the contest successes, and other positive aspects of its story.⁴ However, understandably, there is bound to be an element of partisanship in such works. What this study aims to achieve is a profile of Black Dyke that is balanced and grounded on wide-ranging historical research.

John Foster, who founded Black Dyke in 1855, had been a french horn player in his youth, and, being a local man, would have known the musical potential in Queensbury. Perhaps, when he realised that the local band was in difficulties, and he decided to step in and provide material assistance, there was an element of fond remembrance and fellow feeling. It seems certain, however, that John Foster was affected by the philanthropic and paternalistic tendencies evident amongst '... a new entrepreneurial elite, whose wealth was derived from the Industrial Revolution.'⁵ Whilst the reasons for providing the initial support may be fairly clear, the more intriguing question is why did the company continue to provide its patronage over such a long period?

The development of the relationship between the Fosters and their successors who ran the firm, and the band over the next 140 years is of great significance. To what extent did the company exercise control over the band's activities, and did this change over time, or when management passed out of the Foster family? How were the finances organised and monies allocated between the players and the firm? Was there any element of commercial reasoning involved in the continued support of the band even when, 'The close and patriarchal bond existing during the nineteenth century between Fosters and their workpeople, and between the firm and the local community, ... inevitably ... loosened during the present [20th] century.'⁶ These are some of the questions to be addressed in relation to this ongoing partnership between the company and the band. The historiography covering individual brass bands is sparse, and even thinner when related to the modes of operation of works-sponsored groups. Newsome and Clay do touch on the relationship with the Fosters, especially in the early days of the band's development, but I have endeavoured to tease out more detail on this subject, particularly in connection with the twentieth century.

The next set of questions, closely related to Black Dyke's association with the Foster family, concern the band's connection with the local community. As Black Dyke Mills was the main employer in Queensbury there was bound to be a familiarity between the residents and band members, especially as, for many years, its members worked in the mill and lived in the neighbourhood. This study looks at the relationship between the village and the band, how this was characterised and to what extent it changed (if at all) over the years. Was the progression of Black Dyke from local entertainment providers to performers of national and then international renown detrimental to local interest and support? This was of increasing relevance as their engagements took the band further afield. The dichotomy in the brass band world between music and the competitive element of the contest raises fascinating questions

about whether local support was largely based on the same sporting instinct that embraced football teams as symbols of civic pride, a unifying influence in a community, rather than (or possibly as an additional attraction to) appreciation of musical expertise.⁷

Whilst a brass band is a corporate entity, and teamwork is an essential requirement, the individuals who make up that team are important. Therefore, an important part of this thesis is a section relating to the experience of Black Dyke bandsmen, which also examines how the band was run. Encompassing such areas as the motivation for embarking on a brass band career, examples of early training, auditions for entry to Black Dyke, and the experience of playing with them compared to other bands, the intention is to illustrate the way of life of a top-class bandsman during the period in question. The mechanisms by which Black Dyke was managed are examined in more detail than hitherto, within the limitations of the available sources. There is also the question of socio-economic class; to what extent did the membership of the band, and brass bands in general, change during the period under review insofar as its class profile was concerned? Did the appellation of the brass band as the working man's orchestra still hold firm in the post-Second World War period of improved educational opportunities and social mobility?⁸

Another important aspect relating to membership of Black Dyke, and possibly to other prominent works brass bands, is the question of whether such membership constituted leisure. This is not a simple question for it seems likely that the position changed over the years, and was viewed differently depending on the viewpoint of the inquirer. As Cunningham so pertinently remarked in trying to define the word 'leisure', '[f]or a historian at any rate it cannot be pinned down to a neat one-sentence definition, for it is precisely the change in its use that is significant.'⁹ Robert Stebbins' theories on the concept of Serious Leisure might be considered most relevant in connection with

brass band activities which could be said to be 'sufficiently substantial and interesting for the participant to find a career there in the acquisition and expression of its special skills and knowledge.'¹⁰ This will be discussed in more detail later in the thesis.

Questions of amateur or professional status of the bandsmen also arise, notably in the inter-war years when touring was an established feature of Black Dyke's calendar.

In relation to the music played by Black Dyke, its repertoire has been examined in some detail with a view to establishing what the band was playing, and to what extent this changed over the period. Was brass band repertoire affected by the changes in the musical appetites of the British public in this era, when the increasing influence of American styles was apparent through ragtime, jazz, swing and rock and roll? Related to what was played, is the question of where and when the band was employed, and how its contact with its audience adapted to the demands of the entertainment industry, and Black Dyke's own ambitions.

Linked to the changing fashions in music in the first half of the twentieth century was the development of the new technologies that produced the gramophone, cinema, radio and television. It may be argued that brass bands in general were adversely affected by such innovations, which could draw audiences away from live performances on which the bands depended. Nevertheless, how Black Dyke was able to engage with these new opportunities in the area of mass entertainment is significant. Indeed did such fresh avenues still further emphasise the changing role and function of Black Dyke during the twentieth century, alongside increased touring, lengthy seaside engagements and more indoor concerts?

SOURCES AND METHODS

This thesis depends on critical analysis of the available primary and secondary sources, both of which have, in this case, limitations.

Primary Sources

Black Dyke Band, the successor to Black Dyke Mills Band, has little in the way of documentary archives, which is rather surprising for a long-established organisation of such prominence in its own field. It would appear that when the mill closed in the late 1990s much documentation was disposed of without thought of its possible value to future researchers! This lack of band records on such matters as finances, personnel and engagements, especially for the earlier part of my period, is unfortunate, but by careful research elsewhere I have been able to bring together much useful material which contributes to the Black Dyke story. What has been carefully preserved, however, is an extensive music library going back to the earliest repertoire in arrangements by famous names in the band's history; this resource has been consulted in connection with the chapter on repertoire.

The most important single source for my research has been the archive of Arthur Oakes Pearce, bandmaster and conductor of Black Dyke Mills Band from 1912 to 1948, which has proved to be an invaluable first-hand record of the band's activities.¹¹ Pearce kept his diaries from 1915 until his retirement, recording every

concert and broadcast during his tenure, with details of every piece of music played, where and when. Pearce also maintained logbooks of the instruments belonging to the band showing dates of acquisition, values, and to whom the item was allocated, often with their addresses, dates of joining and departure. Within the brass band world, such records are so rare, particularly as Pearce was meticulous in his recording, using a very clear handwriting style. The details he gives of the programmes played are of great value for such information is not readily available. Even if it could have been found, which is doubtful, much time would have otherwise had to be expended on trawling through local newspapers or the banding press. Perhaps of equal value are the notes Pearce made of the fees charged for individual engagements, and of travel arrangements. These are not provided for every concert, but they are sufficiently regular in appearance to enable a reasonably accurate picture to be drawn of the band's activities and remuneration in this period. Such facts are infrequently found in brass band histories but they do contribute valuably to an all-round understanding of the logistics and finance of such a group as Black Dyke.

A considerable amount of documentation relating to the business of John Foster and Son during the nineteenth and early twentieth centuries, including private correspondence, is held in the Special Collections at the Brotherton Library, Leeds University and West Yorkshire Archive Service in Bradford. These sources have been helpful in providing valuable background information on the Company, its operations and finances, which are very relevant in addressing the question of the Foster's extended sponsorship of the band. Apart from the Company material, and albeit that much seems to have been lost, these sources have also revealed some interesting, previously unknown information relating to the band itself. The West Yorkshire Archive Service in Halifax has yielded worthwhile comparative records relating to local bands. Crossley's Carpet Works Band was sponsored by the famous Halifax firm in the 1950s and 1960s, and their story provides an interesting comparison with that of Black Dyke.

In his foreword to Roy Newsome's history of Black Dyke, Geoffrey Whitham, ex-euphonium player and bandmaster with the band, commented, 'Most of the history of this famous band has been passed down through the ages by word of mouth.'¹³ Such oral history is, of course, fraught with problems, failing memories, biased reporting and inflated egos being only some. Nevertheless, much can be learned from speaking to the people who were there at the time. In Portelli's view,

The first thing that makes oral history different.... is that it tells us less about *events* than about their *meaning*. This does not imply that oral history has no factual validity. Interviews often reveal unknown events or unknown aspects of known events; they always cast new light on unexplored areas of the daily life of the non-hegemonic classes. From this point of view, the only problem posed by oral sources is that of verification.¹⁴

Although the drawbacks inherent in oral testimony need to be acknowledged, I considered it would be invaluable to interview some of the surviving band members from the 1950s and 1960s. It is unfortunately the case that many of the Black Dyke bandsmen and conductors, especially from the earlier part of the period, are no longer alive; indeed a number died whilst my research was ongoing. I was, therefore, grateful to be able to interview five ex-Black Dyke bandsmen, and a prominent conductor (the late Dr. Roy Newsome), all of whom contributed valuable insights into such matters as the ethos of the band, how it was run, how it compared with other bands, and what it was like to be a part of Black Dyke. The interviews were semi-structured in that in advance of the meetings I prepared for myself a list of questions to ask, but the discussions themselves were free-flowing. This arrangement proved very successful, resulting in relaxed and meaningful conversations.

The various trade newspapers devoted to brass bands operating in the period have been a rewarding source of contemporary articles, statistical data and information

on band activities generally, as well as specifically relating to Black Dyke. Bearing in mind the competitive nature of the brass band movement one always has to be aware of partisan feelings being expressed by contributors who were often close to the contest participants. In spite of this, detailed research has been rewarded by much interesting and pertinent period comment and criticism. The publications referred to include *Musical Progress and Mail* (October 1930 to February 1953), Wright and Round's *Brass Band News* (October 1881-1958), *The Cornet* including their *Brass Band Annuals* (1893-1925), and the *British Bandsman*, which with various name changes, has been published from September 1887 to the present day.

Local newspapers such as the *Bradford Telegraph and Argus*, the *Halifax Courier and Guardian*, the *Huddersfield Examiner*, the *Brighouse and Elland Echo*, the *Leeds Mercury* and the *Yorkshire Post*, all reported to a greater or lesser extent on brass band contests and activities in their localities. Such reports have been extremely helpful in forming a picture of what was happening at any particular time, and gauging the relevance of brass bands in the local community. *The Times* newspaper and Novello's *The Musical Times* monthly journal have proved valuable in giving some metropolitan input on the essentially northern brass band world. *The Musical Times* also provided a contemporary commentary on the world of music more widely.

Of texts contemporaneous with the Victorian and Edwardian periods, the two that were particularly relevant were *Talks with Bandsmen* by Algernon S. Rose¹⁵, and *Musical England* by W. J. Galloway¹⁶. Rose's book is very much a period piece, a handbook for bandsmen containing helpful advice, complete with many, often humorous, anecdotes. Rose's substantial section on brass instrument development and manufacture is of particular interest, with his accounts of his visits to the London workshops of several makers, as well as some retail outlets. Galloway provided an insightful overview of musical life in this country in 1910, from one who was there at the

time. His coverage of the brass band scene related to their importance in the provision of municipal music by playing in parks and at the seaside; he also commented on the substantial size of the competitive movement in the country of which brass band contests represented a significant part. However, Galloway showed that even when recognising the valuable work bands could achieve in bringing good quality 'art' music to the general public, they were not regarded as being in the mainstream of musical life:

Yet these [brass band] contests cannot produce the same deep and far-reaching results as the great competitive meetings. From the very limitations of the instruments employed they are concerned with the exploitation of one, and that is not the highest, class of music; they are restricted almost entirely to one class of performer – the adult male ...

He also highlighted the industrial significance of works brass bands where employment and band membership went together: 'Thus the existence of the band creates in working men an active interest in music; and musical proficiency, acquiring a direct economic value, acts as a powerful inducement to commercial industry, efficiency and good conduct.'¹⁷ These interesting views do seem to have direct relevance to Black Dyke, although, as will be seen, many bandsmen's first interest in music was cultivated through family encouragement and local subscription bands.

Finally, in this section, the chapter on broadcasting was only made possible because of the files made available at the BBC Written Archives Centre at Caversham. These, dating back to the 1930s, not only related specifically to Black Dyke (and other premier bands such as Foden's Motor Works), but also revealed much information about the BBC's dealings with, and policy towards, brass bands generally as part of the broadcaster's output. Sources included internal memoranda and correspondence, as well as individual contracts for particular broadcasts, and the efforts of the men in

charge of brass band programming were brought to light by the research at Caversham.

Secondary Sources - Literature Review

In his *A History of Leisure*, Borsay stated that many commentators suggested that leisure was 'a product of the Industrial Revolution and that before the late eighteenth century it scarcely existed.'¹⁸ Although Borsay does not fully share their view, Clarke and Critcher said that,

looking overall at the trends evident by the 1840s, the clearest impression is of the wholesale changes in the rhythms and sites of work and leisure enforced by the industrial revolution. It was during this period that what we have come to see as a discrete area of human activity called 'leisure' became recognisable.¹⁹

The gradual but inexorable progress of the factory system within increased urban living was bound to produce new ways of life for working people, even though there would be continuities carried over from what for many had been a rural existence largely shaped by the seasons and country rituals.²⁰ As the nineteenth century progressed, working hours were in general reduced, although there was considerable variation between occupations, and wages increased. Hugh Cunningham provided a very clear exposition of these advances, which were eventually enforced by legislation in order to regularise the working week. Although there was an argument that shorter working hours were sought to reduce the risk of unemployment, Cunningham also produced evidence that, 'it was quite as much a desire for more leisure time as a fear of unemployment which led people to campaign for shorter hours.'²¹ So by the third quarter of the nineteenth century much of the working-class had achieved a reduced working week, and many were in a position to take advantage of increasingly commercialised leisure opportunities.

The rising significance of leisure activities facilitated by higher disposable incomes and more free time for the working class had direct relevance to the rise of the brass band movement. Not only does the historiography provide a body of evidence on the role of leisure in people's lives, it also points up the development of many rival leisure activities, which, increasingly, drew audiences and players away from the hobby of banding.²² *A History of Leisure* (Peter Borsay), mentioned earlier, is an authoritative and wide-ranging text covering many leisure activities, and drawing on other disciplines such as anthropology and sociology. *Leisure in Britain 1880-1939* (eds. Walton and Walvin) contains chapters on a variety of subjects including cinema, seaside entertainment and popular musical culture; this latter section by Dave Russell is very pertinent as it is centred on the Yorkshire textile districts between 1880 and 1914. He analysed the reasons for the 'highly-developed musicality' in these areas, and highlighted the importance of middle-class support for bands and choirs.²³ For a general analysis of the state of the arts in the country from c.1900 to c.1965 reference has been made to the *Cambridge Guide to the Arts in Britain* edited by Boris Ford.

Broadcasting was especially significant as a leisure activity from the 1920s, and its history is very well served in literature. Andrew Crisell's *An Introductory History of British Broadcasting* is a valuable introduction, but the five volumes of Professor Asa Briggs' *The History of Broadcasting in the United Kingdom* provide the most comprehensive review. His *BBC The First Fifty Years* serves as a welcome background to the development of the Corporation in the period when localism was replaced by central control. Other volumes which have proved rewarding are Mark Pegg's *Broadcasting and Society 1918-1939*, *Victory Through Harmony*, *The BBC and Popular Music in World War II* by Christina L. Baade, and *A Social History of British Broadcasting Volume One 1922-1939* by Paddy Scannell and David Cardiff. These texts do provide valuable background on the progress of broadcasting in the period

under review, with commentary on music policy within the BBC. However, they only touch on brass bands in passing, and this is why chapter 6 of this study is considered of real worth in focussing attention on the Corporation's dealings with this independent and largely amateur movement.

There is no doubt that in the last thirty years or so there has been a substantial amount of work produced on leisure and popular culture. However, with some exceptions, mainly in the areas of sociology and cultural studies,²⁴ it is noticeable that less has been written relating to the twentieth century, particularly the period from 1945 to the 1960s. Furthermore, it has sometimes seemed that, with some notable exceptions, many cultural and social historians gave short shrift to music generally in their published works, and, surprisingly, brass bands received scant coverage even in those books dealing with working-class culture²⁵; this is a particularly neglected area for the period post-1918. Writers such as Raymond Williams in his ground-breaking, *Culture and Society* (1958), and Jonathan Rose in his monumental, *The Intellectual Life of the British Working Classes* (2002), both gave great emphasis to the literary culture but none (Williams), or very little (Rose) to music. Rose did recognise that the brass band movement was 'one of the most vital expressions of working-class culture',²⁶ but devoted just one paragraph to it in a volume of over 500 pages. Nevertheless, it may be argued that the brass band movement was a notable example of working-class culture which challenges Rose's presupposition that intellectual life is largely literary. Brian Jackson's *Working Class Community*, which contains a series of studies on various aspects of working-class life in Huddersfield, does include a chapter on brass bands. Amongst other activities, this provides snapshots of a band rehearsal, a committee meeting and a contest with fascinating reporting of oral evidence from the bandsmen and committee members.

Ruth Finnegan's *The Hidden Musicians Music-Making in an English Town* is a unique and valuable study of amateur music making in one community – Milton Keynes. It points up the differences and similarities between the various groups (including brass bands), how they interrelate, if at all, and overlap. Although written in the 1980s Finnegan's writing raised interesting points regarding, amongst others, amateur and professional status, class profiles of the different groups of musicians, and the importance of music-making to the participants. Even though the period covered by this book was later than that of this thesis, it was important to learn that for the Milton Keynes brass bands 'The traditional image of the "brass band movement" was ... of real relevance, influencing repertoire, mode of training, self-image and family and community links'²⁷ This demonstrated the continuance of a strong and worthwhile musical activity.

Whilst this thesis does not seek to follow any particular tradition, I can sympathise with much of Finnegan's approach and her way of looking at local music making. She makes the important point that her research:

... runs counter to the influential 'mass society' interpretations, particularly the extreme view which envisages a passive and deluded population lulled by the mass media and generating nothing themselves. Nor can music be explained (or explained away) as the creature of class divisions or manipulation, or in any simple way predictable from people's social and economic backgrounds or even, in most cases, their age ...

and goes on to say,

And far from music-making taking a peripheral role for individuals and society - a view propagated in the kind of theoretical stance that marginalizes 'leisure' or 'culture' as somehow less real than 'work' or 'society' – music can equally well be seen as playing a central part not just in urban networks but also more generally in the social structure and processes of our life today.²⁸

Whether the relative neglect of music is through lack of confidence in dealing with a subject requiring a different vocabulary from the predominantly literary canon, or a mistaken belief that music is of lesser value in its contribution to the social and cultural life of the country, is unclear. The situation is perhaps more pronounced in relation to the music of the people, or popular music, the exception being music that challenges the dominant aesthetics or social convention, hence so much coverage of such areas as post-1960s rock music. Musicologists and those concerned with classical or art music can often ignore popular music as an inferior brand with little to contribute. The fact that it is popular immediately labels such music as being unworthy of their consideration, or of appealing only to a vulgar or undeveloped taste. Such opinions, associated with class values, seem to undervalue the universality of music, its ability to engage listeners at many levels, to have many functions, and to bridge boundaries.

Music was everywhere in Victorian and Edwardian England. Eric Mackerness was one of the first to take an interest in the social history of music, and he stated that he had '...attempted to see English music and musical customs in relation to significant social tendencies...' ²⁹. Russell stated 'An enthusiasm for popular musical activity had long been established in many parts of the country.'³⁰ This popularity was to result in a remarkable increase in the last quarter of the 1800s in all things musical. Dave Russell provided some enlightening statistics:

The number of 'musicians and music masters' recorded in the census returns increased from 19,000 in 1871 to 47,000 in 1911. In 1856 there were perhaps only half a dozen brass band contests in England yet in 1896 there were over 240 ... In 1840 a piano was a luxury item; by 1910, it has been estimated, there was one piano for every ten to twenty of the population.³¹

Cyril Ehrlich in his ground breaking work on the music profession in Britain referred to this period as 'The Flood', when the demand for their services led to a rapid rise in the number of teachers, publishers, manufacturers and ancillary services providing musical infrastructure.³² Music was a pervasive presence in Victorian society and it has been said that there were obvious class differences related to who gained enjoyment from what type of music. What was remarkable, however, was the way that many people could take pleasure from a wide range of musical sources. Melody was the dominant feature and could be found in opera or the music hall. Art music found its way into many musical ensembles of variable quality, not to mention the ubiquitous barrel organs on the streets. Brass bands were to make great use in their programmes and test pieces of operatic overtures/selections, and arrangements including excerpts from the works of noted composers. This is an area that I analyse more closely in the chapter on repertoire.

Russell arrived at a definition or 'framework of study', of popular music as 'music that was offered to, listened to and performed by the majority of the population.'³³ Unlike some other areas of mass entertainment, such as sport, the history of popular music does not have a particularly substantial historiography, although the number of articles and books written on the subject has increased somewhat in the last thirty years. Important areas such as folk music, music hall and jazz have received academic consideration, the Open University Press *Popular Music in Britain* series being an important contributor, as are some of Ashgate's *Popular and Folk Music* group of titles, edited by Derek Scott.³⁴ Other texts that have provided historical context on popular music generally are those by Lee, and Raynor³⁵, but again the negligible coverage of the contribution made by brass bands by these authors indicates the value of a study such as this one. Derek Scott's writings on popular music have shone light on some previously neglected areas such as the "drawing room or parlour ballad"³⁶, a melodic form that was to provide a rich seam mined by many cornet

soloists. In his *Sounds of the Metropolis*, Scott provided an analysis of how social changes and increased commercialisation, 'resulted in a polarization between the style of musical entertainment (or "commercial" music) and that of "serious" art.'³⁷ This separation, aggravated by class prejudice, has meant that, although some in the movement would wish it, brass bands have had problems in being accepted as groups with serious musical pretensions. Most of the music played by Black Dyke in this period would be regarded as 'light music', and that category, which acquired a peculiarly English accent in the mid-twentieth century, is examined in some detail by Geoffrey Self.³⁸

Russell's study covered the period 1840-1914 and included a substantial chapter on brass bands, which were in that period certainly performing music that fell within his definition of popular music. To what extent that remained true in the inter-war years and later, when brass bands tended to be still relying on outdated material, is open to question, although they were still prominent in providing what would be regarded as popular entertainment. James J. Nott in his work on popular music in the interwar period also has an interesting discussion about the vexed question of what constituted such music, including brass bands. However, whilst recognising the continued popularity of brass bands amongst a certain section of the public, as evidenced by their radio broadcasts, he regarded them as being outside the area of commercialised popular music provision, the area of his interest.³⁹

Undoubtedly, the brass band was a significant contributor to the nineteenth century musical scene in Britain, and this continued into the twentieth, though its relevance was then on the wane. Ronald Pearsall, who wrote three general histories of popular music in the Victorian, Edwardian and 1920s periods, said:

There is no greater monument to do-it-yourself music than the brass band movement ... It was a pioneer in grass-roots popular music, urban and unselfconscious, and not until after World War II was working-class participation in music-making a viable proposition.⁴⁰

Dave Russell has provided an analysis of the early years of brass band development through to its probable peak of popularity in the decades either side of 1900. This thesis picks up the baton of research from the turn of the century in relation to a single band that was active throughout the entire period, providing a closer focus on the way that band operated, and how it adapted to changing circumstances.

The unique but characteristic sound of the British brass band was the result of early adoption by them of members of the saxhorn family. Texts providing detailed commentary on the development of brass instruments in general include those by Baines, Herbert and Wallace.⁴¹ Jack L. Scott's unpublished PhD thesis had much detail on the technical improvements in brass instrumentation, which appeared during the nineteenth century, with interesting excursions into the many inventions destined not to succeed. He also included an analysis of early music for brass bands, including the manuscript part books from 1855-62 held by Black Dyke. The appendices are extensive, containing many musical examples, including a full score of an early test piece, Enderby Jackson's *Yorkshire Waltzes* from 1856. Again, my research extends coverage of repertoire into the twentieth century.⁴²

Of general histories of the brass band movement, the earliest, by Russell and Elliot⁴³ is still valuable, especially as at the date of its publication in 1936 many of the key figures in the rise of the movement were still alive or within living memory. However, the writers were not academics, and according to one critic much of the book was 'anecdotal and inaccurate'.⁴⁴ There are brief notes on some leading bands but the authors do not go into any detailed analysis of individual band operations, which this

researcher has endeavoured so to do. Over 40 years later, Arthur J. Taylor, a television producer for Granada, involved in the *Sounding Brass* series and *Granada Band of the Year*, wrote a very readable popular history of brass banding.⁴⁵ Four years later Taylor followed this with a volume containing a collection of interviews with leading lights in the brass band world, from those playing before the First World War to the early 1980s.⁴⁶ This was really the first publication of its kind outside the banding press, and was important for making generally available the thoughts and experiences of those whose lives were devoted to brass bands. Another volume containing valuable interviews with people active in the movement is *What a Performance! The Brass Band Plays...* by Elgar and Patrick Howarth. The opinions of the men interviewed were notable for their candour, and their experiences gave an insight into the often-closed world of brass banding. The opportunity to speak to people directly concerned with Black Dyke was also rewarding to this researcher, by bringing out areas of band life not revealed in the earlier histories.

The most prolific writer on the subject of brass bands is Trevor Herbert who has contributed articles and papers to many publications and conferences since the late 1980s. He has also edited two social histories of the brass band movement both of which provided wide coverage of the subject, including chapters on contests, repertoire, instrumentation and performance practice.⁴⁷ Herbert himself contributed a valuable chapter on nineteenth century bands and their early development, much informed by his intensive study of the Cyfarthfa Band, its instrumentation and repertoire.⁴⁸ There are interesting parallels to be drawn between Cyfarthfa and Black Dyke; both were founded in the middle years of the nineteenth century by industrialists important in their local communities, who sought to provide substantial material support; both had extensive repertoires incorporating much from art music sources. However, R. T. Crawshay, the founder of Cyfarthfa Band, died in 1879 and is said to have lost interest in the band long before that date. The band itself, which Herbert

emphasised was a private one, did not survive until the First World War. So there the comparison ends, but in many ways Trevor Herbert's academic approach to the study of a significant band in the history of the movement provided a model for my own research.

Herbert, in an excellent chapter on 'Victorian Brass Bands' in *The Place of Music*, raised one of the paradoxes associated with brass bands; these musical groupings, symbols of Victorian modernity in both repertoire and technology and,

promoted as a means by which the lower orders could acquire good musical taste, had [by the beginning of the twentieth century] become synonymous in the minds of the musical elite with bad musical taste. As such, it [the brass band] became one of the features which caricatured working-class behavior [sic]. This was largely because of the association with 'May Day parades, miners' galas, contests, trades unions demonstrations, and similar events.'⁴⁹

From being at the forefront of disseminating new music to the masses in the nineteenth century, even if only in arrangements and often bastardised ones at that, bands became stuck in a treadmill of selections, marches, superficial note-spinning solos and 'humorous' pieces. Even when recognised composers, such as Elgar, were persuaded to write test pieces for brass bands in the inter-war years the idiom was largely that of the late Romantic period, and it was not until the 1970s that what could be loosely described as modernist music was introduced to contests from composers such as Elgar Howarth and Robert Simpson. Black Dyke avoided participation in the sort of politically motivated events Herbert mentioned, and, as will be seen, remained a well-respected representative of the movement. Chapter 5 provides an analysis of what the band was playing in the period, including new test pieces.

Dave Russell featured again in *The British Brass Band A Musical and Social History* with a very pertinent chapter on 'Cultural Change and the Brass Band

Movement from 1918 – c.1964' with the heading 'What's Wrong with Brass Bands?'

He concluded that, in relation to the decline in the popularity of brass bands,

The band movement showed early, and in revealing microcosm, the combined impact of an economic shift from a manufacturing towards a service-based economy, rising living standards and greater consumerism, and the nationalization and internationalization of popular taste made possible by a powerful, largely commercially controlled technological media.⁵⁰

The period covered by Russell's chapter runs parallel with a substantial part of the time covered by this study; it is hoped that this coverage of the activities of Black Dyke will serve as a valuable progression by highlighting the experience of an individual band, albeit an exceptional one, in this testing era.

The history of brass bands is well covered in Roy Newsome's two volumes, *Brass Roots* (1998) and *The Modern Brass Band* (2006). Newsome was bandmaster/resident conductor of Black Dyke from 1966-70 and 1972-7, and was a well-respected figure in the brass band movement. The first volume is very much directed towards brass band music itself showing how from early individual unpublished arrangements by conductors, standardisation of instrumentation made feasible the publication of scores that were made generally available. Newsome also explains how the ubiquitous arrangement, usually of operatic origin, was eventually partially challenged by original compositions for brass band, especially as test pieces at contests. The second book covers the period from the 1930s to the year 2000, and Newsome details developments in such areas as contesting, the media, repertoire and education. The importance of brass bands for young people to the regeneration of the movement, post Second World War, is highlighted, along with the improvements in instrumental teaching within schools. These volumes provided much relevant information on the progress of the brass band movement in the twentieth century as a

background to Black Dyke's continued development and adaptation to changes in society and popular culture; these were central to the band's continued prominence.

Of the other general histories of brass bands, those by Cyril Bainbridge (*Brass Triumphant*, 1980) and Violet and Geoffrey Brand (*Brass Bands in the 20th Century*, 1997) provide their own interpretations of the story with inevitably a certain amount of repetition. Several of the volumes mentioned above have valuable appendices providing useful information on such matters as contest results, profiles of leading bands and even discographies.

Moving from the general to the specific we will now look at the history of Black Dyke itself. As the firm of John Foster and Son was so important as the long-term sponsor of the band it is helpful to have a grounding in the origins and operations of the business. The main text providing a history of Black Dyke Mills in the nineteenth century is that by Eric Sigsworth, from 1958. Although the band is only mentioned once in the volume, referring to it playing for the Foster family on Christmas morning, there is rewarding background information relating to the development of the business from 1819-1900. Robert Fitzgerald's book, and that by David Roberts, were of great assistance as background to the paternalistic tendencies of some Victorian industrialists, and the persistence of paternalism into the twentieth century in some industries, wool and worsted among them.⁵¹

There are just two books dealing with the history of Black Dyke band, both published in 2005 to mark the 150th anniversary of the band. The official history *150 Golden Years* by Roy Newsome is a well-written account for the general as well as specialist reader. Although this work was not intended to be one of academic analysis, the details Newsome provided of the activities and personalities of Black Dyke do provide a useful spine for research, and, as mentioned above, Roy Newsome had been

directly involved with the band for many years so his coverage of the periods when he conducted the band are of special relevance; his autobiography, whilst covering much the same ground, does add extra details, as well as setting Newsome's Black Dyke years in a wider context.⁵²

The other text relating Black Dyke's history is that by John H. Clay; *Black Dyke An Inside Story*. Clay played with the band from 1958-1974 and was General Secretary from 1990-92, so he had a great deal of experience from inside the band. The book, therefore, contains much that is of interest, although the way that it is written is rather meandering and colloquial in style. Clay is at his best when dealing with the period when he was playing, providing real insights into the way the band functioned. Information such as his rates of pay in 1958 and the occupations of the bandsmen in that year, together with reports on how the band acted as a committee to make decisions are of genuine value to the researcher.

Both of these histories were intended primarily for the followers of Black Dyke, and they naturally tend to celebrate the band's achievements, with much emphasis on contest success and personalities. They contain little in the way of detailed critical analysis of the band's activities, or of any deeper sociological or other academic investigation, which is why this study is of importance.

Chapter Design

By way of preamble, it should be mentioned that although the individual chapters are focussed on certain aspects of the Black Dyke story, it is inevitable that there will be some crossover between them.

Chapter 1 deals with origins of brass bands as a distinctive musical grouping, with reference to early contests and their significance in the development of the movement. In addition, it also considers the early history of John Foster and his textile business in Queensbury. Following on from these, the chapter details the creation of Black Dyke Mills Band as an all-brass ensemble, its early history and contest record. Although this involves a certain amount of coverage of an earlier period, this was thought essential in order to establish what reputation Black Dyke had established by 1900. To this end, the chapter provides an overview of the Victorian brass band scene in the West Riding of Yorkshire, as well as giving some comparisons with other bands both local and national.

The second chapter investigates the relationship between Black Dyke, John Foster and Son, and the Foster family; this was clearly of great importance in the history of the band. As was the association with the village from which the band sprang, and where for a long period many of its members lived and worked, so this subject also receives coverage in this section.

The next two chapters concentrate on Black Dyke and its membership, covering such matters as motivation of the players, their early musical training, the process of joining the band, what the experience of playing with Black Dyke was like and how it compared with other bands with which they had performed. Examination of the changing social composition of brass bands is considered. This section of the work also deals with how the band was managed and run, relationships between the players and the men in charge, both bandmasters and conductors. There is some consideration of the demands placed on the members of the band, in terms of personal responsibility, and in simply coping with the logistics of fulfilling engagements, including embarking on long distance tours. The relevance of the theory of Serious Leisure to brass banding is also discussed.

Chapter 5 is concerned with the music that Black Dyke played in this period, with some detailed analysis of the types of piece performed, and how regularly they were programmed; there is particular reference to the period 1915-48, covered by Arthur O. Pearce's diaries, for which so much detail is available. To what extent the music changed in the period under review, and how relevant it was in the light of contemporary musical styles, are other questions that receive consideration. Apart from the music itself, there is an analysis of the venues at which it was played to help ascertain whether any changes in the traditional role of brass bands as outdoor entertainers was discernible in this period.

The significance of technological advances and their influence on mass entertainment in the first half of the twentieth century cannot be underestimated. Chapter 6 looks at Black Dyke's involvement with recording, radio and television, but especially with the band's 'wireless' career. Broadcasting and brass bands has received little coverage in the histories of the movement, but my research has revealed that the subject caused much discussion within the BBC. Therefore, in order to set up the background to Black Dyke's broadcasting activities, this chapter examines the brass band policies of the BBC and how they developed over the period. In the light of these Black Dyke's involvement with radio and, eventually, television is examined in some detail, especially their considerable broadcasting exposure during the Second World War.

Finally, the Conclusion brings together the evidence obtained with the aim of answering the research questions, and placing Black Dyke Mills Band within the wider social, economic and cultural scene in a period of considerable societal change.

¹ The original name of the village was Queenshead, named after a local hostelry, built in 1702 on the Leeds to Manchester turnpike road. Inspired by Queen Victoria's Silver Jubilee in 1862, and with the considerable support of the Fosters, a public meeting was held with a view to adopting a more appropriate name. Albert Town and Queen's Town were amongst the suggestions but Queensbury was chosen and the village was so known from May 1863.

With the closure of the textile business of John Foster and Son in the late 1990s the attachment to the firm ceased, but the band continues as the Black Dyke Band under the auspices of a charitable trust. The old bandroom was purchased and this continues to provide the band's headquarters in Queensbury.

² Black Dike was the original spelling of the name of the farm where the mills were developed, and this name in relation to the band and the company largely retained that form up to the First World War when Black Dyke became the norm. However, this was by no means consistent, for many examples have been found where the later spelling was being used in newspaper reports and articles in the period up to 1914. In this thesis the modern spelling will be used except when quoting from contemporary sources which use the original form.

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⁴ Newsome, R., *150 Golden Years. The History of Black Dyke Band*, London, World of Brass Publications, 2005. (Dr. Roy Newsome was bandmaster/conductor of Black Dyke 1966-70 and 1972- 77). Clay, J.H., *Black Dyke, An Inside Story*, Stockport, JAGRINS Music Publications, 2005.

⁵ Hargreaves, J.A., *Halifax*, Lancaster, Carnegie Publishing Ltd., 2003, p.142.

⁶ Sigsworth, E. M., *Black Dyke Mills. A History*. Liverpool, Liverpool University Press, 1958, p.xii.

⁷ Holt, R., *Sport and the British. A Modern History*, Oxford, Oxford University Press, 1992 (Clarendon Paperback Edition, pp.159-179).

⁸ Sanderson, M., 'Education and Social Mobility' in Johnson, P., *20th Century Britain. Economic, Cultural and Social Change*, Harlow, Pearson Education Ltd., 1994, pp.374-391. Cannadine, D., *Class in Britain*, London, Penguin Books, 2000, pp.144-160.

⁹ Cunningham, H., *Leisure in the Industrial Revolution c.1780-c.1880*, London, Croom Helm, 1980, p.12.

¹⁰ Stebbins, R.A., 'Extending the Serious Leisure Perspective', in Elkington S., Jones J., and Lawrence L. (eds.), *Serious Leisure: Extensions and Applications*, Eastbourne, Leisure Studies Association, 2006, p.2.

¹¹ Arthur Oakes Pearce (1871-1951). Halifax-born bandmaster of Black Dyke from 1912 to 1948. A strong disciplinarian and much respected, he acquired the nickname of the 'Prime Minister of Brass Bands'.

¹² Clay, J.H., *Black Dyke An Inside Story*, Stockport, JAGRINS Music Publications, 2005, photo section between p.90 and p.91.

¹³ Newsome, *150 Golden Years*. Foreword.

¹⁴ Perks, R. and Thomson, A. (eds.), *The Oral History Reader*, London, Routledge, Second Edition, 1998, p.36.

¹⁵ Algernon S. Rose (1859-1934). Studied piano at Stuttgart and London. His father, Frederick, was a partner in the piano-manufacturing firm of Broadwoods, and Algernon joined the firm, being identified in 1885 as a 'pianoforte maker'. The foundation of his book was a series of lectures he gave to men of Broadwoods' Band.

¹⁶ William Johnson Galloway (1868-1931) was educated at Wellington College and Trinity Hall, Cambridge. He was a partner in the Manchester engineering firm of W. and J. Galloway and Sons. An active member of the Conservative Party in Manchester, he was elected Member of Parliament for the Manchester South constituency in 1895, a seat he held until 1906.

¹⁷ Galloway, W. J., *Musical England*, New York, John Lane, 1910, pp.199-200.

¹⁸ Borsay, P., *A History of Leisure. The British Experience since 1500*, Basingstoke, Palgrave Macmillan, 2006, p.8.

¹⁹ Clarke, J., and Critcher, C., *The Devil Makes Work: Leisure in Capitalist Britain*, London, Macmillan, 1985, p.58.

²⁰ Golby, J. M. and Purdue, A. W., *The Civilisation of the Crowd Popular Culture in England 1750-1900*, London, Batsford Academic & Educational, 1984, pp.17-40.

²¹ Cunningham, H., *Leisure in the Industrial Revolution*, London, Croom Helm, 1980, pp.140-151.

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²³ Russell, D., 'Popular musical culture and popular politics in the Yorkshire textile districts, 1880-1914', in Walton, J.K. and Walvin, J., *Leisure in Britain 1780-1939*, Manchester, Manchester University Press, 1983, pp.100-116.

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- ³¹ Russell, *Popular Music*, p.5.
- ³² Ehrlich, C., *The Music Profession in Britain Since the Eighteenth Century. A Social History*, Oxford, Clarendon Press, 1985, pp.100-120.
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CHAPTER ONE

Origins

As detailed in the Introduction, aspects of Black Dyke's activities in the first seventy years of the last century will be examined, and, as one of the main aims of the study, the extent to which change was seen assessed. Therefore, to provide a starting point, there follows a brief account of the origins of the brass band movement, together with an overview of bands in the West Riding of Yorkshire in the second half of the nineteenth century. John Foster and Son provided the wherewithal to start the band, and continued to fund it throughout the period covered by this study, so it is important to provide some background to the family, its business, and their place in the village of Queensbury (known as Queenshead until 1863). Following this section, is an account of the early days of the Black Dyke Mills Band which demonstrates its functions, and the extent to which its high reputation had been established by 1900.

The Development of the British Brass Band

In his work on popular music in England, Dave Russell stated: 'The brass band represents one of the most remarkable working-class cultural achievements in European history.'¹ To some this may seem an exaggeration, but to those who have studied the history of the British brass band movement it is evident that in its penetration of society in the nineteenth century, its educational value and its legacy of a unique musical voice exported to many other countries, the brass band does indeed stand as a great contributor to the musical life of this country. Trevor Herbert has said that the growth of brass bands represented 'an important manifestation of change in popular music culture', but also that the movement, 'created what was probably the first mass engagement of working-class people in instrumental art music, not just in Britain, but possibly anywhere.'²

The movement's strong connection with the working class was there early in its history. Wind bands of various kinds and assorted instrumentation had been in existence for many years, military bands being particularly prominent during the period of the Revolutionary and Napoleonic Wars (1790-1815). Taylor pointed to the 1830s and 1840s exhibiting a 'burgeoning profusion of outdoor functional music of the period' provided by bands, and '... tremendous musical activity chiefly among the better-off and better educated members of the working class throughout the country ...' He also made the important point that such activity was looked on favourably by the upper classes, and with particular relevance to this study, manufacturers were amongst the more enthusiastic patrons: '[m]any industrialists saw a works band as a symbol of their own benevolence, a focus of company loyalty and an advertising device all rolled up in the one neat package.'³ The high point of the numbers of brass bands and of their popularity was probably around 1900, from which date their place in the centre of community life gradually receded until they became largely a minority interest, chiefly for the benefit of their adherents.⁴

By the time of the foundation of Black Dyke in 1855 the major problem associated with most brass instruments, with the exception of the trombone, that of enabling them to play chromatically, had been largely solved. Through various inventions and, typically of the Industrial Revolution, the application of engineering, particularly the addition of piston valves to brass instruments, it had been possible to construct an entire family of them capable of performing substantial works without the addition of woodwind or strings. The most important of these for the brass band were those produced by Adolphe Sax, known as saxhorns, which produced a tonally homogeneous rounded sound because of their conical bores. They also had the advantage of a common fingering system which enabled players to move relatively easily from one instrument to another. These saxhorns, together with cornets and trombones, were at the heart of the unique British brass band sound.⁵

The trend towards brass predomination in amateur bands was already becoming apparent by the 1830s; even at this stage in its development, the brass band had advantages that commended it to the amateur player. Jack Scott related these in the following terms:

The instruments were easy to maintain and were practically trouble-free, compared to the woodwinds which were sensitive to weather changes, mechanism failure and the continued need for attention to reeds. The less complicated valves were more suited to the working men who laboured with their hands ... and possibly the most influential factor was the exciting, bold and masculine sound of the brass band, which appealed to the working class men.⁶

This last point, although difficult to prove, is significant, for the membership of brass bands was drawn overwhelmingly from the male working class, even if to pursue their hobby, aid, especially of the financial kind, was often sought from the higher classes.

The instruments that were to form the British style brass band were now available but it should not be thought that a standard combination was quickly arrived at. In the early contests, provided they had access to a competent arranger, bands could have contest test pieces tailor-made to accommodate the make-up of the individual band, both in terms of instruments available, but also the strengths of the players. This was essential ' ... because there was still [in 1858] no standard instrumentation, and little published music.'⁷ As the century progressed the numbers of brass bands and their contests increased rapidly. It was this development of the brass band contest with its necessary rules, and, eventually, set test pieces that led to standardisation of instrumentation. Similarly, mass production methods of manufacture ensured that the flow of reasonably priced brass instruments more than kept pace with demand. The Great Exhibition of the Industry of the Works of All Nations, held at the

Crystal Palace in 1851, provided a great showcase for all the new developments in brass instrument technology.

It was not until the last quarter of the nineteenth century that published music for brass bands really achieved its full flow. By this time, with the influence of some leading band trainers, notably John Gladney, more standardisation of instrumentation was being seen. In 1873 Belle Vue increased the maximum number of players allowed per band from 19 to 24, a number that was to remain the standard until after 1945. By 1900 the accepted contest band had evolved to include the following instruments:

- 1 E flat soprano cornet
- 8 B flat cornets
- 1 B flat flugel horn
- 3 E flat tenor horns
- 2 B flat baritones
- 2 B flat euphoniums
- 2 tenor trombones
- 1 bass trombone
- 2 E flat basses
- 2 B flat basses

The foundation of the publishing firm of Wright and Round in the 1870s was significant both in terms of the volume of new music (mostly arrangements) they produced for bands, but also, because, from October 1881, they published the first newspaper specifically for brass band enthusiasts, the *Brass Band News*. This became the influential organ of what was now being talked of as a movement, soon to be followed by the rival *British Bandsman* newspaper (1887) produced by Sam Cope. From 1875 the firm's *Liverpool Brass Band (and Military) Journal* produced an increasing number of pieces for the

growing number of bands of average or less than average ability. Their publications comprised hundreds of 'lightweight' pieces suitable for

performance at local functions attended by bands, and also test pieces which catered for the increasing number of brass band contests.⁸

Commentators have stated that through their influence both in terms of mass-produced, affordable music, and journalistic comment, Wright and Round had an important part to play in the development of bands, and especially in the rapid growth of contests at the end of the nineteenth century. Newsome argued that 'it was largely as a result of their output that the explosion in band contests took place.'⁹

Whilst developments in instrument technology and music publishing were important in making possible the growth of the brass band, it should also be pointed out into what fertile soil this musical seed was being planted. Music, in its generality, ran through British society in the Victorian period in a way that had not been previously seen. As Dave Russell expressed it:

The home, the street, the public house and the public park were almost as much musical centres as the concert hall and the music hall. A communal or civic event was a poor affair indeed if not dignified by music.¹⁰

What is more, in those days before recording and radio, all music was live, and if a community wished to have a musical life it had, largely, to look to its own resources.

There was a broad streak of moral concern, which ran through the middle and higher classes of Victorian society in respect of the behaviour of the lower orders. This had been heightened by the increased urbanisation of the population as the Industrial Revolution progressed. As the traditional loyalties of the previously dominant rural life were called into question, the concerns of the middle and upper classes grew. The activities of the Chartists in the 1830s and the revolutions in Europe in 1848 only served to increase these worries. Apart from these concerns about revolutionary tendencies, there were also those who wished to reform the morals of the working-

class along Christian lines; the evils of drink, idleness and immoral behaviour were frequently highlighted as areas which needed addressing.¹¹

In an age when workers now subject to factory time tables had more leisure time, the idea of 'rational recreation' gained ground being perceived as a way of deflecting workers from political or moral mischief. Music loomed large in the minds of the reformers, its anticipated appeal to the gentler emotions, especially when set to religious texts, was widely accepted. Musical activities could also bring other social benefits in providing occasions when men and women, sometimes from different classes, could meet and enjoy a rewarding and uplifting occupation.

The fact that brass bands almost exclusively recruited from the ranks of working men chimed well with the idea of rational recreation, and so was welcomed by many middle-class industrialists and others who would provide material support. Brass bands mostly performed out of doors in this period and so were a source of musical enjoyment for many at little or no cost; their educational value in introducing art music, albeit in arrangements, to the masses was well-recognised. George Dyson (1883 – 1964), composer and Director of the Royal College of Music, remembered music in his home town of Halifax before 1900 thus:

We made our music on the cottage piano, the church or chapel organ, and by the voices of many choirs. There was a good choral society in our town and a struggling amateur orchestra. We had in our neighbourhood what we held to be the finest brass band in the world, Black Dyke, and a number of others of second rank. The only professional orchestra of standing, the Hallé, was thirty miles away at Manchester ... I first heard Wagner on a brass band.¹²

This gives a good indication of the local nature of music making at this period, the opportunities for hearing art music played by professionals being very limited for those

in the provinces. However, over 50 years later Dyson remembered his first impression of Wagner came from a brass band.

The popularity of music increased as the twentieth century approached, with a pronounced acceleration from 1870 in what Cyril Ehrlich described as 'The Flood'. Music as a profession started to achieve recognition, with opportunities for women, particularly as teachers, being a notable advance.¹³ The substantial increase in the national population in the second half of the nineteenth century combined with increased spending power, ensured that the demand for musical goods and services also advanced, with musical instrument makers (especially of pianos), publishers, teachers and concert promoters all eager to respond.

The favourably regarded musical scene combined with technological advances in instrument manufacture, music printing, transport, with railways making possible longer journeys to contests for bands and their supporters, all ensured that the brass band was quickly established and prospered. Taking everything into account, it would not be overstating the case to declare that only in the Victorian age in Britain could such a propitious set of circumstances have existed contemporaneously such that technology, societal and cultural circumstances combined to propagate the brass band.

Bands of the West Riding of Yorkshire (1855-1900)

In order to place Black Dyke, and its success in this early period of its history in context, a brief examination of the nature of the brass band movement within the band's home territory is useful in order to highlight the extent of the spread of brass banding, and its strength in the West Riding. T. L. Cooper, in his small volume relating to brass bands in Yorkshire, identified 407 'past and present' bands in the county, although he emphasised that his list may not have been complete.¹⁴ Of these,

approximately 77% (312) lay within the boundaries of the old West Riding of Yorkshire, which from 1837 to 1974 was a vast area, including Clitheroe in the west, Goole in the east, Driffield to the south and Wharfedale to the north.¹⁵

Although brass bands existed in almost every community however small, it was in the industrial and mining districts of the West Riding that the greatest concentration was found. Dave Russell pointed to the particular fecundity of music-making in small industrial communities which were especially typical of the West Riding valleys; 'In terms of quantity (meaning here musical institutions per head of the population) and quality it was the large industrial village and the small town, settlements with populations of between 3,000 and 15,000 which usually enjoyed the most flourishing musical life.'¹⁶ Russell also pointed to small industrial communities as the most fertile ground for the development of successful brass bands stating that if bands did come from 'a larger settlement they were usually based on a specific institution or workplace.'¹⁷ Queensbury had a population of around 5,850 in 1865¹⁸ and thus fell within Russell's definition of the size of settlement likely to have had a thriving musical scene. In fact, apart from the excellent band sponsored by the Fosters, Queensbury does not appear to have had an outstanding musical life. There was choral singing in the local churches and a Queensbury Concertina Band was present in the parade to open the Albert Memorial in the village in May 1863,¹⁹ but nothing on the scale of Slaithwaite and Cleckheaton highlighted by Russell.²⁰

Halifax, Queensbury's near neighbour, seemed to have been a particularly thriving district for bands from the earliest days of their development. A newspaper report of the Halifax Sunday School Jubilee Celebration 1856 provided details of 'The Orchestra' made up of 29 bands, 18 of which were from the Halifax district (see Figure: 2 below). There was a total of 560 musicians, including 111 'private performers' not

attached to the named bands, which gives some indication of the significance of wind instrument playing in the area at the time. Of course, at this stage of their development not all bands were fully comprised of brass instruments, as was shown by the useful analysis of instruments provided in the article.²¹ However, there was a significant majority of brass instruments, and, notably, 87 saxhorns; the only strings present were 15 double basses. Adolphe Sax initially made his new family of brass instruments

ADDITIONAL PARTICULARS.

THE ORCHESTRA.

The following table shows the names of the bands occupying the orchestra, together with the number of musicians in each. Below is an analysis of the instruments:—

No.	Performer	No. Performers	No.	Performer	No. Performers
1.	Woodside Saxe Horn	*22	16.	Wike (Low Moor)	12
2.	Stanland Old Band	*19	17.	Sowerby (Old Band)	*17
3.	New Fellon	13	18.	Luddenden	17
4.	Denholm	14	19.	Northowram	14
5.	Brighouse (Waterloo)	14	20.	Ovenden	14
6.	Brighouse (Pratts)	21	21.	Southowram	18
7.	Thornton	13	22.	King Cross	20
8.	Bramley Lane	15	23.	Elland	*14
9.	Littletown	*15	24.	Luddenden Foot	14
10.	Obbley	*19	25.	Elland (Upper Edge)	11
11.	Cleckheaton (Union)	18	26.	Stanland (Ackroyde's)	14
12.	Cleckheaton (Victoria)	13	27.	Queenshead (Black Dyke Mill)	*18
13.	Hays Mill, Mixenden	18	28.	Steep Lane	8
14.	Shibden	16	29.	Boulder Clough	9
15.	Sowerby Bridge (Odd Fellows)	18			
		237			199

And 111 Private Performers, making a Total of 560.

(Those marked * had Cymbals also.)

ANALYSIS.

Cornopians	132	Bombardones	8
Prima Saxe Horns	22	French Horns	7
Tenor do	20	Clarionettes	38
Alto do	20	Flutes	20
do. d. f. do	18	Haut Boys	2
Bass do	7	Serpent	1
Alto Trombones	15	Bassoons	3
Tenor do	26	Bugles	2
Bass do	42	Double Basses	15
Ophicleides	76	Large Drums	29
Trumpets	14	Small do.	24
Baritones	7	Cymbals	8
	399	Total	560

Figure: 2

in Paris, and had only patented them in 1845, so the appearance of so many of them in Halifax eleven years later indicates how readily the new technology was recognised and accepted by English musicians. Black Dyke were present on this occasion, and

so, interestingly, was a band from Hay's Mill, Mixenden, where Samuel Longbottom, Black Dyke's first conductor, worked.

The transition from mixed brass and woodwind or reed bands to the new-style brass bands was not necessarily a smooth process. Sometimes, as with Black Dyke, the old type of band ceased to exist before a new one was formed with all-brass instrumentation. Nevertheless, the Jubilee held at Halifax in 1856 does demonstrate that the West Riding soil was fertile ground for wind-band music to prosper and that the predominance of brass instruments had already taken root. It can also be seen that Black Dyke had competition from 28 other bands, albeit of unknown and no doubt very variable competence, just on the basis of those who played at this one event, and which were located within a radius of no more than about ten miles from Halifax. Apart from the sheer numbers of wind instrumentalists at this event, what is particularly striking is the fact that so many of the small outlying communities of Halifax had their own bands. In an article in the *Halifax Guardian* from 1920, the passing of the village band was noted. The correspondent recalled that in the days before cinema and other public amusements, when travel into towns was neither easy nor cheap, these bands were 'to a large extent the outcome of an unsatisfied desire for recreative amusement—something to lighten the burden of empty leisure hours, both for performers and listeners.'²² It is notable that out of all the bands present at the Jubilee Celebration of 1856, Black Dyke is probably the only one to have survived with an unbroken history from the date of its foundation. There is still a band in Elland, described as the Elland Silver Band, but its origins are unclear; the two Brighouse bands were unconnected to the present Brighouse and Rastrick Band, which was not founded until 1881, as a Temperance band. All of the others are believed to have disappeared many years ago, although in many cases their histories are unrecorded. Perhaps, above all, this is an indication of the value of a dedicated sponsor such as John Foster, but it also shows that Black Dyke, itself a band from a village, was able, eventually, to transcend its role

as local entertainer to become a leading light in the brass band world with a national and international reputation.

The dominance of bands from the West Riding in the two major contests of the movement in this period, at Crystal Palace and Belle Vue, can be seen from Table 1:1 below:

SUCCESSFUL BANDS FROM WEST YORKSHIRE AT BELLE VUE AND CRYSTAL PALACE 1855 -1900

VENUE	CRYSTAL PALACE		BELLE VUE	
YEAR	WINNER	SIGNIFICANT MINOR PLACINGS	WINNER	SIGNIFICANT MINOR PLACINGS
1855				Leeds Railway Foundry (2 nd)
1856			Leeds Railway Foundry	Leeds (Smith's) (2 nd)
1857			Leeds (Smith's)	Dewsbury (2 nd) Todmorden (3 rd)
1858				Dewsbury (2 nd)
1859			CONTEST CANCELLED	
1860	Black Dyke Mills(10/7)	Saltaire (2 nd 10/7) Dewsbury (2 nd 11/7)	Halifax (4 th West Yorkshire Rifle Volunteers)	Dewsbury (2 nd)
1861	Saltaire (23/7) Marriner's Keighley (25/7)	Keighley (3 rd 23/7)	Halifax (4 th West Yorkshire Rifle Volunteers)	Dewsbury Rifle Corps (2 nd)
1862		Black Dyke Mills (2nd) Keighley (3 rd)	Black Dyke Mills	Dewsbury Rifle Corps (2 nd)
1863		Dewsbury Old (2 nd)	Black Dyke Mills	Craven Amateur (Silsden) (3 rd)
1864				Leeds Model (3 rd)
1865				Dewsbury (2 nd)
1866			Dewsbury Old	
1867				
1868				Heckmondwyke (2 nd) Black Dyke Mills (3rd)
1869				
1870				Dewsbury Old (3 rd)
1871			Black Dyke Mills	
1872				Saltaire (2 nd) Meltham Mills (3 rd)
1873			Meltham Mills	Black Dyke Mills (3rd)
1874			Linthwaite	Meltham Mills (2 nd)
1875				Meltham Mills (2 nd)

1876			Meltham Mills	
1877			Meltham Mills	Black Dyke Mills (2nd)
1878			Meltham Mills	
1879			Black Dyke Mills	
1880			Black Dyke Mills	
1881			Black Dyke Mills	Meltham Mills (2 nd)
1882				Linthwaite (2 nd) Barnsley 37 th West Yorkshire Rifle Volunteers (3 rd)
1883				Honley (3 rd)
1884			Honley	Black Dyke Mills (3rd)
1885				
1886				
1887				Black Dyke Mills (2nd)
1888			Wyke Temperance	Black Dyke Mills (2nd) Todmorden Old (3 rd)
1889			Wyke Temperance	Leeds Forge (3 rd)
1890			Batley Old	Leeds Forge (2 nd) Wyke Temperance (3 rd)
1891			Black Dyke Mills	Wyke Temperance (2 nd) Dewsbury Old (3 rd)
1892				Lindley (3 rd)
1893				
1894				Black Dyke Mills (3rd)
1895			Black Dyke Mills	Wyke Temperance (2 nd)
1896			Black Dyke Mills	Batley Old (3 rd)
1897				Batley Old (3 rd)
1898			Wyke Temperance	
1899			Black Dyke Mills	Lee Mount (3 rd)
1900		Black Dyke Mills (2nd)	Lindley	Black Dyke Mills (2nd)

Table 1:1

Bands from this area won at Belle Vue on 26 occasions, and there were only five years in the period when no band from the West Riding featured in the top three places. There were only six contests held at Crystal Palace from 1855-1900, and on each occasion West Yorkshire bands featured in the top three places, winning three times. In relation to Black Dyke, the table demonstrates the strength in depth of the opposition from within their own county. It also demonstrates the dominance of works or other sponsored bands (the Volunteer Rifles) in contests at this time. All the winners at the Crystal Palace were attached to industrial concerns, and 18 of the 26 West Riding champions at Belle Vue had sponsorship.

Periodically there were flashes of brilliance gleaming from west of the Pennines when bands from Lancashire and Cheshire had brief periods of success. Notable amongst them were Bacup Band (Belle Vue winners 1864, 1864, 1869 and 1870), which inexplicably folded in 1871, and Kingston Mills (winners in 1875, 1885/6/7 and 1893) led by John Gladney. However, at the top level of contesting no other band could claim the continuity of success achieved by Black Dyke throughout this period. It seems likely that they would have won on more occasions, but in twelve years they chose not to compete. In 1866, the first of two non-competing years at Belle Vue for Black Dyke when they chose not to enter after their disqualification in 1865, Dewsbury recorded their only win after seemingly being eternal 'bridesmaids'; they had been second on no less than six occasions since 1857.

The 1870s were a period of disruption for Black Dyke which coincided with the upsurge of another works band of note in the West Riding – Meltham Mills. The origins of this band went back to the 1840s when a firm of cotton thread manufacturers, Messrs. Jonas Brook and Brothers of Meltham, a small settlement close to Huddersfield, provided the wherewithal. As with the Fosters of Black Dyke, the Brooks purchased instruments, uniforms, professional tuition, and supplied a rehearsal room.

After a slow start, Meltham Mills made headway in the contest field but it was not until 1873 that they won at Belle Vue. It can be no coincidence that Alexander Owen, the star cornet player of the time, arrived at Meltham in 1875, the year before the band had its run of three successive wins at Manchester.²³ They also had the advantage of John Gladney as their professional conductor at a time when Black Dyke was just coming to terms with the loss of Samuel Longbottom.

Whilst enjoying the benefits of having an industrial sponsor, Meltham Mills band also ran the risk all such bands faced, that the business concerned would withdraw its support. This happened suddenly in 1880, the reason why support was withdrawn after such a successful period of contesting being unknown; change of management, financial constraints, adverse trading conditions, personality clashes could all be amongst the situations which precipitated such action. There would be a steady stream of works bands which rose and fell at the whim of business leaders both before and during the period covered by this thesis. Black Dyke were probably unique in having the backing of one firm for one hundred and forty years, although, as will be seen in a later chapter, this support did not always go unchallenged.

John Foster and the Black Dyke Mills

At the beginning of the nineteenth century Queenshead, or Queensbury as it was to be called from 1863, was a small collection of buildings on a crossroads, with some outlying districts with distinctive names such as Swamp, Ford, Beggarington and Mountain. The population in this lofty and exposed settlement (it lies about 1,100 feet above sea level) at this time was around 250, which by 1876 had risen to approximately 7,500.²⁴ This, no doubt, reflected the general trend in population growth in the nineteenth century, but, perhaps, was due even more to the establishment of John Foster's textile mill in the village. Queensbury lay at the centre of the West Riding worsted district being about equidistant (approximately 4.5 miles) from Halifax to the

Figure 3²⁵

south-west and Bradford to the east, and also on the road from Keighley to Halifax. In the eighteenth century Halifax had been the main centre for worsted, with its Piece Hall a major market place for cloth, but was to lose this place to Bradford in the first half of the nineteenth. However, Queensbury which, 'in the very early stages of the worsted

trade, became celebrated for its weavers',²⁶ was well-placed geographically to adapt to this change. As Eric Sigsworth remarked, '[t]his displacement of Halifax by Bradford as the centre of the industry meant merely that one went on the same road from Queensbury, but in the opposite direction. The distance was the same and there was still the steep descent to the town.'²⁷ In the early 1800s, 'Queenshead ... had many little masters of its own, who gave out work to a large number of handloom weavers, in addition to the work which came from Halifax',²⁸ and it was as one of these employers that John Foster first started his business venture in the village in 1819.

John Foster was born on 20 January 1798, the son of Jonas Foster (1774 – 1830), a farmer and colliery owner who lived at Black Carr Farm, Moor Royd Gate, near Thornton. John attended Thornton Grammar School for a time before assisting his father in the family business. He returned to education for a period, this time attending Brookhouse School at Ovenden, Halifax, where he became friendly with Jonathan Akroyd (1782 – 1847) from Halifax whose family developed a very successful worsted enterprise in that town; a very similar progression to that achieved by John Foster. Indeed, it has been suggested that it was through this friendship that Foster became interested in textiles.²⁹ A key date, both for John Foster's and Queensbury's destinies, was 16 May 1819 when he married Ruth Briggs at Halifax Parish Church. She was the daughter of Abram Briggs of Black Dike Farm, Queenshead, and the couple set up home at nearby Low Fold where John, 'having learnt the worsted business, ... now commenced on his own account as a manufacturer.'³⁰

By 1827, now with three sons, William, Samuel Briggs and Johnston Jonas, Foster was prosperous enough to build Prospect House in the village on land that had been part of Black Dike Farm. By this time he was 'a considerable employer of handloom labour', and it was apparent that although he had laid the sound foundations of a potentially successful textile business, if this was to develop he would have to bring in

modern manufacturing processes, such as power looms.³¹ In 1835 Foster built his own steam powered spinning mill in Queenshead, again on some of the Black Dike Farm land from which the mill took its name. The Foster family prospered with three more sons and five daughters being born at Prospect House close by the mill.

In 1835 Foster employed around 700 hand loom weavers as well as forty spinners at Cannon Mill, Great Horton, Bradford, which he rented. Nevertheless, the contribution of hand-woven cloth quickly became insignificant compared with that of the power looms, the first of which were installed in 1836: 'Hand-weaving ... might linger at Queensbury until the end of the 1860s, but its importance had vanished at least twenty years before.'³² William Cudworth said that Foster allowed many of his hand-loom weavers, 'to work out what remained of their working life under the old system, or had employment found for them about the mill.'³³ This seemed to highlight the caring mentality of John Foster which did not insist on profit at all cost, but paid due regard to the skills and traditions of the older workforce. The progress of the power loom was, however, inexorable, the first weaving shed was built in 1842 with another, Shed Mill, in 1847; these were both extended between 1848 and 1851. The construction of a new combing shed in 1867 allowed the old combing department to be taken over by looms. The number of these machines rose from 29 in 1837 to a peak of 962 in 1875, before falling back to 745 in 1890.³⁴

The expansion of the mill continued throughout the nineteenth century with warehouses, a new mill building, Victoria Mill, with its adjoining large boiler house, and other ancilliary constructions. Increasingly, Foster became more self-sufficient. The business produced its own gas from 1868, and, until nationalisation in 1947, supplied gas for street lighting and domestic use in Queensbury. From its earliest days the business used its own resources, including clay, a by-product of coal mining, to make the very bricks from which the mills were constructed, soap and grease. The various

trades needed to keep a worsted mill going, apart from the textile workers themselves, were employed in the mill. The engineering department expanded from being merely a maintenance unit to a considerable manufacturing concern, supplying new machines for the mill. Sigsworth stated, 'The existence of these adjuncts to the main business ... is to be explained by that same relative remoteness of the mill which was suggested to be important as a factor making for the addition of spinning to weaving.'³⁵

From the late 1830s the Fosters moved increasingly from manufacture using sheep's wool to that of the Turkish Angora goat for mohair, and, especially, the South American alpaca; by the 1880s the proportion of wool from sheep used in the business fell below 10%. 'Ordinary worsteds continued to be manufactured there, but the truly distinctive feature in the history of Messrs. John Foster and Son is that the firm's prosperity and expansion after the late 1830s were built upon the manufacture of alpaca and mohair rather than sheep's wool'.³⁶ That the business was thriving is demonstrated by the fact that from mid-century Foster was able not only to fund further expansion entirely from rolled-over profits, but also to make increasing investments in the Stock Market; by 1867, '£696,176 was invested in stocks and bonds of all kinds ...'³⁷ John Foster was fortunate in having many sons, all of whom at some stage entered the business, thus ensuring a high degree of continuity: '... in this large, closely knit and dominantly male family there was no shortage in the supply of entrepreneurship and it was possible to spread the problems of a high degree of vertical organisation which might have overwhelmed one man.'³⁸

The contribution made to Queensbury by the Fosters will be discussed more fully in the next chapter, but apart from providing the main source of employment in the community, it is clear that they influenced almost every aspect of life there. Cudworth made the typically Victorian comment, 'The useful influence which a man of industry may exercise in a neighbourhood has seldom found a more fitting illustration

than in the experience of Queensbury; and we believe it would be difficult to find a community so thoroughly imbued with the spirit of their employer ...³⁹

Early history of the Black Dyke Mills Band

By 1853 John Foster's business was flourishing to such an extent that it was 'no longer a question of where to find capital to supplement resources available from "ploughed back" profits and interest, but a question of what to do with the rapidly accumulating resources at the firm's disposal.' The liquid assets of the firm, defined as cash and bank balances, rapidly increased so that by 1860 such assets represented 34% of the total.⁴⁰ In these circumstances, it is not surprising that when in 1855 John Foster, a french horn player in his younger days, heard of the plight of the village band he stepped in to remedy the situation. He had played with Peter Wharton's Band, a brass and reed band in the village dating back to 1816, of which some have claimed a direct line of descent to Black Dyke. However, such a link, apart from the person of John Foster, did not actually exist. Undoubtedly, for those pursuing the object of establishing the oldest brass band in Britain, the early date of Wharton's band proved attractive in trying to establish longevity, but in terms of instrumentation and music played the band established in 1855 was a very different group from the earlier village ensemble, which had gone out of existence some years before. As Trevor Herbert stated: '[t]o draw a causal relationship between the old village band and the 1855 band is analogous to claiming that the motor car was the direct descendant of the bicycle'.⁴¹

Nevertheless, John Foster as a young man had a musical bent which may have helped to explain his eventual support for his own band. A newspaper article from the *Halifax Courier and Guardian* in September 1855 provided the only contemporary source which detailed the progression towards the establishment of the Black Dyke Band. This stated that:

In the year 1853 [an obvious misprint which should read 1833, as is apparent from the dates given later in the article], a number of young men, residents at Queenshead, and the greater part of whom, if not all, could play various musical instruments, agreed to form themselves into a band to be called the "Queenshead Band". This band soon acquired for itself, and for a long period retained, a deservedly wide-spread fame for itself, being in its zenith from 1838-1843, at which time it consisted of 18 musicians.

Some of these players may have previously played for Peter Wharton, who ceased being landlord of the New Dolphin Inn at nearby Ford in 1830. Therefore, it is possible that such men may have wished to carry on music making when their previous leader had moved on. The *Halifax Courier* report goes on to state that after its successful period the Queenshead Band ran into difficulties through loss of players,

... by deaths, removals, and other causes ... whose places could not be filled up in the neighbourhood by equally talented performers ... and it consequently sank in public estimation. When this state of things had continued for some time, it was changed into a brass band, but that did not result in any material improvement.

Fortunately help was at hand; the newspaper report went on,

Messrs. John Foster and Son of Queenshead, having lately become acquainted with the depressed situation of the band, determined to make an effort themselves to raise it up again. Accordingly they have purchased from that eminent maker, Mr. Joseph Higham, Victoria Bridge, Manchester, a new set of instruments, which have this week been delivered to the band, that in future is to be denominated the "Black Dike Mill Band". A new and talented leader, as well as several performers have been added to the band, which now comprises 19 musicians; and Messrs. Foster have also provided for them a comfortable room, in which they will meet for practising.⁴²

Unfortunately, none of the archived business records of John Foster and Son reveal the reason for this sudden show of generous support. Any minutes on the subject have

not survived, so it cannot be established whose idea it was to sponsor the band. It seems probable that John Foster, perhaps fondly recalling his carefree band-playing days, was the prime mover in this initiative, although Roy Newsome has quoted a report from 1902 which indicated that the band was taken over by John Foster and his four surviving sons, William, Jonas, Abraham and John Junior, all partners in the firm.⁴³ However, such paternalism and generosity, with a view to the improvement of the community as a whole, was very much a feature of enlightened industrialists in the Victorian era.

By 1855 John Foster was cash rich and he was then able to use some of his resources for more philanthropic purposes. In line with contemporary views on 'improvement' for the working classes and rational recreation, a literary and scientific society had already been founded at the mill, and, on 18 March 1854, a soirée was held to mark the opening of a library given by the firm. Some flavour of the inspiration for the establishment of the library can be gathered from a *Halifax Guardian* newspaper report of the event:

While providing for the physical exigencies of the poor around them the proprietors of Black Dyke Mills have recognised the inalienable duty of providing also for the intellectual aspirations and development of those beneath them. For this purpose they have purchased a library, which is henceforth to be at the service of the mill-hands on payment of a quarterly subscription of 1/6d each. The number of volumes now accessible to these plebeian students is 511 ...⁴⁴

No doubt the support provided for the band emanated from the same motivation as for the library, and from the desire to have an in-house source of music which would also be of benefit to the community.

The Functions and Establishment of the Reputation of Black Dyke Mills Band

The earliest report found of a Black Dyke engagement is from September 1855, when the band played at a country fair in Queenshead: '... those who had management of it [the fair] having spared no pains to render it as entertaining as possible, to which end they had engaged the excellent brass band belonging to Messrs. John Foster and Son, Black Dyke Mills.'⁴⁵ Another early example of the kind of function at which the band was expected to perform, was one of its first concerts in March 1856 at a soirée of the Black Dike Mills Literary and Scientific Institution, held in the National Schoolrooms at Queenshead, when the programme included arrangements (possibly by Longbottom) of works by Donizetti and Braham; the band was conducted by Frank Galloway.⁴⁶ Roy Newsome said, '[t]here is little or no evidence regarding the kind of engagements the band undertook at this time [1855-c.1865] ...', but he pointed to the early music books of that period, still held by Black Dyke. These are 'littered with extracts from the operas of the Italian composers Bellini, Donizetti and Verdi ...', but also contain music for contemporary dances. Newsome concluded '... it seems obvious that the band was regularly called upon to provide the music for dancing within the community of Queenshead, at local fêtes, and at some of the functions of churches and chapels in the district.'⁴⁷ Playing for these types of events was typical of the early days of brass bands, an extension of the long-standing tradition of wind bands providing outdoor entertainment music.

Nevertheless, important though playing was in and for the local community, an activity for which demand was to expand during the century with the development of public parks with their bandstands, and the increasing popularity of seaside resorts, it was contesting which was at the heart of the brass band movement. As Herbert has said, '... the shape and character of the brass band movement has been defined by processes, rules, spheres of influence, power structures, and performance practices

which emanate from contesting.⁴⁸ As a works band it was expected that Black Dyke would compete, and the first contest entered by Black Dyke took place in the Zoological Gardens in Hull on 30 June 1856.⁴⁹ This was a substantial event organised by the great impresario of the early brass band movement, Enderby Jackson, and from a field of eleven other bands from Yorkshire, Black Dyke took second place behind Smith's Leeds Band.

As Table 1:2 below shows over the next three years Black Dyke's prize tally in Yorkshire contests increased impressively, but it was in 1860, with the first contest held at the Crystal Palace at Sydenham, that the band's fame spread.⁵⁰ The first brass band contest held at the Crystal Palace was significant not just for Black Dyke but also for the brass band movement as a whole. Clearly, Enderby Jackson's enterprise in the north of England had contributed to a substantial contest scene in that part of the country, but if a national movement was to be formed, as he wished, then it

Black Dyke Mills Band: contest results 1857-1859

<u>Date</u>	<u>Place</u>	<u>Position</u>	<u>Prize</u>
June 1857	Halifax	1st	£10
August 1857	Batley	2 nd	£ 6
July 1858	Dewsbury	1 st	£10
August 1858	Cleckheaton	2 nd	£ 6
August 1858	Bradford	3 rd	£ 3
	(two contests)	2 nd	£10
May 1859	Hull	2 nd	£10
June 1859	York	1st	£30

Table 1:2

was essential that London became involved. The Crystal Palace, the home of the Great Exhibition in Kensington in 1851 before its move to Sydenham, was the only site

in the capital which offered the capacity and prestige which Jackson was seeking for a venue for his new brass band contests. Music had already been well-established as an essential part of the Palace's *raison d'être*, with large scale choral performances especially the Handel festivals which started in 1857. At the first contest held on 10th July 1860, the first prize went to Black Dyke (described as 'a subscription band, supported by the wealthy proprietor of the Mills...'), second to Titus Salt's Saltaire Band, and third to Cyfarthfa, an indication of the dominance of works bands in this period.⁵¹

For Black Dyke this must have been a great step forward. Their quality had been recognised, not just in their own locality but on the national stage, with victory in the metropolis, the centre of the British Empire. Coverage had been provided by the national press in *The Times* and the *Daily Telegraph*. It could be argued that any recognition earned by Black Dyke from the first Crystal Palace win was ephemeral, and indeed to the London populace only of novelty value. Nevertheless, to Black Dyke and their supporters it was invaluable in building cultural capital and reputation, as well as securing future engagements at the same time as marking their challenge to other leading bands. In fact, it can be argued that the Crystal Palace victory marked the beginning of one of the most important periods in the band's history that extended to 1900 and established Black Dyke as the most successful contesting band in Britain. As demonstrated by Table 1:1, the period was one of outstanding, if not consistent, success, including 10 first prizes at Belle Vue, Manchester, with a 'hat-trick' of wins in the years 1879-81.

Although the far better recorded and most important contests at Belle Vue and the Crystal Palace have been used as the benchmark of success, there were, of course, many other competitions in which Black Dyke took part. A commemorative jug produced in 1882 showed that from 1856 to 1882 the band had won prizes totalling

£2,011/9/- at 92 contests, giving some idea of the significance of contesting at this time, particularly bearing in mind that there were probably a number of unrecorded contests at which the band was unsuccessful.⁵²

An indication of how these early successes remained in the memories of some Black Dyke enthusiasts, can be judged by the remarks of a correspondent to the *Bradford Telegraph and Argus* in September 1935. The band's win at Belle Vue on 2 September had been enthusiastically reported by that newspaper on the following day stating, 'their greatest successes have been recorded under the bandmastership of Mr. Pearce'. The subsequent letter to the paper signed 'Pondasher' queried this statement, perhaps ungraciously, reminding the readers of the numbers of nineteenth century contest wins achieved under other bandmasters.⁵³ He asked, 'How many first prizes out of the 15 gained by Black Dyke at Belle Vue have been won under the present bandmaster?' In fact, there had only been two, the first in 1914 and the second in 1935. Whether 'Pondasher' had a grudge against Pearce is not known, but his letter contained statistics supporting his argument and, if nothing else, showed that supporters had long memories and valued the illustrious history of their band.

Interestingly, a letter in response takes a different view pointing out that, '... in those halcyon days that "Pondasher" sighs over, contests were as numerous as cricket matches, whilst today there are only two or three first-class contests at the most', going on to point out 'the great reputation the band has established over the British Isles as a concert band ...'⁵⁴ Here, perhaps, can be detected a change in emphasis, which will be discussed later in more detail, from success being judged purely in terms of contest wins to wider musical recognition. Nonetheless, the first forty-five years of Black Dyke's existence laid down a solid foundation of sterling performance, which was to serve them well into the twentieth century. By the end of the nineteenth century Black Dyke Mills Band had an established reputation as an unsurpassed contesting band,

and was much in demand for concerts.⁵⁵ As evidence of this, in a tribute to Joe Naylor, solo horn with the band from 1872 to 1893, it was reported that during his total of 23 years with Black Dyke, 945 engagements had been fulfilled.⁵⁶ There were particularly busy years such as Queen Victoria's Golden and Diamond Jubilee years, and 1886 saw the band undertaking extended engagements of up to a week in length for the first time. Nevertheless, much of the band's playing was still local, with charitable fund-raising part of its function.⁵⁷ In fact, although the two major contests would remain important to the band, for the remainder of the period covered by this thesis, concert work, eventually including broadcasting and recording, would be at the forefront of their activity. Nevertheless, the reputation earned before 1900 would provide the foundation for their continued success.

Figure 4⁵⁸

¹ Russell D., *Popular Music in England 1840-1914*, Manchester, Manchester University Press, 1991, (2nd ed.) p.205.

² Herbert, T. (Ed.), *The British Brass Band A Musical and Social History*, Oxford, Oxford University Press, 2000, p.10.

³ Taylor, A.R., *Brass Bands*, St. Albans, Granada Publishing, 1979, pp.26-7.

⁴ Russell, 'What is Wrong with Brass Bands?' Cultural Change and the Band Movement, 1918-c1964, in Herbert, *The British Brass Band*, pp.69-72.

- ⁵ Herbert, T. and Wallace, J. (eds.) *The Cambridge Companion to Brass Instruments*, Cambridge, Cambridge University Press, 1997. Baines, A., *Brass Instruments. Their History and Development*, London, Faber and Faber, 1976. Scott, J. L. Unpublished PhD Thesis. The Evolution of the Brass Band and its Repertoire in Northern England, University of Sheffield, 1970. Myers, A., Instruments and Instrumentation of British Brass Bands, in Herbert, *The British Brass Band*, pp.155-186.
- ⁶ Scott, Unpublished PhD Thesis, pp.124-127.
- ⁷ Newsome, R., *Brass Roots. A Hundred Years of Brass Bands and Their Music 1836 – 1936*, Aldershot, Ashgate Publishing, 1998, p.33.
- ⁸ Newsome, *Brass Roots*, pp.101-2.
- ⁹ Newsome, *Brass Roots*, p.101.
- ¹⁰ Russell, *Popular Music*, p.1.
- ¹¹ Bailey, P., *Leisure and Class in Victorian England Rational recreation and the contest for control, 1830-1885*, London, Routledge and Kegan Paul, 1978; Thompson, F.M.L., *The Rise of Respectable Society A Social History of Victorian Britain, 1830-1900*, London, Fontana Press, 1988, pp.246-306; Clarke, J. and Critcher, C., *The Devil Makes Work Leisure in Capitalist Britain*, Basingstoke, Macmillan, 1985, pp.48-71.
- ¹² Dyson, G., *Fiddling While Rome Burns. A Musician's Apology*, London, Oxford University Press, 1954, p.11.
- ¹³ Ehrlich, pp. 100&104-5.
- ¹⁴ Cooper, T. L.. *Brass Bands of Yorkshire*, Clapham (via Lancaster), Yorkshire, Dalesman Book, 1974, pp.157-161.
- ¹⁵ Registration Districts in Yorkshire, West Riding <http://ukbmd.org.uk/genuki/reg/wry.html> accessed 27.12.2011.
- ¹⁶ Russell, D., *Popular Music in England 1840 – 1914*, Manchester, Manchester University Press, 1987, p.208.
- ¹⁷ Russell, *Popular Music*, p.209.
- ¹⁸ Barrett, F., *A History of Queensbury*, Queensbury, Queensbury Centenary Celebrations Committee, 1963, p.5.
- ¹⁹ Barrett, *A History of Queensbury*, p.37.
- ²⁰ Russell, *Popular Music*, pp.208-9.
- ²¹ *Halifax Courier*, 17 May 1856.
- ²² *Halifax Guardian*, 27 March 1920.
- ²³ Taylor, *Brass Bands*, pp.69-71.
- ²⁴ Cudworth, W., *Round About Bradford. A Series of Sketches (Descriptive and Semi-Historical)*, Bradford, Thomas Brear, 1879, pp.112-3. William Cudworth was a journalist with the Bradford Observer, and produced a regular series of articles under the heading of "Round about Bradford". He was an enthusiastic local historian, being one of the principal figures in the formation of the Bradford Historical and Antiquarian Society in 1878; he was its first secretary.
- ²⁵ Newsome, R., *150 Golden Years, The History of Black Dyke Band*, London, World of Brass Publications, 2005, p.x.
- ²⁶ Cudworth, *Round About Bradford*, p.123.
- ²⁷ Sigsworth, E. M., *Black Dyke Mills. A History*. Liverpool, Liverpool University press, 1958, p.137.
- ²⁸ Cudworth, *Round About Bradford*, p.124.
- ²⁹ Barrett, F., *The Fosters of Black Dyke Mills* Halifax, Transactions of the Halifax Antiquarian Society, 1967, pp.55-6 (available to view at Halifax Local History Library).
- ³⁰ Cudworth, *Round About Bradford*, p.113.
- ³¹ Cudworth, *Round About Bradford*, p.113.
- ³² Sigsworth, *Black Dyke Mills*, p.192.
- ³³ Cudworth, *Round About Bradford*, p.114.
- ³⁴ Sigsworth, *Black Dyke Mills*, pp.193-205.
- ³⁵ Sigsworth, *Black Dyke Mills*, pp.182-5.
- ³⁶ Sigsworth, *Black Dyke Mills*, pp.240-1.
- ³⁷ Sigsworth, *Black Dyke Mills*, p.224.
- ³⁸ Sigsworth, *Black Dyke Mills*, p.187.
- ³⁹ Cudworth, *Round About Bradford*, p.113.
- ⁴⁰ Sigsworth, *Black Dyke Mills*, pp.222-4.

⁴¹ Herbert, T. (ed), *The British Brass Band. A Musical and Social History*, Oxford, Oxford University Press, 2000, p.36.

⁴² *Halifax Courier and Guardian*, 15 September 1855.

⁴³ Newsome, R., *150 Golden Years* p.20.

⁴⁴ *Halifax Guardian*, 28 March 1854 quoted in Barrett, pp.121-2.

⁴⁵ *Halifax Guardian*, 1 September 1855.

⁴⁶ Clay, J., *Black Dyke An Inside Story*, Stockport, Jagrins Music Publications, 2005, p.3.

⁴⁷ Newsome, R., *150 Golden Years*, pp.30-1.

⁴⁸ Herbert, *The British Brass Band*, p.5.

⁴⁹ Newsome, *150 Golden Years*, p.20.

⁵⁰ Clay, *An Inside Story*, p.151.

⁵¹ *The Times*, 11 July 1860.

⁵² Commemorative jug in author's collection.

⁵³ A Pondasher is a fan of Black Dyke, a name derived from the *nom de plum* of an early band member, Joe Wood. (Newsome, *150 Golden Years*, p.52).

⁵⁴ *Bradford Telegraph and Argus*, September 1935, from Arthur O. Pearce's scrapbook, in private collection.

⁵⁵ In a recent edition of the *British Bandsman* (30 June 2012), a survey of leading contest bands from 1887-2012 showed, in the last years of the nineteenth century, Black Dyke as the number one band in the country in 1891, 1895, 1896, 1899 and 1900, based on results at Belle Vue, and, from 1900, the Crystal Palace. Over the whole period Black Dyke were the top placed band in 41 years, with a remarkable continuous spell of 23 years from 1968-1990.

⁵⁶ *Brass Band News*, September 1895, quoted in Newsome, *150 Golden Years*, pp. 34 & 54.

⁵⁷ Newsome, *150 Golden Years*, pp.47-9.

⁵⁸ Clay, *An Inside Story*, photo section.

CHAPTER 2

The relationship between John Foster and Son and the band

Having looked at the involvement of John Foster and his sons in the formation of the Black Dyke Mills Band in 1855, consideration will now be given to how the relationship with the band developed over the next hundred years or so with particular emphasis on the twentieth century. To what extent did the firm exercise control over the band and its activities, and did this change over the period, especially when the influence of the Foster family was not so evident? How were the finances of the band organised, and who was responsible for what items of expenditure? Importantly, did the success of Black Dyke have any influence on the company's attitude to the band, and to its continued support?

In tandem with this, some consideration will be given to the band's position in the local community. To some extent this relationship with Queensbury will be a thread running through the thesis; it could hardly be otherwise when the band was for so long integrated into the community. Nevertheless, the nature of the connection between band and village is of interest, as is the question of whether this changed over time as Black Dyke progressed from local celebrity to national and then international fame.

At the outset, the extent to which the Fosters and their mill were at the centre of the community should be recognised. Eric Sigsworth said of the Fosters:

...it was more than a relationship between workers and employer, for the firm was at the core of an entire community. Black Dyke Mills provided employment for the bulk of the population of Queensbury. The growth of the village, and its prosperity, were a function of the firm's growth and prosperity. Many of its

houses were built and owned by the firm, many of its amenities were provided by the Foster family - library, institute, swimming baths, gas supply...¹

Evidence is not available for the entire period, but certainly in the nineteenth century, it would appear that the Fosters were regarded as good employers; the Royal Commission on Labour of 1893 certainly came to that conclusion. Earlier in the century when Chartist agitation was at its height the workers were ready to defend the mill against attack but no action seems to have been directed against Black Dyke. As further evidence of the regard in which the firm was held, in 1848 the employees presented a clock to the firm which was positioned over the main gate. This had the following inscription:

This Clock was presented to Messrs. John Foster and Son on Good Friday, 21st April, 1848, by their workmen in gratitude for the Regular Employment their business talents have procured for all employed at Black Dyke Mills of late years and particularly during the Panic of 1847.²

It does seem remarkable that a group of workers should express such sentiments about their employers, especially bearing in mind the wider industrial and political disturbances occurring at the time.

The Period from 1855 to 1914

As mentioned earlier in the thesis there are substantial business records for John Foster and Son, but none specifically relating to Black Dyke Mills Band. Fortunately, there is a complete set of Directors' Minute Books covering the period from November 1891 to July 1970 that provide some valuable detail relating to the band. Nevertheless, there are significant gaps in the history of the firm's involvement with the band, especially in the early years. The company ledgers and other financial records that have survived do not include accounts specifically relating to the band. It is assumed that the band kept its own accounts but that these were destroyed or lost

over time. There is only sparse evidence of such accounts being kept. For instance, in an interview with a *Sunday Chronicle* reporter in 1894, the bandmaster, Phineas Bower, 'opened a little red pass book and showed me that from the beginning in 1856 to the end of 1890 no less than £3,672/11/8d had been won in prize money and instruments; and that now the total is over £4,000.'³

The main areas of expenditure for John Foster and Son in connection with the band related to the provision of instruments, uniforms, the cost of professional tuition and rehearsal facilities. These will be examined in more detail in a later chapter but, understandably, the renewal of uniforms was a regular expense. The band was, after all, representing the company, and a high quality textile manufacturing company at that; it would never be acceptable for their men to appear in shabby dress. It is not known if this was always the case, but in a much later period during John Clay's early years with Black Dyke, '... the company made the uniform cloth within the factory, and, as an employee, I was responsible for the production of the yarn for one of the uniforms in the early 1960s.'⁴ In addition, where necessary, the firm would find employment for band players usually within the mill but occasionally elsewhere in the district.

Phineas Bower in his 1894 *Sunday Chronicle* interview made it clear that Black Dyke was, 'a workman's band absolutely; we are not professional musicians. It is just our hobby; we are fond of it and proud of it, and we do it as well as we possibly can.' The reporter observed that this was a hobby pursued under very favourable circumstances,

for the firm is so proud of its famous band, and so anxious to provide the really best opportunities for it, that if a good player anxious to join the band is found he will be almost welcome to employment at the mills. Thus is a workman's hobby encouraged and fostered. It is a very happy and fortunate band indeed,

for though it has no responsibility for its own expenses, it has absolute liberty to go where it pleases, and it exercises this liberty under a very democratic constitution.⁵

It is striking that this element of democracy is a recurring theme in the history of the band, certainly in the twentieth century, although evidence from the period 1855 to 1894, the date of the report, is absent, so if it always existed is not known. Again, the one man one vote, whole band committee will be covered in detail in the next two chapters which deal with the band members and the running of band affairs. It would seem that the Fosters allowed the band a considerable degree of freedom of operation as Phineas Bower made clear:

We make all our own arrangements. We have complete freedom as to playing ... We arrange our own journeys and contests. If we are going out to play anywhere we simply tell the foreman we will be off work, and when we come back our places are there waiting for us. Oh no; of course we don't get our wages, when we are away – it isn't as good as that. But we pay our own travelling expenses when we go out, and cover them by the charge we make.⁶

In the nineteenth century the company policy concerning the band can only be subject to conjecture, but it must have changed considerably over the extremely long period of their association. John Foster's original generosity in supporting the band, coloured by Victorian ideas on paternalism and rational recreation, must have been reviewed and reassessed as successive economic and social changes shaped company and community life.

As has been seen, by the 1890s the band had established a substantial national reputation so that the company may have considered them to be a worthwhile group of ambassadors for the firm, able to operate with a reasonable degree of independence. Hubert Shergold (1888 – 1981), a renowned flugel horn player with Foden's Band from 1912 – 63, recalled similar freedom of action: 'There was never any

bother getting time off for the band. You just told your foreman there was something going on with the band and off you went ... there was nothing but good feeling from the bosses.' Shergold told of the enthusiasm of Ted and Bill Foden who often accompanied the band on their trips, 'Such a help they were, so keen ... I suppose they must have got something out of it in the way of advertising, like.'⁷ This might have been the case, although one does sense that there were more than just commercial considerations at play here. The individual enthusiasms of some directors/owners of concerns that sponsored brass bands often ensured continued support, the downside being that should those people depart the strength of backing could be substantially undermined. Remarkably, until irresistible commercial pressures resulted in the closure of the mills in the 1990s, there was always sufficient support amongst the directors to ensure the survival of Black Dyke.

Why should this be? Geoffrey Whiteley who played in the band in the 1950s and was Administrator from 1994 voiced the opinion that the Fosters had always seen the wisdom in having 'something to unite the workforce'. He remembered that the window-sill of the only non-frosted glass window in the directors' boardroom was built up so that any trophy won by the band could be displayed there and seen by 'anyone walking up the mill yard, all of 2,000 people'. His view was that the workers in the mill took pride in the band and even if they weren't interested in music they were proud to be associated with something that was successful. They'd say ' "I see we've won another cup, we've won" ...'⁸ This sort of quasi-sporting reaction was highlighted by Eric Sigsworth in his description of what the Fosters gave to their community

... the music of the Black Dyke Mills Band which provided (and still provides) Queensbury with the kind of interest which elsewhere often centres upon the personalities and performances of a football team.⁹

In his newspaper interview of 1894, Phineas Bower made clear the pride that Queensbury felt

... in its famous institution. Every movement in band life is freely canvassed in the place and the players are public characters. And when the band rehearses these summer evenings there is always a crowd of hundreds on the gravel walks surrounding the lawn on which the band is permitted to practise.¹⁰

Over the years many enthusiastic receptions after contest wins were given to the successful Black Dyke Band, often with the involvement of the Foster family. One of the earliest reports found was that relating to the first win at the Crystal Palace in July 1860:

The victorious Black Dyke Band having arrived at Halifax station early on Friday morning week, and proceeded homeward with their new won honours in full bloom, struck up "Sweet Home" as they entered the village. They made the welkin ring with "See the conquering hero comes". At the sound of their triumphant music many started from their beds and hailed the victors, who bore their glittering trophies high in the morning light.

The celebrations continued with 'an excellent dinner at the Bull's Head Inn' on the Saturday,

after which they perambulated the streets and played some of their favourite airs ... Great numbers, of course, congregated to gaze upon the trophies of victory and to pay new honours to the victors themselves. The cup was several times filled during the parade by enthusiastic admirers.

The report goes on to say that the trophy and prize instrument had been displayed in Halifax and Bradford over the last week, and that a committee had been set up to raise a subscription to provide 'some suitable testimonial' to be presented to the conductor, Samuel Longbottom, 'as a public acknowledgment of his merits as a tutor.'¹¹ On this occasion the Foster's involvement in the celebrations is not mentioned, although it seems probable that they may have funded the junketing at the Bull's Head.

An event in 1871 demonstrated the close association between the Foster family, the band, the mill, and the local community. This was a brass band contest organised by Black Dyke in Queensbury, but in which they did not compete. It was reported that:

With the view of further promoting a taste for music, the operatives of Queensbury, to the number of 104, agreed to subscribe £1 each as guarantee fund to establish an annual brass band contest. 15s. in the pound was paid up, and the committee offered prizes amounting in the aggregate to £55.

The contest, at which eleven bands competed, took place in the park next to Harrowins House, the residence of William Foster, 'which had been kindly placed at the disposal of the committee.' The village seemed to be very involved in the event for the newspaper report stated,

Queensbury put on its best face for the occasion. The roads were spanned with flags, and bunting was displayed from the church tower and from many houses, while across the road leading to the scene of the contest was stretched an inscription in blue and gold, announcing that the Queensbury Brass Band Contest was established in 1871.

Meltham Mills were the winners at the event, which was attended by over 5,000 people.¹²

Local enthusiasm was still in evidence on the next occasion that Black Dyke won at the Crystal Palace in 1902. An unidentified newspaper report from Arthur Pearce's scrapbook, dated 29 September 1902 stated,

The success of the Black Dyke Band was made known at Queensbury shortly after nine o'clock on Saturday by Dr. Peck who for an hour had been patiently waiting the arrival of a message through his telephone.¹³ Towards ten o'clock a dense crowd had gathered near the Post Office, and the announcement "Dike first", was greeted with hearty cheers. The band's arrival home yesterday morning about seven o'clock was the occasion of another great scene of

rejoicing, and near the Albert Memorial Fountain the victors played ... to a large crowd, of whom some had executed a very hasty toilet.¹⁴

Here again can be seen a community following their 'team' and eagerly anticipating the result. There is also evidence of cross-class interest with the involvement of a local doctor whose possession of up-to-date technology enabled the villagers to know the contest result quickly.

It is disappointing that there is little evidence of the Fosters' reaction to the early success of their band.¹⁵ There are, however, many letters from organisations and individuals requesting financial assistance from the family, an indication of the benevolent reputation that the Fosters seemed to have acquired. Some early entries in the Directors' Minute Book give an idea of the generosity they were capable of:

29 September 1893: Resolved that twenty pounds per annum be subscribed by the Company to the Queensbury District Nursing Fund, and each of the Directors promised to subscribe Five Pounds annually in addition to the above.

13 December 1893: A letter was read from Mr. A. G. Payne to Col. W. H. Foster, begging for some pecuniary assistance in consequence of his long illness and it was resolved to send him a donation of Ten Pounds.

26 November 1895: Mr. F. C. Foster reported that the sum of £250 had been promised on behalf of the Company to a fund which was being raised for an extension to Bradford Infirmary. Approved.

Mr. F. C. Foster also stated that an application had been made for a donation towards reducing the debt on the Bradford Children's Hospital, and it was decided to give £100 towards that object.¹⁶

These examples, amongst many, provide further evidence of the paternalistic tendencies of the Fosters, their generosity extending much wider than the support they provided for the band. One of the first entries that does relate to the band is dated 12

January 1897 and concerns a subscription which was being raised, 'to present a testimonial to Mr. Phineas Bower, late Bandmaster of the Black Dike Band who had been connected with the Band for upwards of 29 years. Resolved that the sum of fifteen pounds be subscribed by the Company.'¹⁷

Of course, the band was only a very small part of the Foster's enterprise, much of their joint efforts being concentrated on the running of the business and taking part in public life. John Foster Senior was probably too concerned with building up his business to become too involved in local politics, but he did serve as a Justice of the Peace for both Yorkshire and Lancashire.¹⁸ His descendants, many of whom were involved in the business, often became concerned with local civic affairs as befitted the families of wealthy industrialists. John's eldest son, William, who became the driving force in running the company, is a prime example of the hard-working, public-spirited Victorian entrepreneur: 'William was not only the leading figure at the mill but it seems that any important project begun or envisaged at Queensbury was to some greater or lesser extent influenced by his ideas and opinions.'¹⁹

This is not the place to give details of the Foster family tree or to provide in-depth biographies of all the descendants of John Foster, but suffice it to say that the daughters usually made good marriages and the sons became worthy members of society following the example set by William Foster. From the relatively humble origins of John Foster, his family 'took their place in the ranks of the landed gentry', with purchases of more estates in Whitby, Staffordshire and Oxfordshire, another extension of their investment portfolio. As Gary Firth expressed it,

This transfer into the upper reaches of English society was reinforced by the marriages of most of William Foster's children to sons or daughters of the landed classes. Such upward mobility was made possible by the enormous

wealth created by the ever expanding manufactory at Black Dyke mills, one of the largest textile mills in the world.²⁰

In the light of all this it may be considered that the activities of their 'workman's band' would only be of minor interest to the Fosters during their years of expansion and great financial success. The likelihood is that the band ran itself from an early stage in its existence, Phineas Bower's interview above revealing that such was the situation by the 1890s. However, for the earlier period the level of independence can only be open to speculation in the absence of further supporting written or oral evidence. We do know that William Foster held large family parties at Christmas in Queensbury and that the Black Dyke Mills Band, 'serenaded them on Christmas morning.'²¹ However, the records that survive do not disclose any close connection with the Foster family until the 1890s. In January 1892 a celebratory dinner was held at the Stag's Head Inn, preceded by a parade through the streets of Queensbury to congratulate the band on their winning performance at Belle Vue in the previous September. The Fosters provided the dinner and were apparently present in numbers at the meal. Colonel William H. Foster, William's eldest son, and at the time High Sheriff of Lancashire, presided supported by other members of the family: 'Following the various speeches, Phineas Bower presented the instruments won at Belle Vue [two euphoniums and a gold plated cornet] to Colonel Foster. He, in turn, handed them back to the band for future use.'²² By this stage in its history, of course, the band had secured its place as the most consistently successful contesting band in the country, and was much in demand as a concert band. Whereas in the early days the Fosters could have regarded the band as merely a recreational facility for some of their workforce, by the 1890s they must have recognised the remarkable achievements it had gained, with the resultant fame that reflected well on the company's patronage.

Although the occasion may have prompted him, it is perhaps of significance that when Phineas Bower finally retired from Black Dyke in 1907, after 41 years connection with the band, 30 with the senior group and 11 as bandmaster to the Junior Band, he is reported to have stated that, 'The present members of the firm were even more enthusiastic in musical matters than any of their predecessors, and their support of the two organisations was whole-hearted.'²³ The occasion was marked by a get-together at the bandroom with all the members of the Junior Band present in order to make a presentation to Bower and to meet his successor, Walter Halstead. The firm was represented by one of the directors, Frederick Charles Foster (1851 – 1921), known as Fred, third son of William. It would seem that the company came to the event at a late stage, for Fred Foster said:

He understood that the members of the junior band were about to present their late leader with a memento of their esteem and an appreciation of the services rendered, and, speaking on behalf of the directors of John Foster and Son Ltd., he should, had he known of the proposal, have wished the firm to co-operate. However, as they had carried out the arrangements amongst themselves, he should be pleased to entertain them to dinner that evening.

After the meeting, 'The company then adjourned to the Co-operative rooms, where dinner was served to the 34 guests.'²⁴ Fred Foster who never married, lived much of his life at Prospect House in Queensbury, and, perhaps because of his proximity to the mill, became the first of a number of directors of the company in the twentieth century who acted as a point of contact between the company and the band.²⁵ The records are not sufficiently comprehensive to disclose whether this arrangement was entirely new, but it does seem probable that with the band's prominence in the contesting field at the end of the nineteenth century, it was thought appropriate to have a point of liaison at Board level.

Black Dyke had at its inception been the beneficiary of John Foster's generosity and his desire to promote a worthwhile leisure opportunity for some of his workers, as well as providing a local musical resource. Although it was not their main priority, the Fosters had continued to provide whole-hearted support for the band, but a *laissez-faire* policy to its operation seemed to have been adopted. By the dawn of the twentieth-century, however, the band had become much more than merely an adjunct to the social life of the mill and the village of Queensbury. Its contest successes and ever-widening concert itinerary meant that it had now achieved national fame, and within a few years Black Dyke would extend its reputation across the Atlantic.

The 1906 Tour of Canada and America

It would be inconceivable that any account of Black Dyke Mills Band in this period should omit consideration of its first overseas tour, and this is examined at some length for the following reasons. Apart from the enormity of an enterprise of this kind, the tour was one of the very few occasions where substantial documentary evidence has survived disclosing details of the company's involvement in band affairs. The tour also tends to add weight to the argument that on the strength of its contest successes of the previous ten years or so, Black Dyke was becoming a recognised entertainment phenomenon. It also showed how the relationship between the company and the band had developed since 1855. By this time it seems apparent that the Fosters had sufficient pride and confidence in their group of musicians to willingly provide funding for a tour, the outcome of which was uncertain. However, the arrangements for the tour also demonstrated that when substantial finance was at stake the company would seek to exercise stricter control of the band and its activities.

The origins of this ambitious expedition are unknown, the only reference in the Directors' Minute Book before the tour being an entry on 13 December 1905 which

stated: 'Resolved that permission be given to the Black Dike Band to visit the United States and Canada in the Autumn of 1906 – details to be settled hereafter.'²⁶ There was no indication of the reason that the tour was being undertaken or, indeed, at whose instigation it was being planned. Apparently, however, it had been under consideration for some time, for a local newspaper report stated, '[the] scheme has been talked of for years past and, finally, at the request of several influential people in England and America, Messrs. John Foster and Son Limited, have given their consent.' Interestingly, the report goes on say that the tour 'is a distinct advance in every way on the recent Continental tour of the "Besses" and the prospects of success are rosy, for brass bands are somewhat of a novelty in America ...'²⁷ Coincidentally, Black Dyke's great rivals, Besses o' th' Barn Band were, in fact, planning a world tour visiting America, Canada, Honolulu, the Fiji Islands, New Zealand and Australia, an astounding enterprise for a subscription band. They left in August 1906, after Black Dyke, and did not return until December 1907. That an element of competition between the bands was perceived in their decisions to embark on such ambitious tours in 1906 seems evident.

Of course, this was the highpoint of the British Empire and such tours were seen as a beneficial way of binding its members to the metropole. As Jeffrey Richards has said of John Mackenzie-Rogan, who became Senior Bandmaster of the Brigade of Guards in 1900,

His career coincided with the high-noon of Empire and his activities as conductor and composer, his organisation of great public events and his imperial tours all underline the extent to which imperialism was an integral part of the popular mindset.²⁸

Trevor Herbert underlined the role that bands, and especially brass bands, played in the Empire:

By the end of the nineteenth century, bands of one sort or another were found throughout the United States and the British colonies. Brass bands not only formed the basis for working-class music culture in these countries, but also acted as a catalyst for all music culture as expatriate, garrisoned and protected communities strove to create oases of Britishness and “civilization”.²⁹

In the light of these comments and the experience of Black Dyke whilst on the tour, it does seem that the expatriate community was enthusiastic for visits of this kind to remind them of the mother country. In the wider musical sphere, and particularly related to Canada, Dr. Charles Harriss (1862-1929), an organist trained in London who emigrated to Canada in 1880, was an important figure in arranging music festivals and tours. His marriage to a wealthy widow in 1897 gave him the resources ‘to fulfil a long cherished dream of making music an effective link of Empire.’³⁰ It was through Harriss’s efforts that the Sheffield Musical Union choir conducted by Sir Henry Coward were able to make their extensive tour of the Empire in 1911.³¹

Whatever the inspiration for Black Dyke’s tour, it was planned and organised in a very professional manner. All the participants were required to enter into legal agreements with John Foster and Son, which covered all aspects of the expedition. The personnel engaged for the tour were as follows:³²

	<u>Remuneration</u>
Conductor: John Gladney	£200 - £50 immediately, £150 on return
Bandmaster: Harry Bower	Not known
Solo cornet player: Ceres Jackson	£8 per week, £5 to be paid whilst on tour, the balance on return
Financial Manager: Arthur Brereton Pryce	£2-10-0 per week
Tour Manager & Representative of the Company: Henry Drake	£2 per week
Members of the Band – see Figure 5 below	£2 each, per week,

taken from the Official Souvenir Brochure
(excepting Ceres Jackson, see above)

15/- to the bandsman,
£1/5/- to his wife or other nominated
person

List of Members of the Black Dike Mills Band

<i>Soprano Cornet</i>	..	..	..	..	THOMAS SCATLIFFE.
”	”	..	..	..	HAROLD COATES.
<i>Solo Cornet</i>	..	..	..	..	CERES JACKSON.
”	”	..	..	..	LOUIS ALLISON.
”	”	..	..	..	HARRY BOWER.
”	”	..	..	..	THOMAS BOTTOMLEY.
<i>Ripieno Cornet</i>	..	..	..	..	ERNEST AMBLER.
<i>2nd Cornet</i>	..	..	..	..	WILSON FARRER.
<i>3rd Cornet</i>	..	..	..	..	SAM MIDGLEY.
<i>Solo Flugel Horn</i>	..	..	..	..	FRANK BRAMFIT.
<i>2nd</i>	”	”	..	..	WILLIE JEFFREY.
<i>1st Tenor Horn</i>	..	..	..	..	HARRY CHARNOCK.
<i>2nd</i>	”	”	..	..	EDGAR COATES.
<i>3rd</i>	”	”	..	..	WILFRED JACKSON.
”	”	”	..	..	CHARLES PEARSON.
<i>1st Tenor Trombone</i>	..	..	..	..	FRED BOWER.
<i>1st</i>	”	”	..	..	HAROLD LAYCOCK.
<i>2nd</i>	”	”	..	..	MARK WILLIAM AMBLER.
<i>Bass Trombone</i>	..	..	..	..	HARRY CRAVEN.
<i>Solo Baritone</i>	..	..	..	..	JOE JACKSON.
<i>2nd</i>	”	”	..	..	ALFRED GRAY.
<i>Solo Euphonium</i>	..	..	..	..	HARRY WADDINGTON.
<i>2nd</i>	”	”	..	..	JOE AMBLER.
”	”	”	..	..	JOHN ARTHUR WOOD.
<i>Eb Bass</i>	..	..	..	..	ALFRED BOWER.
”	”	”	..	..	HARRY FIRTH.
<i>Bb Bass</i>	..	..	..	..	ARTHUR GREENWOOD.
<i>BBb Bass</i>	..	..	..	..	ALFRED INGHAM.
<i>Drums</i>	..	..	..	..	GEORGE AMBLER.
”	..	..	..	..	SAM COWGILL BRIGGS.

Figure 5

The occupation of A. B. Price, the Financial Manager, is unknown, but his address was given as 27 Manningham Lane, Bradford; it is probable he was an accountant or solicitor. He was to have control of all the monies received during the tour, and also be

responsible for discharging all expenditure, including railway and steam ship fares, hotel expenses, wages, hire of halls and advertising. However, he was only authorised to hold a maximum of £300 at any one time, any surplus to be remitted to such bank account as John Foster and Son specified. Naturally, he was required to, 'keep proper books of account', and, 'at the end of each week send to the Employers a full and true copy of such accounts and entries.'³³ So Fosters were keen to keep a firm hold on the purse strings, although, in reality, as will be seen, perhaps not as tight a grasp was exercised as would have been expected.

The Tour Manager, Henry Drake, was described as 'a Concert Agent from Halifax' in his Agreement. His duties and responsibilities related to

All arrangements in connection with the conveyance of the said Band in connection with their engagements on the said tour portorage and carriage of the luggage and instruments to and from Hotels Stations and Concert Halls and the Board and Lodging of the said Band.

That the Fosters had the well-being of their bandsmen in mind is borne out by the wording of Drake's Agreement,

In all such matters the said Henry Drake shall consider the comfort and convenience of the said Band and in particular will take steps to ensure that the members ... are supplied at Hotels with a sufficiency of good food and in all cases where night travelling is necessary will take steps to ensure that sleeping berths are provided for all members of the Band.³⁴

That long distance journeys would be involved there was no doubt; bookings had been secured in many towns and cities, including Quebec, Montreal, Toronto, Buffalo, Boston, Philadelphia, St. Louis, Detroit, Baltimore, Brooklyn and New York. They also had a number of one-night stands in smaller communities in both the United States and Canada. Willie Jeffrey, the second flugel horn player, who kept a diary of the trip, noted on 4 November 1906, 'We have no concerts today but we are preparing for a big

jump, the biggest we have made on this tour. From Worcester to Toronto a distance of 600 miles. We shall be 15 hours in the train. I don't care for these long rides at all ...³⁵

The Agreements entered into by Drake and the bandsmen contained a clause which required them 'As an inducement to the Company to enter into the engagement ...' to agree 'if and when so required by the Company to deposit with the Company ...', a certain sum, £100 for Drake and £25 each for the bandsmen 'as security for observance by him of his duties and obligations hereunder.' If the tour made a profit the individuals would receive a share based on 'such proportion of the net profits made on the said tour as the sum of £25 [or £100] bears to the total amount expended or advanced by the Company ... in financing the said tour.' Similarly, if a loss resulted the company would be entitled to retain a proportion of the deposits.³⁶ It is interesting that comparable clauses did not appear in the Agreements signed by John Gladney and Ceres Jackson which would indicate that they were regarded in a different light from the bandsmen, and, indeed, the Manager of the tour.³⁷ Clearly, the Fosters intended that the band should share the risk of the enterprise, and by the men placing their own funds in jeopardy hoped to ensure that self interest would guarantee a successful outcome.

So there was a financial incentive for the tour to succeed, but it seemed unlikely that any of the bandsmen contracted for the tour would have wished to do other than enjoy this rare opening to practice their musical skills in such a concentrated way. To be paid and to have all the travelling costs, board and lodging found, whilst pursuing a hobby, and seeing large parts of North America, would seem a remarkable opportunity at any time but even more exceptional in 1906. Apart from the deposit mentioned above, the conditions that the bandsmen were contracted to on the Tour were not onerous. They were expected to attend all contests, concerts and practices as required; to appear in uniform at all engagements; to keep their uniforms and

OFFICIAL SOUVENIR IN ENGLISH, FRENCH AND GERMAN.

John **F**oster & **S**on, **L**^{td}
Black Dike Mills,
QUEENSBURY, BRADFORD.

Spinners & Manufacturers of
ALPACA, MOHAIR & WORSTED.

Silk Seals and Purses



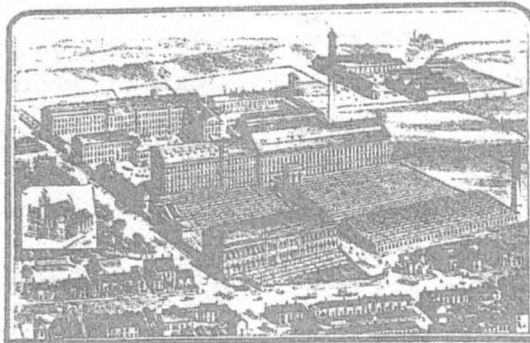
LONDON 1861.



PARIS 1874.



PARIS 1889.



S AFRICA 1897.



Grand Prix Paris 1901.



Black **D**ike **M**ills **B**ard



NATIONAL CHALLENGE TROPHY
FOR AMATEUR BRASS BANDS.
CRYSTAL PALACE 1902.



CHALLENGE CUP
SCARBORO. 1894.



CHALLENGE CUP
BLACKPOOL 1893.



CHALLENGE CUP
HARROGATE 1894.



CHALLENGE CUP
BELLE VUE, MANCHESTER
1881 1885
1889 1892
1896 1904.

8 Black Dyke - Canada and USA tour brochure, 1906

Figure 6

instruments clean, in good order and repair; unless given written authority in advance by the company to use only the instruments supplied by Fosters, and again unless previously sanctioned not to provide testimonials or advertisements for other

instruments.³⁸ In the case of John Gladney and Ceres Jackson, who may have been regarded by the company as men with marketable reputations, they were also required 'to devote the whole of [their] time attention and abilities to [their] duties in connection with the said Band.' In particular, they were forbidden from taking part in, or lending their names to, any engagements other than with the band without written permission from the company.³⁹

Nowhere is there mentioned the promotion of John Foster and Son's products, although it was implicit that the band was representing the company, a point made clear by one of the directors in his farewell speech to the bandsmen (see below). Nevertheless, it does seem that the tour went well beyond the requirements of commercial considerations, and was a demonstration early in the twentieth century of the Foster's high regard for the band. A very professional souvenir brochure was produced in English, French and German, the cover of which, see Figure 6 above, prominently displays the company name and address, their products, an aerial view of the mills above a photograph of the band, and pictures of the trophies won.⁴⁰ Inside, the brochure gives a brief history of the business together with important statistics about the Mill and, significantly, details of the facilities available to the workforce at the Victoria Hall in Queensbury, including concert hall, library, lecture and reading rooms, and a swimming bath; all evidence of the wider provision for its employees by a responsible employer. There is also a history of the band and its successes, a list of personnel and a catalogue of music available to be played on the tour. In summary, this was a smartly produced document which demonstrated the standing of Fosters as a well-respected and soundly run business.

The banding press, ever aware of news relating to bands via a network of local correspondents, reported in December 1905 that plans were under way for Black Dike,

'to make a prolonged tour in America in the autumn of 1906.'⁴¹ In March of the following year the *British Bandsman* related that,

Black Dike are still fairly busy with engagements and besides that, all available time is put in for practice. There is more practising going on at Queensbury just now than there has been for years. This, of course, is to prepare themselves for their tour of the United States of America in the autumn when they will require a big repertoire to select from.⁴²

For whatever reason, the tour originally planned for the autumn actually departed on 29 June 1906. It was reported that on the day of departure the band played selections at the Albert Memorial in Queensbury during the mill's breakfast break, and received a good send-off from the people of the village, before taking the tramcar to Bradford. Here, before being entertained to lunch at the Great Northern Hotel by the Fosters, they played in the entrance to Exchange Station. Willie Jeffrey recorded in his diary,

... several toasts were drunk and speeches made by our bandmaster H. Bower who thanked Messrs. Fosters on behalf of the band. Major Foster in his remarks gave the men some very good advice on American ways and manners and also assuring the band that those we had left behind would be well looked after while we were away.⁴³

The Major was Fred. Foster, who, together with Herbert Anderton Foster, signed the various agreements relating to the tour on behalf of the company. Fred. Foster concluded his speech to the men by reinforcing their connection with the company for which they would be ambassadors, saying,

Don't forget you are Black Dike Band, and belong to John Foster and Son Limited, a company of which I am proud to be one of the managing directors, a company which is looked up to in the City, more so perhaps than any other

company in the neighbourhood, and a company well known not only in Canada and the States but throughout the world. ... on behalf of the directors of the company I wish you a very happy and pleasant tour.⁴⁴

The band made their way by train to Liverpool; Jeffrey stated that, '[Bradford] station was crowded and thousands were unable to gain admittance ... We had a splendid Yorkshire send-off ... At Halifax there was another round of cheering to pass.'⁴⁵ Once again enthusiastic support was made very evident, and from communities further away from the band's home village; no doubt there was a feeling that Black Dyke was a musical ambassador for the West Riding of Yorkshire.

The band embarked on the *S.S. Empress of Ireland* of the Canadian Pacific Line and sailed from Liverpool, destination Quebec, at 18.15 on 29 June on what was, according to Jeffrey, the ship's maiden voyage. During the voyage, which arrived in Quebec on 7 July, the band provided entertainment for all three classes with concerts in their respective parts of the ship, collections being taken in aid of the Seaman's Orphan Fund in Liverpool and Montreal.⁴⁶

The band spent the first three weeks in Canada, playing a week each in Montreal and Toronto before crossing the border to Detroit on 28 July. In both Canadian cities they were given a warm welcome by members of the Yorkshire Societies set up by expatriate Englishmen. In Toronto Willie Jeffrey said 'we feel quite at home – there are so many old countrymen here – some from our own little village.'⁴⁷ The local press reported on the success achieved by the band:

The famous Black Dike Mills Band won an indisputable popular triumph on their very first appearance on the Island yesterday afternoon. They were greeted by a multitude of several thousand people, who became enthusiastic admirers of their playing on the completion of their second number. ... the brilliant overture

to "Zampa", which was given a splendid rendering both technically and musically.⁴⁸

The move into the United States changed the tone of Jeffrey's entries: 'We now realise we are in the U.S.A. Everything seems so strange ... There are no English here [in Muncie]'.⁴⁹ In Indianapolis, where they played in a park for a week, the heat was a problem, 'over 100 degrees today',⁵⁰ and on leaving the city on 4 August Jeffreys made his views clear: 'Our last day here and I am not at all sorry. I cannot say I like this place at all.'⁵¹ Moving to Louisville, Kentucky, where they had a nine-day engagement, there were clearly changes in the environment which disturbed the Queensbury men. On 16 August Jeffreys reported, 'Been two murders here today, it's a terrible place.'⁵² Only occasionally does the diary refer to the size of audience listening to Black Dike: 'We had a poor audience tonight' (15 August, Louisville); 'we had a fair good house last night, I think we shall do much better here.' (10th September, Cleveland).⁵³ However, it seems probable that the band's reputation would be better known in the Dominion of Canada than in the United States. Furthermore, in the southern states of America, with its large African-American population, there were different musical traditions and idioms which may have reflected on the popularity of an English-style brass band with its repertoire heavily influenced by the Western classical tradition, even though they did play some ragtime numbers.

After many one-night stands and much travelling the players returned to Toronto on 5 November. Willie Jeffrey expressed his feelings thus, '... to me it seems quite a relief to get back into Canada again. Somehow or other the atmosphere seems to be sweeter and after all there is nothing like being under your own government, you feel a freer man.'⁵⁴ The final concert, the last of 204, was given in Quebec on 15 November 1906, the band embarking on the *S.S. Empress of Britain* the following day for the return voyage. On the original cruise Jeffreys related that four men had shared

a cabin, but on the journey back he was in a second-class cabin for two, sharing with 'his regular companion', third cornet player Sam Midgley:

We have every comfort, plenty of nice blankets, two nice bunks on the port hole side, a nice couch to lay on during the day if you are feeling a bit shaky, and we have a fine dressing chest and wardrobe all complete ... we have nothing whatever to grumble at.⁵⁵

However, the November crossing of the Atlantic was rather uncomfortable with strong winds and high seas. Nevertheless, the band performed for divine service in the first-class saloon, and again raised funds for charity by giving concerts throughout the ship; £28/6/2 was the amount on this voyage, a total of over £52 for the two crossings. The ship docked in Liverpool on 24 November and the party of thirty-five arrived back in Bradford at 11.40. Although Jeffrey recorded that a large crowd of friend and relatives were there to greet them, it seems clear from the contemporary press report that the return was much less celebrated than the departure: '[i]t could not be called a reception, only a few relatives were there ... Beyond these and the ordinary traveller ... no other members of the public were present. There was not a bit of enthusiasm.' The group returned to Queensbury in a specially hired and bedecked tramcar to be greeted by a crowd, 'probably a thousand strong', but no official reception as the Fosters were absent.⁵⁶

So, what was the conclusion of those who took part in the tour, and was there any lasting legacy? Willie Jeffrey said in his last entry on 24 November:

It has been a tour full of interest, a tour of education and experience which could never have possibly been got in any other way, still I for one am glad that it is now over and that we have all been spared to return to those at home we hold so dear.⁵⁷

Harry Bower, the bandmaster, speaking to a local reporter said he was '... delighted with his experiences on the tour, which had been a complete success from a musical point of view.' He went on to describe the many plaudits they had received from such people as Sousa and Creatore, both leaders of very famous military bands with international reputations. In Toronto they had been preferred to any of the American bands for the annual exhibition, and received \$2,000 for five days playing. He related that the largest audience on the tour was at Hanlan's Point in Toronto where over 50,000 people were present at the afternoon and evening performances.⁵⁸

However, when all the excitement had died down, there was an uncomfortable fact to be faced; musical success it may have been, but financially the tour had been a failure. The Foster's Directors' Minute Book contains an entry for 12 December 1906:

Mr. F. C. Foster stated that the tour of the Black Dike Band in Canada and the United States had resulted in an estimated loss of £2,000 and it has been arranged that two-thirds of this was to be defrayed by the Company and one-third by the Band, and in order to reduce this amount the Band suggest that the receipts from certain pending engagements be paid to the credit of this account. This arrangement was approved.⁵⁹

A report from the *Bradford Telegraph* in October 1907 was headlined "Dissatisfaction in the Black Dike Band. The American Tour a Loss of Over £3,000. Prominent Members Secede". The report went on to state that, 'The brunt of this loss is having to be met by the band members ...'. Clearly, this was not the case as the directors had agreed to the company meeting two-thirds of the deficit, although that was, of course, on the smaller sum of £2,000. However, we do not know whether the figure quoted in the article is accurate or not. The report stated that,

The bandsmen have now succeeded in raising £700, this being the result of certain amounts hypothecated out of their pay whilst they have engagements in

this country. The present Southern and Western tour is understood to have been arranged for reducing the losses on the American visit.

It was also suggested in the report that the remuneration whilst on the tour was inadequate, and that at some stage the band had wished to cut short the visit but had been persuaded to go on. These subjects are not referred to at all in Jeffrey's diary. The paper's informant also told the reporter that the bandsmen had been required to 'take out £50 shares' in the enterprise, and that after the loss these were now only worth £13. This is clearly inaccurate as the extant Agreements show that the deposit required from the bandsmen was only £25. Nevertheless, there was evidently some discontent in the band, and according to the article six players had already left because of the financial implications of the tour.⁶⁰

Bearing in mind the precautions taken by Fosters before the tour started, it is difficult to understand how such a large deficit was allowed to arise. The Financial Manager, Pryce, was required to provide weekly accounts to the company, and they had the option to terminate the venture prematurely if matters were not proceeding well. It can only be concluded that communication proved difficult, Pryce was incompetent, not enough attention was given to the figures by the company, or any combination of these and other unknown factors led to the unfortunate outcome. In the absence of accounts for the tour it is not known exactly how the matter was resolved, but the only other reference in the Minute Books was made on 24 March 1909 when, 'It was decided to write off £500 of the £850-16-9 standing as a balance in the Trade Ledger as Black Dike Band United States Tour.'⁶¹ This would seem to be a generous gesture by the Fosters, and does demonstrate that they were not unduly concerned with holding the bandsmen accountable for the entire outstanding amount; it cannot be determined how the balance of the loss was accounted for as records are not available. Nevertheless, the whole tour shows the company as well intentioned towards the band,

by agreeing to the venture in the first place, with its associated costs; by making arrangements for the bandsmen's dependents to be provided for in their absence; by making provision for a reasonable level of comfort for the players themselves on what of necessity would be an arduous expedition.

As mentioned earlier, Besses o'th'Barn band had embarked on a world tour also in 1906, not returning until December 1907. One can only assume that financially their adventure was more successful than Black Dike's, for they set out on another such tour, also taking in South Africa in 1909.⁶² Needless to say, Black Dike did not venture across the Atlantic for many years, not, in fact, until 1972 when they attended the Canadian Brass Festival.

The Inter - War Years

The Fosters provided support for the band for many years, but such backing did not always go unchallenged, a fact that has not been previously raised in the historiography of the band. The most serious questioning of the continued funding for the band occurred, as might be expected, during the economically challenging inter-war period.

The economic situation in Britain in the 1920s and 1930s was a mixed experience for the population. Whilst those areas, mainly in the south of England where new industries such as electronics and consumer durables were being developed were relatively prosperous, those that were over dependent on the older export industries, which had been such drivers of the pre-war economy, suffered from high rates of unemployment. Coalmining, textiles (especially cotton), iron and steel production, and shipbuilding were the main victims of the economic slump, so that areas such as south Wales and the north east of England were affected disproportionately. Even within these locations there could be districts that because of a particular trade or a

diversification of industry escaped the worst deprivations caused by lack of work. Nevertheless, whilst the scourge of unemployment was not evenly distributed, from 1921 until 1939 there were never less than one million people out of work, and from 1931 to 1935 that number did not fall below 2 million.⁶³

Correspondence between the Company Secretary, Robert Hall, and the directors, a number of whom now lived away from Queensbury, is very revealing of the difficulties the firm was facing in the 1920s and 30s. Hall wrote to the Directors on 14th May 1921 informing them that at the next meeting (to be held on 31st May), 'the matter of finding ways and means of financing the Company, to the extent of a further £50,000 will be submitted for consideration.' He suggested that, 'Authority to borrow from the Bank under guarantee of the Directors might be the best method of providing the money.'⁶⁴

In a subsequent letter of explanation to Robert J. Foster, Hall detailed the liabilities pressing on the company comprising over £46,000 due to the Inland Revenue, £20,000 in connection with the extension of the Power Plant, and £9,000 due to Westminster and Parrs Bank. Against these he sets the value of company investments of only £17,960; presumably this small figure related only to readily realisable assets.⁶⁵ Clearly, at this time, the company was having problems in raising capital. Ronald A. C. Foster, who was chairman from 1940 to 1963, related that:

The directors who presided over the destinies of the company in 1920 were faced with considerable difficulties. They looked out over a scene from which the familiar landmarks had been swept away. Much of their old trade had gone, and gone for good: though this was not apparent at the time. But what was evident was that if the old trade did not return, much of our machinery was wrong ... It was in this awkward situation that the great slump overtook us. Survival rather than profits had to be the order of the day, and much old stuff had to be jettisoned in order to survive.⁶⁶

In these circumstances, all items of expenditure must have been scrutinised with more than the usual critical attention, especially those which were inessential to the efficient running of the business. Black Dyke Mills Band had been very successful, had brought fame to John Foster's enterprise, and to the village of Queensbury, but how much did it mean to the directors when harsh economic reality had to be faced? The Directors' Minute Book shows that in the early 1920s matters relating to the band continued much as they had always done. In October 1920 it was agreed that J. A. Greenwood's fees for training the band should be increased by 75% on his pre-war fee of £70 to £122/10/- for 30 lessons. 1923 and 1927 saw the authorisation of the purchase of new sets of uniforms, although the cost is unknown; it seems more than likely that the earlier replacement suits were provided with the visit to the mills of H.R.H. the Prince of Wales in May 1923 in mind.⁶⁷ However, at the meeting held on the last day of 1928 the following entry appears: 'The expense of maintaining the band was discussed when it was suggested that no engagements be accepted for the year 1930 pending further consideration of the matter.'⁶⁸ This seemed rather a bolt from the blue, especially bearing in mind the band's win at Crystal Palace in September 1928, their first at that contest since 1902. That the Fosters, or at least some of them, took great delight in the win can be judged from the contemporary press reports. On their return from London, the band was welcomed at Bradford railway station by Colonel E. H. Foster and his nephews, Gerald and Cecil:

Charabancs then took the band to their Moorland village home at Queensbury. The band then played down the street which was crowded with the people who cheered lustily. The band wheeled through the mill gates into the mill yard, where they were cheered again and again by their fellow workpeople of about 1400 ... A platform had been erected ... which was draped with flags, on which stood Colonel E. H. Foster (the managing director of Black Dyke Mills) and Mrs Foster, Captain and Mrs Cecil Foster and Captain Ronald Foster. [see Fig.7]

Figure 7⁶⁹

Although a very masculine preserve, it is noticeable from the photograph that the band, almost hidden by the crowd, was welcomed by a throng in which both men and women were well represented. Colonel Foster told the band how pleased they all were at the long-awaited win, and that, 'they could now consider themselves as the first brass band in England.' Captain Cecil Foster, 'led the operatives in giving three lusty cheers for the band', after which they again played the test piece, Gustav Holst's *A Moorside Suite*.⁷⁰ Once more the enthusiasm for the band was demonstrated by the people of Queensbury which, of course, included the workers at Black Dyke Mills. The

celebrations did not end there. In a letter dated 24 October 1928, Robert Hall advised H. A. Foster, who was at the Faskally Estate in Perthshire, that, 'The presentation of the Crystal Palace Trophy, and a Band Concert, will take place tonight. A dinner is also being given to the Band.'⁷¹

The following day Hall again corresponded with Herbert Foster with a report on the previous evening's celebrations:

The Band concert held last night was a great success. The Hall was packed in every corner, it is surprising what a following the Band has. The supper afterwards went on until after midnight. The "Table" was good and the company, presided over by Mr. Philip, thoroughly enjoyed themselves.⁷²

The presentation of the 1,000-guinea trophy by John Henry Iles, the founder of the reborn Crystal Palace Contest in 1900, took place in the Victoria Hall, Queensbury after a concert given by the band, which included the test piece, selections from *Show Boat* and *The Desert Song*, and solos by Owen Bottomley (cornet) and Percy Shaw (euphonium). Philip S. Foster accepted the trophy on behalf of the band and the firm stating that, 'He regarded the trophy ... as the greatest musical honour in the world.' He went on to say, 'that the man who could sit and listen to a band such as they had heard that evening and still say there was no music in a brass band must have no ears or no imagination'⁷³; this was in response to comments made by Sir Thomas Beecham in his inaugural speech to the Leeds Triennial Musical Festival of that year.⁷⁴ The Fosters presented the conductor William Halliwell with a gold fountain pen, and he also received a silver rose bowl from the band; the band honoured bandmaster, Arthur O. Pearce, with a gold watch.⁷⁵

Yet in spite of all the congratulations, by the end of 1928 consideration was being given to discontinuing support for the band. The possibility that this was a

proposal by one of the directors rather than a general suggestion is lent support by the content of another letter from Robert Hall, dated 20 July 1929, on this occasion to Col. Edward H. Foster. Hall said, 'Mr. Gerald is on again about shutting down the Band, on the other hand Mr. Herbert has just been writing telling how pleased he was with their performance at Newcastle which he had heard over the Wireless.'⁷⁶ It seems probable that there was a generational element to this apparent difference of opinion. Herbert Anderton Foster was Gerald's uncle, and had retired in 1921 after 50 years as a Director. In 1929 he was 76 years old, whereas Gerald, who was actively connected with the mill, was 44. Robert Hall wrote again to Herbert A. Foster on 7 August in which he said, 'I note you have written a long letter giving your views regarding the Band.' Frustratingly, H. A. Foster's letter cannot be found; it would have been of great interest to see what this long-serving member of the Board had to say on the subject. Hall also mentioned in his letter a new publication, *Musical Progress*, which had started a series of articles on leading brass bands, beginning with one on Black Dyke Mills; three copies were posted to Foster. Hall commented, 'There perhaps is nothing new in the contribution, but it shows that the Black Dyke Band is held in good repute when it is given the first place in the series.'⁷⁷ That Herbert Foster's letter had some effect can be seen from the minutes of the Directors' Meeting which took place on 9 August 1929: 'Some consideration was given as to the continuance of the Band as part of the organisation of the Mill, after discussion it was agreed to continue it, but enquiry was to be made with a view to seeing if it was possible to relieve the company of some of the expense.'⁷⁸ Hall reported the result of the meeting to Foster saying that the principal items on the agenda had been the band and the overdraft guarantees.

The question of the cost of maintaining the band was raised at Board Meetings in April, May and August 1930, but the decision in October of that year to provide new uniforms to the senior band seemed to have signalled that the musicians would be

retained. This was reinforced by an agreement to order replacement uniforms (without great coats) in December 1934. However, at a meeting in May 1935,

The following proposition was put to the meeting regarding dispensing with the Band, viz:- That under the present financial condition of the Company we are not justified in continuing the maintenance of the Band and that it can be done away with of this year. The motion was not seconded and fell to the ground.⁷⁹

An uncompromising proposal which was met with a resounding rejection by the Board. The directors waiving their right to remuneration in 1934 can perhaps be seen as an indication of the seriousness of the 'financial condition of the Company'.

The importance of the company's decision to retain the band in the face of extreme financial difficulty, which was widespread and long-standing, cannot be overstated in its importance. It would have been understandable, and some might say, logical to let the band go. In June 1932 Robert Hall wrote to Captain Alwyn Foster:

As far as we can ascertain the Bradford textile trade generally is in as bad or worse straits than ourselves – and one is driven to the conclusion that until there is a great revival in business there is too much machinery in operation. It is a case of the survival of the fittest ...⁸⁰

Clearly, Fosters were one of the fittest, surviving until the last decade of the twentieth century, but the 1930s were perhaps the most severe test of the company's resilience. Although not mentioned in the minutes or correspondence, it could be said that the firm gained something from the advertising the band provided, but the retention of the band cannot have been easily justified on economic grounds, in fact the arguments all went in the other direction. One is driven to the conclusion that an element of sentiment penetrated the hard Yorkshire business psyche of the Fosters, possibly combined with the recognition of the widespread popularity of the band which bore the name of their mill, and the pleasure which their skilled players gave to so many. They may have felt

that in a period of gloom and uncertainty the relatively modest cost of supporting the band was a small price to pay for continuing an institution that lightened the scene not only for their own workers but for a much wider audience.

In this connection it should be borne in mind that in this inter-war period Black Dyke were often on tour, performing at venues all over the country. Whilst away from the mill they paid their own way, and it is remarkable that in a period of high unemployment and the decline of many staple industries such as shipbuilding, mining and cotton, the members of the band were able to enjoy a reasonable lifestyle. Roy Newsome commented,

... against this backdrop of deprivation and suffering [the aftermath of the General Strike in 1926] members of bands such as Black Dyke could earn a comfortable living, certainly throughout the summer, giving concerts in parks and at the seaside. Companies like John Foster's and Foden's ... were delighted to see the backs of the bandsmen for a few weeks as it reduced their wage bills.⁸¹

Arthur Pearce's diaries show the considerable extent of these engagements, one of the most remarkable tours being that of 1933 which lasted from 24 June until 22 August. The band covered over 4,000 miles, much of it by 'bus, visiting firstly the south coast, including Plymouth, and then travelling to Scotland to appear at Glasgow, Edinburgh and Dunfermline. The tour continued taking in amongst several others, Hyde Park, London, Dublin and Hastings.⁸² A photograph of a well-satisfied group of Black Dyke bandsmen in front of their motor-coach before setting off on their tour appears below (Fig 7). In the same newspaper report it was tellingly stated that, 'The band owes a lot to Colonel E. H. Foster and Mr. Gerald Foster, ... *who are preserving the traditions of the family in their interest in the band*' [my italics]⁸³; it would seem that Gerald had

revised his views since 1929, or at least was not making them public.

Figure 8

In this period of economic depression and political strife when many bands, especially in the hard-hit mining areas of the north-east, had disappeared, such support was invaluable. As Arthur Taylor pointed out, the bands of South Shields were particularly badly hit. St. Hilda's Colliery Band, which had been one of the major forces in the contest field during the 1920s, turned professional in 1927 after the colliery had closed in 1925. It was able to survive on summer tours of seaside resorts and winter engagements with Bertram Mills' Circus for a number of years, but being barred from contesting it lost the cachet of being the champion band, and work became harder to find so that it folded in 1937. Of other bands from the area, Marsden and Hebburn closed in 1930 and 1932 respectively. In other parts of the country many bands struggled on or gave up the fight for survival:

Famous names like Shaw and Irwell Springs either vanished completely or faded to pale shadows of their former selves. Further down the ranks, bands

crumbled away, leaving only memories and perhaps a set of rusting instruments.⁸⁴

Interestingly, Dave Russell in his analysis of numbers of brass bands between the wars, found that,

... the late 1930s were a period of marked difficulty and quite rapid absolute numerical decline. In 1938, the *British Bandsman* contained many anxious records of disbandings; the Lancashire correspondent claimed that some fifty local bands had folded in the course of the year, including some of considerable stature, notably Perfection Soap Works and Glazebury bands.⁸⁵

Although many bands disappeared, there were other works bands that had enthusiastic backers and managed to survive the worst effects of the 1930s Depression, Foden's Motor Works being a prime example. It needs to be emphasised, however, that Black Dyke had been sponsored by the Fosters for 47 years before Edwin Foden took over the failing Elworth Band in 1902 to form the band that carried his family name.⁸⁶

The Second World War: 1939-45

Inevitably, wartime circumstances led to disruption in the operation of many bands, some had to break up 'unable to cope with the loss of players to the forces, the effects of Civil Defence duties and the demands being made on factory workers, some of whom were working 12 hours per day, seven days per week.'⁸⁷ Although Black Dyke was affected by conscription with frequent changes in personnel, it continued to operate, and as in the First World War, the junior band provided a useful reserve of players. Only one contest was entered during the war, the Yorkshire Brass Band Championship held at Odsal Stadium, Bradford in June 1943, which Black Dyke won.⁸⁸ Engagements were mostly local, but 'standards were maintained and broadcasting became one of its essential functions.'⁸⁹ The band's radio activities are discussed in Chapter 6.

Evidence of the band's relationship with the Fosters is very sparse during the War years, the only relevant entry in the Directors' Minute Book being in November 1944 that stated, 'It was decided to purchase new uniforms for the Band'⁹⁰ However, even this was a significant decision in wartime circumstances with clothing rationed, but it is possible that as textile manufacturers Fosters were in a more advantageous position than most.

That the family were happy to make use of their band was apparent by the musicians' presence at Mr and Mrs William Foster's wedding reception in the mill's canteen in August 1942.⁹¹ In a similar if more elaborate pre-war event, the band had played for the welcome home of Lawrence Foster and his new American wife, with a parade through the village and a reception which provided plentiful food and drink, 'reminiscent of baronial days', for the guests which included 400 workpeople and the children of Queensbury.⁹² Once more the closeness of the family to the local community can be seen, and their wish to be inclusive in their celebrations; a possibly surprising example of Victorian-style paternalism in the mid-twentieth century?

After the Second World War

In the immediate post Second World War period there is evidence of the company taking more direct control of the band. The reason for this was that whilst the band had been active during the War, radio-broadcasting being a particularly regular occupation, they had not regularly contested since 1939, and results were not what would be expected. The new post-war National Championship arrangements, under the auspices of the *Daily Herald*, required bands to qualify for the London finals via a series of area contests. Black Dyke won the 1945 area competition, but did not qualify in 1946, neither did they compete at Belle Vue in these years. As Roy Newsome put it, 'Though the band had remained at the forefront in concerts and broadcasting throughout the war years it had fallen behind such bands as Fairey's which had

remained virtually at full contesting strength. Something had to be done...¹⁹³ Bands such as Fairey Aviation, whose parent company was important in the production of aircraft, had had a definite advantage as their workforce had more protection from conscription.

At a Board Meeting in September 1946 the Minutes record: 'Mr Sharp was asked to take over the band and make every endeavour to improve its present standard.'⁹⁴ He was granted the sum of £500 for that purpose.¹⁹⁵ Arnold Sharp was quick to act, reporting back to the Board in October, when it was agreed that Willie Lang be engaged as solo cornet and that Harry Mortimer, who had conducted Fairey Aviation in their recent National Championship win, be approached. By December 1946 Mortimer had been appointed as guest conductor, and in April 1947 Black Dyke had won the North Eastern Region contest to qualify for the London Finals. At the meeting on 16th April 1947 the Chairman 'expressed the appreciation of the Board on the success attained by the Band ... [and] congratulated Mr. Sharp on achieving the improvement so quickly. It was unanimously agreed that Mr. Sharp be authorised to try and engage Mr. Mortimer as Band conductor.'¹⁹⁶ This was duly achieved and Mortimer conducted Black Dyke in their hat-trick of wins at the National Finals in 1947-1948-1949. However, it should be remembered that the new conductor had a much revitalised band with which to deal. Apart from Willie Lang as solo cornet, Denzil Stephens had joined in 1946 as solo euphonium and Gordon Sutcliffe replaced Joe Wood as solo horn in 1947. In addition a number of younger players graduated from the junior band so that, '...Harry Mortimer had a new-look band to work with, and much credit must go to Arthur Pearce for integrating all the changes and providing Harry with what had once again become a top class band.'¹⁹⁷ Nevertheless, it is clear that the company had been active in the process by securing Mortimer's services.

Figure 9

Compared with the pre-war period it is noticeable from the Directors' Minute Books that the band is much more prominent and more regularly discussed. This was

probably influenced by the fact that the company had changed its status; R.A.C.

Foster, the Chairman at the time said:

It became evident to the directors during the [post-war] period...that it was undesirable to remain a private company. The incidence of death duties and the widening circle of the family holdings made such a set-up an anachronism. Accordingly, in 1948, a quotation was sought on the Stock Exchange and the company became fully public.⁹⁸

This change to a public company would require even more careful minuting of discussions and decisions, especially those that related to finance. Nevertheless, every contest success was congratulated and rewards or recognition agreed; it was usual for a dinner party to be arranged for the band as a whole. An idea of the tone and import of the Board's attitude to the band can be seen from the copy of the entry for 21 October 1948 shown above (Fig.9).⁹⁹

On the day after the meeting Ronald Foster, the Managing Director, wrote a letter of congratulation to Arthur O. Pearce, a copy of which is reproduced below (Fig.10). It should be noted that on the company's notepaper the name of the band appears above that of the firm, perhaps an indication of in what regard it was now held. On the reverse of this letter there is a draft of Pearce's reply in pencil, in which he indicated his pride in the band and his assurance 'that there was no doubt of the result after the magnificent performance.' However, he also tendered his resignation as bandmaster from 31 December 1948 on 'Doctor's Orders'; the minute of 21 October referring to a new bandmaster indicated that the Board was already aware of Pearce's decision.¹⁰⁰ Unfortunately, Wood's appointment as bandmaster was not successful (see next chapter), leading to further discussions in the Boardroom. Sharp reported the situation on 30 March 1949 and recommended that a change should be made; it was agreed, 'that the new appointment be left with Mr. Sharp and Mr. L. E. A. Foster'.¹⁰¹ It was not until six months later that Sharp was able to report the

Figure 10

appointment of Alex Mortimer as a replacement at a salary of £500 per annum; 'It was left to Mr. Sharp to make arrangements for the employment of Mr. Mortimer in the mill, and also adjust the working conditions of Mr. Wood, the retiring Band-master.'¹⁰²

Obviously, in these areas of hiring and firing the company as paymaster had to be heavily involved, even though, as the next chapter will show, the bandsman could have substantial influence on whether conductors/ bandmasters would remain in position.

The cost of running the band was reviewed from time to time to calculate the appropriate contribution the firm should make to the Band Fund; in December 1949 Sharp was asked to prepare a budget of band expenditure for 1950 and 1951 following which it was decided to pay a further £1,300 into the Fund.¹⁰³ In the autumn of 1962 there was another major review of the band and its costs: 'The Chairman said that the feeling between the Band and the Bandmaster [Jack Emmott] was not as good as it ought to be and it might be desirable to discuss the activities of the Band. It was agreed to submit a statement of Band costs at the next meeting.' This was duly done and it was agreed to, 'continue running the Band on a First-class level at an estimated cost of £4,000 per annum ...'¹⁰⁴ The supervision of the administration of the band was now in the hands of Peter Lambert who had first taken on this responsibility in January 1959, becoming a director of John Foster and Son (Yarns) Ltd. In July 1960.¹⁰⁵ In 1963 he reported that the band was, 'at a low ebb, only seven members now being employed at Black Dyke Mills ...'; this was a sign of the changing nature of the band in terms of the occupations of its members, but also of the disruption caused by the death of a well-loved conductor.

It was also noted that the band would not accept the appointment of a Mr. Handford as professional conductor.¹⁰⁶ Black Dyke had had a successful period under Major G. H. Willcocks from 1957 until his death in 1962, and he was held in particularly high regard by the players. His successors Leighton Lucas (1962) and George Hesse (1963) proved unsuitable, but the name of Handford is not mentioned in the history of the band. The principal horn player with the Hallé Orchestra in Manchester in the 1950s was Maurice Handford who left that orchestra in September 1961 to concentrate on conducting; he became Associate Conductor of the Hallé in 1964.¹⁰⁷ Grenville Richmond, Black Dyke's solo trombone player at the time, confirms that Maurice Handford conducted the band at a number of rehearsals, but like a number of

musicians from backgrounds other than banding, he was not *au fait* with the rigorous standards required in the contesting world, so in the eyes of the band, could not provide the requisite level of preparation.¹⁰⁸ In these circumstances the stated intention in the Minute Book that '... the Band should play under Mr. Handford ...'¹⁰⁹ was not achievable; Major C. H. Jaeger, Director of Music of the Irish Guards, was appointed Professional Conductor of the band early in 1964.

At this time there was clearly some disquiet about the make-up of the band and its standing as far as the company was concerned. The fact that so few bandsmen now worked for Foster's also led to questions being asked about how closely the band was now associated with Queensbury itself; in October 1963 Lambert was asked to ascertain how many lived in or near the village. The following meeting was advised that 22 out of the 26 members of the senior band, and 22 of the junior department lived within 6 miles of Queensbury. This satisfied the Board as, 'it was agreed to continue to finance the Bands and to attempt to restore their first class condition.'¹¹⁰ This aim was strengthened the following year when in September further funding up to an extra £1,000 per annum was authorised to cover loss of wages if week day engagements were accepted; this was now becoming a problem as so many worked away from the mill. Each engagement was to be approved by the joint managing director, Mr. R. H. Slaughter, with the concentration being on playing in Yorkshire, 'the purpose being to improve the company's "image" in the County, in which it recruits most of its staff and workpeople.'¹¹¹ This was the only occasion in the whole period under review on which the use of the band for promotional purposes was specifically mentioned in the Minutes. It may be of significance that the management of the company was now passing out of the direct control of the Foster family with R. A. C. Foster being the last of his clan to hold the office of Managing Director when he retired in 1963.¹¹² From now on income and expenditure relating to the band were subject to more regular scrutiny. However, when the significant change from high pitch

to low pitch for brass bands was mooted in 1965 the Board readily authorised the outlay of up to £3,000 to equip the band with new instruments, if necessary; this proved to be the case, the actual cost being £2,220.¹¹³

John Clay mourned the loss of Major Willcocks and said, 'It was to be another six years before the band eventually got over the loss of such a great man'; there is no doubt that the period of the early 1960s was a very unsettled one.¹¹⁴ Four conductors were tried during the period from 1962-7, and there were various changes in band personnel. Major Jaeger left in 1967, the band having had success in the Area Contests in 1964 and 1965, but only being runner-up at the National in 1964 and 1966. It was with the new team of Roy Newsome as bandmaster and Geoffrey Brand as professional conductor that a new era of success for Black Dyke dawned, with first places at the Albert Hall in 1967, Belle Vue in 1968, and being crowned World Champions in 1970. Again, the company had continued support for the band during difficult times, even without the Foster family's controlling influence, although in January 1967 it was reported that the West Riding County Council had agreed to take over the junior band.¹¹⁵

Conclusion

In the relationship between Black Dyke Mills, the community of Queensbury and the band one can see elements of both change and continuity in the period under review. Perhaps one of the most significant developments was the change in the association between the mill and the players. For most of the period, until the 1950s, the majority of the members of the band worked in the mill and lived in or nearby the village, so that there was a very close link with the Fosters and the community. From the 1950s this connection was loosened with more men working elsewhere and living further away from Queensbury. Nevertheless, and although the band was less a part of the village scene as its engagements had taken it further away, the local community

still showed enthusiastic support for contest successes. Even in the 1970s crowds appeared on the streets to welcome the band home, with the traditional celebratory march through Queensbury.¹¹⁶ Civic receptions were still the order of the day, and in 1976 Black Dyke received the distinctive honour for a brass band of the Freedom of the City of Bradford.¹¹⁷

What did remain constant during the period was the unusual level of support that Black Dyke received from the company. As prudence would dictate, the cost of providing that backing was reviewed from time to time, and when necessary the Board would step in to take a controlling hand in sorting out difficulties, but only on one occasion was a serious attempt made to dispense with the band. Even in a period of dire economic difficulty the company would not let the band go. It does seem that there was a sense of pride in what their band had achieved, not influenced by commercial considerations, a feeling which only increased as its successes continued and its reputation grew. There is a sense that the band had become too large a phenomenon to be disposed of; it had become better known than the firm. In fact, it could be said that one man's pet project in Victorian times, by the twentieth century had developed into almost a company necessity.

¹ Sigsworth, E.M., *Black Dyke Mills, A History*, Liverpool, Liverpool University Press, 1958, pp. x-xi.

² Sigsworth, *Black Dyke Mills*, pp. xi-xii.

³ *The Cornet Brass Band Annual for 1894*, p.32.

⁴ Clay, J. H., *Black Dyke. An Inside Story*. Stockport, Jagrins Music Publications, 2005, p.87.

⁵ *The Cornet Brass Band Annual for 1894*, p.32.

⁶ Ibid.

⁷ Taylor, A. R., *Labour and Love. An Oral History of the Brass Band Movement*, London, 1983, pp.8 & 26. E.R. and W. Foden were the sons of Edwin Foden, who was joint founder of the company and the man who first sponsored the band. Both were involved in running the company, and held the post of band manager between the wars. (Burgess, F.D., *By Royal Command. The Story of Foden's Motor Works Band*, Stoke-on-Trent, Webberley Limited, 1977)

⁸ Interview with Geoffrey Whiteley 12 October 2010.

⁹ Sigsworth, *Black Dyke*, pp.x-xi.

¹⁰ *The Cornet Brass Band Annual for 1894*, p.35.

¹¹ *Halifax Courier*, 21 July 1860.

¹² *Halifax Courier*, 9 September 1871.

¹³ Dr. Peck was the public health medical officer for the Queensbury Local Board, superintendent of the fever hospital, Poor Law medical officer, public vaccinator, district medical officer for the Great Northern Railway Company, and certifying factory surgeon for the district. He was appointed to the last post in 1894, and one of his responsibilities was to examine children leaving school to decide their fitness for work in local factories; in Queensbury this mainly related to Black Dyke Mills. Described as of imposing appearance with a beard, Peck had a motor-car and chauffeur. He left Queensbury in 1908. (Hainsworth, E., *The Doctors of Queensbury, Two centuries of medical practice in a Yorkshire village*, Queensbury, Hainsworth, 1993.)

¹⁴ Unidentified newspaper report dated 29 September 1902 from Arthur O. Pearce's scrapbook, in private collection.

¹⁵ Nineteenth-century letter files relating to the business and family matters are in existence, but careful perusal of these has not revealed much in relation to the band itself, certainly nothing that throws light on the attitudes of the Fosters to the band and their continued support of it.

¹⁶ John Foster & Son Business Archive (JF&SBA), Directors' Minute Book No. 1 27.11.1891 – 06.07.1920, West Yorkshire Archives Service, Bradford, Ref. 61D95/2/1/1.

¹⁷ As above.

¹⁸ He was able to do so after purchasing Hornby Castle Estate in Lancashire in 1860 for £205,000. He lived there as his presence at the mill became less necessary, but returned regularly to Prospect House in Queensbury where he died on 6 March 1878.

¹⁹ Barrett, F., 'The Fosters of Black Dyke Mills,' Halifax, *Transactions of the Halifax Antiquarian Society*, 1967 p.58.

²⁰ Firth, G. 'William Foster' in *Oxford Dictionary of National Biography*, Oxford, Oxford University Press, 2004-11, accessed online at www.oxforddnb.com 21.09 2011.

²¹ Sigsworth, *Black Dyke Mills*, p.364.

²² Newsome, R., *150 Golden Years, The history of Black Dyke Band*, London, World of Brass Publications, 2005, p.48.

²³ Clay, *An Inside Story*, pp.12-13.

²⁴ Ibid.

²⁵ Fred Foster was a major in the West Riding Yeomanry, and was sometimes referred to with that title. He was Deputy Lieutenant of the West Riding of Yorkshire. Whilst he shared Prospect House with his brother Herbert Anderton Foster, who was 54 before he married, Fred also owned a large estate at Faskally in Perthshire, Scotland.

²⁶ JF&SBA, Directors' Minute Book No. 1, 13.12.05, W.Y.A.S., Bradford, Ref. 61D95/2/1/1.

²⁷ *Halifax Courier*, 16 December 1905.

²⁸ Richards, J., *Imperialism and music, Britain 1876-1953*, Manchester, Manchester University Press, 2001, p.416.

²⁹ Herbert, T. (ed.), *Bands The Brass Band Movement in the 19th and 20th Centuries*, Buckingham, Open University Press, 1991, p.5.

³⁰ *The Times*, 1 August 1929 quoted in Richards, p.454.

³¹ Richards, *Imperialism and music*, pp.450-468.

³² JF&SBA, Agreements held at W.Y.A.S., Bradford, Ref. 61D95.

³³ JF&SBA, Agreement dated 23 May 1906 between John Foster and Son and Arthur Brereton Price W.Y.A.S., Bradford, Ref. 61D95.

³⁴ JF&SBA, Agreement dated 23 May 1906 between John Foster and Son and Henry Drake. W.Y.A.S., Bradford, Ref. 61D95.

³⁵ Clay, *An Inside Story*, pp.22 & 42.

³⁶ Agreement dated 1 June 1906 between John Foster and Son and Ernest Ambler reproduced in Clay, *An Inside Story*, p. 20.

³⁷ JF&SBA, Agreement dated 23 May 1906 between John Foster and Son and John Gladney and Agreement dated 1 June 1906 between John Foster and Son and Ceres Jackson. W.Y.A.S., Bradford, Ref. 61D95.

³⁸ Clay, *An Inside Story*, pp.19-20.

³⁹ JF&SBA, Agreements dated 23 May and 1 June 1906. W.Y.A.S., Bradford, Ref.61D95.

⁴⁰ Newsome, R., *Brass Roots. A Hundred Years of Brass Bands and Their Music, 1836 – 1936*. Aldershot, Ashgate Publishing, 1998. Plate 8 between pp.134-5.

⁴¹ *British Bandsman*, 30 December 1905

⁴² *British Bandsman*, 3 March 1906.

⁴³ Clay, *An Inside Story*, pp.23-4

- ⁴⁴ *Halifax Guardian*, 30 June 1906.
- ⁴⁵ Clay, *An Inside Story*, p.24.
- ⁴⁶ Clay, *An Inside Story*, pp.24-5.
- ⁴⁷ Clay, *An Inside Story*, p.26.
- ⁴⁸ *The Globe*, Toronto, 16 July 1906, from Arthur O. Pearce's scrapbook in private collection.
- ⁴⁹ Clay, *An Inside Story*, p.27.
- ⁵⁰ Ibid.
- ⁵¹ Ibid.
- ⁵² Clay, *An Inside Story*, p.28
- ⁵³ Clay, *An Inside Story*, pp.28-9.
- ⁵⁴ Clay, *An Inside Story*, p.42.
- ⁵⁵ Clay, *An Inside Story*, pp.24 & 46.
- ⁵⁶ *Halifax Courier*, 1 December 1906, quoted in Clay p.50.
- ⁵⁷ Clay, *An Inside Story*, p.49.
- ⁵⁸ *Halifax Evening Courier*, 26 November 1906.
- ⁵⁹ JF&SBA, Directors' Minute Book No. 1, , 12.12.06. W.Y.A.S., Bradford, Ref. 61D95/2/1/1.
- ⁶⁰ Clay, *An Inside Story*, pp.51-2. The players reported to have left the band were Thomas Scatcliffe, soprano cornet; Ernest Ambler, repiano cornet; Harry Charnock, solo horn; Edgar Ambler, 2nd horn; Joe Jackson, 1st baritone; Alfred Gray, 2nd baritone. However, at least one of these men, Harry Charnock, returned to the band, for a newspaper report dated 10 May 1911 reported his resignation from Black Dyke after '13 years' useful service.' (Clay, *An Inside Story*, p.56).
- ⁶¹ JF&SBA, W.Y.A.S., Bradford, 24.03.1909. Ref.61D95/2/1/1,.
- ⁶² Taylor, A.R., *Brass Bands*, St. Albans, Granada Publishing, 1979, p.103.
- ⁶³ Stevenson, J. and Cook, C., *Britain in the Depression: Society and Politics, 1929-1939*, Harlow, Pearson Education Ltd., 1994, pp.65-70.
- ⁶⁴ John Foster and Son Ltd. Business Archive. Letter book, pp.412-3. W.Y.A.S., Bradford, Ref. 61D95/4/1/13.
- ⁶⁵ As above, p.416.
- ⁶⁶ Sigsworth, Black Dyke Mills, pp.xii-xiii.
- ⁶⁷ JF&SBA, Directors' Minute Book No. 2, 5.10.20, 09.01.23, 01.01.27, W.Y.A.S., Bradford, Ref. 61D95/2/1/2.
- ⁶⁸ As above 31.12.28.
- ⁶⁹ Unidentified newspaper cutting from Arthur O. Pearce's scrapbook in private collection.
- ⁷⁰ *British Bandsman*, 6 October 1928, p.3.
- ⁷¹ JF&SBA, Archive. Letter Book pp.566-7, 24.10.1928. W.Y.A.S., Bradford, Ref. 61D95/4/1/16..
- ⁷² As above p.568, 25.10.1928.
- ⁷³ *Bradford Telegraph and Argus*, 25 October 1928.
- ⁷⁴ Beecham had launched an attack on brass bands in his speech on the state of music in England. He said, 'There is a serious issue as to whether music should remain a fine art in this country or develop into a public nuisance', and went on to criticise broadcasting, the gramophone and brass bands: 'You have that superannuated, obsolete, disgusting, noisy, horrid form of making music known as the brass band. I cannot pass through a street in the North of England without some awful sound breaking upon my ear and making life horrible.' (*Yorkshire Observer* 05.10.1928). Beecham had become notorious for his often ill-considered outbursts, but it was particularly unfortunate that he made his comments in a year when a recognised composer, Gustav Holst, had provided the test piece for the Crystal Palace Contest.
- ⁷⁵ *British Bandsman*, 3 November 1928, p.2.
- ⁷⁶ This radio broadcast was made on 11 July 1929, during the Band's week-long engagement at the Newcastle Exhibition, from 4 to 5.15 p.m. Arthur O. Pearce's diary shows that the programme was of good quality including items by von Suppé (*Poet and Peasant Overture*), Wagner (Selection from *Tannhauser*), Gounod (Selection from *Faust*) and Schubert (Selection from *Lilac Time* – a musical based on the composer's melodies). The broadcast length provided Pearce with ample scope to employ some of the band's more serious repertoire.
- ⁷⁷ JF&SBA, Letter File p.709, 07.08.29. W.Y.A.S., Bradford, Ref. 61D95/4/1/16.
- ⁷⁸ JF&SBA, Directors' Minute Book No. 2. 09.08.29. W.Y.A.S., Bradford, Ref. 61D95/2/1/2.
- ⁷⁹ JF&SBA, Directors' Minute Book No. 2, 16.03.35. W.Y.A.S., Bradford, Ref. 61D95/2/1/2.
- ⁸⁰ JF&SBA, Letter File, pp.963-4, 07.06.32. W.Y.A.S., Bradford, Ref. D95/4/1/16.
- ⁸¹ Newsome, *150 Golden Years*, pp.85-6.

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- ⁸² Arthur O. Pearce's (AOP) Diary 1933, in private collection.
- ⁸³ *Bradford Telegraph and Argus*, 24 June 1933.
- ⁸⁴ Taylor, *Brass Bands*, pp.129-133.
- ⁸⁵ Russell, D., 'What is Wrong with Brass Bands?': Cultural Change and the Band Movement, 1918-c.1964, in Herbert, T. (ed.), *The British Brass Band, A Musical and Social History*, Oxford, Oxford University Press, 2000, pp.70-1.
- ⁸⁶ Burgess, *By Royal Command*, p.7. Foden's ceased sponsorship of the band in 1986.
- ⁸⁷ Newsome, *150 Golden Years*, p.96.
- ⁸⁸ AOP's Diary, 26.06.43, in private collection.
- ⁸⁹ Newsome, *150 Golden Years*, p.97.
- ⁹⁰ JF&SBA, Directors' Minute Book No.3, W.Y.A.S., Bradford, Ref.61D95/2/1/3, 02/11/44.
- ⁹¹ AOP's Diary, 28.08.42
- ⁹² *Yorkshire Observer Budget*, 26 March 1938.
- ⁹³ Newsome, *150 Golden Years*, p.102.
- ⁹⁴ Arnold Sharp according to Geoffrey Whiteley (interview 12 October 2010) had 'worked his way up from office-boy to director' at Foster's. He had only been asked to join the Board on 25.07.1946. Sharp lived with his two sisters close by the mill, and, again in Whiteley's words was an 'absolute gentleman ... a small chap, Homburg hat, pin-stripe trousers.'
- ⁹⁵ JF&SBA, Directors' Minute Book No. 3, 19.09.46. W.Y.A.S., Bradford, Ref. 61D95/2/1/3.
- ⁹⁶ JF&SBA, Directors' Minute Book No. 3, 17.10.46, 16.12.46, 16.04.47. W.Y.A.S., Bradford, Ref. 61D95/2/1/3.
- ⁹⁷ Newsome, *150 Golden Years*, p.104.
- ⁹⁸ Sigsworth, *Black Dyke Mills*, p. xiii.
- ⁹⁹ JF&SBA, WYAS, Bradford, 21.10.48. Ref. 61D95/2/1/3.
- ¹⁰⁰ Letter from R.A.C. Foster to A. O. Pearce dated 22nd October 1948, from Arthur O. Pearce's scrapbook, in private collection.
- ¹⁰¹ Lawrence Edward Anderton Foster (1906-?) only son of Edward Hornby Foster. Educated St. John's College, Cambridge. Departmental Manager and Director at John Foster and Son 1929-1954 after which he emigrated to the USA. 'During his years at the mill he became President of the Black Dyke Mills Band, a musical combination for which he had a great affection ...'(Barrett, *The Fosters of Black Dyke Mills*, 1967, p.67); W.Y.A.S. Bradford Ref. 61D95/2/1/3, 30.03.49.
- ¹⁰² JF&SBA, W.Y.A.S., Bradford, 22.09.49. Ref. 61D95/2/1/3.
- ¹⁰³ JF&SBA, W.Y.A.S., Bradford, 31.12.50. Ref. 61D95/2/1/3.
- ¹⁰⁴ JF&SBA, Directors' Minute Book No. 4, 30.10.62 and 27.11.62. W.Y.A.S., Bradford, Ref. 61D95/2/1/4.
- ¹⁰⁵ JF&SBA, W.Y.A.S., Bradford, 24.01.59, 25.05.60, 27.11.62. Ref. 61D95/2/1/4.
- ¹⁰⁶ JF&SBA, W.Y.A.S., Bradford, 29.10.63. Ref. 61D95/2/1/4.
- ¹⁰⁷ Kennedy, M., *The Hallé 1858-1983. A History of the Orchestra*, Manchester, Manchester University Press, 1982, pp.65, 84-5.
- ¹⁰⁸ Telephone conversation with Grenville Richmond 11 April 2012.
- ¹⁰⁹ JF&SBA, W.Y.A.S., Bradford, 29.10.63. Ref. 61D95/2/1/4.
- ¹¹⁰ JF&SBA, W.Y.A.S., Bradford, 19.12.63. Ref. 61D95/2/1/4.
- ¹¹¹ JF&SBA, Directors' Minute Book No. 5, 29.09.64. W.Y.A.S., Bradford, Ref. 61D95/2/1/5,
- ¹¹² Barrett, F., *The Fosters of Black Dyke*, p.71.
- ¹¹³ JF&SBA, W.Y.A.S., Bradford, 30.03.65 and 27.04.65. Ref. 61D95/2/1/5.
- ¹¹⁴ Clay, *An Inside Story*, p.107.
- ¹¹⁵ JF&SBA, W.Y.A.S., Bradford, 31.01.67. Ref. 61D95/2/1/5.
- ¹¹⁶ *Yorkshire Post*, 16 October 1972; *Halifax Evening Courier*, 16 October 1972; *Halifax Evening Courier*, 11 October 1976; Newsome, *150 Golden Years*, p.159.
- ¹¹⁷ Clay, *An Inside Story*, p. 127.

CHAPTER 3

Membership and mechanisms of Black Dyke Mills Band (part 1): organisation, finance, and relationships with bandmasters and conductors

This chapter and the next will examine the membership of Black Dyke Mills Band, and the mechanisms which were used to manage its operation on a day-to-day basis. In common with the rest of this thesis, the situation at Black Dyke will be contextualised through some consideration of practices in other bands. As with any organisation there needs to be some process to enable decisions to be made on such matters as personnel, activities and finance. Translating this to the world of brass bands, methods had to be developed which would enable the band to decide when and where to play concerts, which contests to take part in, and, importantly, who was to be accepted as a member of the band; this could also include who was to conduct the ensemble. Finance was always a key area of concern (for some bands more than others), but again a process was necessary to ensure proper and, if possible, efficient use of financial resources. Although there may be some areas of overlap with the next chapter dealing with the bandsmen themselves, this part of the study concentrates mainly on the management and operation of the band, including the duties of the bandmaster. In this connection there is also consideration of an area of brass band history that has received scant attention in the existing historiography; this relates to the internal tensions within bands which can lead to dismissal of the men in charge, both bandmasters and conductors.

BAND FINANCE, ORGANISATION AND OPERATION

The brass band movement is not, and has never been, as that phrase may suggest, a unified organisation with a centralised administration or overarching set of rules. Bands and bandsmen have preferred their independence of thought and action, in spite of many pleas from the leading figures in the movement, via the banding press,

to amalgamate so as to derive strength and uniformity in approach from a national organisation. As Elgar Howarth has remarked in relation to the annual Whit walks which took place in many Lancashire communities and where almost every church and chapel would hire a band to lead their Sunday Schools:

These jobs gave opportunities to observe not only the playing but the *deportment* of our rivals ... We observed but we didn't mix much. Bands are tribal, keeping their secrets to themselves. Fraternizing, it was feared, led to the 'poaching' of players, the blackest crime possible.¹

However, whilst each band may have been keen to guard well its independence, most,

were also drawn towards the standards, values and priorities of the brass band world as a whole. In the twentieth century brass bands recognise themselves primarily as subscribers to a set of values, rules and obligations that are determined almost entirely within the brass band movement itself. It is an esoteric, self-contained, self-conscious world.²

So, it can be argued, there was an ethos that many bands would subscribe to, but each group would manage and guard its own territory jealously. Only in the important area of contesting was a national set of rules eventually hammered out to try and ensure fair competition, and especially to prevent the importing of specialist soloists into bands purely for contest performances.

Trevor Herbert has stated that 'Mid and late Victorian bands were able to exercise strict and successful control of their finances, because most were constituted on fairly democratic rules and regulations.' Herbert goes on to state that, 'Most of the surviving band constitutions exhibit prominent concern for the proper handling of money ... One senses a certain pride in the authorship of such documents; they are often self-consciously detailed, with little left to doubt or chance.'³ Often solicitors were

employed to draw up legal documents such as trust deeds and constitutions presumably to ensure absolute rectitude. However, bearing in mind the vast number of bands existing in the Victorian era, and their great variety in establishment, ambition and playing standards, it seems reasonable to assume that whilst some bands would be absolutely punctilious in their administration others would be more cavalier. Furthermore, it is possible that the records that have survived are those of the bands with the most conscientious officials. As with many areas of brass band history one has to be careful not to extrapolate too much from small samples.

Nevertheless, there was a great deal of advice available for brass bands from the banding press and elsewhere on setting up and running bands. Algernon S. Rose in his *Talks With Bandsmen* (1895) provided a detailed step-by-step guide on 'How to Form a Brass Band', covering such areas as officials to be appointed, rules under which the band should operate, the running of committee meetings and finance.⁴ Rose recognised the breadth of his constituency in his advice on drafting rules:

To draw up rules applicable to any and every band is impossible. At the same time a code may be here placed before the reader which may be useful as a guide, or as giving material from which to select the requisite details. Let no rule be enacted unless it is the intention of the band to enforce it.

Rose's rule-book was quite comprehensive with, among others, clauses covering ownership of band property, rehearsal matters including fines for non-attendance and late arrivals, and subscriptions.⁵ In practice, of course, bands adopted their own rules and constitutions according to their own priorities. Finance was a high priority for many subscription bands but Herbert found in surviving rule books,

evidence of concerns which are wider than those pertaining to finances. They are laced with phrases that safeguard democratic processes but at

the same time, most delegate musical and disciplinary authority to the bandmaster or conductor.⁶

For example, Idle and Thackley Band (1898) had power to 'expel any member for misconduct or for not being musically gifted enough to become a good player in the band.'⁷ Again, the rules of W. L. Marriner's Caminando Band (1844) promised a penalty of 3/- for 'every oath or angry expression' uttered by its members.⁸ Discipline was obviously expected in these bands and taken very seriously. This is exemplified by a newspaper report on the annual pie supper of King Cross Subscription Band (a near neighbour of Black Dyke, in Halifax) in 1901, after which certain presentations were made. In the awards for best attendances at band practices, Messrs. Elliott, Wardle and Sutcliffe had all attended the maximum of 177 practices but Mr. Sutcliffe had been late on one occasion so he was only entitled to third prize.⁹

As far as Black Dyke is concerned, research thus far has not disclosed any original constitution or written set of rules for the band. It seems unlikely that an astute businessman such as John Foster would not have laid down some conditions under which the band would operate, if only to make clear the ownership of the instruments the firm had purchased from Highams in Manchester. Of course, Foster always had the trump card, in that the bandsmen realised that any misbehaviour on their part could result in not only being dismissed from the band but also losing their employment. Be that as it may, no such document has survived, if it ever existed. In fact, apart from some Directors' Minute Books of John Foster and Son which occasionally refer to band affairs, and a valuable set of papers, including diaries from 1915-48, kept by Arthur O. Pearce, the documentary record of the band's operations is sparse; much reliance has had to be placed on oral testimony of members of the band.

Most bands seem to have operated under the well-tried system of electing officers such as secretary and treasurer, with a committee to make decisions and run the enterprise. Such arrangements were well known in working-class communities in connection with the running of other organisations, amongst which the working-mens' clubs, mechanics' institutes and trade unions would be prominent. Ken Hirst, secretary of Grimethorpe Colliery Band from the early 1950s, was interviewed by Patrick Howarth in November 1986. He related how he was voted in as secretary by the band with a fee of £1 a week, which was a useful addition to his wage of £2 per week which he received as the colliery manager's secretary; as was the tradition at Grimethorpe, Hirst was not a player. When asked what his duties as secretary entailed Hirst said 'Basically, the secretary of an organisation like a brass band should be responsible for everything to do with administration; or to put it another way by saying he's in charge of everything that's not to do with the musical side, which probably sums it up better than anything.' In the case of Grimethorpe a committee of six members was elected annually from the band, all the players having a vote. However, it was clear from the interview that the committee did little but meet and discuss, any action being left in the secretary's hands. Ken Hirst bemoaned the difficulty of preparing minutes for meetings that could last up to four and a half hours. It is worthy of note that he was also treasurer of the band until the early 1970s, an extra burden which must have stretched his resources even further; but this perhaps demonstrated the difficulty often experienced by such organisations in finding people willing to take on the responsibilities of office.¹⁰

Black Dyke had a rather different arrangement, certainly in the period covered by this study. In its case the whole band was the committee and the bandmaster acted as secretary. Whether this situation had been in place from the early days is not known, but the newspaper report from 1894 quoted in the previous chapter, emphasised that at that date a democratic constitution was in place. Whilst the egalitarian nature of this system seems apparent it could be cumbersome in operation, and meant that the

bandmaster had a double work load both of musical and administrative responsibility. This was a situation which in Grimethorpe's case seemed to have been regarded as undesirable. The position of secretary to a top class band was and is an onerous one. It involves a myriad of duties including arranging contest applications, concert venues, accommodation when necessary, travel arrangements, instrument management and where necessary co-ordinating fund-raising activities. In cases where the secretary combines the role of treasurer with his responsibilities, the task of keeping accurate accounts and dealing with the everyday finances will also fall to his lot.

At Black Dyke the financial situation was not as acute as with many other bands who did not have the benefit of reliable and substantial support from an enthusiastic backer. From its inception as a brass band in 1855 Black Dyke had had the benefit of the provision of instruments, uniforms, and a place to rehearse rent-free, with no charge for heating or lighting. In addition, jobs would be found in Foster's mill for suitable individuals with the essential musical ability. These were major advantages for the band relieving them of many of the concerns that beset other ensembles. There were regular articles in the banding press offering advice on fund-raising, as well as reports on the efforts of various groups to improve their financial and material situation. The *British Bandsman* of November 1888 highlighted the attempt by Denholme Subscription Brass Band to raise funds 'to build a band room in Pitt-Lane for which eighty-four square yards of land has been purchased', by appealing 'To the Gentry, tradesmen and Public generally.' The circular goes on to say,

We think you will agree with us that we must have worked very energetically together, when we say that we have paid for the land, conveyance, and plans of the proposed building out of our own pockets. This done, another difficulty stands before us; we propose the building to cost upwards of £80 and as we are all working-men and our means are very small, we are therefore obliged to ask for your kind support and liberal patronage to

enable us to carry out our object. We venture to say that contributions could not be made to a more worthy object. Then, we trust none will refuse us a donation. Contributions will be most thankfully received and acknowledged, on behalf of the Building Fund, by Messrs. THOMAS PICKLES (bandmaster and treasurer), THOMAS TIDSWELL (hon. secretary).

The band from Denholme, only a few miles away from Queensbury, had been forced to seek new rehearsal facilities as the school where they previously rehearsed had been sold. Although they had secured a room at the Black Bull Inn, some of their members were teetotal so that arrangement was not satisfactory, hence the decision to build their own bandroom.¹² It is interesting to note in the circular the perhaps exaggerated emphasis placed on the working-class profile of the band, and the initiative and energy already demonstrated by the members to advance their ambition. Even though the appeal included the public at large, its main thrust must surely have been towards the middle classes of the community who would, no doubt, have approved of the enterprise shown. As late as 1931, an article on 'Methods of Raising Band Funds' in *The Musical Progress and Mail* stated:

It is customary for bands seeking funds to search around for wealthy patrons, a class of person singularly scarce, and where existing, normally the subject of charitable appeals of all kinds. Such patrons will be likely to respond more readily and generously when they see the applicants making determined efforts on their own part than when they feel they are asked to contribute to a weak and half-hearted project.¹³

This was obviously a theme which had been well-rehearsed over the years.

The dilemma of the band from Denholme contrasted sharply with the situation at Black Dyke. The band from Queensbury had been provided with a dedicated rehearsal space, 'a comfortable room, in which they will meet for practising'¹⁶ since September 1855 when John Foster began his support. On 12 December 1902 at

a Board Meeting of John Foster & Son Ltd., it was reported that 'An estimate was submitted for proposed alterations to Band Room adjoining Prospect House at a cost of £70 and it was resolved that the same be carried out and charged to Trade Expenses.'¹⁷ How Denholme and so many other bands must have wished that their large expenses could be so readily discharged.

Major expenditure

The main calls on John Foster and Son involved renewal of uniforms and instruments, from time to time, and the payment of the salaries of the professional conductor and bandmaster. In addition various retainers were paid to principal players in the band, although how many and where the funds came from changed over time. The regular provision of new uniforms in the early part of the period under review can be traced through the Directors' Minute Books. February 1904 saw the authorisation of the purchase of a new set including serge Patrol Jackets, the next outfits for the Senior Band being ordered at the cost of £190 from Messrs. Hobson and Sons, London, in March 1911.¹⁸ No doubt because of the restrictions imposed during the First World War, the next renewal of uniforms was not until 1919 when in May of that year tenders were invited, 'the ordering of the Uniforms to be left in the hands of the Managing Directors.'¹⁹ It was a matter of great importance that the band as representatives of the company should be smartly turned out, and, bearing in mind the heavy concert programme undertaken, the uniforms would have suffered considerable wear and tear. This was especially the case in the era before bands had a walking-out (travelling) dress, usually with a jacket of blazer design, with concert uniforms kept just for appearance on the stage. Further sets of uniforms were purchased in 1923, 1927, 1930, 1934 and 1944. After this date specific mention of uniform renewals is no longer present in the Directors' Minute Books, for it appears that a new method of dealing with such matters had been adopted. Post-Second World War, the minutes show regular

contributions to a Band Fund being authorised by the directors without specifying what the amounts were to be used for.

Black Dyke and many other works bands were fortunate in having sponsors who saw the necessity of having smartly turned-out men representing their businesses, and had the wherewithal to provide uniforms, but they were exceptional. For many bands the cost of uniforms was beyond their reach, and it would appear that some did not care how they looked on the contest or concert platform; appearance and deportment were the subject of chivvying articles in the banding press over the years. A report in 1912 emphasised 'how much importance the public attach to outward show', and related that at a performance by 'a very moderate military band' a member of the audience '...was more impressed with the appearance of the men than with their musical efforts...' The correspondent went on to consider, '... and it may be that many of the people who give their patronage to the band performances in the parks are similarly afflicted. Is it then not worth-while to give a little consideration to this side of the business?'²⁰ However, the Gammons also suggested that possibly because of their independence of spirit, uniforms would be anathema to some bandsmen: 'A uniform implies subservience of the individual to disciplined behaviour - uniforms were rare among early bands outside the military.'²¹ Be that as it may, uniforms became of great importance, notably in what Russell described as 'the ceremony and ritual of public communal life.' In the very exposed setting of processions and important civic events it was essential to emphasise 'good appearance and deportment...both to honour the community and to ensure a rebooking.'²² It has also to be remembered that Britain was to some extent, at least in a cultural sense, a militarised society, with county regiments and many local garrisons, so that people were well used to the sight of smart uniforms, the military model being generally a very positive one. This was especially so at the height of Empire in the late nineteenth century, but extended well into the twentieth with the succession of major conflicts, from the Boer War and through the two World Wars,

keeping the armed forces in the public gaze. As late as 1947, the editor of the *British Bandsman*, J. Henry Iles, was expounding the need for smartness:

Every brass band should have a good smart uniform ... let every band remember its duty, not only to itself but to the rest of our bands, by seeing to it that good playing and smartness is always in evidence. Anything to the contrary **lets us all down.**²³

Iles' plea to the movement was well meant, and certainly the difference in appearance between some brass bands and those of the armed forces was believed to lead certain local authorities to engage more military bands. Dress for bandsmen was, however, an expensive item and caused many bands great problems when renewal was necessary. Even a successful subscription band like Brighouse and Rastrick, near neighbour and great rival to Black Dyke, had to rely on patronage, but also self-help, when new uniforms were thought to be essential in the 1920s. A new President, Mr Herbert Wood, had been appointed in 1927 and 'was to become a very effective and generous working leader of the band and its committee of shrewd and talented administrators over many years to come.' In the following year Wood and the committee decided to replace the 15-year old uniforms with a new set in the distinctive colours of maroon and gold with the intention of providing a first-class image, 'befitting a band of achievements.' To further this object Mr Wood contributed £100 towards the total cost of £130, with the bandsmen themselves providing the balance. Nine years were to pass until the committee decided that the time had come for renewal, but money was in short supply. A special fund was set up and contributions were invited from people of the locality to meet the cost, initially estimated at £120; it was hoped to sell the existing outfits for £20. Eventually, with much local support, including that of the Editor of the *Brighouse Echo*, the splendid purple and gold uniforms were bought in time for George VI's Coronation celebrations. The cost had risen to £190, but the old set realised £25, no doubt purchased by an even more impecunious band.²⁴

The enterprise shown by Brighouse and Rastrick's committee epitomises the efforts often made by individuals other than players themselves. As Russell identified,

It was ... in the field of organisation and financial support that a middle-class (ranging from publicans to large-scale manufacturers) presence was at its most important. Many bands had an organising committee of some six to twelve people and local shopkeepers, clerks and other members of the lower middle class served on these quite frequently.

Brass bands were a working-class musical phenomenon but they could rarely exist without cross-class involvement. Committee or financial support was an acceptable way in which middle-class people could be involved with brass bands.²⁵ In 1912 *Arcturus* of the *British Bandsman* in his 'Things That Matter' column emphasised

It is the progressive business band that has a strong and influential "outside" working committee ... There are many things the members of the committee that are non-players can do that would, perhaps, embarrass the playing members ... I know of one band ... that for years had on their books over a thousand penny-a-week subscribers which kept the band fund in sound financial condition. These subscribers were looked after by the outside committee.

Arcturus was careful to point out the dangers in taking for granted or flouting the efforts of these 'valuable auxiliaries.' He cited one band, not named, who

treated their workers and supporters in a rather scornful manner on occasions ... No one with a particle of self-respect will stand this sort of thing for very long; so the consequence was that the committee melted away, subscriptions gradually fell off, until they stopped altogether, and today the band is in low water - head-over-heels in debt. The band have never ceased to regret their lack of foresight and conceited folly.²⁶

Middle-class involvement in leisure activities where the participants were largely working class was not only limited to the brass band world. In sport, and especially the northern-centred rugby league, Jackson and Marsden noted the involvement of the members of a local middle class made up of ‘the self-made businessmen, works officials, school masters clinging to their home town. Such a class is part of “them” but in some situations can merge for a while with “us”.’²⁷ Bearing in mind the many small, self-contained communities where brass bands and rugby league clubs prospered, these local worthies offered valuable connections and skills in the areas of organisation and finance.

Black Dyke were at the top of the pyramid of financial backing, the sole industrial sponsor where the band was integrated into the business – literally – as for most of the period the majority of the bandsmen had jobs in the mill. The contrast with the struggles of subscription bands to raise funds for major items such as uniforms, as related above, was very marked. The level of monetary support provided at Black Dyke cannot be quantified for the early part of our review period as no detailed financial records have been found. However, from the end of the Second World War until 1968 Table 3:1 shows the amounts transferred to the Band Fund (for comparison, the figures in italics relate to similar grants paid by their parent company in connection with the operation of Crossley’s Carpet Works Brass Band, which was formed in 1950 in nearby Halifax):

Year	Black Dyke	<i>Crossleys's Carpet Works</i>
1946	£ 500	<i>N/a</i>
1947	£ 500 up to	<i>N/a</i>
1948	£ 750	<i>N/a</i>
1949	£ 2,000	<i>N/a</i>
1950	£ 1,300	<i>£ 2,167#</i>

1951	£ 1,300	<i>Nil</i>
1952	£ 1,000	£ 600
1953	£ 1,500	£ 1,600
1954	£ 1,000	<i>Nil</i>
1955	£ 1,000	£ 500
1956	£ 500	<i>Nil</i>
1957	£ 500	£ 500
1958	<i>Nil</i>	£ 500
1959	£ 1,000	£ 500
1960	£ 2,000	£ 1,200
1961	£ 1,000	£ 750
1962	£ 3,500	£ 500
1963	£ 2,000	£ 1,600
1964	£ 4,000	£ 1,300
1965	£ 2,220* £ 2,000	£ 1,000
1966	£ 3,000	£ 1,000
1967	£ 3,050	£ 1,000
1968	£ 2,500	£ 1,500
<u>TOTAL</u>	<u>£38,120: Average over 23 years approx. £1,650 p.a.</u>	<u>£16,217: Average over 19 years approx. £850 p.a.</u>

*This was the amount allocated as shown in the director's Minute Books to cover the cost of a new set of instruments in low pitch.²⁸

#Of this amount £1,167 was the cost of instruments and equipment on the formation of the band.²⁹

Table 3:1

Crossley's Carpet Works Band lasted less than 20 years, being founded in 1950 and wound up in 1969, by which time very few of the players worked for Crossley's, and there was an overdraft at the bank of over £1,000. They were one of a number of bands that received commercial support in the optimistic 1950s, achieved success in the major contests for a brief period, but then within a relatively short time disappeared, 'as costs mounted and the return, both social and economic, diminished.'³⁰ However, as can be seen from the above figures, the firm provided reasonable support for the band, which the players repaid by achieving some contest successes; they won the Yorkshire area contest in 1962, and in the same year were runners-up to CWS (Manchester) at the National Finals. By 1969 the band had ceased contesting and the firm were in 'critical talks for a merger with a major rival.' Presumably, hard-headed commercial considerations led to withdrawal of sponsorship, for as the press officer for Crossley's announced, 'it was not company policy to create work for musicians.'³¹

As the above figures show, for Black Dyke, financial backing was substantial and consistent throughout the period. Although many company-supported bands such as Crossley's had perished over the hundred years or so of brass band history when economic conditions made curtailing of non-essential expenditure a priority, Fosters remained loyal to their musical ambassadors. Such support was not always unquestioning, as was made clear in the last chapter, but, nevertheless, it was always provided at a level sufficient to maintain a good standard.

Operation of Black Dyke

If we now move from the 'macro' level of major finance provided by the company to the 'micro', that of the day-to-day running of the band, as mentioned above Black Dyke did not have a management committee, elected or otherwise, but the whole

band acted in that capacity. It is not known how far back in the history of Black Dyke this arrangement existed, but evidence suggests that this was the way business was carried out for the period covered by this thesis. In theory, this system of decision-making was a democratic one with every member of the band having an equal say. In practice, however, it could be unwieldy and, perhaps inevitably, the views of the leading players tended to direct the eventual result of the vote. Grenville Richmond,³² when asked if it was difficult to arrive at decisions said:

Not particularly because I think you always had that influential group of people who had their say more than others, you know. A lot of people just didn't say anything at all. You all had the opportunity to say something.³³

Peter Hainsworth supported this view, 'There was a nucleus, you might say, of some musicians who ruled the rest. People in my place [2nd trombone] were loathe to speak in case ... It was rather ruthless, really, there's no other word for it.'³⁴ As Peter Hainsworth expressed it, within this democracy there was 'a cabinet' that influenced the decision-making process.³⁵ Roy Newsome³⁶ recalled that the committee arrangement could be difficult to handle, and that, 'one of the senior figures at Pye Records comment[ed] in one of the financial papers that dealing with Black Dyke '... "was like trying to negotiate with 25 Freddie Truemans ..."'³⁷

Newsome related that the committee meetings took place immediately after the twice-weekly rehearsals had finished at 9.30. p.m., perhaps not after every practice but at least once a week. Apparently, no minutes were taken of the meetings during his time at the helm.³⁸ The conductor took on the role of secretary/chairman bringing to the attention of the band the contents of correspondence received, especially enquiries for engagements. Such post he had to collect from the mill as Peter Lambert, director of Foster's and President of the band wished to peruse it before the bandmaster. After discussion the band 'would decide, absolutely, if they would do it [an engagement] or

not, what the fee would be, what the conditions would be.³⁹ It seemed to be the usual policy to calculate the fee for a concert on the basis of a certain amount per man plus transport costs and a sum to be paid to the Band Fund.

Arthur O. Pearce's diaries provide considerable detail on engagements undertaken during his period as bandmaster (1912-1948), and usually the fee charged was specified. The earliest diary for 1915 showed the amounts but with no breakdown, so it is unknown how much the men received. A local concert such as that which took place at Lister Park, Bradford on Saturday 8 May 1915 commanded a fee of 16 guineas (£16/16/-) for playing from 3p.m. to 5p.m. and 7.30pm.to 9.30.p.m; little travelling involved here of course. A similar engagement at Heaton Park, Manchester on 5 June that year returned £26/5/-; Pearce noted that the single railway fare to Manchester was 2/8½d – single because the band was proceeding to Northampton for another 'job' on the next day. Sometimes provision for bad weather was made, with the diary entry for Tuesday 1 June 1915 recording that the fee for an evening concert at Armley Park, Leeds (7.30. to 9.30.) would be 10 guineas (£10/10/-), but only half that if the band arrived but it was too wet to play; should the engagement be cancelled by telephone before the band left Queensbury only £1 would be charged.⁴⁰ From around 1930 the diaries show an analysis of the fees charged more often. For example, 17 July 1930 saw the band appearing at Victoria Park, St Helens for which the breakdown was:

£1 per man	£26
Band fund*	£ 6
Charabanc	<u>£10</u>
	<u>£42</u> ⁴¹

* At this stage, it seemed that the band fund was used to cover certain retainers paid to band soloists (see below), for buying new music, and other incidental costs.

As might be expected, over the years the charge per man increased, John Clay⁴² remembering that in the 1960s they calculated a fee on the basis of £1.50p per man. There was, however, considerable leeway in what this rate would be. Willie Lang told how adjustment was occasionally made to compensate bandsmen who did not work for Fosters.⁴³

At that time [late 1930s, 1940s] there were only three of us in the band who didn't work at the mill. There was myself, Harry Nelson ... Ronnie Fawthrop – and he used to just stay off when he had a job [with the band]. Now Ronnie was on piece work at the quarry in Southowram. At that time the fitters were the top men in the mill and they were on fifty-two shillings - £2 twelve shillings. Ronnie could earn about £4/10/-, or £4/15/- a week, with his wall stone dressing. So if a job came in for one day even, we used to base the fee on Ronnie's wages, for all of us. Like I told you, the band was the committee, and could decide these things for themselves.⁴⁴

He went on to detail how remunerative summer touring with Black Dyke could be:

When we went off in those days, excluding expenses, we would have £1 clear a day. That was good – it meant £5 to £7 a week. In Scotland, we used to get £7/10/- per week. All the fares would be paid. Out of that you could get three meals a day and a room in a commercial hotel for 27/6d [£1/7/6] a week. Some of the fellows in the band were working in the mill for 32s [£1/12/-] or 38s [£1/18/-] a week – when they were on tour with the band they were on £7/10/-.⁴⁵

Apart from concerts, the band would also decide in which contests to compete. Roy Newsome said that in his time as bandmaster, the company insisted the band entered the area contest, if necessary, and go to the National Finals if they qualified. Fosters hoped that the band would compete at Belle Vue, Manchester, and Newsome could take them if he wished but the recommendation was that the professional conductor be invited to direct the performance.⁴⁶ Whilst they rarely missed the National Championships it is clear from the Pearce diaries that in his era Belle Vue could be sacrificed if a guaranteed fee could be secured from a concert booking. These

were more likely to be available on the first weekend in September when the Belle Vue contest was usually held, than later in that month or in October when the National Finals occurred.

Whilst the company was adamant that the band should go to the National Finals, the band itself was responsible for the expenses involved in attending. As John Clay recalled '[a]lthough John Foster & Son sponsored the band, no direct money was paid towards the cost of travel and accommodation during this [contest] weekend. All wages lost, plus the travel and accommodation had to be raised by the band through engagements.' This was no easy matter as the band's itinerary for the 1958 National Finals weekend demonstrated:

Wednesday: Departed Queensbury approximately 08.00. Travelled down the A1 to Luton where three half-hour concerts were given at lunch time to the workers at Vauxhall Motor Works in their canteen. In the evening a two hour concert was given at a hall in Luton town centre.

Thursday: Travelled to Enfield where again the band entertained some local workpeople during their lunch breaks. Two half-hour concerts were given at the Enfield Cable works where the Managing Director was William Foster. The band then proceeded to Hayes in Middlesex where another evening concert took place.

Friday: Arrived at the London hotel where a two hour rehearsal was held. After lunch went to the Royal Albert Hall for a massed band rehearsal under the direction of Sir Arthur Bliss⁴⁷ assisted by Frank Wright.⁴⁸

Saturday: Early start at 06.30. Left at 07.30 for final rehearsal of the test piece, *Variations on a Shining River* by Edmund Rubbra at the Irish Guards barracks. In the contest itself, at the Royal Albert Hall, Black Dyke were unplaced. Two evening concerts of two hours each were given at five o'clock and eight during which the prizes were presented.

Sunday: A free morning, and then the journey back to Yorkshire.⁴⁹

So was concluded a strenuous long weekend that was not even rewarded with any contest success. John Clay reported that the following Thursday, at a committee meeting after the rehearsal, it was decided that the band would no longer undertake concerts in the three days before the National Finals, but would arrange fund-raising performances at other times. Individual band members assumed responsibility for making arrangements for these concerts in such places as the Guild Hall at Preston (Tom Waterman), City Hall, Newcastle (Maurice Murphy) and Christmas concerts at both Dewsbury and Huddersfield Town Halls (Tom Waterman and David Pratt). John Clay remembered that, 'These events brought more revenue in than had at first been envisaged and also brought the band to a wider audience. We continued these for quite a few years as they proved to be a good source of income.'⁵⁰

In this period from the late 1950s into the next decade a change was seen in the nature of engagements undertaken by brass bands, especially those at the top of the pyramid. There was a move away from open-air concerts to performances in concert halls such as those mentioned above. Roy Newsome stated,

Things really changed for Dyke in the 1960s. Before then, most of the jobs – the vast majority of them – were outside in the parks and so on. It got so nobody liked them – playing there whatever the weather, even if there were only a couple of people listening. And kids wandering round the bandstand with their transistor radios blaring. After 1968, they decided not to do park jobs – they'd let the smaller bands do it.⁵¹

Here again the band – 'they' - were making a policy decision, acknowledging the desirability of seeking a dedicated audience in more comfortable venues which were not at the mercy of the weather. As John Childs, conductor of Tredegar Band, put it,

... a lot of the younger people in the band didn't want to play in the park any more, just as the background to Sunday – they wanted to play concerts indoors,

where people would pay for a ticket to come in to listen properly to the music the band was playing.⁵²

The level of autonomy Black Dyke had as a works band was remarkable, especially in relation to concert engagements. Clearly, the company had the last word on finance and could call on the band's services when required, but in the general running of its operations the band members had a great deal of independence. As mentioned above many bands had management committees with outside members. Rowntree's Band from York, established in 1903, had an annually elected management committee of 11, comprised of 4 band members, 4 outside members elected by the band, and 3 nominated by the directors of the company.⁵³ At Brighouse and Rastrick Band, a subscription band, decisions about concert arrangements were taken by a smaller committee which had some bandsmen as members but also outsiders, or as described by Grenville Richmond, 'one or two people with a little bit of money that used to help them a little bit.' This committee had substantial responsibility for the financial situation at Brighouse in that they had to secure engagements that would provide the funding to keep the band solvent. As a result sometimes the concert commitments were not to the liking of some of the members. Furthermore, before the bandsmen could be paid for engagements provision had to be made for certain band expenses. When Richmond played solo trombone for Brighouse (1949-55) there were deductions for the Band Fund, the Bandroom Fund (in connection with the purchase of the Oddfellows' Hall, Brighouse), Instrument Fund and Uniform Fund so that the men, 'got peanuts for playing.'⁵⁴ Again it can be seen how the financial security provided for Black Dyke by the Fosters resulted in a completely different way of operating. Willie Lang highlighted this in his recollections of returning to Black Dyke in 1946 after service in the Second World War:

When I came back after the war ... I said to Pearce, "I'm not going to stand in a draughty passage while the band decides what I'm going to get". It

was daft when you think about it – the band hadn't to make a profit, wasn't allowed to. So they had to share everything out at the end of the year. They didn't have to pay for uniforms, they didn't have to pay for instruments, they didn't pay rent or fuel for the bandroom. The conductor was paid by the firm too. Everything they made was shared out –, the less they had to pay [in retainers] for cornet, trombone and euphonium, the more there was to share among the band.

Lang argued that retainers should be paid by the company so that no-one else in the band need know, and the amount could be agreed in a business-like manner; this argument was accepted and Lang received £50, rising to £100 the next year, and £250 in 1947-8 when Harry Mortimer became professional conductor.⁵⁵

Although an amateur movement, it was customary in the brass band world, especially at the top level, to pay retainers to the principal soloists, or at least to the lead cornet player. As the name suggests these payments were an incentive to stay with a particular band, but, of course, the bands with more financial clout were able to offer higher sums which could help entice players away. At Brighouse, Grenville Richmond was receiving £8/10/- as an annual retainer as solo trombone but on joining Black Dyke this rose to £70 per annum.⁵⁶ The principal cornet always received special treatment as the premier soloist and leader of the band. As mentioned above Willie Lang received £250 per annum in the late 1940s, rising quickly to £500, and on top of this he also received payment for the various engagements undertaken. In 1962 the Directors were asked to authorise a retaining fee of £850/950 for the solo cornet together with employment in the mill. The entry in the Directors' Minute Book dated 27 November 1962 would appear to show that this proposal was accepted:

It was decided to continue running the Band on a First-class level at an estimated cost of £4,000 per annum, this to include the salaries of the Band Master, the First Cornet Player and certain agreed retaining fees.⁵⁷

In fact, for the first time, a distinction is drawn between the salary paid to the principal cornet and retainers paid to other players. According to John Clay the number of these fees was extended in the mid-1960s, so that other players who were also called on to play solos including the flugel horn, solo horn and soprano cornet each received around £30 per annum.⁵⁸ Throughout the period covered there can be seen an increase in the professionalisation of the band, only made possible by the remarkable advantage of receiving Foster's support, and enabled by the democratic system under which the group operated.

BANDMASTERS AND CONDUCTORS

Having looked at the way the band as committee was responsible for running the operation, it should not be forgotten that, even though the bandmaster and professional conductor were employed by John Foster and Son, the band members had a great deal of influence on who was engaged in these capacities and how long they stayed. In the period under review, there were eleven professional conductors, the longest serving being William Halliwell at 17 years (1922-39), and eight bandmasters with Arthur O. Pearce having a remarkable tenure of 37 years (1912- 49). Some of the changes in conductor/bandmaster were beyond the band's control. For instance William Rimmer, professional conductor from 1908-9, decided to forsake contest conducting from 1910 so that he could, 'take up a full time conducting appointment with the Southport Municipal Band. He would be available to coach bands 'out of season' but that was of little use to major bands such as Black Dyke.⁵⁹ William Halliwell retired from contesting in 1939, and he died in 1946. The much-revered Major George Willcocks also held the role of professional conductor from 1957 until his untimely death in 1962.

However, there is evidence in a number of cases of the band being pro-active in the removal of musical directors and bandmasters who they did not respect or who

were not bringing sufficient contest success. This aspect of the band's history has received little coverage in previous histories that, understandably, given their intended readership, have tended to concentrate on the positive aspects of the band's past. Probably the most interesting example is that of Joseph Weston Nicholl (1876-1925) who had a short-lived spell (1910-11) as professional conductor with Black Dyke. Russell has highlighted the important work done by Weston Nicholl in broadening the brass band repertoire, introducing his own arrangements of pieces by composers new to the band world, such as J. S. Bach, Tchaikovsky and Debussy. Weston Nicholl's musical credentials were impeccable, even though he could possibly have been thought unfortunate to be born in Halifax, which in spite of its worthy musical heritage was still very much a northern provincial outpost. Nevertheless, he was formally trained, studying organ, piano, violin and theory in Berlin before pursuing his organ studies further with Guilment in Paris and Rheinberger in Munich. Such training put him in a different class from most other band conductors of the period, giving him 'the imagination and courage to challenge prevailing orthodoxy.'⁶⁰ So musically, Black Dyke moved into new and qualitatively better repertoire, but unfortunately no prizes were won at contests entered with Weston Nicholl at the helm. This situation '... had a demoralizing effect on the band and [was] affecting its demand for concert engagements.'⁶¹ The reason usually given for Weston Nicholl leaving Black Dyke is that he suffered persistent ill-health, and/or that the exposure to fortissimo brass playing in the small band room was too much for his 'sensitive ear.'⁶² The following correspondence, however, providing the background to Weston Nicholl's subsequent resignation/dismissal, tells a different story.

On 13 August 1911, the bandmaster, Harry Bower, wrote to Weston Nicholl stating:

As you are no doubt aware there has been for some considerable time, dissatisfaction in the band at their non success at contests, in fact we have not had courage lately to attend any competition. Although we are quite concious

[sic] that our combination at the moment will compare favourably with any other of recent years, consequently it is self-evident that there is something lacking somewhere, and it is with reluctance that we have to admit the fault lies with the teacher. This matter has been discussed at considerable length by the Directors of the Company, and they have decided to leave the matter in our hands, and we are unanimous in our opinion that it would be advisable to sever our connections with you.

Whilst assuring Weston Nicholl that the band 'appreciate your abilities as a musician, and a gentleman in every sense of the word', Bower went on to say ' ... we leave it with you, whether you resign or accept this as a dismissal, but we must have a definite answer by Tuesday next. Hoping that this will not sever our friendship[!]'⁶³ What discussions the directors had on the subject is not known as they were not minuted. Interestingly, Harry Bower only forwarded a copy of this letter to Weston Nicholl to Major Fred Foster (one of the directors) on 20 September 1911, in advance of an interview which was to take place between the conductor and the Major. In fact, Weston Nicholl had replied to Bower's earlier letter by writing to Major Foster on 14 August 1911. He expressed his regret at the lack of contest success, and that 'circumstances compel the breaking of our connection.' However, Weston Nicholl was not going to leave without having his say on the state of the band, and on the capabilities of bandmaster Bower. In a considered tone he offered to Major Fred Foster his 'careful observation during the time of my conductorship', which he put forward, 'In the real interests of the band.' Although accepting that the band was in 'a fairly efficient state', he went on to state that 'there is, I regret to say, a spirit of unrest and dissatisfaction pervading the whole band, which, until the cause is removed will prevent the best results being obtained.' Of Harry Bower he said:

The bandmaster, Bower, I am sorry to say has not the trust or respect of his men and he has little or no influence over them.

As a musician and conductor he is incapable and unfortunately for the band, the men know this.

Often at rehearsal his teaching is ignored or treated with derision and much of the non-success at contests I attribute to the bandmaster's inability to carry out my instructions.

All of this could be interpreted as a defensive action by Weston Nicholl with a spiteful edge directed at the author of the letter dispensing with his services. Intriguingly, however, Weston Nicholl then brought into the equation his distinguished predecessor at Black Dyke:

Before I commenced my duties, Mr. Rimmer told me of Bower's shortcomings, but only now do I fully realise what splendid results might have been obtained had the bandmaster not been totally unsuited to his responsible position.⁶⁴

Weston Nicholl then seemed to seek to draw on middle-class fellow-feeling by stating,

From what you personally know of me I feel sure you will treat my observations with attention, for it is no pleasure to me to reflect adversely upon anyone, and I have reluctantly done so in the best interests of the Band.

I hope when you remit my account - £70 - you will personally confirm my dismissal, as I do not wish to accept it from my former bandsmen.⁶⁵

The reply from Major Foster is not available, but a further letter to him from Weston Nicholl dated 26 October 1911 indicated that the latter's comments regarding Harry Bower were being taken seriously. Weston Nicholl offered a meeting to 'talk over band matters', and said '[the] sooner the bandmaster question is settled the better for all concerned.' He even recommended a replacement for Harry Bower: '[t]he best man for the position locally is a Mr. Arthur O. Pearce, bandmaster of the King Cross Band.' Reference was made to the conductor of the Black Dyke Mills Junior Band, W. Halstead, presumably as another candidate for the post of bandmaster, but Weston Nicholl said that although 'a good man, much better than Bower ... for several reasons I should not suggest his appointment.'⁶⁶ Halstead, having had a discussion with Herbert Foster, wrote to Fred Foster on 14 November 1911 agreeing to the 'changes you suggest' as 'the best

thing that could be done in the circumstances.⁶⁷ Clearly, there was a wholesale review being made of the musical direction of the band with the directors of the company now very much involved. Harry Bower tendered his resignation on 20 November 1911, his appointment as bandmaster to end on 31 December 1911; he signed the letter 'Yours obediently' which may have indicated that he was told to go.⁶⁸ In accordance with Weston Nicholl's recommendation, Arthur O. Pearce was appointed bandmaster from the beginning of 1912.

The sincerity of Weston Nicholls' intentions for the future of the band in spite of the severing of his conductorship can perhaps be gleaned from the contents of his letter to Major Foster of 4 November 1911. In this he referred specifically to the quality of repertoire played by Black Dyke saying:

At our recent interview one important point was overlooked, and that was the question of arranging new works for the band, especially those belonging to the modern school.

The Black Dyke Band have always been ahead of other combinations in this respect and especially in these times it is necessary they should continue to lead.

Whilst he recognised that much music for bands was published each year, he pointed out that much of it was 'laid out on primitive lines, to suit the requirements of the many third and fourth class bands.' On his own contribution to Black Dyke's music, Weston Nicholl pointed to 'a repertoire of modern music unequalled by any other conductor the band has ever had', going on to emphasise that, 'In engaging a conductor as my successor this question of high-class arrangements specially for the Black Dike should not be overlooked.' He even offered his services in running through 'an arrangement by either of the conductors [William Halliwell and J. A. Greenwood] under consideration.'⁶⁹ John A. Greenwood was appointed so that 1912 saw a new bandmaster/professional conductor team at the helm.⁷⁰

This episode has been considered at some length because it gives a rare insight into the politics that often lie beneath the surface of such organisations as brass bands. It is also uncommon for correspondence such as this to have been preserved, which may point to the fact that the directors realised its significance. Whether Harry Bower recognised the weakness of his own position before he wrote to Weston Nicholl is a fascinating question, as is how much he was expressing his own view that Weston Nicholl was to blame for the recent poor showing of Black Dyke in contests, in order to deflect attention away from his own shortcomings. However, Weston Nicholl was of a different stamp from most other band conductors with his ability to deal with Major Fred Foster on equal terms socially, and the considered and reasonable way he reacted to his dismissal. Clearly, on this occasion the decision-making had been taken away from the bandsmen themselves, although they may have initiated the situation.

An article in the *British Bandsman* in December 1911 indicated that the brass band grape-vine was operating well:

It has generally been known for some little time that matters were not running smoothly with regard to Black Dyke Band; then it got abroad that Mr. Harry Bower was retiring from the bandmastership. All sorts of rumours as to the cause got about and inquiries on the matter have been very numerous, so in order to clear the matter up I made it my business to see Mr. Bower himself. It's true Mr. Bower sent in his resignation and will terminate his appointment on New Year's Day. Mr. Bower gives us as his reason that he has had a long connection with Black Dyke, and he feels that ought now to launch out for himself as a band teacher and adjudicator.⁷¹

Was Harry Bower putting a brave face on the situation or was this indeed his own decision to branch out on his own? It may never be known for certain, but the correspondence points to the decision being taken out of his hands. John Clay stated that Bower 'migrated to Scotland where he was successful with bands in that area.' In

1931 the *British Bandsman* noted that Bower was then bandmaster of Hawick Saxhorn Band, so he had a long career even after his Black Dyke days.⁷²

Another significant matter arises from the Weston Nicholl affair, and that concerns the relative importance of contest success or musical quality; the attitudes of the bandsmen to this question will be covered in more detail in the next chapter. If both could be achieved that was the ideal, but clearly even though, as was generally recognised, Weston Nicholl had added significantly and imaginatively to the brass band repertoire, his lack of contesting success was the overriding factor in the movement for change. It was not enough to play good music well, for the competitive element was (and still is) so ingrained in the brass band movement that for many, though not all, art for art's sake would not suffice; it was essential to compete, and for the top bands to compete successfully, on a regular basis. The parallels with sport here are obvious in that the primary reason for the dismissal of team managers is lack of success in winning matches and hence lack of trophies. A football team may play with admirable style and exemplify 'the beautiful game', but if this does not translate into sufficient victories to secure silverware then the manager's hold on office will be short-lived. However, such apparent similarities can be over-stated, for in sport the fact of competition, of winning and losing, is fundamental to the very reason for the existence of the physical activities that fall under that heading. Arguments have been advanced for the benefits of sport in terms of confidence-building, teamwork, social networking, all of which could equally apply to music-making, but ultimately the name of any game is to win. This competitive element does not exist as an essential characteristic of music in general, but in brass banding it has been a vital component from the creation of the all-brass ensemble in the mid-nineteenth century, as detailed earlier in this study. The arguments for the educative value of contests were strong, but for bands such as Black Dyke at or near the top of the pyramid, with much higher than average technical ability, the benefits of contesting were much more related to issues of prestige and commercial rewards.

Weston Nicholl was not the only conductor to be told that his services were no longer required at Black Dyke; his successor, J. A. Greenwood was to suffer a similar fate. Before recounting the circumstances of his dismissal, it is interesting to note the conditions under which he was originally employed. Frederick C. Foster, director of John Foster and Son, wrote to Greenwood on 5 December 1911 referring to their meeting on the previous day. In his letter he set out the terms under which Greenwood would be employed as the Company's Band Instructor for one year at a fee of £70:

- 1) That you give 30 rehearsals to the Band during that period at such times as shall be arranged with our Bandmaster. Any fewer number payment to be in proportion.
- 2) That you will attend all Contests as Conductor on terms to be agreed between the Bandmaster and yourself.
- 3) That you will at the request of the Bandmaster, arrange such music as is deemed necessary for concert work and other occasions. The music to become the absolute property of ourselves. Any original works composed for the Band to remain your property to be disposed of or sold to a publisher at your discretion.
- 4) Medals won at Contests and presented to the Band collectively, to become the property of John Foster & Son Ltd.⁷³

It is clear from these conditions that the Band Instructor had to work very closely with the bandmaster, and to some extent the latter had the controlling position. However, it is likely that the professional conductor would have had the final say on musical matters, after all that was the main reason for his employment. Weston Nicholl's advice on the necessity of his successor being employed not only to conduct but also to arrange had been taken seriously enough for such duties to be incorporated in the terms of Greenwood's appointment.

Greenwood took over in 1912 when the band was at a low ebb, although he had the assistance of the newly appointed bandmaster, Arthur O. Pearce. In his first

year Black Dyke were 2nd at contests in Bradford and New Brighton, with 4th prizes at both Belle Vue and Crystal Palace. The new partnership was obviously producing the desired results, certainly in contesting terms, with 1914 seeing the first win at Belle Vue since 1908 as well as victory in the prestigious New Brighton competition. During the First World War with all its disruptions, 'Greenwood and Pearce ... maintained steady progress in terms of repertoire making use of new music from the pens of Weston Nicholl, Rimmer and Greenwood himself.'⁷⁴ However, in the contest field no wins were registered after 1914 during the wartime period when the Crystal Palace contests were suspended (see table 3:2 below):

	New Brighton	Belle Vue
1915	2 nd	-
1916	-	3rd
1917	-	2 nd
1918	-	-
1919	-	4th

Table 3:2

The early post-war years saw a return to the top prizes with wins in 1920 and 1921 at Newcastle, a 2nd and a 1st place at Glasgow in 1920 and 1921 respectively, and a win at Fallowfield (Manchester) in 1920. However, in the two major contests the band could only manage 5th at Belle Vue in 1920, with 3rd at that contest the following year and 4th at Crystal Palace. As Roy Newsome put it, 'These results sounded the death knell for Greenwood at Black Dyke. Following what was described as a 'poor show' on the Crystal Palace test piece, *Life Divine* in 1921, the appointment of William Halliwell as his successor was announced.'⁷⁵

Again, as with Weston Nicholl, the musical development achieved by Greenwood did not carry as much weight as the performance in the premier contests. Fred Foster had written to Greenwood on 3 January 1919 forwarding a cheque for some musical arrangements the conductor had produced in the following terms.

'Referring to the three Elgar Selections which we requested you to write for the Band, and with which we are very pleased, the same must have taken some little time in doing, also other selections which you have written for the Band.'⁷⁶ Although not specified in the letter, it seems more than likely that these arrangements included abridged versions of both of Elgar's symphonies, the manuscripts of which are still held in the Black Dyke library. A correspondent for the *Musical Times* became quite excited about this:

At first a brass band seems the least suitable of mediums for such complex and subtle works as Elgar's symphonies. It is interesting to hear that Black Dyke Mills Band is giving the best of proofs to the contrary. We learn that during the past season the band fulfilled about 40 engagements, and in every instance an outstanding feature has been the enthusiastic reception of the Elgar arrangement ... We congratulate the bandmaster (Mr. A. O. Pearce), his players, and not least his audiences, and cannot refrain from expressing some envy. We in London get all too few chances of hearing the works in their original form.

Referring to Pearce's diary for 1919, the band did indeed take part in about 40 concerts but the Elgar arrangements were only programmed at 18. Nevertheless, the exposure of these works, albeit in arrangements, in many parks from Bradford to Birmingham, and at the Tower at Morecambe was remarkable. The *Musical Times* reporter opined 'That this fine band and its thousands of hearers are appreciative of such works as Elgar's symphonies is the happiest of omens for the future of popular musical taste.'⁷⁷ Remarkably, Sir Edward Elgar visited Queensbury as a guest of Herbert Foster, and heard the band play Greenwood's symphony arrangement in the Victoria Hall on 15 March 1921. In spite of this, six months later Greenwood was dismissed as conductor of Black Dyke.

Unfortunately, the letter from Fosters relating to the termination of his employment has not been found, but Greenwood's reply clearly articulated his surprise at the turn of events. In his letter dated 25 October 1921 he said, 'It is quite a shock to

me, to hear that I have to terminate my agreement. I can assure you, I had no idea the band desired a change. I quite agree it would be useless to continue.' He then requested that certain of his compositions and arrangements including scores and band parts be returned, but not the Elgar symphony arrangements and some others for which he had been paid.⁷⁸ The reply from Fosters dated 28 November 1921 stated,

After looking into the matter we find that receipts were granted by you acknowledging remittances from us "in payment for exclusive arrangements for Band", and unless we are under a misapprehension these would indicate that we are right in retaining the music as our property.

In what smacks of a tit-for-tat move, the firm then asked Greenwood to return certain scores which he had borrowed.⁷⁹ However, Greenwood was not going to surrender his rights so easily as his reply of 29 November made clear. Interestingly, although signed by Greenwood this letter appears to be in a different hand from that of 25 October perhaps indicating that he had sought other advice on the matter. He opened with,

First let me tell you I have no desire to get at cross purposes with you; my connection with your firm has been all that one could desire, and no just and upright man could be other than grateful, however, it is only natural – the band wanting a change – that I should ask for my arrangements to be returned ...

and continues,

You are certainly under a misapprehension in respect to payment of all my arrangements ... You hold two receipts only from me for arrangements done in 1919 and 1920, these I have not asked to be returned.

To put the matter plainly, these arrangements are my copyright, and seeing that your advisor has thought fit to advise you to reject my first offer, I have no alternative but to demand the return of all my arrangements (band parts and scores) and all parts of any of my pieces that may have been copied with the exception of the Elgar Symphonies and the small pieces I did at the same time, Six glees, Italian Symphony and Mozart's twelveth [sic] mass ...

The return of all my arrangements, as requested, will save further trouble.⁸⁰

Clearly, there was an implied threat of possible legal action here, and Foster's reply of 21 December 1921 shows some sign of back-tracking:

We duly received your letter of the 29th ulto, which appears to have been written hastily and the tone of which we regret.

It was not our intention to retain any of the arrangements to which we were not entitled or for which we had not duly paid.

We are disposed to ignore your latest letter regarding the arrangements claimed as it is at variance with your previous letter of 25th October, in which you enumerate the composition and arrangements claimed by you and which we purpose [sic] returning to you forthwith.

We trust this will dispose of any feeling of soreness that may have arisen in this matter.⁸¹

Why Fosters did not refer back to Greenwood's original terms of employment from December 1911, which stated that all arrangements would become the 'absolute property of ourselves' is not clear. The disagreement about the music continued, the final letter from Fosters, which was sent to Greenwood on 17 January 1922, concluding: '... in view of the objectionable remarks contained in your letter we wish you to understand that we do not desire to have any further correspondence in this matter.'⁸²

Thus was concluded a rather irritable parting of the ways, certainly more bitter than with the departure of Weston Nicholl who seemed to maintain a good relationship with Black Dyke. Of course, he was a near neighbour living in Halifax, whilst Greenwood was based in Birkenhead, and conducted several other brass bands. On this occasion the bandmaster was not drawn into the spat, although the directors at Fosters would have had to rely on Arthur O. Pearce for his assistance and advice in responding to Greenwood's letters.

However, as was seen in the Weston Nicholl affair the bandmaster/professional conductor relationship could be a difficult one to manage successfully. As Roy Newsome explained:

The strategy behind this system ... was that it was my job to keep the band 'up to scratch' all the time. The professional conductor's job was to add that extra layer of quality which could make the difference between a winning performance and being an "also ran".⁸³

It can be seen how this system needed a great deal of goodwill and co-operation on all sides to operate efficiently. In many ways the bandmaster had the stronger position in that he was closer to his players. He took most of the rehearsals and concerts and, certainly until the mid-1960s, was a fellow worker in the Mill. It was, however, essential to keep the confidence and respect of the bandsmen if the bandmaster was to prosper. Harry Bower had, according to Weston Nicholl, lost these essential requirements to such an extent that he was no longer taken seriously by the band, but at least he was able to resign with some dignity after 15 years service. In the case of Joe Willie Wood, even though he had been a member of Black Dyke since 1922, and solo horn player from 1928, his stint as bandmaster lasted a mere nine months from January to September 1949. Harry Mortimer related the circumstances of his dismissal:

Oh bands can be hard you know. Especially Black Dyke. I remember once – a terrible story – Old Joe Wood was conducting them. You know, Joe had come up through the band and had finally made it as conductor. They decided he wasn't good enough, so Willie Lang ... was deputed to tell Joe. At Bath it was. So just after the concert, Willie goes up to Joe and says, 'Joe you're a nice fellow, but you're no bloody use as a conductor, and you're sacked'. Just like that, - no messing.⁸⁴

Roy Newsome commenting on this situation noted how difficult it was to make the transition from player to conductor in the same band:

...especially a band such as Black Dyke, and it should be noted that at this time Black Dyke had been National Champions for two years so they were at the top of their form. Whilst Joe had the respect of his colleagues as a player he was unable to earn it as bandmaster.⁸⁵

Wood was still playing tenor horn with the band in 1951 as evidenced by his appearance on the photograph taken on the occasion of Black Dyke taking the National Championship in that year under his successor as bandmaster, Alex Mortimer⁸⁶; he retired in 1956.

The most successful of the bandmasters, and certainly the longest serving, in the period under review was Arthur O. Pearce. He must have been a remarkable man for he retained his position for 37 years (1912-1948). By the time he retired Black Dyke had won in all contests 51 first prizes, 37 seconds and 17 thirds under his stewardship, securing prize money of over £12,000.⁸⁷ This was impressive, but bearing in mind the apparent importance of wins at Belle Vue and Crystal Palace to the longevity in their posts of Weston Nicholl and Greenwood, analysis of contest success in this period shows that at these major events Black Dyke only rarely achieved the top prize (Table 3:3):

Black Dyke Mills Band: results at the Open and National Championships 1912-48

<u>Year</u>	<u>Open</u>	<u>National</u>
1912	4 th	4 th
1913	*	3 rd
1914	1 st	No contest
1915	*	do.
1916	3 rd	do.
1917	2 nd	do.
1918	*	do.
1919	4 th	do.
1920	5 th	*
1921	3 rd	4 th
1922	2 nd	*
1923	#	2 nd
1924	#	2 nd
1925	#	*
1926	*	6 th

1927	#	*
1928	#	1 st
1929	#	*
1930	#	2 nd
1931	#	*
1932	#	2 nd
1933	#	*
1934	2 nd	4 th
1935	1 st	3 rd
1936	4 th	2 nd
1937	3 rd	3 rd
1938	2 nd	3 rd
1939	5 th	No contest
1940	#	do.
1941	#	do.
1942	#	do.
1943	#	do.
1944	#	do.
1945	#	*
1946	#	*
1947	6 th	1 st
1948	*	1 st

* no prize

did not compete

Table 3:3

As can be seen, during Pearce's time only two wins were achieved at Belle Vue in 1914 and 1935, and three at the National Championships in 1928, 1947 and 1948. What is even more surprising is the fact that in the inter-war period Black Dyke only competed at Belle Vue ten times out of a possible twenty. This was largely due to the band's substantial concert programme in this era, when long engagements and tours took them all over England and into Scotland. Other contests were entered in this period with some success, notably the Glasgow event where the top prize was obtained in 1921, 1922 and 1930; 1937 also saw a rare foray into Cornwall when Black Dyke won the championship at Bugle. Many of the first prizes gained in this period were from the Whit-Friday march competitions held in the Pennine villages around Stalybridge and Uppermill; valuable enough, but not in the same league as the Open and National Championships.⁸⁸

So how did Pearce hold onto his post when the top prizes were so rarely gained? When he came to Black Dyke in 1912 he was already a very experienced bandsman and bandmaster. Aged 41 he was a mature man who had achieved success as a cornet and tenor horn player with several bands in the Halifax district including King Cross, Lee Mount, Sowerby Bridge and Halifax Temperance before spells as bandmaster with Brighouse and Rastrick and King Cross bands. He had also had the privilege of leading the latter band in playing for George V at Buckingham Palace on the day before the Coronation, 1 June 1911. A contemporary report on Pearce described him as 'coming to the front rank in brass band circles by leaps and bounds ... His musical career extends over twenty years and he is, comparatively speaking, a young progressive bandmaster of the first water today.'⁸⁹ He was, therefore, very well qualified to take over at Black Dyke, but he obviously had the skills and, importantly, the personality to survive in the demanding Black Dyke band room. As with many bandmasters, especially at that time, Pearce expected, and apparently got, discipline from his men. Geoffrey Whitham⁹⁰ remembered 'Arthur Pearce was a strict disciplinarian but a very fair man; everybody in the band was treated as equal – his only aim was always for the good of his band.'⁹¹ Discipline was almost military especially in relation to appearance:

We had trousers with the pockets cut high and tight so you couldn't put your hands in them ... Your tunic always had to be buttoned up right to the neck. And the cap – the cap was worn at all times, at the right angle, which was straight ahead ... If we were going anywhere on the coach, we had to sit in full uniform, caps and all. We weren't allowed to take our caps off until Arthur Pearce got on the bus, looked round, then took *his* cap off and put it on the rack.⁹²

Pearce was also a teetotaler, but although he was insistent on no alcohol being consumed before a performance there is evidence he was not so strict at other times. Following the successful contest at Bugle, Pearce wrote to his son, Harold, to

inform him the band had 'carried every honour' in the selection competition, beating the West of England champions Camborne. He then went on to relate,

...a most amusing incident on returning to Plymouth. The men could not possibly obtain a drink at Bugle, so I ordered them into the coach – told the driver to pull up at the first hotel. It was 9.47.p.m. when we arrived at one, you should have seen the stampede. I then thought I would see how they were faring ... The Landlord absolutely refused to serve them saying he had closed. I got quiteness [sic] then I told him it was not ten o'clock and if he refused I should call in a policeman. He said then he had no clean glasses and would take him ten minutes to get ready. I felt really sorry for them for if ever a set of men deserved a Drink it was on this occasion.⁹³

Here we can discern something of Pearce's character in taking control of the situation and endeavouring to satisfy his players. A report from 1928 emphasised the camaraderie shown by the Black Dyke bandsmen:

Every man is on the same level – brothers all – with Bandmaster Pearce as father and good old Fred Bower as grandpa. A very happy family. There is no undue familiarity, no lack of respect. There is no lack of discipline, just a bond of good fellowship, with that little touch of intimacy which binds them altogether.⁹⁴

The article was by 'An Admirer' so due regard must be given for partisan bias, but even so it does seem that Pearce had a happy combination of musical ability, good man management skills and a paternal interest in his players' welfare. It should also be borne in mind that his period as bandmaster coincided with two World Wars and an era when discipline, even regimentation, was more readily accepted. Furthermore, this was the time when for the vast majority of works bandsmen losing a place in the band also meant loss of employment. Particularly in the depression years, this was a great incentive to perform well and comply with the bandmaster's instructions.

During Pearce's time it would seem that at Black Dyke contest results assumed less importance as indicators of success, for during this period, in the season, the band became a touring concert band. No doubt this arrangement had financial benefits for both the company and the men themselves. As we have seen above the bandsmen could earn more from playing engagements than from working at Foster's mill, and whilst they were away the firm saved on their wages. Pearce was very shrewd in the way he arranged many of the contest appearances. For example, the Bugle competition which took place on 17 July 1937, involved a very long journey, especially if unsuccessful. However, the band was playing in London Parks from 4-11 July, Forbury Pleasure Gardens, Reading (12 July), Blake Gardens, Bridgewater (13 July), Lyme Regis (14 July) and Sidmouth (15 July) so that the travelling costs were covered by well paid engagements. The band could also be reassured in the knowledge that they had been booked for the week following the contest in Plymouth at a fee of £200.⁹⁵

Roy Newsome considered that in the 1950s, 'the autonomy of Black Dyke's bandmaster was eroded as players began to have more say in the running of the band, both with regard to acceptance of new members, and which and how many engagements were to be undertaken.'⁹⁶ This may be true, although the comments of Phineas Bower in 1894 and of Willie Lang in the 1940s, quoted above, already spoke of groups of players with a great deal of influence over their own activities, and a considerable degree of continuity. Possibly, what had changed were the attitudes of younger players to deference and discipline, and the retirement of the much-respected Arthur O. Pearce at the end of 1948.⁹⁷ It is, therefore, perhaps not unexpected that the departure of Pearce led to a period of relative instability, with four bandmasters being appointed during the next ten years. However, looking at the length of tenure of bandmasters over the period from 1855 to 1970 it is clear that Pearce's 'reign' was exceptional. The nearest in terms of longevity were Phineas Bower who led from

1874-95, and Harry Bower (1896-1911), but apart from these three men none of the bandmasters in this period held the post for more than seven years continuously.⁹⁸

Roy Newsome served two periods as bandmaster/resident conductor (1966-70 and 1972-7), which although very successful musically and in terms of contest results, again were not without their difficulties. There were some personality clashes which he assumed 'went with the job', and the job of bandmaster was, as he put it, 'a balancing act, because, whilst to some extent you were in charge, you had to do your stuff or the band had ways and means of getting shut [rid] of you.'⁹⁹ Newsome also had the complication, not faced by previous bandmasters who were employed in the mill, of having a separate professional career, in his case as a school teacher, eventually as head of the music department at Mirfield Grammar (later High) School. Ultimately, he found combining his teaching responsibilities with the secretarial and musical duties of the band, together with an undercurrent of disaffection from certain players too much and he resigned. On a number of occasions he had asked the firm to appoint a separate secretary/band manager (the treasurer's job was held by a member of the band), but had been turned down.¹⁰⁰ Whilst the combined duties of bandmaster/secretary/band manager might have been possible when the holder of the post was employed within the accommodating environment of Foster's mill, it was clearly more difficult to deal with for someone earning a living elsewhere; eventually, a member of the band did take over the secretarial duties in 1982.¹⁰¹

This chapter has examined the way that Black Dyke managed its affairs, giving some comparisons with other bands, but emphasising the advantages it enjoyed in terms of financial security and a high level of independence of operation. The democracy of its (unwritten) constitution seemingly had the failings of most of such systems in that the possessors of some votes were able to exercise more influence than others. Nevertheless, in the context of a works band, the limited interference in the

band's affairs from outside its own members was remarkable. How unique this was is difficult to say as the details of the management of many bands are just not known, but from what limited knowledge is available on how other bands operated it does appear to be an unusual arrangement, one, however, which with the all-band committee demonstrated continuity.

The chapter has also looked in part at the roles of the bandmaster and conductor at Black Dyke, and the difficulties that could arise, particularly if contest achievements were not forthcoming. The undercurrents of discontent and lack of co-operation that could arise in the bandroom, what Roy Newsome called 'the darker side of banding', are, unsurprisingly, rarely reported in official histories, but are just as much a part of the story as the positive aspects, of which there are far more.¹⁰²

¹ Howarth, E. & P., *What A Performance! The Brass Band Plays ...*, London, Robson, 1988, p.10.

² Leyshon, A., Matless, D. & Revill, G., (eds) *The Place of Music*, New York, The Guildford Press, 1998, p.117.

³ Herbert, T. (ed), *The British Brass Band. A Musical and Social History*, Oxford, Oxford University Press, 2000, p.47.

⁴ Algernon Sydney Rose b.27.01.1859, d.16.09.1934. Educated at Broadstairs in Kent, Stuttgart (studied piano under Buttschardt) and Switzerland. Followed his uncle, father and brother into the piano-making firm of John Broadwood and Sons. *Talks With Bandsmen* derived from a series of eight lectures Rose gave to the men of Broadwood's Band, although there is no evidence that he had had any prior experience of brass bands.

⁵ Rose, A. S., *Talks With Bandsmen*, London, Tony Bingham. Reprint of the original of August 1895, pp.300-333.

⁶ Herbert, *The British Brass Band*, p.49.

⁷ Papers held at Bradford District Archives 54D80/1/5/2, quoted in Herbert, *The British Brass Band*, p.49.

⁸ W. L. Marriner's Caminando Band Minute Book held at the University of Leeds, Brotherton Library, quoted in Herbert, *The British Brass Band*, p.49.

⁹ *Halifax Guardian*, 1 February 1901.

¹⁰ Howarth, *What a Performance!* pp.77-85.

¹² *British Bandsman*, November 1888, pp.45-6.

¹³ *The Musical Progress and Mail*, June 1931, p.414.

¹⁶ *Halifax Weekly Courier*, 15 September 1855.

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- ¹⁷ John Foster and Son Business Archive (JF&SBA), Directors' Minute Book No. 1, 12 December 1902, West Yorkshire Archive Service (WYAS) Ref. 61D95/2/1/1.
- ¹⁸ JF&SBA, Directors' Minute Book No. 1, 10 February 1904 & 31 March 1911, W.Y.A.S., Ref. 61D95/2/1/1.
- ¹⁹ JF&SBA, Directors' Minute Book No.1, 6 May 1919, W.Y.A.S., Ref. 61D95/2/1/1.
- ²⁰ *British Bandsman*, 13 July 1912, p.26.
- ²¹ Gammon, V. & S., *The Musical Revolution of the Mid-Nineteenth Century: From 'Repeat and Twiddle' to 'Precision and Snap'*, in Herbert, T., *The British Brass Band, A Musical and Social History*, Oxford, Oxford University Press, 2000, pp.145-6.
- ²² Russell, D., 'What is Wrong with Brass Bands?': Cultural Change and the Band Movement, 1918-c.1964, in Herbert, T., *The British Brass Band*, p.89.
- ²³ *British Bandsman*, 5 April 1947, p.1.
- ²⁴ Wilkinson, A., 'Brighouse and Rastrick Band: Evolution of the band Uniforms' pp.1-2. www.brighouseandrastrickband.com/history/band_uniform.htm. Accessed 20.02.2010.
- ²⁵ Russell, D., *Popular Music in England 1840 – 1914*, Manchester, Manchester University Press, 1997, p.215.
- ²⁶ *British Bandsman*, 15 June 1912, p.226.
- ²⁷ Jackson & Marsden, 'Education and Working Class' quoted in Collins, T., *Rugby League in Twentieth Century Britain. A Social and Cultural History*, London, Routledge, 2006, pp.143-4.
- ²⁸ JF&SBA, Directors' Minute Books, WYAS Bradford. Refs. 61D95/2/1,2,3,4,5.
- ²⁹ Crossley's Carpet Works Band. Records held at WYAS, Calderdale, Halifax, DC1674-6.
- ³⁰ Russell, 'What is Wrong with Brass Bands?', p.75. The bands that closed included Ferodo, Clayton Aniline, YEWCO, and John White Footwear.
- ³¹ Article on Crossley's Carpet Works Band – 'Extinct Brass Bands' by Mutum, T., www.ibew.co.uk, accessed 14.11.2010.
- ³² Grenville Richmond (77) solo trombone with Black Dyke Mills Band 1957-64. Also played with Brighouse and Rastrick (1949-55) and Crossley's Carpet Works Band.
- ³³ Interview with Grenville Richmond 11 November 2010.
- ³⁴ Peter Hainsworth (b.1930), Second trombone player at Black Dyke from 1957-62. Went on to occupy a similar position at Brighouse and Rastrick for five years. Unusually, for the time, Mr Hainsworth had a middle-class occupation, being Company Secretary (eventually rising to be Finance Director) at Butterfields Signs in Bradford.
- ³⁵ Interview with Peter Hainsworth 16 November 2010.
- ³⁶ Dr Roy Newsome (1930-2011) widely respected conductor and teacher. Bandmaster/resident conductor at Black Dyke 1966-70 and 1972-77. Also conducted Besses o' th' Barn, Faireys and Sun Life Bands, as well as the National Youth Brass Band of Great Britain. Dr Newsome was also influential in the development of brass band courses at Salford University.
- ³⁷ Frederick Swards Trueman (1931-2006), celebrated fast bowler for Yorkshire and England, noted for his forthright plain speaking; Newsome, R., *150 Golden Years. The History of Black Dyke Band*. London, World of Brass Publications, 2005, p.159.
- ³⁸ Interview with Dr. Roy Newsome, 8 November 2010; Newsome said ' They weren't formal meetings, in the sense I was the chairman, but it was a free for all and they'd be at each other's throats...if a job came in and some of them wanted to do it and some didn't want to do it.'
- ³⁹ Interview with Dr. Roy Newsome, 8 November 2010.
- ⁴⁰ Arthur O. Pearce (A.O.P.) Diaries 1915. Mrs Kathleen Davies' Private Collection.
- ⁴¹ A.O.P. Diary 17 July 1930.
- ⁴² John Clay (b.1944) Joined Black Dyke in.1958, solo cornet with the band in 1962 and played flugel horn with them from 1965 to 1973. He was General Secretary of the band from 1990 to 1992. In 2005 he published *Black Dyke An Inside Story*. Clay worked for John Foster and Son for 34 years.
- ⁴³ William 'Willie' Lang (1920-2006) Solo cornet with Black Dyke 1938-41, 1946-50 and 1952-54. Went on to be an exceptionally fine orchestral trumpet player with the London Symphony Orchestra.
- ⁴⁴ Taylor, A. R., *Labour and Love. An Oral History of the Brass Band Movement*, London, Elm Tree Books, 1983, p.79.
- ⁴⁵ Taylor, *Labour and Love*, p.79.
- ⁴⁶ Interview with Dr Roy Newsome, 8 November 2010.

⁴⁷ Sir Arthur Edward Drummond Bliss (1891-1975). Distinguished English composer appointed Master of the Queen's Musick in 1953. Wrote test pieces for the National Finals – *Kenilworth* (1936) and *Belmont Variations* (1963).

⁴⁸ Frank Wright MBE (1901 –70). Australian-born, he was cornet champion of that country before taking up conducting and adjudicating. Came to England in 1934 when he conducted St. Hilda's professional brass band, the following year being appointed Music Director to London County Council's Parks Department. Professor of Brass and Military Band Scoring at the Guildhall School of Music (1945) and also an examiner for the School's diploma in Brass Band Conducting.

⁴⁹ Clay, J.H., *Black Dyke – An Inside Story*, Stockport, Jagrins Music Publications, 2005, pp.87-8.

⁵⁰ Ibid.

⁵¹ Taylor, *Labour and Love*, p.87.

⁵² Ibid.

⁵³ Lang, S., *100 Years of Nestlé Rowntree Band, 1903-2003*, York, The Shepherd Building Group Brass Band, 2005, pp. 4-15. The Rowntree Band, which has gone through a number of name changes with company takeovers, was established at the suggestion of enthusiastic employees, but for most of its history it has operated below the Championship level, sometimes struggling for players. Whilst it did receive limited support from the company, it is clear that the band has also had to contribute over the years. The band members have always had to pay subscriptions, and, on occasions, the purchase of new instruments and uniforms was only facilitated by means of loans from the firm. Unlike Black Dyke it has had a written set of rules and regulations from its inception.

⁵⁴ Interview with Grenville Richmond, 11 November 2010.

⁵⁵ Taylor, *Labour and Love*, p.124.

⁵⁶ Interview 11 November 2010.

⁵⁷ JF&SBA, Director's Minute Book No. 4, 4 November 1962, W.Y.A.S. Ref. 61D95/2/1/4.

⁵⁸ Interview with John Clay, 10 August 2010.

⁵⁹ Newsome, R., *150 Golden Years The history of the Black Dyke Band*, London, World of Brass Publications, 2005, p.72.

⁶⁰ Russell, D., *Popular Music in England 1840 – 1914*, Manchester, Manchester University Press, pp.232-4.

⁶¹ Newsome, *150 Golden Years*, p.73.

⁶² Gammond, P., and Horricks, R. (eds.), *Music on Record 1, Brass Bands*, Cambridge, Patrick Stephens, 1980, pp.84-5; obituary in the *Halifax Courier* 2 May 1925 quoted in Russell, *Popular Music*, p.233

⁶³ Letter dated 13 August 1911 held at W.Y.A.S., Bradford. Ref.61D95

⁶⁴ William Rimmer (1861-1936) professional conductor of Black Dyke 1908-9, a legendary figure in the brass band world, he was a renowned band trainer taking a strict disciplinarian line with his men. He was remarkably successful in contests securing ten championship wins in five years with Irwell Springs (3), Wingates (4), Black Dyke (1), Foden's (1) and Shaw (1) before retiring from contest conducting in 1909. His lasting inheritance is through the many arrangements and compositions (particularly marches) he made.

⁶⁵ JF&SBA, letter dated 14 August 1911 held at W.Y.A.S., Bradford, Ref. 61D95

⁶⁶ JF&SBA, letter dated 26 October 1911 held at W.Y.A.S., Bradford, Ref. 61D95.

⁶⁷ JF&SBA, letter dated 14 November 1911 held at W.Y.A.S., Bradford, Ref. 61D95.

⁶⁸ JF&SBA, letter dated 20 November 1911 held at W.Y.A.S., Bradford, Ref. 61D95.

⁶⁹ JF&SBA, letter dated 4 November 1911, held at W.Y.A.S., Bradford, Ref. 61D95.

⁷⁰ John A. Greenwood (1876-1953). Born in Winsford, Cheshire and became an influential composer, arranger, conductor and adjudicator. Solo cornet with Gossages Soap Works Band from the age of 18 under William Rimmer until 1899 when he became a professional cornet player with the New Brighton Tower Band conducted by Granville Bantock. Later, played and conducted several bands including St. Hilda's before winning at the Belle Vue September contest with Black Dyke in 1914 (they had been third the previous year). Further success was to follow with Horwich Railway Mechanics' Institute who won at Belle Vue in 1916, 1917 and 1922. Much in demand as a conductor, he led to victory Creswell Colliery (Belle Vue 1925) Marsden Colliery (Nationals 1925) and Scottish CWS (Scottish Championships 1937 and 1938). Initially largely self-taught, on turning professional he was able to use his improved income to pay for private tuition in harmony, counterpoint and piano.

- ⁷¹ Yorkshire Notes in the *British Bandsman* 23 December 1911 quoted in Newsome, *150 Golden Years*, p.73.
- ⁷² Clay, *An Inside Story*, p.57; *British Bandsman*, 6 June 1931, p.7.
- ⁷³ JF&SBA, carbon copy of letter dated 5 December 1911 held at W.Y.A.S., Bradford. Ref. 61D95/14/box2/13.
- ⁷⁴ Newsome, *150 Golden Years*, pp.79-81.
- ⁷⁵ *Ibid.*
- ⁷⁶ Carbon copy of letter dated 3 January 1919 (as n.73).
- ⁷⁷ *Musical Times*, October 1919.
- ⁷⁸ Letter dated 25 October 1921.)
- ⁷⁹ Carbon copy of letter dated 28 November 1921.)
- ⁸⁰ Letter dated 29 November 1921.) as n.73.
- ⁸¹ Carbon copy of letter dated 21 December 1921.)
- ⁸² Carbon copy of letter dated 17 January 1922.)
- ⁸³ Newsome, R., *The Best of Brass. A life's journey with bands*, Brighouse, Kirklees Music, 2010, p.59.
- ⁸⁴ Taylor, *Labour and Love*, pp.127-8.
- ⁸⁵ Newsome, *150 Golden Years*, p.110.
- ⁸⁶ Clay, *An Inside Story*, Photographic Section 1950-59 between pp.90-1.
- ⁸⁷ Newsome, *150 Golden Years*, pp.106-7.
- ⁸⁸ Clay, *An Inside Story*, pp.140-6; <http://brassbandresults.co.uk> accessed 05.02.11; Newsome, *150 Golden Years*, p.79-97.
- ⁸⁹ *Brass Band News*, 1 September 1911.
- ⁹⁰ Geoffrey Whitham (1932 - 2009) began playing with Black Dyke Junior Band in 1942 before transferring to the senior band as second baritone player in 1947. Solo euphonium with Black Dyke from 1950 – 63 and its bandmaster from 1963-5. He then moved to Hammond's Sauce Works Band as their musical director, serving from 1965 – 84 and 1988 – 93. Conducted other bands including Grimethorpe, Fairey's and Wingates. His grandfather, Charlie Tinker, played bass with Black Dyke for twenty years (1913 –33) so he was steeped in the history of the band.
- ⁹¹ Helme, C., *What Brass Bands did for Me*, Stroud, The History Press, 2009, p.89.
- ⁹² Taylor, *Labour and Love*, pp.125-6.
- ⁹³ Letter dated 18 July 1937 in private collection.
- ⁹⁴ *Musical Mail*, October 1928 p.87.
- ⁹⁵ A.O. P.'s diary for 1937.
- ⁹⁶ Newsome, *150 Golden Years*, p.109.
- ⁹⁷ In the period under review, the only time when the all-band committee did not operate was between 1972 and 1974 when, in the face of much opposition and non-acceptance, a three man group, comprising bandmaster and two members of the band, dealt with engagements and day-to-day running of the band; these three were joined by Geoffrey Brand (professional conductor) and Peter Lambert from the company to discuss major projects. Auditions were dealt with by the bandmaster and conductor; (Newsome, *The Best of Brass*, pp. 94-103).
- ⁹⁸ Newsome, *150 Golden Years*, p.220.
- ⁹⁹ Interview with Dr. Roy Newsome, 8 November 2010.
- ¹⁰⁰ Newsome, *The Best of Brass*, pp 58-88 and 94-118.
- ¹⁰¹ Newsome, *150 Golden Years*, p.169.
- ¹⁰² Newsome, *The Best of Brass*, p.88.

CHAPTER 4

Membership and mechanisms of Black Dyke Mills Band (part 2): motivation, training, and experience of the bandmen

The greatest asset of a band is, of course, the players themselves, and it is on them that this chapter will focus. In the period under review, men dominated the membership of brass bands, especially those at the top of the movement. After 1945 there was a gradual increase in the number of women playing in bands, particularly in the 1960s when the teaching of brass instruments in schools opened up more opportunities for female participation; membership of elite bands was, however, to remain largely male. In virtually all cases, bandmen graduated to top bands like Black Dyke having previously gained experience, effectively served apprenticeships, in lower section ensembles. How and why did these men become involved with the world of brass band music, and what form did their training take? Specifically, what were the methods of recruitment of players into Black Dyke Mills Band; how rigorous was the selection process; did the players themselves perceive membership of Black Dyke as a pinnacle of brass band excellence to be achieved if at all possible? How did membership of Black Dyke impact on employment?

The power of music itself as a spur to self-improvement should not be underestimated, and the men's relationship with the music is of particular interest. Was it just a means to an end, especially when contest set pieces were concerned, or was there a genuine love for the art? Simple answers to these questions are unlikely for there will, no doubt, be many shades of opinion but, nevertheless, one of the aims of this thesis is to examine the motivation of the players who were central to the achievements and reputation of Black Dyke in the first seven decades, or thereabouts, of the twentieth century. The social composition of the band will also be examined over the period to try and establish whether, and to what extent, its working-class character

was diluted, especially when the number of players not employed by John Foster and Son's mill increased.

BRASS BANDS AS SERIOUS LEISURE

Brass banding is a broad church and for every dedicated and highly skilled musician there must be many more for whom playing a brass instrument is just a pleasurable hobby. However, to what extent can brass banding ever be merely described as a pastime; what kind of leisure activity is it? In order to bring some focus to these questions during the course of this chapter, the membership of an elite brass band will be observed through the analysis of Robert Stebbins and his theory of Serious Leisure. Stebbins was one of the first, and probably the most influential, sociologists who focussed on amateur participation in leisure and identified the importance of continued research into the subject.¹ He formulated the serious leisure perspective as a 'theoretic framework that synthesizes three main forms of leisure showing, at once, their distinctive features, similarities and inter-relationships.' The standard definitions of these three forms are as follows:

- 1) Serious leisure: Systematic pursuit of an amateur, hobbyist or volunteer activity sufficiently substantial, interesting, and fulfilling that, in the typical case, the participant finds a career there acquiring and expressing a combination of its special skills, knowledge and experience.
- 2) Casual leisure: immediately, intrinsically rewarding, relatively short-lived pleasurable activity, requiring little or no special training to enjoy it.
- 3) Project-based leisure: short-term, reasonably complicated, one-shot or occasional, though infrequent, creative undertaking carried out in free time, or time free of disagreeable obligation.²

From this analysis it seems clear that participation in brass banding falls firmly within the ambit of 'serious leisure', with its 'combination of skills, knowledge and experience.' Even though, as mentioned above, some bandsmen may regard brass band playing as a hobby, pure and simple, they still require the necessary skills in order to participate at

all, albeit at a lower level. For the career bandsman, including members of elite bands, but also those with ambition who play in contesting bands competing at lower levels in the movement, continued improvement is a prerequisite for successful progression to the highest level, and staying there. For the members of Black Dyke and their ilk, maintenance of excellent technique has always been the aim.

All of this resonates with the six distinctive qualities that Stebbins attributed to serious leisure. Firstly, 'there is the need to occasionally persevere to retain the same level of experience and satisfaction in the activity; satisfaction may therefore come at the end, rather than during it, and is a consequence of perseverance that may have overcome adversity on the way.' There is also 'the opportunity that the activity offers for individuals to have a leisure career', but 'individuals put in considerable personal effort based on specially acquired knowledge, training or skill, or a combination of the three.' Stebbins has noted 'the durable benefits found by amateurs in their pursuits such as self-expression, feeling of accomplishment, enhancement of self-image, social interaction and a sense of belonging.' He has also pointed to 'the unique social world that develops over time as a result of individuals sharing a common interest.' Finally, with this kind of leisure, 'participants identify strongly with their hobby.'³

MEMBERSHIP AND MOTIVATION

Before focussing specifically on Black Dyke and its members, although some are mentioned in this section, general consideration will be given to what it was that gave people the impetus to play in brass bands. Many players were continuing a family tradition and this was certainly the case in the era covered by this study. William Shaw born in 1891 in Lees near Oldham remembered,

I picked up my dad's cornet when I were nine year old – I used to play up in my bedroom with a handkerchief stuffed in the bell, when my father was out ... Father played with all sorts of bands ... My grandmother's father was a band chap too ... It were bred in me I suppose ... Something came over me and I wanted to play that cornet.

Of course, in the period before the First World War brass bands were very much in evidence, being at the heart of popular music making in many communities. Shaw related that in Oldham '[t]here were umpteen bands – dozens of bands – a band on every corner. Mission bands, church bands ... Every job had a band.'⁴ Dave Russell emphasised that, '[e]specially in small industrial communities where the entertainment industry was less penetrative, it [the brass band] was central as an agent of both musical entertainment and education.'⁵ Therefore, the attraction of brass bands to young boys and men, particularly before 1945, is not surprising. In many communities they were the main source of entertainment, and members could become local celebrities; in much the same fashion as football teams, the bands themselves could attract a local following for their contest exploits. There was also the distinctive sound and sight of a band on the march, leading many a parade, in colourful uniforms with gleaming instruments. In those days bands were much more visible in their activities, which were largely outdoor and more regular than they were to become with changing public taste in the 1950s and '60s.

The importance of the educative value of brass bands should not be underrated, for the teaching by band members of each other and of young hopefuls was the key to the development of the movement; in very many cases it was the only musical training bandsmen received. Betty Anderson is a good example of a rare early female band player.⁶ From a family with over 100 years experience in brass banding in Leicester, she recalled, 'There was no instruction in those days [1938]. If the man next to you told you which half of the page of music you were on, you were lucky. I was

grateful to the people who sat by me.' However, Anderson was fortunate that her father, also a bandsman, was available to teach and encourage her.⁷ Jack Wilson, a euphonium player with Bickershaw Colliery Band in the inter-war years, had an experience which was probably commonplace amongst budding bandsmen in those less sophisticated times:

I started with the old Wroughtington Band. I was taught by Billy Haydock's father, Joe. He tore a strip off the top of a newspaper and drew five lines with four spaces on it. That was the only lesson I ever had ... I sat behind the cornet player and watched the music and watched everything he did. He used to turn round to me from time to time and say "Dust know where we are lad?" That's how I picked my reading up.⁸

What is remarkable is that from such sketchy, random beginnings many men and women were able to build rewarding and long lasting lives in music. The training of young bandsmen will be dealt with in more detail later in the chapter.

Examples of family membership within brass bands were very common, and Black Dyke had its own share of family connections within the band, spanning many years, so was, in that sense, typical of the band movement. Ernest Shaw and his brother Percy were euphonium players with the band in the 1920 and '30s; Jack and Alwyn Pinches followed their father Harold, who had been principal cornet for 15 years in spells between 1912 and 1926, Jack as a precocious solo trombone aged 15 in 1938, and Alwyn as a solo cornet player, joining Black Dyke in 1940; both products of the Junior Band, brothers Charlie and Jack Emmott occupied the solo euphonium seat at different times during the 1940s - Jack went on to be bandmaster (1956-63), and Charlie to play E flat bass. These were not the only ones, but the most distinguished and longest serving family dynasty at Black Dyke was that of the Bowers. On the

retirement of the last member, trombonist Fred Bower, in 1930, Roy Newsome commented,

[a]long with his father (Phineas) and his two uncles (Harry and Alfred, a long serving E flat bass player) Fred had contributed to 150 years' service to Black Dyke by the Bowers; there had been at least one Bower in the band for the past 62 years - quite a record.⁹

The brass band movement needed a supply of enthusiastic and dedicated young players willing to make the commitment to brass playing. Some of the larger bands, such as Black Dyke, and Besses o' th' Barn were able to run junior bands which would provide musical training as well as preparing boys and young men for entry into the senior band should their talent and opportunity allow. In 1939 in an article entitled 'The Brass Band Nursery', the *British Bandsman* extolled the virtues of such ancillary ensembles,

It is the ideal state to which every brass band should aspire, and it is the most logical way of dealing with the borrowed player problem.

Some of our best bands owe their healthy existence to their junior band; in this connection we might cite Black Dyke and Callender's among others.

The writer, James Brier, regretted the fact that the 'junior band idea' had 'faded somewhat', and put forward the argument that it was preferable that new players should be home-grown rather than imported from other bands. In his view,

The general tone and style of a band which relies on a junior combination for its recruits changes little, if at all, as time goes by, and that is because the recruits are taught the specific and well-defined way they should go from the very commencement.

Of course, all this presupposes that the 'specific and well-defined way' was one which would produce success either musically or in contesting terms, preferably both; no

doubt Brier had in mind bands such as Black Dyke with well-proven, long-term reputations.¹⁰

Black Dyke's Junior Band was apparently in existence in 1888¹¹, although a history of the band from 1904 stated that it was started by Phineas Bower on his retirement as bandmaster of the senior band in 1895.¹² Whatever was the true date, this group provided for the senior band a ready source of well-trained instrumentalists already imbued with the Black Dyke ethos. The title 'Junior' was something of a misnomer, for although it did have young members, there were also a number of older men who played with them. They were either not up to the standard required for the senior band or perhaps could not make the substantial time commitment required of members of that band. However, they provided an element of stability and experience to the ensemble. The Black Dyke Junior Band had a successful parallel existence to the senior band, contesting in the lower sections, until its instruments were taken over by the West Riding County Council in 1967, in that period of the promotion of brass instrument teaching in schools highlighted later in this chapter.

There is evidence that the perceived beneficial effects of pursuing musical studies, so prevalent in the second half of the nineteenth century, as discussed elsewhere in this thesis, persisted well into the twentieth, and were influential in encouraging some to take up brass playing. Sheridan Fryer (b.1944) who played euphonium with Brighouse and Rastrick Band in the 1970s, after periods with Lockwood and Linthwaite Bands, related that in his early days in banding he was encouraged by a cousin who played for Slaithwaite Band, but he also 'got pushed a little from my parents to take some hobby up, that's how it started ... I first got a trumpet – I think my mother had ideas of me playing in an orchestra!' In the interview this latter comment was accompanied by a chuckle as if to say, 'How unlikely'; he quickly moved on to the cornet.¹³

Geoffrey Whiteley, who lived in Queensbury, was brought to banding by his coal merchant father, who did not play himself but liked music, and was an enthusiastic follower of Black Dyke.¹⁴ In about 1946 Whiteley was asked if he would like to learn to play the cornet in the same way as, 'would you like a bike or would you like a rabbit?' His parents were seeking to get him interested in a worthwhile hobby. In small communities such as Queensbury, local relationships were often helpful in smoothing the way ahead, as can be demonstrated in Geoffrey Whiteley's case. Whiteley senior and his father knew Harold Pinches, the renowned cornet soloist with Black Dyke (1912-17 and 1919-26) who also lived locally, and were, therefore, easily able to introduce Geoffrey who was accepted as a pupil, eventually joining Black Dyke Junior Band, before graduating to the main group.¹⁵

Although, as mentioned above, many young players came to brass banding through family connections with a band - they often were (and still are) 'infected' by a relative's enthusiasm - the movement was always anxious to cast its net as wide as possible for new recruits. With changing tastes in popular music, especially after the First and Second World Wars, it became increasingly difficult to attract young people. The rival attractions of the gramophone, radio and cinema, together with the popularity of American- influenced dance music in the inter-war years led to much soul-searching about its future in the brass band movement in the later 1930s. Even so, there was an element in the brass band world that still believed such new musical styles as jazz and swing were undesirable transient fashions:

By the late 1930s bands were having to draw from the first 'youth culture' that had been fully exposed to the new technological media. The changed taste of youngsters was a commonly cited reason for bands' problems.

Russell pointed to the case of Southowram Band near Halifax which closed in February 1938 supposedly because of the difficulty in recruiting youngsters who wished to play brass instruments.¹⁶ Briers in his above-mentioned article recognised the strong counter-attractions of the age:

Boys, as a rule, are not made of the same kind of metal as their fathers or grandfathers, and do not possess the same kind of "sticking power". We must not, however, be too severe on these youngsters, for they have temptations to cope with which their forebears knew not.¹⁷

Such temptations were, of course, to increase after 1945 with the advent of rock and roll in the 1950s, and the Beatles leading the phenomenal explosion in the number of guitar-led groups seen in the 1960s. In this period television viewing came of age, with the Coronation of Queen Elizabeth II in 1953 providing the occasion which gave the medium its biggest boost thus far. Yet, in spite of these distractions and the frankly old-fashioned image of brass bands by mid-twentieth century, there was to be an upsurge of educational interest in the medium. It came to be recognised by educators that there could be positive aspects to the teaching of brass instruments. In 1930, the year of Sir Edward Elgar's test-piece for the Crystal Palace Championships, *The Severn Suite*, the composer Peter Warlock had written an article entitled 'Artistic Value of the Brass Band'. In this he stated:

no combination yields so quick a return of musical proficiency for a few months' study as the brass band ... There is no more suitable musical organisation for boys schools, as the initial cost, £50, would purchase a good set of second-hand instruments.¹⁸

Eventually, in the 1950s, more school bands were created which were able to produce musically rewarding results much quicker than string-based orchestras. Importantly, in 1952 both the National Schools Brass Band Association and the National Youth Brass Band were formed, and there was a gradual but significant growth not only in the

number of school, but also youth brass bands representing towns and counties. The increased introduction of brass teaching into schools in the 1960s, with more peripatetic teachers in evidence, supported this growth, with a steady flow of young players emerging and seeking groups with which to perform. In the training of brass band players as in a number of other key areas, such as the changing socio-economic profile of band membership, and development of new repertoire, the 1960s/70s proved to be a pivotal era in brass band history.

From the interviews with ex-Black Dyke bandsmen conducted for this thesis, it was apparent that none of them was interested in 'pop' music in their younger days. When questioned on the subject of rock and roll in the 1950s, Geoffrey Whiteley said such music 'never touched me at all.'¹⁹ Peter Hainsworth had an interest in Dixieland jazz, which he and a group of friends tried to play, but as for 'pop' music, '... absolutely not. I think they ruined it really.' In his youth he had no interest in classical music either, but came to appreciate it and opera in particular, through the band selections he played.²⁰ John Clay, who as will be seen had a long career with Black Dyke, said that he had always preferred the type of music played by brass bands, but it should be remembered that he, like so many, started playing that kind of music from a very young age. In those circumstances, and with such a vested interest in a particular musical voice, it is perhaps not surprising that enthusiasm should be cultivated for that repertoire, with its attractive characteristic traits of melody and sonority.²¹

The Development of Young Players

It has often been postulated that young people are able to produce musical sounds on brass instruments much more quickly than on the strings or woodwind. After all there are only three valves to operate and only eight possible combinations of those valves to learn. Furthermore, being of all metal construction, brass instruments are more sturdy in use. As with any skill, however, it is only by long and diligent

practice that improvement and ultimately total technical command of a brass instrument can be obtained and maintained. Even then, that may not be enough to achieve the highest accolades as a soloist, for such require demonstration of musicality and interpretation not attainable by all players, no matter how technically accomplished. To achieve technical competence can for many be a long and arduous process that for some will prove too much. However, one of the advantages of brass banding is that there has always been a wide range of bands with varying levels of competence, so that a player of even modest standard may be able to find a place. This acquisition of special skills was one of the keystones of Stebbins' definition of Serious Leisure, as set out above.

The reminiscences of many players of the last century and earlier speak of the remarkable demands made on them by their teachers. William 'Willie' Wood (1886-1981) recalled that he started playing the cornet with the Copley and Skircoat Band, near Halifax, at around twelve years of age having previously played bugle in a school band: '[a]nd let me tell you that was the hard way, the proper way to learn. I practised till my lips bled you know - not like these youngsters today, [c.1980] with half an hour a day and watching television in between.'²² Wood was to join Black Dyke on flugel horn after the Canadian tour of 1906, moving on to cornet as assistant to Ceres Jackson two years later. After a spell as solo cornet with the band (1911-12), Wood left to become a professional musician, eventually returning to brass bands as a conductor.²³

John Clay related his similar early experiences of being taught to play the cornet at 8 years of age nearly fifty years later by a local teacher, a Mr. John Womersley. After six months' weekly tuition in Womersley's sister's bathroom, the teaching venue transferred to Clay's house where on a Tuesday at 7.15. p.m. each week he was supposed to have a one hour lesson. However, after the first hour when Clay's lip was 'jiggered'²⁴ he was told to refresh his embouchure by running cold water

over his mouth, and the lesson then continued for another hour. The cold water treatment being repeated, the lesson did not finish until 10.p.m. Meanwhile, Clay said, his mother was in the kitchen in tears on overhearing the severity of Womersley's comments to her son. As Clay recalled 'he was a very, very strict gentleman, very old-fashioned.' With a second lesson on a Friday evening starting after a further six months, which also extended to three hours, Clay was taught by Womersley for five years or as he put it, 'he [Womersley] literally gave me some stick for five years. He really hammered me.' In addition to these lessons Clay was practising for at least an hour every evening, his mother ensuring that in the summer he did not go out to play until he had finished.

Whether these teaching methods were suitable for a young boy is open to debate. However, they do demonstrate that to some in the brass band world playing was a manly pursuit, the mastery of which required above all physical endurance and dexterity. Perhaps such attitudes were inevitable in an activity which drew heavily on those employed in the tough world of industry. There is an interesting interface here between what some may have regarded as the effeminate art of music, and the very masculine world of brass band playing, with its often misplaced associations with drinking and boisterousness. This is not to deny the possibility of finer feelings from the working man, but, nevertheless, it does seem probable that the male milieu of bands allied to their competitive ethos, would attract young men who may not have considered music as a suitable or attractive option in other circumstances. In some cases, the emotional or artistic element of music making seemed to be absent from teaching, but there were exceptions. Denzil Stephens, of whom more is to be found below, spoke of the lessons he received from Owen Bottomley, before he joined Black Dyke in 1946:

... he was what you would call an old-style bandsman who knew how to play with feeling- he had this natural gift for playing a tune with phrases and shaping all the phrases with great musical style. I'm certain that's the reason I won so many solo prizes in those days. It was not simply that I was keen and practised a lot, but because of Owen's insistence that I learned to play musically.²⁵

Perhaps the salient point to make here is that Clay and Stephens, like so many other successful brass band players, were not deterred by the demands made upon them. In Clay's case his desire to play the cornet as well as he could ensured that he persevered, and at the age of 12 he was invited to join the National Youth Brass Band, becoming its principal four years later. As will be seen this was only the beginning of Clay's long connection with brass banding which was to attain the highest level.²⁶ In his case, and many others, can be seen the distinctive characteristics of Stebbins' definition of Serious Leisure quoted above. In particular the investment of considerable effort in acquiring the knowledge and skill required, and in terms of the opportunities offered by brass banding to build a career.

Although teaching of brass instruments continued within the family and the bands themselves, after the Second World War schools became increasingly important as sites of instruction for young players. The old and new co-existed, with a number of people from the traditional band world involved in training the youth bands, as well as teaching; Jim Shepherd, solo cornet with Black Dyke, became a peripatetic teacher shortly after joining the band in 1963. Taylor's view in 1983 was, '[b]rass banding is still tribal, and there are many young people who take up an instrument because father plays in a band. They are now heavily outnumbered by youngsters who learn to play because they get the chance to do so in school.'²⁷

By 1971 the *British Bandsman* was prepared to proclaim 'The New Brass Age', saying:

We are fast approaching the time when any child, at any school, in any part of the country, of either sex, is likely to confront its parents with the statement "I want to join a brass band." The Brass Age is creeping upon us almost unawares.

In hindsight, the report may have been over optimistic, but without the influx of new young players via the schools and, later colleges and universities which offered specialist courses in brass band studies, the future of the brass band movement as a whole would have been much less certain.²⁸

MEMBERSHIP AND RECRUITMENT

Having discussed the motivation and education of young men who wished to play in brass bands, what was the process by which they were able to achieve their desire? In particular, how did those aspirants who wished to play at the top level in bands such as Black Dyke attain this high status?

In the earliest days, of course, those who wished to band together and play music with brass instruments often started from scratch with members who were largely self-taught, and were self-selected, enthusiasm being sufficient to qualify them for membership: 'In some cases there was little more than enthusiasm on which to build.' That members of these early bands were fired with enthusiasm appears undoubted, although, as with the example of Irwell Springs, how much it was the musical urge which spurred them on rather than the spirit of competition is open to speculation. As J. H. Elliot stated:

By 1860 the brass band was firmly established in the favour of the British working man. It was the recognised outlet for his musical enthusiasm; and it is more than probable that the sporting thrills of contesting added just the necessary spice to tempt the palates of many whose musical ambitions alone were not sufficiently urgent to compel them to partake. The brass band

movement as a whole was then – as it still is – inseparable from the competitive assembly.²⁹

It is probable that the majority of early bandsmen had little or no formal musical training, and it was only by perseverance and determination that progress could be achieved, sometimes with remarkable success. St. Hilda's Colliery Band was formed by John Dennison, a musician from South Shields, in 1869 with men of no musical background, but within five years the band was able to compete successfully against more experienced ensembles.³⁰ Of course, there were more ambitious groups where quicker results were required and experienced performers were imported. This was the case with one of the earliest brass bands, Cyfarthfa Band from Merthyr Tydfil in South Wales. This ensemble was formed in 1838 by Robert Thompson Crawshay whose family owned and ran a major iron works in Cyfarthfa. Crawshay evidently, '... regarded the Band as a private band. The creation of it was a calculated effort to acquire a group of players of pristine excellence.' So, although some local musicians were recruited,

Many more ... 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.³¹

This early example of buying-in talent was, of course, not confined to brass bands, but later was also well known in sports such as football and rugby league. In the brass band world the practice was to cause a great deal of angst in the area of contesting when soloists were paid to play with a band just for a contest performance, thereby giving a possibly undistinguished ensemble a better chance of securing a prize. This was especially relevant in the late nineteenth and early twentieth century when test pieces often made great demands on the solo cornet and euphonium players. Albert Coupe, a player and conductor with the Luton Band recalled:

The old Belle Vue test pieces were nightmares... [t]hey were full of cadenzas, pedal notes, top Cs, the lot. It wasn't fair really, of course - if you had four good cornermen, you were more than half way there.³²

Harry Mortimer related that he took quite a number of these types of engagement with smaller bands, helping them to win. However, in 1928 returning from such a job in the Isle of Man on the ferry he overheard a couple of bandsmen, observing something floating on the sea: 'I hope it's that bugger Mortimer. Serve him right it would – always playing with these little bands and doing us down.' After hearing this Mortimer 'decided then that it wasn't really fair and it did cause bad feeling in the band world, so I gave it up.'³³

As far as Black Dyke was concerned, it was not recorded how many if any, of the original band in 1855 were members of the old Queenshead Band, which had lost many of its old players. However, the *Halifax Weekly Courier* article announcing the creation of the new band reported that '[a] new and talented leader, as well as several performers have been added to the band which now comprises 19 musicians.' The same article had indicated that the Queenshead Band was unable to make good its losses of 'talented performers' locally, so, therefore, it seems likely that some members of the revived group were brought in from further afield, and that they would have been experienced men.³⁴ It is unlikely that John Foster would have purchased a new set of instruments and employed a professional conductor unless he had a group of reasonably competent performers with which to work. The fact that Black Dyke had early contest success, with a second place in Hull in 1856, and a similar prize at Batley the following year before taking first place in Halifax, also in 1857, tends to indicate that this was not a band without experience. It was in the nature of works' bands that their sponsors required a good group of players from the outset so as to reflect well on the firm whose name they carried; contest success was also hoped for. However, for many bands, local talent, such as it was, would have to suffice.

Recruitment of Black Dyke bandsmen

Whereas bands in the lower echelons of the movement could, and in many cases were obliged to, carry some players who were of lesser capability, Black Dyke and other bands of quality were constantly seeking performers of the highest calibre. The Junior Band and family connections were fruitful sources of self-generated talent, but many players came from lower section bands, leading to accusations of “poaching” players. The loss of good players to championship bands was undoubtedly a source of aggravation to those who had provided their early training, but was only a natural result of the desire and ambition of the players themselves who wished to strive for the pinnacle of brass band excellence; here is the climbing of the career ladder envisaged in the Serious Leisure perspective.

In John Clay's instance, as has been described, he received robust private tuition at home, and at the age of 13 he had become principal cornet of the Clifton and Lightcliffe Band from Brighouse, just a few miles from Black Dyke in Queensbury. After twelve months he received a letter from Jack Emmott, the bandmaster of Black Dyke, saying that the band was seeking a new cornet player and they had decided that, ‘the best way forward would be to get a youngster and train him up.’ He was invited for an audition which took place in the Black Dyke bandroom on 24 July 1958 at the last rehearsal before the Mill's summer two-week break. After playing his prepared solo, *Pretty Jane*, the rehearsal started and Clay had to sit in playing the first cornet part. He remembered that the experience, ‘frightened the life out of me because I couldn't play half of t'stuff.’ As was usual he was then sent out of the room so that the band could discuss his performance and decide whether to accept him into the band. On being recalled, Clay and his father, who had accompanied him to the audition, were introduced to Owen Bottomley, then playing 3rd cornet at Black Dyke. It had been

decided that Bottomley should take the young player for a private lesson on the following Saturday, 'and that whatever he decides the band will probably accept.' The subsequent lesson was another ordeal for the young Clay when he was 'hammered for 2 hours ... he absolutely pulled me to bits and put me back together again.'

Nevertheless, he evidently passed the test for he was asked to attend the next rehearsal and, after another band committee meeting, he was accepted as a member. To ensure that Bottomley's recommendation proved to be a valid one, Clay continued to receive lessons from him for three years after he joined, until Bottomley became too ill to teach: 'he made jolly well sure that I could play every piece of music that the band put out, because when I went for a lesson I was hammered on to make sure my pieces could be played.' This was clearly something of a gamble on the band's behalf, although Owen Bottomley had over 40 years' experience to rely on. When asked why he thought Black Dyke were willing to invest so much in a youngster, Clay said he produced a good cornet sound, and Bottomley said that was what the band needed: 'as long as you have a good sound we can teach you to play the fast notes and technicalities.'³⁵ The band's confidence in Clay proved well founded for he had a long and successful career both as a cornet/flugel horn player and administrator with Black Dyke.

John Clay was by no means the only young boy who was taken on by Black Dyke if they perceived a talent that could be cultivated. Willie Lang (1919 - 2007), who was later to have a distinguished career as an orchestral trumpeter with the London Symphony Orchestra, joined Black Dyke in 1936 at the age of 16 as assistant to the then principal cornet, Harold Jackson. He had played in brass bands from the age of 10, first the Norland Band, based in the village near Halifax, and then the Bradford City Band. Again, he had to survive the ordeal of an audition during which his solo playing and sight-reading were thoroughly tested. Black Dyke had many arrangements made by Alexander Owen in manuscript which were exclusive to them, so that they were

brought out at auditions to provide a stern challenge to the sight-reading abilities of candidates.³⁶ However, Lang had had access to the cornet parts of such pieces as *Bayreuth* and *Rossini's Works* by Owen since the age of 12, from an ex-Dyke player: 'so I ploughed my way through this stuff day after day. When I got to that audition – I knew them. As a matter of fact, my manuscript was in better condition than theirs, because it hadn't been played outside too much.'³⁷ No doubt this advance knowledge helped Lang to pass muster with the band and he was accepted, making such an impression that he was considered able enough to take over as principal cornet in 1938.

However, there was to be no resting on his laurels having attained the position in the brass band world which many cornet players envied. As he said, 'I didn't like to let myself down, or the band, so I took it very seriously and got down to work, I practised at night, religiously, to make sure that I could do whatever I was supposed to do.'³⁸ Again, it can be seen in brass banding, as with many other fields of personal achievement, it was (and is) not merely attainment of the highest honours that counts, but also the maintaining of the premier standard of performance. This attitude is, of course, of particular importance in the context of the 'team', whether it be a brass band or a sporting unit, for all the members are inter-dependent for the success of the whole. As will be seen, with brass banding, and Black Dyke especially, such high-level dedication was not always achieved without cost to the individual or his family.

The Serious Leisure qualities of 'special skills knowledge and experience' and 'the need to persevere to retain the same level of experience and satisfaction,' were well demonstrated in the efforts of Clay and Lang, but the ethos of brass banding combined with a sense of belonging also underlined the relevance of Stebbins' theory. For the young men joining Black Dyke and other top bands there was not just musical education to be undertaken, but there was discipline and an ethos which was imparted

to new recruits by older members of the band. Geoffrey Whitham joined Black Dyke at the age of 15 when Arthur O. Pearce was bandmaster:

As a boy in the band the bandmaster Arthur O. Pearce used to frighten me to death. Rehearsal was at 7.30 p.m., but we younger lads had to be there just before seven. You could set your watch by Arthur Pearce. At exactly 7 p.m. not a minute sooner or a minute later, at seven o'clock his key would go in the lock and we'd all follow him up the stairs into the bandroom.

After setting out the music for that evening's rehearsal the boys would then

sit round the gas fire and he used to tell us stories about the history and traditions of Black Dyke Mills Band ... he was always telling us how to behave – or rather what sort of behaviour would not be tolerated in the band. And always at the end of the story, the point was that any stepping over the line meant the fellow was sacked and never allowed back.

For the youngest members often the demands of Black Dyke would be extended to their parents. Whitham related,

If there weren't any jobs at the weekend he used to tell us to bring our parents round to his house. He'd play them records, tell them stories and tell them what was expected of *them* now their son had joined Black Dyke.

Here again can be seen the serious nature of this kind of leisure. In no way was this occupation a mere hobby, a pleasant way of spending an hour or two away from the everyday round of work or school. In a band such as Black Dyke, at the top of the banding pyramid, it was a way of life, almost a religion with its own orthodoxies and traditions, and its elders who would pass these on to the next generation. For some, like Geoffrey Whitham, Pearce's instruction had long-lasting effects:

He used to tell me that under no circumstances was I ever to step up on to a contest or concert platform with a drop of alcohol in my system. He said if you

did it once you'd become reliant on it ... I've always kept to that, for thirty-five years ... I know if I did that, I'd feel guilty, and the old man would be waiting round the corner somewhere to tell me off.³⁹

Whilst bands were always on the lookout for precocious young talent, there was also the need from time to time to fill vacancies with experienced men. Roy Newsome recalled that in his time as bandmaster at Black Dyke, '[a]n advantage of the 25-man committee was that we had, in effect, 25 talent scouts.' Within the close-knit world of brass bands it was not difficult to keep track of good players, and with the network of contacts established by the members of Black Dyke, when the need for speedy replacement arose the names of suitable candidates were usually forthcoming. Newsome on joining Black Dyke in 1966 had a number of vacancies to fill, a particularly important one being that of repiano cornet. One member of the band indicated that David Horsfield had recently resigned as solo cornet of Brighouse and Rastrick Band, and the committee agreed that he should be approached to fill the vacancy. Having obtained the player's agreement to join, there was the uncomfortable task of approaching the secretary at Brighouse, the redoubtable Charlie Badrock, to seek his agreement for Horsfield's transfer to Black Dyke, for, although he had resigned from Brighouse, he was still registered as one of their players. To quote Newsome,

There was a certain animosity between Brighouse and Black Dyke as, over the years, several players at Black Dyke had come via Brighouse ... Inevitably I got an earful about Black Dyke's constant "raiding" of Brighouse ... but I did obtain the necessary signature to secure David's transfer.⁴⁰

There was never a shortage of players wanting to join Black Dyke; as far back as 1894, Phineas Bower told a reporter '[w]e're sought after ... by performers. There is a good deal of anxiety to join the band, and we could have a great many more good men than we have need for.'⁴¹ Richard Evans related that after he joined Black Dyke in

the late 1950s, as a result of approaching the solo cornet Maurice Murphy who arranged an audition for him, 'my playing just shot up while I was with Dyke ... I'd sometimes see difficult passages coming up, and then we'd be through them. I'd played it!' He also told of a trombone player who was sacked for missing rehearsals whilst playing in the pit at Wakefield Theatre, '... a good player too. The *next* week they had five trombonists waiting at the door for an audition.'⁴² Newsome said he thought there was 'a pretty healthy respect for Black Dyke' and that they were always regarded as 'the band to beat'.⁴³ When asked if he thought on joining Black Dyke that he had reached the pinnacle in the brass band world, Grenville Richmond confirmed that he did, and had great pride in having been their solo trombone player. When questioned about the standing of the band in the movement Richmond went on to say, 'they are looked on in awe by ... other bands.'⁴⁴ Of being a member of Black Dyke, Peter Hainsworth simply said: 'it was an honour, really.'⁴⁵ Whether playing with Black Dyke was the acme of ambition for most players in the brass band world is very difficult to say, for obtaining unbiased opinions in that tribal milieu is virtually impossible; geographical considerations may also be pertinent, because those living across the Pennines may have had more allegiance to Foden's or Fairey's, for example. Nevertheless, the history of Black Dyke's unparalleled contest record and the band's long reputation for good music making, were, apparently, a strong attraction to many ambitious bandsmen.

It should also be recognised that for a number of bandsmen, once having joined Black Dyke they had long and distinguished careers with the band. In 1959 Black Dyke was able to point to a number of long-serving players including Harry Beckwith (BB flat bass, previously tenor horn) who had just retired after 44 years' service and Arthur Oldfield (3rd cornet) who had left after 37 years. Haydn Robinson (trombone), Harry Nelson (cornet) and Bernard Burns (soprano cornet) had all played over 20 years for the band. Still with the band in 1959 was Ernest Keeton (E flat bass, previously

euphonium and baritone) who had joined in March 1917 and would not retire until 1967 at the age of 65. Owen Bottomley, who had four stints as solo cornet with Black Dyke in 1918, 1927-36, 1938 and 1941-6, joined in 1915 (at the age of 12) and was still with the band in 1959, although now playing the 3rd cornet part. Roy Newsome's pertinent comment on this aspect of the band's membership pointed to the future:

Long-serving members had contributed to the stability of the band in the past but changes in family life-styles were militating against the trend. There were still some players who had been at Black Dyke for a long time but only about four of them were to pass the 20-year mark. First-class banding was becoming a young man's game.⁴⁶

It would be interesting to make a detailed comparison of the age profile of Black Dyke over time to test the truth of this statement, but regrettably, insufficient information is available to do this accurately. We do know from records held by the BBC that the average age of the band in October 1939 was 31, with the oldest player, Joe Willie Wood, at 48 and the youngest, Jack Pinches, being only 17.⁴⁷ From a magazine article in 1948 which gave names and ages of the personnel of the band it is known that the average age at that time was 34, with 15 of the players being 35 or older.⁴⁸ A newspaper report of the band's progress to the Belle Vue Championships of 1974 mentioned that the players, 'Mostly in their 30's and 40's ... are proud and dedicated.'⁴⁹ ; even by the mid-1970s Black Dyke, it would seem, was still a mature ensemble.

Auditions

For all who wished to join Black Dyke there was the ordeal of the audition, a rite of passage which tested not only musical ability but also strength of nerve and character. Roy Newsome explained,

The established procedure was that the auditionee attended a rehearsal and sat in the chair for which he was auditioning. He was at some point asked to play a solo, accompanied by the band. At the conclusion of the rehearsal he was sent out of the bandroom and his playing was discussed. The bandmaster then conveyed the band's decision to the player.⁵⁰

Newsome's description sounds bland and straightforward enough, but for the candidates the challenge was substantial bearing in mind Black Dyke's reputation. Jim Shepherd said:⁵¹

I've seen young lads come up here for auditions ... and collapse. Whether you're there for third cornet or solo, you have to sit in that end chair and play a solo with all the band watching and listening. There's been a couple who couldn't keep the mouthpiece to their lips, they've been shaking so much ... but I suppose it sorts them out. If you've got the right temperament you survive.⁵²

Willie Lang considered the 'band as committee' was a good way of choosing new members:

I think the vote had to be about eighty percent, otherwise the bloke wouldn't get the job. So if they were wrong, if a chap didn't quite come up to their expectations, it was their responsibility and so they all helped to pull that player through.⁵³

Sometimes one audition was insufficient. Harold Jackson, who joined Black Dyke as solo cornet in 1936, although only 23 was an experienced player, having been principal cornet with Harton Colliery, but he had to go through the process twice:

I think the whole of Queensbury turned out to hear that audition – at least that was how it seemed to me. They brought out practically everything they had in their library and I had not one, but two auditions, on consecutive Monday nights. I got the job – and a job in the mill as well.⁵⁴

Peter Hainsworth who joined in 1957 as second trombone also had two auditions. He was unusual in that having heard Black Dyke play a concert at the Eastbrook Hall in Bradford, he wrote to the bandmaster Jack Emmott asking if they had a vacancy. As he said, 'I thought I was a good player and could play with a band like that. You know, big head. I soon changed my mind, I tell you!' Remarkably, the band did have room for a second trombone and he was called for an audition which included, as well as solo work, sight reading on selections, marches and other pieces. 'Marvellous occasion. Impossibility in a sense. They soon taught me I wasn't as good as I thought I was. Oh, they certainly did!' When asked if there was a noticeable step up in class from what he had been used to, Peter Hainsworth was adamant; 'Oh gosh, yes. You can't believe it really. The type of music which they played and the quality which they did play, it was astounding ... the sound was absolutely fantastic.'⁵⁵ Even a virtuoso player like Jim Shepherd at first felt overawed by the Black Dyke sound and wondered if he could cope: 'But you blow up to them, and in three months it was alright.'⁵⁶

MEMBERSHIP AND WORK

Bands such as Black Dyke, sponsored by industrial concerns, usually offered the opportunity of an occupation alongside membership of the musical body, and many advertisements for prospective new players contained reference to work being provided. The *British Bandsman* was one of the main organs for such notices, and the edition of 5 March 1949 contained the following: 'Cresswell Colliery Band. Principal and Tutti Cornet required at once. Very good Wages [sic] and surface work available to ambitious men. '; so for the right man it was not necessary to go down the pit. Jack Wilson, who played for the Bickershaw Colliery in the 1930s thought that he was the only member of the band who worked underground, all the others had jobs on the surface, including Harry Pollard who had had a newspaper business but became

manager of the colliery canteen.⁵⁷ If a player was required then a job could usually be found.

Bill Sykes was the colliery manager at Carlton Main Frickley and in 1954 became chairman of Carlton Main Band. It was his ambition to make Carlton Main one of the top British brass bands and to this end he and the conductor, Jack Atherton, toured the north of England seeking the best players. One of those persuaded to join was Jim Shepherd who at that time was an assistant manager in the grocery department of the local Co-operative store. He recalled that it was put to him by Atherton that, 'I could stay where I was and become the local grocer, or I could go down to Yorkshire and get into the band business.'⁵⁸ That latter phrase, 'the band business', was an interesting one to use for it appeared to indicate that Atherton did not regard brass banding as a hobby, an adjunct to work, but as a profession in its own right. Bill Sykes for his part ensured that all the new players would have financial security whilst at Carlton Main:

I found them all jobs – some were quite important jobs, but as far as I was concerned I wanted to promote the industry to the community through the band. These young men did far more work with their music away from the colliery itself than they ever did in the pit. In fact, one or two of them did little or nothing in the pit, but that didn't matter to me.⁵⁹

At Black Dyke, John Clay at the age of 15 was given a job in the mill as an apprentice overlooker in the yarn division of the company as a wage of £3/4/6 for a 44 hour week.⁶⁰ The training Clay received at Black Dyke enabled him to have a 40-year career (34 with John Foster & Son) in textiles. Another young player, Denzil Stephens (b.1930), who became solo euphonium with Black Dyke in 1946 after being spotted at a talent competition in Halifax to where his family had been evacuated from Guernsey, also began his working life with Foster's: '[w]hen I went to Black Dyke, I went to work in

the mill. I served an apprenticeship, supposedly to be a draughtsman. I spent my time on lathes and helping the engineers on fitting and maintaining work. I went to night school too, and in fact I got my Ordinary National Certificate in mechanical engineering ...⁶¹ However, when he was called up for National Service in 1950 it was his musical skills rather than his engineering proficiency which counted, for he was accepted into the Central Band of the Royal Air Force and had a thirty-year career in the R.A.F., becoming a Squadron Leader and Director of Music at Cranwell.⁶²

Apprenticeships could be offered to young men with no skills or dependents, but for the more mature members occupations had to be found. Sometimes these were token jobs often of a menial nature such as the sweeping up in the mill done by William 'Willie' Wood before he succeeded Ceres Jackson as solo cornet at Black Dyke in 1911. After that he '...took the money for playing and I didn't have to go to the factory.'⁶³ However, such lowly work would not satisfy everyone. After National Service, in which he served in the senior staff band of the Royal Corps of Signals, Grenville Richmond was asked to go to Munn and Felton's to audition for a place in their band. Being a skilled man, a pattern maker, with a position at Blakeborough's in Brighouse, Richmond was not very impressed when the work on offer was an unskilled task such as putting glue on the soles of the shoes passing by on a conveyor belt. When asked by the musical director Stanley Boddington what he thought of the job Richmond replied, 'it would drive me bloody crackers!', Boddington then imparted that he had done such work for many years. Ultimately, Richmond went to Black Dyke and kept his job in Brighouse, although occasionally it did cause him problems in getting time off work for mid-week engagements. Nevertheless, in the long term his decision to remain at Blakeboroughs was validated as he became managing director of the foundry.⁶⁴

From 1855 Fosters would provide work for those members of the band who needed it, although after 1945 the proportion of men actually working in the mill gradually reduced. . By the mid 1950s when Geoffrey Whiteley joined there were 'six or seven' (including Whiteley) who worked elsewhere⁶⁵, but in 1958 when John Clay arrived at Black Dyke only approximately half of the band were mill employees.⁶⁶ John Clay said when he joined the band ' ... some of the men were more highly skilled than textiles', citing Grenville Richmond, who he said, as a pattern maker, 'couldn't be expected to go into the joinery department [in the mill] knocking packing cases together.'⁶⁷ Whereas in the inter-war years when unemployment was high, and many had not the education to equip them for other than manual work, post-war Britain saw the development of modern industries requiring new skills, together with increased educational opportunities for all. Royle has stated:

Britain in the 1950s and 1960s experienced a sustained period of economic growth. At the same time, with the decline of the old, basic industries the rise of new high-technology industries, and the expansion of the tertiary sector of the economy, the nature of the workforce was changing.

He went on to demonstrate a significant movement towards a salaried workforce:

'[w]hereas in 1946 almost half of net national income was in the form of wages and a little under a quarter in the form of salaries, in 1968 wages accounted for two-fifths while salaries had risen to a third.'⁶⁸ It was true that textiles was one of the declining industries, but R.A.C. Foster, Chairman of John Foster and Son in 1958, told Eric Sigsworth,

[a]fter the 1939 war the problem of labour was even more acute. The Hostel was reopened and a house acquired and converted into a Boys' Hostel as well. But machinery was idle for lack of labour, so a decision was made to build a factory elsewhere and equip it with some of this idle machinery.

The new factory was situated at Cumnock, Ayrshire. The original Hostel in Queensbury had been opened in the early 1920s to accommodate 231 girls and young women, when it had become increasingly difficult to recruit sufficient spinners from the local population. So there was work at Foster's for those skilled in certain textile processes, but it seems that the type of jobs, such as wool sorting, offered to members of the band were no longer acceptable to some of the latest generation of young men who had higher aspirations, and indeed may have already received training for a more rewarding occupation.⁶⁹

Even outside their own enterprise, Black Dyke could evidently exercise some influence in securing jobs for their musicians. In the late 1950s Richard Evans was recruited as a solo cornet with the band, but as a linotype operator with a newspaper his skills would not find a ready place in Foster's mill. Jack Emmott the bandmaster at the time asked Evans where he would like to work – 'you've got a choice – the *Halifax Courier* or the *Bradford Telegraph and Argus*.' Evans chose the latter publication and was perhaps surprised by the nature of his welcome:

I walked in and this fellow said, "I believe you are going with the famous Black Dyke Mills Band?" I said I hoped so, but I hadn't been for an audition yet. That didn't seem to worry him and he said I had the job and if ever I needed time off to rehearse or play with the famous Black Dyke Mills Band, I could have it.⁷⁰

It would seem that Evans' employer had a high regard for the band, and that he would welcome the opportunity of having a member on his payroll, even if that meant periodic absences from work. It perhaps reflected the close-knit nature of business contacts in local communities at that period that Jack Emmott could be sure a job would be available. Willie Lang's employers, a local quarry where he worked as a stone mason, were approached before he could join Black Dyke to ensure that they would allow him time off to play with the band as and when required. Here was another example of

neighbourly business co-operation that emphasised the pride taken by the local community in the famous band from Queensbury.⁷¹

As previously mentioned, Roy Newsome was the first bandmaster not to be given a job in the mill, being a classroom teacher at Elland Church of England Junior School and Infants School. However, in 1966, in his first year at Black Dyke, he applied for the Head of Music post at Mirfield Grammar School. Again, the reputation and high regard in which the band was held was evident at his interview for the post:

I felt obliged to report that since applying for the position I'd become bandmaster of Black Dyke. Asked how this might affect my work I replied that there would be a few occasions each year when I would require some time off. The headmaster felt that this was a small price to pay for the honour of having a Black Dyke conductor on his staff, and I was offered the job.⁷²

Whether it would have been possible to show such flexibility to the head of a more mainstream department within the school, such as English or Mathematics, is a moot point, but it is striking that the necessary absences were not regarded as a major obstacle to Newsome's appointment, and that the headmaster of a grammar school (albeit a Yorkshire one) was happy to be associated with a brass band.

Of course, not all employers were so accommodating; Grenville Richmond spoke of the strict regime at Blakeborough's, where he had been apprentice trained, and one of his foremen who, in spite of overtime worked, was still of the opinion that the job came first. Nevertheless, in most cases these problems were overcome, and at Black Dyke, with the players' committee system, it was possible to say who would or would not be available for a particular engagement and make arrangements accordingly.⁷³ This situation had only become a serious area of concern since 1945, as before the war there had been almost total employment of band members in the mill.

When Willie Lang joined in 1938 he recalled that there were only three members who did not work for Foster's, but as mentioned above, he had only been accepted after undertakings from his employer that he would always be available.

Whilst it has to be recognised that jobs offered to band members by sponsoring firms were an incentive to attract players, their continuance was dependent on good performance and discipline; any falling off in these could result not only in expulsion from the band but also in the loss of livelihood. In such circumstances it is perhaps unsurprising that some bandmasters were able to act as pocket dictators with their men. Bill Skelton (1913 - ?), tenor horn player, joined Callender's Cable Works Band in 1936 when Tom Morgan was in charge:

We were treated like dogs in the band. Rehearsals went on from 7.30p.m. to 10.30p.m. – at 7.25p.m. you had to be sitting, with all the music ready, waiting for him to come in ... They ruled by fear, succeeded by fear, these people. If you lost your place in the band, you lost your job as well.⁷⁴

In the depression-hit 1930s such a threat was no idle one.

At Black Dyke, whilst there are no recorded examples of undue pressure by bandmasters, it was made clear to the bandsmen what was expected and discipline was strict. J. H. Smith, who worked at the mill in the early 1900s, noted in his diary that 'Harry Sutcliffe (Solo Euphonium B. D. Band) got dismissed from Black Dyke Mills Thursday, Dec 23 '09 owing to having accepted an engagement with Crosfield's band, Warrington'⁷⁵ (although he must have been reinstated for he is recorded as being in the band in 1912).⁷⁶ As mentioned in the last chapter Arthur O. Pearce was known as a strict disciplinarian but he was well respected. Geoffrey Whitham's opportunity to play in the senior band only came about because of a breach of discipline by another player. On being summoned to see Pearce at his workplace in the mill, Whitham was

told, 'last night I sacked the second baritone player – not for his playing but because he wouldn't help with the kit. I am offering you the job on a month's trial ... he went on to say that should I slip up either playing or in my behaviour I too would be out.' Denzil Stephens also recalled Pearce's punctilliousness concerning good time-keeping:

No-one dared to be late for rehearsals or engagements. I remember one day the coach setting off from Queensbury for the BBC Studio in Leeds without one member of the band. When I asked a senior player what would happen, I was told that the player had to make his own way to the studio in time for the recording, or lose his place in the band!⁷⁷

That this ethos was embedded in the band is evident from Roy Newsome's memories of a later period:

New members were allowed a settling in period and then taken to one side by a senior member and indoctrinated about the responsibilities as well as the privileges of belonging to Black Dyke. They were left in no doubt that they were inheriting a legacy and it was their duty to see that the band maintained its standing. When you joined Black Dyke you didn't merely play in it or with it, you were part of it.⁷⁸

Peter Hainsworth remembered that after he joined the band, 'a couple of bass players really took me under their wing because I was so much younger than they were - in my early twenties. They looked after you in the right way, not demanding.'⁷⁹ Membership of Black Dyke, and of many of the other elite brass bands of the period, required a level of commitment and skilful application that was rare in amateur music making. Even at lower levels in the brass band movement the enthusiasm and loyalty of players was (and is) remarkable, this being notably marked in contesting bands. Again, the relevance of the Serious Leisure theory is well demonstrated with regard to the unique ethos of the brass band movement and the sense of belonging.

Changes in the Social Structure of Brass Bands

The end of the Pearce era in 1948 had coincided with the beginnings of a change in the profile of membership of many brass bands. Up to the Second World War these bands could rightly be referred to as the working man's orchestra, the bandsmen being largely recruited from the respectable working-class, but this situation began to be eroded in the post-war period. It has been seen that in the 1950s and 1960s there was a change in the occupational profile of the country, and in the way that more young players found their way into brass bands. In these circumstances it was inevitable that the working-class image of bands would be gradually altered, although the pace of change would vary considerably from area to area depending on how deeply the tradition was ingrained. In some places where new bands were formed there may have been no reason to regard the brass band as necessarily of working-class origin. Helen Pollard (b.1964) a member of the National Youth Brass Band when she was interviewed by Arthur Taylor, also played with Wantage Band, near Oxford, which was formed in the early 1970s. She drew a distinction between northern and southern brass bands saying: '... the attitude is different anyway. In our band there just isn't the same sort of discipline, of ritual, of tradition. We haven't had a hundred years of the band behind us.'⁸⁰ On the other hand, in certain areas, notably the mining districts, where bands were attached to certain pits, and may have had strong links with trade unions, they were emblematic of working-class labour.⁸¹

These changes in the brass band movement were remarked on in a report in *The Times* newspaper of the National Championships in October 1956. Entitled *Brass Bands Widen Their Appeal*, the long report covered the changing repertoire of bands, the increasing female membership, and the costs involved in keeping a band going.

Importantly, it also pointed up the wider base of the membership of the bands

competing:

Among these zealots there are now doctors, lawyers, dentists, and men of most other professions. They are being widely admitted into what was once almost exclusively and aggressively a working class enterprise; clerk and colliery man compete cheerfully together.

The report recognised the decline in the number of bands since the beginning of the century, but concluded:

[n]evertheless, the lasting impression of the British brass band today is of vigour, enthusiasm, and youth. ... So even if, as some bandsmen insist, things are not quite what they were, it is clear that many of the changes on the bandstand have not been for the worse.⁸²

In relation to Black Dyke, Newsome said, in the 1950s,

gradually fewer and fewer of them [the players] worked for John Foster & Son Ltd. And indeed, fewer of them were what could honestly be described as 'working men'. This trend was to spread through the whole brass band movement ... with teachers, company directors and even doctors now in membership.⁸³

When John Clay joined the band in 1958, however, there was still very much the sense that this was a workingman's combination, with three joiners, a plumber, an electrician, a painter and decorator, a plasterer, and various textile workers amongst its members. The bandmaster, Jack Emmott, was a personnel officer with Fosters, and there was an accountant as well as a clerk, representing the white-collar sector of the workforce.⁸⁴ However, by the 1970s evidence for the changing work profile of band members was emerging; a souvenir programme produced for the Canadian Brass Band Festival in July 1972 attended by Black Dyke, as well as the bands of G.U.S., C.W.S. and Fairey's, gave potted biographies of all the band members. Although all their

occupations were not shown, it is possible to glean from the programme that those working at the mill were now very much in the minority. Employment was very varied, including teachers, director of a printing works, dental technician, self-employed builders, sales representatives, export manager, sales manager, organ builder and sheet metal worker.⁸⁵

Similar changes in the social profiles of brass bands were seen elsewhere, and were amongst the radical changes highlighted by the *British Bandsman* in 'The New Brass Age' report mentioned above:

... it is inevitable that band personel (sic) will have a far wider range of occupation ... and it will be their expertise on their particular instrument which counts, not their occupation or social position.

In former years, the professional son of a bandsman, who had perhaps learned a brass instrument himself, would have buried that part of his life with shame. But more and more, not only are these men continuing their banding in which ever part of the country they happen to be living, but they are even taking it up again after a lapse of several years, enjoying the social life and musical experience it brings.⁸⁶

Although the change was possibly over-emphasised by the banding press, anxious to grasp any sign of improvement in the profile of brass banding, by the 1970s Henry Livings was able to point to the membership of Dobcross Band including, 'a director of a small winding mill, five schoolteachers, an executive engineer with the Post Office, and one with the Water Board.'⁸⁷ This significant, albeit gradual, shift in the nature of membership would have considerable repercussions throughout the banding world.

For many works bands such as Black Dyke, where almost total employment of players by the sponsoring company, 'was the reason why they could go on tour

whenever and wherever arrangements dictated,⁸⁸ such adventurous long-distance extended playing commitments became increasingly difficult. It could no longer be assumed that the entire band would be available for mid-week concerts, as other employers were not necessarily willing or able to release workers. Furthermore, more of the band's members had jobs outside textiles, often of a skilled nature, so that the external pressures of another career outside music began to be felt. In addition, it was inevitable that some of the unity and family feeling that had been engendered by the presence of many long-serving Black Dyke bandsmen who also worked in the mill would be eroded or, at any rate, experience some change in character.

Unfortunately, there is insufficient biographical information on enough of the band members over time to be able to claim with any confidence that the band as a whole showed a significant shift in social mobility. Certainly occupations within Black Dyke and other bands changed in this period, partly as a result of improved education, but also because of the availability of new career opportunities which were not there in the past. Royle has said:

The social-mobility thesis states that the class position of the working class is consolidated by shared experiences, but is disrupted by possibilities of mobility which turn individuals away from traditional family and community values towards individual aspiration and effort. So, increased opportunities for social mobility should undermine inherited class positions.⁸⁹

Even though there was a move from manual to non-manual work after the Second World War, along with the greater possibility for some men of progression to higher-status jobs than those held by their parents, this should not be seen as necessarily leading to a rapid shift in the long-held mind sets and attitudes which distinguished the classes as much as their occupations. If it was true that by the 1950s the working class, or at least that part of it with money to spend, was acquiring the trappings of a

middle-class lifestyle through the purchase of such items as television sets, washing machines and cars, other evidence gathered by Goldthorpe and others seemed to indicate the persistence of class differences through long-established behavioural patterns.⁹⁰

Nevertheless, the relevance of class in brass banding, or music more generally, can be over-emphasised. Preference for one sort of music or another can undoubtedly be influenced by social positions, and the opportunities to experience different forms of the art. However, people from all walks of life may find enjoyment and fulfilment in a wide variety of musical experiences, not necessarily defined by class divisions. Admittedly, before the advent of mass media, especially radio, access to opera and orchestral concerts was, to a large extent, controlled by the cost of tickets and geographical proximity to the performers. With the democratisation of music, largely through the efforts of the BBC, however, all could hear it in its many forms. It may be argued that the love of music could trump class divisions.

Black Dyke had in the past sometimes been described as a workmens' band. In 1894 Phineas Bower had been emphatic on this point: '[s]ome of us are stonemasons, some are mechanics, some are warp dressers, and we all work with our hands; we are all workmen.'⁹¹ However, this was a somewhat disingenuous description of an ensemble which by the inter-war years at the latest was more akin to a semi-professional group of musicians. Their jobs in the mill may have been categorised as working-class occupations but what were the men really employed to do? It is at this point that Stebbins' theory could be said to be insufficient to encompass the activity of a group such as Black Dyke, which has, at different times in its history, arguably provided more than a leisure activity for its members.

However, whilst from the social historian's point of view the changes in the class origins of Black Dyke's membership may be of significance, it seemed apparent from reporting of the band's activities from the middle of the last century that it was the performance, traditions, and history of the band itself, and of the movement it represented, which were regarded as of most importance, rather than the question of class. Those aspects and the music it played were of more relevance than the origins of the individual bandsmen, or any narrow political grouping. With regard to the brass band movement as a whole, Roger Scruton has made the following pertinent observation:

It bears the unmistakable imprint of the industrial proletariat. Unlike the Labour Movement, however, it has not made a fetish of its origins and so has experienced no difficulty transcending them. It endures as a remarkable institution of popular culture, recruiting its members from every trade and social class.⁹²

Whilst Scruton may have been making an indirect attack on the Labour Movement, he does point to an important aspect of the brass band movement and its members in relation to politics. Russell has stated:

[b]efore 1914, bands for the most part adopted a self-consciously non-political stance, seeking, for 'the good of the band', to appeal to and serve as wide a community as possible. This tendency remained equally marked in the period studied here [1918-c.1964]. The movement's spokesmen continued to stress the need to avoid controversy and the band press remained generally mute on all major issues of domestic politics.

Within so broad a church as the brass band movement this did not, of course, apply to all. Some bands were funded directly by trade unions, a number of those from the Durham coalfields being examples, and they would on occasion '... display public loyalty to lodge politics.'⁹³ Nevertheless, these bands were in the minority, and there is

a sense that generally brass bands attached to industrial concerns oiled the wheels of co-operation between workers and management. Certainly, as has been seen in the case of Black Dyke, there had to be considerable liaison between those in charge and the members of the band working within a business to allow for band operations, especially lengthy absences from work. In Black Dyke's case the band had a large element of autonomy, which seemed to indicate a notable level of trust between employers and workers, but how typical this was is difficult to assess.

As far as individual bandsmen were concerned, no doubt there were those who were politically active, or at least held strong views on political matters, but music was more often an all-consuming passion for them, and left little room in their lives for much else. Their own bands and the brass band movement generally provided the players with a sense of being part of a worthwhile activity with a unique character. This ' ... gave bandsmen a feeling of purpose, achievement, and collective identity, which otherwise might have found an outlet in the political sphere- particularly in the labour movement.'⁹⁴ In her study of music-making in Milton Keynes in the early 1980s, Ruth Finnegan observed that, '[a]mong all the musical spheres in Milton Keynes, it was the brass bands and their players that most emphatically made up a self-conscious 'world' with its own specific and separate traditions.'⁹⁵ This again chimes with Stebbins' characteristics of serious leisure, and demonstrates the strength and continuity of the brass band movement's influence.

CONTESTING

The desire to succeed is an understandable human trait, but amongst bandsmen, uniquely in the musical world, it can amount to an obsession. In recent interviews with ex-bandsmen from Black Dyke and Brighouse and Rastrick Bands the imperative of winning contests was again emphasised to this researcher. Sheridan Fryer, when asked whether it was more important to play the music or to win the

contest said 'It's more important to win the contest. Every time. That's the whole purpose of a contest.' He went on to say 'It's like sport. The only purpose of sport is to compete and win – and to keep fit, obviously.' When questioned about the value of music-making *per se*, without the prospect of a prize to be won he said,

Contesting is an essential part of the brass band movement. That's the glue that holds the brass band fraternity together, and it's a place where people meet up and share views. I think it's an essential part of banding. If you didn't have contests it'd just be little islands all on your [sic] own.

He went on to say that there were always new bandsmen coming along who wished to have the kudos of winning with the band, even though Brighthouse already had a well established reputation.⁹⁶ Fryer was again emphasising the importance of being part of the wider movement which contests brought together, and the continuity of the competitive impulse in brass banding. Grenville Richmond agreed with Fryer as to the importance of contesting: 'You've got to compete, you've got to go in for competitions to stay at the forefront of everybody's minds in the banding world. The pride's important-being the best band in the land that's the important part of it.' In spite of this Richmond also said, 'I always used to think it was a waste of time spending so much time and effort on a competition piece, sometimes when you were never going to play it again. I never used to like contesting- it was alright when you were winning, but ...'⁹⁷

The question of the value of test pieces as pieces of music in their own right, rather than just as a means to an end, is an interesting one, and one that interviewees found difficult to answer. Geoffrey Whiteley said that although many set musical and technical challenges for the players, there were some that drew the response 'another for the top shelves' from band members. He said that in Black Dyke's music library there were two shelves of scores for test pieces that would never be played again, because although they had to be performed for a contest, they did not succeed as

pieces that bandsmen wanted to play again, or audiences wanted to hear.⁹⁸ On this question, Roy Newsome was positive on the importance of contesting in his time as bandmaster:

That's why they were in the band. They wanted to get on that Albert Hall stage and win that big pot. ... It was very important to them was contesting. Alright it was a bonus if it was a good piece you could get your teeth into, but they wanted to win.⁹⁹

The value of contesting has been a continuing bone of contention both inside and outside the brass band movement. Barrie Perrins¹⁰⁰ said:

Contesting is a means to an end – not the end itself; it provides incentive for greater effort and ideally makes available independent, constructive criticism of performance, beside valuable experience in meeting and hearing fellow musicians. ... The growth of the Brass Band Movement owes much to contesting, not least because of the introduction of new music and raised standards of musicianship and the Movement would be poorer without it.¹⁰¹

A rather more critical view of contesting, especially in relation to brass band repertoire, came from the composer, conductor, teacher and author, Kenneth Cook, who was a co-founder of the National Schools Brass Band Association (1952). He admitted,

that brass bands cater more for the sporting than the musical instinct. The average band will have a dozen or so contests on its calendar for the year, which would be an excellent thing if on each occasion they had to study a new test-piece and in case this was a worth-while piece of music. But as it is, they may be called upon to play the same number at ten out of twelve contests because committees cannot risk a poor entrance by venturing off the beaten track and therefore restrict themselves to a handful of works each season. Consider the effect of twelve months more or less continuous study of "Recollections from Donizetti" and you get the idea.

Cook's trenchant commentary was largely aimed at the many local contests which took place outside the major events at Manchester and London. For, by the time he was writing in 1949, those highlights of the contesting year had fully embraced the idea of the original test-piece. He was expressing the frustration articulated by a number of commentators on brass bands over the years, that the repertoire in general was not of sufficient quality to exploit the medium's artistic potential: 'unfortunately the movement as a whole does not share the concern felt by those who see in brass bands a potentially rich field of musical experience.'¹⁰² However, as Clifford Bevan concluded: 'contesting relates to the status of a band as it is perceived by others ... Possibly, Black Dyke has been the most regular winner over the longest period, and it has built its unique reputation on that fact.'¹⁰³

The Pressures of the Contesting Band Life

To attain the consistent high standard necessary to regularly feature in the prizes at contests required much individual practice, but also additional rehearsal time for the band as a whole. From personal experience, in the weeks before a contest the rehearsal schedule would accelerate often culminating in sessions every evening in the week before the competition, and climaxing in the packed weekend of the event itself. This was in addition to preparation for forthcoming concerts, and for the top bands broadcasts and possibly recordings. For professional musicians such rehearsal requirements are part of the daily round, although rarely, if ever, would they have to face adjudication in a competitive performance.

Most bandsmen had to earn a living apart from music so that the pressures on their limited leisure hours were substantial. Peter Hainsworth, who it will be remembered was a company secretary, recollected that his job was suffering, 'because you could do a job in Cheltenham with Black Dyke and get back home at 3 o'clock in the morning and then go to work, and you couldn't do it.' He had an understanding

employer who respected his wish to play with Black Dyke, and he put in a great deal of time, 'not working to the clock'. Even so it was not a satisfactory situation and ultimately was one of the contributory factors in Hainsworth's decision to leave Black Dyke.¹⁰⁴ Of course, Peter Hainsworth had a professional career to pursue outside music, but for many others banding was possibly the only area of their lives in which they saw the possibility of attaining some distinction.

The demands of the band were not conducive to family life either, especially when, as at Black Dyke, women were excluded, except on very special occasions, and there was not even the requirement for a fund-raising Ladies' Committee. Geoffrey Whiteley remarked that many had understanding wives but, 'when you look at the time spent away, and the terrible times come when it's someone's particular birthday, or someone's particular wedding anniversary and you're somewhere else, repeatedly ... that's quite something is that. People probably underestimate that.'¹⁰⁵ Olive Ball, the wife of the composer Eric Ball, made a plea to wives for tolerance in 1947 at a time when many men were being demobbed after the War and returning home after, possibly, years of absence,

... it is best not to be jealous but to try to co-operate with this other love [the urge to make music], and so enrich his life and your own.

Of course, it entails many hours of loneliness for you when he is engaged with the band ... but if you have seen the cheer and refreshment of spirit that comes to an audience at a good brass band concert you will feel your sacrifice is worthwhile ...¹⁰⁶

How well this philosophy was received is difficult to assess, but it does seem that many women had little choice but to accept the demands of their man's 'other love'. In this they were perhaps little different from their sisters who were 'golf widows' or whose partners were avid football supporters, but the intensity at the top level must have been testing on some relationships.

CONCLUSION

During the course of this chapter, the effort and dedication required to play in a top class band such as Black Dyke has been evident, and many bandsmen will recognise that their participation in brass banding constitutes more than a mere hobby; it is, in fact, serious leisure. It has been seen in the case of Black Dyke bandsmen, and members of other bands, that playing in a brass band offered the potential for an interesting leisure career within a unique social world, with the benefits of 'self-expression, feeling of accomplishment, enhancement of self-image, social interaction and a sense of belonging.' However, along with those benefits, there is the need to acquire special skills, and to 'occasionally persevere to retain the same level of experience and satisfaction in the activity.'¹⁰⁷ The majority of bandsmen will recognise the validity of the latter statement, although it is likely that some would replace the word 'occasionally' in relation to perseverance with 'regularly', such are the demands placed on players in many contesting bands. In a top-class band such as Black Dyke it was (and is) absolutely necessary to maintain the required high standard of performance; there were always aspirational players waiting to audition for vacancies in such prestigious ensembles. The possibility of progression from bands in the lower sections of the contesting world to the higher echelons provided the type of career ladder envisaged by the second of the serious leisure attributes. For many ambitious instrumentalists this was the aim, in much the same way as sportsmen, especially footballers, look for progression up the various leagues when developing their careers; and often reversing the process when age (and/or injury) reduces their skill levels. Fortunately for musicians, advancing age need not necessarily mean that playing at the highest level is no longer possible. In the brass band world, in the period covered by this study, there were many long-serving bandsmen who continued to play in the premier bands, although it has to be conceded sometimes on a different instrument from that on which they started, or on a less-demanding part. However, even then they

offered experience and continuity which was of value, the long-serving members of Black Dyke referred to earlier being prime examples.

The dedication of individuals, so evident in much of brass band history, provides reinforcement of the idea of brass bands as a form of serious leisure, and can be said to encompass the remaining characteristics allotted to serious leisure by Stebbins. That members of many brass bands put in 'considerable personal effort' and used 'specially acquired knowledge, training or skill' is only too apparent from their oral histories, and from the remarkable quality of many of their performances. John Clay's early experience of training on a brass instrument may have been extreme, but the readiness to persevere and play as well as possible, such as he displayed, is a recurring theme in the story of brass banding.

Such were the demands of playing in a championship band like Black Dyke, however, that one could question whether this was in fact a leisure activity at all, or that Stebbins' writings on Serious Leisure were adequate to cover it. Over the entire history of the band it does seem that the situation was different at different times. In the early days it was probable that the band could be described as truly amateur, and as a hobby for its members. As referred to earlier in the thesis, in 1894 Phineas Bower was insistent that the members of Black Dyke were not professional musicians, but in the period between the wars the players' activities could have been regarded as verging on those of professional entertainers, although they would never have admitted that was the case, the rules of contesting being strict on such matters. In any case, insufficient data is available to determine what proportion of the bandsmen's annual earnings were actually derived from their playing engagements, and those payments did vary considerably from year to year. The later part of the period under review saw the widening of the occupational base of band members, together with a reduction in the number of engagements, which probably resulted in band activity once more becoming

a true hobby for its members. John Clay has said that when he joined in 1958 '[t]he whole atmosphere was one of working class men who worked hard and played for the sheer love of making music at the highest level in brass bands.'¹⁰⁸

Figure 11¹⁰⁹

¹ Elkington, S., Jones, I., Lawrence, L. (eds), *Serious Leisure Extensions and Applications*, Eastbourne, Leisure Studies Association, 2006, p.v.

² Stebbins, R. A., 'Extending the Serious Leisure Perspective' in Elkington et al. pp.1-3.

³ Ezra, D. and Slater, A. 'Similarities and Differences Between Practitioners of Serious Leisure Pursuits' in Elkington et al, p.37.

⁴ Taylor, A.R., *Labour and Love. An Oral History of the Brass Band Movement*, London, Elm Tree Books, 1983, pp.21-2.

⁵ Russell, D., ' "What is Wrong with Brass Bands?": Cultural Change and the Band Movement, 1918 - c.1964' in Herbert, T., *The British Band. A Musical and Social History*. Oxford, Oxford University Press, 2000, p.85.

⁶ Betty Anderson (b.1929). Talented tenor horn soloist, winning the tenor horn section in the All-England Solo Championships in 1947 as well as many other solo competitions. Became a successful conductor of brass bands including Leicester Imperial and Kibworth before winning the Grand Shield in 1978 with Ratby Band; in that year she became the first woman to conduct at the British Open Championships. Retired from conducting Ratby in 1982. Chairman of the National Youth Brass Band from 1974 – 94.

⁷ Bainbridge, C., *Brass Triumphant*, London, Frederick Muller Ltd., 1980, pp.92-3.

⁸ Taylor, *Labour and Love*, p.21.

- ⁹ Newsome, *150 Golden Years The History of the Black Dyke Band*, London, World of Brass Publications, 2005, pp. 91 and 220-1; Clay, J.H., *Black Dyke An Inside Story*, Stockport, JAGRINS Music Publications, 2005, pp. 61-75.
- ¹⁰ *British Bandsman*, 21 January 1939, p.3
- ¹¹ *British Bandsman*, October 1888, p.15.
- ¹² Anon., *History of Black Dike Mills Band*, Queensbury, J. Spencer, 1904, p.13 (in private collection).
- ¹³ Interview with Sheridan Fryer 11.11.10.
- ¹⁴ Geoffrey Whiteley (b.1938). Played baritone with Black Dyke in the 1950s, being part of the band which won at Belle Vue in 1957. Was also Administrator of Black Dyke from 1994 – 2005.
- ¹⁵ Interview with Geoffrey Whiteley, 12 October 2010.
- ¹⁶ Russell, D., 'What is Wrong with Brass Bands?' pp.106-8.
- ¹⁷ *British Bandsman*, 21 January 1939, p.3.
- ¹⁸ *Musical Progress and Mail* (Reprinted from the *Daily Telegraph*), November 1930, p.65.
- ¹⁹ Interview with Geoffrey Whiteley, 12 October 2010.
- ²⁰ Interview with Peter Hainsworth, 16 November 2010.
- ²¹ Interview with John Clay, 10 August 2010.
- ²² Taylor, *Labour and Love*, p.15.
- ²³ Newsome, *150 Golden Years*, p.76.
- ²⁴ Yorkshire dialect term for 'exhausted'.
- ²⁵ Taylor, *Labour and Love*, p.97.
- ²⁶ Interview with John Clay 10 August 2010.
- ²⁷ Taylor, *Labour and Love*, p.183.
- ²⁸ *British Bandsman*, 30 January and 6 February 1971, p. 4 in each issue.
- ²⁹ Russell, J. F. & Elliot, J. H., *The Brass Band Movement*, London, J. M. Dent & Sons Ltd., 1936, pp.121-3.
- ³⁰ Ibid.
- ³¹ Herbert, T., 'The Repertory of a Victorian Brass Band' in *Popular Music*, Vol.9 No.1, p.118. Accessed via www.jstor.org on 9th June 2009.
- ³² Taylor, *Labour and Love*, p.32; 'cornermen' referred to the principal soloists of a brass band, cornet, euphonium and trombone.
- ³³ Taylor, *Labour and Love*, p.58.
- ³⁴ *Halifax Weekly Courier*, 15 September 1855.
- ³⁵ Interview with John Clay, 10 August 2010.
- ³⁶ Alexander Owen (1851-1920) Renowned English band trainer, one of the "Great Triumvirate" of leading brass band trainers and conductors of the age, also including John Gladney (1839-1911) and Edwin Swift (1843-1904). Also prolific arranger of music for brass band.
- ³⁷ Taylor, *Labour and Love*, pp.78-9.
- ³⁸ Ibid.
- ³⁹ Taylor, *Labour and Love*, pp.124-5.
- ⁴⁰ Newsome, R., *The Best of Brass*, p.61.
- ⁴¹ *The Brass Band Annual for 1894*, p.32.
- ⁴² Taylor, *Labour and Love*, pp.167-8.
- ⁴³ Interview with Roy Newsome, 8 November 2010.
- ⁴⁴ Interview with Grenville Richmond, 11 November 2010.
- ⁴⁵ Interview with Peter Hainsworth, 16 November 2010.
- ⁴⁶ Newsome, R., *150 Golden Years, The History of Black Dyke Band*, London, World of Brass Publications, 2005, p.128.
- ⁴⁷ BBC Written Archives. List of players attached to letter dated 3.10.1939, signed by Edward Wirginton, Black Dyke Mills Band 1938-51, File 1.
- ⁴⁸ *Musical Progress and Mail*, April 1948, pp.25-6.
- ⁴⁹ *British Bandsman*, 16.10.1965, p.1.
- ⁵⁰ Newsome, *150 Golden Years*, p.61.
- ⁵¹ James Shepherd (b.1936 at Newbiggin) solo cornet with Black Dyke for ten years (1963-73). Widely recognised as one of the outstanding cornet players of all time. Solo cornet Champion of Great Britain 1962-3-4. He has contributed much to musical education in West Yorkshire through his teaching and the foundation of the Queensbury Music Centre in 1969. Formed a smaller brass group of star players, the James Shepherd Versatile Brass in 1972.
- ⁵² Taylor, *Labour and Love*, p.216.

- ⁵³ Taylor, *Labour and Love*.p.80.
- ⁵⁴ Taylor, *Labour and Love*, pp.76-7.
- ⁵⁵ Interview with Peter Hainsworth 16 November 2010.
- ⁵⁶ Taylor, *Labour and Love*, p.216.
- ⁵⁷ Taylor, *Labour and Love*, p.87.
- ⁵⁸ Taylor, *Labour and Love*, p.171.
- ⁵⁹ Taylor, *Labour and Love*, pp.170-1.
- ⁶⁰ Clay, *An Inside Story*, p.87.
- ⁶¹ Taylor, *Labour and Love*, pp.96-7,139.
- ⁶² Newsome,R. *The Modern Brass Band from the 1930s to the New Millenium*, Aldershot, Ashgate Publishing, 2006, p.283.
- ⁶³ Taylor, *Labour and Love*, p.16.
- ⁶⁴ Interview with Grenville Richmond, 11 November 2010.
- ⁶⁵ Interview with Geoffrey Whiteley, 12 October 2010.
- ⁶⁶ Interview with John Clay, 10 August 2010.
- ⁶⁷ Interview with John Clay, 10 August 2010.
- ⁶⁸ Royle, E., *Modern Britain A Social History*, London, Arnold, 1997 (second edition), p.149.
- ⁶⁹ Sigsworth, E.M., *Black Dyke Mills A History*, Liverpool, Liverpool University Press, 1958, p.xiii; Anon., Souvenir of the Visit of H.R.H. the Prince of Wales to the Black Dyke Mills, Queensbury, May 30th 1923, Queensbury, John Foster and Son, 1923, p.31
- ⁷⁰ Taylor, *Labour and Love*, p.167.
- ⁷¹ Taylor, *Labour and Love*, p.79.
- ⁷² Newsome,R., *The Best of Brass. A Life's Journey with Bands*, p.65.
- ⁷³ Interview with Grenville Richmond, 11 November 2010.
- ⁷⁴ Taylor, *Labour and Love*, pp.84-5.
- ⁷⁵ Diary of J. H. Smith, West Yorkshire Archives Service, Bradford, 12D85/3/22.
- ⁷⁶ Newsome, *150 Golden Years*, p.74.
- ⁷⁷ Helme, C., *What Brass Bands Did For Me*, Stroud, The History Press, 2009, pp.89-90.
- ⁷⁸ Newsome, *Best of Brass*, p.65.
- ⁷⁹ Interview with Peter Hainsworth, 16 November 2010.
- ⁸⁰ Taylor, *Labour and Love*, p.208.
- ⁸¹ Russell, 'What is Wrong with Brass Bands?', pp116-7.
- ⁸² *The Times*, 23 October 1956.
- ⁸³ Newsome, *150 Golden Years*, pp.108-9.
- ⁸⁴ Clay, *An Inside Story*, p.86.
- ⁸⁵ Souvenir Programme July 1972. Bradford Local History Library.
- ⁸⁶ *British Bandsman*, 6 February 1971, p.4.
- ⁸⁷ Livings, H., *That the Medals and Baton be Put on View*, Newton Abbott, David & Charles, 1975, p.35.
- ⁸⁸ Newsome, *150 Golden Years*, p.108.
- ⁸⁹ Royle, *Modern Britain*, p149. See also, Reid, I., *Social Class Differences in Britain Life-chances and life-styles*, Glasgow, Fontana Paperbacks, 1989 (third edition), pp.207-18; Goldthorpe, J.H., (in collaboration with Llewellyn, C. and Payne, C.), *Social Mobility and Class Structure in Modern Britain*, Oxford, Clarendon Press, 1980.
- ⁹⁰ Royle, *Modern Britain*, pp. 150-4.
- ⁹¹ *The Brass Band Annual for 1894*, p.32.
- ⁹² *The Times*, 25 October 1983.
- ⁹³ Russell, 'What is Wrong with Brass Bands?', pp. 116-7.
- ⁹⁴ Ibid.
- ⁹⁵ Finnegan, R., *The Hidden Musicians. Music Making in an English Town*, Middletown, Connecticut, Wesleyan University Press, 2007, p.47.
- ⁹⁶ Interview with Sheridan Fryer, 11.11.2010.
- ⁹⁷ Interview with Grenville Richmond, 11 November 2010.
- ⁹⁸ Interview with Geoffrey Whiteley, 12 October 2010.
- ⁹⁹ Interview with Roy Newsome, 8 November 2010.
- ¹⁰⁰ Barrie Perrins. Well respected writer on brass band subjects. Principal euphonium with Hendon Band 1960-79 and National Champion Euphonium Soloist of Great Britain on four occasions (1964,1969, 1970 and 1971). First recipient, in 1979, of the award of 'Euphonium Player of Year'.

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- ¹⁰¹ Perrins, B., *Brass Band Digest*, Baldock, Egon Publishers, 1987, p.34.
- ¹⁰² Cook, K., 'The Brass Band Repertory' in *The Musical Times* July 1949, pp.243-4.
- ¹⁰³ Bevan, C., 'Brass Band Contests: Art or Sport?' In Herbert, T. (ed.), *Bands: The Brass Band Movement in the 19th and 20th Centuries*, Milton Keynes, 1991, p118.
- ¹⁰⁴ Interview with Peter Hainsworth, 16 November 2010.
- ¹⁰⁵ Interview with Geoffrey Whiteley, 12 October 2010.
- ¹⁰⁶ *British Bandsman*, 26 July 1947, p.2.
- ¹⁰⁷ Ezra and Stater, 'Similarities and Differences Between Practitioners of Serious Leisure', in Elkington et al, *Serious Leisure Applications*, p.37.
- ¹⁰⁸ Clay, *An Inside Story*, p.90.
- ¹⁰⁹ Clay, *An Inside Story*, photograph section between pp.90-1.

CHAPTER 5

Development of the band's performances and repertoire apart from recording and broadcasting

Having examined Black Dyke and its members, this chapter deals with the band and its live concert audience. To do this involves consideration of where Black Dyke played (location), what music they performed (repertoire), as well as how and with what level of success they met the sometimes widely differing expectations and requirements of their various audiences and promoters. More than this, however, it is important to recognise that Black Dyke was not only a vehicle for providing entertainment within an increasingly professionalised industry, it was also a standard bearer for a proud movement with its own traditions and musical inheritance. How and with what success it melded these functions in the rapidly changing social and musical world of the first seventy years of the twentieth century is also addressed in this chapter. It is fortunate that the diaries kept by Arthur O. Pearce, bandmaster from 1912-1948, have survived for although he only started keeping them in 1915, they provide a record of every band engagement from then to the end of his tenure. In all but a very few cases he listed details of the programmes performed at every concert, broadcast and recording. In addition, as mentioned in Chapter 3, Pearce made notes in his diary of the fees charged, and on many occasions added times of trains or other transport details which help to provide a fuller picture of the occasionally hectic travel schedule.

Whilst the Pearce diaries are an invaluable source for the period 1915-48 unfortunately similar detailed records are not available for the rest of the period under review. Intermittent reports on Black Dyke's concert diary may be found in the local and banding press, sometimes including details of the band's programmes. The existing historiography is also of some limited assistance in providing concert details

outside the Pearce era, but this is not an area of the band's history which has previously been subject to detailed analysis, although much has been written on their contest activities. Nevertheless, and whilst recognising that the inevitable imbalance in available sources will lead to a rather uneven chronological coverage, it is a great opportunity to make use of a rare and detailed source which does cover approximately half of the period under review.

LOCATION

Introduction: late nineteenth century to 1914

At the end of the nineteenth century brass bands were probably at the height of their popularity, with a prominent role in the music provision in many communities especially those small industrial districts where opportunities for entertainment were very limited. Russell identified four main brass band activities: playing for dancing, at public ceremonies, concert work, and contesting. As he argued dancing was probably the least important of these, and was occasionally incidental to concert work when some members of an audience would spontaneously dance to an appropriate piece of music. By the 1890s, previous objections to public dancing from some religious reformers having abated, 'brass-as-dance-bands became common attractions at pleasure-gardens, fêtes, and a variety of other attractions, including public parks in some areas.'¹ Black Dyke certainly fulfilled this function at Queensbury and elsewhere; in 1879 the *Halifax Courier* reported that at a 'Treat to Workpeople' celebrating the marriage of Paul Speak, a member of another prominent local family from Mountain near Queensbury, 'the Black Dike Band was present throughout the evening and played choice selections of dance music which was freely responded to.'² These open-air dance functions continued into the first quarter of the twentieth century, by which time the emergence of new-style dance bands, with saxophones, trumpets, trombones,

and a rhythm section, playing modern American-influenced popular music had largely displaced traditional brass bands as the preferred groupings for this type of event.

Bands were an essential part of public celebration and civic ceremonial from the earliest days, they provided music to bring the appropriate tone to an event, as well as colourful leadership for many a parade. One of the early appearances of Black Dyke at an important local occasion was the inauguration of the Albert Memorial Fountain in Queensbury on Whit-Tuesday 1863. The fountain was of dual purpose as

a tribute to the memory of the late Prince Consort, in addition to which it will yield a valuable supply of water to the inhabitants both for drinking and domestic purposes. The want of a supply of water such as that afforded by the fountain has long been felt to be most urgent, the former one not being so much deficient in quantity as inferior in quality.³

The fountain was another amenity provided for the village by John Foster and Son, and the scale of the inauguration ceremony was remarkable in its scope, amply demonstrating the Victorian appetite for public pride, pomp and celebration. Although the fountain was sited at the central crossroads in the village, the parade to it went from Foster's mill, through and out of the village several miles to the out-districts of Mountain, Raggalds Bar, Swamp, Ford and Ambler Thorn. It was led by the band of the 4th West York Rifle Volunteers together with a company of that battalion, and there were four other bands including Black Dyke. Many representatives of organisations including friendly societies were in the parade, together with workers from the mill (c.3,500) and a similar number of Sunday School scholars. The newspaper report of the event stated that 'some idea of the magnitude of the procession may be gathered from the fact that it occupied nearly three-quarters of an hour to pass any given point.' The day was said to have been 'observed as a general holiday, and with an amount of rejoicing and festivity that will not soon be forgotten ... within this enterprising district.'⁴

Similar festivities were seen at the opening of the Victoria Hall in Queensbury on 17 January 1891; the Hall with its concert room, library, meeting rooms, and swimming bath was another of the Fosters gifts to the village, as a commemoration of Queen Victoria's Golden Jubilee in 1887. On this occasion, there was no parade but Black Dyke 'performed choice selections of music' for those waiting outside the building before it was opened at 11.00 a.m.⁵ There were many other examples of the band being present at important local ceremonies such as the opening of the Halifax Royal Infirmary in August 1896 by the Duke and Duchess of York, and the inauguration of the first tram-line linking Queensbury with Bradford in June 1901.⁶

By far the largest parts of brass bands' diaries were taken up with concert performances, the majority of which were, certainly in the nineteenth century, open-air events. Whilst the smaller bands could usually find work in their local communities and public parks, the successful contesting bands were also able to develop longer-range engagements, eventually touring extensively, especially to the increasingly popular seaside resorts. That contesting success increased demand for a band's services seemed evident in the case of Black Dyke. The period from 1883-6 was a particularly fruitful one for the band, 1884 alone producing 12 first prizes. It seems unsurprising, therefore, that 1886 'heralded the band's first appearances in extended engagements up to a week in length.'⁷ These included events at Newcastle, Manchester and the week of the Edinburgh International Exhibition playing twice a day. The next year, Queen Victoria's Golden Jubilee, was extremely busy with 104 engagements, Black Dyke performing at exhibitions in Newcastle, Manchester and Saltaire. Although in this period it is not known what proportion of the band's engagements were in the open-air, Newsome commented that, 'a typical year could be quite busy, and with the appearance of more indoor events the 'season' was lengthening'; as will be seen this was to be a continuing trend.⁸

The popularity of band concerts in the later years of the nineteenth century could be remarkable. To quote Russell: 'From the late Victorian period, major concerts in parks and on seaside promenades could sometimes attract crowds of a size more normally associated with important sporting events.'⁹ The *British Bandsman* reported on a Black Dyke performance in Akroyd Park, Halifax, on Tuesday 18 June 1889:

There was a large attendance of the public, and that the venture was a popular one may be gathered from the fact the amount of money deposited in the sheets for the benefit of the band amounted to £13. It is estimated that there were 10,000 people present, many of the aldermen, councillors and magistrates of the town being conspicuous among them.¹⁰

A crowd of similar proportions was present to hear Black Dyke perform the first concert on the new bandstand in People's Park, Halifax on 17 June 1897.¹¹ Of course these were both open-air concerts, so that substantial audiences could be accommodated without the restrictions that would apply in a concert hall; the band could even be heard without any payment, as contributions to collections were voluntary.

Contests were a regular feature in Black Dyke's year from its creation in 1855, and as the nineteenth century progressed they became more numerous. As has been stated earlier in the thesis, the continued success achieved by the band, particularly in the last twenty years of the 1800s, really established the band's reputation and ensured its employment in first-class concert venues for years to come. Apart from its hat-trick of wins at Belle Vue 1879-80-81 and the other successful years in the 1880s, Black Dyke had a remarkable run of 20 contest results between 5 August 1895 and 28 August 1897 where they won 19 first prizes; these included two further wins at Belle Vue in 1895-6. It was not unexpected, therefore, that 1897 and 1898 were remarkably busy years for the band, albeit that the former was the Queen's Diamond Jubilee which

would in any event have led to more calls for the band's services; 1897 saw the band playing on 135 occasions, with the following year even busier with 150 engagements.¹² This led a *Brass Band News* reporter to conclude, '[t]his famous band is still running its prosperous course, and as a concert band becomes more and more popular.'¹³

The dawn of the twentieth century saw brass bands at their zenith, even though the number of bands cannot be ascertained with any degree of accuracy. Russell, using figures from the *British Bandsman*, posited minimum estimated numbers in England and Wales of 2,300 with a further 300 in Scotland.¹⁴ The contest scene was flourishing with the number reaching 250 in the early 1900s. The National Championships, to be held at the Crystal Palace, were founded by John Henry Iles in 1900 after a successful massed bands concert held at the Royal Albert Hall; the 'Absent-Minded Beggar' Concert, named after a popular song written by Sir Arthur Sullivan to words by Rudyard Kipling, was intended to raise funds to assist soldiers and their dependents affected by the Boer War. Black Dyke was one of the ten bands from different parts of Britain invited to take part, perhaps another indication of their good reputation. Hugely successful with a large audience (6,000 or 10,000 according to which newspaper report was taken), the concert received much press coverage, and raised between two and three thousand pounds for the *Daily Mail* Kipling Fund. It was also significant in bringing the predominantly northern brass band voice to London to perform at a prestigious venue, and for a worthy cause. As Newsome commented, '... it brought brass bands to the capital and placed them in a concert situation such as no one had previously envisaged.'¹⁵ It was also significant in persuading Iles, and the Crystal Palace authorities, that brass band concerts could be successfully promoted in London.

Black Dyke took second place at the first of the revived Crystal Palace contests held on 21 July 1900, but in 1902, won both the National and the Open Championships

(Belle Vue). In spite of the number of contests now available, Black Dyke seemed to be very selective in which to enter, only taking part in those offering the highest prize money, and, importantly, the most prestige; the early years of the new century saw a much more limited contesting calendar: 1900 (3), 1901 (2), 1902 (4), 1903 (2), 1904 (4). Numbers for concert engagements in these years are elusive, but from 1905 sufficient information is available to produce a table of concerts and contests (see Table 5:1 below).¹⁶ Even so, the contest appearances should be regarded as minimum figures, for in some years only the contests where prizes were won can be definitely identified; it is possible other contests were entered without any success. With the notable exception of 1906, these figures show a much-reduced level of activity from the

BLACK DYKE MILLS BAND
ESTIMATED NUMBERS OF CONCERT ENGAGEMENTS AND CONTESTS
1905-1914

Year	No. of engagements	No. of Contests	Remarks
1905	66	2	2 nd at Belle Vue.
1906	245	NIL	204 engagements were on the North American Tour.
1907	68	2	Included an extended tour to the south-west and south coast from 14.10.07 to 5.11.07 to help defray the cost of the 1906 Tour.
1908	53	7	Mostly in local parks, but included a fortnight in Edinburgh, a week in London, and a further two-week tour; won at Belle Vue and 5 other 1 st prizes.
1909	66	2	1 st at Knighton; 2 nd at Belle Vue.
1910	71	6	Extensive travelling including Birmingham, Blackpool, Darlington & Nottingham.
1911	56	1	Including a week in Glasgow in June, and 2 weeks in Great Yarmouth in August.
1912	46	7	Most in north of England. Two victories (Bottom Mossley and Uppermill) at the Whit Friday march contests.

1913	42	7	Many local parks but also Lincoln, Northampton, Leicester, Birmingham & Worcester. 4 first prizes.
1914	38	3	Wins at New Brighton and Belle Vue contests.

Table 5:1

1890s. Nevertheless, by December 1902, shortly after winning the National Championships, Black Dyke had evidently taken up the services of a promotional agency. The *British Bandsman* announced, '[b]ands who wish to raise money and run a concert with Black Dike as the great attraction, should put themselves into communication with the Manager of the Universal Band Agency, 188 Strand, London W.C.'¹⁷ Unfortunately, the exact date when the band first employed the Agency is unknown so it is possible that it had been in place for some time. Nevertheless, this indication of a move towards more professional promotion of Black Dyke as a concert band may mark a significant point in the band's history where contests assumed relatively less importance.¹⁸ Although the band was at this time still attempting to make inroads into the loss from the North American Tour, a short comment in the *British Bandsman* from 1907 may say a great deal in spite of its brevity: 'Black Dike have very little time to call their own, always busy with engagements which pay better than contesting.'¹⁹ The band was still fulfilling many local engagements but, as indicated in the table, more long-range concerts were appearing.

For bands in general, open-air concerts, especially in parks, were still the staple fare of the performing year. Many local authorities in the Edwardian era positively encouraged band concerts with new bandstands, and, in some cases, seated enclosures for those willing to pay a small charge. Leeds established band concerts in 1903, and in 1908 Manchester spent £3,000 from the rates in providing 500 band performances.²⁰ The *British Bandsman* was able to proclaim in 1907 that '[m]usic in the parks grows in popularity year by year.' By way of example, it revealed that the music provided in Sheffield parks that year had cost £736/12/3, and it was expected that more

would be spent in 1908. Further, Glasgow had provided 225 concerts in seventeen parks and squares, with an average audience of 4,054 at each performance, the highest number of listeners being an average of 7,893 at 28 concerts given in Kelvingrove Park. Conversely, Garngad only saw an average of 200 at its five performances.²¹ Contradictorily, and in spite of what would seem on the whole impressive figures, the newspaper concluded by stating, 'at Glasgow there is a falling off both in the number of performances and average attendances.'²² Possibly this was an early indication of future trends in the public's reception of brass band music, and indeed, as another example, by 1914 the annual subsidy for the Leeds parks' band concert series of £500 had been cut.²³

The Pearce Era 1912-1948

Moving from a period where any information on Black Dyke's performance activities can only be found, where available, by intensive research, from 1915 the Pearce diaries become an invaluable guide. Two examples of Pearce's diary pages are shown below (Fig. 12), both for 27 June, but in the first and last years of his diary-keeping, 1915 and 1948.²⁴ The entry for 1915, which was the last day of a week's engagement in Scotland, demonstrated the careful planning Pearce had to undertake for getting the band from one engagement to the next using (tram) cars. It also showed how tight schedules could be. A concert normally lasted for two hours, and the evening concert at Kilbowie Park started at 6.15 p.m. so that it would finish at about quarter past eight. The band's train back to Bradford left the Midland Station in Glasgow an hour later but as Pearce underlined in his diary that Station was a fifty-minute tramcar ride away. They must have refined the task of packing up music, instruments, stands and luggage quickly in these circumstances. One senses that the team ethic would have been very strong with every member expected to pull his weight; as related in an earlier chapter Pearce once dismissed a bandsman because

Figure 12

he 'wouldn't help with the kit.'²⁵ Even assuming that they caught the train to Bradford, which was due to arrive there at 3.15 a.m., the party would not have reached home in Queensbury until about four in the morning. Presumably, they would have been expected to be at work that Monday, especially as they had been absent for a week. Such early morning journeys were by no means unusual. On 7 August 1915, after an engagement in Eskdale, the band left Durham station at 11.47 p.m., and after two changes arrived in Bradford at 5.50 a.m. After snatching a few hours sleep, they then played three concerts at Halifax Zoo, finishing the day by providing music for dancing until 9.30 p.m.; these bandsmen must have had great stamina. These two examples

from Pearce's diary show two of the types of venue at which Black Dyke performed in this period. In common with most brass bands, the majority of Black Dyke's engagements were outdoor, usually in park or seaside bandstands, but also at such events as garden parties, football matches, agricultural and flower shows. The indoor concert was very much the exception, particularly, as in the 1948 example, at a prestigious concert hall such as the de Montfort Hall in Leicester, although for the top performing bands such as Black Dyke, there was at least the possibility of being offered such engagements.

Provision of music for dancing was mentioned above, and evidence from Pearce's diaries shows that on most occasions Black Dyke provided such music in the evening as an extension of an afternoon's concert engagement. For example, in September 1919 at Park Gate, Guiseley, the band played from 2.30 pm to 7.30 pm, the last half-hour being for dancing with a waltz, a two step and a set of lancers.²⁶ In July 1922 the Roundhay Horticultural Society Show in Leeds had afternoon concerts on each day followed by music for dancing from 8.30 pm to 9.30 pm, with a selection of waltzes, two steps, lancers, maxina and a foxtrot. Russell noted that in spite of the dance band incursion, brass bands continued to provide music for dancing on a limited scale well into in 1920s, but that it was not clear how long this lasted.²⁷ Black Dyke's contribution of music for dancing followed this pattern with fewer such engagements post-1918. The last regular booking incorporating a dance session appeared to be that at St. Thomas's Church, at New Hey, Rochdale. This all-day engagement, on Whit Fridays in late May or early June, was an almost annual feature of the diary from 1919 until 1936, in the early years the dances apparently being interspersed amongst concert items. However, by 1930 the band was playing what appeared to be a straightforward concert programme, the dance element having disappeared. Pearce noted that at this engagement apart from their fee, the band would also received breakfast, dinner (lunch) and tea.²⁸

Table 5:2 below provides an analysis of Black Dyke's performance venues from 1915-1948, based on Arthur O. Pearce's diaries. The figures have been determined by totalling the days played that fell under the given headings, not the separate concerts. As a result, an engagement to play in a park is counted once, even though, as was usual, the band may have played two concerts, one in the afternoon and one in the evening. The figures for 'Marches' should be treated with some caution, for it is possible that some engagements involved a marching element which was not always specified in the diaries; for example, the Whit walks, and after 1918, Remembrance Day parades. Therefore, it is probable that the figures underestimate the band's activities to a small extent. As can be seen the figures varied considerably over the period but they reveal a number of trends, and certainly demonstrate the predominance of outdoor venues, mainly parks, during this period.

BLACK DYKE MILLS BAND
Analysis of Performance Venues. & Numbers of Contests. 1915-1948

Year	Seaside Resorts	Other outside venues	Theatre	Cinema	Other inside venues	Marches	Recording	Broadcasts	Other	TOTAL	Contests
1915	1	42	2	0	3	0	0	0	1	49	2
1916	1	25	0	0	0	0	0	0	0	26	1
1917	0	19	0	0	2	0	0	0	0	21	1
1918	1	16	0	0	1	0	0	0	0	18	1
1919	2	34	0	0	5	1	0	0	0	42	1
1920	2	39	0	0	7	0	0	0	0	48	5
1921	3	41	0	1	5	0	0	0	1	51	4
1922	1	47	2	0	3	0	0	0	1	54	5
1923	16	62	1	1	5	1	0	0	1	87	3
1924	15	60	4	1	4	0	1	0	0	85	3
1925	28	65	2	0	7	0	1	1	1	105	1
1926	10	41	0	0	6	0	1	4	0	62	2
1927	44	27	1	1	4	0	1	3	0	81	4
1928	25	38	2	18	3	1	1	2	0	90	2
1929	35	70	3	6	12	0	0	4	0	130	1
1930	18	54	8	0	7	0	0	3	0	90	1
1931	17	55	2	0	3	0	1	1	0	79	2
1932	29	58	0	1	6	0	0	2	0	96	1
1933	24	42	2	0	1	1	0	2	0	72	6
1934	20	32	1	0	6	0	0	2	0	61	6
1935	15	42	0	0	2	1	0	4	0	64	6
1936	9	46	0	1	4	0	0	5	0	65	7
1937	18	36	1	0	4	2	0	5	0	66	7
1938	0	39	0	1	8	0	3	3	0	54	4
1939	17	31	1	1	3	0	2	4	1	60	7
1940	1	4	0	2	2	1	0	10	0	20	0
1941	0	4	0	3	3	1	2	14	0	27	0
1942	0	10	0	0	5	1	1	22	0	39	0
1943	0	8	0	2	4	0	0	26	0	40	1
1944	0	22	0	1	10	0	0	21	0	54	0
1945	0	13	0	3	10	0	0	19	0	45	2
1946	2	21	0	5	3	0	0	14	0	45	7
1947	2	19	0	2	11	1	0	17	0	52	9
1948	3	46	2	1	15	1	0	15	0	83	8

Table 5:2

Winning at the two major championships, the Open held at Belle Vue, Manchester, and the National at the Crystal Palace, would usually lead to more engagements for the winning bands.²⁹ In Black Dyke's case, however, it was winning the National Championships in 1928 and 1947 that appeared to have the most impact; the win at Belle Vue in 1935 did not make any appreciable difference to the following year's bookings. No doubt this points up the perceived relative importance of the two contests in the public mind. What is clear is that 1929 saw a 45% increase in engagements for Black Dyke after their National Championship win in September 1928, the first since 1902. After the 1947 win the concert tally for the following year increased by 62%, but part of this may just be attributable to the return to relative normality in the post-war entertainment policies of local authorities and other booking agencies.

One interesting aspect of the years 1928/9 was a sudden flush of cinema appearances by the band. The Shaftesbury Cinema on York Road in Leeds was opened on Saturday 20 October 1928, 'by Sir Charles Wilson M.P. ... with the film *Beau Geste* plus, on stage, the Black Dyke Band.'³⁰ This was one of the newer larger cinemas (it could accommodate 1,603 patrons) that were replacing some of the smaller neighbourhood houses, the smallest 'seating under 500 people which in 1914 had accounted for almost a third of all cinemas.' By the mid-1920s 70% of all cinemas in Britain had capacities between 500 and 1,000, so the Shaftesbury was breaking new ground at the forefront of the industry.³¹ It also had a large stage which was used to hold live concerts. Pearce's diary shows that they played a short programme including the National test piece, *A Moorside Suite* by Gustav Holst. The band played at the Shaftesbury on the following weekend, and in February 1929 had a week's engagement at that cinema. In the autumn of 1928 Black Dyke had an unique run of cinema appearances, possibly as a result of the recent contest success, at which they played the test piece, and, no doubt, displayed the trophy. They were to be seen at the

Elite, Hippodrome and Towers Hall in Bradford, and the Super Cinema in Batley.³² It seems probable that in the highly competitive cinema business, 'the essential social habit of the age', the managers were always looking for attractions to draw audiences to their premises.³³

The busiest period for engagements generally was that from 1923 to 1939, reaching a peak in 1929 and tailing off somewhat in the immediate pre-war years. This coincided with a surge in appearances at seaside resorts which were an important feature in Black Dyke's diary in the inter-war years, brass bands being an essential element of the musical entertainment in many of those towns. The popularity of seaside holidays, be it a day-trip, or a longer stay for those who could afford it, had been gathering pace during the nineteenth century. For the working classes, the combination of reduced hours of work, more holidays, and a modicum of extra disposable income made spending some time at the seaside a possibility. However, as John Walton has said:

By the beginning of the twentieth century the capacious diversity of the British seaside had room for visitors of all social classes and strata ... the poorest ... were lucky to manage an occasional day-trip under charitable auspices ... But better-off working-class families ... had come to regard the seaside holiday as a natural part of the rhythm of the seasons ...

He went on to say that '[t]he mainstay of the Edwardian seaside resort was a broad band of middle-class demand ...'³⁴ For all these visitors to seaside resorts there was the need to provide a wide range of entertainment, and music was high on the list of requirements: 'every fashionable resort had its band, and some of them, including Eastbourne, made considerable profits.'³⁵ Some resorts, such as Blackpool, Scarborough and Brighton had their own orchestras resident for the season, often

playing indoors for the higher-class clientele, but there was still room for a roster of visiting brass and military bands to play at bandstands in parks and on promenades.

This was the era of the band tour, when the leading bands spent much of the summer following each other from one resort to the next, staying for a week's engagement, or possibly longer; in 1923, the first post-First World War year in which such bookings became prominent for Black Dyke, they had a two-week stint in Southport. Up to 1926 the band favoured the northern resorts, Southport and Morecambe being popular, but there were also engagements at Whitley Bay, Prudhoe and Blackpool. However, in 1927, whilst there was still a week playing in Southport, there was a sudden flowering of appearances on the south coast; in July Black Dyke had bookings for weeks in Eastbourne and Margate, with visits to Plymouth and St. Austell in between. The last week in July and the first in August was spent in Bognor, and a further seven days on the coast at Southend-on-Sea came in September running up to the Crystal Palace contest. Evidence is not available, but it may be that the sudden move to the southern resorts reflected the relative economic conditions prevailing in the north and south of the country in the aftermath of the previous year's General Strike. On the other hand it may just be a reflection of the general popularity of seaside holidays, which resorts had to respond to by providing more entertainment, and a natural extension of Black Dyke's ambitions as a front-line ensemble capable of fulfilling the needs of those places.

In the inter-war years the fee for a week's engagement at one of the seaside resorts fell within the range of £175 to £225, there generally not being, as may have been expected, a significant difference between the northern and southern venues; in 1927 the week in Southport realised £200, as did similar bookings in Margate and Eastbourne. Pearce in his breakdown of the Southport payment showed an allowance of £6/5/- per man, which was a significant rate for a working man at the time. These

engagements on the south coast were prominent until 1935 when Southport, Morecambe and Blackpool were again the only resort bookings; as shown in the table above by then this type of concert booking was generally on the wane, the competition from dance and military bands, perhaps in association with other entertainers, proving more attractive to some local authorities.³⁶

In 1923, as well as the trip to the seaside, Black Dyke spent nineteen days in Scotland visiting Glasgow, Edinburgh, Dunfermline, Motherwell and Kilmarnock. These Scottish tours were also very much a feature of the 1920s and 1930s; a newspaper report from 1933 entitled *With Black Dyke Over the Border*, emphasised the popularity of the band in Edinburgh, and its habitual yearly northern migration. Reporting on a dinner given in honour of Black Dyke, the correspondent said, 'Between Dyke and the Edinburgh Trades Band there has been a firm friendship covering many years, and the annual reunion has now become an institution.'³⁷

The extent of Black Dyke's summer expeditions achieved considerable length, as highlighted in Chapter 3 by the remarkable 1933 season. What arrangements were made for the bandsmen's accommodation on these long trips away from home may only be guessed at. Some clues can be gleaned from Pearce's diaries in the shape of names and addresses of landladies with their terms; in 1927, Mrs. Tompsett in Eastbourne charged 2 guineas (£2/2/-) per week; Mrs. Higgins of Thetford House, Southend-on-Sea, 40/- (£2) (probably for the week of the band's engagement in September 1932); or in June 1930, considerably cheaper north of the border, 32/6 (£1/12/6) at Mrs. McArt's in Dunfermline.³⁸ It could be that Pearce made appropriate bookings for the whole band in advance, but it is also possible that the bandsmen fended for themselves. These tours were very significant in the inter-war years, and it can be argued, saw Black Dyke emerging as a professional touring concert band. For the bandsmen themselves, the prospect of earning between £5 and £7 per week whilst

away on these expeditions, even allowing for the cost of their board and lodgings, was of considerable value when some were only earning £1/12/- [£1-60p] per week at the mill.³⁹

As the figures show, the number of seaside 'jobs' declined somewhat in the late 1930s, to be eliminated altogether from 1941 until the end of the war. The exigencies of wartime, with considerable restrictions on travel and the militarisation of many seaside towns, especially on the south coast, with the fears of invasion only too evident, closed off these previously rewarding venues. Although it may have been expected that Black Dyke, with its great reputation as a concert band, would have been less affected by the decline in brass band popularity (and to some extent it probably did fare better than some lesser lights in the movement), the figures for engagements for 1915 – 1948 transferred to the graph shown below (Table 5:3) do tend to support the view that there was a falling off in the immediate pre-war years. This was, however, after a substantial peak in the inter-war years boosted by the National Championship win in 1928.

It was inevitable that with the extensive inter-war summer tours the band would spend fewer days actually playing in the immediate locality, although as the members all lived and worked in or around Queensbury for most of the period under review, there was always a sense of connection with the community. Furthermore, as the schedule of appearances in the appendix shows during Pearce's time the band did continue to provide a level of service to its home village.⁴⁰ As can be seen, the band continued to fulfil one of the historically important roles of brass bands by providing music for important public occasions in the community, the Peace Celebrations after both World Wars and the Prince of Wales's visit to the mill in 1923 being prime examples. Concerts for charitable purposes were also regularly seen, but clearly charity sometimes began at home where the concert proceeds were for the benefit of the band alone. Many of the Victoria Hall concerts shown in Pearce's diaries do not carry any indication of whether they were for charity or not, and it may be that these

did, from time to time, provide a ready source of funds for the band, especially at the

BLACK DYKE BAND 1915-1948 TOTALS OF OUTSIDE AND INSIDE VENUES

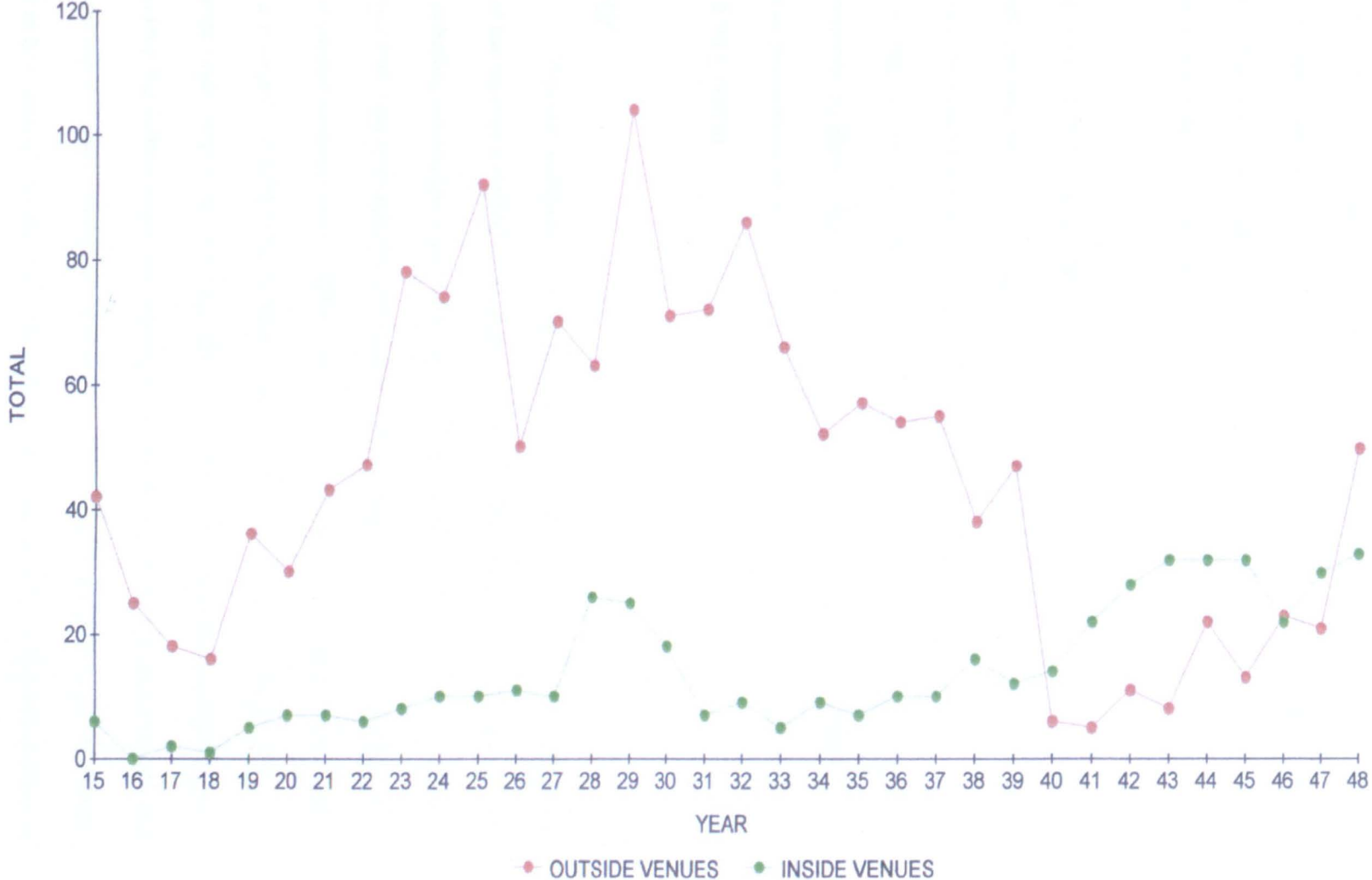


Table 5:3

beginning or end of the season, when most of them took place. Apart from Queensbury, Black Dyke usually found time for concerts in one of the Bradford parks, and People's Park in Halifax each year, although other West Riding towns were not so well served in the busiest of the touring years.

At the end of the Second World War there was an upturn in the number of indoor engagements, partly resulting from the fashion at that time for massed bands concerts such as those held at the Royal Albert Hall on 15 April 1944, and the Philharmonic Hall, Liverpool on 3 June 1945, but also there was an increase in concert hall performances by Black Dyke alone. One other significant trend disclosed by the table is the importance of broadcasting from 1940 onwards; this will be discussed in detail in the next chapter.

1949-c.1970

After the war, seaside engagements returned but never again achieved the levels of the best of the inter-war years. In 1949 Black Dyke made a week's tour of Cornwall, including an appearance at the Royal Cornwall Show in Falmouth, and the following year this was extended to a fortnight also taking in Eastbourne; interestingly, in spite of changed popular music tastes, Black Dyke was still able to attract a crowd of 10,000 for a concert in Camborne. Festival of Britain year, 1951, saw the last of the major summer tours, with the band away for nine weeks; the expedition started with a week at the Hull Exhibition, then two weeks at both Eastbourne and Plymouth, followed by further touring in Wales and the West Country. For the next few years shorter spells were spent at the coastal resorts, with engagements in Jersey of a week taking place in 1953 and 1954. However, by mid-decade long-range tours had ceased, the difficulties resulting from many non-Foster's employees now making up a large proportion of the band precluding such ventures as a regular feature of the performance calendar.⁴¹

Although long range summer tours became a thing of the past for Black Dyke because of the changed employment status of most of the band, there was also evidence by the late 1950s, and especially into the 1960s, that the demand for brass band music was in any case in further decline. Arthur Taylor stated,

There are those who will tell you that the next decade of banding – from roughly 1956 to the mid-1960s – was a halcyon period, the richest and most rewarding musical era, in brass band terms, since the 1930s. An heroic age it may well have been but the entire post-war period had a raw edge of uncertainty about it. Many of the old influential figures passed away ... many players had not come back ... after the war, because they suddenly found the brass band world old-fashioned and restricting ... The bands were out of tune with the times. The Beatles triggered the pop explosion, television was capturing the sedentary hearts and minds of the population. Brass banding looked, and sounded, old hat.⁴²

Even before the war there had been concern that brass bands were losing their popularity, with park engagements and those at the seaside falling away. In 1938 the number of brass bands playing in Southport Parks was halved, from 10 to 5, and in the same year Eastbourne decided not to hire any at all. The local press making the comment '... the correct presentation of brass band music hardly lends itself to modern tastes for variety and swing.'⁴³

In many cases brass bands were losing engagements to military bands and dance bands, which were perceived as more capable of providing repertoire that reflected popular taste. Even more troubling for the banding fraternity was the use of recorded music played over public address systems in local parks. Harold Hind⁴⁴ commented on the incongruity of that situation, 'How ludicrous it is to see a crowd of people sitting round an empty bandstand containing a loudspeaker emitting the latest hits.'⁴⁵ The point was, however, that for the park authorities this was a cheaper

alternative to employing a band, and the music played could be of any instrumental combination, perhaps reflecting more closely current popular musical trends. As Dave Russell reflected, 'By the early 1960s many bandstands were rapidly becoming more monuments to past taste than focus for live entertainment.'⁴⁶

Up to the present day brass bands might still be heard in park bandstands, but for the top-class bands such as Black Dyke, it was not until the 1960s that changes in performance venues became apparent. Roy Newsome recalled '... a trend was now [in 1965] taking shape where there were more indoor concerts – many of them in reasonably good class halls ... There was a growing trend for contest organisers to book a leading band to give an evening Festival Concert following the contest.'⁴⁷ It seemed only a natural progression for a musical grouping that increasingly wished to be taken more seriously by the musical world as a whole, to move from the casual, background noise type of outdoor performance, 'whatever the weather, even if there were only a couple of people listening,' to the more formal setting of a concert hall, with a paying audience who were keen to hear brass band music;⁴⁸ Black Dyke discontinued park performances in 1968.⁴⁹

Figures for the number of engagements undertaken by Black Dyke after Arthur O. Pearce's last year as bandmaster in 1948 are not as readily available, for the band itself has no record of them, and both the banding press and the local newspapers became less detailed in their coverage of brass band activities. However, there are indications of the situation in the 1950s and 1960s to be gleaned from the two published histories of the band. That the playing diary of the band changed in this period is evident from John Clay's comment that, 'Usually, from the middle of June to the middle of August the band had few engagements due to the annual holidays.'⁵⁰ This was in the late 1950s (he joined Black Dyke in 1958), but in earlier times the whole of the summer, in fact from April to the end of September, was the band's

busiest time. This changed situation could in large measure be attributed to the problems associated with touring mentioned earlier, but it also reflected changes in popular musical tastes and the overall reduction in summer engagements for brass bands. Clay recalled that in 1957 Jack Emmott, the bandmaster, 'had written to over 50 entertainment officers in towns and resorts where the band had been engaged year after year, especially before and just after the war. None could offer the band an engagement in 1958.'⁵¹ Reasons given for this situation varied from cuts in local government expenditure to lack of attendance at the concerts. Jack Emmott himself realised that the expense of hiring the band was considerable taking into account travelling expenses, loss of earnings for each man and costs of accommodation if staying away from home.⁵² In addition, there was an increasing number of indoor engagements which did not depend on good weather for their viability, and could, therefore, be undertaken in the autumn and winter. As mentioned in an earlier chapter, the band members themselves started to arrange such concerts in the late 1950s. An advertisement in the *British Bandsman* in December 1961 announced 'Black Dyke Mills Band, The National Champions, On Tour'. It invited bookings for the band's three concerts in December 1961, January and March 1962, to be held at Huddersfield Town Hall, Empire Theatre, York, and Central Hall, Derby respectively, the contact for reservations being T. (Tommy) Waterman, the band's soprano cornet player. How the band tour had diminished from pre-war days.⁵³

Black Dyke's engagements fell away considerably when compared with earlier times; Roy Newsome recalled that in 1967 there were only about 30 concerts '... some in park bandstands but most in concert halls or town halls, during the early and later parts of the year.' Moving on to 1969 Newsome described it as '... exceptionally busy ... with no fewer than 52 full band concerts. There were also 10 octet appearances, six broadcasts, two television shows and two more L.P.s recorded.'⁵⁴ There was also the first overseas expedition since 1906, when the band spent a week-end in Roubaix in

France as part of the twinning celebrations between Bradford and that town. Whilst the engagement diary for 1969 was much improved on that of 1967, and approached in total some of the inter-war years, it was according to Newsome, exceptional. The early 1970s saw. 'A level of about 50 engagements per year ... plus a handful of octet concerts. The quality of the engagements was, however, on the increase.' Newsome cited as examples concerts at the Royal Albert Hall and York Minister, and also appearances at various, 'prestigious music festivals including King's Lynn, Cheltenham and Norwich.'⁵⁵ This became the tendency for many bands, but particularly those such as Black Dyke at the top of the pyramid, to seek better, albeit fewer, indoor engagements, where available; to play for an audience still receptive to the brass band voice and, to hear it, willing to pay the price. This did, of course, remove the brass band even further from the notice of the public at large, for rather than being very visibly at the centre of community life, they were increasingly catering for a marginal, if enthusiastic, minority interest. This was very different from the situation at the end of the nineteenth century when Black Dyke and other bands enjoyed probably their busiest periods.

Contesting was still important in the band's calendar, and Table 5:3 shown below illustrates this kind of activity⁵⁶:

<u>Black Dyke Mills Band:</u>		
<u>Contest Activity 1949-1970</u>		
Year	Number*	Remarks
1949	1	Completed a hat-trick of wins at the National Championships conducted by Harry Mortimer.
1950	Nil	Barred from entering National because of the hat-trick.
1951	2	Won again at the Nationals, this time conducted by Alex Mortimer.
1952	2	3 rd in the National Championships.

1953	3	3 rd at Open Championships, Belle Vue.
1954	1	Did not qualify for the Finals of the National Championships.
1955	5	Entered Whit Friday march contests (WF) for the first time since 1947; won 1 st prize at Stalybridge, and two 2nds at Delph and Top Mossley.
1956	6	Two 1sts, a 2 nd and 3 rd at WF.
1957	8	1 st at the Open Championships, Belle Vue. Three 1sts, two 2nds and a 3rd at WF.
1958	7	3 rd at the Open. Three 1sts and a 2 nd at WF.
1959	10	Won the National Championship. Five 1sts and two 2 nd at WF.
1960	7	3 rd at the National. Five 1sts and a 2 nd at WF.
1961	9	Won the National. Five 1sts, a 3 rd and 4 th at WF.
1962	9	Five 1sts, a 2 nd and 3 rd at WF.
1963	7	3 rd at the Open. Three 1sts, a 2 nd and 3 rd at WF. Did not qualify for the Finals of the National.
1964	8	2 nd at the National. Five 1sts and a 2 nd at WF.
1965	8	3 rd at the Edinburgh International Contest, the band's only appearance there. Two 1sts, a 2 nd and 3 rd at WF.
1966	10	2nd at the Nationals. Joint 1 st and a 2 nd at the Teesside International Industrial Eisteddfod. Five 1sts and a 3 rd at WF
1967	12	Won the National, and "Challenging Brass" to become the first B.B.C. Band of the Year. Four 1sts, three 2nds and a 3 rd at WF.
1968	8	Won the Open. 2 nd at the National. Three 1sts at WF.
1969	3	2 nd at the National.
1970	3	Won the World Championship, and became B.B.C. Band of the Year again.
* These are minimum figures as it is not known for all years how many WF contests were entered where no prizes were obtained.		

Table 5:4

As the table shows, this was a relatively successful contesting period for Black Dyke; in 22 years, 5 National Championships, 2 Open Championships, 1 World title were won, as well as becoming B.B.C. Band of the Year twice, and taking home 51 first prizes at the Whit Friday march contests. However, although no band won more National titles during this time, a number of them provided stiff competition, notably Munn and Felton's (Footwear), which became G.U.S. (Footwear) from 1963, Fairey's Foden's, and C.W.S. Manchester.⁵⁷ Nevertheless, Black Dyke was more successful in the major competitions than during the Pearce era, when in 37 years only two Open Championships and 4 Nationals had been won, although, as in the later period, the band often featured in the lesser prizes.

What is apparent when reviewing the concert life of Black Dyke over the first seventy years or so of the twentieth century is their willingness to adapt to changing circumstances, and to embrace new technology. There is evidence in the expansion of the seaside tours of increased professionalisation, although it is likely that the bandsmen would still regard themselves as amateur musicians. Nevertheless, the scale of these expeditions, taking advantage of the public appetite for seaside holidays, which demanded entertainment, and the financial rewards to be gained from them, do distinguish Black Dyke and some of their famous competitors from the experience of the majority of brass bands. Again it has to be emphasised that Black Dyke was one of the elite group of bands to which the most prestigious venues were available.

In spite of the band's fame, which was spread even further by its many radio broadcasts, to both home and abroad, and the wider geographical spread of its concert commitments, Black Dyke remained firmly rooted in Queensbury. The Foster connection, together with the fact that most of its members lived close to, and worked in the mill, kept the band at the heart of the community for much of the period. However, although evidence is sparse, it would appear that in the post-war era the

Whit Monday playing did not continue, but some other activities did. John Clay said of the 1950s/60s:

the only concerts [in Queensbury] I can remember were an occasional one at Christmas ... in the Victoria Hall across from the bandroom. Also, we did one or two concerts in early September ... to help fund our way to the finals in London. We did play for the Armistice Parade ... for quite a while.

He could not recall any engagement at Holy Trinity Church.⁵⁸

The band year changed quite considerably in this era, from the previous dominance of the summer season to a more evenly spread schedule of concerts throughout the year. The number of outdoor venues gradually decreased, and by the end of the period ticketed indoor concerts had become the norm.

REPERTOIRE

Introduction

Whilst recognising that this study is essentially a social and cultural history of Black Dyke Mills Band and not an exercise in musical analysis, it is considered that due regard should be given to what the band played; it was, after all, their reason for existence. By doing so, it is also possible to review the band's place in the community and more widely, over the period under consideration, and to what extent it changed. Unlike most of the historiography of brass band repertoire, which has tended to focus on the evolution of contest test-pieces, this study mainly examines the music played by Black Dyke in its day-to-day concert life, and endeavours to determine what influenced the choice of music performed. It must have been a challenge for conductors to satisfy audiences, many of whom would have had conservative tastes, for at the same time they had to provide entertainment for the more general listener. The publishers and their house arrangers, such as Boosey, for whom James Orde Hume was a prolific

producer of marketable arrangements, provided a constant stream of new brass band music.

A whole thesis could be devoted to the subject of Black Dyke's musical repertoire over the 158 years of its life, but the intention here is to consider the music played by the band in the first seventy years of the twentieth century, as well as discussing some of the wider aspects of brass band output. Even this is a substantial task, but, again, through Arthur O. Pearce's diaries it is possible to gain a detailed insight into the types of programme produced. To review all the music played in the 34 years covered by the diaries would unbalance this study, so I have only extracted the pieces played in the first and last years, 1915 and 1948, together with those played in the intervening years 1928 and 1938, the intention being to provide a long-term viewpoint from which to discern areas of continuity and change in the repertoire of the band. All these pieces of music are shown in the schedules in appendix 2 under descriptive headings used by Pearce in his programmes. These headings are to some extent arbitrary since sometimes he described the same piece differently in one programme from another. Clearly, a march is always a march and is described as such, but other pieces could be 'selections', 'paraphrases' or, in the case of musical comedy extracts, 'comedy'. In spite of these occasional variations, I have tried to be consistent in placing the pieces under appropriate headings, using the designation Pearce most commonly employed, and noting in each case the number of times the music was played in the year in question. The extractions from Pearce's diaries, together with the catalogue of the music played on the 1906 North American Tour (see appendix 3), do provide snapshots of the band's repertoire in the first five decades of the last century.

What is striking is the sheer extent of the music played, and its variety.

Obviously, the 1906 tour was exceptional, and it was necessary to take a substantial

portfolio of pieces to provide for five months of performances in many varied circumstances. On the other hand, the programmes for 1915 were quite limited in scale, but as was seen in the last section of this chapter, that war year was relatively quiet with no extended seaside engagements. If the band was engaged for a week it was expected that they would play a different programme at each concert, necessitating a very wide range of music. For example, in 1933 the band had a seven day engagement in London from 30 July to 5 August playing in Hyde Park (with one evening concert at Richmond Park) with two concerts a day, one from 3 p.m to 5 p.m and the other from 7.30 p.m to 10.00 p.m (7 p.m to 9.30 at Richmond Park). In the afternoon concerts nine pieces were played, whilst in the longer evening concerts eleven was the number. Hence, twenty different compositions were required per day, so that such a summer booking would require around 140 individual pieces of music to fulfil the brief. For the extended 1933 tour, of which Hyde Park was a part, a local newspaper reported that six hundredweight of music was being carried on top of the band's motor-coach.⁵⁹

This volume of music could have required considerable rehearsal time, not to mention a high level of versatility from the players themselves. However, bands of the calibre of Black Dyke had players who were capable of quick assimilation of new pieces, and, of course, unlike many other amateur musicians, they had, during the summer months especially, a constant stream of concert opportunities to finely hone their performance skills. Bram Gay, who started playing cornet with Foden's Motor Works Band in the late 1940s, said: '[p]eople will tell you that Fodens Band could play in public twice every day for three weeks, with twelve items on each programme, without repeating itself, and without rehearsal. That is absolutely true – I've done it.'⁶⁰ James Scott, another cornet player, joined Munn and Felton's Band in 1947. He opined that it was the tours that produced top quality bands: '[i]n 1947 when I joined we went off for ten consecutive weeks in the summer, playing a totally different programme every

single day for the first two weeks. The band was much more professional than they are today – they could sight read almost anything.⁶¹ Peter Hainsworth, who played trombone with Black Dyke from 1957- 62, confirmed the facility with which the band could take on new repertoire, contrasting that with the situation at Brighouse and Rastrick with whom he had also played:

Brighouse was a different carry on altogether, and yet we could achieve the same quality, but it was harder work to do it. The number of stars in Brighouse were few, but with the rehearsals we had ... we got there. We beat Dyke on a few occasions.⁶²

John Clay remembered in his time at Black Dyke:

As the band was broadcasting at least once a month, on average, a different programme had to be rehearsed frequently. Many is the time we have played through a piece of music once at the rehearsal and the next time we have played it was on a broadcast ... These were live broadcasts, not recordings, so any mistakes made were heard on the radio. Some of these pieces were quite difficult, but the band was still expected to play them to their usual high standard. If a player started to make too many mistakes he was soon told about it by one of the others in the band. If no improvement was made then out he went and was replaced by someone else.⁶³

The high demands placed on bandsmen in top-class bands such as Black Dyke were only too evident.

The Music Played 1906-1948

At the outset, it has to be said that because of its nature, this section of the chapter is largely descriptive in nature, but some on-going analysis and commentary is also provided. The narrative of the section is structured around the headings used in appendix 2, the aim being to provide a flavour of what Black Dyke was playing, and to look for continuities and change.

The music played by brass bands has always tended to be in that area of the art designated popular, reflecting in particular the latest taste in melodic memorability. Newsome defined popular music (as opposed to 'pop' music, a term which only came into use in the 1950s, and applied specifically to music for young people) as 'musical entertainment "to please ordinary people", i.e. easy to listen to and of less intellectual content than its "purer" art form, classical music.'⁶⁴ Mackerness also pointed to a 'large and relatively unadventurous "middlebrow" musical audience of catholic rather than discriminating taste', and McKibbin proposed that by the 1960s there had developed

... a canon of 'middlebrow' music which was established before the First World War' and '... had its origins in both religious and secular music ... enormously reinforced by the cinema and radio, and further reinforced by certain wartime varieties of 'serious' music.'⁶⁵

Examples of middlebrow music included parlour ballads, the vast library of light music by composers such as Albert Ketelbey and Haydn Wood, musicals, and so-called light classics; such melodic pieces as Liszt's *Liebesträum* and Strauss's *Blue Danube* waltz would fall under that heading.⁶⁶ As will be seen, Black Dyke did increasingly include such popular music in its programmes, but the band had built a reputation for playing good quality repertoire, often derived from art music, which as a leading light in the brass band movement, it strove to maintain.

Marches were a staple of brass band programmes, and before the advent of the test-piece written specifically for the medium, were virtually the only original works, not arrangements, produced for them. Many hundreds were written, with some, such as those of Sousa, arrangements for brass band from the military band originals, while others were new works for brass band. Amongst the prominent march composers, well represented in the Black Dyke repertoire were William Rimmer and James Ord Hume

who wrote 117 and 83 marches respectively.⁶⁷ Looking at the lists covering the first half of the twentieth century one can see that Black Dyke played a great variety of marches, but there were both continuities and periodic favourites. Sousa pieces, notably *Stars and Stripes for Ever* featured in 1906, 1938 and 1948, but, unaccountably, were notably absent in the other years. It is interesting that Arthur O. Pearce gave a great deal of exposure to the marches of Kenneth Alford in 1928, playing his pieces 53 times during the year, with *On the Quarter Deck* being the most popular (28 performances). These were very much military band marches arranged for brass band, and display some of the influences of John Philip Sousa's march style, so it is conceivable that Pearce's inclusion of them led to Sousa's works being omitted. However, it may be that Alford's appointment as Director of Music for the Royal Marines in the previous year had rekindled Pearce's enthusiasm for the composer's work.⁶⁸

Ord Hume and Rimmer were regularly featured, the former's *Carry On*, with its appropriately stoical war-time title, being played 19 times in 1915. Rimmer had, of course, been Black Dyke's professional conductor in 1908-9, but Pearce was showcasing the best of brass band march writing from contemporary specialist composers. Duncan Bythell noted of Rimmer's marches that '[a]lthough structurally they followed a standard formula, [they] were characterised by unusual subtlety and variety in both rhythm and harmony.'⁶⁹ Elgar's *Pomp and Circumstance Marches* No. 1 and, especially, No. 4 (17 appearances) were performed more often in 1948, no doubt reflecting patriotic sentiment in post-war Britain. By this time, James Kay's march *Queensbury* had become the band's signature march; the march was offered to the band in 1939 and played by Black Dyke at the Whit Friday March contests in that year. The first occasion on which *Queensbury* was played as a signature tune was in a radio broadcast on 30 July 1939.⁷⁰

Overtures were regularly included in brass band programmes, and in 1915 the *Coriolan[us]* overture by Beethoven, was the most played work of that type, but it did not feature again in the years sampled, and in fact works from the Austro-German composers were significantly less represented in the later years. However, at least in the early stages of the First World War, any anti-German feeling did not appear to have deterred Pearce from including Beethoven in his programmes. Even the popular overtures of Franz von Suppè such as *Light Cavalry* and *Poet and Peasant* were infrequent in their performances, apart from in 1948 when two of his lesser known works, *Carnival* and *Tantalesqualen* were prominent.

The vast majority of overtures played were arrangements of those from opera and operetta, with Rossini's *oeuvres* being played on 92 occasions during these years; in addition, the selection *Rossini's Works*, arranged by Alexander Owen, was featured a total of 45 times in 1915 and 1928. This attachment to Italian opera had been in evidence since the earliest days of contesting, and test pieces featuring Rossini's music had regularly appeared at the two major contests; as recently as 1912 Rimmer's arrangement of *William Tell* had been set at the National. Further, it is not surprising that Alexander Owen's arrangements were featured, for they stood as legendary showpieces of the brass band world with which he had won so many own-choice contests as conductor of Besses o' th' Barn Band in the nineteenth century.⁷¹ Owen had also been extremely successful as professional conductor of Black Dyke between 1880 and 1888, so that remembrance of his contribution to the band's history was of additional significance. Of the Rossini's overtures the most popular were *L'Italiana in Algeri* and *Semiramide*. No doubt the light-hearted tunefulness and drama of these works were of consistent appeal to the listeners. In fact, these same characteristics could be applied to many of the works produced by the Italian and French opera/operetta composers; apart from Rossini, Pearce particularly favoured Donizetti, Auber and Offenbach. The latter's overture to *Orpheus in the Underworld* was an

arrangement made by Pearce from a military band version, so it was not surprising that it was heavily featured in 1948; it was recorded in March 1939.⁷²

It has always been an essential facet of brass band programmes that the principal soloists should be featured. At this time that meant the solo cornet, solo euphonium, and, to a lesser extent, solo trombone. These solos exploited the dexterity, agility and lyrical playing capabilities of the featured players, and were a prime example of continuity in brass band programming. Often, especially for the cornet, the technique of triple tonguing was required, and if well executed this manner of playing could be very impressive and exciting for the audience. Whilst this spectacular technique was a mark of the virtuoso, the ability to play a slow melody lyrically was also a much-valued art; the fashion for ballad singing in the Victorian and Edwardian eras produced a plethora of songs with supremely suitable popular melodies, which the bands and their soloists were well able to adopt. As Newsome stated, for composers 'ballad writing was actually a very good commercial proposition and fortunes were often made from a single best seller.' The vocal tonal qualities of the cornet and euphonium were very appropriate to this repertoire: '[t]he mellow sound and expressive qualities of the instrument [cornet] were well-suited to their style, with similarities between the vocal and instrumental deliveries, both in breath control and in the use of vibrato'.⁷³ Ballads remained popular with bands long after the popularity for singing them at home had diminished, for they served a purpose within the brass band movement, their value for soloists still regarded as important: '... the older generation of players feel they represent a yardstick for brass band soloists. Lyrical playing is often demanded in all kinds of band music ...'⁷⁴

Looking at the solos played by Black Dyke's leading players in this period, the combination of virtuosity and lyrical playing is well demonstrated, although the latter, for the cornet in particular, is more in evidence in earlier years. As might be expected in

1915, solos written by the current conductor of the band, J. A. Greenwood, predominated, with Sir Arthur Sullivan's songs, still sung in many a parlour, also much in evidence. Marshall's *I Hear You Calling Me* and Loehr's *Little Grey Home in the West*, both popular ballads, provided further slow melody opportunities for Harold Pinches then in his second spell as solo cornet. In 1928, with Owen Bottomley in the soloist's chair, double and triple-tonguing skills were predominant in the Damaré pieces, *Cleopatra* and *Pandora*, together with Harold Moss's *Nightingale*. This piece had only recently been published, having originally been written for Moss's own instrument, the trombone.⁷⁵ Although there was a diversity displayed in the solos played, there were clearly some that the soloists preferred, perhaps because they were well received by audiences, or that they found the piece better suited to their own style of playing; *Cleopatra* remained a favourite for the solo cornet, but in 1948 works by William Rimmer, especially the polka *Hailstorm* from 1929, were preferred. Rimmer was prolific in many areas of brass band music, his successful career as a noted cornet player, band trainer and conductor giving him a thorough inside knowledge of the medium. Of his original works, Duncan Bythell considered that they

... were for the most part insubstantial in both length and musical content – tuneful, certainly, but conventional in structure and harmony; if they were easy to absorb, they were equally easy to forget. Inevitably, it was in his original compositions that the shortcomings in Rimmer's formal musical training, the poverty of his musical language, and his modest aim of pleasing the largest popular audience were most apparent.

Nevertheless, this 'modest, honest journeyman' was regarded as one of their own by the northern bands, and provided music that often fulfilled the needs of themselves and most of their audiences.⁷⁶

The euphonium solo repertoire drew heavily on the *air varié* (theme and variations) works of John Hartmann⁷⁷, with *La Belle Americaine* and *Rule Britannia* the

most played. Percy Shaw, solo euphonium in 1928, also favoured an Alexander Owen arrangement, *The Mermaid's Song*, based on an aria from *Oberon*, whilst Denzil Stephens in 1948 often played Denis Wright's arrangement of the Rossini aria *Largo al Factotum* from *The Barber of Seville*. Rimmer's work was yet again much in evidence. The trombone solo repertoire was quite varied, with transcriptions of ballads such as Squire's *In an Old Fashioned Town* and Godard's tender lullaby *Berceuse de Jocelyn* (*Angels Guard Thee*) contrasting with the light-hearted glissando pieces of Moss and Greenwood.

The pieces appearing under the heading 'Selections/Paraphrases', do overlap to some extent with the other omnibus category containing 'Fantasias' and 'Comedy', and again the great variety of repertoire is evident, but what is also clear is the predominance of music for the stage. Two of the prominent works in 1915, *L'Etoile du Nord* (Meyerbeer) and *Joseph and his Brethren* (Méhul), although fairly obscure had featured in Black Dyke's contest record, and may well have been popular with the band's followers.⁷⁸ Sullivan's operettas with their gaiety and abundance of attractive melodies have always been popular, and music from them was played throughout the period. However, Pearce did ring the changes by featuring different operettas from the Savoy, and he appeared to have a liking for the less well known *Haddon Hall*, Sullivan's 1892 collaboration with Sydney Grundy as librettist. The band did keep up with the latest hits in terms of musical comedy and musicals, with selections from such shows as *The Vagabond King* (1925), *The Desert Song* (1926) and *White Horse Inn* (1930), prominent in 1928 and 1938. The inclusion of these selections would have been important in satisfying the demands of both the audiences and concert promoters, particularly in the competitive realm of seaside entertainment.

Excerpts from opera remained in the programmes throughout the period, largely Italian, but 1928, for no discernible reason, saw Wagner regaining some ground with a

selection from *The Flying Dutchman* appearing regularly. *Bayreuth*, also based on Wagner's music, was an old arrangement by Edwin Swift (1843-1904), another of the so-called 'Great Triumvirate' of band trainers, along with John Gladney and Alexander Owen. Described by Newsome as Swift's '*Tour de force*', *Bayreuth* brought the composer considerable success at contests where he conducted Linthwaite and Wyke Temperance Bands.⁷⁹ However, it was by no means the only venerable piece that Pearce used in his programmes. The Owen arrangement *Rossini's Works* has already been mentioned, but as late as 1938 Black Dyke was performing his *Heroic* selection, based on Weber's music, from 1884. This continued performance of important arrangements from the nineteenth century was significant, representing as it did a real desire to keep alive the brass band's musical inheritance. In so doing, the band was satisfying the nostalgic memories of the older bandsmen and their supporters, as well as inculcating newer members with a sense of what their forebears had achieved. Denzil Stephens, solo euphonium with Black Dyke from 1946-50, articulated this feeling for the past when lamenting [in the early 1980s] the lack of 'talent, finesse and skill' previously possessed by older bandsmen such as Owen Bottomley:

I don't know where he learnt his art – I suppose it came with playing with Black Dyke all those years and perhaps learning from people like William Rimmer and just the traditions of skill and artistry in the band. I remember when I was there, we were still playing arrangements by Rimmer and Edwin Swift and John Gladney – that must represent a long and great tradition.⁸⁰

It is no surprise that it was music from the stage which provided a great deal of their material. Looking at the schedules of repertoire, it can be seen that there was represented a cross-section of the history of the musical stage, from grand opera, through opéra bouffe and operetta, both French and Viennese, to English and American musical comedies. These all provided a treasure trove of melody, which, as mentioned before, in its vocalicity was well suited to the tonal qualities of cornet and

euphonium. In addition, many had military episodes which could be easily transcribed, and well exploited by an all brass group; the French military march in the *Desert Song*, and the Mounties' song from *Rose Marie* are just two examples. From their inception, brass bands had been an important conduit for the dissemination of this class of music to the public at large; the style of stage music may have changed but the role of the bands went on, albeit that the gramophone and radio gradually diminished its importance in that role.

The prominence of nineteenth century opera, especially of Italian origin, in brass band programmes was established from the earliest days of band contests, with selections from such works being the default setting for test pieces well into the twentieth century; Black Dyke's repertoire included many such works throughout the period under review. The popularity of such pieces was not to be wondered at. Whilst acknowledging that early band arrangers may have encompassed opera in order to ape the musical tastes of their class superiors, there were good, practical reasons why such music readily lent itself to successful adaptation.

It has been said that in Italian opera in the nineteenth century, 'the brass band set up home in the orchestra more thoroughly and with less modification than anywhere else'⁸¹ – this refers to, of course, the brass section of the orchestra, rather than a true brass band. Nevertheless, Italian opera composers such as Rossini or Verdi made very prominent use of brass in their works. Rossini was himself a brass player and therefore was well aware of the capabilities of those instruments. As Simon Wills observed: '[h]aving spent his childhood around the town band, Rossini wrote almost from the outset in a thoroughly "bandy" style for the brass, and with first hand knowledge of the instruments.'⁸² Verdi carried on in the brassy style in his operas, but by that time chromatic brass was available, and '... though the high-speed writing for valved brass that is so characteristic of Verdi might have been facilitated by the

invention of valves, it was not prompted by them; rather it continued a style that was established with older instruments.¹⁸³ Wills also makes the point that Italian brass writing was idiosyncratic in its use of the section *en bloc*, and for its liberal use of trumpet and trombones in solo passages. The considerable developments in the use of orchestral brass in the dramatic works of Hector Berlioz and, notably, Richard Wagner should also be recognised. All of these considerations point to the suitability of adapting carefully selected operatic excerpts for brass bands. Furthermore, the dramatic and lyrical nature of opera, particularly of the Italian variety, ensured that brass band transcriptions or arrangements of these works have proved some of the most successful and long lasting.

Black Dyke's programmes always contained a considerable element that was derived from classical or art music sources. As has been seen, much of this was based on opera, but largely as a result of Joseph Weston Nicholl's arrangements, works originally written for orchestral and other sources began to appear. The two excerpts from Tchaikovsky symphonies, *Finlandia*, the Guilmant *Organ Symphony* movements, *Grand Organ Fugue in G minor* by J.S.Bach, and *Largo* from Dvorak's *New World Symphony* were all notable Weston Nicholl arrangements. It would seem that the accents of eastern European music were a continuing attraction, for the *Hungarian Rhapsodies* of Liszt, the *Magyar Rhapsody* by Vilmos and Friedmann's *Slavonic Rhapsody* were regularly included. Curiously, in 1948 Pearce seemed to have taken a great liking for ballet music; in that year the band performed dance music of this type on 71 occasions, the Delibes ballets, *Coppelia*, *Sylvia* and *La Source* being the most featured. It is not known why this should be, but it may be that Pearce just discovered this extension to works for the stage, again a fertile source of good melodic and rhythmic material, through some newly available arrangements. Possibly the influence of Harry Mortimer who had become the band's professional conductor in the

previous year, and who had wider experience of the classical repertoire through his time as an orchestral trumpeter was relevant here.

In the late 1920s and early 1930s 'descriptive' pieces had a period of popularity; some of these such *A Rural Wedding* or *A Military Church Parade* are to be found in Pearce's programmes. Selections of national airs were evidently popular, and Pearce made much use of the Scottish variety on the regular tours north of the border. The inclusion of these types of arrangements provided variety in programmes, introducing light-hearted interludes and well-known melodies, even if they did not reach great heights of musical accomplishment. They served a purpose in the overall aim of providing entertainment for a wide range of musical tastes.

One notable feature of the Black Dyke programming in 1938 was the ever-present xylophone solo. Pearce's instrument log-book shows that a xylophone, often featured by dance bands, was first purchased for the band from Boosey's in 1933, and the instrument was featured in concerts from June of that year.⁸⁴ Presumably, Pearce introduced these items in order to add further variety to his programmes; the nature of the playing of the instrument could provide some visual interest for the crowd. It was important in this era to maintain your band's profile to ensure that the Entertainments Officers would continue to offer engagements for the resorts where it was hoped to perform.

The problem of the waning popularity of brass bands in 1939 was addressed by a *British Bandsman* article entitled 'Brass Bands & the Box Office'. In this it was suggested that the policy adopted by an army band at its concert in Hyde Park of including 'crooners, dancers, dance band and male voice choir', and only occasionally contributing 'mediocre' musical items as a military band, was demeaning and not to be adopted by brass bands. Whilst conceding that 'if engagements are of first importance,

band management must arrange to play up to the tastes of the general public', bands were warned that 'taste is not constant, and bands should not do or omit to do anything likely to have an adverse effect on the takings at the box office.' The advice was that

... the good satisfying entertainment of a first-class brass band performance does not need the addition of comedians and clowns. The only thing needed is imagination in programme building with a good mixture of martial, light and well-known music, as advised by the Editor.⁸⁵

Pearce's inclusion of the xylophone seemed an inoffensive way of giving Black Dyke's performances an extra dimension without diminishing the musical excellence unduly. It is perhaps significant that Stanley Green, the band's xylophonist from March 1937, resigned in 1947⁸⁶, for no solos for the instrument appeared in 1948; or perhaps the fashion for this type of novelty item had not survived the War.

As would be expected of a band of Black Dyke's talent, when test pieces written specifically for brass band began to appear, *Labour and Love* by Percy Fletcher being the first in 1913, these were taken into the repertoire. Not all bands would have been able to overcome the technical challenges set by these new works, which increasingly required virtuosity from the whole band rather than just the soloists. It is noticeable that Pearce's programming of high quality repertoire in 1948, defined as original test pieces and transcriptions of classical and orchestral works, showed a marked increase over earlier years. This may well have been influenced by the demands of wireless broadcasting which had been of such importance in the Second World War. It is this area of Black Dyke's performance history that will be examined in the next chapter.

Analysis of programme selection and construction

As has already been made clear in this study, by the beginning of the twentieth century Black Dyke had established not only an enviable reputation as a successful

contesting band, but also as a concert band of distinction. As such, the bandmasters must have always been aware of the necessity to produce good quality programmes; this was expected of them. In 1894 a *Sunday Chronicle* reporter emphasised the sort of musical output which would be produced by the men from Queensbury:

These bandsmen of the Black Dike play the most classical and difficult music – merely popular, prancing, jigging tunes are out of their books – and they play with such earnestness and enthusiasm that the result is a level of artistic excellence not exceeded by some bands of highly cultured professional musicians.⁸⁷

This was high praise indeed, particularly from a national newspaper, but represented a value judgment. Undoubtedly, there was a tendency among some commentators to over-emphasise the serious intent of the amateur musicians in 'workmen's bands', and to play up the improving nature of such rational recreation. However, these kinds of remarks from reporters unconnected with the band are found regularly in relation to Black Dyke, and do tend to support the view that it was regarded as a particularly accomplished ensemble, capable of playing the most challenging repertoire.

Of course, it would be erroneous to believe that all Black Dyke programmes were entirely serious in nature, as can be seen from the wide range of music played during Arthur O. Pearce's period with the band. However, it would be unlikely that such a group of expert musicians would want to spend much of their time and talents on, 'popular, prancing, jigging tunes,' when there was a wide range of more musically rewarding repertoire available which would also demonstrate their technical abilities. Ideally, as alluded to by the *British Bandsman* article quoted above, it was a question of balance in programme construction in order to provide a varied musical experience for performers and audience alike; choice of programme would also be influenced by the occasion and venue of the concert.

By the time of the period covered by this study a fairly standard blueprint had emerged for the typical brass band concert. This would open with a march for a rousing start which would allow the players to flex their lips, and announce the start of the concert, giving the audience time to settle down to listen. There would follow an overture, often from an opera, a selection, and possibly a solo item from cornet, euphonium or trombone. An intermezzo or entr'acte could then be inserted, perhaps of a quieter nature, to be followed by another contrasting selection or novelty number. Depending on the length of the concert further solo items could be included, another overture, descriptive pieces and possibly transcriptions of classical works. Typical late nineteenth century programmes played by Black Dyke in the Horton and Lister parks, Bradford in June 1896 appear below, and demonstrate this arrangement, although there are no solo items:

Horton Park

March: <i>Avondale</i>	Hume
Overture: <i>Poet and Peasant</i>	Suppé
Selection: <i>William Tell</i>	Rossini arr. J. Gladney
Waltz: <i>Sweet Marjorie</i>	Aigrette
Fantasia: <i>Beauties of Scotland</i>	Hare
Polka: <i>Trombone</i>	Jeffrey
Selection: <i>Ruy Blas</i>	Lutz

Lister Park

March: <i>Distant Greeting</i>	Godfrey
Selection: <i>Halévy's Works</i>	Round
Selection: <i>Cinq Mars</i>	Gounod
Waltz: <i>Ellen [sic] Reigen</i>	Gung'l
Selection: <i>Faust</i>	Berlioz arr. J. Gladney
Selection: <i>Last Judgment</i>	Spohr

As Peter Gammond remarked, these programmes represented ' [a] fair sampling of the current tastes in music.'⁸⁸ They also showed the combination of lighter items with more serious fare; the Gung'l waltz provided a pleasant liting interlude before *Faust* and the *Last Judgment*. Gladney's arrangement of Berlioz's music from *Faust* was still being played over 30 years later, its *Hungarian March* finale no doubt being popular with audiences. During and after the First World War there was also the

increasing inclusion of original test pieces written specifically for brass bands, rather than, as had been the case, arrangements of orchestral or operatic works.

One of the earliest programmes produced by Pearce for Black Dyke was in April 1912 for a concert at the Palace Theatre, Blackpool, with afternoon and evening performances. The pieces played were as follows:

Afternoon concert

<i>Grand March from Tannhauser</i>	Wagner
Selection: <i>Faust</i>	Gounod
Euphonium solo: <i>Thou art passing hence</i>	
<i>Hungarian Rhapsody No. 2</i>	Liszt
Cornet solo: <i>Brilliante</i>	Greenwood
<i>Largo from the "New World" Symphony</i>	Dvorak (arr. Weston Nicholl)
Selection: Verdi's Works	Verdi
Intermezzo: <i>Cavalleria Rusticana</i>	Mascagni

Evening concert

Overture: <i>Tancredi</i>	Rossini
<i>Acis and Galatea</i> (Test piece for the Belle Vue Contest in 1910)	Handel
Selection: Spohr's Works	Spohr (arr. J. Gladney)
Hymn: <i>Sandon</i>	
Trombone solo: <i>Arbucklenian</i>	Hartmann
(Encore: <i>Alice where art thou?</i>)	Ascher)
Overture: <i>William Tell</i>	Rossini
Cornet solo: <i>Ave Maria</i>	Not specified, but probably Schubert
(Encore: <i>Fée des Eaux</i>)	Jacome)
Selection: Wagner's Works	Wagner (arr. Round)

This concert had been arranged at very short notice, Pearce only having received the invitation to play by telegram on the Wednesday before the Sunday on which they were to perform. It was to have been given by the band of the Royal Marines but they had been prevented from travelling, 'on account of the coal crisis', as the local press reported.⁸⁹ Thus the engagement was a prestigious one, as was reflected in the quality of the music played. These programmes are dominated by arrangements from opera, ranging from the ever-popular Rossini overtures, to the more modern Wagner pieces, and for a Sunday concert, the suitably contemplative Mascagni intermezzo. In this

period Sunday concerts, especially those taking place in an evening, often contained hymns, movements from oratorios and other sacred works, or, as in this case with the cornet solo, *Ave Maria*, pieces with religious connotations. This tendency was dissipated as time passed, Sundays perhaps became less religious in tone, and Sabbatarian objections to Sunday park concerts having abated, by the late 1930s programmes given were much the same as on any other day.

The Blackpool concert was derived largely from what could be loosely described as the classical music world, with only the various solos providing light relief. By contrast, below are shown the afternoon and evening programmes for an open-air engagement at Victoria Park, Leicester in July 1914⁹⁰:

Afternoon concert

March: <i>Organic</i>	Scott
Tone poem: <i>Labour and Love</i>	Fletcher
(Test piece at Crystal Palace in 1913, the first, recognised, original work for brass band)	
Cornet solo: <i>The Lost Chord</i>	Sullivan
Selection: <i>Maritana</i>	Wallace
Overture: <i>Tancredi</i>	Rossini
Trombone solo: <i>Saltaire</i>	Round
Descriptive fantasia: <i>A Rural Wedding</i>	Cope
Selection: <i>L'Ebreo</i>	Appoloni
(Test piece with which Black Dyke won at Belle Vue in 1902)	

Evening concert

March: <i>Harlequin</i>	Rimmer
Overture: <i>Italiana in Algeri</i>	Rossini
<i>Hungarian Rhapsody No. 1</i>	Liszt
Selection: Grieg's Works	Grieg
Cornet solo: <i>Furioso</i>	Greenwood
<i>Allegro moderato</i> from <i>Symphony No. 8, the 'Unfinished'</i>	Schubert
Humorous fantasy: <i>Three Blind Mice</i>	Douglas
Selection: <i>Nabucco</i>	Verdi

Although there was still a significant classical content in these programmes they do have lighter elements, with the two brass band marches, and the descriptive and humorous fantasies. Douglas's *Three Blind Mice* contains sections where the bandsmen are called upon to sing, the type of entertainment piece that the BBC did not

consider appropriate for broadcasting by the bands, as will be discussed in the next chapter. However, it no doubt amused the Leicester park-goers, and provided contrast with the preceding Schubert and following Verdi; the *Leicester Pioneer* noted that '... the vocal capabilities of the Tykes were evidenced [and] went very merrily except when played in the minor key.'⁹¹ The early inclusion in a park programme of the first original Crystal Palace test piece from the previous September, showed considerable confidence, and a willingness to embrace the new direction being taken in the Championship.

As discussed in the section on 'Location', during Pearce's reign Black Dyke and other good bands were central to the music provision in many towns, and to the entertainment régime for holidaymakers at the seaside. The schedules of repertoire for this period demonstrate its expansion necessitated by the inter-war tours, with more light-hearted, descriptive and occasional pieces being played. A representative seaside programme from August 1928 at Eastbourne is shown below⁹²:

Afternoon concert

March: <i>Machine Gun Guards</i>	Maréchal
Overture: <i>Mirella</i>	Gounod
Humor: <i>Macgreggor's Wedding</i>	Campbell
Intermezzo: <i>Malinda's Fairy Bower</i>	Hume
Selection: <i>Flying Dutchman</i>	Wagner
Trombone solo: <i>Sailor's Grave</i>	Sullivan
Selection: <i>Rigoletto</i>	Verdi
Meditation: <i>Bells of Ouseley</i>	Hume
Selection: <i>Merrie England</i>	German

Evening concert

March: <i>Brilliant</i>	Hume
Overture: <i>Merry Wives of Windsor</i>	Nicolai
Meditation: <i>Sanctuary of the Heart</i>	Ketelbey
Cornet solo: <i>Nightingale</i>	Moss
Selection: <i>Faust</i>	Berlioz
Euphonium solo: <i>Goodbye</i>	Hartmann
Selection: Verdi	Verdi
Intermezzo: <i>Love Bells</i>	Dorel
Comedy: <i>No, No, Nanette</i>	Youmans

Although the attachment to operatic excerpts is still maintained, and was to remain throughout the period, the programme provided for a wide range of musical tastes from Wagnerian drama to sentimentality of the Ketelby ilk, with some Scottish foolery on the side. Pearce was reasonably up to date with the inclusion of a selection from *No, No Nannette*, a musical comedy by Vincent Youmans which had run for nearly a year at the Palace Theatre in London in 1925.⁹³ However, that is one of the few items which had any claim towards modernity in musical terms. In fact, it was only in the area of musical theatre and songs (ballads) that any significant evidence of popular trends could be seen in Pearce's programmes. He played a selection from Friml's *Vagabond King* 21 times in 1928, the show only having opened in London (it had been premiered in New York in 1925) on 19 April 1927⁹⁴; the band had played the piece for the first time on 2 July 1927.⁹⁵ Similarly, musical plays such as Ivor Novello's *Dancing Years* (1939) and *Perchance to Dream* (1945) soon found their way into Black Dyke's library. However, few if any of these productions were pushing any musical boundaries, and many, including Novello's offerings, were harking back to earlier times. Richard Traubner considered that Novello wrote, '... British operetta of the most spectacularly romantic type, proving that the masses of 1930s British audiences, many outside of London, had musical tastes that had not progressed since Edwardian days ... the average family in any local High Street would have felt a positive nostalgic twinge for the era bordered by Gilbert and Sullivan ... on one side and *Chu Chin Chow* and 'Keep the Home Fires Burning' on the other.'⁹⁶ Here again was evidence of the middlebrow nature of the audience for this kind of music.

Influences on choice of repertoire

There was a significant nostalgic tendency evident in brass band programming of the period, but also, as mentioned earlier, a desire to keep alive the treasured musical inheritance of brass banding. In Black Dyke's case it has to be borne in mind that Arthur O. Pearce was already in middle age when he came to Queensbury, and

when he retired in 1948 he was 77. It would be understandable that someone whose early musical experiences were Victorian or Edwardian should retain a nostalgia and respect for those periods. Reference was made in an earlier chapter to the improvements made in the quality of Black Dyke's programmes, especially through his own arrangements of classical works, by Joseph Weston Nicholl, whose brief tenure as conductor had ended in 1911. Even before Weston Nicholl the band had been noted for the quality of its programmes, but there is no doubt that his works opened up new avenues of classical music to the brass band world. In 1912 when Arthur O. Pearce arrived at Black Dyke he was in his forties, an experienced musician who had been influenced by William Rimmer, professional conductor of King Cross Band in Halifax, whilst Pearce was their bandmaster (1909-12). To some extent the Black Dyke repertoire must have reflected the musical taste of the bandmaster, and, of course, that of the professional conductor; Roy Newsome pointed to the 'steady progress in terms of repertoire, making use of new music from the pens of Weston Nicholl, Rimmer and Greenwood himself', in connection with the early years of Pearce's bandmastership when J. A. Greenwood was conductor (1912-1921).⁹⁷

Even so, for bandmasters such as Pearce there were a number of tensions and expectations deriving from the demands of the various different taste and educational publics that had a bearing on what music should be performed. These included the requirements of the general audiences and concert promoters which could vary according to the nature of the venue, and to changes in fashion, but which were most important to satisfy if the band was to continue to be employed at the best places. There were also the traditions of the brass band movement itself, of which Black Dyke was a respected member, and its conservative membership; there was a necessity to perform music specific to that movement in order to maintain its own identity. With the advent of broadcasting, bands had to conform to the standards and programme requirements of a new and powerful arbiter of taste in the BBC; this will be discussed in

detail in the next chapter. Finally, the bandmaster would have to take account of the strengths and weaknesses of the band at any particular time.

It could be argued that in the first half of the twentieth century brass bands increasingly became purveyors of nostalgia. Roy Newsome made the following pertinent comment:

Contemporary photographs [from the early 1900s] suggest that audiences at brass band concerts then – as now – were predominantly middle-aged. Popular band concerts always had most appeal for members of this age-group, programmes featuring music that would have been in vogue during their youth. Late-Edwardian bandstand programmes owed a greater debt to ballads and musical comedy than to ragtime or the 'new-fangled' dances. It was the nostalgic appeal of band music that simultaneously secured its temporary success whilst threatening its long-term failure.⁹⁸

In their earliest days, brass bands were at the cutting edge of technology, and were playing music of contemporary relevance. The Black Dyke part-books, believed to have originated from 1855 when the band was founded, are among the earliest unpublished collections of brass band music. Amongst the pieces are a Grand Scena from *Il Trovatore* and a Grand Selection from *La Traviata*, both by Guiseppe Verdi. They had both been premiered in Italy in 1853, but only reached London in 1855 and 1856 respectively, so that they were very much of the moment. Similarly, the part-books contain polkas, gallops, quadrilles and waltzes, all popular dances of the period.⁹⁹ In connection with the earliest published music for brass band, Jack Scott highlighted the inclusion in Wessel and Company's second edition of their weekly journal, in June 1837, of a piece from Donizetti's *L'Elisir d'Amore*. This opera had received its English premier in December 1836, so that Wessel's brought, 'the music of Donizetti to the brass band and working class within six months of its introduction to English concert audiences.'¹⁰⁰

This reflection of modern music did not continue into the twentieth century, except perhaps in certain areas of popular music, principally ballads and musical stage works. Newsome concluded,

[s]o far as its "classical" repertoire is concerned, many feel that the brass band has only recently [he was writing in 1998] entered the twentieth century. But there can be little doubt that through its more popular repertoire it remained in close touch with contemporary developments, certainly until the mid-1930s. As in its earlier years it reflected the styles of other forms of music- through popular music, not art music- without making any significant contribution to it.¹⁰¹

Certainly as far as Black Dyke was concerned this reflection of modern tastes appeared selective and limited. There was little inclusion of material from the music hall, except for, say, the occasional selection of Harry Lauder songs; ragtime, swing and other American imports were of minimal influence.

Whilst contesting had led to significant increases in the proficiency of many bandsmen, their attachment to much of the old repertoire, and, in most cases, lack of wider musical education or appreciation, meant that bands became associated with an old-fashioned image. This situation was aggravated by the advent of the technologies which produced cinema and radio, together with new styles of music influenced by ragtime and jazz. One of the major strengths, but also a point of weakness, was the sense of tradition within the brass band movement. This led to a strong element of conservatism in many areas, but certainly in the area of repertoire. Many pieces became benchmarks which provided rites of passage on the progress of bandsmen who had ambitions to become soloists; the slow melody tradition of playing ballads, and the challenging solos of Hartmann, Rimmer, Damaré, so prominent in the schedules of Black Dyke's repertoire, and others were the proving ground for many

bandsmen. Likewise, any band that wished to build a reputation had to be able to negotiate the technical difficulties of test-pieces which had challenged their forebears.

In 1961 Sir Jack Westrup¹⁰², who had been acting as a judge at a brass band competition for young people under 21, pondered on the pieces of music that the instrumentalists chose to play:

It is difficult to imagine that in the year of grace 1961 anyone should want to play as cornet solos *The Holy City*, *Alice where art thou?* And *Somewhere a voice is calling* ... Who chose these pieces ... The only possible answer is that their teachers chose them. These teachers are bandmasters and are all, all honourable men. But what sort of world are they living in, if this is the music to which they naturally turn for instruction?

He went on to criticise the general standard of brass band repertoire:

We are told from time to time that the repertory is improving and our attention is directed to the test-pieces commissioned for the principal contests. All this is true enough; but there are no signs that these attempts to raise the standard has any lasting effect. The bandmasters who are musicians are voices crying in the wilderness.

Here, it could be said, is seen in stark relief the chasm between the brass band movement and the musical establishment. Westrup had the view that, '... brass-band enthusiasts seem to live in a world of their own untouched by anything that is brought to the rest of us by radio, television and gramophone. The sort of music they are perpetuating hardly exists anywhere else.'¹⁰³

A sweeping generalisation, maybe, but the evidence suggests it contained an element of truth. What Westrup failed to recognise was the importance to the brass band trainers of the tradition of slow melody playing which was intended to develop

tone and phrasing. The old drawing room ballads and operatic repertoire were ideal for the purpose and had been for generations. As Jack Scott said of the early use of selections from opera in the nineteenth century: 'The flow and vocalness of operatic music appealed to brass players and were readily accepted by them.'¹⁰⁴ Essentially Westrup's objections to brass band repertoire were qualitative. Presumably, he would not have objected to the use of J. S. Bach's keyboard works as instruction pieces for young pianists, or Schubert's lieder for aspiring singers, merely because they were old-fashioned.

Brass bands were purveyors of light music, which in Geoffrey Self's words,

...should divert rather than disturb; entertain rather than disquiet. If it does not, it fails in its purpose ... While it has shared the same language with serious music, light music has emphasised those aspects of that language which are immediately attractive. Of these, tune is clearly the most important.

Self does qualify this latter statement by making a distinction between popular music, where the melody is all, and light music, which would, in many cases, display a greater level of musical craftsmanship.¹⁰⁵ However, light music fulfilled a need for public entertainment, where melody as well as jaunty, upbeat rhythms could lift the spirits of the listeners. Brass bands with their innate martial tones can easily inspire, but they are also capable of producing plangent sounds, which in slow melodies, such as hymn tunes, are able to arouse the more profound emotions. It was these opposing voices that bandmasters such as Arthur O. Pearce were able to exploit in their programmes.

Repertoire post-1948

As mentioned earlier in the chapter, in the post-Pearce era specific details of Black Dyke concert programmes are far less readily available. More is known of the repertoire that was recorded and broadcast which will be addressed in the next

chapter. The programme for the band's Centenary Concert held on 28th April 1955 at the Victoria Hall, Queensbury was as follows:¹⁰⁶

Overture: <i>Rule Britannia</i>	Rimmer
Horn solo: <i>Iona</i>	Allison
Novelty Number: <i>Jumping Jack</i>	Denzil Stephens
Cornet solo: <i>Nightingale</i>	Moss
<i>A Stephen Foster Fantasy</i>	Ronald Hanmer
Trombone solo: <i>Melody Caprice</i>	Geo. Hespe
Selection: <i>La Traviata</i>	Verdi
Euphonium solo: <i>'Neath Austral Skies</i>	Code
Selection: <i>The Desert Song</i>	Romberg

As can be seen there were continuities; *The Nightingale*, *La Traviata* and *The Desert Song* were all pre-war favourites, but this was a much lighter programme with less classical content than in Pearce's time, possibly because of the celebratory nature of the concert. It did also contain works by more modern composer/arrangers in Denzil Stephens and Ronald Hanmer.

Ten years later a festival Concert at the Queen's Hall, Wigan featuring Rowland Jones, solo euphonium with Black Dyke 1935-8, but subsequently a tenor with Sadler's Wells Opera Company, had a much more classically derived programme albeit largely from the lighter end of the repertoire.¹⁰⁷

Cornet solo: <i>Napoli</i>	Belstedt
Tone poem: <i>Les Préludes</i>	Liszt
Dance: <i>Can-Can</i>	Offenbach arr. Pearce
Polka: <i>Thunder and Lightning</i>	Strauss
Overture: <i>1812</i>	Tchaikovsky

Rowland Jones also made his own vocal contributions of four sets of songs with piano accompaniment. The quality of the programme seemed appropriate for a concert sharing the platform with an artist from the mainstream musical world, even if he was an ex-bandsman.

The conservatism of the brass band world generally was demonstrated by the endurance of many of the old favourites, although after the war, in a continuance of the popularity of music derived from the stage, selections from musicals such as *South Pacific*, *The King and I*, and *The Sound of Music* became very popular. There were in the post-war scene many arrangers and composers who came to the forefront using modern idioms to update the popular band repertoire. Edrich Siebert (a pseudonym for Stanley Smith-Masters, 1903-84), Gilbert Vinter (1909-69) and Gordon Langford (b.1930) were amongst the most prolific and successful in finding new ways of enlivening the brass band voice. Langford in particular 'revolutionised the style of popular band music ... with his arrangements of traditional tunes such as *Men of Harlech*, *All Through the Night* and *When the Saints Go Marching In*'.¹⁰⁸

There was also a re-invigoration of the art of transcribing works for brass band. By far the largest number of these transcriptions were of overtures from the classical repertoire, although Denis Wright also arranged the orchestral sections of Handel's *Messiah* for brass band. The major change of moving brass bands to low pitch in 1965, precipitated by the manufacturers announcing that they would no longer produce high-pitched instruments, also opened the door for works which combined bands with other instruments, such as the piano and organ, which had previously been impractical. Frank Wright (1901-70) was the chief transcriber of overtures, which were set as test pieces for the National Championships. These included *The Frogs of Aristophanes* (Bantock), *Le carnaval romain* and *Benvenuto Cellini* (both by Berlioz) and *La Forza del Destino* (Verdi). Wright brought a new dimension to the art of arranging; he 'thought of the band as a brass orchestra', and he

... opened new technical horizons. His method of setting a technical challenge was to leave out as little of the original information as possible. The choice of work was also crucial, and his inclination was towards an orchestral showpiece, or an overture with powerful dramatic effects.¹⁰⁹

Black Dyke, conducted by Major George Willcocks, won at the National Championships with two Frank Wright transcriptions, *Le Roi d'Ys* (Lalo) and *Les Franc Juges* (Berlioz), in 1959 and 1961 respectively. These transcriptions were so successful that many of them also became popular as concert items, something that not all test pieces have achieved.

This chapter has largely concentrated on the concert rather than the contest repertoire of Black Dyke, on which much has already been written, but obviously, as with the Frank Wright works, there was some overlap. However, it was in the area of the contests that the most progress was seen in expanding the scope of brass band repertoire, and challenging the natural conservatism of the movement. As Hindmarsh has said, 'until the 1960s, brass band music remained largely untouched by the onward march of musical modernism.'¹¹⁰ This decade was to prove significant in the development of new ways to test the technique and musicianship of bands, with elaborate scoring highlighting sections of the band which had previously remained in the background. The use of more adventurous harmonic colour and rhythmic variety by Gilbert Vintner in particular, his *Spectrum* (1969), being a significant work, pushed the test piece towards new levels of virtuosity, now for the first time including percussion in all its variety; Geoffrey Brand led Black Dyke to victory at the Open Championship in 1968 with Vintner's *John O'Gaunt*. These developments, with the increasing numbers of commissions for new works from youth bands and music festivals, as well as competition organisers, proved to be the early stage of increasingly adventurous works emanating from classically trained composers. These included Malcolm Arnold, Alan Rawsthorne, and Thea Musgrave, whose *Variations* from 1966, 'was the first non-tonal work to be published for band.'¹¹¹ This trend continued into the 1970s when 'these *avant-garde* activities were an established part of the brass band

world, at least that part of it established by the semi-professional and professional groups.¹¹²

These developments were exciting for those who wished to see the brass band movement become more relevant to the modern serious music scene, and offered considerable challenges to the players, especially at the top level where the test pieces were most demanding. For the average listener, however, the long-established attraction of harmonious brass topped by a good melody retained its popularity for many, although not enough to attract the younger generation in large numbers, and was still reflected in the concert programmes of Black Dyke.

CONCLUSION

To compress the performance record of Black Dyke over seventy years into one chapter is a task of some difficulty. However, whilst a full scale analysis of the repertoire would have been rewarding, and will perhaps be a subject for a further study, the purpose here was to take a more broad brush approach, examining where and what the band was playing.

The types of venue where the band played over the period remained largely unchanged, the bandstand being the most common stage on which Black Dyke performed until the last decade of this review. That the bandstand had a sea view certainly became more prevalent in the 1920s and 30s, and there was an increasing number of occasions when they performed in a recording or broadcasting studio; the willingness to embrace these new ways of reaching a wider audience was significant, but hardly unexpected from a band which had been at the forefront for so long. What did change was the increasing proportion of indoor to outdoor concerts, especially towards the end of the period when Black Dyke went into concert halls more regularly, eventually shunning traditional park engagements entirely. The other major

development was the alteration in the performance calendar after the Second World War, when the summer season was much curtailed because of changes in occupations within the band which made touring impractical, and the decline in demand for brass band music at resorts. The increase in indoor venues also meant that the winter concert season, so much part of the mainstream musical world, now also became practical for them. A consequence of this was that Black Dyke, along with other bands that became less visible to the public at large, increasingly tended to derive their audiences from a minority group of brass band enthusiasts, eventually becoming another fringe musical activity. Even though broadcasting undoubtedly made more people aware of brass bands, it also gave listeners the opportunity to have a much wider experience of music of all kinds, so without the visibility in the local community, bands became just one choice among many.

As far as repertoire was concerned, there was a considerable degree of continuity over the period, even though the wider entertainment brief of seaside engagements resulted in a greater variety of lighter repertoire being introduced as the years passed. Nevertheless, Black Dyke concerts continued to derive a substantial proportion of their content from art music sources. Programmes were conceived according to a well-established formula throughout the period, but the individual constituents could vary considerably as the circumstances demanded. Music from the stage in its many varieties held sway throughout this era, no programme being complete without an operatic overture, musical comedy selection, ballet music, or some other entertaining piece originating from the theatre. Insofar as Black Dyke remained in touch with popular musical taste, this was largely in the area of musical theatre. Undoubtedly, the single most important constituent of a brass band programme was melody, and these works provided a seemingly endless supply.¹¹³

The distinctive areas of repertoire typical of brass bands, the marches and crowd-pleasing solos, were prominent with both old favourites and new numbers

having their place. The classic nineteenth century brass band arrangements still appeared in some programmes, proudly proclaiming the inheritance and self-conscious culture of the movement, even though their relevance to twentieth century attitudes to popular music became less and less. Modern art music made little or no impact on the general concert work of the band, although by the end of the period Black Dyke was one of the bands involved in pushing the movement forward in adopting more advanced test pieces.

Figure 13¹⁴

¹ Russell, D., 'What is Wrong with Brass Bands?': Cultural Change and the Brass Band Movement, 1918-c.1964', in Herbert, T. (ed.), *The British Brass Band. A Musical and Social History*, Oxford, Oxford University Press, 2000, p.86.

² *Halifax Courier*, 23 August 1879.

³ *Halifax Courier*, 30 May 1863.

⁴ *Ibid.*

⁵ *Halifax Courier*, 24 January 1891.

⁶ Clay, J.H., *Black Dyke An Inside Story*, Stockport, JAGRINS Music Publications, 2005, pp.15&17.

⁷ Newsome, R., *150 Golden Years. The History of Black Dyke Band*, London, World of Brass Publications, 2005, p.47; Clay, *An Inside Story*, p.10.

⁸ Newsome, *150 Golden Years*, p.47.

⁹ Russell, 'What is Wrong with Brass Bands?' p.87.

¹⁰ *British Bandsman*, August 1889, p.260.

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- ¹¹ Newsome, *150 Golden Years*, p.56-8.
- ¹² Newsome, *150 Golden Years*, p.57.
- ¹³ *Brass Band News*, March 1899, quoted in Newsome, *150 Golden Years*, p.58.
- ¹⁴ Russell, 'What is Wrong with Brass Bands?' pp.69-70.
- ¹⁵ Newsome, *150 Golden Years*, p.63.
- ¹⁶ Newsome, *150 Golden Years*, pp.58-65 & 71-4; Clay, *An Inside Story*, pp.140, 144-5, 157-8.
- ¹⁷ *British Bandsman*, 13 December 1902.
- ¹⁸ According to Newsome, on William Rimmer taking over as professional conductor in 1908 there was a change in policy when Black Dyke 'resolved to attend as many contests as its engagement schedule would permit. This may well have been a condition of Rimmer's appointment.' However, Rimmer left at the end of 1909, and from what is known of his successor, Joseph Weston Nicholl's short time with the band it may be that the members were frustrated that this policy had stalled somewhat. (Newsome, *150 Golden Years*, p.71).
- ¹⁹ *British Bandsman*, 12 October 1907.
- ²⁰ Pearsall, R., *Edwardian Popular Music*, Newton Abbot, David and Charles, 1975, p.150.
- ²¹ Garngad, now known as Royston/Roystonhill, was a district in the north-east of Glasgow, sometimes known as 'Little Ireland' because of its substantial population of Irish-Catholic descent. From the nineteenth century it was an industrial area dominated by chemical works, and in 1904 the opening of the Provan Gas Works by Glasgow Corporation did nothing to improve the atmosphere. An area of economic deprivation and poor health standards, it was characterised by slum tenements until major clearances in the 1930s and 40s.(Mayer, I., *No Mean City: 1914-1950s, Neighbourhoods, Roystonhill(Garngad)*, accessed via www.theglasgowstory.com on 30.03.13).
- ²² *British Bandsman*, 19 October 1907.
- ²³ Newsome, R., *Brass Roots A Hundred Years of Brass Bands and their Music*, Aldershot, Ashgate Publishing Ltd., 1998, p.118.
- ²⁴ Arthur O. Pearce (AOP) Diaries, 27.06.15 and 27.06.48.
- ²⁵ Helme, C., *What Brass Bands Did For Me*, Stroud, The History Press, 2009, p.89.
- ²⁶ AOP diary 13 September 1919, in private collection.
- ²⁷ Russell, 'What is Wrong with Brass Bands?' p.86.
- ²⁸ AOP diaries 13 June 1919, 28 May 1920, 20 May 1921, 9 June 1922, 25 May 1923, 13 June 1924, 5 June 1925, 28 May 1926, 10 June 1927, 13 June 1930, 29 May 1931, 20 May 1932, 5 June 1936.
- ²⁹ The Finals of the National Championships for 1937 and 1938 moved to the Alexandra Palace after the destruction of the Crystal Palace by fire on 30th November 1936. Post-1945 the Finals moved again to the Royal Albert Hall, although the National Championships of 1952 and 1953 were held in the Empress Hall at Earl's Court.
- ³⁰ cinematreaasures.org/theaters/15947 accessed 27.04.12.
- ³¹ Hill, J., *Sport, Leisure and Culture in Twentieth-Century Britain*, Basingstoke, Palgrave, 2002, pp.59-60.
- ³² AOP Diaries, 20.10.28, 26.10.28, 01.11.28, 07.11.28, 12.11.28, 05.12.28
- ³³ Taylor, A.J.P., *English History, 1914-1945*, Oxford, Clarendon Press, 1965, p.313, quoted in Hill, *Sport, Leisure and Culture*, p.61.
- ³⁴ Walton J.K., *The British seaside, Holidays and resorts in the twentieth century*, Manchester, Manchester University Press, 2000, pp.51-3.
- ³⁵ Pearsall, *Edwardian Popular Music*, p.151.
- ³⁶ Russell, 'What is Wrong with Brass Bands?', pp.87-8.
- ³⁷ *Halifax Daily Courier and Guardian*, 29th July 1933.
- ³⁸ AOP Diaries, 04.07.27, 28.06.30 & 11.09.32.
- ³⁹ Taylor, *Labour and Love*, p.79.
- ⁴⁰ AOP diaries 1915-1948.
- ⁴¹ Newsome, *150 Golden Years*, pp.112-4.
- ⁴² Taylor, *Labour and Love*, pp.108-9.
- ⁴³ *Eastbourne Gazette*, quoted in *British Bandsman* 29th January 1938.
- ⁴⁴ Harold Charles Hind (1894 - ?) Mus. Doc.. F.T.C.L., L.R.A.M., A.R.C.M., Principal Welsh National College of Music and Drama, Cardiff (1949 -?), Inspector of Schools, Cardiff Education Committee, Professor and examiner for diplomas at the Guildhall School of Music. Writer, arranger and adjudicator for brass bands (from Cook, K., *The Bandsman's Everything Within*, London, Hinrichsen Edition, 1950, p.89).

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- ⁴⁵ *British Bandsman*, 15 May 1954.
- ⁴⁶ Russell, D., 'What is Wrong with Brass Bands?', p.88
- ⁴⁷ Newsome, R., *150 Golden Years*, p.135.
- ⁴⁸ Taylor, *Labour and Love*, p.187.
- ⁴⁹ Taylor, *Labour and Love*, p.187.
- ⁵⁰ Clay, *An Inside Story*, p.89
- ⁵¹ Clay, *An Inside Story*, pp.93-4.
- ⁵² Clay, *An Inside Story*, p.94.
- ⁵³ *British Bandsman*, 10 December 1961, p.6.
- ⁵⁴ Newsome, *150 Golden Years*, pp.139 & 149.
- ⁵⁵ Newsome, *150 Golden Years*, p.160.
- ⁵⁶ Clay, *An Inside Story*, pp.140-151; Newsome, *150 Golden Years*, pp.108-150; Greenhalgh, A., 'Hail Smiling Morn' *Whit Friday Brass Band Contests 1884 to 1991*, Oldham, Oldham Leisure Services, 1992, pp.251-3.
- ⁵⁷ The results in the two major contests from 1949-1970 for these bands were: Munn and Felton's/G.U.S. (Footwear), 5 Nationals and 1 Open; Fairey's, 4 Nationals, 7 Opens; Foden's, 3 Nationals, 1 Open; C.W.S. Manchester, 2 Nationals, 3 Opens.
- ⁵⁸ Email from John Clay, 3 April 2013.
- ⁵⁹ *Bradford Telegraph and Argus* 24 June 1933.
- ⁶⁰ Taylor, *Labour and Love*, pp.120-1.
- ⁶¹ Taylor, *Labour and Love*, pp.131-2.
- ⁶² Interview with Peter Hainsworth, 16 November 2010
- ⁶³ Clay, *An Inside Story*, p.89.
- ⁶⁴ Newsome, *Brass Roots*, p.162.
- ⁶⁵ Mackerness, E.D., *A Social History of English Music*, London, Routledge & Kegan Paul, 1964, p.269; McKibbin, R., *Classes and Cultures England 1918-1951*, Oxford, Oxford University Press, 2000, pp.386-390.
- ⁶⁶ McKibbin, *Classes and Cultures*, p.389.
- ⁶⁷ Newsome, *Brass Roots*, pp.146-151; James Ord Hume (1864-1932) Composer, conductor and adjudicator. Born near Edinburgh, the son of an army bandmaster, he was a cornet player and as a boy played with the band of the Royal Scots, joining the Royal Scots Greys as solo cornet in 1881. After buying himself out of the army he devoted his life mainly to brass bands, his compositions and arrangements running to around 2,000 pieces, some under various pseudonyms, for instance, William German. Produced *Gems from Sullivan's operas* as the test-piece for the 1900 Crystal Palace contest. (Gammond, P and Horricks, R., *Music on Record 1, Brass Bands*, Cambridge, Patrick Stephens, 1980, pp.75-6.)
- ⁶⁸ Kenneth J. Alford, pseudonym of Frederic Joseph Ricketts (1881-1945). Composer and bandmaster. After service as a cornet-player with the Royal Irish Regiment attended Kneller Hall (1904-8) qualifying as bandmaster. Became Director of Music for the Royal Marines in 1927. Wrote a number of famous and long-lasting marches; *Colonel Bogey* (1913), *On the Quarter Deck* (1917), *Old Panama* (1929) and *Army of the Nile* (1941) are amongst the most well-known. (Oxford Music Online accessed 10.05.12).
- ⁶⁹ Bythell, D., 'Provinces versus metropolis in the British brass band movement in the early twentieth century: the case of William Rimmer and his music', in *Popular Music*, Cambridge University Press, 1997, pp.155-6.
- ⁷⁰ Clay, *An Inside Story*, pp.68-9.
- ⁷¹ Alexander Owen's two most successful arrangements were *Rossini's Works* (1882) and *The Damnation of Faust*, or just *Faust*, by Berlioz (1888). 'Between November 1884 and August 1891, Besses gave 27 contest performances of the former [*Rossini's Works*] ... winning no fewer than 20 first prizes.' (Newsome, *Brass Roots*, pp.54-5)
- ⁷² Clay, *An Inside Story*, p.165.
- ⁷³ Newsome, *Brass Roots*, p.168.
- ⁷⁴ Newsome, *Brass Roots*, p.169.
- ⁷⁵ Newsome, *Brass Roots*, p.159; Newsome stated that the piece was published in 1929 by Richardson but Pearce's diaries show that Black Dyke played it as a cornet solo as early as February 1927. It may be that they had a manuscript or pre-publication copy.
- ⁷⁶ Bythell, *Provinces versus metropolis*, p.156.
- ⁷⁷ John Hartmann (1830-97), the son of a peasant farmer, cornet-player in the Prussian army, joined Henry Schallen's band at the Crystal Palace in 1854. Was bandmaster with the Tyrone

Militia and several other military bands. Wrote over 60 arrangements and compositions for brass bands (Newsome, *Brass Roots*, p.55).

⁷⁸ *L'Etoile du Nord* was the test piece at the Open in 1887, Black Dyke taking 2nd place, whilst *Joseph und seine Brüder* was the test at Belle Vue in 1914 which the band won.

⁷⁹ Newsome, *Brass Roots*, pp.52-3, and 87-8.

⁸⁰ Taylor, *Labour and Love*, p.98.

⁸¹ Wills, S., 'Brass in the Modern Orchestra' in Herbert, T. and Wallace, J., in *The Cambridge Companion to Brass Instruments*, Cambridge, Cambridge University Press, 1997, p.170.

⁸² Wills, 'Brass in the Modern Orchestra', p.171.

⁸³ Wills, 'Brass in the Modern Orchestra', p.171.

⁸⁴ Pearce's instrument log book, in private collection, and diary for 1933.

⁸⁵ *British Bandsman*, 7 January 1939.

⁸⁶ Pearce's instrument log book.

⁸⁷ *Sunday Chronicle* report reproduced in *The Brass Band Annual for 1894*, Boston, F.

Richardson, 1894, p.35.

⁸⁸ Gammond and Horricks, *Music on Record 1*, p.47.

⁸⁹ *Halifax Courier*, 12 April 1912.

⁹⁰ *Leicester Chronicle*, 28 July 1914.

⁹¹ *Leicester Pioneer*, 28 July 1914.

⁹² AOP Diaries 16 August 1928.

⁹³ Gänzl, K. and Lamb, A., *Gänzl's Book of the Musical Theatre*, London, The Bodley Head, 1988, p.578; Traubner, R. *Operetta. A Theatrical History*, London, Victor Gollancz, 1984, p.335.

⁹⁴ Gänzl & Lamb, *Gänzl's Book of Musical Theatre*, p.594.

⁹⁵ AOP Diaries 2 July 1927.

⁹⁶ Traubner, *Operetta A Theatrical History*, p.347.

⁹⁷ Newsome, pp.79-80.

⁹⁸ Newsome, *Brass Roots*, p.163.

⁹⁹ Newsome, *Brass Roots*, pp.72-5, 221-2.

¹⁰⁰ Scott, J. L., Unpublished Doctoral Thesis. 'The Evolution of the Brass Band and its Repertoire in Northern England'. University of Sheffield, 1970, p.195.

¹⁰¹ Newsome, *Brass Roots*, p.176.

¹⁰² Sir Jack Allan Westrup (1904 –75) Music scholar and conductor. Educated Dulwich College and Balliol College, Oxford. Lecturer at King's College, Newcastle, Professor of Music at Birmingham (1944 –7) and Oxford where he largely designed the honours course in music. In his 24 years at Oxford he conducted the university opera club in seventeen operas. President of Royal Musical Association (1958–63), Incorporated Society of Musicians (1963), and the Royal College of Organists (1964-6). (Oxford Dictionary of National Biography accessed 29.06.12).

¹⁰³ Westrup, J. A., 'Bandsmen's Huts and Suburban Vestries' in *The Musical Times* Vol.102, April 1961, pp.228-9 accessed via www.jstor.org. 29.06.12.

¹⁰⁴ Scott, Unpublished Doctoral Thesis, p.195.

¹⁰⁵ Self, G., *Light Music in Britain since 1870: A Survey*, Aldershot, Ashgate, 2001, p.1.

¹⁰⁶ Clay, *An Inside Story*, photographic section between pp.90-1.

¹⁰⁷ Unidentified newspaper report 30 January 1965 in Jim Shepherd's private collection.

¹⁰⁸ Newsome, R., *The Modern Brass Band. From the 1930s to the New Millenium*, Aldershot, Ashgate Publishing Ltd., 2006, p.127.

¹⁰⁹ Hindmarsh, P., 'Building a Repertoire: Original Compositions for the British Brass Band 1913-1998' in Herbert, T., *The British Brass Band*, p.264.

¹¹⁰ Hindmarsh, Building a Repertoire, p.265.

¹¹¹ Hindmarsh, Building a Repertoire, p.267.

¹¹² Gammond, *Music on Record 1*, p.58.

¹¹³ J.H Iles in the *British Bandsman* of 4 January 1947 said, 'Melody as expressed in music can stir both body and soul, and mainly if not always for good. ... It is the melodies in works both great and small that are eternal. They win from us our everlasting gratitude and appreciation, and happily true melody never dies.'

¹¹⁴ *Plymouth Evening Herald*, 19 July 1937.

CHAPTER 6

Black Dyke's recording and broadcasting activity 1900-c.1970

In many respects, this chapter is an extension of the previous one in that it still deals with Black Dyke's connection with its audience, but an audience which from the early twentieth century was able to hear the band without being physically in its presence. What this chapter examines is the use of new technologies, the gramophone, radio and television, to extend the reach of brass band music beyond its traditional heartlands, and specifically what involvement Black Dyke had with these modern developments. This will involve looking again at repertoire to determine to what extent the new technologies demanded its revision, or whether what was presented by the new media was merely a reflection of the usual concert programmes. This is particularly relevant in the area of broadcasting where brass bands came in contact with a new and powerful arbiter of public taste in the BBC. The relationship between the independent-minded, conservative brass band movement and the BBC is a fascinating one, to which the existing historiographies of both brass banding and broadcasting pay little regard. Black Dyke became a prominent representative of the movement in broadcasting, and it is considered important that the environment in which the band operated be fully explored so as to fully understand the demands of this new performance platform. Therefore, in the section on broadcasting there is a detailed review of the Corporation's policy towards brass bands and their music, which will also highlight the privileged position Black Dyke and a small number of other bands held in the hierarchy.

RECORDING 1903-c1970

By the beginning of the twentieth century recording technology had advanced from Thomas Edison's early phonograph machine invented in 1877 using wax

cylinders, to the gramophone, the brainchild of Emile Berliner, which had discs as the music carriers. Berliner set up the Gramophone Company in London in 1898, the company's rapidly escalating profits clear evidence of the public's appetite for the new technology: £79,348 (1901), £137,268 (1902) and £252,285 (1903).¹

Black Dyke was one of the earliest brass bands to be recorded by the Gramophone Company when in July 1903 five one-sided 7-inch discs, 14 10-inch discs and 6 12-inch discs (all single-sided) were cut. In order to provide for the phonograph machines 15 wax cylinders were also produced by the Edison Bell Company later that year. It is not known where these recording sessions took place, what fees were paid, or what were the terms of the contracts. However, the impetus for the recordings must have been the band's remarkable contest results from the previous year. Apart from wins at major competitions at Nottingham and Preston, Black Dyke became the first band to take the Open and National Championships in the same year. At the Crystal Palace contest the band received the maximum 140 points, the judges proclaiming: 'criticism is out of the question.'² What better testimonial could have been produced to encourage a recording company to offer a recording contract?

Bearing in mind that until the development of long-playing records in the 1950s, the maximum length of a piece of music that could be accommodated on one side of a 12-inch record was about four minutes, the choice of repertoire was restricted. Fortunately, many brass band pieces such as marches, were of an ideal length for the new medium, and in the first batch of recordings several marches were included: *Washington City* (German), *Occidental* (Sousa) and *The King's Guard* (Raymond). Waltzes by Waldteufel and Gung'l were featured, along with the inevitable operatic excerpts including the Intermezzo from *Cavalleria Rusticana* (Mascagni) and a selection from the works of Mercadante, and other pieces of a generally light nature.³

It is not known why, but there was then a gap of 20 years until September 1923 when Black Dyke recorded an abridged version of that year's Crystal Palace test-piece *Oliver Cromwell* by Henry Geehl, conducted by the composer.⁴ It is assumed that the recording took place in London immediately after the contest, at which the band took second place, but Arthur O. Pearce did not mention it in his diary. This record was produced by Regal Recordings, which was a British subsidiary of Columbia Records, as was the next from January 1924, which featured Joseph Weston Nicholl's test-piece *The Viking* on four sides. This was the beginning of a period of five years when Black Dyke recorded the National Championship test pieces after each contest for Edison Bell.⁵ It is interesting that Black Dyke was chosen to record these works, even though they were only placed in the top three places at the Championship twice in this period, achieving second place in 1924 and winning in 1928. Presumably the record company considered that there would be sufficient demand from Black Dyke's supporters wanting to hear their band's interpretations of the test pieces to make the enterprise worthwhile. There were nine other discs produced in this period with mixed repertoire including marches, hymns and lighter pieces, but the test pieces formed the major content, and confirmed Black Dyke as a leader in performing original works for brass band.

Details of all Black Dyke's recordings in the period under review are set out in the Discography at the end of the thesis, and as can be seen, apart from a five-year gap between 1933 and 1938 Black Dyke continued to produce a steady stream of recordings up to 1942 when the problems of wartime production called a halt. The music recorded in this later period was a reflection of the popular programmes performed by the band, and it is noticeable that after 1929 no test pieces were recorded until 1947 when Black Dyke's winning performance of Bath's *Freedom* at the Royal Albert Hall was recorded live by Levy's, probably the first such recording.⁶ So the discs recorded in this time included waltzes, marches, hymns, overtures,

selections, descriptive and novelty pieces, as well as solos.⁷ The solo items are a particularly valuable archive of the style and artistry of cornet players Owen Bottomley and Willie Lang, together with the very young trombonist Jack Pinches.⁸ Bearing in mind the limitations of 78 r.p.m. records, however, the music played was largely aimed at a wide middle-of-the-road audience, with entertainment value at the forefront. The lack of test pieces, brass band contest marches, especially those by Rimmer, and the older arrangements seemed to indicate that short items aimed at a general audience were preferred by the recording companies, rather than repertoire which had specific value for brass band enthusiasts.

Apart from the very early recordings, the Black Dyke sessions were an activity for autumn or winter. September and October were significant months up to 1939, coinciding with the band's annual journey to London for the National Championships. For example, in 1926 the contest took place on Saturday 25 September and the following day they reported to Edison Bell's premises at Glengall Road, London, SE15 at 2 p.m. to record the test piece, Fletcher's *Epic Symphony*, together with a tone poem, *Loreley* (Nesvadba arr. Ord Hume) and the overture to *Martha* (Von Flotow); Pearce noted the band's fee as £50. The band's Sunday in London was rounded off with a concert at the Hammersmith Theatre from 7 p.m.; further evidence of the way Pearce efficiently arranged the band's timetable.⁹ It is not certain where all the recordings were made as Pearce was not always specific on location in his diary entries. However, it does seem that most of the Edison Bell products were made at the studios in Glengall Road up to 1931, when the Commodore Theatre in Hammersmith was used. When in 1938 the band recorded for HMV the studio was in Clerkenwell Road, but in 1939 and 1941 the recordings were made in the Hall of Freedom, Queensbury, presumably because of travel restrictions. In the following year having travelled to London for a massed bands concert at the Royal Albert Hall on 10 January, on the following day Black Dyke recorded for Columbia at the famous studios in 3

Abbey Road, St John's Wood. The fee for a session, it did not seem to relate to how many items were recorded, had usually been £35 with Edison Bell but rose to £50 or £55 with HMV.¹⁰

There were no recordings made between 1942 and 1950, when the small concern JAMCO released 14 new Black Dyke discs.¹¹ These included the popular *Hungarian Rhapsody No. 2* by Liszt and *A Comedy Overture* by John Ireland, a National test piece in 1934 and 1949, when Black Dyke completed their hat-trick of wins under Harry Mortimer. JAMCO was one of a number of small independent record labels that emerged after 1945, specialising in brass bands, the most significant being Paxton, later taken over by Novello.¹² This company recorded a limited number of bands including Fairey's, Foden's Motor Works, the All Star Concert Brass Band and Cresswell Colliery.¹³ After a decade without recording, Black Dyke then began an association with Paxton in 1960. The reason for this hiatus is not known, but as explained in an earlier chapter the 1950s were a period of disruption for Black Dyke, following Arthur O. Pearce's retirement in 1948, and until the appointment of Major George Willcocks as professional conductor in 1957. By the 1960s the 78 r.p.m. disc had been replaced by the 7-inch EP (extended play, running at 45 r.p.m.) and long-playing (LP) records which required a speed of 33 ½ r.p.m. Between 1960 and 1962 the band recorded 5 EPs and 1 10-inch LP. The new formats gave much better sound quality, and also allowed longer pieces to be recorded without the necessity of turning over or changing the disc, or abridging the music. The repertoire was again mostly light, including two pieces composed by the professional conductor at the time, Major George Willcocks; these were the march *The Pondashers* and a cornet solo written for Maurice Murphy, *Will o' th' Wisp*. The most significant work recorded in this group was the 1959 National test piece, Lalo's overture *Le Roi d'Ys* arranged by Frank Wright, with which Black Dyke had won with a legendary performance.¹⁴

In 1966 Black Dyke started a fruitful recording relationship with Pye Records in that company's *Golden Guinea Top Brass Series* of LPs. Tim Mutum commented that 'the 1960s saw an explosion in brass band recordings and Black Dyke were in on the party in a big way.'¹⁵ What was interesting was that brass bands were now being treated as a specialised music genre with their own dedicated record series in much the same way as jazz and folk music. Rather than being at the centre of the country's musical life, brass bands were now becoming a fringe musical activity for a minority audience, but at least the new series gave an opportunity for bands to record original music specifically written for the medium.

The first LP issued by Pye featuring Black Dyke in 1966 was called *The Virtuoso Band*. It included solos by 'the three corner men ... Jim Shepherd, John Clough and Frank Berry ... [and] included such old favourites as *Les Preludes*, and *Hungarian Rhapsody No.2* and the Willcocks march, composed for the band, *The Champions*.'¹⁶ The programme recorded on the next of the Black Dyke Pye LPs released in 1968, entitled *The Champions* was:

March:	<i>The Contestor</i>	Powell
Euphonium solo:	<i>Grandfather's Clock</i>	Doughty
Traditional:	<i>David of the White Rock</i>	arr.. Willcocks
Overture:	<i>Merry Wives of Windsor</i>	Nicolai
Selection:	<i>Iolanthe</i>	Sullivan
Cornet solo:	<i>Napoli</i>	Belstedt
Rhapsody:	<i>Journey Into Freedom</i>	Ball

The format of the programme was very traditional with the expected components, as described in the last chapter, and the character of most of the music would have been familiar to bandstand audiences of 50 or 60 years earlier. Eric Ball's test piece for the 1967 National which Black Dyke won, did however make a substantial finale for the brass band connoisseur. There were two other significant recordings in 1968 but of

very different characters. The first was of Gilbert Vintner's rarely heard cantata for bass solo, mixed chorus, brass and percussion, *The Trumpets*. As Newsome recalled the piece

requires an augmented band – with six basses, four trombones, three euphoniums and extra cornets, as well as an offstage trumpet ... we hired some special tubular bells, so large they had to be suspended from the balcony, with a stepladder provided for the percussionist.¹⁷

Geoffrey Brand conducted at the recording, in the presence of the composer, with Michael Langdon (bass) and an augmented choir from the Huddersfield Glee and Madrigal Society. It was significant that a major recording company would show such enterprise in carrying through a project for what must have been a specialist market.

The other unusual recording from 1968 was a rare engagement with a personality from the 'pop' music scene – Paul McCartney. He had been asked to write the theme music for a new television series, *Thingummybob*, starring Stanley Holloway. A brass band was required, and as National Champions, Black Dyke was chosen, the recording taking place in Saltaire on Sunday 30 June 1968. The record, produced on the Apple label, also had a march version of *Yellow Submarine* on the B side.¹⁸ This was, however, very much an isolated case, for, as can be seen from the items included in the 1969 release *Black Dyke in Concert*, the band was still playing fare that would have given pleasure to pre-war audiences:

March:	<i>Castell Coch</i>	Powell
Overture:	<i>Oberon</i>	Weber (arr. A.Owen)
Cornet solo:	<i>The Paragon</i>	Sutton
Prelude to Act 3	<i>Kunihild</i>	Kistler (arr. Zurmohle)
The Waltz Song from	<i>Eugene Onegin</i>	Tchaikovsky (arr. D. Rimmer)
Trombone Trio:	<i>Treble Trombones</i>	Helyer

Paraphrase: *The Rhythmic Danube*
Three Inventions

Wood
Scheffer (arr. Jakeway)

There is a specific reference on the record sleeve to the inheritance of the band, both in terms of the arrangement of *Oberon* made by Alexander Owen for Black Dyke, and the cornet solo written for Harold Pinches, to whom Jim Shepherd the soloist on the disc was paying tribute. Here again can be seen the continuance of the pride in, and respect for the past, so often reflected in Arthur O. Pearce's programmes.

The following year the band released an LP entitled *Champions again!*, which in contrast with the previous record featured four test pieces from the two major contests.

These were:

Petite Suite de Ballet Eric Ball

(used as a test for lower grade bands)

Concert overture: *John O'Gaunt* Gilbert Vintner

(Open Championship 1968, won by Black Dyke)

An Epic Symphony Percy Fletcher

(National Championship, 1926, 1938 and 1951, on the last occasion having been won by Black Dyke)

Tone poem: *Resurgam* Eric Ball

(Open Championship 1950)

The record sleeve proclaimed:

this is a disc for the connoisseur ... Each [composition] is demanding technically and challenging musically, as befits music which explores the full range of tonal colours and satisfying sonorities of sound which are the essence of the brass band ... this record will be welcomed by enthusiasts and students of the art of fine band playing alike.¹⁹

Making allowance for sales hyperbole, this description informs the reader that this was not just a light-hearted recording for the general listener, but one of serious interest for those who valued the sound of brass; it is a disc for the specialist. Brass bands were

now regarded as a niche market, but one which deserved high production values as evidenced by the recording quality and record sleeves. The 1960s was a decade which saw the beginning of a new burgeoning catalogue of Black Dyke recordings, which has continued to the present day. Lighter repertoire was recorded, but in parallel the band laid down recordings of the discrete brass band canon, especially the increasingly challenging test pieces. In this way it continued in its role as a leading light for the brass band movement. After 1945, with live appearances reducing and radio broadcasting also gradually becoming less frequent, recording became more important as a way of connecting with the brass band audience.

BROADCASTING

This section of the chapter will examine Black Dyke and broadcasting, an activity which became of increasing importance to the band, reaching its peak during the Second World War. This examination will also encompass the wider subject of brass bands and their relationship with the BBC. Apart from the general music policy adopted by the BBC at different periods, their policy relating specifically to brass bands will be reviewed, to ascertain what was expected and required by the Corporation. This is an area which has received little previous coverage, and knowledge of which is essential to understand the conditions under which Black Dyke were employed, and indeed to recognise the extent to which this band exemplified the BBC's requirements for this type of broadcasting.

Early broadcasting and its relationship with music

As could be expected from a medium dealing in sound, music was prominent at the beginning of radio broadcasting. On 15 June 1920, Dame Nellie Melba, the Australian soprano, sponsored by the *Daily Mail* newspaper, broadcast a recital from

the Marconi factory near Chelmsford. Such was the international fame of Melba, and the good quality of the reception obtained at the great distances, that the concert had,

...the atmosphere of a great initiation ceremony, and the era of broadcasting for the public amusement, of which this was an ideal example, may be said to have completed its preliminary trials and to have been definitely launched on its meteoric career from this date.²⁰

Nevertheless, it was to be another two years before such broadcasting was to become a widespread reality. In 1922, '...the Post Office acknowledged a distinction between wireless technology which addressed designated individuals and that which addressed all and sundry',²¹ and regular broadcasts began. In order to control the market the Post Office brought together the major manufacturers of wireless receivers, who founded a broadcasting syndicate which was effectively a monopoly provider; the Post Office would protect the companies' products from foreign competition. Thus, was the British Broadcasting Company formed, and began transmissions on 14 November 1922. An important element of the funding for the new company was a share of the wireless receiving licences issued to owners of radio sets for a fee by the Post Office.²²

Of great significance to the future tone of broadcasting in Britain was the appointment of a Scottish engineer, John Reith, as the general manager of the new company; he was rapidly promoted to Managing Director in November 1923. As Andrew Crisell has said:

through energy and force of personality he shaped it [broadcasting] according to a moral vision whose traces are still discernible today. Reith soon came to the conclusion that broadcasting was a precious national resource [and] For the nation only the best was good enough ...²³

What was 'the best' was to be a continuing bone of contention, particularly between those who considered the programme content to be too elitist, difficult or didactic, and

those who thought it was too populist in nature; music was a prime battleground over which these matters were contested.²⁴

The early success of radio broadcasting was remarkable. In 1922 there were approximately 35,000 wireless licence holders, and in the first twelve months this had risen to just over 595,000.²⁵ By the outbreak of war in 1939 there were over 9 million licence holders²⁶, and, of course, it was likely that there were many more unlicensed listeners who heard the British Broadcasting Corporations' output (the service, previously operated by the Company, was, as a result of recommendations to the Government from the Crawford Committee, passed over to the Corporation at the end of 1926)²⁷. Perhaps, unsurprisingly, the programme schedules from the earliest days were dominated by music. Briggs reported that in November 1923, London (call sign 2LO), '...was broadcasting on average each day 3 hours 25 minutes of music to 2 hours 5 minutes of everything else. In 1926 the figures were 4 hours 40 minutes of music to 2 hours 20 minutes of everything else.'²⁸ In accordance with Reith's philosophy of providing good quality broadcasting much of the musical output was classical in nature.

However, in the interest of the democracy of the best for everyone listening, other musics were well represented in the programming. The BBC Military Band based in London began broadcasting in July 1924, to add to the regular band concerts provided by various service bands, which had started as early as January 1923. Similarly, the popularity of music for dancing was recognised from an early stage, with the Savoy Orpheans and Havana Bands from the Savoy Hotel playing their respectable style of such music from 10.30 to midnight on several occasions each week.²⁹ As Briggs has said, '...dance music retained its hold on the majority [of listeners], with first Jack Payne and then Henry Hall dispelling the older idea that dance music was only for the end of a long day and for dancers only.'³⁰ This trend for listening to dance band

music on its own merits, not just as a utilitarian backdrop for dancing, was given further momentum during the Second World War by a visit from Glen Miller's US Army Air Force Band in early 1944, and their many radio broadcasts.³¹

Music Policy at the BBC

Reith's philosophy of using broadcasting to present the best was exemplified in the area of music. From the earliest days there had been an administrative division in the BBC between classical or serious music, and the popular kind. The Variety Department had responsibility for dance bands, cinema organ, operetta and musical revues, which, in the inter-war years, were relayed from outside venues. The Music Department headed by Percy Pitt initially, but succeeded by Adrian Boult from 1930, dealt with the classical repertoire, opera and contemporary music. It also fell to the Music Department to administer, 'but with little enthusiasm, the ambiguous intermediate category of "light music".³² This included military and brass bands, the latter, it is likely, being something of a mystery, or as Dave Russell expressed it, 'a rather deviant form', to many of the members of the musical profession who headed the Department, and the Musical Advisory Committee set up in July 1925 to provide advice to the broadcasters from leading members of the profession.³³

However, although the administrative set-up was, no doubt, significant, the same criteria of what should be broadcast applied to both popular, and classical and light music. As Scannell and Cardiff said

... the essential bureaucratic principle remained the same: define a standard of quality and then establish the means of enforcing it. This entailed the rationalization of criteria by which decisions were taken as to what kinds of music to broadcast in what quantity, on what channels, at what times and for whom.³⁴

The BBC did a great deal to spread the gospel of high-quality music having taken the view that everyone, no matter what their social class, should be given the opportunity

to hear the classics in their original form, performed by the best artists available. The taking into the fold of the Promenade Concerts, the formation of the BBC Symphony Orchestra, and the efforts to provide some elements of musical education, all showed the seriousness of the broadcaster's intent. As Briggs stated, '... by the middle of the decade [the 1930s] it was quite simply the most powerful music patron in the country – a huge concert-giving agency and the biggest employer of orchestral musicians.'³⁵

This widespread accessibility to good quality orchestral music played by the forces for which it was originally written, did have implications for the brass band movement. The bands had been important in providing many people with their only way of hearing music from opera or other art music sources, and Black Dyke in particular was noted for this aspect of brass band repertoire. Now anyone with access to a wireless set could hear professional artists performing music in the way the composer intended, not in arrangements. In the areas of orchestral and operatic repertoire, specifically, this was a significant step forward for provincial audiences for whom the opportunities to hear such live music had been strictly limited, both by the relative lack of good performances locally, and, in many cases, by the cost of tickets. Although there would still be those who preferred the brass band versions, the fact remained that one of the movement's key historical purposes had been undermined, and it now had to contend with a powerful new musical educator. As Elliot said in the 1930s, '... it is becoming more and more generally realized that the old conception of the brass band as a mirror through which the classics could be displayed to thousands who would never see the actuality is no longer valid.'³⁶

In spite of all the efforts put into promoting serious music, there was a realization that, 'there were limits on how far it [the BBC] could edify or 'improve' listeners who might not wish to be improved: they could always switch off.'³⁷ No matter how serious the intent to educate and improve, the BBC did pay due regard to the

musical preferences of the listeners, and this tendency became more pronounced as war approached; the need for radio to bolster morale was an evident responsibility of the, by then, dominant source of information and entertainment. Just how dominant the lighter or popular end of the music spectrum was in the inter-war years is demonstrated by the figures provided to the Ullswater Committee which showed that in 1934 the BBC broadcast three times as much light and dance music as that of the classical or serious category.³⁸ However, even in the area of popular music the BBC would exercise its critical view on behalf of the listener, only permitting those categories of which it approved. In the area of popular music, jazz was a particular bone of contention, being thrice damned by the BBC for being American, primitive, and carrying undesirable sexual overtones.³⁹

Whilst dance music was very popular, the area of light music also attracted many listeners. It has been said that light music,

was a vague and peculiarly British category which included orchestral music, operetta, musical comedy, ballads and café, restaurant or cinema organ music and ranged from solo performance and palm court trios to small orchestral ensembles.⁴⁰

It was also an area of music-making occupied by brass and military bands, and in the inter-war years many broadcasts were relayed from seaside and other bandstands; Black Dyke's first radio broadcast was made from the Lake Bandstand at the Wembley Exhibition on 5 October 1925. The programme lasted for an hour, and was as follows:

March:	<i>Tannhauser</i>	Wagner
Suite:	<i>Three Dale Dances</i>	Wood
Overture:	<i>Joan of Arc</i>	Wright
Cornet solo:	<i>Shylock</i>	Lear
Selection:	<i>W.H.Squire's Songs</i>	Hume ⁴¹

Pearce showed an early understanding of what radio broadcasting would require by including an item from an art music source, an approachable, original brass band suite, the test piece for that year's National Championship, a well-known cornet solo, and a selection of popular songs which could be enjoyed by all, not just brass band enthusiasts.

In the early days of broadcasting there were a number of local stations which supplied music to their listeners often employing musicians from their area. As broadcasting expanded, it was considered essential for listeners to have a wider choice of programmes available, so that from the late 1920s the National and Regional Programmes were developed. The new regional stations covered much wider geographical areas so that they were not as locally focussed as the old ones had been. Importantly, however, the new system emphasised a policy of increased centralization, underlining London as the cultural hub. In 1926 when a five year plan to eliminate the original local stations was proposed it was decided, 'No provincial station ... was to do anything which could be better done from London ... the scope of local programmes was to be narrowed dramatically in the future.'⁴² Nevertheless, Regional Directors did their best to emphasise local characteristics and as far as the North Region was concerned music was a prime component, with brass bands an essential ingredient. As one commentator said:

In other places music may be the crowning grace of the aristocracy, the plaything of the virtuoso, a spectacle for the idle, a commodity for the professional, but in the North it remains what it has been, a democratic institution, a supreme need of life.⁴³

That the Northern Region promoted good music was apparent, with, for example, amongst other items, the broadcast from Manchester of one substantial classical concert each week in 1933; much use was made of the diversity of the Region, with a

very large number of outside broadcasts. Briggs highlighted a month in 1932 when '... northern listeners heard the Huddersfield Choral Society in Bach's B Minor Mass, Sir Thomas Beecham conducting the Liverpool Philharmonic Society, and Act One of *Die Meistersinger* from the Theatre Royal, Halifax.'⁴⁴

Brass Bands and the BBC

The advent of radio broadcasting was regarded as a mixed blessing for brass bands. In that the radio provided another showcase for bands, as well as a much-welcomed extra source of income from fees, it was a boon. Harry Mortimer recalled,

When we first moved to Cheshire [in 1924, to Foden's] broadcasting was in its infancy, and to play on a broadcast came second only to winning one of the major contests. For an appearance on the wireless one was required to dress formally, which meant best uniform for the bandsmen and dinner suit for the announcer.⁴⁵

However, there were many knowledgeable and critical listeners who would be able to hear more bands on the radio than would otherwise have been possible, and pass judgement on their relative merits, which may not have shown their local ensemble in a good light. Whereas in open air concerts, the blemishes in a band's playing may have been somewhat dispersed, the focus of the radio's microphones could mercilessly expose any shortcomings to the audience listening on headphones or gathered round their loudspeakers.

There were the same concerns in the brass band world as in that of the professional musicians, to the effect that this readily available stream of music would have a detrimental effect on audiences for their live concerts, and indeed that broadcast music would be a direct threat to such concerts. As was discussed in the previous chapter these concerns were to prove only too real. Although, as will be seen, for some bands such as Black Dyke radio broadcasting was a valuable addition

to their performance diary, in general radio could be seen as another contributory factor in the steady decline in the popularity of brass band music.

The first brass band concert broadcast by the British Broadcasting Company was probably that given in Glasgow on 21 April 1923 by Clydebank Burgh. This was followed in July by the Cory Band, and in November, Besses o' th' Barn, broadcasting from the Cardiff and Manchester stations respectively.⁴⁶ That brass bands were called on to perform so early in the history of broadcasting is not surprising. The station managers needed to fill their programmes and, music being a prime constituent, they looked for ready sources in their immediate catchment areas. Whilst largely amateur, and of variable quality, in many areas brass bands were available, and probably flattered to be asked to broadcast to a potentially large audience.

The *British Bandsman* saw the possible threats to the brass band movement that broadcasting posed, but also appreciated the possibilities. In a long article in March 1924 encouragement was offered to its readers:

In December last it was estimated that over 600,000 "wireless" licences had been issued. This means that some performances will have an audience of at least 2,000,000.

*Whether you agree or not with us that the present slump in the attendance at concerts of every grade and character is due to the huge "wireless" audiences, brass bands should get in touch with their larger public.*⁴⁷

Even at this early stage, the quality of brass band broadcasts was a subject of discussion in the band press, 'J. B.' in the *British Bandsman* wanted some vetting of bands before they were allowed to broadcast, with station managers obtaining some proof of a band's abilities:

The promiscuous *gathering in* of anything and anybody for this “wireless” job is eminently unsatisfactory, and the best way ... to get satisfaction would be through the co-operation of the various competitive organisations which would be in a position to advise the station managers where the goods can be obtained.⁴⁸

The correspondent was indicating that the broadcasters should take advantage of the brass band contest system, which the bands themselves used to assess quality, in order to gauge the relevant merits of different groups. As will be seen, the BBC in London did pay due regard to the musical prowess of the bands in the Championship section, including Black Dyke.

There were also concerns that the sound of a brass band did not communicate itself over the new medium as well as that of a military band, with its woodwind contingent. The recommendation was '*Only the most carefully rehearsed music should be played by brass bands, because they are far more handicapped than any other medium when judged on a broadcasting performance.*' Bands were reminded that thousands of people listening could be hearing a brass band for the first time.⁴⁹ Some commentators despaired at the conservative and old-fashioned repertoire that even the best brass bands continued to present over the air. John F. Porte concluded a sarcastic article in the *British Bandsman* with the following queries:

Is it ignorance or stupidity that makes brass bands fail to appreciate the great publicity of the wireless? Listeners-in hear all kinds of music. What is going to be their estimate of brass bands? Are there many people who are so fond of brass that they can listen to it even if it plays nothing more than scales?⁵⁰

His main criticism was the lack of enterprise displayed by bands in using radio to acquaint a wide audience with the new works being written specifically for brass band. The programmes played by brass bands on the radio continued to be a subject for

critical comment for many years, but this was only an extension of criticisms of repertoire which arose from both within and outside the brass band movement.

On what terms brass bands were originally engaged is not readily ascertainable, but in 1924 the *British Bandsman* was concerned that some bands had given their services too cheaply:

Right at the beginning of this new enterprise certain brass bands “queered the pitch” for the others by playing gratuitously. This was a great mistake, particularly as one offender was a famous band. The result was that the British Broadcasting Company offered bands an engagement “just to advertise the band”, which has made it difficult for others to get a reasonable fee.⁵¹

How open this offer made by the BBC was is not known, but presumably many bands would have been delighted to appear on the new medium at the outset even if a fee was not forthcoming. Although no fee is shown in Arthur O. Pearce’s diary for Black Dyke’s first broadcast from Wembley in 1925 (an engagement for which the Band was already being paid), they received a fee of £20 plus £2 expenses for their next in 1926 from the Basinghall Street, Leeds studio.

From, ‘[an] air of improvisation and informality [that] characterized the first few years of broadcasting’ through the 1920s, the metropole exerted more and more direct influence on the local stations, especially after the launch of the National and Regional Programmes.⁵² Centralized programme planning and the emergence of a corporate identity led to a more regulated and formal BBC:

There was a retreat away from direct contact with listeners, from their participation in programmes, from informality, friendliness and easy accessibility into a distanced, anonymous, collective voice. A corporate mode of address was installed to signify the authority and respectability of radio.⁵³

The BBC's Brass Band Policy in the 1930s and 1940s

In this period of more central control it was inevitable that brass bands would be brought under the microscope of London's cultural hierarchy. Already outside the musical establishment because of their independent attitude and idiosyncratic musical practices, brass bands were clearly in need of taking in hand.

Kenneth Wright, the assistant Director of Music of the BBC, mooted the first of a number of reviews of the brass band movement in November 1935.⁵⁴ In an Internal Circulating Memo, addressed primarily to the Controller of Programmes, he said, 'I am convinced that the time is ripe for us to make a wider effort to help the Brass Band to establish itself on a really musical basis.'⁵⁵ Referring to the two main contests at Belle Vue and the Crystal Palace, and to the test pieces being contributed by major composers, he went on, 'There is no doubt that if sensitive musicians always heard performances as good as those put up by the best 15 Bands in the senior division at the Palace each year, the stigma attaching to the Brass Band would quickly be removed.' So Wright appeared to have already established in his own mind that these 15 Championship bands, which included Black Dyke, of course, set a benchmark for a desirable level of performance. The core of the problem as Wright saw it was as follows:

Unfortunately, the broadcasting of Brass Bands would appear to be done almost indiscriminately outside the London Region. Sometimes one hears an almost flawless performance, as by the Black Dyke Band from the North on November 4th, but on a more important occasion (November 10th at 12.30 p.m. on National and 4 Regionals) the Hordon [sic] Colliery Band played atrociously.⁵⁶ All the fundamental faults too long associated with the medium were there: poor rhythm, bad intonation of inner parts, bad balance of sound and lack of rich colour, and no sense of poetry in the reading of the music.

So long as this continues, the intense effort of the best Bands (and our long efforts in the London Region) go for nothing. As a direct result, we are deprived of increasingly valuable programme material, and the Brass Band slips into the Draft too often merely as a pier-end concession to the unmusical masses.

Wright's tone is one of helpfulness towards brass bands, although one cannot escape the underlying patronising attitude, and the implication that London knew best. Bearing in mind that most of the successful brass bands were located in the midlands and north, and that only one band from the south had ever won one of the major contests (Luton Red Cross, Crystal Palace, 1923), it was ironic that Wright should be assuming that London had the solution. However, the assumption of cultural superiority was evident, and the necessity for consistent standards throughout the country a priority. This early recognition of Black Dyke's excellence at the BBC must have stood the band in good stead in reinforcing its status and reputation within the Corporation, even though this was already well established in the brass band movement.

The action required was threefold as set out in Wright's memo:

- 1) to line up Brass Band standards in each region, as we have done in London for our own artists and Bands, into National, Standard and Reserve A and B categories.
- 2) to exercise more control over programmes submitted
- 3) if possible, to show practical interest in Bands' rehearsals.

Wright went into more detail on each of his proposals, making it clear that in the case of the first not only should the playing of the band be taken into account but also, 'the intelligence and musicianship of the regular conductor (many Bands engage a good professional man before a contest and drop back to third rate afterwards) ... '. He also considered that a band's repertoire should be taken into account, and their versatility in

being able to maintain a high standard of playing in both popular and serious music over a whole season was important.

In connection with his second proposal, Wright said, '... we must suggest better music and insist on a higher standard of programme building and the inclusion as a general rule of a major work of test-piece style (but not necessarily difficulty).' He indicated that the Music Department was putting together a 'comprehensive survey of all published Brass Band music, and it may be possible to arrange for interchange of MSS works also.' Finally, Wright recognised that his last suggestion would require staff, possibly one brass band expert per region, although he pointed out that there were very few good professional coaches available. The solution he thought may be, 'that we can help a great deal by dropping in at, say, one rehearsal two weeks before a Band broadcasts.'⁵⁷

The quality of their playing having already been acknowledged by Wright, Black Dyke should have had a definite advantage over many bands in the last two of these conditions, Arthur O. Pearce being an extremely experienced conductor, with a reputation for producing good programmes. The band itself also had the versatility to play a wide range of repertoire, as required by its lengthy tours, and at short notice if necessary.

In his memo Wright highlighted the special relationship that had developed between the BBC and Callender's Brass Band, which he probably had in mind in his reference to the Corporation's efforts to improve brass bands in the London area, mentioned above. This band, based in Kent, previously known as Callender's Cable Works, had received much financial backing from Sir Thomas Callender, and had some contest success, coming second at both major championships in 1927. They achieved the same position at Belle Vue the following year, a result which was thought by many,

'a monstrously unjust decision.' Callender's themselves had expected to win, having acquired a good number of players from St. Hilda's Band, and amid much ill-feeling determined never again to compete at the Open. This disappointment seems to have a long-standing effect, for after a few years the band withdrew from contesting altogether, concentrating on concert performances and building up 'a specially commissioned, highly advanced repertoire by Denis Wright, Granville Bantock, and Kenneth Wright himself, among others.'⁵⁸

Callender's, who lost their 'Cable Works' title in 1932 in a general clean-up by the BBC of brass band names, where possible eliminating the commercial element, effectively became the in-house brass band for the Corporation.⁵⁹ Wright confirmed this relationship in his memo: 'In London every encouragement has been given to Callender's who are pioneers in obtaining (often at considerable cost) a big library of original Brass Band music, and who work unceasingly to keep up a unique standard even in the lightest programmes.'⁶⁰ So Callender's were in a privileged position, their geographical proximity to the capital being a distinct advantage. They were being put forward as the leading band in terms of new repertoire, and their regular broadcasts, 'averaging at least one broadcast a fortnight' often on the National programme, must have been galling for the many northern bands who were more often limited to Regional broadcasts, on an infrequent basis.⁶¹ Callender's made their 150th broadcast in January 1938,⁶² whilst Black Dyke had only made 39 by that date, in spite of being National Champions in 1928, Open Champions in 1935, and frequently featuring in the prize lists of both contests during the 1930s.⁶³ Newsome remarked that the frequency of Callender's broadcasts drew comment even from the Kent correspondent of the *Brass Band News*: 'Callender's Cable Works have given 126 broadcasts. This shows that Callender's are ranked as one of the finest bands in the country. But why is it Callender's get so many broadcasts? Surely we have other bands that could entertain listeners.'⁶⁴ It is difficult not to see the preferential treatment handed out to Callender's

as an example of metropolitan bias, or simply that being nearer to London they were more easily controlled.

Whilst taking into account the geographical convenience of having Callender's Band close at hand, Wright, on behalf of the BBC, seemed to be holding up this band as the epitome of what a modern brass band should be: one not only possessed of excellent performance skills, but also pushing the boundaries of music for the medium, and not shackled to the vulgar sporting element of the contest. In the brass band's traditional heartland, in the north, such a message was unlikely to find favour. Good playing would be recognised, but the tribal nature of contesting was deeply rooted, and any band seeking respect was expected to prove itself in the contest arena. As for new music, Taylor probably judged the traditional view well when he said, '[in] the North, veteran brass band enthusiasts tended to turn off the radio in mid-concert – irritated by the new-fangled modern sounds they heard.'⁶⁵

Nevertheless, Wright was keen to push forward with reforming zeal, and in his memo he said that other bands in the London area were following Callender's example with six 'Standard' bands and three of 'Reserve' grade on the list who could be given regular broadcasts. To help in this work he was assisted by Maurice Johnstone⁶⁶ who Wright said would, '... in future pay particular attention to all Brass Band programmes ... As soon as possible he should be sent to Regions (beginning with North Region, which has more bands than any other) to discuss how the principles now effective in London can be applied there'.⁶⁷ A memorandum was to be sent to all Regional Directors to pave the way.

Cecil Graves, Chairman of the Programme Committee, replied to Wright's memorandum with expressions of reality and pragmatism. There was recognition from the Committee that the standard of performance of brass bands needed to improve,

and they generally agreed with the course of action suggested. However, Graves did sound a warning:

... I want to make one definite observation, and that is that I should deprecate, and so would all of those with whom I have discussed the matter, any action on our part to try and make brass bands play a kind of music which is not expected of them by those who listen to them ... the term "original brass band music" wants very careful watching. New works specially written for brass band are perfectly in order, but for goodness sake let's keep clear of arrangements of symphonic and such-like music for brass band performance. The thing to keep in mind all the time, I think, is that this form of combination can supply a very popular type of programme for a very large audience and any monkeying about with the repertoire which would ultimately destroy the form of popularity which it now has, would be a mistaken policy.⁶⁸

To illustrate his point, Graves followed this comment in another memo, with a comparison between two recent broadcasts. Both programmes had gone out on the National programme on Sunday 8 December 1935, the first given by Black Dyke and the second by Callender's. Graves said, 'The first band was, I thought, a very good example of the kind of thing we expect from brass bands. The second I thought was all wrong.' Black Dyke's programme was as follows:⁶⁹

Overture: <i>Marinarella</i>	Fucik
Symphonic Rhapsody: <i>The Crusaders</i>	Keighley
Trombone solo: <i>The Acrobat</i>	Greenwood
Selection: <i>Milestones of Melody</i>	Wright
Selection: <i>Swing o'the Kilts</i>	Ewing

The full programme given by Callender's is not known, but Graves took particular exception to an arrangement of J. S. Bach's *Prelude and Fugue in C*. He also was unhappy at a comment made at the end of the programme talking of the 'making of artistic transcriptions of fine music.' He concluded by saying, 'I don't say that we should not do a certain amount of this within limits, but it was just the kind of thing that I was arguing against when I wrote to you.'⁷⁰ What is noticeable from the Black Dyke

programme is that although mainly light-hearted in character, with the much-maligned, glissando-ridden trombone solo, it does contain a test-piece, *The Crusaders*, used at The Open Championships in 1932, which was in line with Kenneth Wright's recommendations. It demonstrated Pearce's long experience of producing programmes with the aim of satisfying a wide audience, even in the condensed time frame of a radio broadcast.

Wright in his reply defended the Callender programme, saying that it was not intended to be a typical brass band programme but, 'we have already very interesting evidence that it appealed to and converted a great number of people who only associate Brass Band with indifferent music.' From Wright's memo we learn that there were also transcriptions of works by Handel and Grieg, although he does not specify which pieces. He reassured Graves that 'ordinary' brass band programmes will be 'more or less' similar to the Black Dyke programme.⁷¹ So, again, Black Dyke was being used as a benchmark against which other bands might be measured.

What this episode seemed to demonstrate was that even within the BBC there were differences of opinion on what was expected of brass bands. Cecil Graves was a significant figure in the Corporation, becoming in 1942 Joint Director General, and as Controller of Programmes in 1935 he had considerable influence. Kenneth Wright was trying to raise the standard of music played by the bands in response to many pleas both from inside and outside the brass band movement, but Graves wanted to ensure that such a policy did not alienate a significant existing audience that had expectations of what the bands would play, arrived at over many years of hearing conservative programmes emanating from their local bandstands.

In due course the Regions responded to the suggestions from London, and a memo from H. J. Dunkerly, Regional Director for the Midland Region, pointed out the

necessity for appointing a brass band specialist. Dunkerly said that they had 46 bands awaiting audition, but pressure of work was such that there was no possibility of his staff being in a position to deal with them. Kenneth Wright added a handwritten note to this memo addressed to Maurice Johnstone, as follows:

I am very inclined to recommend the engagement of someone like Denis Wright on contract to do this [assist with auditions] in, say, a dozen weekends. You cannot possibly be spared, and we do need a man who really understands, and can give good reasons why and why not; also help those who are possible with constructive practical suggestions as from one bandmaster to another.⁷²

Denis Wright (1895-1967), son of an eminent surgeon, was educated at the Royal College of Music, had been a schoolmaster at East Grinstead and Harpenden, and in 1931 was appointed General Musical Editor for Chappell and Co. Importantly, he had composed test pieces for the National Championships; *Joan of Arc* (1925) and *The White Rider* (1927), and he was appointed Musical Director of the Crystal Palace Band in 1933. Therefore, Denis Wright was a true professional musician who was also well versed in the brass band world; in May 1936 he ... ' was invited to join the BBC, and to work under B. Walton O'Donnell, conductor of the BBC Wireless Military Band, to form the new Band Section [within the Music Department].⁷³

Denis Wright started work at the BBC in July 1936, and on 5 August he produced a five-page memorandum entitled 'Suggestions for Brass Band Improvements'. This was addressed to the Assistant Director of Music, Kenneth Wright, whose own recommendations were less than twelve months old. Denis Wright's analysis of the problems with brass bands were very similar to those outlined by Kenneth Wright:

- Present defects.
- a) Lack of appreciation of style of playing required for best results in broadcasting
 - b) Bands of poor technique

- c) Dull programmes
- d) Unmusicianly playing, in some cases even of programmes that are good on paper.

Notes

- a) Bands must be told their prevalent faults; harshness, overblowing, heaviness of attack, undue vibrato in soloists, etc.
- b) Must get weeded out by re-audition
- c) Bandmasters have too narrow a view of the widely divergent tastes of listeners. They lack initiative in programme planning and are unwilling to work up less frequently played pieces. Good contest pieces are not necessarily good broadcasting works. Publishers are also to blame under this heading.
- (d) This is a matter for musical education. Bands are too often held back and hindered by their conductors.⁷⁴

On the subject of auditions, Wright said that bands accepted for broadcasts should be graded A and B. The former would be suitable for Regionals but good enough for London Regional and the National Service. Those graded B would not be of a high enough standard to broadcast on the National, 'but competent enough for local Regionals, i.e., reserve bands.' Wright suggested that any bands not reaching the B grade could re-apply for audition within say, 12 months, 'if they show reasonable proof of genuine progress during that time.' He did also make the point that, 'several bands of known quality, such as Callender's, Dyke, Fodens, etc. need, of course, not be re-auditioned'.⁷⁵ It is again important to underline the fact that, even at the BBC, there were certain bands, Black Dyke being one of the most prominent, which although part of the brass band movement, were considered apart from the generality in terms of performance standard and reputation; they were already demonstrating the characteristics that the BBC wished to impart to all bands who wished to broadcast.

Under this heading, Wright wished Regional Music Directors to keep lists of A and B graded bands in their own areas, and not to engage any band without consulting

London. Finally, all approved bands were to be asked to provide lists of their current repertoire. Again, it can be seen how central control was being exerted, undoubtedly with the best of intentions, but could lead to an unfortunate 'us and them' syndrome.

The philosophy of central control together with an educational element can be discerned in others of Wright's proposals. If Regional bands were to broadcast on National or London Regional programmes, the music they were to perform had to be agreed in advance by the Band Section. As would be expected, Denis Wright, as a composer, had a great deal to say about the music that bands played. His first proposal was to compile, 'a comprehensive list of works worth broadcasting.'⁷⁶ On repertoire in general, Wright did not wish to go as far as making wholesale deletions from the well-established and well-loved music enjoyed by brass band audiences, including operatic selections and instrumental solos, 'but our efforts should be directed towards helping them select better specimens and bury the dead ones.' Wright favoured what he described as 'special' programmes, and suggestions from conductors for special features were to be encouraged. In this connection he also thought that selected good bands could, 'be invited to work up special programmes chosen by us, in consultation with their conductors.'⁷⁷ As will be seen later, Black Dyke was to be a prominent ensemble in the production of this type of broadcast, Wright developing a cordial working relationship with Arthur O. Pearce.

Expanding on his educative theme Wright felt more could be done to improve general musicianship and musical appreciation amongst bandsmen and, notably, their bandmasters. He pointed to existing bodies such as the Bandsmen's College of Music which could possibly arrange, 'lectures or practical demonstrations to be given by someone on BBC staff ...' He evidently had a poor opinion of the value of brass band contests, as he continued,

At present, due to the curse of contesting amongst bands, they are apt to look at music merely as a medium by which they can show off their fine qualities of tone, precision, and so on, and it will be essential to get them eventually to reverse this idea, at any rate in respect of broadcast programmes, and realise that they must simply use their good technical qualities to make the music as interesting as possible to the listeners.

Denis Wright's concluding paragraph of his report encapsulated the expectations of the centralised BBC with its nationwide audience:

Bands must realise the differences between the needs of broadcast programmes compared with their ordinary local programmes, in view of the far greater potential audience in the case of broadcasts. As a whole bands take an altogether too parochial view of their obligations.⁷⁸

Two months later, Wright's report having been fully digested, recommendations and suggestions, which had been accepted in principal by Adrian Boult, were put forward, and can be found in the appendices.⁷⁹ That Denis Wright was to be the final arbiter in all matters relating to brass band broadcasts was something that Kenneth Wright was anxious to emphasise. In a memo in October 1936 he said:

One of the first things for us to do on, I suggest, the authority of C.(P). [Controller (Programmes)] is to make it clearly understood in the Regions that the new Band Section of Music Department at Head Office is the official authority in all matters with regard to musicianship, suitability, etc., of band arrangements and original works and on the standard of play. I do not think that anyone who really knows would doubt that a man like Denis Wright in the brass band world ... has a more able knowledge and a sounder judgement of these matters ...⁸⁰

The 'recommendations and suggestions' clearly demonstrated the desire to steer bands towards a better standard of programmes. Understandably, brass bands

were to be dissuaded from playing 'ephemeral dance music', as this was already well represented in the broadcast schedules by the many dance bands, which were better placed to perform such music in the modern idiom. The desire to eliminate musical vulgarity was also evident in item 7 with the reference to trombone solos, and vocalisation in descriptive numbers; the *Three Blind Mice* number, performed by Black Dyke at Leicester in July 1914, mentioned in the last chapter, would not have been acceptable. On what evidence Denis Wright was able to state that trombone solos of the type he mentioned were 'painful' to the 'average listener' is not known, but pieces such as *The Acrobat* (1935) and *The Jester* (1936), both by J. A. Greenwood, were popular at park concerts, and still retain a place in some band repertoires. It could be argued that without the visual element of seeing the trombone slide in operation, these solos lost much of their impact. Certainly, the musical content was only of the slightest value.

Wright was again trying to keep the balance between satisfying popular taste, whilst nudging brass bands towards music of a better class. In all he was doing he was promoting brass bands as worthwhile musical combinations, and endeavouring to get the bands themselves to improve their standards whilst widening their musical horizons. In this connection, Wright considered that his colleagues in the regions could do more to encourage bands:

Regional Music Directors have not, as a whole, grasped the fact that the brass bands can play other than trivial music, and have, on occasions vetoed programmes submitted to them of music worth playing and have substituted less worthy music. This is a very different matter from suggesting a simpler programme in a case where a band of known second-rate qualities may have submitted a too-ambitious programme that they could not possibly cope with on technical grounds.⁸¹

Over the next couple of years Denis Wright continued to work hard on behalf of brass band broadcasting. The prominence of bands from the London area began to be broken when Wright put in hand arrangements for bands from the regions to take a turn at broadcasting on the Sunday programmes which went out on the National service. Twenty-eight bands were selected for this purpose, which meant each would be invited only about once in six months. Seven bands were from the Northern Region: Baxendale's Works, Black Dyke Mills, Brighouse and Rastrick, Carlisle St. Stephens, Creswell Colliery, Fodens Motor Works and Harton Colliery. All the bands were requested to forward suggested programmes for approximately 36 minutes playing, with several alternatives. These would be considered by Wright who, 'would then compile and send copies ... to the bands concerned, programmes that can be kept in readiness for these engagements.'⁸² So Black Dyke was confirmed as being amongst an elite group of bands deemed of high enough standard to broadcast to the entire country, a status they were to keep and enhance over the years.

In addition to the questions of musical quality, both of performance and repertoire, there were certain practical matters which had a bearing on brass band broadcasts, the most prominent, possibly, being the times scheduled for such programmes, and the fees paid to the performers. In January 1937 the Editor of the *British Bandsman* made a plea to the broadcasters:

We hope we may not be too venturesome in asking the programme department of the BBC whether it could be made convenient for them to fix the hours for the brass band programmes, as a rule, at a time more convenient for the bands and for that particular section of the public to hear them who, doubtless, most appreciate their performances.⁸³

Wright was well aware of the problems arising from brass bands being scheduled in the daytime or early evening:

I am having frequent requests from band listeners, from all over the country ... for brass band periods, during the week-days Monday to Friday, at better listening times.

So often we have space in the draft for a band at 6.30 or even earlier, and the general feeling amongst these people is that such a time is useless to them, as they are not usually home from their work in time to hear them.⁸⁴

There were also problems for the bands themselves with daytime or early evening broadcasts. Wright pointed out that any time before 8.00p.m could be difficult; the band had to travel to the studio, arriving there at least one hour before the transmission time, so that the bandsmen, who were all working men, could have difficulty in getting away from their employment, possibly losing time, and pay. As Wright said, ' ... and the band funds are called on to pay the men for lost time, sometimes resulting in the band doing the engagement at a loss, since the fees paid in any case work out at around 10/- to 12/6⁸⁵ per man to include transport, meal etc.'⁸⁶ Wright believed that low fees were a contributing factor to the disappointing standard of some band performances:

... I would like to record here my very strong feeling that while such fees ... are paid to broadcasting bands, the poor results often obtained are not surprising, since no band can afford extra rehearsals and/or professional tuition under those circumstances.⁸⁷

Again it can be seen that Wright was being very supportive of the bands, and recognised their difficulties.

Wright received a sympathetic hearing from the Director of Programme Planning who said that brass bands would no longer feature in daytime programmes, and although it would not be possible to avoid totally the inclusion of bands as early as 6.00p.m, efforts would be made to take account of their needs. Wright also received a promise that brass bands would be,

... given a better representation in main evening hours. It will not be possible weekly, but it will occur with a frequency sufficient ... to secure that this element of entertainment claims a fair proportion of the highly congested periods of main evening programmes.⁸⁸

To receive such a promise was a real achievement for Wright, and he was able to write to the Editor of the *Brass Band News* in December 1937 with assurance that programming would henceforth be more convenient to bands and their listeners.⁸⁹

It does seem that the Northern Region was much more in tune with Denis Wright's views on broadcasting times for brass bands, and on the fees to be paid to them. In the inter-war years most of Black Dyke's daytime broadcasts from the Leeds or Manchester studios were at a weekend, usually Sundays, thus avoiding work clashes. Otherwise, apart from the rare exception, weekly broadcasts from these venues were later on in an evening, at times more convenient to both performers and listeners. This was to change during the war years when the band's services were much more in demand, and presumably release from work at the mill was granted for daytime broadcasts as a form of support for the war effort, by boosting morale through music. From the earliest days, Black Dyke received fees in excess of those Wright complained of in 1937.

After two years in post Denis Wright was asked for a progress report by Kenneth Wright, and produced a ten-page document entitled 'The Brass Band Problem'. The very title revealed that this area of broadcasting was still far from satisfactory; many of the problems previously recited were still evident. In his efforts to weed out poor bands and improve the general standard, Wright had auditioned 318 brass bands up to the end of August 1938. Out of this number 66 had passed, with 58 for re-audition in the future. The breakdown between the regions was as follows (column A):

	<u>A</u>	<u>B</u>
North:	21	70
Midland:	17	34
London:	7	18
West of England:	13	16
Welsh:	8	18
Scottish:	0	25
Northern Ireland:	<u>0</u>	<u>3</u>
	<u>66</u>	<u>184</u>

Further figures in the report (see Column B above) revealed that 184 brass bands had broadcast.

From these figures the regional variation is obvious, and Wright made the point that some regions, notably in the north, had a much higher number of good standard bands from which to choose. There was also a problem in the regions, where Wright had less direct control, in that some Regional Music Directors wished to encourage local bands, and the supporters of these bands wished to hear them on radio, even though the standard of playing fell below Wright's idea of an acceptable level. Unless there was, 'a drastic weeding-out', which required an over-riding authorisation from London, Wright considered no progress could be made. His preferred solution was to reduce the number of bands to about 50, 20 Grade A and 30 Grade B (Reserve) which,

... would allow for far more regular engagements, say every six to eight weeks, of the bands really worth hearing ... By raising the standard and reducing the number of bands engaged – but not reducing the number of periods allotted to brass bands – those bands who do broadcast will be able to gain the so necessary experience far quicker than they can at present, with, in some cases, but one or two bookings a year, and to be known as a broadcasting band will have far more value than it has at the moment.⁹⁰

Concerns about repertoire, fees and broadcast times still remained. However, Wright's proposals were generally well received within the BBC and a process of culling those bands considered below par began, with London producing a draft letter for use by Regional Music Directors in those circumstances.

Wright had been pushing for more brass band broadcasts, especially in the Regions, for some time, and the publication of the results of Listeners' Research in the *Radio Times* in March 1939 gave him more ammunition to back his case. Using the figures which showed chamber music near the bottom of the list of listeners' preferences and brass bands 'fairly high up', Wright concluded that the air time given to these respective groupings showed a bias against bands. He pressed for Regional programmes to include a minimum of one brass band broadcast per week, per region as a matter of course.⁹¹

Unsurprisingly the research results were picked up by the *British Bandsman*. According to their reporter, the relative positions of dance music and brass bands were as follows:

	<u>Dance music</u>	<u>Brass bands</u>
Open Ballot	5 th	8 th
Listeners under 20	3 rd	10 th
Listeners over 70	16 th	3 rd

The generational difference in the relative popularity of these two forms of music was hardly surprising, but bearing in mind the supposed decline in the favoured position of brass bands in the national culture, what was possibly unexpected was how close they were in the open ballot. The statistics seemed to indicate that there was still a considerable residual popularity for brass bands, especially amongst older listeners. Using these figures it was suggested that if popular demand was followed the

distribution of broadcasting time for the current week between these two forms of music-making would have been adjusted from:

	<u>Dance music</u>		<u>Brass bands</u>
	15hrs 45mins	(actual)	2hrs 35mins
to	11hrs 20mins		7hrs

The report took some comfort from the fact that the popularity of dance bands had not totally eclipsed the attraction of brass. In an optimistic mood the report looked forward, 'with a measure of confidence to a larger share of programme time.'⁹²

Brass bands were indeed to become more regularly heard on the radio over the next six years but in wartime circumstances. In the first two years of the war performances by military bands far outpaced those by brass bands, but even so there were 199 in the first, and 127 in the second.⁹³ During 1940 Denis Wright and the BBC Military Band had been relocated to Glasgow, and after the initial dislocation on declaration of war, with some studio facilities being closed, band broadcasts again became a regular feature of the schedules. The opening of a second national network, the Forces Programme, early in 1940, and new programmes such as *Music While You Work*, which started on 23 June 1940, all demanding morale-boosting light music, provided extra opportunities for brass bands.⁹⁴

To some extent, the coming of the war with all its disruptions curtailed Denis Wright's plans for brass band improvement, although limited auditions continued. In the early years of the war it was more a case of which bands could carry on, and, of course, works bands such as Black Dyke had a definite advantage, especially those attached to firms involved in essential war-work, such as Fairey Aviation, whose workforces were more protected from conscription. Even these bands could not always avoid the inevitable call-up of men to the forces, and the demands of war-time production sometimes reduced the time available for band activities. A memorandum

early in 1940 disclosed that there were eleven bands available from the Northern Region which Denis Wright considered of a standard sufficiently good to be given broadcast time. Of these, however, only five were, he thought, Grade A and fit for 'all purposes, including best times'. These were Foden's, Baxendale's Works, Blackhall Colliery, Bickershaw Colliery and Black Dyke Mills. Foden's were described as 'Outstanding'; Baxendale's, 'Good'; Blackhall, 'Very Fair'; Bickershaw, 'Can do well, but at times unsafe'; Black Dyke, 'Variable: inclined to be hard tonally, and unsafe technically but still a grade A band.'⁹⁵ Of course, Foden's Motor Works Band had just completed their most successful period at the major contests, with a hat-trick of wins at Belle Vue in 1926-7-8, a similar feat at the Nationals in 1932-3-4, and a final trio of wins at the London contest in 1936-7-8; they also won at the Crystal Palace in 1930. Taylor said, 'They became the band, the balance, the sound that everyone wanted to emulate.' The band developed a lighter, orchestral sound, and was much influenced by members of the Mortimer family, Fred, conductor from 1924, Alex on euphonium, and, notably, Harry as solo cornet.⁹⁶ Nevertheless, and in spite of Wright's rather critical and contradictory assessment, Black Dyke Mills Band was still recognised as a top-flight band for broadcasting. Importantly, this band was regarded as one of the few of sufficiently good quality to be heard at peak listening times on a countrywide basis. Therefore, these bands became more prominent in the national consciousness as representatives of the brass band movement.

Black Dyke and Broadcasting

The previous section has shown what the BBC's expectations were from brass band broadcasting until 1940, and how dedicated men had endeavoured to improve standards whilst also promoting bands as worthwhile contributors to radio music output. What was also apparent was that Black Dyke was one of a very small number of brass bands which from the outset were already of a standard which met the BBC's

demanding requirements. From matters of wider policy, consideration will now be given to the specific broadcasting experience of Black Dyke.

As mentioned before, Black Dyke were early broadcasters in 1925, and as can be seen from the schedule of broadcasting venues in the last chapter, they made regular radio appearances in the inter-war years. Some of these were broadcast from BBC studios in Manchester or Leeds, but many were outside broadcasts from venues at which Black Dyke were performing. A full list of all the band's radio broadcasts from 1925-1948 is shown in appendix 4.⁹⁷ It should be noted that Arthur O. Pearce usually recorded fees for engagements, but sometimes did not. As far as studio broadcasts were concerned, it would seem reasonable to assume that, even though the dairies did not show the fee obtained, one would have been paid at the usual rate. In no case where the band broadcast from another venue for which they were already being paid did Pearce show a separate fee received from the BBC. There were many outside broadcasts by the early 1930s,

but nearly all of them were parasitic on already established social, cultural or sporting events over which broadcasters had no control and which they sought simply to relay to the listening public.⁹⁸

In these circumstances it may be that no fee was payable, and in the case of Black Dyke no evidence has been found to clarify the matter.

As mentioned above, most of Black Dyke's broadcasts were made from BBC studios, the majority from Leeds but occasionally from Manchester. The exceptional broadcasts from the London studios were arranged to coincide with other engagements which took Black Dyke to the south, presumably to save on travelling expenses. For example, the early morning Empire Service programme in August 1938 came at the end of a week's playing in Hyde Park, whilst that from Maida Vale in June of the following year was made on a return journey from a week in Folkestone.⁹⁹

Most of the programmes for these broadcasts, which varied in length considerably, were standard repertoire of the period with marches, overtures, solos, selections and occasional pieces. Of course, many of the outside broadcasts were taken from the usual type of park or seaside concerts given by Black Dyke, although it is evident from his diaries that on most occasions Pearce had earmarked and timed certain items from the planned programme specifically for the broadcast. As Denis Wright had favoured, however, there were some special programmes, for which Black Dyke was selected. The broadcast from Leeds on 19 November 1936 was almost entirely devoted to test pieces, with Geehl's *Oliver Cromwell* overture, excerpts from *Epic Symphony* (Fletcher), *Downland Suite* (Ireland) and *Moorside Suite* (Holst); together with Rimmer's *Scottish Rhapsody*, *Lord of the Isles*; here was a programme for band enthusiasts. Earlier that year, on 5 July, again from Leeds, Black Dyke gave a broadcast intended, 'to depict the first Crystal Palace [contest] 1860.' This included music played at that time, including *Gloria in Excelsis* (Mozart), selections from *La Somnambula* (Bellini), *Lucretia Borgia* (Donizetti) and *Il Trovatore* (Verdi).¹⁰⁰ William Halliwell, Black Dyke's conductor from 1922-39, was able to demonstrate his arranging skills in a very classical programme broadcast on 16 October 1938:¹⁰¹

Overture:	<i>Ruy Blas</i>	Mendelssohn
1 st movement from	Symphony No.8 (<i>Unfinished</i>)	Schubert
<i>Pilgrim's March</i> and	<i>Salterello</i> from Symphony No.4	
(<i>Italian</i>)		Mendelssohn

With the onset of war, and its limitations on travel, Black Dyke's broadcasts were largely restricted to the BBC's studios in Woodhouse Lane, Leeds, although, as can be seen from the schedule of broadcasts, the use of studio-based programmes had already been increasing in the period from 1925 to 1939. The realities of war were brought home to the band on 20 December 1940, when, on arriving at the Leeds studios for an evening broadcast, the bandsmen had to go to the air raid shelter and

the performance was abandoned.¹⁰² The Second World War was to prove the high point of Black Dyke's broadcasting career, at least numerically, and indeed without the radio commitments the band's activities would have been very limited. The peak was reached in 1943 with 26 appearances in the schedules after which there was a slow decline. Most of these wartime programmes went out on the Home Service or Forces Programme, but there were also a number of broadcasts specifically for overseas consumption. In May 1942, Black Dyke made live broadcasts from Leeds to Africa and North America, the latter a half-hour programme made at 3 in the morning.¹⁰³ Up to 1940 all programmes had been broadcast live, but as time went on more pre-recording was seen, especially for the overseas services. Most of these recordings were made on the same day as another live broadcast was scheduled. For example, on the morning of Whit Monday 1944, Black Dyke made two half-hour recordings for the General Forces Programme before broadcasting a further thirty minutes live on the Home Service in the afternoon.¹⁰⁴ As Briggs remarked,

More recording was necessary for various reasons – to avoid calling performers to the studios during air raids or at night when air raids were likely to take place; to provide a reserve of material if broadcasting broke down; ... to facilitate export of programmes overseas; and to serve the needs of the Monitoring Service.¹⁰⁵

During this period there were again a number of 'special' programmes given by Black Dyke. A letter from Denis Wright to Arthur O. Pearce in January 1940 clearly indicated the close relationship existing between the two men, and the regard Wright had for Black Dyke. He opened by saying he had been unable to hear the band's latest broadcast but was 'sure it was a good show, as always.' Wright went on to ask Pearce for his co-operation in putting out a broadcast of four new test pieces, recently published by Wright and Round: '[s]uch a programme would, as you know, give great pleasure to brass band enthusiasts and have a real educational value for the young

bands who would be working at some of these pieces during the coming year.' Wright said he would ask the Northern Region Music Director to find a suitable slot for the programme, which he thought would have to be forty-five minutes. It was eventually resolved that only three of the pieces would be broadcast in a half-hour programme which went out on Sunday 21 April 1940 at 1.15 p.m.; the works were *Recollections of Meyerbeer* and *May Day*, both by J.A.Greenwood, and a selection from Macfarren's *Robin Hood*.¹⁰⁶ Nevertheless, it was clear that Wright regarded Pearce and his band as worthy ambassadors and educators for the junior element in the movement. The band being chosen to perform a prestigious programme again reinforced its national reputation.

In September 1941 the band was featured as the second in a series entitled *Brass Bandstand: The Story of a world famous Band told by Ralph Truman*. The programme only lasted half an hour, including 21 minutes of music, with a spoken contribution from Arthur O. Pearce; it is amusing to note that the script typist has renamed the bandmaster as an Irishman, Arthur O ' Pearce. A copy of the script is to be found as appendix 6, and as can be seen the history was of necessity very brief. Pearce, in the small contribution he made, rightly paid tribute to the support the band received from the Foster family ' ... throughout all the years ...', and to the ' ... loyalty and hard work of all the members.' He also emphasised ' ... the great tradition which inspires us', and the large music library held by the band which included ' ... many original arrangements of the classics.' This was a clear expression of the sense of continuity present within the band, and respect for its history.¹⁰⁷ The fact that Black Dyke was selected as one of the three 'world famous' bands to be included in the series must carry some significance in terms of their stature as perceived by the BBC.

It is clear from the BBC files that there was close and friendly contact between Denis Wright, his successor in 1942, Harry Mortimer, and the bandmasters at Black

Dyke. Wright had sent a copy of the draft script for the programme to Arthur O. Pearce on 6 August 1941, and asked him to amend any incorrect historical detail contained in it. Pearce was also asked to draft and time what he intended to say, 'so that it does not run over the length I have shown in the script.' Wright concluded his letter by saying, 'Please do not hesitate to suggest any alterations in the script that you think are necessary in order to get historical accuracy.'¹⁰⁸ So, there was a real sense of collaboration in the planning of the programme, even though the relative positions of power must have been obvious.

Other special programmes featured works by individual composers or arrangers, such as those broadcast on 2 February and 27 November 1942 which showcased Bizet and J. Ord Hume respectively.¹⁰⁹ Massed bands concerts also became a feature in this period, Harry Mortimer becoming an enthusiastic supporter of this type of broadcast. The first was held at the Royal Albert Hall on Saturday 10 January 1942, for which Black Dyke must have obtained special permission to travel to London. The concert, which started at 3 in the afternoon, was given in aid of the Red Cross Fund, with Foden's and Besses o' th' Barn bands performing alongside Black Dyke. As was to become usual with this type of broadcast, the conductor was an eminent musician, on this occasion Sir Adrian Boult. The actual broadcast which was only half an hour from 4 o'clock, contained, in suitably patriotic mood, *Land of Hope and Glory*, and Denis Wright's arrangement of Themes from *Symphony No. 5* (Beethoven), with its very significant motto theme reflecting in musical terms the morse code signal for the letter 'V', which became a symbol of victory.¹¹⁰ Pearce noted that Black Dyke had contributed the trombone solo *Angels Guard Thee* (Godard), a selection from *The Mikado* (Sullivan), and accompanied the renowned soprano, Eva Turner, in *The Lord's Prayer*.¹¹¹ Subsequent wartime massed band programmes featuring Black Dyke were conducted by Boult, Dr. Malcolm Sargent, Sir Henry Wood and John Barbirolli.¹¹² The involvement with such prominent men from the world of

classical music must have carried great weight with the bands, and given them a certain feeling of acceptance into the fold, but it also had the benefit of enhancing the bands' reputations and public image, as members of an elite within the movement. Harry Mortimer, who played in the concert conducted by Sir Henry Wood, recalled the atmosphere at the rehearsal:

Sir Henry fixed us with an appraising look. In a slow deliberate move he raised his baton and appeared to grow with it in stature. One crisp command: "Every eye!" and down came the baton on the first note of the introduction to Act 3 of *Lohengrin*. In the sound of that chord every man knew, as never before, why he was a bandsman ... It was a sound never forgotten by we privileged few.¹¹³

This concert had been requested by Sir Henry Wood, then 75 and in the Golden Jubilee year of his connection with the Promenade Concerts, 'as a tribute to the fine wartime work done by brass and military bands ...'¹¹⁴ It was given by six bands, representing the north, midlands and south of the country with Foden's, Fairey's, City of Coventry, Luton, Enfield, and, of course, Black Dyke taking part. The timed programme for the concert detailed in Pearce's diary showed that the bands earned their fees. There was in total 92 minutes of playing including Holst's *Second Suite in F*, Brahms' *Academic Festival Overture*, Handel's *Water Music Suite* and the *1812 Overture* by Tchaikovsky, although not all of this was broadcast. Sir Henry Wood, not being in the best of health, shared the podium with Sir Adrian Boult.¹¹⁵

The contract for this particular engagement shows that the band was required at the Royal Albert Hall for two hours from 2.30-4.30pm on 15 April 1944, the broadcast to be for the last half-hour. For this prestigious performance they were to receive a fee of £47/5/0 plus £52/15/0 towards expenses, not inconsiderable sums in 1944. These contracts were detailed legal documents issued for every broadcast; each had attached (in most cases) a detailed music programme, with accurate timings for the individual

pieces, together with details of the composer and publisher. The contracts also provided for additional lesser payments to be made to the performers for “Mechanical Reproduction”, either overseas or at home, subject to certain conditions. In the example of the Massed Bands Concert in April 1944, if a recording was played on the Overseas Service the fee payable would be £11/16/3, and Full Mechanical Rights, again subject to various exemptions, could result in a further payment of £23/12/6.¹¹⁶

Black Dyke, whose 100th broadcast was heard on 21 May 1943, had done sterling work during the war by their supply of stirring and uplifting music in the increasing number of programmes on the airwaves. Many examples could be given of Pearce’s programming, but the broadcast made by Black Dyke for the Forces Programme on 3 July 1943 provides a good instance of his approach, although, on this occasion, perhaps unsurprisingly given its targeted audience of young people in the armed forces, it did not include a specialist brass band work. The programme is shown below, and appears to have been constructed to represent some of the main countries allied against Germany; the British Empire, the U.S.A., France, Poland and Russia:¹¹⁷

March:	<i>Liberty Bell</i>	Sousa
	Polish Dance No.1	Schwenka
March:	Soldiers’ Chorus from <i>Faust</i>	Gounod
Selection:	<i>Gems of Tchaikovsky</i>	arr.Johnstone
March:	<i>Spirit of Pageantry</i>	Fletcher
Selection:	<i>Cavalcade</i>	Coward
March:	<i>Queensbury</i>	Kay

The bands were greatly aided by the appointment of Harry Mortimer as Brass and Military Bands Supervisor in September 1942. He certainly built on Denis Wright’s previous good work, continuing auditioning bands and grading them; ‘[g]rade A bands naturally got a good proportion of the work ...’¹¹⁸ For most of this time Black Dyke remained a Grade A band as far as the BBC was concerned. This was important in terms of status, frequency of broadcasts, and on which BBC programmes a band could

be heard. It also had a bearing on the fee payable. It will be recalled that Denis Wright had been pushing for higher fees for brass bands, a cause which was taken up by Harry Mortimer. At a meeting in December 1942 a nationwide fee structure was decided upon for,

It was pointed out ... that the pre-war distinction between London and the Regions could no longer be maintained so far as Brass Bands were concerned. Broadcasts by Bands of low artistic standard which before the war had been included in programmes for reasons of local policy had been discontinued as soon as war broke out. Bands were now only engaged if their artistic standard justified it.

On the basis that there were now uniform criteria in place across the country, the following scale was agreed:

Grade A Bands	30 guineas
Grade B Bands	25 guineas
Grade C Bands	20 guineas

If bands had to travel 'inordinate' distances to the studios there was a discretionary extra payment of up to 5 guineas available.¹¹⁹ A subsequent memorandum to Northern Region indicated that there were only four bands in that area now graded A, Bickershaw Colliery, Fairey Aviation, Foden's Motor Works, and Black Dyke.¹²⁰ Whilst Black Dyke retained this top status throughout almost all of the period covered by the thesis, Harry Mortimer referred to them as Grade B in a memorandum in November 1957.¹²¹ As discussed in an earlier chapter, however, the 1950s were a period of considerable change at Black Dyke both in terms of bandmasters and players. Nevertheless, after a disappointing showing at the two major contests since their National win in 1951, the band had taken the top prize at Belle Vue in September 1957. Perhaps in the light of this success, Black Dyke regained their Grade A status in October 1958.¹²² As would be expected the fees for broadcasting increased over the

years, and although there were variations for some programmes, the basic radio fees were as follows:

1942 - ?	30 guineas
1955- 56	40 guineas
1957-58	£50
1959-64	£70
1965 -	£80

On rare occasions when Black Dyke were invited to play at a daytime rehearsal/broadcast, the BBC paid compensation for loss of wages. This was the case for a *Sounding Brass and Voices* T.V. programme on Tuesday 23 July 1963 from the Huddersfield Town Hall; the letter from the band itemising the lost wages showed a total of £34/17/2.¹²³ The band also received £105 performance fee and £4 for transport costs for this broadcast.¹²⁴

Mortimer's energetic and knowledgeable approach, together with his high standing in the brass band movement, gave extra impetus to band programming.¹²⁵ The files show that from the outset Mortimer was constantly pushing for an increased number of periods to be allotted to band broadcasting. A memorandum from the Programme Organizer to the Assistant Director of Programme Planning in October 1942 demonstrated his impact:

A.D.M. tells me Harry Mortimer has been very upset by the decrease in the number of Brass or Service periods allotted in recent weeks. Week 49 contains no more than five and his usual average has been about nine. I have inserted extra ones in 49 and told him about them but I think, to avoid future trouble, we should aim at planning not less than twelve (including one *Music While You Work*) per week. He can apparently manage twelve with the greatest of ease and would be happy with even more.¹²⁶

Mortimer himself said:

I became the *enfant terrible* of the department, and for years defended with tooth and claw any threat of incursion on what became my territory. It became an unwritten rule that if a programme was to be taken out of the schedules for any reason, it would be better to poach some other producer's river.¹²⁷

As described in the previous section, there was a constant tension in the area of programming between the needs of the broadcaster to produce programmes that would fulfil the expectations of a largely musically unsophisticated audience for brass band music, and those within and outside the BBC who longed for the medium to encompass more challenging repertoire. 'Listener', the broadcasting correspondent of the *British Bandsman*, wrote in October 1946:

[t]he brass band has been, and still is, for many the gateway to higher musical culture, and its almost consistent relegation to the sphere of light entertainment is of little encouragement to those who are succeeding in improving its status in other quarters.

Harry Mortimer was congratulated for his work at the BBC, but 'Listener' felt 'bands must improve their general standard of playing, and the music they play if they are to be taken more seriously as a part of British musical culture.'¹²⁸ Pearce and Black Dyke had kept up the quality of their programmes during the war, but in that period the emphasis was very much on entertainment, both to console, and boost morale. Pieces such as the trombone solo *Angels Guard Thee* (Godard), marches by Sousa, Suppé overtures, selections from operetta and musical comedy, together with arrangements of popular or traditional songs, often by Ord Hume, were amongst the staple fare, but the band had a wide repertoire on which to draw. Brass band test pieces were regularly played, but in programmes generally of 30 minutes duration there was limited scope for longer works when trying to present a varied programme. There were always critics waiting to offer their suggestions; on 4 December 1946 Black Dyke broadcast a half-hour afternoon programme comprising:

March: *Lion of England* Rayner
 Overture: *Queen of Spades* Suppé
 Trombone solo: *Nirvana* Adams
 Selection: *Lionel Monckton Melodies* arr. D.Wright

The *British Bandsman* commented 'On Wednesday Black Dyke under Arthur Pearce gave a programme of lighter character. (Why not a brass band classic, Arthur?)'¹²⁹ It was difficult to please all the interested parties, but the fact remained that the role of the brass band was still largely viewed, and valued, by the broadcaster as that of a purveyor of popular light music.

In the immediate post-war period brass band broadcasts continued to feature significantly in the schedules; Mortimer's efforts had succeeded in increasing them to around 10 per week.¹³⁰ The schedule below (Table 6:1) shows the number of radio broadcasts undertaken by Black Dyke from 1949 to 1970, averaging around 10 per annum. Newsome remarked that in the early 1950s the band's programmes were generally 'rather mundane', but that the high number made in 1952 'contrasted with a general reduction in band broadcasts.' During the 1950s 'programmes were generally

BLACK DYKE MILLS BAND BROADCASTING RECORD 1949-1970

<u>YEAR</u>	<u>RADIO BROADCASTS/ RECORDINGS</u>	<u>TELEVISION PROGRAMMES</u>
1949	10	
1950	12	1 - BBC with Sir Malcolm Sargent from Alexandra Palace
1951	13	
1952	15	
1953	9	
1954	8	
1955	7	1 - BBC 'Centenary programme'
1956	10	
1957	11	
1958	9	1

1959	11	
1960	11	
1961	11	
1962	12 (inc. 1 by B.D.M.B. octet)	1 - BBC 'Points North' (B.D.M.B. octet)
1963	7 (inc. 1 by B.D.M. Jun. B)	1 - BBC Recording of Huddersfield Town Hall concert
1964	4	
1965	2	
1966	7	1 - BBC 'Look North' (B.D.M.B. octet)
1967	15	
1968	12	4 - BBC 'Omnibus', ITV 3x 'Choirs on Sunday'
1969	6	2 - ITV 'Stars on Sunday' + 'Where There's Brass'
1970	10	1 - BBC 'Blue Peter'
	<u>212</u>	<u>13</u>

Table 6:1 Sources: BBC. WAC Artists, Bands B.D.M.B. 1956-65 Ref.

N18/1,966/1; B.D.M.B. 1966 -69 Ref. N18/4, 632/1. Newsome *150 Golden Years*, pp.108-158.

of a light nature and included much popular band music of the time with the occasional original work or old-fashioned selection.¹³¹ Black Dyke were still at the forefront of brass band broadcasting, appearing regularly on programmes such as *Bright and Early*, *Sounding Brass and Voices*, and *Listen to the Band*. From 1956 bands began to appear on the long-running, high profile *Friday Night is Music Night*, alongside BBC orchestras and well-known singers. Black Dyke was an early contributor to this programme, which as Newsome said '... attracted higher listening figures than dedicated band broadcasts and provided a welcome platform.'¹³² This was another instance of Black Dyke and the other premier bands reinforcing their position as the well-known face of brass banding, and having the opportunity of playing to a wider audience. An interesting feature of this period was the appearance of the band's octet, which had been created in 1957 from key Black Dyke players specifically for a visit to Moscow, in its own 15-minute radio broadcast under the title *Miniature Brass* on 6

September 1962. Significantly, in 1970 on the occasion of his 70th birthday, Dr. Denis Wright, who had been offered a programme of his music, which he would conduct with a band of his choice, gave Black Dyke the privilege.¹³³

The sterling work undertaken by Wright and Mortimer had achieved much on behalf of brass band broadcasting during the 1930s and 1940s, but by the mid-1950s there were signs that standards were again falling. Newsome said that declining standards, 'often due to player shortage or a lack of dedication', led to the BBC's decision to reduce the number of band broadcasts from 1957. Fees would be increased for those bands that were employed, but many would have to re-audition, and higher standards would be required.¹³⁴ Thus, the mid-1950s saw the peak of brass band broadcasting generally; Newsome's analysis of radio broadcasts, using data drawn from the *British Bandsman*, revealed that in 1955 there were over 300 shared between 82 bands, but by 1960 the number had fallen to 230 with only 67 bands employed.¹³⁵

As can be seen from Table 6:1, Black Dyke remained a regular broadcaster after 1957, as one of the A grade brass bands, but there was a marked reduction in its radio appearances in 1964/5, which was probably the result of Harry Mortimer's retirement as Brass and Military Band Supervisor in April 1964, when there was something of a hiatus. The Regions were told they would be responsible for their own band broadcasts, and the Northern Region was fortunate in having a life-long supporter of brass bands in their Music Department. He was William Relton, born in Queensbury and an ex-Brighouse and Rastrick Band member. Even more beneficial for Black Dyke was the appointment in 1965 of Geoffrey Brand as the person responsible for all BBC band programmes originating from or sponsored by London. Brand became Dyke's professional conductor in 1967, so it is probably no coincidence that their broadcasting schedule showed a marked improvement in that year. Having said this, however, Black

Dyke won *Challenging Brass*, the first of a number of BBC brass band contests in this period, to become BBC 'Band of the Year' in 1967; the title was won again in 1970.¹³⁶

Television appearances

There was a small but increasing number of television programmes, Black Dyke's first engagement with this developing technology being a programme broadcast in October 1950 from Alexandra Palace with the eminent conductor Sir Malcolm Sargent. This was an educational production with Sargent using the band to introduce and demonstrate brass band instrumentation; again, the band must have been aware of the prestigious nature of this opportunity that brought them to public attention.¹³⁷ In 1955, as well as a radio broadcast to mark the band's centenary, they were given a television programme which went out at 10 p.m. on Friday 9 October. The exact length of the programme is not known, but it must have been around an hour because the music played included Elgar's *Severn Suite*, Hubert Bath's *On the Cornish Coast*, Mozart's *Gloria in Excelsis*, as well as two marches and two solos; a substantial programme for brass band enthusiasts. Black Dyke seemed to remain at the forefront of broadcasters' minds when bands were required for television programmes. They were featured along with GUS (Footwear) and Woodfalls Silver Bands in the BBC's premier arts programme, *Omnibus* in 1968, showing the preparations for the National Championships.¹³⁸

In the following year Michael Parkinson wrote and introduced an atmospheric documentary for Yorkshire Television entitled *Where There's Brass*. Amongst the stereotypical, but at that time still genuine, northern images of cobbled streets, terraces, mill chimneys and moors, Parkinson related the story of the men who had an 'all consuming passion for their hobby' playing 'muscular music with hairs on its chest.' In a clearly affectionate piece, Parkinson featured a number of bands, from the struggling village band at Scapegoat Hill, to what he described as 'the elite', which

included Brighthouse and Rastrick, then National Champions, and Black Dyke. Of Black Dyke, Parkinson said 'if brass bands were football teams Black Dyke would be Manchester United', a great compliment bearing in mind United's success in the previous year, but he did emphasise the advantages enjoyed by works bands. Significantly, he also highlighted the contrast between the elite bands which could derive benefits from the commercial entertainment industry through recordings and prestigious concert engagements, and the many small subscription bands who had to get by with contributions from their local communities.¹³⁹

From the inception of broadcasting Black Dyke had been at the forefront of brass band programming, often being used to promote new ventures intended to encourage brass band music. Much of the post-war radio broadcasting was on the Light Programme (Radio 2) or North Eastern Home Service, but as an indication of a more serious attitude to brass bands, from the mid-1960s programmes of original works for the medium were included in the Music/Third Programme (Radio 3), the home of classical music on the radio. This was not new, of course, for Harry Mortimer had conducted Fairey's first on that channel in 1948, but it indicated an interest in promoting new more challenging repertoire for brass bands.¹⁴⁰ For example, in 1960 the BBC launched a competition entitled *New Music for Brass*, which invited composers to submit works for brass bands; Black Dyke were chosen as the band to perform the selected entries.¹⁴¹ This trend was to see Black Dyke and Grimethorpe Colliery Bands appear at the BBC Promenade Concerts in 1974 and 1975 playing advanced music by amongst others Harrison Birtwhistle and Hans Werner Henze; a far cry from the park repertoire used by Arthur O. Pearce.

Conclusion

What emerges from this research is the fact that Black Dyke was always among the leaders in the brass band movement in the areas of recording and broadcasting.

This was only possible because of the band's consistent level of good performance and its willingness to embrace new musical challenges. The extensive inter-war tours had widened the band's repertoire, and consequently the players had considerable versatility, together with a refined approach to concert work unusual amongst amateur musicians. They also had a succession of experienced bandmasters/conductors who were able to fulfil the requirements of the BBC in the areas of programme building and co-operation. This was particularly true of Pearce, whose long experience of producing good programmes to satisfy a variety of tastes, was invaluable in meeting the BBC's demands.

Recording and, especially, broadcasting offered brass bands significant opportunities to reach out beyond their traditional heartlands and engage with fresh listeners. This was especially valuable at a time when generally audiences for concerts were declining, with brass bands being pushed to the margins of popularity. Some bands found the performance standards demanded by the new media beyond them, but for a select group of exceptional ensembles, including Black Dyke, these new performance platforms were embraced enthusiastically. In a period of decline for the brass band movement as a whole, wartime broadcasting in particular meant that Black Dyke and its peers gained a higher standing, and became more prominent in the national consciousness, through greater coverage than they had previously ever achieved. Recording became more important in this respect from the late 1950s, when radio broadcasting became less prevalent, and again it was the well-established names in the movement such as Black Dyke that came to the fore. It could be said that the media enhanced the reputations of these privileged groups, while at the same time contributing to the weakening of the roots that fed the wider phenomenon.

Figure 14¹⁴²

¹ Pearsall, R., *Edwardian Popular Music*, Newton Abbott, David and Charles, 1975, pp.132-40.

² Newsome, R., *150 Golden Years The History of Black Dyke Band*, London, World of Brass Publications, 2005, p.60.

³ Details of these early recordings appear in the following texts: Newsome, R., *150 Golden Years*, p.64; Clay, J. H., *Black Dyke An Inside Story*, Stockport, JAGRINS Music Publications, 2005, pp.162-3; Andrew, F., *Brass Band Cylinder and Non-microgroove Disc Recordings 1903-1960*, Winchester, Piccolo Press, 1997.

⁴ Newsome, *150 Golden Years*, p.84.

⁵ The recordings were: *On the Cornish Coast* (Geehl, 1924), abridged; *Joan of Arc* (Wright, 1925) abridged; *An Epic Symphony* (Fletcher, 1926); *The White Rider* (Wright, 1927); *A Moorside Suite* (Holst, 1928); *Victory* (Jenkins, 1929), abridged.

⁶ Mutum, T., *Black Dyke – A Century of Recordings*, download from www.4barsrest.com/articles, accessed 28.03.13, p.1.

⁷ Clay, *An Inside Story*, pp.164-167.

⁸ Bottomley's solos included *Shylock* (Lear, recorded September 1932), *The Lost Chord* (Sullivan, recorded September 1938) and *Silver Threads Among the Gold* (Danks, recorded September 1938); Lang recorded *Bless This House* (Brahe, recorded January 1941), *Serenata* (Toselli, recorded January 1941) and *Jenny Wren* (Davis, recorded January 1941); Pinches items were *The Acrobat*, *The Jester* (both Greenwood, recorded March 1939) and *In an Old Fashioned Town* (Squire, recorded January 1941).

⁹ Arthur O. Pearce (AOP) diary 26 September 1926, in private collection.

¹⁰ AOP diaries, 26 May 1925, 16 September 1927, 27 September 1931, 25 September 1938, 16 March 1939, 31 January & 1 February 1941 and 11 January 1942.

¹¹ Newsome, *150 Golden Years*, p.115.

¹² Newsome gave figures for the JAMCO recordings of leading bands as follows:

Fairey Aviation 19, CWS (Manchester) 16, Foden's 14, Black Dyke 14, Wingates Temperance 14, Brighthouse and Rastrick 7, Cory's 7, Ransome and Marles 7. (Newsome, *The Modern Brass Band*, p.200).

¹³ Mutum, T., Brass on record-The Paxton Years, article dated 14 August 2006, accessed from www.4barsrest.com on 4 April 2013.

¹⁴ Newsome, *150 Golden Years*, p.127.

¹⁵ Mutum, *A Century of Recordings*, p.2.

¹⁶ Newsome, *150 Golden Years*, p.140.

¹⁷ Newsome, *150 Golden Years*, p.147.

¹⁸ Newsome, *150 Golden Years*, pp.147-8.

¹⁹ Record sleeve notes, unattributed, *Champions again!*, London, Pye Records, 1969.

²⁰ Dowsett, H. 1954M., *Wireless Telephony and Broadcasting, 1925*, quoted in Briggs, A., *The History of Broadcasting in the United Kingdom, Volume I. The Birth of Broadcasting 1896 – 1927*, Oxford, Oxford University Press, pp.43-4.

²¹ Crisell, A., *An Introductory History of British Broadcasting*, London, Routledge, 1997, p.13.

²² Crisell, *An Introductory History*, p.13.

²³ Crisell, *An Introductory History*, p.14.

²⁴ See particularly Scannell, P. and Cardiff, D., *A Social History of British Broadcasting. Volume 1 1922 – 1939. Serving the Nation*, Oxford, Basil Blackwell, 1991.

²⁵ Briggs, Vol. I, p.17.

²⁶ Briggs, A., *The History of Broadcasting in the United Kingdom, Volume II. The Golden Age of Wireless 1927 – 1939*, Oxford, Oxford University Press, 1961 (Revised 1995), p.6.

²⁷ Briggs, A., *The BBC The First Fifty Years*, Oxford, Oxford University Press, 1985, pp.89-90.

²⁸ Briggs, *The BBC*, p.63.

²⁹ Briggs, *The BBC*, p.64.

³⁰ Briggs, *The BBC*, p.126.

³¹ Crisell, *An Introductory History*, p.33.

³² Scannell and Cardiff, *A Social History*, p.182.

³³ Russell, D., 'What is Wrong with Brass Bands?': Cultural Change and the Band Movement, 1918 – c.1964' in Herbert, T. (ed.), *The British Brass Band. A Musical and Social History*, Oxford, Oxford University Press, 2000, p.116.

³⁴ Scannell and Cardiff, *A Social History*, p.182.

³⁵ Crisell, *An Introductory History*, p.30.

³⁶ Russell, J.F. and Elliot, J.H., *The Brass Band Movement*, London, J.M. Dent and Sons Ltd., 1936, p.200.

³⁷ Crisell, *An Introductory History*, p.29.

³⁸ Crisell, *An Introductory History*, p.29.

³⁹ Crisell, *An Introductory History*, p.31.

⁴⁰ Nott, J. J., *Music for the People. Popular Music and Dance in Interwar Britain*, Oxford, Oxford University Press, 2002, p.60.

⁴¹ AOP diary 5 October 1925.

⁴² Briggs, Vol. II, pp.283-4.

⁴³ Adam, K., 'Music in the North' in *The BBC Yearbook 1934*, p.201, quoted in Briggs, Vol. II, p.296.

⁴⁴ Briggs, Vol. II, p.296.

⁴⁵ Mortimer, H., (with Lynton, A.) *On Brass*, Sherborne, Alphabooks, 1981, p.65.

⁴⁶ Taylor, A. R., *Brass Bands*, St. Albans, Granada Publishing, 1979, pp.125-6.

⁴⁷ *British Bandsman*, 15 March 1924, p.4.

⁴⁸ *British Bandsman*, 1 March 1924, p.3.

⁴⁹ *British Bandsman*, 15 March 1924, p.4.

⁵⁰ *British Bandsman*, 29 November 1924, p.5.

⁵¹ *British Bandsman*, 15 March 1924, p.4.

⁵² Scannell and Cardiff, *A Social History*, p.309.

⁵³ Scannell and Cardiff, *A Social History*, p.317.

⁵⁴ Kenneth Wright was a graduate of Sheffield University, and worked for Metropolitan Vickers in Manchester, where he became Station Director for the BBC before moving to London. See also article in the *British Bandsman*, 20 July 2013.

⁵⁵ Memorandum dated 11th November 1935 K. A. Wright to Controller (Programmes), BBC Written Archives Centre (WAC) Caversham. Music – Gen. Brass Band File 1 ref. R27/28/1.

- ⁵⁶ According to Arthur O. Pearce's Diary no broadcast took place on 4 November 1935, but one was made on the previous Monday, 28 October from Leeds. The programme was, Overture: *Zampa*, Hérold; Suite: *Pride of Race*, Wright; Cornet solo: *Zelda*, Code; Rhapsody: *A Northern Rhapsody*, Keighley; Selection: *Savoy*, *Rimmer*. The Band had only recently won at Belle Vue with the Keighley test-piece.
- ⁵⁷ Memorandum dated 11 November 1935, BBC, WAC Ref. R27/28/1.
- ⁵⁸ Taylor, *Brass Bands*, pp.136-7.
- ⁵⁹ Memorandum dated 15 April 1932 from Programme Executive (unnamed) to Midland and Northern Regional Directors. BBC, WAC. Ref. R27/28/1.
- ⁶⁰ Memorandum dated 11 November 1935, BBC, WAC Ref. R27/28/1.
- ⁶¹ Taylor, *Brass Bands*, p.137.
- ⁶² Russell, 'What is Wrong with Brass Bands?', p.116.
- ⁶³ AOP Diaries.
- ⁶⁴ *Brass Band News* February 1936 quoted in Newsome, R., *The Modern Brass Band. From the 1930s to the New Millenium*, Aldershot, Ashgate, 2006, p.45.
- ⁶⁵ Taylor, *Brass Bands*, p.137.
- ⁶⁶ Maurice Johnstone (1900 - 1976). Born in Manchester. Educated at the Royal Manchester College of Music and Royal College of Music. Secretary to Sir Thomas Beecham 1932-5. Worked in BBC Music Department 1935-60, as Head of Northern Region Music 1938-53, and Head of Music Programmes (Sound) in London 1953-60. Writer and composer, with particular interest in orchestra and its repertoire, brass bands and Gilbert and Sullivan. (from Gammond, P. and Horricks, R., (eds) *Music on Record I Brass Bands*, Cambridge, Patrick Stephens, 1980, p.78).
- ⁶⁷ Memorandum dated 11 November 1935.
- ⁶⁸ Memorandum dated 22 November 1935. C. G. Graves to Director of Music, BBC WAC, Music-Gen. Brass Band File 1 Ref. R27/28/1.
- ⁶⁹ AOP Diary 8 December 1935.
- ⁷⁰ Memorandum dated 9 December 1935. C. G. Graves to Director of Music, BBC WAC, Music-Gen. Brass Band File 1. Ref. R27/28/1.
- ⁷¹ Memorandum dated 12 December 1935, K. A. Wright to Director of Music, BBC WAC, Music-Gen. Brass Band File 1 Ref. R27/28/1.
- ⁷² Ibid.
- ⁷³ Newsome, R., *Doctor Denis. The Life and Times of Dr. Denis Wright*, Baldock, Egon Publishers, 1995, pp.76-7 and 16-30.
- ⁷⁴ Memorandum dated 5 August 1936 Denis Wright to Assistant Director of Music, BBC, WAC, Ref.R27/2811.
- ⁷⁵ Ibid.
- ⁷⁶ Ibid.
- ⁷⁷ Ibid.
- ⁷⁸ Ibid.
- ⁷⁹ Document dated 15 October 1936. Ref. DSW/EMR, BBC, WAC, Music-Gen. Brass Band File 1 Ref.R27/28/1.
- ⁸⁰ Memorandum dated 15 October 1936, Assistant Director of Music to Assistant Controller (Programmes) BBC, WAC, Music-Gen. Brass Band File 1, Ref. R27/28/1.
- ⁸¹ Memorandum dated 5 August 1936, D.W. to A.D.M.
- ⁸² Memorandum dated 31 May 1937, Denis Wright to Northern Regional Director (T. H. Morrison). BBC, WAC, Music-Gen. Brass Band File 1 Ref. R27/28/1.
- ⁸³ *British Bandsman* 30 January 1937, p.2.
- ⁸⁴ Memorandum dated 28 July 1937, Denis Wright to Deputy Director of Music, BBC, WAC, Music-Gen. Brass Band File 1, Ref. R27/28/1.
- ⁸⁵ Denis Wright was working on a fee of around £12-12-0 which he described as 'lamentably low', which may well have been the amount paid in some regions. However, a memo from the Northern Regional Director dated 17 April 1936 disclosed that they were paying their best bands (including Black Dyke) £25 per engagement, and suggested that the lesser bands should receive £20. (Memo. 17.04.36 Northern Regional Director to Programme Organiser, BBC, WAC, Music-Gen. Brass Band File No.1, Ref. R27/28/1).
- ⁸⁶ Memorandum dated 28 July 1937.
- ⁸⁷ Memorandum dated 4 November 1937, Denis Wright to Deputy Director of Music. BBC, WAC, Music Gen, Brass Band File 1, Ref. R27/28/1.

- ⁸⁸ Memorandum dated 23 November 1937, Director of Programme Planning to Deputy Director of Music, BBC, WAC, Music Gen, Brass Band File 1, Ref. R27/28/1.
- ⁸⁹ Letter dated 2 December 1937, Denis Wright to A. J. Mellor. BBC, WAC, Music Gen. Brass Band File No.1, Ref. R27/28/1.
- ⁹⁰ Report, "The Brass Band Problem" by Denis Wright. BBC, WAC, Music Gen, Brass Band File No. 2, Ref. R27/28/2.
- ⁹¹ Memorandum dated 10 March 1939 Denis Wright to Deputy Director of Music, BBC, WAC, Music Gen, Brass Band File No. 2, Ref. R27/28/2.
- ⁹² *British Bandsman* 18 March 1939, pp.5 & 7.
- ⁹³ Newsome, R., *Dr. Denis*, pp.80-1.
- ⁹⁴ Reynolds, B., *Music While You Work. An Era in Broadcasting*, Lewes, The Book Guild Ltd., 2006, p.2.
- ⁹⁵ Memorandum dated 9 January 1940, Denis Wright to Northern Region Music Director. BBC, WAC, Music Gen., Brass Band File No.2, Ref. R27/28/2.
- ⁹⁶ Taylor, *Brass Bands*, pp.133-5.
- ⁹⁷ A.O.P. diaries 1925-1948.
- ⁹⁸ Scannell & Cardiff, *A Social History*, p.145.
- ⁹⁹ AOP diaries 1938-9.
- ¹⁰⁰ AOP diaries 5 July & 19 November 1936.
- ¹⁰¹ AOP diaries dated 16 October 1938.
- ¹⁰² AOP diaries 20 December 1940.
- ¹⁰³ AOP diaries 20 and 29 May 1942.
- ¹⁰⁴ AOP diaries 29 May 1944.
- ¹⁰⁵ Briggs, A., *The History of Broadcasting in the United Kingdom Volume III The War of Words*, Oxford, Oxford University Press, 1970 (reprinted 2000), p.298.
- ¹⁰⁶ Letter, D.Wright to Arthur O. Pearce dated 5 January 1940; letter, Arthur O. Pearce to D.Wright dated 15 March 1940, BBC, WAC, Artists/Radio Artists, Black Dyke Mills Band (BDMB), 1938-1961, File 1.
- ¹⁰⁷ AOP diaries 21 September 1941 and *Brass Bandstand* Script. John Foster and Son Business Archive, WYAS, Bradford, Scrapbook Ref. 61D95/9/1/2.
- ¹⁰⁸ Letter D. Wright to Arthur O. Pearce dated 6 August 1941, BBC, WAC, Artists/Radio Artists, BDMB, 1938-1961, File 1.
- ¹⁰⁹ AOP diaries 2 February & 27 November 1942.
- ¹¹⁰ Newsome, *150 Golden Years*, p.98.
- ¹¹¹ AOP diaries 10 January 1942.
- ¹¹² AOP diaries 26 September 1943, 3 June 1945, 12 March 1944, 15 April 1944 & 18 March 1945.
- ¹¹³ Mortimer, *On Brass*, pp.135-6.
- ¹¹⁴ Mortimer, *On Brass*, p.134.
- ¹¹⁵ Pearce diaries 15 April 1944.
- ¹¹⁶ Contract dated 29 March 1944, BBC, WAC, B.D.M.B., 1938-1961, File 1.
- ¹¹⁷ AOP diary, 3 July 1943.
- ¹¹⁸ Mortimer, *On Brass*, p.123.
- ¹¹⁹ Minutes of Meeting dated 17 December 1942. BBC, WAC, Music – Gen., Brass Bands, File 3 Ref. 27/28/3.
- ¹²⁰ Memorandum dated 14 January 1943, Harry Mortimer to A. A. (P) North Region. BBC, WAC, Music – Gen., Brass Bands File 3 Ref. 27/28/3.
- ¹²¹ Memorandum dated 18 November. Harry Mortimer to Arthur Spencer, Music Department, Manchester. BBC, WAC B.D.M.B. 1938-1961, File 1.
- ¹²² Memorandum dated 26 August 1958. Harry Mortimer to Northern Region, Manchester, BBC, WAC, B.D.M.B. 1938- 1961, File 1.
- ¹²³ Letter dated 1 August 1963 to BBC from Geoffrey Whitham, Bandmaster, B.D.M.B.
- ¹²⁴ BBC, WAC. Artists/Radio Artists, B.D.M.B., 1956-65, Ref. N18/1,966/1.
- ¹²⁵ On Mortimer's appointment the Secretary of the National League of Bands' Associations wrote congratulating the BBC Appointments Board on their choice and saying: 'Mr. Mortimer has the full confidence of the whole of our movement in his ability, tact and experience in fulfilling what must of necessity be, especially during these times, an onerous office.' (BBC, WAC, Undated letter H. H. Thomas to The Appointments Board. H. Mortimer Staff File Ref. L1/1701/1.

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- ¹²⁶ Memorandum dated 14 October 1942, R. MacDermot to A.D.P.P., BBC, WAC, Music – Gen. Brass Bands File 3, Ref. R27/28/3.
- ¹²⁷ Mortimer, *On Brass*, p.122.
- ¹²⁸ *British Bandsman*, 5 October 1946.
- ¹²⁹ *British Bandsman*, 14 December 1946.
- ¹³⁰ Mortimer, *On Brass*, p.145.
- ¹³¹ Newsome, *150 Golden Years*, pp.115-119.
- ¹³² Newsome, R., *The Modern Brass Band From the 1930s to the New Millenium*, Aldershot, Ashgate Publishing Limited, 2006, pp.187-8.
- ¹³³ Newsome, *150 Golden Years*, pp.126-136.
- ¹³⁴ Newsome, *The Modern Brass Band*, p.188.
- ¹³⁵ Ibid.
- ¹³⁶ Newsome, *150 Golden Years*, pp.136,141,151.
- ¹³⁷ Newsome, *150 Golden Years*, p.112.
- ¹³⁸ Newsome, *150 Golden Years*, p.142.
- ¹³⁹ Parkinson, M., commentary to television documentary *Where There's Brass*, Yorkshire Television, 1969.
- ¹⁴⁰ Taylor, *Brass Bands*, p.159.
- ¹⁴¹ *British Bandsman*, 9 April 1960.
- ¹⁴² Clay, *An Inside Story*, photo section between pp.90-1.

CONCLUSION

This thesis has aimed to provide a wide-ranging examination of one of the leading British brass bands, Black Dyke Mills, during a period of great social, cultural and technological change. In addition to providing a detailed insight into the way the band operated, where it played and the nature of its repertoire, this study has endeavoured to point up the continuities in the band's activities, as well as those areas where change was apparent.

During the period under review there was a decline in the number of brass bands, and they were marginalized in the national culture, but it is important to make the point that Black Dyke, along with a small number of other elite bands who were leading representatives of the movement, were to some extent insulated from the most damaging effects of the fading of the brass band light. Furthermore, it needs to be emphasised that Black Dyke were the only band to survive at the leading edge of the movement, not only during the period under review, but from the earliest days of the all-brass ensemble; Black Dyke represented the great continuity of the movement. It had developed an illustrious history both as a contesting band, but also as an ensemble that had a high reputation in the area of concert work. This being the case, Black Dyke was able to secure bookings at the most prestigious venues, and, with the development of new media, was at the forefront of the minds of those engaging artists worthy of recording and broadcasting.

Of course, this success was only made possible by the continuing financial support from John Foster and Son, and the (mostly) enthusiastic backing of the company directors. It is remarkable that the firm provided substantial and increasing funding for the band from 1855, and throughout the period under review, even after the company went into public ownership, eventually not being managed by members of the

Foster family. Although the company continued its support over such a long period, there were subtle changes in the perceived reasons for perpetuating that patronage. At the start, John Foster in making the decision to create the band must have known from his own experience of the personal rewards to be gained from being a member of such a group. But probably of greater significance to him was the benefit that would accrue to the local community, both as a source of music for local events, and as a focus for public pride.

The sense that Victorian philanthropy and paternalism persisted in Queensbury well into the twentieth century is strong, although by the time of the wedding celebrations of William and Lawrence Foster in the 1930/40s it would perhaps be more accurate to describe the village as having a 'familial' rather than a 'paternal' feel. As far as the band was concerned, Fosters had been the prime movers in enabling the foundation of a distinguished musical ensemble, which by the 1900s had earned a legendary status within its own field by its contesting feats, prominent soloists, and good quality concert programming. Black Dyke had also created its own distinctive identity, not just as an adjunct to its well-meaning sponsors. The reputation created in the pre-1900 period was carried into the twentieth century and enhanced by continuing contest successes, together with a widening concert, recording, and broadcasting profile. By the 1930s newspapers were reporting the support given to Black Dyke as a tradition of the Foster family; in 1935, faced with considerable financial difficulties for the company, the board's sharp rejection of a motion proposing the discontinuance of the band supports this view. The band's reputation and popular following, which was reinforced through its regular wartime radio broadcasts, ensured that the company could not countenance the possibility of parting with it. The steps taken after 1945 to maintain the standard of the band as a first-class ensemble only served to emphasise the firm's commitment to the band. By the 1940s at the latest, the band's name was

proudly displayed above the company's name on the firm's letterhead, confirming the valued place it held within John Foster and Son.

Although the company provided ongoing support for the band during the 70 years covered by this study, for much of the time the directors appear to have adopted a light-handed approach to the control of its operation. However, after the Second World War, as a public company, rather more attention was paid to band affairs by the board, and a member was appointed to provide an overview of, and a point of contact with, the group. The directors would certainly be involved when major items of expenditure were under consideration, and, occasionally, when difficult situations arose concerning bandmasters and conductors they would step in to resolve matters. The company also had a considerable hold over the bandsmen for much of the period, as many of them were their employees; the bandmasters and conductors were in the same situation. To a considerable extent, however, the company left the day-to-day running of the group in the hands of the bandsmen themselves, who operated through a democratic whole-band committee.

Black Dyke remained at the heart of the community of Queensbury during the period under review, and up to the Second World War was regularly present for village events, providing appropriate musical contributions. Although the band's fame spread during the twentieth century, and its engagements were further afield, the bandsmen could be confident that they would receive a warm welcome home, especially after contest success. Of course, until the 1950s most of the band members were embedded in the community, living locally and working at the mill, but even when this situation started to change, the sense persisted of the band belonging to Queensbury.

The membership of the band was examined and it was seen how entry into brass banding was often through family encouragement, either from members who

were already playing in bands, or from parents who sought a worthwhile pastime for their children. Traditional methods of training could be rigorous, but for those who wished to achieve membership of Black Dyke, with its demanding standards, these formed a necessary apprenticeship, often in the hands of old masters such as Owen Bottomley. Most members of Black Dyke had graduated to the band through lower graded ensembles, many regarding their acceptance into the Queensbury group as the pinnacle of their brass band career. Black Dyke also had the benefit of a junior band that provided a steady stream of young players already primed with the required ethos. They all had to experience the rite of passage of the audition that presented a daunting test of instrumental skill and mental toughness, with a jury of no-nonsense Black Dyke bandsmen ready to give their verdict. The democratic system Black Dyke had adopted for arriving at decisions pertaining to the band persisted during this period. It was seen how on a number of occasions the band was able to exercise its influence to effect the dismissal of bandmasters. The bandsmen themselves, perpetuated the traditions of the band guarding the standards of behaviour and musical excellence by ruthless expulsion of those who did not come up to the mark.

It is clear that individuals were always important in the progress of the band, and in the perpetuation of its status within the brass band movement. A succession of notable soloists and skilled band trainers/conductors, which Black Dyke could attract because of its reputation and Foster's financial backing, gave the band considerable advantages. For over half of the period reviewed Arthur O. Pearce was the bandmaster, and his influence on the group cannot be overstated. Although as has been seen the band under his leadership could be regarded as a family, and indeed there were a number of families represented within it, there was no doubt who was in charge. Pearce was evidently well respected by his men, and he kept together the core of the band with no apparent serious internal dissent, through the upheavals of two World Wars, much longer than any other bandmaster.

For almost the whole of the span of this study Black Dyke was a working- class group, with the majority employed by John Foster and Son. Only after 1945 did this begin to change, with more of the bandsmen working elsewhere and often in a different class of employment. The main result of this change in the occupational profile of the band was that mid-week engagements became more difficult to arrange than had been the case when the majority of the band worked in the mill. Any class considerations were likely to be of secondary importance for a group whose selection processes were largely based on musical prowess; the acceptance of Peter Hainsworth, an accountant, was a prime example. It may seem that with the bandsmen not wholly integrated with the company through employment, there would be a subtle change in character, less of a feeling of belonging, but the weight of history and respect for the traditions of Black Dyke overcame any occupational differences.

It has been mooted in this study that in the inter-war years Black Dyke was virtually a professional concert band. On the basis of the number of engagements they had in many of those years, and the pay they received, especially when related to what they were earning at the mill, this does seem to have been the most financially rewarding era for the bandsmen. That brass banding as a whole should be regarded as Serious Leisure, as defined by Robert Stebbins, is indisputable, but there is a strong argument that for bands such as Black Dyke there should be a special category which goes further. Even though playing in a brass band could be regarded as a hobby, as leisure away from another occupation, a number of bands did achieve standards that were akin to those of professional ensembles, and they did provide a conduit for some brass players to join orchestras and other mainstream groups; ex- Black Dyke solo cornets Maurice Murphy and Willie Lang both went on to occupy the principal trumpet chair with the London Symphony Orchestra. In these circumstances, especially in works bands where the jobs provided were often little more than sinecures, there could

be a blurring of the definition of what was the main occupation and whether banding was in fact leisure. This situation was not, however, constant, for at Black Dyke in the post-war period the number of engagements fell substantially, and many bandsmen were employed outside the mill in possibly better-paid jobs, although the figures that would support this conjecture are not available. In these circumstances it is likely that the bandsmen may have again regarded playing as a hobby, and not so much as a source of income. Nevertheless, excellence of musical performance was always a paramount requirement.

Contesting, the testing ground for that quality, remained at the heart of Black Dyke's music making, a fact that was emphasised in the replies of those interviewed. A love of music was evident amongst these interviewees, especially a love of melody, but the imperative of contest success was always there, albeit that the number of contests entered was much reduced from the nineteenth century levels when reputation was being established. The fact was that although there were still a large number of contests being held, for a band such as Black Dyke there were only a limited number that offered sufficient rewards, in terms of prizes, but perhaps more importantly, enhancement of prestige. Although the value of contesting may be a contentious issue, it remains an essential unifying element of the brass band movement, the contest providing not only musical competition by which the hierarchy of bands is established, but also a vital social milieu for the membership.

Black Dyke Mills Band did not rest on its laurels, but regularly reinforced its reputation by winning, or at least achieving one of the top three places at the major competitions. Just as the 1960s ended Black Dyke were on the verge of one of their most successful contesting periods, with a dominating presence in the Open and National Championships throughout the next decade.¹ This renewal of their contest reputation has been a feature of Black Dyke's history, and, together with the readiness

of the band to grasp new opportunities for maintaining and if possible widening contact with its public, has served to keep them at the forefront of the movement over succeeding generations.

As far as the concert repertoire was concerned, it has been seen that there was a measure of continuity throughout the period, with music for the stage in its many guises a continuous thread running through the musical tapestry. However, music provided for dancing which had been common before 1914 gradually disappeared as the dedicated dance band took over that role. The demands of the entertainment brief, especially at the seaside, saw the introduction of more light-hearted, ephemeral pieces as the century progressed. This type of repertoire was, however, only a small part of Black Dyke's music, which still reflected, in its inclusion of marches, solos, test pieces, and arrangements from previous generations, its own and the brass band movement's musical inheritance. Black Dyke was always noted for the quality of its musical programmes and its willingness to tackle challenging works, a theme that persisted until the end of the period when test pieces began to be produced which displayed modernist tendencies.

To some extent, notably in the case of modern stage works, Black Dyke did try to keep in touch with popular musical taste, although only on rare occasions did that extend in any degree to American imports such as ragtime, jazz and swing. By the 1960s the band was, on the whole, playing repertoire that would appeal to their own constituency, whilst the definition of popular music was undergoing a change which reflected the demands of a burgeoning youth culture seeking fresh, exciting entertainment. Throughout the period of this study Black Dyke took very seriously its role as a proud representative of the whole movement, and this was reflected in the music it played.

After 1945 there was a definite change in Black Dyke's concert calendar, with the previously dominant summer season becoming less important. One of the main reasons for this was the trend that had started in the late 1930s of a sharp reduction in the demand for brass bands at seaside resorts. In addition, from the 1950s, the popular music scene was in a revolutionary period with rock and roll and guitar-led bands providing new sounds that had particular attractions for young people. Associated with these external factors, there was also the internal change in the band, whereby the 1950s saw the number of members working at Foster's mill decline to a level where mid-week engagements became impractical. Black Dyke ceased its park concerts in the late 1960s, an indication of the band's desire to engage with its enthusiastic supporters in the more comfortable, weatherproof and acoustically focussed surroundings of a concert hall or other indoor venue. Rather than solely relying on the patronage of local authority entertainment officers, Black Dyke started to promote its own concerts from the late 1950s. In line with the mainstream musical world the winter concert season assumed more importance, although engagements were still taken throughout the year, but now generally limited to weekends. Whereas at the beginning of the twentieth century Black Dyke were largely playing outside to an audience that was not obliged to pay for the privilege of hearing them, by the end of the period indoor venues with ticketed entry were the norm. This shift could be interpreted as a change from the band as a source of general entertainment to the brass band as a specialist musical genre performing solely for those sufficiently interested to be willing to pay the price of entry.

In terms of the audience for Black Dyke's music, the first seventy years of the twentieth century could be said to display a curious paradox. In general the public's appetite for what brass bands had to offer would appear to have reduced over this period from what had been a peak of popularity around 1900. Nevertheless there were increasing opportunities for Black Dyke and its peers to access wider audiences for

their music. Although the late nineteenth century had seen the band extending the geographical scope of its concert engagements, the popularity of seaside holidays in the inter-war years, and the availability of prestigious park work up and down the country meant Black Dyke was able to engage with an expanding audience. This was as nothing, however, when compared with the number of new listeners that could be reached through the media of gramophone, radio and television as the 1900s progressed. It was seen that from the earliest days of recording and broadcasting the band was at the forefront in taking advantage of these new opportunities, and was able from the outset to meet the exacting standards set by the BBC. So in a period of declining audiences for brass band music in general, Black Dyke was in a position, as one of a select group of bands with established reputations, to reach out to millions of potential listeners, rather than the hundreds or thousands who could have attended its concerts in the early 1900s.

Final comments

Clearly, in the period under review, the brass band movement, while retaining its essential characteristics, was affected by changes in its position both within society and the field of popular music. In particular, there was a fall in the number of bands, which in all probability saw a fifty percent reduction from the First World War to the mid-1960s, although the figures are notoriously difficult to assess with any accuracy. As discussed, although the 1960s may have seen some further reduction in band numbers, that decade did witness a definite boost for the movement with the introduction of new blood via the encouragement of brass instrument teaching in schools, and the resultant creation of bands for young people. This has been a trend which has continued into the twenty-first century, with many bands, especially those leaders in the movement like Black Dyke, now including in their membership students at music colleges, and graduates of those institutions often possessed of degrees in

brass band studies; a far cry from the nineteenth-century bandsmen and those of much of the twentieth, who usually had little formal musical training. So in many ways, this thesis is ending at a moment of a new beginning for the brass band movement that needs its own history. It is hoped that the challenge will be taken up by researchers in the future.

Looking at brass bands and the wider context of the history of popular music, it is fascinating to see how they were able, from a position of dominance in the late nineteenth century, through a decline in popularity, and despite the radical changes in public taste in the twentieth, to continue to attract adherents and enthusiastic participants. As with other minority areas of popular music, such as folk and jazz, there seemed to be some fundamental quality in the sound, combined with a distinctive social environment, which ensured the genre would continue. In spite of the vagaries of what was happening in the world of 'pop' music, the intrinsic value of brass banding has secured its place as a thriving area of popular amateur music making, and one deserving of continued academic research. The brass band also provides an avenue for a whole range of popular music styles that have no other obvious outlet, to remain alive.

Finally, in arriving at the end of this project, I am well aware that the agenda for future research contains much that could be of interest to both social historians and musicologists. More studies of other bands within the context of the wider movement would be of great value in providing a fuller picture than we have at present of the variety of experience of those within the brass band movement. The whole area of brass band broadcasting deserves a wider study of such matters as the bands involved, repertoire, organisation, questions of metropolitan bias, and BBC policies. On Black Dyke specifically, more could be said on the fascinating inter-war touring period in relation to the logistics of the operation, the repertoire played, and the life of a

bandsman, although the lack of primary sources, apart from Arthur O. Pearce's diaries, could be a limiting factor. Black Dyke has one of the largest and oldest music libraries in the movement containing many valuable manuscript scores; a detailed study of the band's repertoire over its history awaits a researcher with the requisite musicological skills.

¹ Black Dyke won the Open Championship in 1972, 1973, 1974 & 1977 and was placed 2nd in 1971 and 1978. The title of National Champions was achieved in 1972, 1975, 1976, 1977 & 1979, with third places in 1973 and 1974.

Appendix 1: Black Dyke Mills Band: engagements at Queensbury 1915-1948

Year	Number of engagements	Details
1915	2	Concert at Victoria Hall for the 'Belgian Fund', produced £30/6/3. Holy Trinity Church for Whit Monday festivities (WM).
1916	1	WM.
1917	2	WM. Concert at Victoria Hall in honour of Joseph Holbrooke. ¹
1918	1	WM.
1919	5	Peace Celebrations: procession, church service, concert and dancing. WM. Victory Club concerts. Queensbury Co-op procession, concert and dancing. Victoria Hall concert (VH).
1920	5	WM. VHx2 (one of these concerts was noted by Pearce as 'promoted by ourselves', probably to distinguish it from others which raised money for charitable purposes). Concerts at 'Littlemoor'. ² Queensbury Musical Festival, ('services given').
1921	4	WM. Queensbury Musical Festival. Presentation concerts for the 'Glasgow Shield' held at 'Littlemoor'. Funeral of Henry Craven (age 41), late bass trombone with Black Dyke.
1922	2	WM VH for the 'Lifeboat Institution'.
1923	6	VHx3, all for 'selves'. WM H.R.H. the Prince of Wales visit to Black Dyke Mills. Armistice Day Service. (AD)
1924	3	WM. VHx2
1925	2	WM. VH.
1926	7	WM. AD. VHx5, 1 for 'Nursing Association', and 1 designated, 'Arthur Piece Benefit'. ³
1927	5	WM. AD. Concert at church cricket ground VHx3.
1928	7	WM. AD. Concert at the British Legion, 50% of the takings to go

		to the band. VHx4, including the presentation concert for the 1,000 Guinea Crystal Palace Trophy.
1929	4	WM. AD. VHx2.
1930	2	WM. AD. VH, presentation concert for the <i>Daily Telegraph Cup</i> , the second prize at the National Championship.
1931	Nil	
1932	1	WM.
1933	2	WM. AD.
1934	4	VHx4.
1935	3	WM. AD. VH.
1936	4	WM. AD. VHx2.
1937	3	WM. Coronation Day Celebrations. Queensbury Co-op Gala.
1938	7	WM. AD. VHx5, 1 for 'benefit of Queensbury Cricket Club Bazaar'.
1939	2	WM. VHx2, 1 for 'Soldiers' Comforts for Christmas'.
1940	2	National Services Festival Queensbury, procession to 'Littlemoor', and the next day, Church Parade when the band 'played in church'.
1941	3	War Weapons Week. Black Dyke Mills Canteen at lunchtime on two occasions.
1942	4	AD. Black Dyke Mills Canteen at lunchtime. Played for Mr. and Mrs. W. Foster's Wedding Reception. Queensbury Civic Parade.
1943	2	Cricket Field 'for Red Cross'. The Camp, Queensbury.
1944	3	AD. The Camp, Queensbury, 'assisted by Artistes from the Cracker Jack Party.' Queensbury Co-op Gala.
1945	1	Queensbury Co-op Demonstration
1946	2	Peace Celebrations. Queensbury Co-op Gala.

1947	2	Parade with National Championship Trophy. Presentation Concert for National Championship Trophy.
1948	4	AD. VH. Black Dyke Mills Canteen at lunchtime. Presentation Concert for National Championship Trophy.
<p>What the diaries do not show, but another of the Pearce archive notebooks does, is the playing of carols around Queensbury at Christmas, visiting prominent members of the community and various clubs, a collection being taken. This notebook shows amounts collected up to 1939.</p>		

¹ Joseph (sometimes Josef) Charles Holbrooke (1878-1958), composer, conductor and polemicist. Educated at the Royal Academy of Music. Composed much music, now largely forgotten, including an opera trilogy, *The Cauldron of Anwyn*, and a number of orchestral tone poems. His *Clive of India* was used as the test-piece for the Open Championship in 1940. A local report of the concert described Holbrooke's music as 'intensely individual in character, and probably because of this fact it is not generally appreciated by the musical public as its merits and genius demand.' Holbrooke was said to have 'a keen appreciation of the excellent playing of our leading brass bands, and especially of the Black Dyke Band, whose musical fame is practically universal.' The concert was given on behalf of the Sailors' and Soldiers' Christmas Gifts Fund, and featured a number of Joseph Weston Nicholl's arrangements, including a selection from Holbrooke's Dramatic Opera, *Dylan*. The composer was present at the concert but Weston Nicholl conducted this piece, as Holbrooke had had 'no opportunity for a rehearsal.' The reporter was enthusiastic: '[t]here is little doubt that amongst the few arrangements for brass bands of ultra-modern music, this "Dylan" selection will take high place. The Black Dyke is to be congratulated upon having given at short notice so magnificent a performance of such an exacting selection.' As far as can be ascertained, the reporter's optimism was unfulfilled, and *Dylan*, in its brass band arrangement, did not achieve recognition. Black Dyke still have the piece in their library. (*Halifax Evening Courier*, 14.12.17).

² "Littlemoor" was the home of Herbert Anderton Foster.

³ Arthur Peace (shown as Piece in A.O.P.'s diary) had lost an arm 35 years before whilst working at Black Dyke Mills, and had recently had his left leg amputated as a result of blood poisoning. This concert was arranged by the Queensbury Unionist Association and Queensbury Constitutional Club, and presided over by the Managing Director of Foster's, Col. E.H. Foster supported by Captain R.A.C. Foster, Councillor A.R. Burniston and the Vicar of Queensbury. Col. Foster said the concert was being held 'to help a brother who had been most unfortunate, and he was pleased to see such a splendid response to their effort ... he said that the firm he represented would never see Mr. Peace in need.' A local newspaper report stated, '[t]he whole of the proceeds, without any deductions will be given to Mr. Peace, and so far over £60 has been raised, which may be still further augmented by subscriptions.' (*Halifax Courier and Guardian*, 04.12.26).

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE, 1915 – 1948**MARCHES**

<u>1915</u>			<u>1928</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Albion</i>	Dodsworth	1	<i>Brilliant</i>	Ord Hume	6
<i>Boys of the Old Brigade</i>	Barri	2	<i>3 D.G.s</i>	Brophy	5
<i>Brilliant</i>	Ord Hume	1	<i>The Elephant</i>	Ord Hume	8
<i>Carry On</i>	Ord Hume	19	<i>Grove House</i>	Ord Hume	5
<i>Concerto</i>	Nicholl	1	<i>Holyrood</i>	Alford	12
<i>3 D.G.s</i>	Brophy	11	<i>Machine Gun Guards</i>	Maréchal	7
<i>Dead March from Saul</i>	Handel	1	<i>The Middy</i>	Alford	8
<i>Distant Greeting</i>	Doring	4	<i>Old Comrades</i>	Teicke	13
<i>Harlequin</i>	Rimmer	2	<i>On the Quarter Deck</i>	Alford	28
<i>Honour the Brave</i>	Rimmer	1	<i>Outpost</i>	Shaw	6
<i>Hungarian</i>	Nicholl	1	<i>Pompous Main</i>	Douglas	2
<i>Olympia</i>	Allen	1	<i>President</i>	Douglas	6
<i>Organic</i>	Scott	2	<i>Punchinello</i>	Rimmer	5
<i>President</i>	Douglas	1	<i>Radio</i>	Pecking	2
<i>Queen of the West</i>	Rimmer	5	<i>Tannhauser</i>	Wagner	3
<i>La Russe</i>	Rimmer	7	<i>Voice of the Guns</i>	Alford	13
<i>Simoon</i>	Allen	2			
<i>Sons of the Brave</i>	Bidgood	7			
<i>Tipperary</i>	Judge	1			

<u>1938</u>			<u>1948</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Colonel Bogey</i>	Alford	1	<i>Albion</i>	Dodsworth	1
<i>3 D.G.s</i>	Brophy	1	<i>B.B. and C.F.</i>	Ord Hume	6
<i>Distant Greeting</i>	Doring	3	<i>Black Knight</i>	Rimmer	3
<i>El Capitan</i>	Sousa	9	<i>Brilliant</i>	Ord Hume	1
<i>Gleneagle</i>	Hawley	1	<i>Colonel Bogey</i>	Alford	2
<i>Imperator</i>	Greenwood	5	<i>County Palatine</i>	Johnstone	1
<i>O.R.B.</i>	Anderson	6	<i>Honest Toil</i>	Rimmer	5
<i>Old Comrades</i>	Teicke	7	<i>King Cotton</i>	Sousa	2
<i>On Your Guard</i>	Hughes	2	<i>Liberty Bell</i>	Sousa	2
<i>Palace of Varieties</i>	Longstaffe	6	<i>The Middy</i>	Alford	2
<i>Pomp and Circumstance</i> (No. not specified)	Elgar	5	<i>On the Quarter Deck</i>	Alford	2
<i>Senator</i>	Allen	5	<i>Pennine Way</i>	Johnstone	1
<i>Soldiers in the Park</i>	Monckton	1	<i>Pomp and Circumstance No. 1</i>	Elgar	2
<i>Stars and Stripes for Ever</i>	Sousa	10	<i>Pomp and Circumstance No. 4</i>	Elgar	17
<i>Washington Greys</i>	Grafulla	2	<i>Le Prophète</i>	Meyerbeer	9
<i>Washington Post</i>	Sousa	2	<i>Queensbury</i>	Kay	20
<i>Where's the Sergeant?</i>	Longstaffe	3	<i>Standard of St. George</i>	Alford	2
<i>With Sword and Lance</i>	Sarke	2	<i>Stars and Stripes for Ever</i>	Sousa	5
<i>Youth and Vigour</i>	Lautenslager	1	<i>Tannhauser</i>	Wagner	3
			<i>Washington Post</i>	Sousa	2

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 - 1948**OVERTURES**

<u>1915</u>			<u>1928</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Coriolan[us]</i>	Beethoven	13	<i>Barber of Seville</i>	Rossini	8
<i>L'Italiana in Algeri</i>	Rossini	9	<i>Crown Diamonds</i>	Auber	6
<i>Merry Wives of Windsor</i>	Nicolai	8	<i>Die Felsenmühle</i>	Reissiger	7
<i>Rosamunde</i>	Schubert	9	<i>La Forza del Destino</i>	Verdi	5
<i>Ruy Blas</i>	Mendelssohn	11	<i>If I Were King</i>	Adam	4
<i>Siege of Rochelle</i>	Balfe	3	<i>L'Italiana in Algeri</i>	Rossini	11
<i>Tancredi</i>	Rossini	3	<i>Magic Flute</i>	Mozart	5
<i>William Tell</i>	Rossini	9	<i>Maritana</i>	Wallace	10
			<i>Martha</i>	Flotow	6
			<i>Merry Wives of Windsor</i>	Nicolai	6
			<i>Mirella</i>	Gounod	9
			<i>Napoleon</i>	Bilton	14
			<i>Poet and Peasant</i>	Suppé	6
			<i>Raymond</i>	Thomas	5
			<i>Rosamunde</i>	Schubert	1
			<i>Semiramide</i>	Rossini	9
			<i>Siege of Rochelle</i>	Balfe	9
			<i>Tancredi</i>	Rossini	3

<u>1938</u>			<u>1948</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Barber of Seville</i>	Rossini	1	<i>Academic Festival</i>	Brahms	3
<i>La Cenerentola</i>	Rossini	4	<i>Barber of Seville</i>	Rossini	6
<i>Le Domino Noir</i>	Auber	7	<i>Bohemian Girl</i>	Balfe	1
<i>Les Dragons de Villars</i>	Maillart	8	<i>Carnival</i>	Suppé	15
<i>Die Felsenmühle</i>	Reissiger	4	<i>Chal Romano</i>	Ketelebey	6
<i>La Fille du Régiment</i>	Donizetti	2	<i>Daughter of the Regiment</i>	Donizetti	12
<i>Marinarella</i>	Fucik	7	<i>Fierrabras</i>	Schubert	1
<i>Masaniello</i>	Auber	13	<i>The Impresario</i>	Cimerosa	15
<i>Mirella</i>	Gounod	5	<i>L'Italiana in Algeri</i>	Rossini	3
<i>Peter Schmoll</i>	Weber	6	<i>Marinarella</i>	Fucik	3
<i>Pique Dame</i>	Suppé	4			
<i>Poet and Peasant</i>	Suppé	2			
			<i>Merry Wives of Windsor</i>	Nicolai	6
<i>Ruy Blas</i>	Mendelssohn	7	<i>Napoleon</i>	Bilton	1
<i>Semiramide</i>	Rossini	5	<i>Orpheus in the Underworld</i>	Offenbach	24
<i>Tantalesqualen</i>	Suppé	1	<i>Pique Dame</i>	Suppé	1
			<i>Semiramide</i>	Rossini	17
<i>Zampa</i>	Hérold	5	<i>Tancredi</i>	Rossini	4
			<i>Tantalesqualen</i>	Suppé	7

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 - 1948**CORNET SOLOS**

<u>1915</u>			<u>1928</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Babylon</i>	Adams	3	<i>Cleopatra</i>	Damaré	8
<i>Black Dyke</i>	Greenwood	20	<i>Les Follies</i>	Waldteufel	7
<i>Brilliant</i>	Greenwood	1	<i>I Dreamed a Dream</i>	Cooke	8
<i>Fairies</i>	Jacome	2	<i>Levy Athan</i>	Levy	2
<i>Furioso</i>	Greenwood	3	<i>Merry-go-Round</i>	Rimmer	7
<i>I Hear You Calling Me</i>	Marshall	10	<i>Nightingale</i>	Moss	28
<i>Little Grey Home in the West</i>	Loehr	2	<i>Pandora</i>	Damaré	10
<i>The Lost Chord</i>	Sullivan	2	<i>Roundabout</i>	Rimmer	1
<i>My Dearest Heart</i>	Sullivan	14	<i>Zelda</i>	Code	11
<i>Queensbury</i>	Greenwood	5			
<i>Violin Concerto</i>	Mendelssohn	1			
<i>Wonderland</i>	Greenwood	2			

<u>1938</u>			<u>1948</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Cleopatra</i>	Damaré	9	<i>Cleopatra</i>	Damaré	26
<i>Fascination</i>	Hawkins	2	<i>Facilita</i>	Code	9
<i>Fatherland</i>	Hartmann	3	<i>Fairies of the Waters</i>	Jacome	3
<i>Fire Star</i>	Carter	2	<i>Hailstorm</i>	Rimmer	35
<i>Jenny Wren</i>	Davis	15	<i>Jenny Wren</i>	Davies	9
<i>The Lost Chord</i>	Sullivan	1	<i>Merry-go-Round</i>	Rimmer	7
<i>Lucille</i>	Code	3	<i>Weber's Last Waltz</i>	Rimmer	2
<i>Merry-go-Round</i>	Rimmer	3	<i>Zanetta</i>	Code	1
<i>My Pretty Jane</i>	Hartmann	5	<i>Zelda</i>	Code	10
<i>The Paragon</i>	Sutton	1			
<i>The Rosary</i>	Nevin	1			
<i>Silver Showers</i>	Rimmer	4			
<i>Silver Threads Amongst the Gold</i>	Danks	1			
<i>Zanetta</i>	Code	1			
<i>Zelda</i>	Code	3			

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 - 1948**EUPHONIUM SOLOS****1915****1928**

Piece	Composer	Times played	Piece	Composer	Times played
<i>La Belle Américaine</i>	Hartmann	19	<i>Arbucklenian</i>	Hartmann	1
<i>La Somnambula</i>	Bellini	6	<i>Cavalier</i>	Sutton	7
			<i>Good Bye</i>	Owen	8
			<i>Mermaid's Song</i>	Weber	16
			<i>My Dreams</i>	Tosti	6
			<i>My Old Kentucky Home</i>	Hartmann	5
			<i>Old Folks at Home</i>	Hartmann	5
			<i>Rule Britannia</i>	Hartmann	9
			<i>Serenade</i>	?	1
			<i>La Somnambula</i>	Bellini	10
			<i>Weber's Last Waltz</i>	Rimmer	1

1938**1948**

Piece	Composer	Times played	Piece	Composer	Times played
<i>La Belle Américaine</i>	Hartmann	1	<i>La Belle Américaine</i>	Hartmann	14
<i>Cavalier</i>	Sutton	1	<i>Bolero</i>	Stephens	7
<i>Hailstorm</i>	Rimmer	7	<i>Jenny Jones</i>	Rimmer	13
<i>Les Millions de Harlequin</i>	Drigo	7	<i>Land of Hope and Glory</i>	Elgar	1
<i>My Old Kentucky Home</i>	Hartmann	1	<i>Largo al Factotum</i>	Rossini	24
<i>Nightingale</i>	Moss	5	<i>Lucille</i>	Code	8
<i>Shylock</i>	Lear	4	<i>Les Millions de Harlequin</i>	Drigo	3
<i>Titania</i>	Rimmer	11	<i>Shylock</i>	Lear	2
<i>Toreador song from Carmen</i>	Bizet	4			

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 – 1948**TROMBONE SOLOS**

<u>1915</u>			<u>1928</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Arbucklenian</i>	Hartmann	7	<i>Berceuse de Jocelyn</i>	Godard	12
<i>Saltaire</i>	Round	3	<i>Desert</i>	Millar	6
			<i>The Firefly</i>	Moss	1
			<i>Jigsaw</i>	Sutton	6
			<i>Lend me Your Aid</i>	Gounod	11
			<i>Old Fashioned Town</i>	Squire	6
			<i>On With the Motley</i>	Leoncavallo	7
<u>1938</u>			<u>1948</u>		
<i>The Acrobat</i>	Greenwood	1	<i>The Acrobat</i>	Greenwood	11
<i>Barnacle Bill</i>	Windsor	4	<i>Angels Guard Thee</i>	Godard	17
<i>Berceuse de Jocelyn</i>	Godard	8	<i>Cavalier</i>	Sutton	6
<i>Dragonfly</i>	Greenwood	2	<i>The Firefly</i>	Moss	10
<i>Iceberg</i>	Gordon	5	<i>The Jester</i>	Greenwood	1
<i>Mercury</i>	Greenwood	8	<i>The Joker</i>	Moss	13
<i>Mosquito</i>	Moss	1	<i>Mosquito</i>	Moss	1
<i>Sailor's Grave</i>	Sullivan	6	<i>Nirvana</i>	Adams	18
<i>The Trumpeter</i>	Dix	6	<i>Thy Sentinel am I</i>	Watson	10
<i>Winning Spirit</i>	Clough	2			

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 – 1948**SELECTIONS/PARAPHRASES****1915****1928**

Piece	Composer	Times played	Piece	Composer	Times played
<i>Balfe</i>	arr. Rimmer	4	<i>A Life for the Czar</i>	Glinka	10
<i>Bohemian Girl</i>	Balfe	3	<i>L'Africaine</i>	Meyerbeer	9
<i>Elijah</i>	Mendelssohn	9	<i>Bayreuth</i>	Wagner	4
<i>L'Etoile du Nord</i>	Meyerbeer	16	<i>Classica</i>	Ewing	9
<i>Eugene Onegin</i>	Tchaikovsky	6	<i>Community Land</i>	Ord Hume	10
<i>Faust</i>	Gounod	9	<i>The Creation</i>	Haydn, arr. Bennett	4
<i>Il Furioso</i>	Donizetti	1	<i>Dorothy</i>	Cellier	5
<i>Haddon Hall</i>	Sullivan	11	<i>Elijah</i>	Mendelssohn	4
<i>Hiawatha</i>	Coleridge Taylor	3	<i>Faust</i>	Berlioz	13
<i>Iolanthe</i>	Sullivan	4	<i>Faust</i>	Gounod	2
<i>Joseph and his Brethren</i>	Méhul	21	<i>The Flying Dutchman</i>	Wagner	12
<i>Lucrezia Borgia</i>	Donizetti	1	<i>Il Furioso</i>	Donizetti	8
<i>Maritana</i>	Wallace	1	<i>The Gondoliers</i>	Sullivan	4
<i>Memories of Balfe</i>	Balfe	1	<i>Gounod</i>	arr. Rimmer	8
<i>Mercadante</i>	arr. Greenwood	6	<i>Grieg</i>	arr. Godfrey	2
<i>Meyerbeer's Works</i>	arr. Owen	1	<i>Haddon Hall</i>	Sullivan	4
<i>The Mikado</i>	Sullivan	12	<i>Heroic</i>	Weber arr. Owen	15
<i>Nabucco</i>	Verdi	5	<i>Katja the Dancer</i>	Gilbert	10
<i>Patience</i>	Sullivan	5	<i>Leslie Stuart's Songs</i>	arr. Ord Hume	9
<i>Pirates of Penzance</i>	Sullivan	1	<i>Lilac Time</i>	Schubert	
<i>Plantation Melodies</i>	Chambers	1		arr. Ord Hume	9
<i>Robin Hood</i>	Macfarren	13	<i>The Mastersingers</i>	Wagner	1
<i>Rossini's Works</i>	arr. Owen	26	<i>Merrie England</i>	German	5

	<u>1915 cont'd</u>			<u>1928 cont'd</u>	
<i>Spohr's Works</i>	arr. Gladney	9	<i>Les Préludes</i>	Liszt	8
<i>Tchaikovsky</i>	arr. Rimmer	1	<i>Rigoletto</i>	Verdi	5
<i>Verdi's Works</i>	arr. Greenwood	4	<i>Robbie Burns</i>	Ord Hume	1
			<i>Robin Hood</i>	Macfarren	5
			<i>Rossini's Works</i>	arr. Owen	19
			<i>Savoy</i>	Rimmer	3
			<i>Scotland for Ever</i>	Douglas	3
			<i>Spohr's Works</i>	arr. Gladney	11
			<i>Tchaikovsky</i>	arr. Rimmer	5
			<i>Ten Minutes with Robert Burns</i>		
				German	1
			<i>The Vagabond King</i>	Friml	21
			<i>Verdi</i>	arr. Rimmer	10
			<i>Wagner</i>	arr. Rimmer	4

1938			1948		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Aida</i>	Verdi	7	<i>L'Africaine</i>	Meyerbeer	13
<i>A Life for the Czar</i>	Glinka	2	<i>L'Arlésienne</i>	Bizet	5
<i>The Arcadians</i>	Monckton	1	<i>Classic Moments</i>	Rimmer	4
<i>Cavalcade</i>	Coward	1	<i>Community land</i>	Mackenzie	1
<i>Classica</i>	Ewing	3	<i>Edward German's Melodies</i>	Robinson	2
<i>Classic Moments</i>	Rimmer	5	<i>Famous Musical Plays</i>	Romberg	2
<i>Dorothy</i>	Cellier	3	<i>Faust</i>	Gounod	27
<i>Faust</i>	Gounod	2	<i>Gems of Tchaikovsky</i>	Johnstone	1
<i>The Gondoliers</i>	Sullivan	5	<i>Grand Duchess</i>	Offenbach	13
<i>Gracie Fields Songs</i>	Nicholls	2	<i>H.M.S. Pinafore</i>	Sullivan	12
<i>The Grand Duchess</i>	Offenbach	6	<i>Haddon Hall</i>	Sullivan	14
<i>Grieg</i>	Godfrey	7	<i>Hansel and Gretel</i>	Humperdinck	4
<i>Haddon Hall</i>	Sullivan	1	<i>In Old Vienna</i>	Schubert	1
<i>Harry Lauder Songs</i>	Ord Hume	4	<i>Lionel Monckton Melodies</i>	Wright	14
<i>Heroic</i>	Weber arr. Owen	6	<i>Madame Angôt</i>	Lecocq	3
<i>Iolanthe</i>	Sullivan	2	<i>The Mikado</i>	Sullivan	13
<i>Leslie Stuart Songs</i>	Ord Hume	2	<i>Musical Switch</i>	Alford	5
<i>Lucrezia Borgia</i>	Donizetti	2	<i>I Pagliacci</i>	Leoncavallo	30
<i>Madame Angôt</i>	Lecocq	1	<i>Perchance to Dream</i>	Novello	19
<i>Maritana</i>	Wallace	8	<i>Pirates of Penzance</i>	Sullivan	12
<i>The Mikado</i>	Sullivan	1	<i>Le Prophète</i>	Meyerbeer	1
<i>Musical Switch</i>	Alford	2	<i>Quaker Girl</i>	Monckton	17
<i>Oberon</i>	Weber	5	<i>Robin Hood</i>	Macfarren	4
<i>Old Timers</i>	Stodden	2	<i>Snow White & the Seven Dwarfs</i>	Churchill	6
<i>On With the Show</i>	Nicholls	6			
<i>Once Upon a Time</i>	Ord Hume	4			
<i>Pirates of Penzance</i>	Sullivan	3			
<i>Le Prophète</i>	Meyerbeer	10			

<u>1938 cont'd</u>			<u>1948 cont'd</u>		
<i>San Toy</i>	Jones	10	<i>Souvenir of Savoy</i>	Rimmer	7
<i>Saunderson Songs</i>	Ord Hume	2	<i>Squire's Songs</i>	Ord Hume	1
<i>Savoy</i>	Rimmer	1	<i>Stephen Adams Songs</i>		
				Ord Hume	14
<i>Snow White & the Seven Dwarfs</i>			<i>Tchaikovsky</i>	Round	2
	Churchill	3	<i>La Traviata</i>	Verdi	12
<i>Spohr's Faust</i>	Rimmer	5	<i>Il Trovatore</i>	Verdi	4
<i>Squire's Songs</i>	Ord Hume	4	<i>Waltzes from Vienna</i>	Strauss	1
<i>Stephen Adams Songs</i>	Ord Hume	5	<i>White Horse Inn</i>	Benatzky	2
<i>Tannhauser</i>	Wagner	4			
<i>La Traviata</i>	Verdi	10			
<i>Vagabond King</i>	Friml	2			
<i>Weber</i>	(old)	4			
<i>White Horse Inn</i>	Benatzky	18			

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 – 1948**TRANSCRIPTIONS OF CLASSICAL AND ORCHESTRAL****WORKS NOT SHOWN ELSEWHERE****1915****1928**

Piece	Composer	Times played	Piece	Composer	Times played
<i>5/4 movement and March from Symphony No.6 "Pathetique"</i>	Tchaikovsky	15	<i>5/4 movement and March from Symphony No. 6 "Pathetique"</i>	Tchaikovsky	6
<i>Andantino and Finale from Symphony No.4</i>	Tchaikovsky	15	<i>Bells Across the Meadow</i>	Ketelbey	8
<i>Barcarolle – June</i>	Tchaikovsky	2	<i>Chorus: And the Glory</i>	Handel	1
<i>Finlandia</i>	Sibelius	11	<i>Chorus: Be Not Afraid</i>	Mendelssohn	8
<i>Grand Organ Fugue in G minor</i>	J.S.Bach	9	<i>Hallelujah Chorus</i>	Handel	1
<i>Hallelujah Chorus</i>	Handel	1	<i>Intermezzo from Cavalleria Rusticana</i>	Mascagni	1
<i>The Heavens are Telling</i>	Haydn	1	<i>Introduction & Allegro From 1st. Organ Symphony</i>	Guilmant arr. Nicholl	10
<i>Hungarian Dance</i>	Brahms	1	<i>Minuet in G</i>	Beethoven	6
<i>Hungarian Rhapsody No. 1</i>	Liszt	1	<i>Sanctuary of the Heart</i>	Ketelbey	8
<i>Hungarian Rhapsody No.2</i>	Liszt	22	<i>Suite: Ballet Egyptien</i>	Luigini	2
<i>Introduction & Allegro from 1st Organ Symphony</i>	Guilmant arr. Nicholl	7	<i>Suite: Water Music</i>	Handel	4
<i>Largo from Symphony No.9 From the New World</i>	Dvorak	2	<i>Valse: Chimes</i>	Windsor	9

1915 cont'd

<i>Valse: Casino Tanse</i>	Gung'l	1
<i>Valse: Elfin Reigen</i>	Gung'l	6
<i>Valse: Hydropaten</i>	Gung'l	1
<i>Valse: Lysistrata</i>	Lincke	2
<i>Valse: Moonlight on the Clyde</i>	Boldsted	1
<i>Valse: Sigurd Jorsalfar</i>	Grieg	1

1938

Piece	Composer	Times played
<i>Andantino</i>	Lemare	2
<i>Chorus: And the Glory</i>	Handel	1
<i>Chorus: Gloria</i>	Mozart	1
<i>Coronation March from Le Prophète</i>	Meyerbeer	1
<i>First Movement from Symphony No. 8 "Unfinished"</i>	Schubert	1
<i>Hungarian Rhapsody No. 2</i>	Liszt	5
<i>Liebestraume</i>	Liszt	6
<i>Magyar Rhapsody</i>	Vilmos	17
<i>Meditation: Poem</i>	Fibich	8
<i>Meditation: Rendezvous</i>	Alletèr	2
<i>Pilgrim's March & Saltarello From Symphony No. 4 "Italian"</i>	Mendelssohn	1
<i>Slavonic Rhapsody No. 2</i>	Friedmann	2

1948

Piece	Composer	Times played
<i>Andantino</i>	Lemare	2
<i>Ballet Music: Coppelia</i>	Delibes	15
<i>Ballet Music: Rosamunde</i>	Schubert	16
<i>Ballet Music: La Source</i>	Delibes	23
<i>Ballet Music: Sylvia</i>	Delibes	20
<i>Ballet Music: William Tell</i>	Rossini	6
<i>Capriccio Italien</i>	Tchaikovsky	7
<i>Chanson Triste</i>	Tchaikovsky	1
<i>Eine Kleine Nacht Musik</i>	Mozart	11
<i>Excerpts from Symphony No. 5</i>	Beethoven	16
<i>Fantasia on Greensleeves</i>	Vaughan Wms	1
<i>Hungarian Rhapsody No. 2</i>	Liszt	15

<u>1938 cont'd</u>			<u>1948 cont'd</u>		
<i>Softly Awakes my Heart</i>	Saint Saens	1	<i>Introduction to Act 3 of Lohengrin</i>	Wagner	15
<i>Soldiers' Chorus from Faust</i>	Gounod	2	<i>Let the Bright Seraphim</i>	Handel	1
<i>Suite: Ballet Egyptien</i>	Luigini	1	<i>Like to the Damask Rose</i>	Elgar	1
<i>Valse: Destiny</i>	Baines	4	<i>Magyar Rhapsody</i>	Vilmos	2
<i>Valse: Gold and Silver</i>	Lehar	7	<i>Meditation: Poem</i>	Fibich	5
<i>Valse: The Skaters</i>	Waldteufel	7	<i>Meditation: Rendezvous</i>	Alletèr	5
<i>Valse: Wine, Women and Song</i>	Strauss	5	<i>Minuet in G</i>	Beethoven	1
<i>Valse: Thoughts</i>	Alford	6	<i>Minuet: Berenice</i>	Handel	8
			<i>Minuet from Symphony No. 5</i>	Schubert	10
			<i>Minuet and Galop from Orpheus in The Underworld</i>	Offenbach	3
			<i>The Poet's Life</i>	Elgar	1
			<i>Slavonic Rhapsody No.2</i>	Friedmann	21
			<i>Soldier's Chorus from Faust</i>	Gounod	9
			<i>Solemn Melody</i>	Elgar	1
			<i>Suite: Ballet Egyptien</i>	Luigini	4
			<i>Suite from Carmen</i>	Bizet	11
			<i>Suite: Water Music</i>	Handel	2
			<i>Valse: Blue Danube</i>	Strauss	4
			<i>Valse: Over the Waves</i>	Rosas	1
			<i>Valse: Thrills</i>	Ancliffe	3

1948 cont'd

Valse: Wine, Women And Song	Strauss	4
When I am Laid in Earth From Dido & Aeneas	Purcell	1

BLACK DYKE MILLS BAND: REPERTOIRE 1915 – 1948**PATROLS/FANTASIAS/DESCRIPTIVE/COMEDY**

<u>1915</u>			<u>1928</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>Bobbie Burns</i>	Ord Hume	5	<i>American Airs</i>	Somers	1
<i>Bonnie Scotland</i>	Hare	4	<i>The Arcadians</i>	Monckton	5
<i>A Girl in the Train</i>	Fall	3	<i>Bobbie Burns</i>	Ord Hume	1
<i>A Girl in a Taxi</i>	Gilbert	3	<i>Coster's Courtship</i>	Mackenzie	9
<i>Hunting Scene</i>	Bucalossi	5	<i>The Desert Song</i>	Romberg	29
<i>The Last Post</i>	Rimmer	9	<i>Echoes of Scotland</i>	Ord Hume	4
<i>A Military Church Parade</i>	Ord Hume	5	<i>Jungle Dreams</i>	Ketelby	3
<i>A Motor Race</i>	Bidgood	10	<i>Macgreggor's Wedding</i>	Campbell	5
<i>Reminiscences of Scotland</i>	Godfrey	4	<i>Maid of the Mountains</i>	Fraser-Simpson	5
<i>A Rural Wedding</i>	Cope	5	<i>Melodious Revue</i>	Rimmer	6
<i>A Sailor's Life</i>	Cope	11	<i>Messenger Boy</i>	Monckton	6
<i>Scotland</i>	Ord Hume	1	<i>A Military Church Parade</i>	Ord Hume	5
<i>Scotland</i>	Richardson	3	<i>No, No Nanette</i>	Youmans	7
<i>Scottish Melodies</i>	Godfrey	4	<i>Northern Scotland</i>	Ord Hume	3
<i>A Soldier's Life</i>	Douglas	6	<i>Paddy's Patrol</i>	Dacre	9
<i>Songs of England</i>	Round	12	<i>Pat and Macgreggor</i>	Campbell	10
<i>Songs of Scotland</i>	Round	6	<i>A Piper's Wedding</i>	Mackenzie	8
<i>Songs of Tannehill</i>	Ord Hume	2	<i>Reminiscences of Scotland</i>	Godfrey	3
<i>Sunshine Girl</i>	Gilbert	3			
<i>Tam o'Shanter</i>	Round	2			
<i>Three Blind Mice</i>	Douglas	2			

1928 cont'd

<i>Reminiscences of Wales</i>		
	Godfrey	1
<i>Rose Marie</i>	Friml	6
<i>A Rural Wedding</i>	Cope	4
<i>A Sailor's Life</i>	Cope	22
<i>Scenes of Maoriland</i>	Potatou	7
<i>Scotch Medley</i>	Summers	6
<i>Scotland</i>	Ord Hume	3
<i>Show Boat</i>	Kern	4
<i>Sleigh Ride</i>	Ord Hume	11
<i>Slidin' thro' the Rye</i>	Truman	14
<i>Songs of England</i>	Round	7
<i>Songs of Tannehill</i>	Ord Hume	2
<i>Suite: Bohemian</i>	Ord Hume	10
<i>Trafalgar</i>	Miller	12

<u>1938</u>			<u>1948</u>		
Piece	Composer	Times played	Piece	Composer	Times played
<i>American Medley</i>	Somers	3	<i>American Medley</i>	Somers	2
<i>Chu Chin Chow</i>	Norton	5	<i>British Grenadiers</i>	Robinson	4
<i>Echoes of Scotland</i>	Ord Hume	6	<i>Dancing Years</i>	Novello	15
<i>Empire Exhibition</i>	Somers	2	<i>Echoes of Scotland</i>	Ord Hume	9
<i>English Medley</i>	Somers	1	<i>English Medley</i>	Somers	1
<i>The Geisha</i>	Jones	6	<i>The Gay 90s</i>	Field	1
<i>Humoresque: March of the Manikins</i>	Fletcher	8	<i>The Gentle Dove</i>	Traditional	1
<i>Kiltie's Kourtship</i>	Mackenzie	1	<i>Hands Across the Sea</i>	Stoddart	3
<i>Kockney Kapers</i>	Andrews	6	<i>Humoresque</i>	Damare	1
<i>Lady of the Rose</i>	Gilbert	4	<i>Humoresque</i>	Dvorak	8
<i>Lord of the Isles</i>	Rimmer	4	<i>Humoresque: March of the Manikins</i>	Fletcher	15
<i>Madame Pompadour</i>	Fall	5	<i>In an 18th Century Drawing Room</i>	Scott	8
<i>Maid of the Mountains</i>	Fraser Simson	2	<i>Messenger Boy</i>	Monckton	8
<i>Merry Widow</i>	Lehar	1	<i>Musical Switch</i>	Alford	5
<i>Messenger Boy</i>	Monckton	6	<i>La Poupée</i>	Audran	8
<i>Mexican: Escapada</i>	Phillips	1	<i>Reminiscences of Scotland</i>	Godfrey	9
<i>Mosquito's Parade</i>	Whitney	2	<i>A Russian Medley</i>	Somers	8
<i>Paddy's Outing</i>	Holiday	4	<i>A Sailor's Life</i>	Cope	4
<i>Parade of the Tin Soldiers</i>	Jessel	1	<i>Scotch Medley</i>	Somers	8
<i>The Policeman's Holiday</i>	Ewing	1	<i>Suite: Three Dale Dances</i>	Wood	4
<i>Pot-Pourri: Old and New</i>	Finck	1	<i>Suite: Yorkshire Moors</i>	Wood	11
<i>La Poupée</i>	Audron	5	<i>Swing of the Kilts</i>	Ewing	15
<i>Reminiscences of Scotland</i>	Godfrey	5	<i>Tam o'Shanter</i>	Round	8
<i>A Russian Medley</i>	Somers	12	<i>Welsh Medley</i>	Somers	4
<i>A Russian Village</i>	Marsden	1			
<i>Scotch Haggis</i>	Mackenzie	1			

1938 cont'd

<i>Scotch Medley</i>	Somers	4
<i>Show Boat</i>	Kern	3
<i>Slave Market</i>	Halsey	2
<i>Songs of Scotland</i>	Round	3
<i>The Student Prince</i>	Romberg	5
<i>Suite: Americana</i>	Thurban	6
<i>Suite: Indian Love Lyrics</i>	Woodforde-Findon	1
<i>Suite: Three Dale Dances</i>	Wood	1
<i>Sunshine Girl</i>	Reubens	4
<i>Swing of the Kilts</i>	Ewing	9
<i>Tam o'Shanter</i>	Round	3
<i>Teddy Bear's Picnic</i>	Bratton	2
<i>Turkish Patrol</i>	Michaelis	1
<i>Welsh Medley</i>	Somers	1

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 – 1948**MISCELLANEOUS**

<u>1915</u>			<u>1928</u>		
Piece	Composer	Times played	Piece	Composer	Times pl'd
<i>Duet: Excelsior</i>	Balfe	1	<i>Caprice: Echo des Bastions</i>	Kling	7
<i>Orion</i>	Greenwood	1	<i>Cornet duets: Besses o'th'Barn</i>		
				Carrie	12
				Sutton	3
				Carrie	1
				Sutton	11
			<i>Intermezzi: Bells Of Ruabon</i>	Greenwood	4
			<i>Love Bells</i>	Dorel	5
			<i>Malinda's Fairy Bower</i>		
				Ord Hume	8
			<i>Minuet & Trio</i>	Moore	7
			<i>Morceaux: Bells of Ousely</i>	Ord Hume	8
			<i>Bells of St. Etienne</i>	Ord Hume	2
			<i>Wedding Bells</i>	Ord Hume	7
			<i>Tone Poem: Loreley</i>	Nesvadba	11
				Arr. Ord Hume	

<u>1938</u>			<u>1948</u>		
Piece	Composer	Times played	Piece	Composer	Times pl'd
<i>Bonnie May</i>	Nelson	1	<i>Cornet Trio: Triolet</i>	Leonard	4
<i>Cornet duet: Dot and Carrie</i>	White	3	<i>The Galloping Major</i>	Bastow	2
<i>Entr'acte: In the Mission</i>			<i>Intermezzi:</i>		
<i>By the Sea</i>	Hill	1	<i>Aisha</i>	Lindsay	1
<i>Gavotte: Little Old Lady</i>	Carmichael	1	<i>Grasshopper's Dance</i>	Bucalossi	1
<i>Intermezzi:</i>			<i>My Lady Dainty</i>	Hesse	17
<i>Aisha</i>	Lindsay	1	<i>Introduction & Valse Capriccio</i>		
<i>Grasshopper's Dance</i>	Bucalossi	1		Lear	15
<i>Malinda's Fairy Bower</i>	Ord Hume	1	<i>Shy Serenade</i>	Scott-Wood	1
<i>My Lady Dainty</i>	Hesse	4	<i>Songs:</i>		
<i>Introduction & Valse Capriccio</i>	Lear	8	<i>Trees</i>	Rasbach	1
<i>Minuet & Trio</i>	Moore	2	<i>When Other Lips</i>	Balfe	1
<i>Our Song</i>	Kern	1	<i>Symphonic Fox Trot: Samum</i>	Robrecht	5
<i>Songs: Bless This House</i>	Beake	1	<i>Tone Poem – Loreley</i>	Nesvadba	1
<i>English Rose</i>	German	2		arr. Ord Hume	
<i>For You Alone</i>	Geehl	6	<i>Trumpet Tune in 17th Century Style</i>		
<i>Let me Like a Soldier Fall</i>	Wallace	1		Stewart	2
<i>Love Could I Only Tell Thee</i>	Capel	7			
<i>Love's Garden of Roses</i>	Capel	7			
<i>Macushla</i>	MacMurrough	4			
<i>Maire, My Girl</i>	Atkin	7			
<i>Mother Macree</i>	Alcott	4			
<i>Suite of 3 Dances</i>	Van Dyk	7			
<i>Tone Poem: Loreley</i>	Nesvadba	1			
	Arr. Ord Hume				

1938 cont'd*Xylophone solos:*

<i>Il Bacio</i>	Arditi	5
<i>Chu Chin Chinee</i>	Green	4
<i>Flyer</i>	Ridgewood	4
<i>Gee Whizz</i>	Brooke	8
<i>Jazz Fountain</i>	Abbey	3
<i>The Mill</i>	Abbey	9
<i>On the Track</i>	Simpson	2
<i>Red Heart</i>	Abbey	3
<i>Robin Harry</i>	Inns	1
<i>Sea Spray</i>	Cole	1
<i>Sparks</i>	Alford	4
<i>Steppin' Out</i>	Vanehant	8
<i>Tarantelle de Concert</i>	Greenwood	6
<i>Two Imps</i>	Alford	4
<i>William Tell</i>	Rossini	10

BLACK DYKE MILLS BAND: CONCERT REPERTOIRE 1915 – 1948**ORIGINAL TEST PIECES FOR BRASS BAND**

<u>1915</u>		<u>1928</u>		
		Piece	Composer	Times pl'd
		<i>A Moorside Suite</i>	Holst	19
		<i>Symphonic Poem: White Rider</i>	Wright	13
		<i>Tone Picture: The Viking</i>	Nicholl	9
		<i>Tone Poem: Labour and Love</i>	Fletcher	7
<u>1938</u>		<u>1948</u>		
<i>Rhapsody: Owain Glyndwr</i>	1	<i>Music for Brass</i>	Wright	1
Price		<i>Northern Rhapsody</i>	Keighley	3
		<i>Rhapsody: On the Cornish Coast</i>	Geehl	4
		<i>Symphonic Rhapsody: The Crusaders</i>	Keighley	12
		<i>Symphony: Freedom</i>	Bath	19
		<i>Tone Poems: Henry V</i>	Price	1
		<i>Life Divine</i>	Jenkins	11
		<i>Lorenzo</i>	Keighley	30

Appendix 3
Black Dyke Mills Band: repertoire for 1906 Tour of Canada and America

CATALOGUE OF MUSIC.

QUICK MARCHES.

No.		COMPOSER.	No.		COMPOSER.
1.	" Stars and Stripes " ..	Sousa.	16.	" Amicizia "	Chambers.
2.	" El Capitan "	Sousa.	17.	" Aladdin "	Dodsworth.
3.	" Black Fury "	Rimmer.	18.	" Marmion "	Smith.
4.	" The King's Cavalier " ..	Rimmer.	19.	" The King's Guard " ..	Keith.
5.	" Punchinello "	Rimmer.	20.	" Kaiser Frederick " ..	Friedman.
6.	" The Cossack "	Rimmer.	21.	" The Belle of Broadway " ..	T. Clark.
7.	" The Southport Belle " ..	Rimmer.	22.	" The Distant Greeting " ..	Godfrey.
8.	" The Elephant "	J. Ord Hume.	23.	" Olympia "	Tom Clark.
9.	" Independentia "	R. B. Hall.	24.	" With Sword and Lance " ..	Starke.
10.	" Fearless "	J. A. Greenwood.	25.	" Mikasa "	J. H. Carter.
11.	" Washington City "	W. German.	26.	" Le Tournoi "	J. Gladney.
12.	" The Double Eagle "	J. F. Wagner.	27.	" Occidental "	Sousa.
13.	" Coltness Review "	E. Sutton.	28.	" Under Freedom's Flag " ..	Nowowski.
14.	" Battle Abbey "	Allan.	29.	" Simoon "	J. W. Allen.
15.	" Pat in America "	H. Eden.	30.	" La Reine de Saba "	Gounod.

WALTZES.

1.	" Casino Tanze "	Gung'l.	9.	" Tendresse "	Waldteufel.
2.	" Wendische Weisen "	Gung'l.	10.	" The Choristers "	Phelps.
3.	" Elfen Reigen "	Gung'l.	11.	" Hochzeitlieder "	Strauss.
4.	" Amorettenanze "	Gung'l.	12.	" The Blue Danube "	Strauss.
5.	" Hydropaten "	Gung'l.	13.	" Sur La Mer "	Mitchell.
6.	" Estudiantina "	Waldteufel.	14.	" Sweet Marjorie "	Aigrette.
7.	" Jeunesse Dorée "	Waldteufel.	15.	" Eileen Alannah "	Bonheur.
8.	" Pluie d'Or "	Waldteufel.			

OVERTURES.

1.	" Felsenmühle "	Reissiger.	8.	" Zauberflöte "	Mozart.
2.	" Royal "	Reissiger.	9.	" Poet and Peasant "	Suppe.
3.	" Libella "	Reissiger.	10.	" Light Cavalry "	Suppe.
4.	" Olympia "	Kaliwoda.	11.	" Crown Diamonds "	Auber.
5.	" Mirella "	Gounod.	12.	" Bohemian Girl "	Balfe.
6.	" Zampa "	Herold.	13.	" La Favorita "	Donizetti.
7.	" La fille du Berger " ..	Adam.			

LIGHT OPERATIC SELECTIONS.

1.	" Princess of Kensington " ..	German.	12.	" The Duchess of Dantzic " ..	Monckton.
2.	" Madame Angot "	Lecocq.	13.	" The Orchid "	Monckton.
3.	" San Toy "	Jones.	14.	" The Cingalee "	Monckton.
4.	" Geisha "	Jones.	15.	" The Spring Chicken "	Monckton.
5.	" The Messenger Boy "	Monckton.	16.	" Veronique "	Messenger.
6.	" Esmeralda "	Thomas.	17.	" My Lady Madcap "	Rouben.
7.	" The Grand Duchess "	Offenbach.	18.	" La Poupée "	Andran.
8.	" Three Little Maids "	Roubens.	19.	" Dorothy "	Cellier.
9.	" A Country Girl "	Monckton.	20.	" Ruy Blas "	Meyer Lutz.
10.	" A Runaway Girl "	Monckton.	21.	" The Catch of the Season " ..	Haines.
11.	" The Girl from Kay's " ..	Monckton.			

SELECTIONS FROM SULLIVAN'S OPERAS.

1.	" Pirates of Penzance "	Sullivan.	4.	" Iolanthe "	Sullivan.
2.	" Patience "	Sullivan.	5.	" Yeomen of the Guard " ..	Sullivan.
3.	" Gondoliers "	Sullivan.	6.	" Haddon Hall "	Sullivan.

CLASSICAL SELECTIONS.

No.	COMPOSER.
1.	"Tannhäuser" Wagner.
2.	"Reinzi" Wagner.
3.	"Lobengrin" Wagner.
4.	Wagner's Works arr. by Round.
5.	Mendelssohn's Works arr. by J. Gladney.
6.	Beethoven's Works arr. by J. Gladney.
7.	Weber's Works arr. by J. Gladney.
8.	Spohr's Works arr. by J. Gladney.
9.	"Elijah" Mendelssohn.
10.	"Faust" Berlioz.
11.	"Les Huguenots" Meyerbeer.
12.	"Robert le Diable" Meyerbeer.
13.	"Le Prophète" Meyerbeer.
14.	"L'Etoile du Nord" Meyerbeer.
15.	"William Tell" Rossini.
16.	"I Puritani" Bellini.
17.	"L'Africaine" Meyerbeer.

No.	COMPOSER.
18.	Mercadante's Works arr. by J. Jackson.
19.	"Attila" Verdi.
20.	"Stiffelio" Verdi.
21.	"The Last Judgment" Spohr.
22.	"Così fan Tutte" Mozart.
23.	"Zaar und Zimmerman" Lortzing.
24.	"Das Nachtlager in Granada" Kreutzer.
25.	"Semiramide" Rossini.
26.	"Maritana" Wallace.
27.	"Bohemian Girl" Balfe.
28.	"Lucrezia Borgia" Donizetti.
29.	"Hiawatha" Coleridge Taylor.
30.	"Cinq Mars" Gounod.
31.	Inflamatus from "Stabat Mater" Rossini.
32.	"Lend me your Aid" from Gounod.
	"La Reine de Saba" from

NATIONAL FANTASIAS.

1.	"Britannia" arr. by Doasworth.
2.	"Songs of Scotland" Round.
3.	"Rob Roy" Round.
4.	"Bonnie Scotland" Hare.

5.	"A day wi' Robbie Burns" Hume.
6.	"Songs of Wales" Hume.
7.	"Songs of Ireland" Round.
8.	"Songs of all Nations" Douglas.

CORNET SOLOS.

1.	"Whirlwind" Levy.
2.	"Arbucklenian" Hartman.
3.	"Saltaire" Round.
4.	"Cleopatra" Demare.
5.	"The Fairies of the water" St. Jacome.
6.	"Una" Hartman.
7.	"Star of Bethlehem" Adams.
8.	"The Lost Chord" Sullivan.
9.	"Love's Old Sweet Song" Molley.
10.	"O dry those tears" Reigo.

11.	"Alice" Ascher.
12.	"The Holy City" Adams.
13.	"Abide with me" Liddle.
14.	"Thou'rt passing hence" Sullivan.
15.	"The Flight of Ages" Swan.
16.	"Trumpet triplets" Round.
17.	"Sing me to sleep" Greene.
18.	"Seymourian" Strassberger.
19.	"The Friendly Rivals" Godfrey.
20.	"Ida and Dot" Smith.

GLEES AND PART SONGS.

1.	"The breeze is gently blowing," Hollingworth.
2.	"Here's life and health to England's King," Hollingworth.
3.	"Dear is my little native vale," Hollingworth.
4.	"Sweet is the Morn" Hollingworth.
5.	"Eve's glittering Star" Kucken.
6.	"In this hour of softened splendour," Pinsuti.
7.	"Good night, beloved" Pinsuti.
8.	"Haste, ye soft gales" Martin.

9.	"When winds breathe soft" Webbe.
10.	"Moonlight" Fanning.
11.	"Twilight" Fred Luscomb.
12.	"Departure" Mendelssohn.
13.	"Eldorada" Pinsuti.
14.	"In going to my lonely bed" Edwards.
15.	"Ave Verum" Gounod.
16.	Celebrated "Largo" Handel.
17.	"O Gladsome Light" Sullivan.
18.	Chorus—"Hallelujah" Handel.
19.	Chorus—"Worthy is the Lamb" Handel.
	and "Amen"

CHARACTERISTIC SELECTIONS.

1.	(Two Step) "Passing of the ragtime," Arthur Pryor.
2.	"Down South" Myddleton.
3.	"In Coonland" Bidgood.
4.	"A Hunting Scene" Bucalossi.

5.	"A Derby Day" Basquit.
6.	"Rum Tum" Trotter.
7.	"Uncle Rastus" Klappe.
8.	"The Times" Rudolphus.
9.	(Galop) "Haymarket" Lucy.

INTERMEZZOS.

1.	"Cavalleria Rusticana" Mascagni.
2.	"Salut d'Amour" Elgar.
3.	"Queen Elizabeth" Hume.
4.	"Hypatia" Hume.

5.	"Orynthia" Hume
6.	"Bridal Roses" Hume
7.	"In ye olden time" Hume

Black Dyke Mills Band
Radio Broadcasts 1925-1948

Date	Time	Fee	Venue
05.10.25	4.15 to 5.15pm	*	Wembley, Lake Band Stand (OB)
27.01.26	Not known	£22	Basinghall Street, Leeds
08.07.26	8.00 to 9.30pm	*	Aberdeen (OB)
09.07.26	8.45 to 10.10pm	*	Glasgow (OB)
07.08.26	3.00 to 3.30pm	*	Bingley Hall, Birmingham (OB)
12.01.27	9.15 to 10.00pm	£22	Basinghall Street, Leeds (OB)
16.07.27	7.45 to 8.45pm	£32	Savoy Hill, London
12.08.27	7.45 to 9.00pm	*	Leeds
29.04.28	3.30 to 5.00pm	*	The Parsonage, Manchester
30.08.28	4.00 to 5.00pm	*	Lord Street, Southport (OB)
24.03.29	3.30 to 5.00pm	£23	The Parsonage, Manchester
01.04.29	7.00 to 8.00pm	*	Bingley Hall, Birmingham (OB)
11.07.29	4.00 to 5.15pm	*	Newcastle Exhibition (OB)
04.09.29	4.00 to 5.00pm	*	Lord Street, Southport (OB)
05.01.30	9.00 to 10.30pm	£23	Piccadilly, Manchester (OB)
21.04.30	7.00 to 8.00pm	*	Bingley Hall, Birmingham (OB)
13.11.30	7.45 to 9.00pm	£20	Basinghall Street, Leeds
13.09.31	7.00 to 8.00pm	£25	Piccadilly, Manchester
03.04.32	3.00 to 4.15pm	£25	Piccadilly, Manchester
09.10.32	9.00 to 10.30pm	£25	Piccadilly, Manchester
08.08.33	3.00 to 4.00pm	*	Royal Horse Show, Dublin (OB)
15.10.33	12.30 to 1.30pm	£25	Woodhouse Lane, Leeds
20.05.34	12.30 to 1.30pm	*	Woodhouse Lane, Leeds
28.12.34	7.00 to 8.30pm	£25	Woodhouse Lane, Leeds
11.05.35	6.40 to 7.50pm	*	Woodhouse Lane, Leeds

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14.09.35	12.00 to 1.00pm	*	Morecambe (OB)
28.10.35	7.15 to 7.55pm	*	Woodhouse Lane, Leeds
08.12.35	Not shown	£25	do.
12.04.36	4.30 to 5.30pm	£25	do.
08.06.36	9.45 to 10.20pm	£25	do.
05.07.36	4.30 to 5.15pm	£25	do.
26.08.36	3.30 to ?	*	The Arboretum, Derby (OB)
19.11.36	6.00 to 7.00pm	£25	Woodhouse Lane, Leeds
14.03.37	4.20 to 5.00pm	£25	do.
19.05.37	7.30 to 8.30pm	*	The Arboretum, Derby (OB)
03.10.37	4.00 to 4.30pm	£25	Woodhouse Lane, Leeds
06.12.37	8.45 to 9.15pm	*	do.
26.12.37	3.00 to 4.00pm	£25	do.
13.05.38	6.00 to 6.40pm	£25	do.
19.08.38	3.40 to 4.30am	*	London for Empire Services
16.10.38	12.45 to 1.30pm	£25	Woodhouse Lane, Leeds
12.02.39	10.45 to 11.30am	£25	do.
27.05.39	9.30 to 10.00pm	*	do.
30.07.39	12.00 to 12.45pm	£25	Maida Vale, London
28.10.39	2.15 to 3.00pm	£28	Piccadilly, Manchester
05.01.40	10.30 to 11.30am	*	Woodhouse Lane, Leeds
25.01.40	7.15 to 7.45pm	£25	Woodhouse Lane, Leeds
11.03.40	10.30 to 11.00am	£25	do.
21.04.40	1.15 to 1.45pm	*	do.
18.05.40	2.00 to 2.30pm	*	do.
12.07.40	12.30 to 1.00pm	*	do.
	4.00 to 4.30pm	*	do.
15.09.40	12.15 to 12.45pm	*	do.

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18.10.40	12.30 to 1.00pm	£25	do.
20.12.40	10.00 to 10.30am	<i>*Performance abandoned due to air-raid</i>	do.
05.01.41	1.15 to 1.45pm	*	do.
02.02.41	1.15 to 1.45pm	£25	do.
07.03.41	8.25 to 9.00pm	£25	do.
03.04.41	3.00 to 3.30pm	£25 <i>MWYW</i>	do.
27.04.41	12.00 to 12.30pm	£25	do.
02.06.41	6.30 to 7.00pm	£25	do.
09.07.41	10.30 to 11.00am	£25	do.
20.08.41	5.30 to 6.00pm	*	do.
13.09.41	1.30 to 2.00pm	*	do.
21.09.41	4.30 to 6.00pm 9.30 to 10.00pm	<i>* Recording for overseas</i> *	do. do.
17.11.41	10.20 to 10.50pm	*	do.
20.12.41	3.00 to 4.15pm	<i>* Recording for overseas</i>	do.
21.12.41	12.00 to 12.40pm	*	do.
10.01.42	4.00 to 4.30pm	<i>* Massed Bands Concert Royal Albert Hall, London (OB)</i>	
02.02.42	7.05 to 7.35pm	*	Woodhouse Lane, Leeds
13.03.42	7.35 to 8.00pm 8.45 to 9.00pm	* <i>* Recording</i>	do. do.
15.04.42	9.00 to 9.30pm	*	do.
07.05.42	10.10 to 10.40pm	*	do.
20.05.42	9.45 to 10.15pm	<i>* O/seas: African transmission</i>	do.
29.05.42	3.00 to 3.30am	<i>*O/seas: N. American transmission</i>	do.
10.06.42	10.05 to 10.30pm	*	do.
12.07.42	10.00 to 10.30am	*	do.

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	11.30 to 12 noon	<i>*Recording for o/seas</i>	do.
30.07.42	2.30 to 3.00pm	*	do.
16.08.42	10.00 to 10.25am	*	do.
17.09.42	10.30 to 11.00am	<i>* MWYW</i>	do.
	12.15 to 12.45pm	<i>* Recording for o/seas</i>	do.
06.10.42	10.30 to 11.00pm	<i>* MWYW</i>	do.
25.10.42	10.08 to 10.30pm	*	do.
15.11.42	10.30 to 1.30pm	<i>* Recording for o/seas + permanent disc recording</i>	do.
27.11.42	7.30 to 8.00pm	<i>* J. Ord Hume commemoration</i>	do.
21.12.42	4.30 to 5.00pm	*	do.
28.12.42	8.20 to 9.00pm	*	do.
17.01.43	11.00 to 11.30am	*	do.
03.02.43	10.05 to 10.30pm	*	do.
19.02.43	12.00 to 12.30pm	*	do.
12.03.43	10.15 to 10.45pm	*	do.
23.03.43	12.00 to 12.30pm	£31/10/-	do.
04.04.43	8.30 to 8.50pm 11.05 to 11.40pm`	<i>* Pre-recording for o'seas</i> *	do. do.
25.04.43	1.15 to 1.45pm	*	do.
21.05.43	7.30 to 8.15pm	<i>* 100th Broadcast</i>	do.
13.06.43	5.15 to 6.00pm 6.30 to 7.00pm	* <i>* Recording</i>	do. do.
03.07.43	6.45 to 7.30pm 8.00 to 8.30pm	<i>* Recording</i> *	do. do.
24.07.43	2.00 to 5.00pm	<i>* 'Special Recording Session'</i>	do.
30.07.43	6.00 to 7.30pm 8.25 to 9.00pm	<i>* Pre-recording for o'seas</i> *	do. do.
16.08.43	6.30 to 7.00pm	*	do.

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10.09.43	7.50 to 8.30pm	*	do.
26.09.43	3.30 to 4.00pm	* <i>Massed bands concert</i>	King's Hall, Belle Vue, Manchester (OB)
07.10.43	7.00 to ? pm 8.30 to 9.00pm	* <i>Recording</i> *	Woodhouse Lane, Leeds do.
01.11.43	5.45 to 7.00pm 8.00 to 8.30pm	* <i>Recording for o/seas</i> *	do. do.
21.11.43	11.00 to ? am	*	do.
13.12.43	1.30 to 1.45pm 2.00 to 2.40pm	* <i>Pre-recording</i> *	do. do.
05.01.44	6.45 to 7.10pm	*	do.
30.01.44	6.30 to 7.00pm	*	do.
26.02.44	2.00 to 2.30pm	* <i>Pre-recording</i>	do.
12.03.44	3.30 to 4.15pm	£52/10/- <i>Massed bands concert</i>	King's Hall, Belle Vue, Manchester (OB)
25.03.44	1.00 to ? pm	* <i>Pre-recording</i>	Woodhouse Lane, Leeds
15.04.44	No time shown	* <i>Massed bands concert</i>	Royal Albert Hall, London (OB)
01.05.44	10.30 to 11.00am 11.30 to 11.45am	* * <i>Recording for o/seas</i>	Woodhouse Lane, Leeds do.
29.05.44	11.30 to 12 noon 12.00 to 12.30pm 2.30 to 3.00pm	* <i>Recording for General Forces</i> * *	do. Woodhouse Lane, Leeds do.
07.07.44	10.00 to 10.30am 10.45 to 11.15am	* * <i>Recording for o/seas</i>	do. do.
31.07.44	10.30 to 11.00am 11.30 to 12.30pm	* * <i>Recording for Latin American service</i>	do. do.
28.08.44	12.00 to 12.30pm	*	do.
19.09.44	11.00 to 11.30am 12.00 to 12.30pm	* <i>Recording for o/seas</i> *	do. do.
01.10.44	6.30 to 7.10pm	* <i>1st of Brass Bandstand (BB) series (Home Service)</i>	do.

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07.11.44	12.00 to 12.30pm	*	do.
19.12.44	12.00 to 12.30pm	*	do.
06.01.45	2.30 to 3.30pm	* <i>Pre-recording for Latin American service</i>	do.
19.01.45	5.30 to 6.00pm 6.30 to 7.15pm	* <i>Recording</i>	do. do.
07.03.45	1.01 to 1.30pm	£31/10/-	do.
18.03.45	3.45 to 4.30pm	* <i>Massed bands concert</i>	Belle Vue, M'chester(OB)
12.04.45	2.30 to 3.00pm	*	Woodhouse Lane, Leeds
27.05.45	7.00 to 7.30pm	* <i>BB</i>	do.
03.06.45	3.45 to ?pm	£60 <i>Massed bands concert</i>	Philharmonic Hall, Liverpool (OB)
19.06.45	11.30 to 12 noon	*	Woodhouse Lane, Leeds
21.07.45	3.30 to 4.30pm	* <i>Pre-recording</i>	do.
01.08.45	12.00 to 12.30pm	*	do.
27.08.45	10.00 to 10.30pm	*	do.
16.09.45	9.30 to 10.10pm	* <i>'Sunday Serenade' with Huddersfield Glee & Madrigal Society</i>	do.
22.09.45	1.25 to 2.00pm	* <i>'Listen to the Band' (LTTB)</i>	do.
06.10.45	7.00 to 8.00pm	* <i>Massed bands concert</i>	Royal Albert Hall, London (OB)
11.10.45	7.25 to 7.55pm	£31/10/-	Woodhouse Lane, Leeds
01.11.45	7.40 to 8.10pm	£31/10/- <i>'Champion Band Story'</i>	do.
26.11.45	6.30 to 7.00pm	£31/10/-	do.
30.12.45	6.30 to 7.00pm	* <i>BB</i>	do.
17.01.46	9.30 to 10.00pm	* <i>'Sounding Brass and Voices' (SBV)</i>	do.
22.01.46	5.00 to 5.30pm	*	do.

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28.02.46	5.00 to 5.30pm	£31/10/-	do.
14.03.46	5.30 to 6.00pm	£31/10/-	<i>Marches & Waltzes</i> do.
14.04.46	11.45 to 12.15pm	£31/10/-	do.
06.05.46	6.45 to 7.15pm	*	do.
19.06.46	1.30 to 2.00pm	*	do.
01.08.46	2.30 to 3.00pm	*	do.
15.09.46	4.30 to 5.00pm	£60	<i>Massed bands concert</i> Philharmonic Hall, L'pool (OB)
17.09.46	1.30 to 2.00pm	*	Woodhouse Lane. Leeds
13.10.46	6.30 to 7.00pm	£31/10/-	<i>BB</i> do.
26.10.46	1.40 to 2.10pm	*	<i>LTTB</i> do.
04.12.46	1.30 to 2.00pm	£31/10/-	do.
31.12.46	1.30 to 2.00pm	*	do.
12.01.47	6.30 to 7.00pm	£47/5/-	<i>Concert with Colne</i> <i>Male Voice Choir &</i> <i>Tenor, Frank Titterton</i> Huddersfield Technical College (OB)
13.02.47	1.30 to 2.00pm	£31/10/-	Woodhouse Lane, Leeds
16.02.47	6.30 to 7.00pm	£40	<i>Massed bands concert</i> City Hall, Sheffield (OB)
09.03.47	6.30 to 7.00pm 9.45 to 10.15pm	* <i>SBV</i> *	Woodhouse Lane, Leeds do.
01.05.47	5.00 to 5.45pm	£31/10/-	do.
25.05.47	6.30 to 7.00pm	£31/10/-	do.
12.06.47	Not shown	£47/5/-	<i>Pre-recorded for</i> <i>broadcast on 14.06.47</i> <i>7.45-8.30pm</i> do.
30.06.47	1.30 to 2.00pm	£31/10/-	do.
15.07.47	Not shown	*	<i>Pre-recorded for broadcast</i> <i>on 27.07.47 6.30-7.10pm</i> do.
27.08.47	1.30 to 2.00pm	£31/10/-	do.

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02.09.47	11.30 to 12 noon	*	do.
09.09.47	7.30 to 8.30pm	* <i>Pre-recorded for broadcast on 19.09.47 7.15-7.50am</i>	do.
19.10.47	6.40-7.15pm	* <i>BB</i>	do.
01.11.47	7.30 to 9.00pm	* <i>Massed bands concert</i>	Royal Albert Hall, London (OB)
27.11.47	5.15 to 5.45pm	£31/10/-	Woodhouse Lane, Leeds
27.12.47	1.40 to 2.25pm	£31/10/-	do.
10.01.48	7.00 to 8.00pm	£47/5/- <i>SBV (recording for transcription service)</i>	Temperance Hall, Huddersfield (OB)
11.01.48	6.40 to 7.15pm	£47/5/- <i>SBV</i>	do. (OB)
24.01.48	1.40 to 2.15pm	£31/10/- <i>LTTB</i>	Woodhouse Lane, Leeds
13.02.48	5.45 to 6.15pm	*	do.
06.03.48	8.30 to 9.00pm	£47/5/- <i>'Saturday Bandstand' with Margaret Eves (soprano) & Frank Titterton (tenor)</i>	do.
02.04.48	5.45 to 6.15pm	£31/10/-	do.
09.05.48	6.30 to 7.00pm	£58 <i>Massed bands concert</i>	Town Hall, Leeds (OB)
14.05.48	5.45 to 6.15pm	£31/10/-	Woodhouse Lane, Leeds
20.06.48	6.30 to 7.00pm	*	do.
13.08.48	Not shown	* <i>Pre-recorded for broadcast on 21.08.48 with Ingrid Hageman (soprano)</i>	do.
25.08.48	3.00 to 3.30pm	£70/10/- <i>From opening ceremony of Foster's new mill at Cumnock, Ayr</i>	John Foster and Son's factory, Cumnock (OB)
11.10.48	5.45 to 6.15pm	£42	Woodhouse Lane, Leeds
16.10.48	8.15 to 9.15pm	£53 <i>Massed bands concert</i>	Royal Albert Hall, London (OB)
16.11.48	5.30 to 6.15pm	* <i>200th broadcast</i>	BBC Manchester Studio

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24.11.48	7.15 to 8.00pm	* <i>'Music Round Britain'</i> <i>Last appearance of</i> <i>Arthur O. Pearce as</i> <i>official bandmaster</i>	Woodhouse Lane, Leeds
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*Not specified (OB) Outside Broadcast

Source: Arthur O. Pearce's diaries and broadcast notebook in private collection.

DISCOGRAPHY
Black Dyke Recordings 1903-1970
Part 1: the pre-microgroove era

Date of recording	Title	Composer/ Arranger	Recording company & type of carrier	Record/Matrix Number
6 or 7.07.03	<i>Washington City - March</i>	German	Gramophone 7" disc	380/5449
6 or 7.07.03	<i>Occidental - March</i>	Sousa	Gramophone "	381/5450
6 or 7.07.03	<i>Sur La Mer - Waltz</i>	Mitchell	Gramophone "	382/5456
6 or 7.07.03	<i>Dear is My Little Native Vale</i>	Not known	Gramophone "	383/5459
6 or 7.07.03	<i>Independentia – March</i>	Hall	Gramophone "	384/5454
6 or 7.07.03	<i>Under the Flag of Freedom – March</i>	Nowiewski	Gramophone "	5451*
6 or 7.07.03	<i>Jeunesse Dorée – Valse</i>	Waldteufel	Gramophone "	5452*
6 or 7.07.03	<i>Pluie D'Or – Valse</i>	Waldteufel	Gramophone "	5453*
6 or 7.07.03	<i>Lullaby, Ruy Blas</i>	Lutz	Gramophone "	5455*
6 or 7.07.03	<i>Orynthia – Intermezzo</i>	Ord Hume	Gramophone "	5457*
6 or 7.07.03	<i>Moonlight on the River Rhine</i>	Boldstedt	Gramophone "	5458*
6.07.03	<i>Under the Flag of Freedom – March</i>	Nowiewski	Gramophone 10" disc	GC-478/4010b
6.07.03	<i>Gems of Welsh Melody</i>	Ord Hume	Gramophone "	GC-479/4013b
6.07.03	<i>Queen Elizabeth Gavotte</i>	Ord Hume	Gramophone "	GG-481/4009b
6.07.03	<i>Intermezzo – Cavalleria Rusticana</i>	Mascagni	Gramophone "	GC-482/4012b
6.07.03	<i>In this Hour of Softened Splendour</i>	Pinsuti arr. Ord Hume	Gramophone "	GC-483/4015b
6.07.03	<i>Don Sebastiano</i>	Donizetti	Gramophone "	GC-484/4014b
6.07.03	<i>Moonlight on the Rhine</i>	Boldstedt	Gramophone "	GC-488/4021b/2b
6.07.03	<i>Gems of Welsh Melody – Selection No. 2</i>	Ord Hume	Gramophone "	GC-489/4023b
6.07.03	<i>Independentia – March</i>	Hall	Gramophone "	GC-491/4016b
6.07.03	<i>Sur La Mer – Waltz</i>	Mitchell	Gramophone "	GC-492/4018b
6.07.03	<i>Selection from Works of Mercadante</i>	Not known	Gramophone "	GC-493/4020b
6.07.03	<i>Dear is My Little Native Vale</i>	Not known	Gramophone "	GC-494/4024b
6.07.03	<i>Occidental – March</i>	Sousa	Gramophone "	GC-495/4008b
6.07.03	<i>Orynthia – Intermezzo</i>	Ord Hume	Gramophone "	GC-496/4019b
6.07.03	<i>Washington City – March</i>	German	Gramophone "	4007b*
6.07.03	<i>Gems from Sullivan</i>	Ord Hume	Gramophone "	4011b*
6.07.03	<i>Eve's Glittering Star – O Star of Eve</i>	Wagner	Gramophone "	4017b*
6.07.03	<i>Marguerite Goodbye – Faust</i>	Gounod	Gramophone "	4025b*

6-8 07.03	<i>Pluie D'Or – Valse</i>	Waldteufel	Gramophone/Monarch 12" disc	011/2..c
6-8 07.03	<i>Ruy Blas – Selection</i>	Lutz	Gramophone/Monarch	012/2..c
6-8 07.03	<i>Hiawatha – 1902 Test Piece (abridged)</i>	Coleridge Taylor	Gramophone/Monarch	013/245c
6-8 07.03	<i>Songs of Scotland</i>	Not known	Gramophone/Monarch	016/242c
6-8 07.03	<i>L'Africaine – Selection</i>	Meyerbeer	Gramophone/Monarch	017/2..c
6-8 07.03	<i>Gems from Sullivan</i>	Ord Hume	Gramophone/Monarch	018/238c
6-8 07.03	<i>Britannia – Selection of National Airs</i>	Not known	Edison Bell Gold moulded wax cylinders (MWC)	838
6-8 07.03	<i>Attila – Selection</i>	Verdi	Edison Bell Gold MWC	839
6-8 07.03	<i>Trumpet Triplets – Polka</i>	Not known	Edison Bell Gold MWC	840
6-8 07.03	<i>Salut D'Amour</i>	Elgar	Edison Bell Gold MWC	841
6-8 07.03	<i>Rienzi – Selection</i>	Wagner	Edison Bell Gold MWC	842
6-8 07.03	<i>Orynthia – Intermezzo</i>	Ord Hume	Edison Bell Gold MWC	843
6-8 07.03	<i>Madame Angot</i>	Lecocq	Edison Bell Gold MWC	844
6-8 07.03	<i>The King's Guard – March</i>	Raymond	Edison Bell Gold MWC	845
6-8 07.03	<i>The Gondoliers – Selection</i>	Sullivan	Edison Bell Gold MWC	846
6-8 07.03	<i>Sing me to Sleep – with Cornet Solo</i>	Green	Edison Bell Gold MWC	847
6-8 07.03	<i>Amoretta Tanze – Waltz</i>	Gung'l	Edison Bell Gold MWC	848
6-8 07.03	<i>Robert Le Diable – Selection</i>	Meyerbeer	Edison Bell Gold MWC	849
6-8 07.03	<i>Jeunesse Dorée – Valse</i>	Waldteufel	Edison Bell Gold MWC	850
6-8 07.03	<i>In this Hour of Softened Splendour</i>	Pinsuti arr. Ord Hume	Edison Bell Gold MWC	851
6-8 07.03	<i>The Cossack – March</i>	Rimmer	Edison Bell Gold MWC	852
09/23	<i>Oliver Cromwell part 1 (abridged)</i>	Geehl	Regal 10" disc	G.8055/A319
09/23	<i>Oliver Cromwell part 2 (abridged)</i>	Geehl	Regal "	G.8055/A320
09/23	<i>The Viking – Tone poem part 1</i>	Weston Nicholl	Regal "	G.8070/A317
09/23	<i>The Viking – Tone poem part 2</i>	Weston Nicholl	Regal "	G.8070/A318
09/23	<i>The Viking – Tone poem part 3</i>	Weston Nicholl	Regal "	G.8071/A322
09/23	<i>The Viking – Tone poem part 4</i>	Weston Nicholl	Regal "	G.8071/A323
09/23	<i>Old Glory – March</i>	Ord Hume	Regal "	G.8122/A325
09/23	<i>Old Nobility – March</i>	Ord Hume	Regal "	G.8122/A326
09/24	<i>On the Cornish Coast part 1 (abridged)</i>	Geehl	Edison Bell Winner 10"	4076/8789

09/24	<i>On the Cornish Coast part 2 (abridged)</i>	Geehl	Edison Bell Winner "	4076/8790
09/24	<i>Sandy's Frolic – A Scottish Medley</i>	Not known	Edison Bell Winner "	4207/8813
09/24	<i>My Syrian Maid – Idyll</i>	Rimmer	Edison Bell Winner "	4207/8814
09/25	<i>Joan of Arc part 1 (abridged)</i>	Wright	Edison Bell Winner "	4289/95...
09/25	<i>Joan of Arc part 2 (abridged)</i>	Wright	Edison Bell Winner "	4289/95...
09/25	<i>W. H. Squire Popular Songs part 1</i>	Ord Hume	Edison Bell Winner "	4305/95...
09/25	<i>W. H. Squire Popular Songs part 2</i>	Ord Hume	Edison Bell Winner "	4305/95...
09/26	<i>An Epic Symphony – Recitare</i>	Fletcher	Edison Bell Winner "	4508/103..
09/26	<i>An Epic Symphony – Elegy</i>	Fletcher	Edison Bell Winner "	4508/103...
09/26	<i>An Epic Symphony – Heroic March</i>	Fletcher	Edison Bell Winner "	4509/103...
09/26	<i>Loreley – Tone poem</i>	Nesvadba arr. Ord Hume	Edison Bell Winner "	4509/103...
09/26	<i>Martha – Overture part 1</i>	Von Flotow	Edison Bell Winner "	4576/10342-1
09/26	<i>Martha – Overture part 2</i>	Von Flotow	Edison Bell Winner "	4576/10343-1
09/27	<i>The White Rider part 1</i>	Wright	Edison Bell Winner "	4707/11123-1
09/27	<i>The White Rider part 2</i>	Wright	Edison Bell Winner "	4707/11124-1
09/27	<i>Slidin' Thro' the Rye – Humoresque part 1</i>	Truman	Edison Bell Winner "	4724/11125-2
09/27	<i>Slidin' Thro' the Rye – Humoresque part 2</i>	Truman	Edison Bell Winner "	4724/11126-1
09/27	<i>Jesu Lover of My Soul – Aberystwyth</i>	Parry	Edison Bell Winner "	4734/11127
09/27	<i>All People That on Earth – Old Hundredth</i>	Genevan Psalter	Edison Bell Winner "	4734/11128
09/28	<i>A Moorside Suite – Scherzo (abridged)</i>	Holst	Edison Bell Winner "	4850/11836-1&2
09/28	<i>A Moorside Suite – Nocturne</i>	Holst	Edison Bell Winner "	4850/11837-1&2
09/28	<i>A Moorside Suite – March (abridged)</i>	Holst	Edison Bell Winner "	4851/11838-2
09/28	<i>Sandy and Jock – Cornet Duet</i>	Sutton	Edison Bell Winner "	4851/11839-2
09/28	<i>Abide With Me – Eventide</i>	Monk arr. Pearce	Edison Bell Radio 8"disc	885/88320-1
09/28	<i>Onward Christian Soldiers – St. Gertrude</i>	Sullivan	Edison Bell Radio "	885/88321-1
09/29	<i>Victory – Tone poem part 1 (abridged)</i>	Jenkins	Edison Bell Winner 10"	4950/12450-2
09/29	<i>Victory – Tone poem part 2 (abridged)</i>	Jenkins	Edison Bell Winner "	4950/12451-2
09/29	<i>Echo des Bastions – A Schottische part 1</i>	King	Edison Bell Winner "	5154/12452-1
09/29	<i>Echo des Bastions – A Schottische part 2</i>	King	Edison Bell Winner "	5154/12453-1
10/29	<i>The Marionette – with Cornet Duet</i>	Windsor	Edison Bell Radio 8"disc	1328/89377-1
10/29	<i>Paddy's Patrol – Medley of Irish Airs</i>	Dacre	Edison Bell Radio "	1328/89378-1
09/30	<i>The Church's One Foundation – Aurelia</i>	Wesley	Edison Bell Winner 10"	5177/13013-1
09/30	<i>Lead Kindly Light – Sandon</i>	Purday	Edison Bell Winner "	5177/13016-1

09/30	<i>Eternal Father, Strong to Save – Melita</i>	Dykes	Edison Bell Winner "	518213014-1
09/30	<i>O God Our Help in Ages Past – St. Anne</i>	Croft	Edison Bell Winner "	518213015-1
09/30	<i>All People That on Earth – Old Hundredth</i>	Genevan Psalter	Edison Bell Radio 8"disc	1406/89889-1
09/30	<i>How Sweet The Name – St. Peter</i>	Reinagle	Edison Bell Radio "	1406/89890-2
09/31	<i>A Merry Hunting Day</i>	Partridge	Edison Bell Winner 10"	5386/13788-1
09/31	<i>Fire Star – Cornet Solo (Owen Bottomley)</i>	Carter	Edison Bell Winner "	5386/13789-1
09/31	<i>The Elephant – March</i>	Ord Hume	Edison Bell Winner "	5424/13790-1
09/31	<i>The Middy – March</i>	Alford	Edison Bell Winner "	5424/13791-3
09/31	<i>A Merry Hunting Day</i>	Partridge	Edison Bell Radio 8" disc	1552/90229
09/31	<i>Fire Star – Cornet Solo (Owen Bottomley)</i>	Carter	Edison Bell Radio "	1552/90230
09/31	<i>Now the Day is Over – Evening Hymn</i>	Barnby	Edison Bell Radio "	1553/90231
09/31	<i>When I Survey the Wondrous Cross – Rockingham</i>	Miller	Edison Bell Radio "	1553/90232
10/31	<i>Christians Awake – Yorkshire</i>	Wainwright	Edison Bell Winner 10"	5409/13906-1
10/31	<i>While Shepherds Watched – Winchester</i>	Kirbye	Edison Bell Winner "	5409/13907-2
10/31	<i>Good King Wenceslas</i>	Traditional	Edison Bell Winner "	5410/13908-1
10/31	<i>O Come All ye Faithful – Adeste Fideles</i>	Wade	Edison Bell Winner "	5410/13909-1
10/31	<i>Hark the Herald – Berlin</i>	Mendelssohn	Edison Bell Winner "	5411/13910-2
10/31	<i>The First Nowell – Sandy's Collection</i>	Traditional	Edison Bell Winner "	5411/13911-1
09/32	<i>Dot and Carrie – Cornet Duet (Owen Bottomley & Albert Brown)</i>	White	Edison Bell Winner "	5522/14414-2
09/32	<i>Whistling Mose – Characteristic morceau</i>	Not known	Edison Bell Winner "	5522/14415-2
09/32	<i>Shylock – Cornet Solo (Owen Bottomley)</i>	Lear	Edison Bell Winner "	5526/14412-1
09/32	<i>Musical Memories</i>	Trenchard	Edison Bell Winner "	5526/14413-2
09/32	<i>Hungarian Rhapsody No.2</i>	Liszt arr, Rimmer	Edison Bell Winner "	5540/14410-2
09/32	<i>William Tell – March</i>	Rossini	Edison Bell Winner "	5540/14411-2
28/09/38	<i>Coronation March – Le Prophète</i>	Meyerbeer arr. Reynolds	HMV 10" disc	BD.593/OEA6794
28/09/38	<i>Grand March – Tannhauser</i>	Wagner arr. Greenwood	HMV "	BD.593/OEA6786
28/09/38	<i>Abide With Me – Eventide</i>	Monk arr. Pearce	HMV "	BD.598/OEA6789
28/09/38	<i>Sweet is the Work – Deep Harmony</i>	Parker arr. Broadhead	HMV "	BD.598/OEA6795
28/09/38	<i>The Parade of the Tin Soldiers</i>	Jessel arr. Bidgood	HMV "	BD.599/OEA6792-
28/09/38	<i>The Turkish Patrol</i>	Michaelis arr.Ord Hume	HMV 10" disc	BD.599/OEA6793-1

28/09/38	<i>Silver Threads Among the Gold - Cornet Solo (Owen Bottomley)</i>	Danks	HMV "	BD.631/OEA6790-1
28/09/38	<i>The Lost Chord – Cornet Solo (Owen Bottomley)</i>	Sullivan	HMV "	B.D.631/OEA6791-1
28/09/38	<i>Il Trovatore – Selection part 1</i>	Verdi	HMV "	BD.643/OEA6787-1
28/09/38	<i>Il Trovatore – Selection part 2</i>	Verdi	HMV "	BD.643/OEA6788-1
28/09/38	<i>Colonel Bogey – March</i>	Alford	HMV "	BD.657/OEA6784-1
28/09/38	<i>The Stars and Stripes – March</i>	Sousa	HMV "	BD.657/OEA6785-1
13/12/38	<i>Eternal father Strong to Save – Melita</i>	Dykes	Regal Zonophone 10" disc	MR.336/CAR5874-1
13/12/38	<i>Lead Kindly Light – Lux Benigna</i>	Dykes	Regal Zonophone "	MR.336/CAR5873-1
22/12/38	<i>The Washington Post – March</i>	Sousa	HMV 10"disc	BD.758/OEA7303-1
22/12/38	<i>El Capitan – March</i>	Sousa	HMV "	BD.758/OEA7314-1
22/12/38	<i>Poet and Peasant – Overture part 1</i>	Suppé	HMV "	BD.773/OEA7304-1
22/12/38	<i>Poet and Peasant – Overture part 2</i>	Suppé	HMV "	BD.773/OEA7305-1
22/12/38	<i>Holy, Holy, Holy – Nicea</i>	Dykes arr. Pearce	HMV "	OEA7306*
22/12/38	<i>O God Our Help in Ages Past – St. Anne</i>	Croft	HMV "	BD.780/OEA7307-1
22/12/38	<i>Nearer my God to Thee – Horbury</i>	Dykes	HMV "	BD.780/OEA7308-
22/12/38	<i>The Rosary - Cornet Solo (Owen Bottomley)</i>	Nevin arr. Bidgood	HMV "	BD.714/OEA7312-1
22/12/38	<i>Softly Awakes my Heart</i>	Saint – Saens arr. Pearce	HMV "	BD.714/OEA7310-1
22/12/38	<i>Youth and Vigour - March</i>	Lautenschlager	HMV "	BD.744/OEA7311-1
22/12/38	<i>The Policeman's Holiday</i>	Ewing	HMV "	BD.744/OEA7313-1
22/12/38	<i>A Musical Switch part 1</i>	arr. Alford	HMV "	BD.674/OEA7315-1
22/12/38	<i>A Musical Switch part 2</i>	arr. Alford	HMV "	BD.674/OEA7316-1
25/03/39	<i>With Sword and Lance – March</i>	Starke	HMV "	BD.678/OER368-1
25/03/39	<i>Light of Foot – March</i>	Latann arr. Hartmann	HMV "	BD.678/OEA369-1
25/03/39	<i>The Acrobat – Trombone Solo (Master Jack Pinches)</i>	Greenwood	HMV "	BD.789/OER370-1
25/03/39	<i>The Jester - Trombone Solo (Mstr. J. Pinches)</i>	Greenwood	HMV "	BD.789/OER371-1
25/03/39	<i>Light Cavalry – Overture part 1</i>	Suppé arr. Rimmer	HMV "	BD.807/OER372-1
25/03/39	<i>Light Cavalry – Overture part 2</i>	Suppé arr. Rimmer	HMV "	BD.807/OER373-1
25/03/39	<i>Over the Waves – Waltz</i>	Rosas arr. Rimmer	HMV "	BD.835/OER366-1
25/03/39	<i>The Dollar Princess – Waltz</i>	Fall	HMV "	BD.835/OER367-1

15/03/40	<i>Stephanie – Gavotte</i>	Czibuika	Regal Zonophone 10"	MR.3314/CAR5790-1
15/03/40	<i>The Glow Worm – Idyll</i>	Lincke	Regal Zonophone "	MR.3314/CAR3789-1
31/01/41	<i>Bless This House – Cornet Solo</i> (William Lang)	Brahe	Regal Zonophone "	MR.3443/CAR5972-1
01/02/41	<i>Poem</i>	Fibich	Regal Zonophone "	MR.3443/CAR5980-1
31/01/41	<i>In An Old Fashioned Town – Trombone Solo</i> (Master Jack Pinches)	Squire	Regal Zonophone "	MR.3495/CAR5973-1
31/01/41	<i>Serenata – Cornet Solo</i> (William Lang)	Toselli	Regal Zonophone "	MR.3495/CAR5974-1
31/01/41	<i>Tantalesqualen – Overture part 1</i>	Suppé arr. Rimmer	Regal Zonophone "	MR.3471/CAR5976-1
1/02/41	<i>Tantalesqualen – Overture part 2</i>	Suppé arr. Rimmer	Regal Zonophone "	MR.3471/CAR5982-1
31/01/41 & 01/02/41	<i>Steadfast and True – March</i>	Teike	Regal Zonophone "	MR3525/CAR5971-1
31/01/41 & 01/02/41	<i>Jenny Wren – Cornet Solo</i> (William Lang)	Davis	Regal Zonophone "	MR3525/CAR5979-1
31/01/41 & 1/02/41	<i>Oh Worship the King – Hanover</i>	arr. Pearce	Regal Zonophone "	MR3535/CAR5975-1
31/01/41 & 1/02/41	<i>The Church's One Foundation – Aurelia</i>	Wesley arr. Pearce	Regal Zonophone "	MR3535/CAR5981-1
11/01/42	<i>Rendezvous – Gavotte</i>	Latter arr. Leggett	Regal Zonophone "	MR3714/CAR6262-1
11/01/42	<i>The Impresario – Overture</i>	Mozart	Regal Zonophone "	MR3714/CAR6261-1
11/01/42	<i>Queensbury – March</i>	Kay	Regal Zonophone "	MR3650/CAR/6260-1
11/01/42	<i>Yeomen of the Guard – Selection part 1</i>	Sullivan arr. Smith	Regal Zonophone "	MR3779/CAR6263-1
11/01/42	<i>Yeomen of the Guard – Selection part 2</i>	Sullivan arr. Smith	Regal Zonophone "	MR3779/CAR6264-1

1947	<i>Freedom parts 1,2 &3</i>	Bath	Levy's	3995 or 4388
04/50	<i>Hungarian Rhapsody No.2 parts 1 & 2</i>	Liszt arr. Rimmer	JAMCO	BD1201/JR523/524
04/50	<i>Hungarian Rhapsody No.2 part 3</i>	Liszt arr. Rimmer	JAMCO	BD1202/JR525
04/50	<i>Queensbury – March</i>	Kay	JAMCO	BD1202/JR517
04/50	<i>March of the Bowmen</i>	Curzon	JAMCO	BD1203/JR521
04/50	<i>Facilita – Cornet Solo (William Lang)</i>	Hartmann arr. F. Mortimer	JAMCO	BD1203/JR522
07/50	<i>Black Eyes</i>	Ferrari arr. Bath	JAMCO	BD1204/JR5..
07/50	<i>Rondo - Horn Concerto No.4 – Euphonium Solo (Denzil Stephens)</i>	Mozart	JAMCO	BD1204/JR5..
07/50	<i>Queensbury – March</i>	Kay	JAMCO	BD1205/JR517
07/50	<i>The Troubadours (soloists Lance Winn & John Slinger)</i>	Hawkins	JAMCO	BD1205/JR5..
07/50	<i>A Comedy Overture parts 1 & 2</i>	Ireland	JAMCO	BD1206/JR5..
07/50	<i>A Comedy Overture part 3</i>	Ireland	JAMCO	BD1207/JR5..
07/50	<i>Hungarian March – Faust</i>	Berlioz	JAMCO	BD1207/JR5..
09/50	<i>Oberon – Overture parts 1 & 2</i>	Weber	JAMCO-Grimes	GM135
09/50	<i>Oberon – Overture part 3</i>	Weber	JAMCO-Grimes	GM136
09/50	<i>The Maid of the Mountains parts 1 & 2</i>	Fraser Simson	JAMCO-Grimes	GM150
09/50	<i>The Music of Gounod parts 1 & 2</i>	Gounod	JAMCO-Grimes	GM151
09/50	<i>The Music of Gounod part 3</i>	Gounod	JAMCO-Grimes	GM152
09/50	<i>Andante in G</i>	Batiste	JAMCO-Grimes	GM152
09/50	<i>The Barber of Seville – Overture parts 1 & 2</i>	Rossini	JAMCO-Grimes	GM153
09/50	<i>The Barber of Seville – Overture part 3</i>	Rossini	JAMCO-Grimes	GM154
09/50	<i>Trumpet Tune – Cornet Solo (William Lang)</i>	Stewart	JAMCO-Grimes	GM154
1950	<i>Slavonic Rhapsody No.2</i>	Friedmann	JAMCO-Grimes	116BB
1950	<i>Arbucklenian Polka – Cornet Solo (William Lang)</i>	Hartmann	JAMCO-Grimes	121BB
1950	<i>Souvenir of Solway parts 1 & 2</i>	Not known	JAMCO-Grimes	128BB
1950	<i>El Capitan – March</i>	Sousa	JAMCO-Grimes	207BB
1950	<i>The Washington Post – March</i>	Sousa	JAMCO-Grimes	207BB
1950	<i>The Dream of Olwen</i>	Williams	JAMCO-Grimes	222BB

Notes

- 1) Recordings marked* were unissued
- 2) A number of the Regal Zonophone records were released in Australia and India under different catalogue numbers, whilst some of the HMV titles had releases in Australia, Norway and Switzerland again with different numbers; full details will be found in Frank Andrews' book referred to below.

Part 2: the microgroove era

Date of album	Title	Conductor	Recording company & type of disc	Record Number
1960	<i>Music for Brass</i>	Major G. Willcocks	Paxton 7"EP	PEP111
1960	<i>Music for Brass</i>	Major G. Willcocks	Paxton "	PEP112
1960	<i>Music for Brass</i>	Major G. Willcocks / J. Emmott	Paxton "	PEP113
1961	<i>Music for Brass</i>	J. Emmott	Paxton "	PEP118
1961	<i>Music for Brass</i>	J. Emmott	Paxton "	PEP119
1962	<i>Championship Brass</i>	J. Emmott	Paxton 10"LP	LPT1010
1963	<i>Championship Brass</i>	J. Emmott	EMI 7"EP	GES5873
1964	<i>Championship Brass</i>	Col. J. Jaeger / G. Whitham	EMI 12"LP	CSD1565
1965	<i>Your Kind of Music</i>	J. Emmott	EMI 7"Single	7P375
1966	<i>The Virtuoso Band</i>	R. Newsome	Pye 12"LP	GSGL10391
1968	<i>Thingummybob / Yellow Submarine</i>	G. Brand	Apple 7"Single	Apple4
1968	<i>The Champions</i>	G. Brand / R. Newsome	Pye 12"LP	GSGL10410
1968	<i>With Band and Voices</i>	G. Brand	Pye "	NSPL18209
1968	<i>A Christmas Festival</i>	G. Brand / R. Newsome	Pye "	NSPL18259
1968	<i>The Trumpets</i>	G. Brand	Pye "	NSPL18265
1968	<i>Champion Brass</i>	G. Brand / R. Newsome	EMI "	CSD3652
1969	<i>Four Contest Marches</i>	G. Brand / R. Newsome	Paxton 7"EP	PEP132
1969	<i>Championship Brass</i>	G. Brand / R. Newsome	Paxton 10"LP	LPT1027
1969	<i>Championship Brass</i>	G. Brand / R. Newsome	Paxton 10"LP	LPT1028
1969	<i>Black Dyke in Concert</i>	R. Newsome	Pye 12"LP	GSGL10417
1969	<i>Champions Again!</i>	G. Brand / R. Newsome	Pye "	GSGL10427
1970	<i>High Peak for Brass</i>	G. Brand / R. Newsome	Pye "	GSGL10453
1970	<i>Ivory and Brass</i>	G. Brand / R. Newsome	Pye "	GSGL10463

Sources: Andrews, F., *Brass Band Cylinder and Non-microgroove Disc Recordings 1903-1960*, Winchester, Piccolo Press, 1997; Clay, J.H., *Black Dyke An Inside Story*, Stockport, JAGRINS Music Publications, 2005, pp.162-168; www.ibew.org.uk

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Arthur O. Pearce's instrument log book, in private collection.

Brass band files held by the BBC Written Archives Centre, Caversham.

Black Dyke Band Music Library, Queensbury.

Diaries

Arthur O. Pearce, in private collection.

J. H. Smith, West Yorkshire Archive Service, Bradford, 12D85/3/22.

Interviews

John Clay 10 August 2010

Sheridan Fryer 11 November 2010

Peter Hainsworth 16 November 2010

Roy Newsome 8 November 2010

Grenville Richmond 11 November 2010

Geoffrey Whiteley 12 October 2010

Interviewee who preferred not to be named
10 August 2010

Newspapers and journals

Bradford Telegraph and Argus

The Brass Band Annual for 1894.

Brass Band News

British Bandsman

Eastbourne Gazette

Halifax Courier

Halifax Guardian

Halifax Weekly Courier

Keighley News

Leicester Chronicle

Leicester Pioneer

Musical Mail

Musical Times

Radio Times

Sunday Chronicle

The Globe (Toronto)

The Musical Progress and Mail

The Times

Yorkshire Observer

Yorkshire Observer Budget

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Scrapbook

Arthur O. Pearce, in private collection.

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