

The BRITISH Bandsman **AND CONTEST FIELD**

A WEEKLY NEWSPAPER DEVOTED ENTIRELY TO BRASS BANDS.

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

No. 177. Vol. XVIII.

JULY 22, 1905.

PRICE ONE PENNY.

BESSES O' TH' BARN BAND
GREAT TOUR IN FRANCE.

UNIFORMS

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FITTED OUT
THIS YEAR,**

1905:

1. Wingates Temp.
2. Irwell Springs
3. Lee Mount
4. Cleckheaton
Victoria
5. Hucknall Torkard
Excelsior
6. Mansfield Boro.'
7. Hudd. Fire Brigade
8. Grangemoor Band,
Huddersfield
9. Denby Dale Band,
Huddersfield
10. Outlane Band,
Huddersfield
11. Liverpool North
End Band
12. South Shields
Temperance
13. Whitwell United
14. Kimberley Band,
South Africa
15. Preston Silver
Band, Canada
16. Lennoxmill Band,
N.B.
17. Ceylon Band

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**A FEW BANDS
FITTED OUT
THIS YEAR,**

1905:

18. Beverley United
19. Cloyton Volunteers
20. Ovenden Band
21. Rothwell Old
22. Sheffield Temper-
ance
23. Middlesbro'
24. Brierfield
25. Scunthorpe
26. Wombwell Sub.
Prize
27. Cirencester
28. Bristol North End

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many for
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whose names we
cannot divulge.

Testimonials from
every Band.

The British Bandsman.

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JULY 22, 1905.

PRICE ONE PENNY.

Editorial Notes.

A SIGNIFICANT MOVE.

The recent visit to France by the Besses will no doubt prove responsible for a significant addition to the interests of the French labouring man. The head of the Schneider family at the famous Creusot gun works, having learned of the band's history, wrote to Paris asking for more details, adding:—"If we could get up something of the sort here, I think it would work lasting good among the men themselves, beside endowing our town with an accomplishment which it has not had hitherto." If this experiment is carried through successfully there is no doubt that other French manufacturing or industrial districts would follow suit. We also hear that there is a movement on foot with the object of taking over Besses or some other English band every year. The feasibility of this scheme is being very seriously considered by a number of French musicians especially interested in band music.

A GRAND TESTIMONIAL.

The papers, without exception, comment in flattering terms on the performances given by the band. The opinions of French bandsmen are interesting. After their first performance, the leader of one of the French regimental bands said: "The band is admirably drilled. That these men are amateurs, and earn their living at another occupation, is hard for us to believe all at once. The cornets and the trombones seemed to me particularly excellent, and the trombone solo in one of the English pot-pourris was played with rare skill. I shall have my trombones come to-morrow and profit by listening to their English confreres."

IN GREAT DEMAND.

The towns Besses will visit next week will be as follows:—Sunday, July 23rd, Teignmouth; Monday and Tuesday, 24th and 25th, Weston-super-Mare; Wednesday, 26th, Paignton; 27th and 28th, Camborne (Cornwall). Further dates announced later.

TO-DAY'S CONTESTS.

"Champion" contests are announced for to-day as follows:—Yiewsley for Londoners; two sections and Mr. H. Muddiman as judge, York, in Messrs. Rowntree's grounds, with Mr. Shepherd to judge. Following have entered:—Wyke, Armley and Wortley, Barton Cycle Works, Bradford City, Castle Howard, Castleford, Goole South

and York City. Other events are:—Shirebrook: judge, W. Exley; Sheffield Carnival: judge, T. Wrathmall; and Peebles, by the Border League, Mr. J. W. Beswick to judge on "Own Choice."

OTHER EVENTS.

On Tuesday next the annual Hucknall Torkard Contest is to be held, Mr. Barker, of Bradford, to judge. Wednesday, Melbourne Horticultural Society's 1st Annual at Melbourne, Derby; judge, Mr. C. Jeffries; and Thursday, the 1st Annual of the Whittlesea Horticultural Society at Whittlesea (Cambs.); judge, Mr. J. Walker, of Batley.

ENTRIES CLOSE.

Entries close to-day for the following contests, and we trust those who intend entering will forward their forms to the respective Secretaries immediately:—Selly, Oak Horticultural Society, August 8th, Grand Cup for 1st prize; Langley (Birmingham) Tradesmen's Contest, August 5th, £15 10s. in cash prizes; and Cottingham Floral Association, nearly £20 cash prizes. The entries for the grand Aberystwyth Cycling Club event on August 8th are to close on Tuesday, 25th inst., £80 in prizes, and Bridgend Flower Show and Eisteddfod to close Wednesday next, 26th inst., nearly £100 in prizes.

JUDGE'S REMARKS.

In this issue will be found the judge's remarks of the Bradford Contest on June 17th last. We are officially informed that these notes will not be printed elsewhere, and undersand the delay to have been caused by their being sent to a contemporary who failed to insert them. The delay, therefore, is not on our side. We hope to print the remarks of most of the bands who attended Belle Vue in our next and the recent Walsall notes now in hand.

A NEW SCRIBE.

We much regret to report that one of our oldest correspondents, "High Peake," has this week resigned from the position of correspondent for Derbyshire, which post he has held for many years back. We have pleasure, however, in announcing that we have secured the services of an excellent reporter to fill the vacancy. He will probably commence to write next week under the nom-de-plume of "Rambler." We should be pleased to receive any reports for him and will forward.



MR. J. A. McALISTER,

B.M., Barrow Iron and Steel Works Prize Band.

Mr. McAlister, the well-known March composer, is essentially a North Countryman, being born at Newcastle-on-Tyne. He comes from musical stock, his father having been, in his time, a cornettist of no mean order, and conductor of the once famous Gateshead Glass Works Band.

His first connection with bands was after leaving the Cathedral choir, when Mr. J. H. Amers engaged him as pianist and viola. During his engagement by this celebrated B.M., he took up the B flat clarinet and played for several years in the famous Exhibition Band.

The next move was to the Circus of Varieties, Dundee, as Musical Director, and from there to the Theatre Royal, Jarrow, where Mr. McAlister remained for five years. At the expiration of that time, he received the appointment which he now holds, after ten years' service, as Musical Director of the Royalty Theatre, Barrow in Furness.

Two years after he received this position, he was appointed Conductor of the Shipyard Brass Band, and he added the magic word "Prize" to their name by winning something like eight or nine prizes, being presented with a handsome silver-mounted bâton on leaving.

When the conductorship of the Iron and Steel Works Band became vacant, Mr. McAlister was unanimously appointed to fill the vacancy. Their success under him is well-known. Their record already this season is one first, two thirds, one fourth and second and third prize divided.

His compositions, which have appeared in the "Champion Journal," are "gems" worth studying. The popular marches "Lion Tamer," "Charmer," and "Hic et Ubique," being representative.

As a violinist, Mr. McAlister has the advantage over many conductors of brass bands, he having played in the performances of most of the Grand Operas of Carl Rosa and the Moody Manners Companies.



WITH BESSES THROUGH FRANCE.

(“BRITISH BANDSMAN” SPECIAL.)

The visit of this celebrated band to France is not only an event of the greatest interest to English bandmen alone; it has become a national event, for the Besses are “making history.”

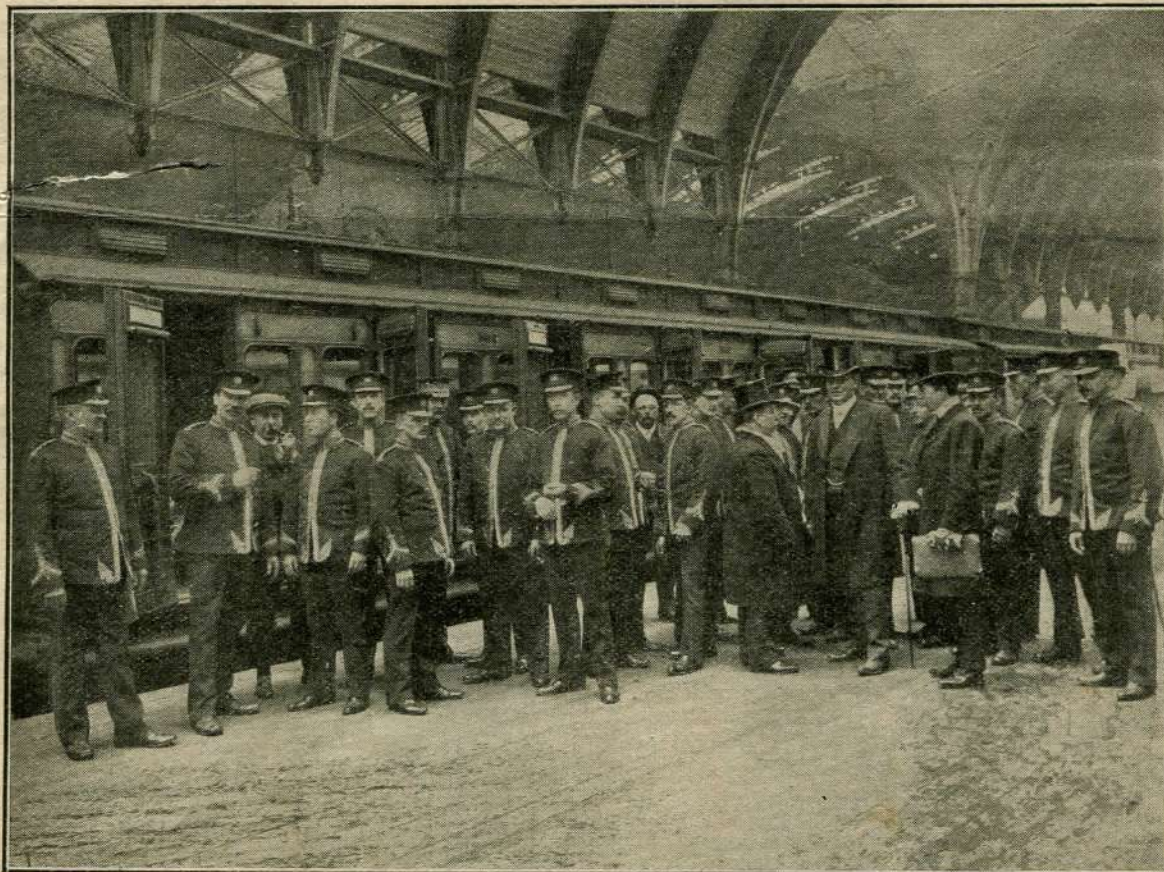
It is an event in the annals of brass bandism unprecedented and unique, for

And to their credit be it said, they have come through the ordeal with flying colours.

Brass bandmen in all parts of the world will look up to Besses with pride and gratitude for so nobly sustaining the honour of their cause.

the band started on Friday, the 23rd day of June, 1905, by playing its first programme at Windsor on the occasion of the cricket match between Eton boys, each side being captained by a grandson of the King.

The King and Queen were present to-



THE BAND LEAVING PADDINGTON FOR WINDSOR TO PLAY BEFORE H.M. THE KING.

what brass band ever has been, or could even dream of being, commanded to play before the King and Queen and Royal Family of England at Windsor on one day and before the President of the French Republic on the next day?

And yet this supreme honour has been conferred upon the Besses o' th' Barn.

Every one will be eager to read all about this notable tour, but pen will fail to describe the wild enthusiasm with which the band is being received everywhere. It must be accepted as a fact that this record will understate rather than overstate the success of the tour in its many phases.

To commence, then, at the beginning,

gether with the Prince of Wales and other members of the Royal Family.

The band played the following programme:—

“God Bless the Prince of Wales.”	“Beauties of Eng- land” Selection.
“El Capitan” March.	“Bohemian Girl” Overture.

"Faust" (Berlioz) Selection.	"Blue Danube" Valse.
"Bridge" Valse (Behrens).	"Earl and Girl" Selection.
"Pirates of Penzance" Selection.	"Ida and Dot" (Cornet duo).
"Ora pro Nobis" (Trombone).	"British Songs" Selection.
"Stars and Stripes" March.	"Marseillaise" and "God Save the King."

At the close of the performance His Majesty said to Mr. Owen, the conductor:

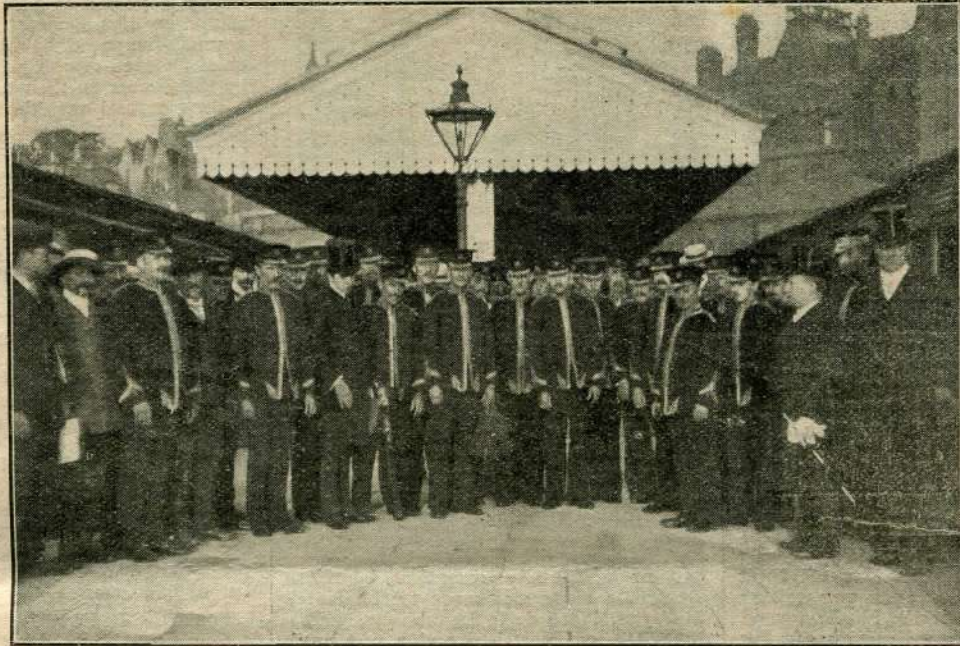
thanked Mr. Owen for the attendance of the band.

Mr. Owen, on behalf of the band, expressed his great gratitude for their Majesties' appreciation and hospitality, and also sincerely thanked His Majesty for the most beautiful souvenir, which he would cherish so long as he lived. The kindly recognition of the band by His Majesty would, Mr. Owen said, be taken as a compliment to all the brass bands in His Majesty's dominions.

The band proceeded from Windsor al-

past five years done so much in bringing into well-deserved universal notoriety the brass bands of England. With him are Mr. Henry McNeil, who has worked like a Trojan in obtaining local financial support for the undertaking, and the people of Lancashire, justly proud of their band, have responded loyally to his appeal, recognising not alone the merits of their champion band, but the good that would result in bringing the two nations closer together.

Accompanying the party, also, are two



LEAVING WINDSOR STATION EN ROUTE FOR PARIS.

"I am very glad to see you, Mr. Owen. I must congratulate you on the excellent performance of the band and on their smart appearance." He asked Mr. Owen how long he had been bandmaster, and on his replying he had been with the band over twenty-one years, His Majesty remarked: "Indeed, then, I suppose you came from the Army?" To which Mr. Owen replied: "No, your gracious Majesty, I have only been a civilian musician, but often connected with the Yeomanry and Volunteers." "Ah! Then the playing of the band reflects the highest credit on you and on each member.

"As a little souvenir of this visit, I present you with this pin, and I sincerely trust the men are enjoying themselves. They play magnificently. I know you've a very long way to go. I hope you will not be over-fatigued with the journey, and I wish you every success in your undertaking on behalf of the French charities." Her Majesty the Queen then said: "I am more than charmed with the playing, and highly delighted with the band's visit to Windsor." His Majesty asked whether the band was composed of working men, and when Mr. Owen assured him that they were, Her Majesty exclaimed: "Do you hear that; is it not marvellous?"

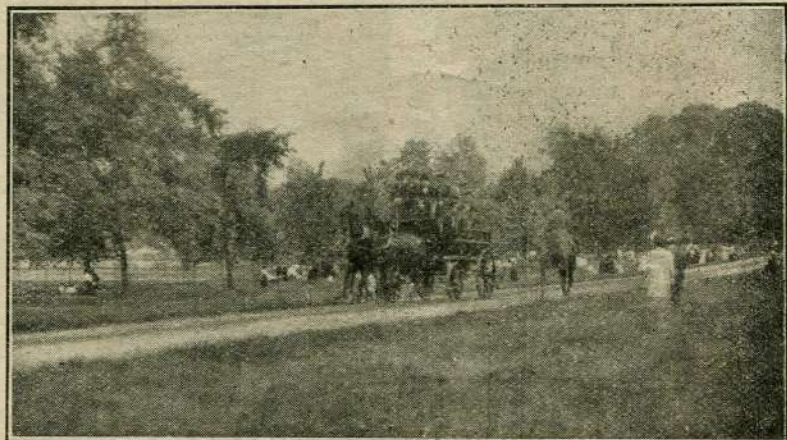
His Majesty concluded the interview by enjoining Mr. Owen not to forget to give his highest compliments to each of the musicians; and both their Majesties again

most direct to Charing Cross, where the 9 p.m. train was taken for Dover, and on arrival there the Calais boat was boarded. It took barely an hour to transport the men to our neighbourhood, but for a few on that short voyage it was 59 minutes too long!

The band is under the supreme direction of Mr. J. Henry Iles, who has during the

of the vice-presidents of the London and Home Counties Brass Band Association (of which Mr. Iles is president). This association has a membership of nearly 2,000 handsmen, and both Mr. S. Cope and Mr. W. S. Pearce take the keenest interest in the progress of brass bands.

Others accompanying the band were Mrs. Iles, Mrs. McNeil and her sister,



SECTION OF THE BAND DRIVING THROUGH THE GROUNDS OF WINDSOR CASTLE IMMEDIATELY AFTER THE COMMAND PERFORMANCE.



THE BAND WALKING UP TO THE TROCADERO.

Mrs. Edwards, the genial representatives of the "Daily Mail" (Mr. Dilnot) and the "Manchester Guardian" (Mr. Simon), an expert photographer, Mr. Park, and Mr. Etheridge, from Radcliffe, who very kindly undertook to act as steward for the band. There were other English friends the band met who rendered kindly and invaluable assistance, but space forbids further mention of names. On the band arriving at Calais, a telegram was waiting them from Mrs. Martha F. Besson—a name familiar to every bandsman in the North of England and in Scotland and

Wales, and a lady who has earned the respect and esteem of every bandsman with whom she has come in contact. Madame welcomed the band to France, and undertook to meet the train on arrival at Paris, which capital was reached at six o'clock on Saturday morning.

IN PARIS.

After a friendly reception by Mrs. Besson, a move was made to the Hotel Moderne, Place de la Republique, where breakfast was partaken and a rest until 12.

After luncheon, buses were taken to the Trocadero, the "Albert Hall" of Paris, sacred to the classical music of the celebrated French orchestras.

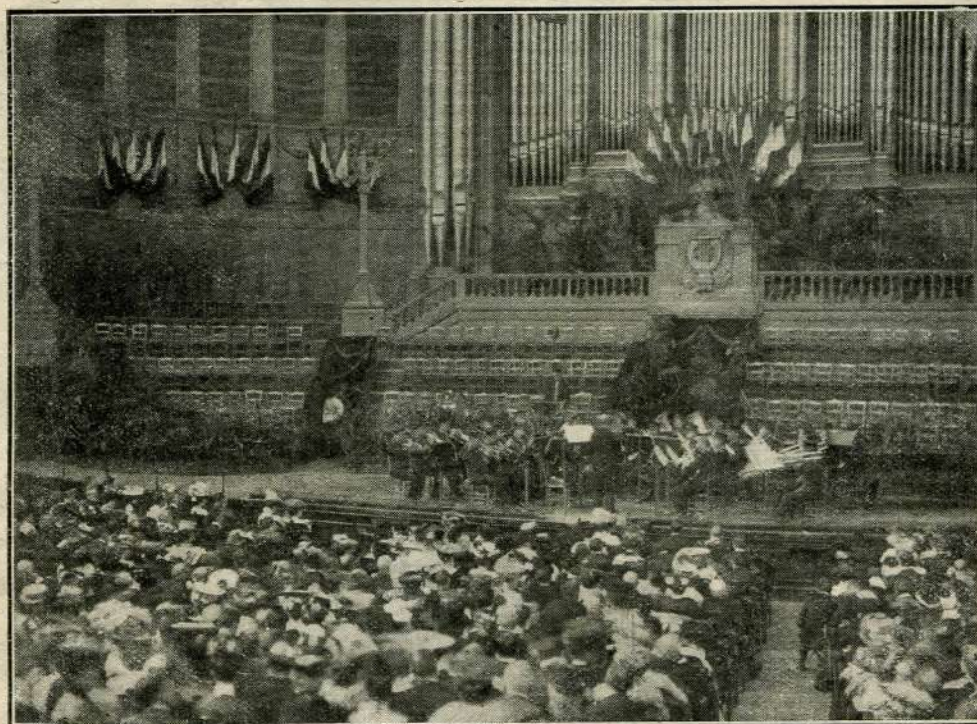
Here the band and party were formally received by the president and committee of the charity fund for which the band were that afternoon to perform, and by Mr. Walter Behrens, the gentleman to whose disinterested and kindly interest the success of the band in Paris is (apart from the merits of the band itself) largely due.

Mr. Behrens is an Englishman settled in Paris, where he is well known and highly respected as a good citizen and a composer of no mean ability; indeed, a valse composed by him is one of the chief features of the programmes played by the Besses on their tour.

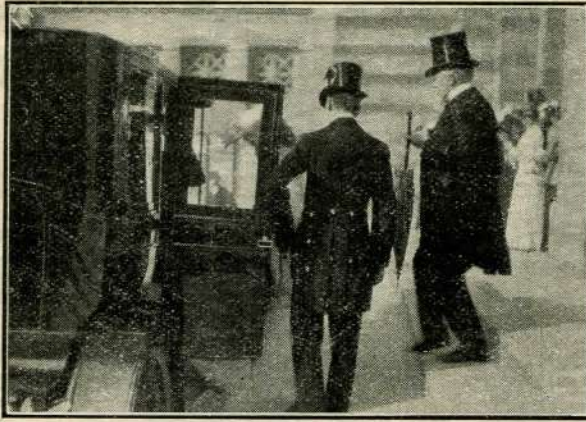
Very cordial was the welcome of the committee, the president in his speech commenting on the kindness of the band in undertaking this great journey in the good cause of charity, feeling assured that the people of France would appreciate this kindness at its full value. Mr. McNeil replied, explaining that the band though artisans were artistes, and hoped to merit the appreciation of this great nation for their performances. Mr. Iles also returned thanks on behalf of the party, and looked upon the event as extending the expression of goodwill and friendly association between the two countries. Mr. Owen also spoke, and showed he could make a public speech just as easily and effectually as he can conduct in public.

After the reception the band attended at the Trocadero and gave its first concert. It consisted of the usual contesting combination, the following being the full list of bandsmen:—

Soprani: J. Lownds; C. Anderson.
Solo Cornets: S. Pyatt; E. Mather; J. Ellison.



BESSES PLAYING IN THE TROCADERO IN PARIS.



THE BRITISH AMBASSADOR (SIR FRANCIS BERTIE) LEAVING THE TROCADERO AFTER BESSES' CONCERT.

Repiano Cornet: J. Hardman.
 2nd Cornet: N. Riley.
 3rd Cornet: W. Jackson.
 Flugel Horn: S. Potts; F. Barlow.
 Tenor Horns: W. Brearley; W. Bogle;
 A. Bleakey.
 1st Baritone: R. Kay.
 2nd Baritone: J. Elton.
 Euphonium: F. Bary.
 Euphonium (second): J. Hewitson.
 Trombones: T. Bowling; J. Schotson.
 Bass Trombone: T. Wolstencroft.
 B flat Basses: J. W. Smith; S. Lord.
 B flat Bass: J. Fish.
 BB flat Bass: J. Knowles.
 Drums, Tympani, etc.: S. Massey.

Up to the time the band played the first tune doubts were freely expressed as to whether the performances would be appreciated, because of there being only 25 performers, whereas the French bands number some 70 to 80, and also because of their being purely a brass band of cornets, trombones and saxhorns (including in this term all the larger bore instruments of the same form as the tenor saxhorn), but directly the band struck up the "Marseillaise" a cordial reception was assured for the compliment was appreciated, as was clearly demonstrated by the hearty applause. Thus a friendly feeling was engendered from the first, and Mr. Owen wisely led the audience from the initial sentiment "l'entente cordiale" through varying phases of bewilderment and surprise to the culminating point reached in the performance of "William Tell" selection, which fairly electrified the hearers. Such playing was never heard before in Paris. The attack, the shot chords, the massive tone, the mellow liquid tone, the crescendoes, the absolute precision; these were the mechanical attainments to which add the artistic temperament, and you have the result—Besses at its best.

The programme was as follows:—

- 1—"The Marseillaise"
- 2—"Beauties of England" (Gems from old English Airs)
- 3—"Zampa" (Overture) Herold
- 4—Trombone Solo (selected)
- 5—Berlioz's "Faust" Arr. by A. Owen

- 1—"Rosamunde" Schubert
- 2 New Waltz "The Bridge" or "L'Entente Cordiale"
- 3—Dances from "Henry VIII." German
- 4—"William Tell" (by request)

Arr. by A. Owen

- 5—English and French National Airs

Encores were prohibited, but there were

several recalls, including Mr. T. Bowling for his trombone solo.

The audience numbered about 3,000, and included Sir Francis Bertie, the British Ambassador, Lady Feodorowna Bertie, and the Embassy staff.

After the concert the Under Secretary of Fine Arts conferred upon Mr. Owen the decoration of "Officier de l'instruction publique," a decoration that has been conferred upon men who have distinguished themselves in the Fine Arts. In music it has been bestowed upon such men as Saint-Saens, Massenet, and Elgar, so that this distinction may be looked upon as a much-coveted one, and Mr. Owen doubtless felt a very proud man as the recipient on this occasion.

On Sunday morning the band attended the English Church, at which Mr. Lawrence officiates as organist. The arrange-

ments were left in his hands, and were carried out perfectly. The church was crowded to excess, and the band played as an opening voluntary the "Pilgrim's Chorus" and "Star of Eve" (Tannhauser), as an offertorio "Comfort Ye," and chorus "And the Glory of the Lord," and as a concluding voluntary the "Hallelujah Chorus." They also accompanied the two hymns, "St. Annes" and "Onward, Christian Soldiers."

Mrs. Martha F. Besson had been assiduous in her attention to the comfort of the band from the time of its arrival, and on Sunday morning the whole of the band and accompanying party accepted her most kind invitation to a lunch at the Alcazar d'Été, where a most recherche luncheon was provided.

After luncheon the band called on Mrs. Besson for a speech, and being prevailed upon to respond, Mrs. Besson spoke most feelingly on her past association with the bands of Yorkshire and Lancashire. She had been estranged by family ties (by the way, her second daughter was but recently married) for some 10 years or so, but the knowledge that she was once more among the Lancashire lads stirred her heart to its innermost depth, and in a voice broken with emotion, which struck the human chord of sympathy, she told her guests of the deep gratitude she felt for the many kindnesses she had experienced from the bandsmen during the many years of association with them. Good wishes and hearty cheers were lavishly disposed on Mrs. Besson, who was soon herself again, smiling and solicitous.

The President's engagements prevented him inviting the band to his official residence, so he conceived the happy idea of inviting them to take part in a public function at which he was to preside in the Gardens of the Tuileries. During



PRESIDENT LOUBET DRIVING INTO THE TUILERIES GARDENS.

THE TESTIMONY OF THE PRIZE LIST

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We should advise all Bandmen to go in for a good wearing Uniform, made from a good cloth, and not for cheapness, as our experience tells us. It is best. Then the Uniform is a credit to the band, the public, and the maker. Write without delay to—

HODGSON & CO., High-Class Band Uniform Makers,
VICTORIA LANE, HUDDERSFIELD.



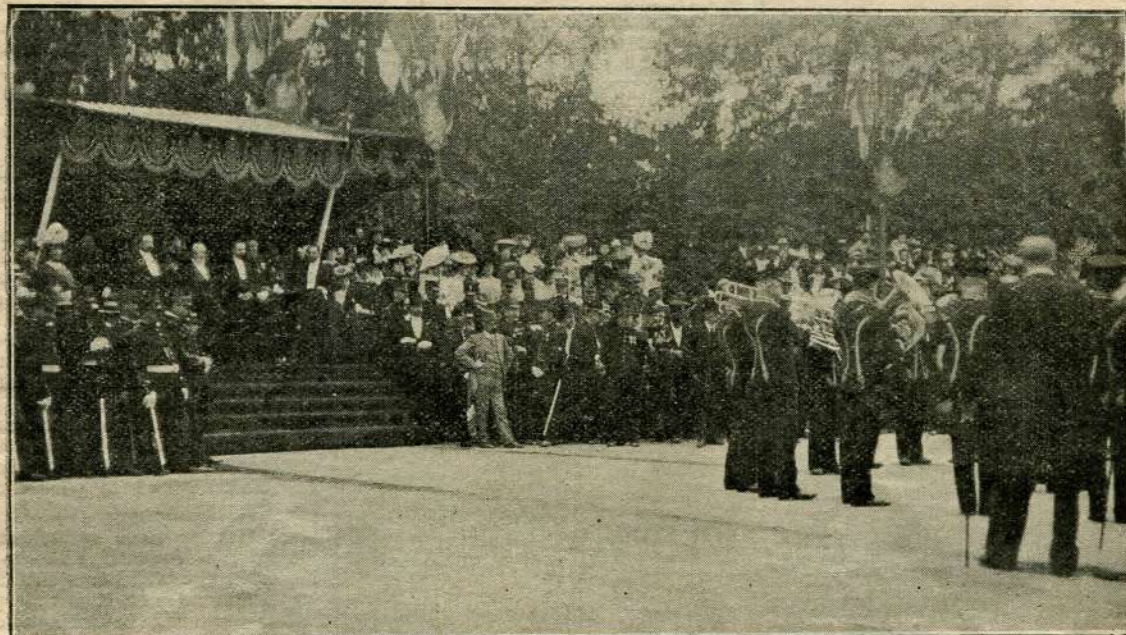
BESSES MARCHING UP TO THE FRENCH PRESIDENT.

church hours a message had been received to this effect, so immediately after the luncheon a move was made to the Tuileries. Here there was an obstacle. Up to the present moment nothing but courtesy was extended to the *Musique Anglaise*, and "open sesame" was the order of the day, but no orders, coaxing, threats, or bribery would avail to induce the officers on duty to permit the band to pass the line of soldiers guarding the entrance to the avenue in which the grand stand was situate, notwithstanding they had an order to pass. The music, drums, and stands were taken to the Kiosk, and how to get there was the problem. Mr. Iles, Mr. Owen, and in fact everyone was in despair. The occasion called forth the greatest efforts in the art of diplomacy. It was English civilians versus French officials. The English civilians rose to the occasion. The first concession obtained was a permission for one or two of the party to pass through

after the President had gone by. Then came in due time the President and his retinue, and soon after the representative of the "Manchester Guardian" and Mr. Cope proceeded to find the rest of the band with the music, etc. They had not gone far before they were turned back again. Dodging the soldiers and police on their way back, they got to the rear on the opposite side of the avenue, and thence still by the rear to the Kiosk, and luckily found the men with the music and effects. It was a great treat seeing two of the officials threading their way back between the trees, borne down by the weight of 30 band stands and bundles of music. The anxiety of the band can better be imagined than described. However, "all's well that ends well." The function was a review of the Athletic Societies, and before the last corps had marched past the Besses o' th' Barn men were formed up in order, music in lyres, and "ready for the fray."

Each of the previous bands had played up to and past the grand stand, from the bottom of the avenue to the top. Not so the Besses. They marched up to almost close upon the grand stand, silently and proudly. If any doubt existed as to how the crowd were going to take the English band, it was at once dispelled, for shouts of greeting proved how popular was their visit. All at once the band struck up playing. The march selected was "The President" (most apropos), and well it was rendered. The men played up to the grand stand and smartly formed a circle in good old contesting style, played the march through and finished, when cheer after cheer rang out from along the line. The band then played the "Marseillaise," this of course being the signal for further cheers. At the close of the National Anthem the men were about to form up for marching onward when the President sent a request to play "God Save the King." There was an overwhelming shout from tens of thousands of throats, and hats were raised by those on and near the stand. The President sent an order down hurriedly for the regiments to bring their rifles to the salute, which they at once did. Altogether it was a most impressive moment. Then came the presentations. Mr. Behrens acted as presenter, and introduced to the President Mr. and Mrs. Iles, and Mr. and Mrs. McNeil. The president said to Mr. Iles: "I welcome you heartily for France, and wish every success to your worthy efforts on behalf of our charities." To Mr. Behrens he said: "I am delighted at the magnificent way in which the band played, and at the splendid appearance of the men." When the crowd saw the ladies retiring from the President backward they cheered them lustily.

The band meantime had formed up and marched on to the end of the avenue, and as they played past the people they had a most hearty cheer of welcome and goodwill.



PLAYING BEFORE THE FRENCH PRESIDENT.



PLAYING IN THE TUILERIES GARDENS.

And thus ended the third great event of this notable tour.

At five o'clock the band had to play in the Tuileries Gardens for an hour and a half, but long before that time all seats (and there must have been quite 3,000) were occupied. At 5 o'clock prompt Mr. Owen came off with "The Marseillaise," the audience standing the while. At the conclusion there was another demonstration of popular favour. The following programme was then performed:—

- 1.—March (Tannhauser).
- 2.—"Bridge" Valse.
- 3.—"Rossini."
- 4.—"Ida and Dot."
- 5.—"Faust."

"Poliuto," the last item, had to be omitted because of the encores, and the National Anthems.

During the performance the crowd was growing larger and larger until there must have been at least 50,000 persons present. It was a grand sight, and amongst the audience there were people of all classes, including many of the best musicians of Paris who had been attracted out of curiosity by the press reports in the day's papers.

Besses seemed to know they were on trial and played their best. It was a remarkable tribute to the discrimination of the audience that they applauded most those parts which were most effective or novel. The solos and cads. in the selections received special recognition in this way, and at the conclusion of each item there were salvos of applause. The band played under the trees and on a level with the people, so Mr. Owen had

to stand on a chair to bow his acknowledgments. Encores were of course the order of the day and in some instances responded to.

"William Tell" selection was again the *pièce de résistance* and its reception was unprecedented, and one must believe will never be eclipsed. The applause had not died away, when shouts were heard "The King" "Le roi, Le roi." Mr. Owen responded by playing the Marseillaise, and in further response, the Russian Anthem, but this was not what the French people wanted and they insisted again on "Le Roi," and the English in the audience shouted hoarsely in conjunction "God save the King." Mr. Owen intended to play this at the close of the performance, but the audience would not be put off any longer and the "King" was accordingly played. The wild enthusiasm this provoked it is impossible to describe. "Vive l'Anglais" was the cry from the vast assembly, mingled with the good old English "Hurrah" and "Vive la France" from our own countrymen.

The outburst was spontaneous and should do more to promote the cordial relations between the people of the two nations than columns of newspaper articles.

For an encore for "Ida and Dot" the band played "Sandon," and the broad, sustained, and subdued tones of the band were most impressive.

At the close of the performance everyone crowded round to see the band, children were raised by their parents, and the men had to push through the crowd in single file.

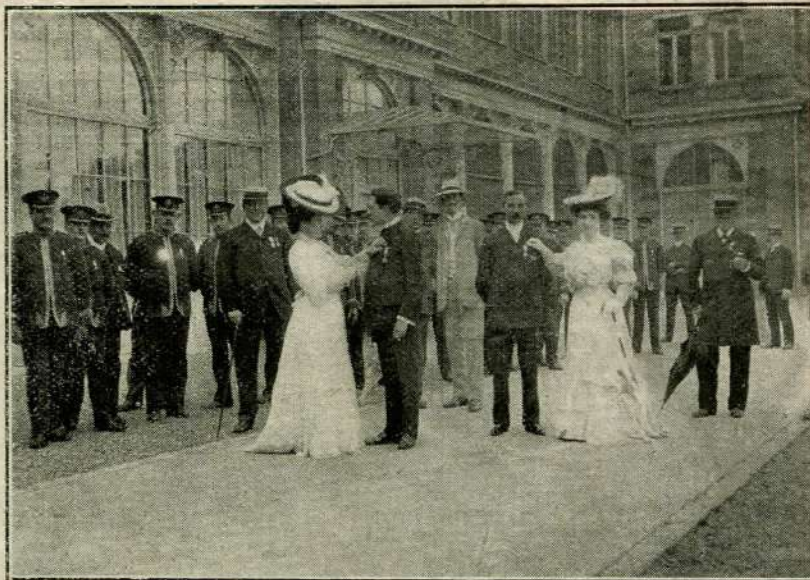
On Monday morning the band visited the factory of Fontaine Besson and Co., inspected the St. Louis Exhibition Instruments and were shown the process of manufacture from beginning to end. The visit was thus made very interesting to the men, and after the exchange of mutual compliments and the enjoyment of further



A VISIT TO MADAME BESSON AT HER PREMISES IN PARIS.

hospitality, a move was made to the Champs Elysées, where was given at 12.30 a banquet in honour of the band's visit, at which the President of the Charity Committee presided. It was attended by many distinguished Frenchmen, and Sir Henry Austin Lee, as representative of the British Embassy. After the banquet toasts were given. Mr. Iles, speaking of the objects of the tour, said:

Mr. President, and ladies and gentlemen,—I am extremely sorry I cannot speak in the French language, because I cannot say half that I would like to say in my own tongue to represent the feeling I have to express on behalf of the band and those interested in the band for the great kindness we have received at your hands and at the hands of the French people generally. I am extremely proud of having initiated this movement of bringing the band to France. I felt there was a way in which the English people could speak to the French people, if not in their own tongue, through the universal language of music, and that by this means we could perhaps create a bond which it was impossible to establish in any other way. Now, this was thought of nearly two years ago, and though I know you will not wish me to detain you with a long speech, I nevertheless feel that I have a duty to perform to-day in acknowledging the great services which have been rendered to this movement by so many distinguished people. In the first place I had to approach Mr. Balfour, the Prime Minister of England—(loud applause)—and I have to say I had a most enthusiastic letter from him saying how delighted he was to hear of the idea, and that he would be only too glad to do everything he possibly could to enable the band to come here and have a success. He gave me an introduction to Lord Lansdowne, and from Lord Lansdowne the same great courtesy and goodwill was received. It was from Lord Lansdowne that I received an introduction to the British Embassy, and I am proud, Mr. President, that one of our greatest friends, Sir Henry Austin Lee—(cheers)—is present with us to-day. When I came to the Embassy in Paris two years ago Sir Edmund Monson was unfortunately away through ill-health, and I was introduced to Sir Henry, and I can assure you, ladies and gentlemen, we are deeply grateful to him for the delightfully spontaneous way he took up the visit of our band to France. We are indeed deeply indebted to Sir Henry Austin Lee, for it was through him that an introduction was given me to Mr. Walter Behrens. Sir Henry said to me that if we can only get Mr. Behrens to take the matter up the thing will attain a great success. I am sure, Mr. President, that the results achieved have justified to the fullest extent the prophecy of Sir Henry Austin Lee. We are grateful, indeed, to Mr. Walter Behrens for the magnificent, generous, and open-hearted way he has looked after our interests in glorious France. Then I have now to come to a later



DECORATING THE OFFICIALS.

phase of the situation. Sir Edmund Monson retired, and Sir Francis Bertie came across to take his place. I am glad to say that in Sir Francis Bertie we have found an Englishman in every sense of the word. He has extended to us his patronage and help, and everything he could give us he has given to make our visit worthy of a great nation. I feel, and I am sure the band would say I was lacking in my duty if I failed to take this opportunity of acknowledging the great services that Sir Francis Bertie has rendered to us. Again I must refer to the generosity of the Lancashire people, so ably represented by Mr. McNeil. Without their practical help and sympathy, gentlemen, we should perhaps not have been here to-day. In talking over the proposed tour with Sir Austin Lee and other distinguished people here, I told them I should bring through France one of the greatest bands in England. (Cheers.) I told them they were only working men, but that they could play in a way which would not disgrace England, and would also give great pleasure in France. Then again I said we should bring a great Englishman in his sphere to conduct the band, Mr. Alexander Owen. (Cheers.) We have brought a great band and a great conductor, and I am proud, Mr. President, ladies and

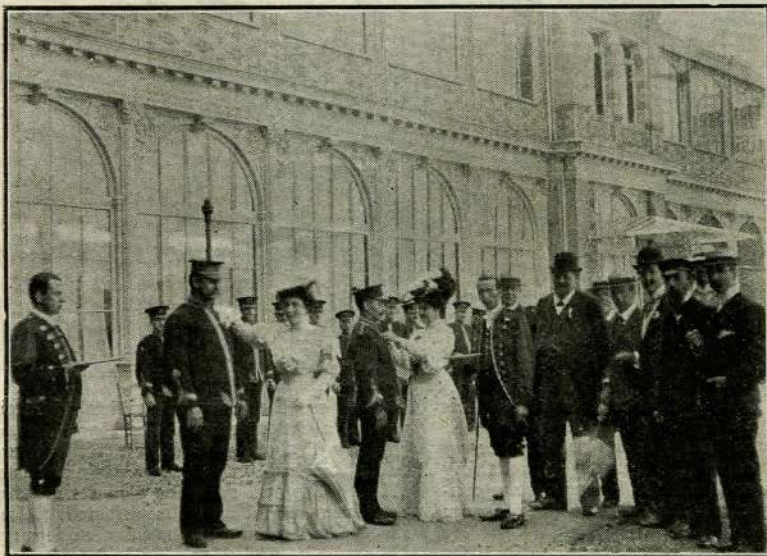
gentlemen, to see how magnificently the French people have responded to our efforts to speak to them in the universal language of music, for we have feelings which make our hearts too full to address you in the way we should like in mere words. Not only the distinguished people of our country but the working classes regard France as a true friend and ally. I have felt that it was incumbent upon me to make an effort to show how greatly we appreciate their generous reception, and their kindness to us, and we hope that the great wave of harmony that we have been the means of circulating in Paris and elsewhere will be carried on, wave after wave, till the whole of the French people shall feel its message of friendship and goodwill, and in so doing realise that in England they have a great ally and friend, who will stand by them always in any great work worthy of the two nations.

M. Berri, the M.P. who has done so much for the working classes in France, said that Besses, as a purely brass band, was a novelty, and the effect they produced was a revelation. It brought to France an art unknown till now in France, and it opened up great possibilities for the future of French bands.

The President of the Charity, M. Swartz, said that the splendid tone of the band and the applause received from the audiences, would resound at Marseilles and Lyons.

After the toast of the President which was felicitously proposed by Mr. McNeil was responded to, Mr. Owen was formally presented with the decoration of "Officier de l'Instruction Publique" conferred on him by the Department of Fine Arts. Mr. Owen made an excellent speech expressing his appreciation of, and gratitude for the honour bestowed on him, and the hospitality extended, and said, in conclusion, he hoped he would live long to wear the decoration with credit to himself and with honour to the nations. The president kissed Mr. Owen on both cheeks and the bandmen struck up "For he's a jolly good fellow."

Later came a surprise in the announcement that the decoration of an "Officer of the Legion of Honour" had been conferred on Mr. Iles. The announcement was received with the greatest acclamation, and his health was enthusiastically drunk, and again with musical honours. Mr. and Mrs. Behrens were heartily



DECORATING THE BANDSMEN.

thanked for all their kindly interest in the welfare of the tour and an adjournment was made to the Bois de Boulogne, where the band spent the rest of the afternoon.

The final event for the Paris visit was the engagement to play at the British

The uniforms and decorations of the Services and Diplomatic Corps, and the elaborate costumes and jewels of the ladies made quite a dazzling scene, but no gentleman and lady in that distinguished assembly bore themselves with the dignity and grace of his Excellency, the

About one o'clock the bandsmen having finished their programme adjourned to a champagne supper, arriving at the hotel about 2 a.m.

AT MARSEILLES.

On Tuesday morning the band was



THE BANQUET AT THE PAVILION CHINOISE, PARIS (CHAMPS ELYSEES).

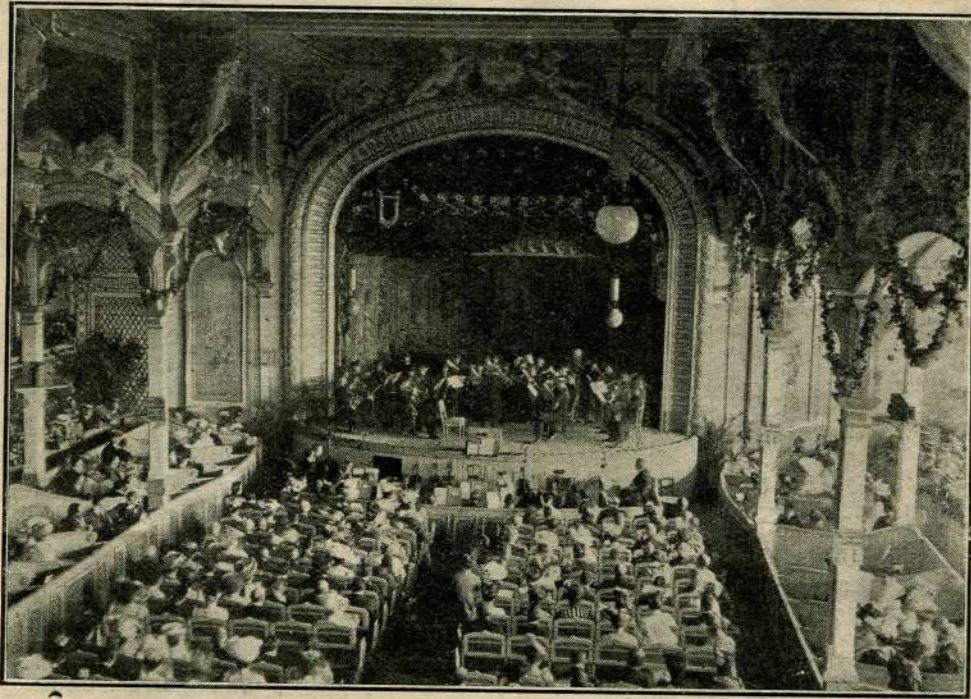
Ambassador's reception, at 10 o'clock at night. The official residence had been closed for a year "for alterations and repairs," and this was the first reception in the renovated historic building. The gardens are extensive and were most tastefully festooned with coloured electric lights. A concert party in the Throne Room played and sang alternatively with the Besses, who were placed in the garden.

Ambassador, Sir Francis Bertie and his charming wife, Lady Feodorowna.

The grass being damp with a heavy dew prevented the guests approaching near the band, so Sir Francis very considerably asked the band to play nearer the terrace.

The programme consisted of light music, including "Ida and Dot," "Blue Danube" walse, and the Comedy Operas, but it was appreciated by the guests.

free to see the principal sights of Paris and at 2 o'clock started for Marseilles, a journey of about 700 miles, reaching there at 5 o'clock on Wednesday morning. After coffee and rolls the men retired for a short rest and at 11 breakfasted. Immediately afterwards the band and party (minus Mr. and Mrs. McNeil and Mrs. Edwards, the only lady now being Mrs. Iles, who was the subject of universal attention from the gallant Frenchmen)



THE AFTERNOON CONCERT IN MARSEILLES.

were formally received and afterwards taken round the City. The population is about half a million and the appearance of the band on trams decorated with bunting, caused considerable ex-

citement in the streets. At 3 o'clock the Mayor received the band and party at his residence, being introduced by Mr. W. Behrens. Speeches were made to the effect that the people of France and

of Marseilles in particular, were grateful to the artisan-artistes representing the people of England for coming all these miles to play in the cause of charity, and welcoming the band very heartily.



THE RECEPTION BY THE LORD MAYOR OF MAR SEILLES.

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Overture "ROSAMUNDE" E. German.

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Selection "HIAWATHA" Coleridge Taylor.

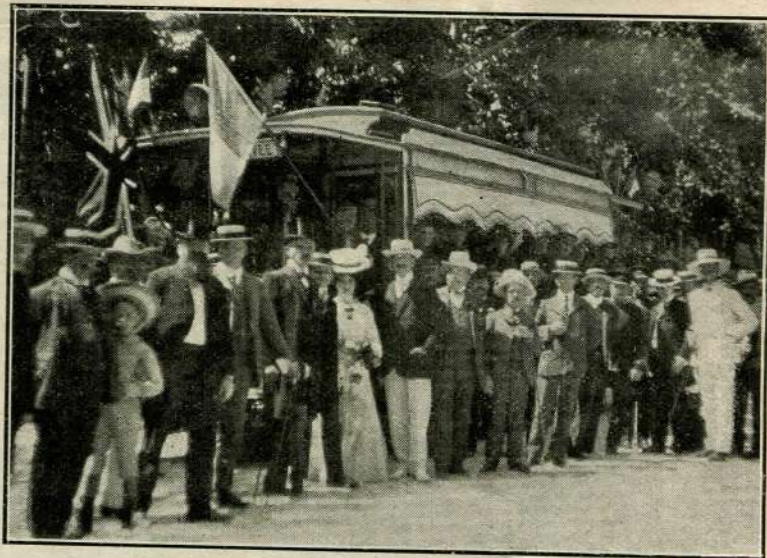
(Score to this Selection 2/6.)

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SEEING THE SIGHTS. THE PARTY IN MARSEILLES.

Mr. Gurney, the British Consul, replied on behalf of the people of England and expressed the hope that the funds would greatly benefit thereby. Mr. Iles, speaking on behalf of the Manchester Committee and the band, said that it gave them the greatest possible pleasure to come, and the hearty welcome and hospitality accorded, were quite sufficient recompense. He was confident the visit would cement more firmly than ever the ties of friendship and mutual esteem between the sons of both nations. It was a deep source of gratification that their coming to Marseilles would be the means of making many poor children the happier and better for their efforts.

The offices of "Le Petit Marseillais" and "Le Journal Provençal," the two principal papers, were visited, speeches were made to which Mr. Iles replied, and the party were then taken in the tram a journey by the Mediterranean Sea to the Palace Casino, where the fête was being held. The Casino was packed. On the entry of the band the regimental band in attendance played "God Save the King."

The performance was a replica of the Paris concert, and the same reception was accorded the players. It was another veritable triumph.

After the concert a very beautiful Palm of Honour, with the following inscription, was presented to Mr. Owen:—

"The Director of the Besses o' th' Barn.—We wish with all our hearts that England and France preserve for long years the perfect friendship which now exists. We have listened to your excellent music with great pleasure."

Following the concert was a banquet, and at 9 o'clock the band proceeded to an immense square, like Trafalgar Square, in the centre of the town. It seemed as if half of Marseilles were there. The square was packed with a dense throng of people which has been estimated at 100,000. None of the band or party accompanying it had ever seen such an enormous crowd before. It was like an English crowd in one respect—patient and good-tempered. So soon as the decorated trams with *La Musique* came into sight, there were shouts and hand-clapping which were

continued until the band crushed its way through the throng, assisted by the police and accompanied by the Mayor, the British Consul, and the Reception Committee, to the handsomely decorated band stand.

A band of about 75 performers had just finished, and when Besses struck up the "Marseillaise" there was an ovation which had never been equalled in the city, and only surpassed by the furore which followed upon the playing of "William Tell." If every man of Besses were to live for a hundred not a single detail of that memorable night will die out of his memory. It was a triumph to be justly proud of.

After the concert there was an inde-

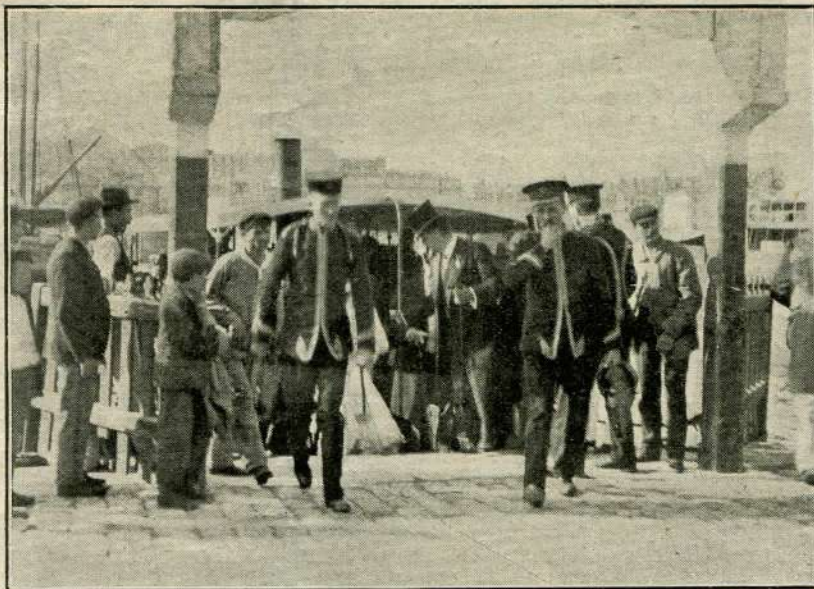
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REPAIR**

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BRADFORD.**



LEAVING THE LAUNCH AFTER THE SAIL ON THE MEDITERRANEAN SEA.

scribable scene. On leaving the stand for the trams, people vied with one another in showing their appreciation and goodwill. The shouting and hand-clapping were accompanied by handshakes and raising of hats, and when the electric trams were reached they could not move because of the density of the crowd. The gendarmes ineffectually tried to force the people back, but eventually an appeal was made to show their gratitude by allowing the tram to proceed so that the men who were hungry and tired could get to their hotel. A start was made, but even then the trams could only proceed at a snail's pace, and all the time the shouting and hand-shaking and the singing of a sort of "He's a jolly good fellow" song were going on. The din was fearful.

AT LYONS.

On the following day the band left the town for Lyons at 6 o'clock in

the morning. The local committee met the band at the station, which was reached about 2 o'clock, and escorted them in buses to the hotel. A banquet was then given, presided over by the Deputy Mayor, the Mayor being in Paris to record his vote on an important national question. The British Consul and the members of the Municipality were also present. Speeches were made as on other occasions, and after lunch the band played the National Anthem in the Municipal Hall and then were taken for a drive round the city, the park, and the suburbs, and in the evening performed at the charity concert, in the Grand Opera House, which was filled to overflowing by a select audience. The programme opened by the orchestra of the theatre, numbering about 30, playing "God Save the King," the Besses responding with the French national air. The programme was divided into three parts as at Marseilles, the band taking

parts 1 and 3, part 2 consisting of miscellaneous items, which included Saint-Saens's "Coronation March" (composed pour le sacre du roy Edouard VII.) by the grand orchestra, a part-song by a male voice choir which had been awarded the Prize of Honour at a contest, and contributions by artistes from the opera houses of Lyons, Toulouse, Marseilles, and Bordeaux. The concert lasted till past 12 and Besses repeated its former triumphs. It was the best evidence of their popularity by saying that nearly the whole of the vast audience sat out the concert and actually encored "William Tell" after midnight, a Sousa march being given in response. The people of Marseilles described the music of the band as "wonderful and magnificent," whilst the people of Lyons say it is "extraordinary, grand." A magnificent gilt laurel-leaf trophy was presented to the band as a memento of its visit to Lyons.

During supper the Chef D'Orchestre came to the hotel and stated he had been deputed by the influential people of Lyons to invite and engage the band to play in the public square on the following evening, so that the poor people of Lyons who could not get to the Opera House might hear them, but this was not possible on account of prior arrangements.

The Charity Committee here had adopted an ingenious idea to advertise the band at a profit to themselves by having a postcard with the photo block of the band, and a second one attached, headed "L'Entente Cordiale" with photo blocks of Mr. Balfour, the Lord Mayor of Manchester, Mr. Behrens, Mr. Iles, and Mr. Owen.

On Friday morning a deputation waited on the band at the hotel, and presented Mr. Owen with a diploma from the Municipality of Lyons as a souvenir of the concert, signed by the President, Vice-President, Secretary, and the Commissaire General, and sealed with the seal of the Municipality.

About midday on Friday the train was again taken for Paris, which was reached at midnight.

(Continued on page 340.)

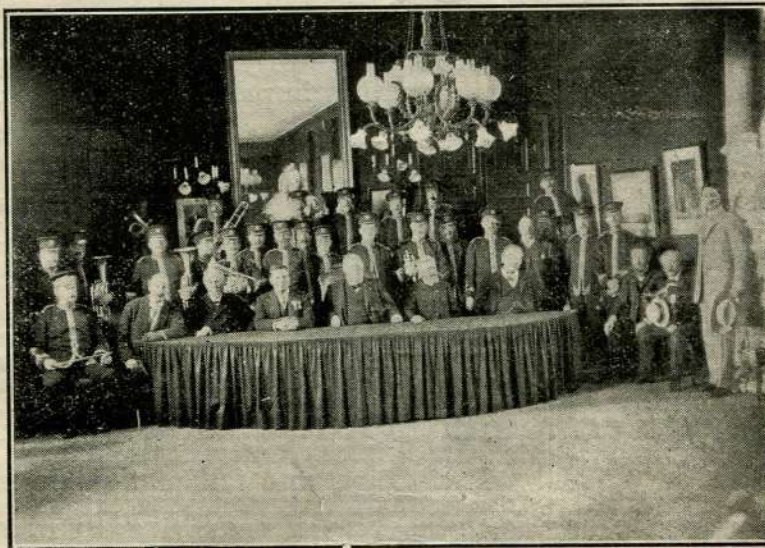
THE
BANDSMAN'S HOLIDAY
HASTINGS.

Saturday, July 29th, 1905.

The London and Home Counties Amateur Band Association have arranged a special excursion for **the Great Bandsman's Holiday and Band Contest** to be held in the ALEXANDRA PARK, HASTINGS.

The Excursion will leave Charing Cross, at 9.10 a.m.; London Bridge, at 9.17 a.m.; New Cross, at 9.25 a.m.; returning from Hastings, at 8.40 p.m.

Tickets (5/- each) may be obtained from the Association Secretary, W. D. Cooper, 65, Stapleton Hall Road, Stroud Green, N., enclosing stamped addressed envelope for reply.



IN THE MAYOR'S COURT AT DIEPPE.

"IMPERIAL SUPREME
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Why pay fancy prices when you can
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"IMPERIAL SUPREME
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Makers of the "Imperial Supreme Class"
Contesting Instruments,

All of which bear this Trade Mark.



We mention this fact because we were very much amused to receive through a Solicitor a letter from a well-known London firm of Instrument makers, accusing us of calculating to deceive the public by using a similar trade mark to theirs.

BANDSMEN! We do not, neither do we need to copy other firms' trade marks. Our Instruments are superior to those of all other makes and bear our own trade mark. We replied we did not use a trade mark similar to their clients'.



Now here comes the fun of the thing:

Their Solicitor replied by sending to us a copy of the stamping of one of our Tenors made over twelve years ago, and also stated that our Tenor was an **exact copy** of their clients'.

BANDSMEN! We ask you to notice. This London firm admits that twelve years ago when we were in a small way and only employed a few men, that we could and did make Instruments **exact** copies of theirs. Needless to tell you our copies which were made **exact** to **theirs** were much less in price. So why should you pay more than you need do. But this is not all. We now employ over 50 hands, and have the most up-to-date Factory in England. We have been pushing forward and not resting contented on an old trade mark. Consequently we have made so many improvements, that our Instruments are now the best in the world. We realized this fact eight years ago, and so that the public should not be misled, we discarded our old mark, The Trumpet and Banner, and registered a new trade mark



Here it is.



This trade mark stands for superiority over all others; moreover, Instruments bearing this famous mark are much less in price than that charged by other first-class makers.



Over 28 Complete Sets supplied this year.



Instruments bearing this trade mark are used by Besses o' th' Barn, Black Dike, Kingston Mills, Wingates, Irwell Springs, Lindley, Kettering, and other famous bands, and like Oliver Twist they keep on crying for more.



Now, Bandsmen, be in the running and get a CISBORNE.

WE ALLOW YOU SIX WEEKS' FREE TRIAL.

Easy Terms arranged.

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Why Pay Fancy Prices when you
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Read what Besses-o'-th'-Barn say of the Gisborne Instruments.

Mr. **TOM BOWLING**, Solo Trombone Besses-o'-th'-Barn states "the Gisborne Trombone is the most perfect instrument he ever had. He uses no other either for concert or contest work."

"Dear Mr. Gisborne,

"P.O.O. enclosed for Baritone, which I am more than satisfied with in every respect. In tune, tone and finish it is excellent.

"Truly yours, **RICHARD KAY**, Solo Baritone "Besses-o'-th'-Barn."

After 12 months' trial, Mr. **R. KAY** states in March, 1904: "The Baritone still gives the utmost satisfaction. The tone has been greatly admired during our grand concert tour."

Mr. **LAWSON** writes from Bury on March 3rd, 1903, stating he has a pupil who has the making of one of the finest Trombone players in England. "It is necessary he should have the best of instruments, therefore, send on at once a 'Gisborne,' same as the one I use." Trombone was sent, note reply.

"Dear Sir,

"The Trombone purchased for my pupil gives every satisfaction. I am now sending it to be plated."

"30, George Street, Bury,
"May 16th, 1903."

"**H. LAWSON** (Late Besses-o'-th'-Barn)."

The pupil Mr. Lawson refers to is now Solo Trombone of Wingates Temperance Prize Band, write and ask him his opinion of the Gisborne Trombone.

Mr. **POLLITT**, the celebrated Solo Tenor Horn Player, also used a Gisborne Tenor Horn whilst playing with the Besses-o'-th'-Barn Band.

We could fill the "British Bandsman" with similar testimonials received from Black Dike, Kingston Mills, Lindley, Wingates, Kettering, Irwell Springs, Rochdale Old, West Hartlepool Operatic, Bacup Change, Aberaman, Belvedere and hundreds of other famous bands.

We ask you this. Would such bands as above use our instruments unless they were of the very best make? Then why pay the fancy prices charged by other firms?

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SIX WEEKS ON APPROVAL,

So that you can judge for yourselves their excellent qualities. Bandsmen! Caution! We have read in a paper published by an instrument maker, that they cannot allow their instruments to be had on approval.

Well, we cannot help it. We are not afraid to send our instruments out on approval, because we know the superiority of our instruments over all other makes.

We have never had a single set returned that has been sent on approval. All have been kept.

The leading firm of the present day is **Gisborne's**. **Gisborne's** are not content to rest on an old trade mark. **Gisborne's** is an up-to-date go-ahead firm, and by the superiority of their present-day instruments, have forced their way to the top of the tree.

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For full particulars, price lists, &c., write to either

14, Gray's Inn Road, London; or Apollo Works, Vere Street, Birmingham.

NOTICE.—All our Imperial Supreme Instruments are marked with this stamp.



(Continued from page 337.)

Next morning an early breakfast was hurriedly taken, and at 8.30 the band were on their way to Dieppe.

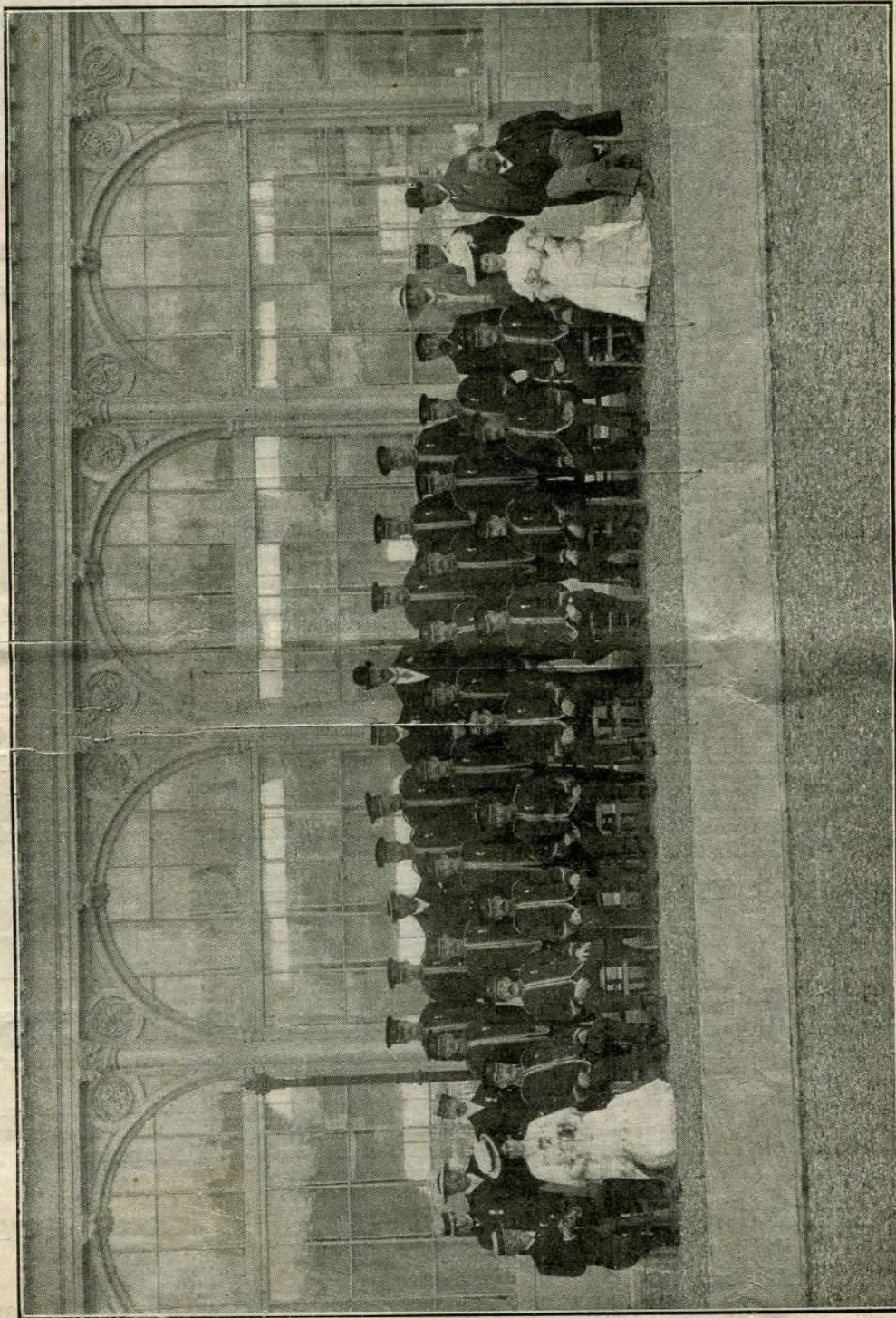
It will be seen that up to this time the party had really performed a most ar-

duous task. The hours of rest were short, the railway travelling in broiling hot days was most exhausting, the meals necessarily irregular whilst so travelling, and when the destination was reached there were receptions, speeches and playing. Let no one run away with the idea therefore that the tour was a "bed of roses" and envy Besses accordingly. Doubtless many bands will be jealous of Besses' success, but they must surely realise that the men have worked tremendously hard, and have made heavy sacrifices to secure that success. Let them

to enjoy the rest which he had so deservedly earned.

AT DIEPPE.

On arrival at Dieppe the Mayor and members of the Council met the band, and



AN INTERESTING GROUP TAKEN WITHIN THE GROUNDS OF THE CASINO AT DIEPPE. IN THE CENTRE OF THE BACK ROW ARE MR. J. HENRY ILES AND MR. WALTER BEHRENS.

have, therefore, ungrudgingly, all the credit that is their due.

At Dieppe a stay was arranged for four days, so the men looked forward to this to compensate them for the hustle and bustle of the past week. Their one regret was that Mr. Owen had to return to England direct from Paris, and was not able

forming a procession, proceeded through the town to the Municipal Hall, the band playing a march. Here a formal welcome was accorded, and the presentation was made by the Mayor to Mr. Iles of the Diploma and decoration of the "Legion d'Honneur," conferred on him. Mr. Iles said in reply that he was proud

to enjoy the rest which he had so deservedly earned.

and gratified to receive such a great honour from the hands of the French people. He and all his party had received nothing but the greatest kindness and hospitality wherever they had been in France, and Dieppe was no exception. The kindness particularly of M. Bloch would never be forgotten, and they hoped to have again the opportunity of visiting Dieppe.

After a repast the band proceeded to the Casino, where they gave their first concert to a most appreciative audience.

M. Bloch, the proprietor of the Casino, entertained the band during the whole of its stay at Dieppe, and right royally he did it. They stayed at the Regina Palace Hotel, facing the Casino, which was luxuriously comfortable. M. Bloch presided at the banquet in the evening, supported by the Mayor and others, and at 9 o'clock the second concert was given in the Casino.

Besses have a most capable man in Mr. Fred Berry. He is as modest as he is capable. To follow Mr. Owen and to win for the band the applause and encores as accorded the performances at Dieppe is a most praiseworthy feat, especially as Mr. Berry takes the solos and cadenzas and occasionally assists in the ensemble music.

The band captured Dieppe as effectually as the former towns visited.

After the concert was over an adjournment was made to "the tables," where the operations of "Les petits Chevaux" were followed with great, and in some instances profitable interest.

On Sunday morning the band played a programme of music in the Town

Square bandstand, to the great delight of the masses. At the subsequent lunch M. Bloch presided, and in his speech stated that the band was not only the talk of Dieppe but of all France. On all hands he heard and read nothing but praise of its performances. Personally he was astonished and delighted, and it would give him the greatest pleasure to invite them to return to Dieppe, if not this season, certainly next. Mr. Behrens replied as follows:—

Mons. Bloch, Ladies and Gentlemen,—This is the last stage for the "Besses of the Barn" of their triumphal journey through France, and which leaves them with but one regret, that of being too short, and with but one wish, that of coming back to France at the earliest opportunity.

The welcome which the "Besses of the Barn" have received in Paris, Marseilles and Lyons, where they have been playing for the benefit of several of France's most deserving charities, and the welcome they are receiving to-day here in Dieppe has a double signification: It is first of all an honour rendered to the talent of these marvellous artistes, but it is also and above all things a manifestation of the impulse which irresistibly brings together two great nations, the nations which, since civilisation, have always been in the vanguard of that civilisation, contending often against each other it is true, but having preserved, at the present day, of this rivalry but the deepest feeling of their mutual value and an esteem which tends to become, and which is to-day a firm and deep-seated friendship.

Now, allow me to thank M. le Maire, represented here by his distinguished deputy, for having so kindly received my countrymen yesterday at the Hotel de Ville, and for having offered them the honours of the city of Dieppe so generously, and, gentlemen, in the name of the "Besses of the Barn" allow me to thank a thousand times M. Bloch, the amiable M. Bloch, the kind M. Bloch, who came expressly to Paris to see me as soon as he knew of the visit of the "Besses of the Barn"

to France for charitable purposes to invite them to Dieppe so as to enable them to take a well-earned rest after their long journey through France.

The "Besses of the Barn" are deeply touched with M. Bloch's hospitality, and will carry away with them, together with the trophies they have gathered on their way, this pleasant souvenir which is engraved deep down in their hearts, and where it will always remain. "He's a chip of the old block," is the English motto the "Besses of the Barn" have nailed to the standard of M. Bloch, and I can say with conviction that he has well merited it for his kindness to the "Besses of the Barn," and for his forethought in every little detail which could possibly make their stay in Dieppe a happy one. And so I raise my glass, gentlemen, and ask you to drink to the health of our kind amphitryon.

In the afternoon the band paid a visit to the Casino Concert Hall, and listened to a fine performance of the really splendid orchestra of the establishment, conducted by Mons. Marie.

In the evening Mons. Bloch proved himself again the best of hosts in entertaining to dinner at his private house the party accompanying the band, and the souvenirs of the occasion brought back to London by the guests will ever remind them of that most enjoyable evening.

After dinner the band gave its third and final concert of the French tour, and the same enthusiasm accompanied the last item as the first. For the rest of the stay the men's only care was how best to enjoy themselves, and in this they were ably assisted by Mons. Bloch himself, who made it his delight to minister to the pleasure of the men during the whole of their stay.

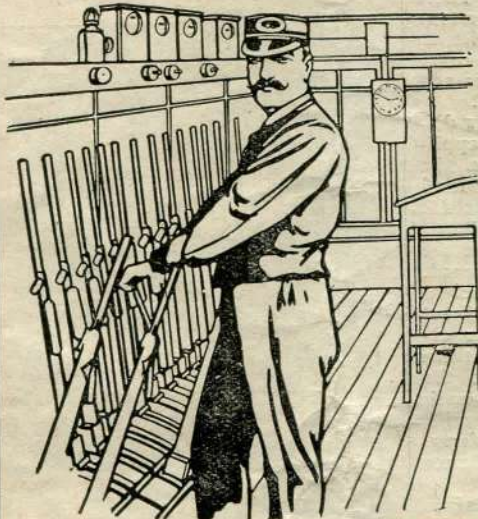
On Monday after lunch a carriage circular drive to the ruins of an old castle was taken, with Mons. Bloch leading the

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"P.S.—Enclose photo of myself in signal box."

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PLAYING "GOD SAVE THE KING" OUTSIDE A NEWSPAPER OFFICE IN LYONS.

van. On the way back a halt was made at some charming arcadian gardens, where tea and other refreshments were served under the willow trees by the side of a river.

The evening was spent, after dinner, in the Casino or wandering round the town at the individuals' own will.

On Tuesday morning shopping and packing occupied all spare time, and after lunch the whole party were driven to the steamer. As Englishmen, the bandsmen have felt very proud at the public receptions accorded them. They may even, as ordinary men, be forgiven for feeling vain at the applause and praise unanimately bestowed on them, but it is certain that neither the patriotic sentiment nor the vain-glory of the tour will live as long or be cherished as strongly as the personal feeling of gratitude the bandsmen bear to the French nation for its kindness in general and to Mr. Behrens and Mons. Bloch in particular.

No record has been kept of the number of times "For he's a jolly good fellow" spontaneously proclaimed the overflowing hearts of the band to the gentlemen named above as well as to Mr. Iles who has for nearly two years been working for the accomplishment of this unique tour, and who has spared neither time nor money to make it an event worthy of the dignity of this great nation. It must be particularly gratifying to him to see his efforts crowned with such glorious success.

As the steamer swung out of the harbour, "Rule Britannia," "Hearts of Oak," "Auld Lang Syne," "The Marseillaise," and "God Save the King" were played, and after a final adieu by

Mr. Behrens and Mons. Bloch a last cheer was raised for those good men and true, and the shores of France gradually receded from view.

The passage across the Channel was most enjoyable, and at 5.30 the landing stage at Newhaven was reached. From here the band went direct to Tunbridge Wells, where the English tour, lasting till September, commenced.

Many offers of engagement had been received by Mr. Iles during the tour, and it is quite probable that next year the visit to France may be repeated. There is also a possibility that an American tour may be arranged. In either event Besses o' th' Barn may be safely trusted to carry it through with credit to themselves and honour to the English band world.

The saying, "they manage things differently in France," has special application in relation to their charities. In Paris, for instance, the big charity fund is "l'Assistance par le Travail." All monies are paid into this one fund and distributed in equal shares amongst the 50 districts into which the city is grouped.

At Marseilles and Lyons the municipal authorities take in hand the beneficent work left to private individuals or organisations in England. From both these places poor children are sent into the mountains in the summer months (each child for four weeks) and boarded with the farmers, two children to each farm. It was for these several funds the Besses o' th' Barn Band performed.

The singing of the "Grace before Meat" (Doxology) by the band before the meals caused a great impression on the French hosts and their guests.

The bandsmen feel very grateful to

many persons they met during their tour for their ready and valuable help as guides and interpreters, particularly to the Secretary of Madame M. Besson, etc., Mons. Bosq and his staff at the Hotel Regina, and the principals and staff of Mons. Bloch at the Casino. These little kindnesses will ever be cherished.

The exchange of compliments between the band and Mons. Archainband, the conductor of the celebrated Lyons Opera House Orchestra, and Mons. Marie, the



THE GOLDEN PALMS PRESENTED TO THE BAND



SEEING THE SIGHTS IN LYONS.

conductor of the Casino Orchestra, every member of which is an artiste, was very much appreciated on both sides.

A very pleasing incident at the termination of the tour was the presentation by the bandmen of most beautiful bouquets of flowers, one to Mrs. Iles and another to Mrs. Behrens, who accompanied her husband and the party to Dieppe.

Mr. Bogle and Mr. Tom Bowling were the spokesmen of the band, and both these gentlemen distinguished themselves by giving capital speeches on several occasions.

With regard to the criticism of the French press on the performances of the band, it may at once be said that there is nothing but unanimous and unstinted praise. One of the principal French papers remarks that "though the tone is more robust than what we have been accustomed to, we must express our unqualified admiration on the precision of the ensemble and the verve and virtuosity of these artisans who are veritable artistes." A few further critiques may be quoted, though lack of space will preclude more than brief extracts being given.

"LE PETIT PROVENCAL."

Friday, June 29th, 1905.

At the Casino Palace, Marseilles.

The members of the "Besses of the Barn" Band score their first success, when, grouped on the stage, they start with impressive firmness the notes of the "Marseillaise," the whole audience standing and applauding.

All admire the masterly and magnificent precision of the famous band, and after each piece there is a burst of enthusiastic applause at the result of such talent.

At the Place Saint-Michel.

An immense crowd attended this evening fête, which assumed a highly popular character.

Round an elegant stage, draped with flags and oriflames of the English colours, gathered a great number of people, and

beyond the barriers the attendance was yet greater.

One after another the band of the Tramways, conducted by M. Gautier, and the municipal band, under the direction of M. Bourdin, were heard in pieces which were very warmly applauded.

The "Besses of the Barn" met with the greatest success, and the evening was brought to a close with a brilliant ovation to this splendid band. This well-organised evening was arranged by the Comite des fêtes de la Plaine, under the patronage of the Syndicat d'initiative de Provence.

"LYON REPUBLICAINE."

Friday, June 30th, 1905.

Indeed, all that has been said of these artist-workmen is, I venture to say, less than the truth as regards technique; the precision is irreproachable; the English musicians play with a truly remarkable

amount of expression; it is the highest talent with most brilliant conductorship. This first success was continued, for the musicians devoted to us the whole of the third part of the programme, and the trombone solo was an immense success.

From this brief account, which is merely a passing mention, the reader will see that the "artists" proved worthy of our invitation. Diamonds are concealed in these fine pearls!

"LA DEPECHE DE LYON."

Friday, June 30th, 1905.

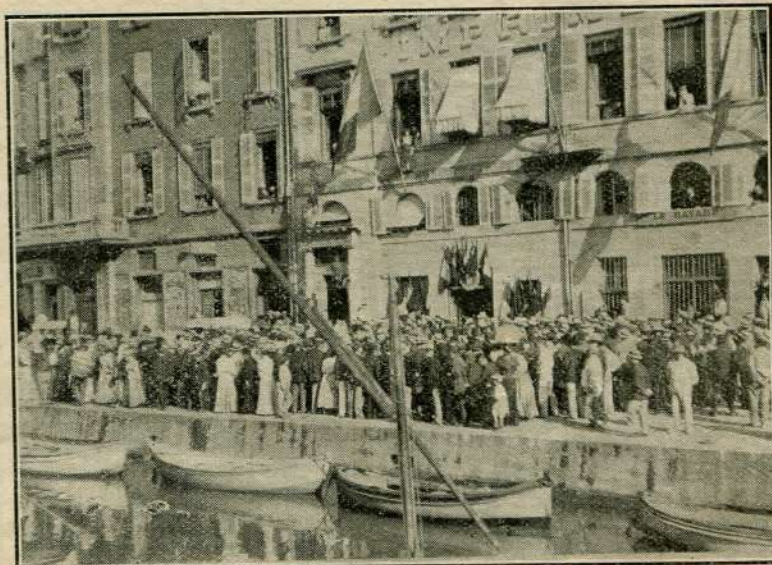
A large and smartly-dressed crowd gathered at the Grand Theatre, attracted by the novelty of a very varied programme. We had heard much in praise of the "Besses of the Barn," that brass band composed of English weavers, and it must be confessed that we went to the concert full of the idea that we were to witness an entente cordiale, a burst of music, if you will, but accompanied by the harmony of the United Kingdoms.

Now, don't be annoyed! We heard and applauded a marvellous brass band, which rivals in its ease the music of our Garde Republicaine; music of the highest class, admirably conducted by Mr. A. Owen, who met with an enthusiastic reception. And it was well-deserved. What splendid unity, what irreproachable resonance in those brasses, what warmth and depth was shown by those soloists, all showing themselves to be artists of the first rank, and displaying nicety and precision!

The "Besses of the Barn" knew how to charm their audience, and could establish, better than any diplomatic document, an understanding really cordial.



This is how a spokesman for the Besses o' th' Barn Band addressed his French auditors at Lyons:—"When a heard we was goin' t' France t' play for the French po-or, a said t' ma-self, a'll do all a can t' help along the friendly feeling between oos, an' a at woonce gave oop ma job an' said a'd coom."—"Glasgow Evening News."



BESSES MAKING A CALL IN MARSEILLES.

LAND OF THE MOUNTAIN AND FLOOD.

THE SCOTTISH BANDSMAN'S WEEKLY CHRONICLE.
Being News and Notes from all parts of Scotland.

By our Scottish Editor-in-Chief.

Glorious weather has prevailed of late throughout the "Land of the Mountain and Flood." Bandsmen have had a most profitable and enjoyable time, and the general reports from all parts of our fair land of the canny Scot is that they are busy with engagements here, there, and everywhere.

We do not remember in any previous year so many good reports of band engagements as those of this year. Bands are better encouraged too. We have before us at the present moment the weekly report of Scottish engaged bands, which number no less than 250 for one week alone, many of the bands being out almost daily. The best rehearsed bands are the most favoured, and we hope that all brass bands will still further improve themselves by settling thoroughly down to their winter's practice when the time arrives, and to go into the matter of improvement in a genuine business-like manner. The greatest fault with regard to programme playing amateur bands is the slack way in which they turn out for engagements, and the generally slovenly manner in which they deport themselves on the bandstand. A little smartening up would be such an improvement in the eyes of a critical audience.

AULD REEKIE'S REPORT.

Musselburgh Contest, under the auspices of the Scottish Amateur Brass Band Association, took place last Saturday in the beautiful grounds of Pinkie, kindly granted by Sir Alex. Hope, Bart., and what a lovely place for a contest! Nothing finer could have been secured. The weather was all that could be desired—simply magnificent, and what a crowd of people! I think this contest is the most successful I have witnessed for many a long day, both musically and financially, and must mean a good thing for the Association. All the bands arrived early on the scene, and were met by the Secretary of the Association, who had arranged for places for the bands rehearsing. Large crowds accompanied the bands, and especially Coltness, who, I understand, ran an excursion, and over 1,000 people took advantage of same. Broxburn Public Band also had a large following with them, a special train also being run direct to Musselburgh. During the forenoon, music could be heard all over the town, and every train that arrived brought great crowds of people. About 2.30 I made my way to the grounds to hear the result of the draw for order of playing, which resulted as follows:—1, Townhill; 2, Lochgelly; 3, Kelty and Blairadam (very strange all the five bands following each other); 4, Coltness Works; 5, Musselburgh and Fisherrow Trade; 6, Wright Memorial; 7, Polton Mills; 8, Broxburn; Forfar did not turn up. The contest commenced at 3.15, and finished about 7.15 p.m. The Judge, Mr. J. O. Shepherd, did not keep us long in suspense, and soon made his appearance, and made his awards as follows, viz.:—1st prize, No. 7 band, Polton Mills, Mr. F. Farrand; 2nd prize, No. 5 band, Musselburgh and Fisherrow Trades, Mr. Thos. Moore; 3rd prize, No. 3 band, Kelty and Blairadam, J. Ord Hume; 4th prize, No. 4 band, Coltness, Mr. E. Sutton; 5th prize, No. 8 band, Broxburn Public, Mr. A. Owen; 6th place, Lochgelly Public; 7th place, Townhill, and 8th place, Wright Memorial, were placed in rotation. I have never witnessed a contest where the people were so orderly. All the audience waited outside the ring, and every attention was given to the judge. One good thing about the contest was the great number of ladies that were present, and who listened with great attention to all the bands. Among the audience I had the pleasure of meeting were the following:—Messrs. Buchanan, Rankine, Alexander, officials of the Association (Mr. Rankine, treasurer, being all smiles); A. Owen, T. Moore, J. O. Hume, F. Farrand, E. Sutton, J. Carmichael, J. Lamb, Forfar; Charlie Wright, Falkirk; Colin Terris, J. Muir, Mr. Wylie Kelty; W. Lithgow, Airdrie; Mr. Nive-son, Penicuik; F. Mellor Alva, A. Marsden, Bathgate; Jardine, Gray, Sanderson, Polton; Bailie Bisset, Judge White, Councillors Walker and Constable, Musselburgh; etc., etc.

Much credit is due to that indefatigable gentleman, Mr. James Alexander, the worthy and much-esteemed secretary of the Association, for his untiring efforts in catering for the wel-

fare of all concerned at this most successful contest, both visitors and bandsmen alike receiving the utmost consideration at his hands. Mr. Baxter, of Alloa, was as busy as a bee in the ticket box, and he was evidently justifiably satisfied with everything and everyone in general. My esteemed friend, Mr. Buchanan, was quite happy and contented until the very finish, when a nasty change occurred. However, we shall, I hope, all live to fight again.

Under the auspices of the Edinburgh Sunday Society, the Bo'ness and Carriden Brass Band (conductor, Mr. J. Ord Hume) gave two very successful open-air performances of sacred and popular music on Sunday in the afternoon in the bandstand, Leith Links, and in the evening on Calton Hill. Selections from the works of Handel, William Rimmer, M. Piccolomini, James Ord Hume, and others were received with approbation by large audiences, the attendance of the public on the Calton Hill being unusually large.

Musselburgh Band gave a capital Sunday programme last Sunday, and the collection amounted to over £5. This band will play tomorrow (Sunday) on Portobello Promenade.

Bo'ness and Carriden played at West Calder on Thursday last, and to-day (Saturday). They will perform two programmes in Glasgow.

Gorgie Band are appearing occasionally in our Edinburgh parks, and a great improvement is now noticed under the new bandmaster, Mr. Wylie. They played in the Grassmarket last Monday.

The "more gardens music" agitation is going on apace in Edinburgh, and threats are freely expressed that some of the old "uns on the Council will get their "tickets" in November if they still hang on to the fossilised wheeze that "ye daur na' whussal on the Sawbuth!"

Miller and Richard's Brass Band gave a rather good programme in Inverleith Park last week. Portobello have a splendid lot of engagements booked, and they play well indeed. Mr. Thorburn makes a good conductor of this band.

The following bands played at the annual children's festival at Bo'ness last Friday:—Glasgow Loco. Works, Bo'ness and Carriden, Kinneil Reed Band, and Dr. Guthrie's School Band.

Broxburn Public Band are not at all satisfied with their place at Musselburgh last Saturday, but still they took their reverse in good spirit, which says much in their favour.

Dalkeith and Westfield Trades Band has had a rattling season. No news from other brass bands in this district, and if they do not care to send in their reports, it is their own fault if no notice is taken of them.

WESTERN BAND NOTES.

The various flute bands in Glasgow are giving us lots of fun at present. A whole band was arrested a fortnight ago, and then again a full-fledged band of six (all told) was arrested last Saturday. The "instrumentation" of this band was one big drum, two kettle-drums, a couple of fifes, and a large pair of cymbals! These were stored safely away, under lock and key, in the Central Police Office, pending the trial of the bandsmen.

The other flute band got off with a "wiggling" from the bailie.

Another Orange Flute Band were arrested wholesale in Holytown, and conveyed in brakes to Airdrie, after which they were liberated on bail.

Bands of brass are still doing the parks. The following are amongst those who appeared last week:—Glasgow Corporation, under Mr. Wm. Jarvis; Coltness Ironworks, Mr. E. Sutton; and V.B. Highland Light Infantry, Mr. D. J. Mackendrick; Cam-lachie and Parkhead Brass Band, under Bandmaster Alex. Orr; Ferguson Band, Mr. E. H. Cox, B.M.; Milnwood, Thorn'ewood, Glasgow Loco., and other bands gave good programmes to large audiences.

Jamestown and Vale of Leven Brass Band is still busy in the parks, playing in the Public Park, Jamestown, on the 6th and at Mossfield Park, Balloch, on the 11th. The band is full up again. Our old friend, Willie, has taken up the soprano, and G. France has returned to the district, and has joined the old firm. Western scribe, please note, the S.C.A.B.B.A. Championship will not be such a snip for Milnwood as he thinks; Jamestown were in front of them last championship, and also beat them at the Iles Cup Contest. We will do our best to carry away the Cup at Paisley, but if Milnwood win, we will be the first to wish them luck.

Motherwell Town Silver Band gave a fine performance last week-end in the Public Park before a splendid audience.

A contest took place at Lanark on Monday, 17th inst. (result next week); Judge, Rufus Fletcher.

Another contest will take place at Hamilton on 12th August. This should be a successful event as it will be a good rehearsal for the Kirkcaldy testpiece. The contest will be in two sections—first and second class.

Mr. John McCubbery is now bandmaster of the Rutherglen Burgh Band, and he is making a good show with them. Good lad, Jock! Your Milnwood Band have had some fine receptions lately, especially in Govan.

What's up with Bellshill Old, and other bands in that district? They seem to think that they can get on better without being noticed in the columns of "Mountain and Flood." Very well; let them keep on thinking.

Stirling Contest next Saturday, and I know of no less than six bands who are all sure of 1st prize! It is most amusing to hear of how they will mow down all comers and each come away triumphantly carrying the 1st prize! We'll hear what the judge has to say about this.

Paisley Industrial School Band are a capital little combination, and they gradually improve as they go on. Well done, Mr. Arthur.

AYRSHIRE BAND NOTES.

Auchinleck still sticking hard together; this band will try hard for the cup at Dalry.

Ballochmyle going at it for Dallmellington Contest. "Why don't you turn out often to play a programme, Mr. Parker?"

Birnieknowe are improving steadily now; they have got some new soloists, and are thinking of trying their luck at Dalry. Why not? You might do worse, Mr. Kiernan.

Lugar are under canvas for a fortnight. Hope they have a good time. They played a programme in Rosebank Park on Saturday last.

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New Cumnock are having a "dancing carnival" to raise money for the benefit of one of their members, who has had a bad accident. This deserves success. Now, Mr. Irvine, you have a good band and splendid instruments; when have we to have the pleasure of hearing you at a contest?

There are some splendid applicants in for the bandmastership of Lugar Volunteer Band, which will shortly become vacant, consequent on the resignation of Mr. Wm. Etherington. The one stipulation—that the B.M. must not accept other bands to teach—is a bad one, and, if not altered, will cause the loss of the very best teachers. There is no reason at all that a professional teacher should be bound to one band only.

Ayr Burgh, Newmilns, Maybole, Dalmellington, and other bands in good form, and the general Ayrshire report is A1.

"FAIRFIELD OF FIFE'S" REPORT.

Fifehire was well represented at Musselburgh last Saturday, but I cannot quite say that I am overjoyed at the result. My Townhill men expected a better fate, and then my Lochgelly men played very nicely indeed, to my fancy. Kelty gave a spanking performance, and we "Fifers" thought we were all O.K., but it didn't seem to be so good after all, when Mr. J. O. Shepherd, of Liverpool, gave his opinion of Fife bands. Never mind laddies, we'll all meet 'em again soon. The Kelty men gave me great pleasure by their clean and smart performance, and I would not have been at all surprised if they had "lifted the cup."

Well done, Townhill and Lochgelly; play up laddies, for Kirkcaldy. We'll show the folk 'ayont the Forth Brig what the Fife folk can dae wi' "Tammy."

Townhill and Methil will compete at Stirling next Saturday.

Coaltown are preparing in real earnest for August 26th at Leith.

Kirkcaldy Trades have a good chance to do the deed on August 10th. This band attended the Kirkcaldy Baronets' Picnic last week at Rankellor.

Coaltown Band were engaged at Ladybank. The Kirkcaldy Trades Junior Band were in the park last Wednesday.

Dysart Public Band played at West Wemyss Games, and Methil have had several recent good engagements.

Burntisland Brass Band played at the games last Friday.

The roofing operations are going on in Dunfermline Park of the bandstand. This stand has been removed to five different places recently. Who is to blame for the muddle? I think that very different arrangements will be come to next year regarding this rather expensive band. Why not re-establish the good old Town Band? It can easily be done. There is some really first-rate material in Dunfermline. A good brass band is a treat, and Dunfermline should be in a position to have a second "Black Dike" in the town.

Barry Ostlere's and Pathhead have sent no news this week.

NORTH-EASTERN SCOTTISH NOTES.

The following bands have been engaged in their respective towns during the past week:—3rd V.B. Royal Highlanders, Mr. W. Armstrong, B.M.; Carnoustie Burgh Band, Mr. Jos. Esplin, B.M.; 2nd V.B. Royal Highlanders, Mr. R. Campbell, B.M.; Forfar Instrumental Band, Mr. John Lamb, B.M.; Arbroath Instrumental Band, Mr. John Esplin, B.M.; Scottish Rifles, Mr. A. R. O. Laverock, B.M.

I notice a nice letter in the paper in appreciation of Mr. John Esplin and his brother. Very nice. These are the sons of the late James Esplin, who founded the Arbroath Band. I wish Mr. John Esplin would take my hint and not have his programmes so much of a monotonous sameness throughout. A little variety would be a great improvement.

The 1st V.B. Gordon Highlanders played a remarkably fine programme in Westburn Park, Aberdeen, on the evening of July 7th.

The Aberdeen Friendly Societies had a grand Sunday procession, which was accompanied by Mr. Woods' famous 1st Aberdeenshire Royal Garrison Artillery Band. The city "goody-goodies" would not grant the Stewart Park bandstand, but that did not stand in the way at all. The demonstration took place in Pittodrie Park with grand results. Mr. William McHardy, the hon. secretary, deserves much praise for the determined manner in which he fought the fossils and carried out the desires of the multitude who came to enjoy the splendid classic programme, which was submitted by Mr. Woods' fine band.

Another massed band performance took place

on 12th inst, at Duthie Park, Aberdeen, by the combined bands of 1st Aberdeenshire R.G. Artillery, 1st Aberdeen Royal Engineers (Vols.), and 1st V.B. Gordon Highlanders; conductors, Mr. Wood, Mr. Stavert and Mr. Ryan:—

March—"Chepstow Castle" Ord Hume
Overture—"Unda k" Storch
Selection—"The Mikado" Sir A. Sullivan
Selection—"Veronique" Messenger
Selection—"All Nations" Godfrey
March "Tannhauser" Wagner
"God Save the King."

Perth Corporation Band has been giving some very good programmes during the season on the North Inch, the one of last Thursday being particularly well given, under Bandmaster R. McFarlane.

What has become of Crieff Brass Band? Has the support of the Council been too lavish?

We would like to know how Blairgowrie and Rattray Brass Band is getting along.

By the way, Peebles Contest takes place to-day, and our own correspondent, "Border King," will report the event in our next issue. This will complete our present instalment of Scottish news.

Fraternally yours,

THE SCOTTISH EDITOR-IN-CHIEF.

SALVATION ARMY NOTES.

By "Enquirer."

The season for the migration we dignify with the title of "holidays" is now with us, and many of my S.A. friends are now contemplating a change from the ordinary routine of life. I would like to suggest that it would be of great interest to all of us if our various friends were to send me a short account of their musical experiences whilst away, such as the size and constitution of the bands, their methods of playing, and their ability and promise—or otherwise.

Highgate paid their third annual visit to West Drayton on Saturday 8th. No doubt Mr. Brophy and his men availed themselves of the opportunity to hear them.

Mashbury in Essex, with neither post office or railway station, has a band of 15 players. B.M. Hawkes is brother to Brigadier Slater's assistant in the musical department at headquarters.

Regent Hall gave a festival on June 10th, at Chalk Farm.

Aberdeen Citadel have just had their anniversary services. During the year four bandmen went abroad, and visits were made by the band to Montrose and Inverurie, also the other three corps in the city. Mr. A. Davidson is the B.M., and his men number 24. It is generally conceded that there is a steady improvement in the playing.

Viewsley are under B.M. Hancock. They number 19, and play the latest journals.

South Shields run Chalk Farm close in more respects than one. There are 49 men, most of whom have done 15 to 20 years' service in the S.A. Mr. Young is the B.M.

Lake Road and Southsea assisted at the annual demonstration in connection with Portsmouth Abstiners' Union.

The "Coventry Daily Telegraph" of July 10th had a capital account of the playing of the Staff Band in the Corn Exchange. Like many others, the writer of the article wishes he could hear such a combination play some of the standard works with which so many northern brass bands have built up their reputations.

Watford S.A. attracted a large gathering of people when playing in the Market Square.

Oldham gave two splendid concerts on July 1st in aid of the infirmary. Mr. R. Chantry conducted, and over £32 was handed over to the deserving charity. A friend thinks that such a band of 35 ought to make remarkable progress, but the men do not seem any too attentive to the B.M.

Manor Park are fully appreciated whenever they turn out, and are always sure of a large audience. Their B.M. was solo cornet in 1st Essex A.V., and has been with them about four years. He now has a band of 30, and must feel proud of them, as they are a most promising band. A friend criticises their playing of "Songs of Heaven" most favourably, but takes exception to two trombones taking the solo, and I agree with him.

Tottenham I. have had the sad duty of paying a last tribute to the memory of a dead comrade.

Portsmouth have had a grand visit to Boscombe, the Hippodrome having been taken for the Sunday meetings.

Tow Law Band have been assisting at Corsnavy.

Malton expect great results from the visit of York.

Grimsby II. have had a sad loss by the death, through accident, of their Band Secretary.

Eccles, who are in the very heart of brass banding, have now a well balanced band of 24, under B.M. Coombs.

Lewisham have been assisting Brigadier King at Bromley.

Clapton Congress Hall have been playing in the Victoria Park before a huge crowd.

Swansea I. are busy with work on the sands as well as at the citadel.

Pembroke Dock have been to Haverford-west.

Dundee I. and II. have been uniting with the Songsters for a great time at Rosebank.

Favourable comments on the park playing of Highgate and Chalk Farm are to be heard all over North London.

LINDLEY CONTEST.

July 15th. "Gemma di Vergy," etc. J. Gladney.

1 (£10)—Linthwaite (M. Swift).

2 (£8)—Holme (A. Clough).

3 (£5)—Slaithwaite (B. Haigh).

4 (£3)—King Cross (W. Halstead).

[Only Competitors.]

March:—1, Holme; 2, Slaithwaite.

MUSSELBURGH CONTEST.

July 15th. "Own Choice." J. O. Shepherd.

1—Polton Mills (F. Farrand).

2—Musselburgh (T. Moore).

3—Kelty and Blairadam (J. Ord Hume).

4—Coltness (E. Sutton).

5—Broxburn Public (A. Owen).

Unsuccessful:—Lochgelly Public, Wright Memorial.

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"I godi'r hen wlad yn ei hol." "Deuparth llwyddiant diwydrwydd."

We have to extend our sympathy to the relatives and all who were near and dear to those poor fellows who have met so sad an end at Wattstown.

We have had practical experience of these awful visitations in South Wales and have found that the best way of showing sympathy is in extending all the help possible.

Bandsmen have the most practical means of doing this, either by concerts or parades. The latter, we believe, is by far the most successful. For the outlay of a few shillings you can have a couple of thousand circulars printed, stating that your band will parade on a stated evening, when any donation for the "Relief Fund" will be thankfully received. Now, men, get at it at once, as you know that help at once is double help.

We will be pleased to receive any sum collected and acknowledge same in our columns, paying it over directly to any funds the bands may wish.

Our brethren from over the border would be cementing the bonds of brotherhood and friendship if they would help this great cause along. To preach of charity is all right; practical charity is what we want.

About Easter time our bands were grumbling loud and long at the prospective scarcity of first-class contests. Yet now that plenty of contests are thrown at them they won't attend. Why is this?

Now there were contests. At Llanrwst; two bands attended. At Pwllheli one band only could grace the proceedings. Newtown could only command two Welsh bands; Machynlleth had only two, while only one of those played in the selection.

Now this is not fair to contest promoters who cater for first-class bands, for in each instance there was enough

prize money to induce the best bands to enter.

Now don't forget that contests depend for their continuance upon having good entries. Promoters give up the venture in disgust; then bands complain, yet it is they who kill them.

Let us therefore remind all the Welsh bands of their opportunities of making or marring the Llanidloes Contest on July 29th and Aberystwyth on August 8th. There are plenty of bands, and each place could have at least fifteen entries.

Then the third-class bands must not forget the Bridgend Contest on August 2nd. Mr. Evans, the Secretary, would be pleased to receive all entries as early as possible in order to have the programmes, etc., through. Entries close July 26th, so that our young bands should enter at once. It is a glorious chance for Ogmores Temperance, Glyncoirwg, the two Maesteg bands, Penrhiw, Deri, and, in fact, all the third section bands.

Pleased to learn of the very handsome testimonial presented to Mr. Geo. F. Livsey, the venerable conductor of the Cyfarthfa Band.

He was presented with a life-size, three-quarter length oil painting of himself, also a purse of gold. He has been connected with the band for a period of 57 years, for 42 of which he has been its leader. To Welshmen the name of Cyfarthfa was nat Besses' is now, and it was under the baton of Mr. Livsey that the band reached its highest pitch of excellence. May he live long to be of use to the still good old band.

Ferndale played two excellent programmes at Roath Park last Saturday, and were most cordially appreciated. More than half the programmes consisted of "Champion" music, which takes everywhere.

"Stranger says:—

Menai Bridge Brass Band gave an admirable sacred concert on the pier on Sunday week last, and I listened with intense pleasure to their delightful playing. Taking into consideration that this is the only band on Anglesey, it is very creditable to the conductor to have brought the band to such a high state of perfection. They have a new set of silver-plated instruments and a new uniform, and have just had a bazaar to raise funds to clear off the debt, and have done exceedingly well. Success to you.

Mr. E. A. Johnson has written a "great" article in the "Rhymney Guardian" in praise of the plucky Pontllynn Silver Band at the Pontypridd Contest. Here is an extract which is worth all bands and bandsmen applying to themselves.

"Bandmaster Thomas Threlfall was not, even under the most discouraging circumstances, to be daunted. 'Boys,' said he, 'it will mean hard work for such a short time, strict attention to duty and practising every available moment. Do these things, and if we get defeated we shall not be disgraced.'"

He then eulogises Besses and shows in a very concise way that order and discipline *must* be the "order of the day" if Welsh "Besses" are to be made. It is a very excellent article.

Here's something funny. At a recent meeting of the General Purposes Committee of the Aberystwyth Town Council a squabble about ads. for the "programmes" occurred, whereupon everybody took it into their heads that programmes were useless to the public. Alderman Palmer said that they could well do without the programme. Many of the people knew the tunes played by the band and those who did not knew very little of music (laughter). They ought to cut down the expenses. He had had a demand note for over £100. The Mayor said that it appeared to him that they would have to drop the programme (sic).

The following are the entries for the National Eisteddfod to be held at Mountain Ash in August:—

Brass Band Contest (Monday).—Blaina, Lancaster Town Band, Caerphilly Town Band, Aberdare Town Band, Ferndale Prize Band, Ferndale Junior Band, Aber-tillery Silver Band, Merthyr Vale, Deri Brass Band, Blaenavon, Maindee Excelsior (Newport), Hibernian (Tonypany), Pentre Volunteer, Cwmparc, Tylorstown Brass, Aber Valley, Dinas and District, Blaengarw, Aberaman, Cory Workmen, Great Western (Pontypridd), Tredegar, Ogmores Temperance, and Penrhiw and Maritime.

Drum and Fife Bands (Monday).—Skewen, Ynyshir, Brynamman, Calfaria (Clydach), St. John's (Clydach), Ferndale Temperance, Morrision, Pontllynn, Llanelly, Mountain Ash Rechabite, Llwynypia, and Llwynypia Juniors.

Phob Parch,
THE WELSH EDITOR.

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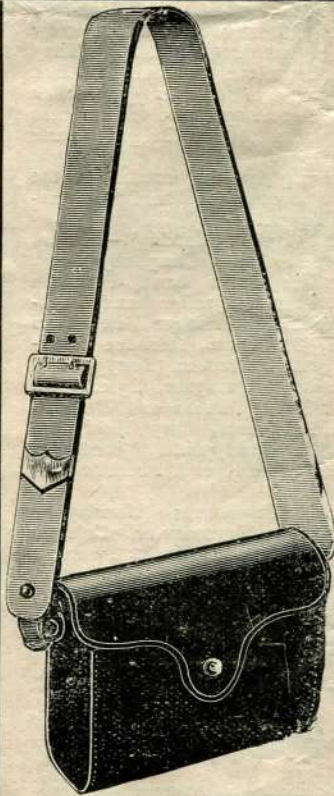
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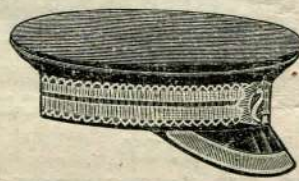
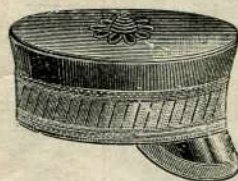
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HEBBURN CONTEST.

July 15th. "Poliuto," etc. J. W. Beswick.

- 1—Consett Iron Co. (W. Houldsworth).
 - 2—Spencer's Steelworks (R. Rimmer).
 - 3—Jarrow Boro' (W. Houldsworth).
 - 4—Chester-le-Street (J. Hughes).
- Unsuccessful:—Birtley League, Hebburn Temp.

March:—(1) Spencer's; (2) Chester-le-Street.

JUDGE'S REMARKS.
MARCH COMPETITION.

No. 1 (Consett).—Opening of march nicely attacked; from solo cornet p. rather loud seconds; fair basses; solo feels rather hurried; assistant fair; euph. neat in runs; trombones rather rough in places, or good tone; nice tone cornet; march feels rather rushed for best effect; still a nice performance.

No. 2 (Chester-le-Street).—Opening neat with tongue; colouring nice; trebles neat; ensemble of band good; just a little rough occasionally; bass solo good; from change good playing; trebles in ff. just inclined to overblow, though well together; basses good generally; a good performance.

No. 3 (Hebburn Temperance).—A nice opening; from p. seconds too choppy; trebles nice; basses fair in solo; good tone band; cornet and euph. very neat generally; seconds should reserve tone more; cornet and horn neat; ensemble of band very good in places; a neat performance. (2nd prize.)

No. 4 (Spencer's Steelworks).—Opening good and precise; ensemble of band very smart; details attended to well; cres. and pia. made cornet, soprano and euph. judicious; in bass solo all work well together; from change trombones most effective; trebles also good; band well developed tone; just a slip treble in a capital performance. (1st prize.)

No. 5 (Jarrow).—Opening of march good, bar a slight break treble; tempo quick; tone of band big; of nice quality; bass solo good generally; cornet nice tone; execution not always clear in trebles, band very good in places; soprano not safe; breaks in ascending runs; overblowing, or a nice performance on the whole otherwise.

SELECTION.

"POLIUTO."

(Champion Testpiece.)

No. 1 (Hebburn Town Temperance; G. Hawkins).—Maestoso C: Ensemble opening very good in attack; expression marks neat, bar break in bar 13, cres. trebles; only a fair finish. Larghetto, 3-8: Accompts. not in tune, but very neat; horn plays nicely, however; entrances neat generally, bar sop. in 29th bar; cad. neat. Allo. moderato, 3-4: Entrances by soloists fair; sop. not quite sure in places, however; from Letter C good; neat cornet. Poco piu mosso: Well played generally; cad. fair, hurried through. Cantabile, 9-8: Accompts. praiseworthy to open; entrances in bar 5 not together; trebles, do be careful; soloist neat, if rather straight; we must have tone variety for good effect; cad. fair. Moderato, c.: Accompts. good here, ensemble, balance of tone very fair; marks a shade loud; must reserve; tromb. soloist good tone and style; runs at G not clear; trebles weak; cad. good. Plus vite: Well played generally. Cantabile, 6-8: Opening good; entrances fair; bar 6, not heard, rep.; no balance; soloist not quite safe in places, or neat. Allegretto, 6-8: Band ensemble close here and good; tonguing well together; nice ensemble. Larghetto, 12-8: Accompts. fair only; not balanced; entrances and tone balance praiseworthy; entrances not clear; bar 15, cornet miss; cad. neat; finish not clear; trebles; cad. well played. Maestoso, c.: Marks and balance good here; an improvement; good tromb.; bar 11, not clear, trebles, again. Vivace: Attack very good; repeat good in a nice finish.

No. 2 (Consett Ironworks; W. Houldsworth).—Maestoso: Ensemble in attack good and solid; well developed tone; general working out in opening movement very good; cres., bar 13, well made; then a neat finish. Larghetto, 3-8: Accompts. open very neatly, and well subdued, judicious; solo horn plays well until miss occurs, then better onwards; just a waver in tuning; various entrances from B good, until bar 27, a miss; capital finish; cad. very pretty horn. Allo. moderato, 3-4:

Accompts. very nice indeed; marks of expression loud perhaps, but capital style, cornet; also rhythm and entrances attended to; well defined; just a miss in scales. Poco piu mosso: Very good indeed; tone of band in ff. is a feature; cad. fair, shade weak. Cantabile, 9-8: Introduced nicely, with reserve; euph. soloist plays safely if a shade quiet, variety wanting; entrances and marks praiseworthy; feels well in band; in bar 22 a slip, then ff. fine finish; cad. good. Moderato, c.: Accompts. well together; tone gradations and ensemble playing perhaps a shade loud until ff., which was very fine; tromb. soloist plays well here; good tone, with style and variety; cad. good, very, trombone. Plus vite: Working out very good by all; fine tone ensemble. Cantabile, 6-8: Opening bars most neat; fine subdued basses; entrances good in bars 6, 10, etc.; rendering by soloist neat generally; altogether a fine section; cad. good. Allegretto, 6-8: Ensemble of band very precise and good in quality; marks, etc.; good; p. shade loud excepted. Larghetto, 12-8: Accompts. well together; chords beautifully resolved, and interweaving of parts by soloists good generally; fine cornet here; cad. good; finish shade loud or fine; cad. good, cornet. Maestoso, c.: Balance of tone good, organ-like quality, effective; entrances well made, and tone capital; working out of vivace excellent; really good, in a fine finish; a capital all-round performance. (First prize and shield.)

No. 3 (Spencer's Steelworks; R. Rimmer).—Maestoso, c.: Opening attack very good again, precise and solid; marks, etc., attended to; cres. well made; a very good opening. Larghetto, 3-8: Balance in accompts. neat and effective, generally speaking; horn soloist plays well; still, a little more colour would improve; various entrances neatly worked out; cad. not safe. In allo. moderato, marks, etc., good generally; also from Letter C neat phrasing, well defined. Poco piu mosso: Capital by all; cad. very fair. Cantabile, 9-8: Accompts. neat to a degree; various soloists' entrances nicely made, with judicious balance; euph. soloist plays well and safe, but variety of tone wanting; seconds a shade loud in places somewhat detracts; cad. good. Moderato, c.: Balance in accompts. good to open; marks of expression very nice indeed; and in ff. ensemble tone finely developed; solo tromb. plays well, each phrase nicely defined. Letter G: Fine entrances, trebles, in a fine section; cad. capital also. Plus vite: Very fine in working out. Opening of cantabile well subdued; good effect; trebles' entrances exceedingly good in balance; soloist plays with fine style; another very effective section; cad. fine; ensemble in 6-8 grand; balance and marks really good band at their best in ensemble work, most effective. Larghetto, 12-8: Accompts. very neat; tempo a shade quick, perhaps; entrances by melody players well rehearsed; cornet plays with fine tone and style and fluent execution; cad., bravo, cornet; finish capital; cad., what a pity this bad miss; unlucky cornet, but good player. Maestoso: Marks of expression just on the loud side or good; tone balance most praiseworthy; bar 11 not clear; E flat bass in dominant scale descending. Attack in vivace good; same tone of band; a fine ensemble, with good quality of tone. (Second prize.)

No. 4 (Chester-le-Street; J. Hughes).—Maestoso, c.: Attack to open good generally; well sustained; working out not equal to last here, however. Larghetto, 3-8: Accompts. neat in opening bars; solo horn very fair, good tone; entrances, bar 22, etc., rather loud; same to finish; cad. fair; intro., entrances in allo. moderato, rather loud; must refine. Poco piu mosso: Fair in working out generally; cad. rather rushed; accompts. open, cantabile movement, rep. loud for horns, only fair balance; entrances by soloists rather too prominent; not sufficient warmth of tone; solo euph. plays the notes, if not impressively; of course, playing is good otherwise; cad. neat; we must have variety for best effect. Moderato, c.: Tone balance good here to open, very; then marks just a little loud or good, and trombone rendering of solo is impressive; very good indeed; a nice delivery and tone; cad. good also. Plus vite: Well worked out by all. Cantabile, 6-8: Accompts. good and judicious; various entrances careful; could be more artistic in treatment; soloist good, bar miss bar 7; otherwise neat rendering; ensemble in 6-8 very good in detail, and nice rhythm; also good in quality; accompts. open larghetto, 12-8, neat in resolutions, and balance good; interweaving by soloists most praiseworthy all round; also good tone cornet; cad. pretty; finish well made, band; cad. well played, cornet, again. Maestoso, c.: Gradations of tone attended to, and balance effective; entrances well made in a fine section. Attack in vivace good; ensemble

here, good, in a fine finish. (Equal with No. 3 and 4th prizes.)

No. 5 (Birtley; J. Oliver).—Maestoso, c.: Ensemble attack with big tone, just on the rough side; balance very fair, however; in bar 13, marks, cres. shade loud, or good; a waver to finish in tuning. Larghetto, 3-8: Accompts. neat, but not dead in tune, which detracts; horn plays well, but in bar 17 plays a G instead of E; weak finish; entrances and marks of expression of a moderate nature; room for improvement. Allo. moderato, 3-4: Accompts. fair; melody instruments entrances moderate; not clearly detailed; from letter C fair; marks various in working out to finish; good, however; cad. neat. Cantabile, 9-8: Accompts. better here; feel more settled; sop. cornet, etc., neat in entrances; soloist plays nicely; just a little colour, please; seconds a shade loud or good; still, you must subdue; cad. very good. Opening of moderato, c., by trebles, barits., etc.; neat entrances; marks, etc., fairly good in detail; tromb. in rendering solo played well generally; a good section; cad. neat; finish good generally. Cantabile, 6-8: Accompts. good, particularly bass; treble entrances pretty; soloist plays well, until calando bars, not heard, barits., only trebles; cad. fair. In allegretto, ensemble of band well together, with tongue; band heavy. Larghetto, 12-8: Opening neat resolutions; trebles, barits., and trombs. very praiseworthy generally; just another good rehearsal might improve matters; cad. neat; finish good; cad. just a slip, cornet. Maestoso, c.: Balance of tone and gradations in swells very fair; entrances neat; good tromb.; working out of vivace to finish very good, bar just a falter, cornet section; tone of band good at times, but there is a feeling throughout this performance of a want of a rousing good practice or two.

No. 6 (Jarrow; W. Houldsworth).—Opening attack good and firm; ensemble tone good in quality; neat marks generally. Larghetto: Introduced neatly; nice balance also and generally horn plays well; bar 13 not safe, sop.; working out praiseworthy; sop. not in best of form; cad. good horn. Allo. moderato, 3-4: Opening bars neat; marks and entrances just on the loud side; too aggressive; scales bars 30-31 fair only; from Letter D very good, however; cad. neat. Opening of cantabile judicious; soloist plays well in solo all through; sop. rather loud; tone gradations praiseworthy;

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Bands not requiring "Prince of Wales" and "Ida and Dot" can have the selection "FAUST No. 1" instead.

This selection was played before His Majesty by the King Cross (Halifax) Band.

R. SMITH & Co., Ltd.,
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in ff. good tone; cad. neat. Moder. introduced neatly; good accompts., but a sop. rather loud; soloist very praiseworthy in rendering; accompts. well in hand; cad. good tromb.; finish very well made. Cantabile, 6-8: Accompts. very neat; treble accompt. a slip in bar 6; barit. good generally, but I like more tone variety; cad. neat. Allegretto, 6-8: Balance of ensemble very good; treble scales in bar 16 fair, then fine on to finish. Larghetto, 12-8: Accompts. resolves prettily; melody instruments judicious generally; cornet good tone; cad. good; finish just shade loud; cad. shade rushed or good. Maestoso, c.: Colouring and balance of tone was good; Tromb. very nice, in a neat finish. Vivace: Tone of band very good; just a little looseness in trebles or fine. (Equal with No. 4, 3rd and 4th prizes.)

NOTES on the playing off for second section bands, Nos. 4 and 6, Chester-le-Street and Jarrow respectively, for which the Association presents a cup to be held by the winning second section band.—Both bands gave an improved performance in their second efforts, but No. 1 rather failed in the second movement, and the soloists generally gave one the impression of feeling nervous, as if through not putting their heart into their work (safety renderings), consequently not very impressive, although the ensemble work was very good. No. 2 band opened very finely indeed, and the horn gave a good account of himself in the second movement. Generally the band felt more confident, and played with better reserve, sop. excepted, and in ensemble work the tone and attack were particularly good, which on this occasion clearly entitles them to the award.

J. W. BESWICK,
(Adjudicator),
Hulme, Manchester.

◆◆◆◆◆
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DEWSBURY CONTEST.

JUDGE'S REMARKS.
"IRISH MELODIES."
(Champion Testpiece.)

NOTE.—For reference I have divided the selection into nine movements or sections, viz.: 1, marcato and maestoso, 10 bars; 2, andante moderato, 23 bars; 3, vivace, 10 bars; 4, andante patetico, including change of tempo, 37 bars; 5, alla marcia, 11 bars; 6, andante moderato, 38 bars; 7, moderato, 8 bars; 8, andante, 30 bars; 9, allegro to the end, 29 bars.

No. 1 (Rothwell Old; B. D. Jackson).—Trombones not dead in tune; several late in taking up bars 2, 3, and 4. Maestoso much better, and tempo good; balance fair, but tone not of good quality. No. 2: Barit. phrasing wrong, expression poor; chorus cold, formal playing, and all parts do not move together; bars 22 and 23 better. No. 3: Very fair, taken as a whole. No. 4: Cornet has not got hold of the spirit of the song; accompts. too loud; bass nice tone here, and move well together; sop. unsafe; bars 14 and 15 good; solo cornet improves in delivery from bar 22; sop. unsteady and weak; cres. well worked up and compact; basses sustain well, and produce a good clear tone last few bars. No. 5: Taken up well; tempo good; general performance better; pauses not close in attack; cad. fair. No. 6: Entered with care; fz. overdone; euph. solo tame; tune good; accompts. unsteady; bar 38 accent wrong. No. 7: Rough generally; tromb. cad. unsafe; wrong note last group of semiquavers. No. 8: A little more life, please, in solo; sustained harmony not close in tune; cres. well worked up; the different shades of tempo require more attention, together with syncopation, bar 24, sop. fails on upper notes. No. 9: Euph. and barit. should tongue the grace notes; tempo good; the 9-8 requires more practice. A performance that is capable of much improvement; the soloists should study the words of these songs; more practice, young men, and try again with the same selection.

No. 2 (Idle and Thackley; S. Thornton).—No. 1: Good clean tonguing by trombones; band attack well together; bar 4, divide semiquaver. Maestoso: A shade slow and not majestic; dim. and rall. nicely managed. No. 2: Barit. takes up well, but too much tremolo; cornet joins nicely; horn plays with taste; sop. weak; chorus well balanced, and nicely sustained. No. 3: Unison passages well worked up; horns and cornets tongue well together; lento good. No. 4: Cornet open out nicely; I would prefer to hear the minims tongued more; bars 14 and 15, cornets not together; change of key, solo cornet gives me a careful and

expressive performance and is well supported; sop. the most unsafe throughout, and not quite in tune. No. 5: Basses tongue well together; good tone and style; tempo good, and smart clever playing; cad. artistic. No. 6: Euph. solo tame; accompts. neat; from bar 23 improves; bar 31, horns and barit. not together; tune not close; bar 38, accent wrong. No. 7: Good strict tempo; from cad. very good. No. 8: Intro. careful and expressive; soloist renders his part with care; basses too loud; rest of band fair. Piu agitato: Could be worked to better advantage; sop. gradually losing ground; all the first and rep. cornets do not join in the semi-quaver group, bar 30. No. 9: Same fault as No. 1 band; second horn late in taking up lento; good close finish. General performance much better than No. 1. (Third prize, £3.)

No. 3 (Gawthorpe; John Paley).—No. 1: Opens with good precision and tone. Maestoso: Best yet; rall. very good. No. 2: Barit. good; accompts. neat; A sop. and horn nicely in tune, and are playing with good taste; chorus all right first time; repeat not together; bars 22 and 23 very good. No. 3: Tempo fine, and well worked up. No. 4: Cornet plays with good taste; sop. good; accompts. also; marks well attended to; change of key very nice; harmony carefully rehearsed; intonation good; accompts. well in hand. No. 5: Another well played movement; cad. very good; pause not together. No. 6: Intro. good; euph. solo tame; cold, formal playing; sop. good; inner parts careful; euph. now improves, and from change of key is not like the same player. No. 7: Tromb. fair. No. 8: Careful opening; solo could be much improved; horns are very creditable; precision and tuning good. Agitato: Well worked up. Pesante: Excellent. No. 9: Well balanced; smart, clean playing; 9-8 deserves special mention, and in the finale the trombones and basses; lento beautifully rendered; compact finish. A very creditable performance. (First prize, £8.)

No. 4 (Ossett; J. Marsden).—Opening slow and tongue sleepy; band take up fair. Maestoso should be broader, and more noble in delivery; rall. good. No. 2: Barit. slight failure opening; soon improves; rep. good; solo cornet tone too piercing; phrasing good, balance fair, light and shade moderate; horn and sop. fair; chorus loud; first time choppy, improved a little in repeat. No. 3: Tempo hurried; unison passages fairly well in hand; lento all right. No. 4: Solo cornet made dotted quavers first four bars, better afterwards; basses do not tongue minims; change of key, playing becomes laboured. No. 5: Band now improves considerably; cad. fair attack, not close on pause. No. 6: Opens tame; euph. takes up with care; sop. good; also horns and barit.; bar 22, sop. unsafe on upper G; euph. now maintains a good tone, and plays with expression; bar 38 accent wrong. No. 7: Good generally; from cad. moderate. No. 8: Opens loose; tromb. has good tone, but lacks expression. Piu agitato: Not good; from L, much better and on to end. No. 9: Opens steadily; euph. and barit. good on grace notes; 9-8, sacrificing notes for speed; good finishing chord. (Fourth prize, £1 10s.)

No. 5 (Dewsbury Temperance; J. W. Sheard).—Tromb. not close tune; band attack well together, and good tempo; tone lacking in quality, except sop.; dim. and rall. very good. No. 2: Barit. moderate; phrasing at fault; accompts. fair. A horn too quiet to balance with soprano; second barit. and cornets not in tune with one another; chorus too loud first time; repeat much better; the basses tongue their notes too staccato. No. 3: Band still not in close tune; sop. plenty of confidence, and clear, bright tone. No. 4: Solo cornet in sympathy with this movement; accompts. too loud and devoid of feeling; change of key band improves; basses are now working well together; second and third cornets do well also; tempo on the quick side. No. 5: Fair; could be improved; cad. moderate; pause not precise. No. 6: Careful intro.; euph. should stand out more; appears timid; sop. takes up well; from bar 23 several slight slips by inner parts; bar 38, wrong accent; tongued as a triplet. No. 7: Good, steady playing; cad. very good. No. 8: Tromb. playing with great care; phrasing good, tone pleasing; best playing of this movement to-day. Pesante: Not together. No. 9: Fair; 9-8, sacrificing notes for speed; good finish. Performance generally not equal to No. 4 band.

No. 6 (Ravenshorpe; J. Brooke).—Good careful opening; tone and precision good; maestoso slow; rall. good tempo, but inner part faulty tuning. No. 2: Shows to me a good barit.; solo cornet takes up well and in tune; sop. and horn not balanced; band as a whole well in hand; chorus too loud, but well sustained; precision good, and the tone is of

good quality; worst fault untnefulness. No. 3: Well played by all. No. 4: Solo cornet neat and sympathetic playing; accompts. loud in opening; soon settle down, and give an expressive rendering of this pathetic song; change of key, tuning improves; soloists are all good men, and use discretion in their several parts. No. 5: Tempo just right; smart, clean performance; cad. splendid; pause good. No. 6: Nicely sustained, but not in close tune; euph. opens with care; basses show to advantage here; euph. doing splendid in solo cornet and sop. also; inner parts precise, and tongued well together. No. 7: Nice in opening; tromb. cad. fair; wrong note last group of semiquavers. No. 8: Intro. well played; tromb. takes up well and very expressive; tone clear; carefully phrased. No. 9: Well balanced, with good tempo, and tone quality; 9-8 requires attention; smart finishing chord. This band contains much excellent material, and if the instruments were finely tuned, the performance would be improved 50 per cent. (Second prize, £5.)

GENERAL REMARKS.

In many cases the soloists to-day have but a poor idea of what is required in a selection of songs, and would be well advised to purchase the piano copies and study them as though they were singing them; several were mechanical and short-winded, phrasing being at a minimum, whilst the accompaniments failed to lend colour and life to their respective parts. The euphoniums were very disappointing. In the andante moderato, "Alannah," all the bands tongued the last three quavers, bar 38, as a triplet. Only two trombones played the cadenza right, making G natural instead of G sharp last group of semiquavers. Letter K, piu agitato, everyone made this part nothing more or less than stringendo, whilst the accompts. drowned the solo in the crescendo thus robbing the song of its true meaning; the 9-8 was far from perfect, the first prize band being the only one to give a reasonable performance of this bright, showy movement. I hope the several bands concerned will take these remarks in the same spirit that has prompted me to write them, and if they help you to understand what is required I shall be pleased.

MARCH.

All the bands took part, and I give a few remarks on the winning bands only. No. 3 (Dewsbury Temperance).—Good start; tonguing clean and well in tune; bass solo very good; trio, intonation good and expression pleasing; tempo excellent; euph. and barit. work well together; unison passages commendable; good attack; precise and well balanced; repeat about the same; a good smart performance. (Second prize, 10s.)

No. 5 (Gawthorpe).—Good tone, and attack fine; sop. gets his part in, but is not over-safe with solo cornet; a good body of tone is maintained, and well in tune; duet a fine piece of work; all marks well observed; tromb. and euph. all doing well; a difficult march, well played; the way this march is accented deserves a word of praise. (First prize, £1.)

(Signed) FRANK OWEN, L.L.C.M.,
Adjudicator,
North Road, Longsight, Manchester.

◆◆◆◆◆
BROMBORO' POOL CONTEST.

July 15th. "Llewellyn." E. Gittins.
1—Tranmere Gleam (J. A. Greenwood).
2—Ellesmere Port Public (J. A. Greenwood).
3—Port Sunlight Silver (W. Halliwell).
4—Litherland Silver (C. Smith).
Gold medal for soloist—J. A. Greenwood (cornet).

Unsuccessful:—Metropolitan of Castle-town (Isle-of-Man), Birkenhead Sub., Aigburth Sub.

◆◆◆◆◆
AUCKLAND PARK CONTEST.

(Wear Valley League.)
July 15th. "Echoes of Scotland." G. Wadsworth.
1—Willington.
2—Spenny Moor.
3—Butterknowle.
4—Auckland Park.
5—Whitworth.
6—Stanhope.
7—Browney.
March:—(1) Willington Silver; (2) Whitworth.

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BRADFORD CONTEST.

JUDGE'S REMARKS.

No. 1 (King Cross; "Romeo et Juliette").—1st movement: Well together; well balanced. 2nd: Cornet did not take up solo quick enough, and played with too much sameness of tone; not enough expression, and tone not good quality; "ritard" bars played too slowly, and he was helped in his passages by other players; accompts. well together and kept under. 3rd: Horns well together; well balanced; well played by all. 4th: Well taken up; accompts. well done; soprano solo carefully played, but not enough expression; in last few bars the 2nd horn part was not well taken up. 5th: Well played by all; well balanced. 6th: Solo cornet bowed better style; trombone solo carefully played; basses and horns rather too loud in the "piano" accompts. for proper balance; latter part of movement very well played; expression marks well observed. 7th: Euphonium solo good style and quality of tone; band well balanced; bass passages well together; good finish.

No. 2 (Bradford City Prize; "Gems of Mendelssohn").—1st movement: Well together, and well balanced. 2nd: Euphonium solo good style and quality of tone; accompts. well together, but upper notes of cornets played too loudly, on the whole fairly well played. 3rd: Cornets and soprano good quality; all well together and well balanced; a wrong note observed in the bass part; otherwise well played. 4th: Well together and well balanced. 5th: Taken too quickly; all well together; well played. 6th: Horns well balanced; solo horn good expression and quality of tone; accompts. well kept under; extremely well played. 7th: Points well taken up; good balance throughout; all parts distinctly heard; moving passages for euphoniums; baritones and cornets capably played; bass passages also; movement most creditably played. 8th: Taken too slowly; cornet good tone and style; accompts. well together; trombone also good style and quality; expression marks well observed by all; capably played. 9th: Well taken up; well balanced in both "fortes," and "pianos," and well together: a first-rate finish.

No. 3 (Lee Mount; "Gems of Mendelssohn").—1st movement: Well balanced and together. 2nd: Euphonium solo good style and quality of tone; soprano well together with euphonium; accompaniments well kept under, and well together, and well played up to the last few bars, when some errors were heard in same. 3rd: Taken too quickly; solo cornet too much sameness of tone; not enough expression; same fault by band generally. 4th: Well together, and well played. 5th: All parts well balanced and together. 6th: Horns well balanced; solo part very well played; accompts. well kept under; very well done by all. 7th: Points well taken up; well balanced; moving passages for euphoniums, baritones and cornets well done; bass passages also well played by all. 8th: Taken too quickly; cornet solo not enough expression; trombone part carefully played; accompts. well done; well played. 9th: Well together; well balanced; well played by all; a good finish.

No. 4 (Cleckheaton Victoria; "Gems of Mendelssohn").—1st movement: Well together and well balanced. 2nd: euphonium good expression and quality of tone; all accompts. well kept under, and expression marks well observed; soprano good style and quality; euphonium good style throughout; the best up to now; very well played by all. 3rd: Solo cornet good style; soprano also; accompts. well together and kept under; a good performance throughout. 4th: Well together; lights and shades well observed; soprano excellent, fine, and clear on upper notes. 5th: Baritones and cornets well together; expression marks well observed by all the performers; very good. 6th: Horns well balanced; solo part good expression and quality; lights and shades well observed by all; low notes on euphonium rather too sharp; well played. 7th: Well taken up; all points distinctly heard; moving passages for euphoniums; baritones and cornets well done; bass passages also well together; perfectly played. 8th: Cornet good style and quality; accompts. well together and subdued; trombone good style and quality; expression marks very well observed by all; an excellent performance. 9th: Well taken up; perfectly balanced; all passages perfectly played; cornet passages specially clear and good quality of tone; the best performance yet.

No. 5 (Batley Old; "Romeo et Juliette").—1st movement: Well together and well balanced; very well played. 2nd: Solo cornet good quality of tone; upper notes rather too much forced out; soprano upper notes rather

wild; in an ascending passage, solo cornet missed an upper note; also was helped by another player on several occasions; accompts. well together; an error heard in horn part. 3rd: Euphonium part played too loudly for proper balance; solo horn part played well; also other instruments. 4th: Soprano solo rather too disjointed style of playing; euphonium passages played too loudly; accompts. not very well together; soprano upper notes rather incorrect. 5th: Well attacked and well together; errors heard in upper notes of cornet parts. 6th: Solo cornet and trombone good; former played in much better style; basses much too loud in accompts.; same fault in inner parts; euphonium arpeggios well played; soprano much better style in latter part of movement; lights and shades better observed by band. 7th: Well attacked; euphonium solo very good style and quality of tone; cadenza very well played; bass passages also well done; a very good finish.

No. 6 (Lindley; "Gems of Mendelssohn").—1st movement: Well together and well balanced. 2nd: Euphonium solo good tone and style; cornet accompts. well together and kept under; expression marks well observed by all the band; euphonium solo very good indeed throughout. 3rd: Taken rather too quickly; solo cornet good style and quality; soprano also very good; euphonium also good; band well together and balanced; solo cornet the best at present. 4th: Well together; lights and shades well observed; soprano good on upper notes; well played by all. 5th: Euphonium, baritone, and cornet passages well played; expression marks well observed by all. 6th: Horns well balanced; solo horn good style and expression; lights and shades well observed; all well in tune and well balanced; a slight error heard in one of the horn parts; well played. 7th: Well taken up; all points heard distinctly; moving passages for euphoniums, cornets and baritones well done; all well together; bass passages excellent; perfectly played; a fine performance. 8th: Solo cornet excellent expression and quality; accompts. well together and balanced; trombone good tone and style; expression marks well observed by all; an excellent performance. 9th: Well taken up; perfectly balanced; cornet passages specially well played; everything well done; a very fine performance. Owing to the superior playing of the solo cornet and euphonium I place this band before No. 4, as I consider they were the best, and in all other respects this band was as good.

No. 7 (Hebden Bridge; "Gems of Mendelssohn").—1st movement: Well together and well balanced. 2nd: Euphonium missed an upper note; accompts. in cornets rather too loud, and upper notes in same missed on two occasions; basses rather too loud in "pianos"; soprano not enough expression; euphonium solo good quality of tone and style of playing. 3rd: Cornet rather too much sameness of tone; accompts. well together, but basses still too loud in "pianos"; euphonium well played; cornet accompts. still too loud; only fairly well played. 4th: Well together; inner parts still rather too loud. 5th: Taken too quickly; euphonium, baritone, and cornet parts well played; band well together. 6th: Horns well balanced; solo part well played; well done by all. 7th: Well taken up; well balanced; bass part came in a bar too soon; euphonium, cornets and baritone passages well done; bass passages also, except in latter part of movement, when some errors were heard; cornets rather coarse quality in upper notes. 8th: Taken too slowly; cornet solo much better style; trombone not enough expression; bass accompts. rather too loud; latter part of movement well played. 9th: Well attacked; cornet and soprano passages well done; a very good finish; much better played than the former part of the piece.

GENERAL REMARKS.

Considering the very distressing weather, and consequently the unfavourable conditions under which the bands had to play, I consider that their playing was most creditable throughout. I did not hear one bad band; they were all of a superior class, and the "points" between the prize takers were very close indeed.

(Signed) CHARLES GODFREY,
Adjudicator,
Westbourne Terrace, London, W.

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WARRINGTON AND DISTRICT.

By "Enthusiast."

Bravo, Earlestown, for again bringing honour to our district. I should have been delighted to have seen you first instead of second. However, you did splendidly to obtain such a high place. I presume you will now try for September Contest. We are indeed proud of you in this district.

Volunteers played in the Park on Sunday evening. Sorry I did not hear you, being away from home. Crossfields played in the Park on Thursday last, and gave a delightful performance of a most pleasing programme. Sorry you did not figure in the prizes at Belle Vue. I was keenly disappointed that you were not successful, for I had every hopes of you bringing home one of the prizes. However, you had some great bands to beat, and I hope that you will not be disheartened, but still endeavour to again bring honour to our town.

Walkers played for their works picnic and had a splendid time. You are indeed fortunate to have so many privileges.

Legh Street are pegging away for Park programmes and get good attendances. A bass trombone player is needed, however, and the band would be pleased to welcome any reliable new member.

Borough still keeping up to the mark, and we may shortly hear some good news from this band. You played grandly at the March Contest.

Pioneer played wonderfully well at the March Contest, taking the Grand March, "B. B. and C. F." Why not go in strong for the contest field?

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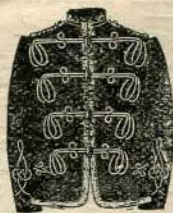
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WEST RIDING NOTES.

By "The Courier."

The July Contest at Belle Vue is now a thing of the past, and had it not been for Hebden Bridge the whole Yorkshire brigade of five bands would have been annihilated. I must say, however, that Bradford City were hot favourites for the coveted place. Let us hope that Yorkshire will fare better at the September contest. The annual Crystal Palace contest is now drawing nigh, and I am constantly being asked what is the testpiece for the "Cup" upon which so much store is put by first-class bands. I cannot answer this question, but all this will be made known soon.

Bands are doing well in my district this season, and all are getting a share of the numerous engagements at various places.

Contests are more numerous than ever this season, and if any band has not succeeded in bagging a prize or two, it is their own fault, for prizes have been going begging on many occasions.

"One Who Knows," of Leeds, sends me the following:—

Rothwell Temp. had a sore disappointment at Skegness Contest and fully expected to be well up in the Selection Contest, but, alas, they were doomed to disappointment.

Rothwell Old have now got some "fighting blood" in them, and had a "go" at Dewsbury, but failed to score. Never mind! try again.

Knottingley at the same contest managed to catch the judge's ear. I hope they will manage to do the same thing again before the season closes.

Leeds City Model are coming out of their shell, and also had a look in at Dewsbury. They played very nicely on their new Hawkes' set.

Armley and Wortley scored a first and a second at Grassington. They are generally there or thereabouts when there is anything good stirring.

Pudsey Boro' are only moderate, and have not been able to repeat their Easter feat at Ilkley. They are one or two men short.

Farsley could also do with a few new men, but they make the best of what they have.

Bramley had a garden party the other evening, when the band was on its best behaviour and did a bit of good playing. Charlie looked quite a "swell" in his new uniform.

I am indebted to "Federation," of Bradford, for the following:—

Bradford City are in fine trim, and should have been easily in the prizes at Belle Vue. This band, the "Champions of Yorkshire" as they undoubtedly are, seeing that last year they won more prizes than any other Yorkshire band, are busy with engagements and sacred concerts.

Bradford City Postmen keep pegging away. They gave two sacred concerts at Bingley a week ago, and were well patronised.

Glad to see Clayton among the prizes at South Kirkby waltz contest.

Now that Idle and Thackley have become a prize band there will be no holding them. They were severely handicapped with a poor set of instruments, but since they have acquired a set of Hawkes' they have worked like Trojans. May your luck continue!

Daisy Hill are getting a bit better into trim and do well at their engagements.

Shipley do extremely well under the circumstances, and I am informed that in all probability Mr. Paley will be back with them next season.

King Cross keep on scoring a first now and again. They topped the list at Grassington with "Irish Melodies."

Skircoat and Copley, I hear, are getting ready for the Ovenden contest, but I hear a whisper that they do not turn to practice as they ought.

Why was Earby not at the Grassington contest? I looked for you to win this contest. I should like to know how your "Crystal Palace" fund is going on. Just drop me a line.

Kildwick have settled up their little difference and are again on the war path. These bits of unpleasantness make you love one another more afterwards.

The local carnivals are finding engagements for such bands as Idle and Thackley, Silsden, Guiseley, Shipley, Baildon.

Hebburn Colliery Band has just paid a visit to Greenhead Park, Huddersfield, and has left a fair impression behind it.

Linthwaite played well at the Milnsbridge carnival. Mellor Swift was in command.

Cleckheaton have just had a gala of their own, and have made a nice sum of money.

Morley Band assisted in opening the new park a week ago. They gave a nice programme.

Black Dike delighted the visitors to the Kirbymoorside sports. One wonders what was the matter with this band at Newtown.

Oulton Band are trying to raise money to clear off the debt on their instruments.

Glad to hear of Elland and Clifton bands giving concerts.

EAST RIDING NOTES.

By "The Veteran."

The bands round about this district are very busy just now. I am glad to hear they are all alive.

Hull Waterloo Band (Mr. C. Norman) are playing good programmes in the parks for the benefit of the charities of Hull.

East Hull are doing likewise.

The R.A.O.B. have had a turn in the West Park, Hull.

The Hull Wilson's, I hear, have not had a turn yet in the parks. What is the matter? Are you not good enough, or what is the reason, I should like to know?

I would like to see you Hull bands enter for Cottingham contest, July 20th. I am sure "La Cenerentola" is not a difficult piece, and it is a beautiful selection. Now, Hull, don't get down-hearted.

The Hull Artillery Band gave a splendid performance in the West Park, Sunday, July 9th. This band, I hear, are a very good combination.

I am informed of a new band formed in Hull under the heading of the "Hull Temperance Brass Band." I hear they mean business. You must practise hard, and let us see you do mean business.

I hear the Cottingham Prize Band gave a sacred concert in the grounds of Mr. Stickney, Cottingham, and a very creditable performance they made. Where is the next contest you intend going to? Hope you will do well.

I must contradict a statement made in a

previous issue re Beverley United Band being very quiet. Rumours will fly about, and I get hold of them. But I now inform our readers that the Beverley United are in a very good condition. They have completed seven or eight engagements, and they have a few more booked I am glad to say.

Beverley Boro', I hear, are also very busy just now with engagements, and are giving every satisfaction to Beverley and surrounding districts.

The South Cave Brass Band are doing some good work just now. They were at Howden sale of work and garden fête on July 6th. But before that they completed a three days' engagement—North Cave, South Cave, and Ellerker. Go ahead, South Cave, and you will be a surprise-packet some of these days.

The Burton Pidsey Brass Band played at the Ellerby sports on June 20th, and Withernsea Horse and Foal Show July 13th.

The Market Weighton Town Band played a good programme of music at the Market Weighton Athletic Sports, July 6th.

Before closing my notes I should like to mention an item that had nearly slipped my memory. The East Hull Silver Band played a grand selection of music at the garden fête held in the grounds of the Town Grange, Hull. Their playing was highly appreciated, and I hear they look well in their uniform.

CANNOCK CONTEST.

The popular contest of the Midlands is the one associated with the annual Horticultural Show to be held at Cannock on Monday, August 21st. This is the seventh annual contest, and in addition to £41 cash, there are various special prizes offered, including the magnificent sterling silver challenge cup presented by Sir A. Henderson, Bart., M.P. (present holders, Wednesbury Borough Silver Band), and the Cannock Challenge Cup, held by the same band, but who are not eligible to compete in the junior section this year as the limit is £8 8s.

There are plenty of good bands within easy reach who ought to try and wrest the Henderson Cup from Wednesbury Borough, viz.: Willenhall, Crown Tube, Princes End, Coseley, Birmingham City, Northfield, Darlaston, Dudley, Silverdale, Biddulph, Burslem, Cradley Heath, and many others, including some of the juniors who besides having a section to themselves are offered the chance of beating the seniors.

Mr. James Brier, A.V.C.M., the well-known and popular adjudicator, has been engaged, and for the sixth year in succession the testpieces are from the "Champion" Journal. Now, lads, send your entries at once to Mr. Jas. Bird, secretary.

Part 10 of the "Harmsworth Encyclopedia," which is just published, commences Volume II. of this remarkably cheap work, which is published in fortnightly parts at 7d. per part. Subscribers to Volume I are recommended to avail themselves of the cheap binding facilities placed within their reach by the publishers.

GLOUCESTERSHIRE NOTES.

By "Jovial Forester."

Yorkley Onward are still moving onward, I hear, and are engaged at Cinderford for Bank Holiday.

Pillowell had an engagement at the Speech House on Saturday last. Am pleased to see the membership is looking up.

I heard Drybrook at Cinderford a short time ago. They were assisted by their former bandmaster, Mr. J. Marfell. It seems to me that the band is falling to pieces for want of systematic practice. What a pity.

Cinderford Town were also at this fête, and gave a very good "Champion" programme, which included "Gems of Irish Melody," "Welsh Melody," "The Eclipse," etc., etc., all of which were rendered in very good style. Their new uniform also looks very smart.

The Artillery Band also had an engagement at a Sunday School tea last week.

The Rifle Band I saw were engaged for the Co-op. demonstration. I hear they have had more trouble with their members lately and are canvassing a few members of the Town Band in the hope of filling the vacancies. I cannot too strongly condemn this practice.

Mitcheidean, am sorry to hear, are going down in numbers, and have to borrow in order to fill their engagements. Surely this is not necessary, when there is still other talent at home, as I understand there is.

Trafalgar and Lydbrook Excelsior have

decided to amalgamate, which is the very best thing they could do. United, they might now stand, where divided they were both in danger of falling.

I hear very little of Newnham, except that few of them find time for practice.

One band I nearly forgot is our Mission Band, who are, I understand, going strong again.

I have received a letter from a correspondent, who complains of a certain band in this district, who, finding they could not obtain engagements by other means, are offering their services for nothing. I cannot imagine anything more foolish than this sort of thing, which cannot be too strongly condemned. However, this band may rest assured that they will reap little benefit from it, as all sensible committees will (I venture to think) agree that such a band as this would be dear at any price.



Perhaps the strangest use to which music can be put is to stop the flow of blood from a wound. An army doctor noticed that when a wounded soldier was taken to within an easy hearing of music hæmorrhage was greatly reduced or stopped. Neither he nor others, who confirmed his observations, could understand how this phenomenon was brought about, but it is now believed that the vibration of the air produced by the music causes the patient to become faint, in which case the action of the heart is so considerably lessened that the overflow of blood is reduced.

BITS FROM BRISTOL.

By "Magpie."

It appears that the question of better pay for engagements is to be let slip, the same as all other questions of importance to bandsmen here. There is a great outcry amongst secretaries and many bitter things said about each other (behind their backs, of course), but I have not had one reply to my offer to arrange a meeting, so I suppose we must just let things drift on as they are doing, and keep on grumbling at each other until a day comes when there arises a body of bandsmen who have a keener interest in their welfare.

The Volunteer bands are in full swing on the Downs, on Monday and Thursday nights, and Wednesday afternoons, and attracting very large audiences. Those engaged are the 1st Glos. Art., 2nd Glos. Engineers, 1st V.G.B.R., 3rd V.G.B.R., and Royal Naval Vol. All the bands give us good programmes, but without doubt the best performances are given by the band of the 2nd Engineers.

In the Parks.—We have, on Mondays, in the Ashton Gate Park, the Bristol South, who confine themselves entirely to dance music, which I think is a great pity, and also a mistake, as I consider it should be the duty of bandsmen to educate (gradually) the people up to a higher standard of music. Mondays also, in Eastville Park, we have the Bristol North Band. I have not heard this band yet, so cannot report on their playing.

On Wednesday night we have in the Ashton Gate Park the 10th Co. Glos.

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R.G.A., who do manage to slip in a good selection now and then, but we could do with more of that class. This band is not showing the form they ought, and I hope we hear a much improved band at Kingswood, also on Wednesday in Eastville Park. The Bristol Central Mission, I am pleased to report that, having got out of the rut, this band is showing great improvement. Mr. Parker is to be complimented on the way he is bringing them on.

On Saturday nights we have again the 10th Co. R.G.A. in Ashton Park, and the Bristol Imperial in St. George Park. This band is trying the experiment of real good music with great success, which goes to prove that people can appreciate good music when they get the chance.

We are promised such a fight among local bands at Kingswood as we have never had before, among those who have promised entries are Imperial, Bedminster Silver, 3rd Glos., Kingswood Evangel, Old King Street, Central Mission, Kingswood Wesleyan, Kingswood Re-

formatory, etc. The Imperial boys are confident of retaining the cup, although I hear they have not started on the selection yet. I do not know how the 3rds are shaping at the selection. They have had several changes lately, but should make a good show. I hear they are having a euphonium player from Glastonbury—a pity you did not have him in time for Kingswood. This band have started Sunday playing, which I hope will be successful.

I must have a run round the other bands and hear how they are tackling the selection, and report in my next.

The Bristol Imperial Band report that they were very highly complimented on their playing at the Police Sports by the officials, who say it is, without doubt, the finest band they have ever had. Also they attended a church parade at Thornbury, where they played choruses, "Worthy is the Lamb," and "Amen," and the "Lost Chord," and quite knocked the good people of that part of Gloucestershire.

SOUTHERN COUNTIES.

By "Hic et Ubique."

The church parade season is now in full swing in these parts, Mr. Editor, and nearly all bands have been engaged at these functions during the last three weeks. To particularise a little in a very brief manner, I find Reigate and Horley Town bands were engaged at the Horley parade on the 2nd, East Grinstead Volunteer and Town, West Hoathly Brass and Crawley Town at East Grinstead on the 9th; whilst Horsham Town Prize and the Recreation Silver bands were similarly employed at Horsham on the 16th. On this occasion the Town Band gave a splendid rendering of that grand march, "Death or Glory" with which they won the 1st honours at East Grinstead.

Whilst I am in the latitude of Horsham, I should like to say that I have been honoured by the estimable secretary of Horsham Town Prize with a very lengthy and not very complimentary letter regarding my notice of his band which I intended to be of a very laudatory character. I thought that when I said they won with such a small band I was giving them the highest meed of praise; my advice to increase their numbers against the struggle of next year was well meant. With regard to the omission from my notes of any notice of their performance on the march, after the kudos we all read from the judge, anything from me was quite superfluous; and to make a long story short, no one at East Grinstead was more pleased at the victory of Horsham at East Grinstead than your humble. How my heart did palpitate as I listened to "Hubert's" paeans of victory on the way to the station you may imagine.

The Test Valley Brass and Reed Band played in the Romsey Market Place recently, under the conductorship of Mr. F. Read.

Lymington Brass and Reed playing at a garden party at Efford Park.

The Brighton Rifles are giving excellent programmes of music on the Hove Lawns, and are greatly appreciated.

Forest Row Band engaged at Danehill Club.

The Original Brighton were playing at Lewes sports.

The Poole Town Prize Band engaged at Poole Park.

The West Meon Brass Band played an excellent programme at Soberton fête recently. Our old friend, Mr. John Ord Hume, was much in evidence at the concerts held during the day, and his cornet solos were much appreciated by the high class audience.

At a smoking concert held recently at Horsham, Lord Turnour, M.P., the member, presented the band with a handsome silver taper holder, to commemorate their double victory. Mr. Williams was presented with a silver-mounted umbrella, and the bandmaster, Mr. Harris, with a silver-mounted bâton.

The Brighton Temperance held their annual outing, journeying this time to Lindfield.

Dorking Town accompanied the Church of England Temperance Society excursion.

Mr. FRED W. EVANS, late Manager to Messrs. Mallett, Porter & Dowd, Ltd., begs to remind old friends and new that all orders for him should now be sent to the Uniform Clothing & Equipment Company, 5, Clerkenwell Green, London, E.C.—[Advt.]

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sion to Bexhill, and played a fine programme of music in the West Parade bandstand.

The Chichester Band continue their Sunday performances in the Market Place, and are extremely popular with their audiences.

NEWS IN BRIEF.

BUCKS.—The Aylesbury Printing Works Prize Band gave a concert in the firm's recreation ground on Sunday, July 1st, under the baton of Mr. W. Greenwood. Last Saturday a parade was organised at Winslow, at which the Winslow Town and Swanbourne Excelsior Brass Bands joined forces and marched together. Good fellowship this.

EAST LANCASHIRE.—The band of the 2nd V.B. East Lancashire Regiment are expected to give a sample of their quality to the residents and visitors of their fashionable little seaside town. Messrs. Higham, of Manchester, have fitted them out with new instruments. This band will fill a long-felt want in the opinion of musicians.

GRAMPOUND.—On Monday last the Wesleyans celebrated their Sunday School anniversary. The children paraded the village in the afternoon, headed by the Brass Band, with flags and banners.

KINGSKERSWELL.—The Brass Band was in attendance at the sixth annual Horse Parade and Fête, and played throughout the afternoon, and also did good service for dancing in the evening.

LIVERPOOL.—At Knutsford on Saturday week the Cheshire Lines Annual Sports were held. The bands in attendance were the C.L.C. and Birkenhead Shore Road, who rendered excellent service. Last Saturday's parks are as follows:—City Police, Newsham Park; 5th V.B. (Irish), Stanley Park; 1st V.B. The King's (Full Military Band), Wavertree Park; Hudson's, Bootle Rec.; Christ Church C.L.B., Derby Park; 2nd V.B. K.L.R., Sefton Park. On Sunday the Liverpool Old Artillery Band gave a special sacred programme, which included, Grand Selection, "Elijah"; Anthem, "Blessed Be Thou"; and Grand March, "Trinity" (all "Champion" Journal). From the minutes of the Lower Bebington Parks Committee it appears that invitations have been issued in accordance with instructions at the previous meeting, and that the Bromborough Pool Band, the Port Sunlight Band and the Bebington Church Lads' Brigade Band have very kindly responded, and offered a musical programme to be given in the park.

MORETON-IN-MARSH.—Royal Visit. —On Saturday, July 18th, H.M. the King came on a visit to Lord Redesdale at Batsford Park. The Post Office Brass and Reed Band took up a position—in the crowd—outside the post office in High Street, and played selections before the King's arrival, the National Anthem being played as a Royal salute, which His Majesty acknowledged in passing.

NORTH LANCASHIRE.—The band of the 5th L.R.G.A. made a fine show on parade the other day. The drummers looked particularly smart with their set of new Higham drums.

NORWICH.—The St. George's Works Band, under Mr. J. Jones, played a

grand selection of music on Mousehold Heath last Saturday week.

RIPON.—"Spark" writes:—The City Prize Band still continue to cater for the public. Last week's performance in the Spa Gardens included "Palmer House" (the original edition), also that fine arrangement of "Poliuto" and a nice change in "Welsh Melodies," also "Hypatia" and "Blue Danube."

TWYCROSS.—Warton Brass Band was engaged on the occasion of the celebrating of Lord de Clifford's "coming of age." Their services were greatly appreciated by the fête people.

WARWICK.—The Excelsior Band attended the Annual Sports of the King's County School just held and gave every satisfaction.

WATTON.—The town was *en fête* on Thursday week. Under the conductorship of Mr. W. J. Garner, the Town Band carried out a fine programme of music.

YORKSHIRE.—"Stairfootite" writes:—The Stairfoot Band have achieved their ambition and become the possessors of a new set of Higham instruments. Under the guidance of their earnest bandmaster the band will now do well—that is, provided each member does his share of the work and attends regularly the practices of the band. The progress of such a promising band will be watched with interest by "Stairfootite."

NEWHALL CONTEST.

- July 15th. "Rob Roy." C. Jeffreys.
 1 (£8 and cup)—Newstead Colliery (R. Ryan).
 2 (£4 den.)—Woodville United (A. Holden).
 3 (£2 10s.)—Melbourne Town (A. Holden).
 4 (£1)—Newhall St. John's (J. Ellis).
 Unsuccessful:—Swadlincote Silver and Church Gresley.

WALTZ.

- 1—Newstead Colliery.
 2—Melbourne Town.

MUMBLES CONTEST.

(West Wales Association.)

- July 15th. "The Glee Garland." Jas. Brier, A.V.C.M.

CLASS B.

- 1 (Shield and £10)—Alltwen (T. Hanney).
 2 (£6)—Gwaun cae Gurwen (W. Exley).
 3 (£3)—Llansaint (C. Davies).
 4 (£1)—Brynamman (A. Jones).
 Unsuccessful:—Llandilo and Swansea.

CLASS A.

- 1 (Cup and £15)—Ystalyfera Temp. (C. A. Morgan).
 2 (£10)—Tycroes (D. Williams).
 3 (£5)—Ystradgynlais (H. Williams).
 4 (£2)—Trebanos (H. H. Morgan).

[Only Competitors.]

The village band of Stedham, Sussex, is said to be the oldest in the United Kingdom. It was established so far back as the year 1790.

We learn that the Ramsbottom Contest, due for decision last Saturday week, had to be abandoned owing to lack of entries.

"Forward" is the motto of the Great Central Railway Company, and in no degree has it been more manifested than in their excursion arrangements. The first company to give to Londoners the opportunity of seeing the Grand National and breakfasting and dining en route, as also to offer cheap fares to Doncaster for the Leger day; inclusive arrangements for Stratford-on-Avon and other places. They now announce cheap tickets for every Saturday to over 200 of the principal towns and places in the Midlands and the North.

We are delighted to hear of the success of so many of Mr. F. Owen's private music pupils at the L.C.M. Exams. just held. The high standard in which they were placed reflects credit on Mr. Owen's abilities in this direction. Any band in the Manchester district who requires a little contesting training cannot do better than by engaging him on his two vacant evenings per week.

JOHN ORD HUME,

Composer and Adjudicator. The well known arranger for Smith's "Champion" Journal. Judge: Tynemouth Palace 1902; Crystal Palace, 1903; Alexandra Palace, 1903, &c. At liberty to teach Bands desirous of professional tuition, or to judge Contests. Recent successes: Crystal Palace Challenge Cup, Southern Counties Challenge Shield, Midland Challenge Cup, 1905. Also numerous 1st and other prizes. For terms apply—

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1 Higham Soprano, plated, 45/-; 1 no name, 20/-, good instrument; 1 B flat Besson, plated, £6; 4 others from 20/- each; 1 Higham E flat Tenor Horn, 40/-; 1 Courtois, 45/-; 2 Besson's, 25/- each; 1 Hawkes Baritone, First Class, 50/-; 1 by Keat, 40/-; 1 Besson Euphonium, 50/-; 1 Higham, 40/-; 2 E flat Bombardons, Higham, 90/- each; 1 BB Monster, Higham, £5; 1 Besson B flat Trombone, plated, 75/-; 1 Higham, brass, 40/-; 1 Boosey, Class A, £3 10s; 3 others 20/- each; 1 Boosey G Trombone, Class A, plated, £3 17s 6d, bargain; 4 B flat Clarionets by Woods, new, 50/- each; 1 E flat do. 45/-; 1 Side Drum, new, 25/-; 1 Bass Drum, new, £3 10s; 1 second-hand, 25/-; 5 Besson Leather Cases, tenor baritone and euphonium. What offer! 1 French Horn, London make, 30/-. The Right Place for all kinds of Band Requisites, Solo Books. Special facilities for Repairing and Silver-plating all kinds of instruments. First class work guaranteed at reasonable prices. Note the address:—

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"CHAMPION" CONTESTS.

ABBREVIATIONS:

T.P.—Testpiece. **"C.J."**—"Champion" Journal.
"B.B."—"British Bandsman." **P.**—Prizes.
C.C.—Challenge Cup. **M.**—March Contest also.

NATIONAL BAND FESTIVAL.—Crystal Palace, 1905.
T.P.—"Gems of Mendelssohn," "La Cenerentola," "Gems of Irish Melody," and "Mikado."

COTTINGHAM (E. Yorks.)—July 29th. Floral Association's 2nd Annual Contest. **T.P.**—"La Cenerentola." **P.**—1st, £10; 2nd, £5; 3rd, £2 10s. **M.**—(own choice) 1st, £1; 2nd, 10/- Judge: J. Walker Esq. Sec.: G. H. Brace, Devon Cottage, North Gate, Cottingham.

HASTINGS.—July 29th. Second Grand Annual Contest, strictly under L. and H.C. Association rules. 1st (and open) Section. **P.**—1st, 50 guineas Cup and 25/-; 2nd, £15; 3rd, £10; 4th, £6; 5th, £4; 6th, £3; 7th, 2s. **T.P.**—"Mendelssohn," "Cenerentola" or "Polinto." Judge: J. Gladney Esq., Manchester. Second Section (Association only). **P.**—1st, £8; 2nd, £5; 3rd, £3; 4th, £2; 5th, 1s. **T.P.**—"Gems of Irish Melody" or "Tchaikowsky." Judge: J. Gladney Esq., Manchester. Third Section (Association only). **P.**—1st, £5; 2nd, £4; 3rd, £3; 4th, 2s; 5th, 1s. **T.P.**—"Mikado" or "H.M.S. Pinafore." Judge: J. Drier Esq., Bradford. Sec.: C. H. Ball, 19, Ashburnham Road, Hastings.

LLANIDLOES.—July 29th. Grand Band Contest. Choral Competitions, &c. Band Contest confined to Wales. **T.P.**—"La Cenerentola." **P.**—1st, £25; 2nd, £15; 3rd, £10; 4th, £5. March Contest extra. Judge: Rd. Stead Esq. Secretary: J. Davis, Harvey House, Llanidloes, Montgomeryshire.

ROYSTON (Yorks.)—July 29th. **T.P.**—"Irish Melodies." **P.**—1st, £7; 2nd, £3 10s.; 3rd, £2; 4th, 2s. **M.**—(own choice) £1 and 10s. Several medals for Soloists and cert. Judge: Jno. Leader Esq., Horbury. Sec.: Moses Green, Millgate Street, Royston, near Barnsley.

SANDRINGHAM (Norfolk.)—Wednesday, August 2nd. First Annual Contest in connection with the Estate Cottage Horticultural Soc. Show. **T.P.**—"Irish Melody" or "Mikado." **P.**—1st, £20. Cert. 2nd, £10; 3rd, £6; 4th, £4. Special extra prizes for bands within a 20 miles radius. 1st, £5; 2nd, £3; 3rd, £2. No entrance fees. Judge: W. Short Esq., L.R.A.M. Sec.: G. W. Gayford, Wolferton, Lynn.

BRIDGEND.—August 2nd. Bridgend and Dist. Horticultural Society. Contest for Class C Bands. **T.P.**—"Gems of Welsh Melody." **P.**—1st, £7; 2nd, £3; 3rd, £2. Judge: H. Scott Esq. E. Evans, Sec., White Rock, Bridgend, Glamorgan.

SUTTON BRIDGE.—Wednesday, August 2nd. First Annual Contest, promoted by the Horticultural Society. **T.P.**—"Gems of Irish Melody," "Pinafore" or "Mikado." **P.**—1st, 10 guineas and illuminated Certificate; 2nd, 5 guineas; 3rd 2 guineas. Judge: H. Muddiman Esq. Hon. Sec.: A. C. Beavan, Sutton Bridge, Lincolnshire.

LANGLEY (Birmingham.)—August 5th. Tradesmen's Annual Contest. **T.P.**—"Irish Melodies." **P.**—1st, £5 and Cert.; 2nd, £4; 3rd, £3 10s.; 4th, £1 10s.; 4 Medals for Soloists. **M.**—(own choice) 1st, £1; 2nd, 10s. Judge: John Ord Hume Esq. Sec.: G. E. Carr, 5, Arden Grove, Langley.

ABERYSTWYTH.—August 8th. **T.P.**—Open Section—"La Cenerentola." Second Section (Confined to Welsh Bands)—"Welsh Melody." **P.**—Section I—1st, £25; 2nd, £15; 3rd, £6; 4th, £3. Section II—1st, £15; 2nd, £7; 3rd, £4; 4th, £2. **M.**—(Own choice). **P.**—1st, 30/-; 2nd, 15/- Judge: Jas. Ord Hume Esq. Sec.: E. Wall, 44, Cambrian Station, Aberystwyth

SELLY OAK.—Tuesday, August 8th. Selly Oak Bournebrook and District Horticultural and Country Association's 3rd Annual. **T.P.**—"Irish Melodies." **P.**—1st, £7 and **C.C.**; 2nd, £5; 3rd, £2 10s.; 4th, £1. 5 Medals for Soloists. **M.** (own choice) £1 1s. and Cert.; 2nd, 10s. Smartest Band en route, £1 1s. and B.M. Cap; 2nd, 10/- Judge: J. E. Fidler Esq. Sec.: J. Dudley, 43, Alton Road, Bournebrook, Birmingham.

Remaining Contest Advertisements will appear next week as usual.

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BANDSMEN'S RECREATION. Book 1.—Three shillings worth of music for 6d. (post free 7d.). The talk of Belle Vue.—R. Smith and Co., 188, Strand, London.

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

BESSON'S class A, New Star Cornet, plated and engraved, good as new. Approval, no deposit.—Robinson, 94, Gladstone Road, Peterboro.

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CORNET PLAYER would join band where work is found in or near London. Good references.—H.K., 12, Beaconsfield Road, Cannon Town, E.

CORNET, silver plated, in case by Boosey, quite new condition; water key; price 50s. Also Koenig Horn (Tenor Cor.) by Courtois, with crooks, price 50s.; approval.—Hilton, Paradise Road, Clapham, London.

DON'T FORGET the band contest at Malton on August 7th. (Bank Holiday). £3 in prizes will be given. Entries close July 31st. All particulars of the Secretary, Malton.

EUPHONIUM. Hawkes Excelsior, 3 valves, splendid condition; with leather case, £3 10s. Also euphonium, 25s., no name.—Hollands, Vale Road, Tonbridge.

EUPHONIUM player desires to join band where work is found; carpenter by trade.—T. E. Walker, Market Square, Winslow, Bucks.

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FRANK OWEN, L.L.C.M., the popular brass and military band conductor, open to teach a few bands, or adjudicate Many years experience.—North Road, Longsight, Manchester

GEO. E. GUY, Conductor and Cornet Soloist, open to teach bands for con testing.—23, View Forth, Leven.

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GREAT B flat Bass Solo by E. Gock—"Concert Fantasia." Just what is wanted, with piano accompaniment, price 1/7.—R. Smith & Co., Ltd., 188, Strand, London.

LIP FAILURE, the vital question amongst Bandsmen. Suffers learn its cause and remedy; particulars free; treatment, 1/- postal order and stamped addressed envelope.—Leo Rippin, Bandmaster, Pentre, Rhondda. Contests Adjudicated.

LOSA.—Left in 6.55 p.m. Midland train from Kings Cross to East Ham, at Blackhorse Road Station, Walthamstow, on Wednesday, June 7th, a silver-plated and engraved B flat Cornet, in leather case, maker, Besson, No. 67,875. Anyone giving information that will lead to the recovery of same will be suitably rewarded by W. J. Hutchings, Secretary, Walthamstow Temperance Band, 6, Carisbrook Road, Walthamstow.

BESSON B flat Trombone, plated and engraved, £5.—Reynolds, 43, Chapel Street, Salford, Manchester.

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