

THE UNIVERSITY OF HULL

Bands and Orchestras in the Major Northern Seaside
Resorts of England, 1865-1911: A Socio-Cultural History

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by

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For my parents, Keith and Esme Rogers,

my husband John

and children, Steven and Catherine

Abstract

This thesis investigates the social and cultural history of the seaside bands in Bridlington, Scarborough, Blackpool, Southport, and Douglas (Isle of Man), from 1865, the start of the Bridlington era, to 1911, the end of the long Victorian period. It pays particular attention to the Bridlington Quay Parade Band as the starting point of the thesis. The bands will be looked at in terms of repertoire, personnel, instruments, function, management, and their relationship with the local councils, management boards and owners. Extensive discussion of the Bridlington band will centre on the social, economic and management aspects of the Parade band, which taken in conjunction with other bands will give new insights into the barely researched world of the late Victorian and Edwardian seaside band.

To facilitate the research, archives and libraries in the relevant seaside resorts have been visited. Primary sources have been rich in some categories, e.g. local newspapers, and limited in others, e.g. programmes and local records. The main sources for this enquiry have been the newspapers of the period. They frequently reported on council meetings, and where local records have survived generally gave much more detail than the official council minutes. They have provided a wealth of information on the conductors, the bands, how the visitors and residents regarded the bands, and the importance of the bands and conductors to the seaside resorts. With the exception of the Scarborough Spa, very few programmes have survived for the period 1865-1900. Local records for this period are also scarce. Primary sources for the period 1900-1911 are more abundant, with some programmes and local records generally surviving. The available programmes have provided information on the bands and repertoire, whereas local records, for example council minutes, do not often go into detail and so information is patchy. It has also been possible to locate primary sources through Internet searches; this has resulted in original pictures of bands and conductors, several programmes, and contemporary picture postcards of the selected seaside resorts and has enabled the assembly of a personal archive.

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My husband John, who has accompanied and assisted on numerous trips to the seaside resorts and who has suffered many years of near neglect; my children Steven and Catherine; and my sister and niece, Linda and Sarah Pullan.

Abbreviations

B.C.C.M.	Borough of Bridlington, Copy Committee and Council Minutes
<i>B.F.P.</i>	<i>Bridlington Free Press</i>
<i>Blk.G.</i>	<i>Blackpool Gazette</i>
BLn.	<i>19th Century British Library Newspapers</i> [online] (http://infotrac.galegroup.com)
<i>B.Q.G.</i>	<i>Bridlington and Quay Gazette</i>
E.Y.A.V.	East York Artillery Volunteers
E.Y.R.V.	East York Rifle Volunteers
<i>I.M.T.A.</i>	<i>Isle of Man Times and General Advertiser</i>
L.A.V.	Lancashire Artillery Volunteers
L.R.V.	Lancashire Rifle Volunteers
N.Y.R.V.	North York Rifle Volunteers
S.C.M.A.	Borough of Southport, Council Minutes and Abstracts of Accounts
<i>S.V.</i>	<i>Southport Visiter</i> [<i>sic</i>]
V.B.K.L.R.	Volunteer Battalion of the King's Liverpool Regiment
W.Y.A.V.	West York Artillery Volunteers

Introduction

This thesis investigates bands and orchestras in the major northern seaside resorts of England during the years 1865, the start of the Bridlington era, to 1911, the end of the long Victorian period. The substantive portion will be on Bridlington's Sea Wall Parade Band, later the Royal Prince's Parade Band, where my initial researches began. This will be compared with Scarborough's Spa Band, Blackpool's North Pier Orchestra, and the bands of Southport and Douglas (Isle of Man).

The main aim of this study is to build a profile of the seaside bands and to understand the lives of the numerous musicians of the many resort bands. This will be done by looking at a) the constitution of the bands; b) how conductors and instrumentalists were engaged, their treatment by employers, their lives as musicians, and how they were perceived by society; c) the associations the musicians had with various orchestras; d) the repertoire played by the bands.

This research started with my ancestor, Sam Rogers, who was initially a mill worker in Bradford and later a bandmaster in Bridlington. This led to an interest in the lives of 'ordinary' seaside band musicians not only in Bridlington, but in seaside resorts generally, and especially in the north where both the Lancashire and Yorkshire resorts were patronised to varying degrees by mill workers. Various Yorkshire resorts with which to compare to Bridlington were considered, namely the resorts of Redcar, Filey, Hornsea, Saltburn, and Withernsea, which in 1881 were smaller than Bridlington, and also the larger town of Whitby, primarily a fishing port. But by far the largest resort and the most well-known on the Yorkshire coast was Scarborough.¹ Scarborough was chosen because of the existence of the Prescott Collection of pre-1900 programmes; its close proximity to Bridlington; and because of the many comparisons made by the Bridlington newspapers to Scarborough's Spa Band. With regard to Blackpool, it was discovered that the papers of Professor Simon Speelman, a conductor of the North Pier Orchestra, were held in the Hallé Concert Society Archives, Manchester. These papers had not previously been consulted and

¹ For population sizes see John K. Walton, *The English Seaside Resort: A Social History 1750-1914* (Leicester: Leicester University Press, 1983), p. 60.

revealed that the North Pier Orchestra would make a significant comparison to the band at Bridlington. Southport and Douglas, together with Blackpool were selected because a hitherto unknown humorous poem suggested that these resorts were better than Bridlington, but that when the Bridlington band(s) began to play, this superiority was equalled if not surpassed. This claim proved fascinating and instigated the research into the bands of these resorts.

Following initial searches it was soon clear that very little had been done on specific seaside bands and there were very few sources, especially before 1900, that were related specifically to seaside ensembles. Subject-specific books set each resort into context and give a ‘feel’ of the time and place. The history of Bridlington is traced in *Port, Resort and Market Town: A History of Bridlington*, by David Neave. This book provides a detailed background to Victorian and Edwardian Bridlington; topics include the emergence of the Bridlington railway, population, the political aspects of Bridlington, the development of Bridlington Quay and the Parade, social class, day trippers and holiday makers. A recent book edited by David and Susan Neave entitled *The Spa: Bridlington* provides the background to the Spa and contains a short section on the early conductors of the Spa Band. The information on two of the conductors pertinent to this study, Meyer Lutz and Enrico Scoma, gives a brief overview of their personal history and connections to the Spa, but offers little detailed information on their wider musical lives. Meredith Whittaker’s *The Book of Scarborough Spaw [sic]*, provides a history from the early seventeenth century through to the 1980s. It includes a chapter on the conductors of the Spa bands and gives an insight into the Cliff Bridge Company’s management of the ensemble, but very little information is given with regard to the bandsmen and the band’s repertoire and few references are given. Francis Goodricke’s book *Scarborough and Scarborough Spa* (1891) consists of the memories of the one-time manager of Scarborough Spa. It includes his recollections of the conductors at the Spa and in particular gives some personal information on the conductor Meyer Lutz. John K. Walton’s book *Blackpool* traces the rise of the resort from its origins to the twentieth century and provides a social history of Victorian and Edwardian Blackpool. Peter Augton’s *North Meols and Southport: A History*, and Fenella Crowe Bazin’s *‘Much Inclined to Music’: The Manx and their Music before 1918* both provide some reference to the bands, as well as providing a background to the resorts.

There are a number of books which provide wider contextual reading, such as F. M. L. Thompson's *The Rise of Respectable Society: A Social History of Victorian Britain, 1830-1900* and *The Cambridge Social History of Britain 1750-1950*, in three volumes edited by Thompson. Two more specific writings are those of John K. Walton and Dave Russell. Walton's *The English Seaside Resort: A Social History 1750-1914* tracks the rise and growth of the seaside resort and provides an in-depth analysis of topics such as resort society, local government, social class and holidaymakers, and seaside entertainment. Russell's *Popular Music in England, 1840-1914: A Social History* looks at the musical life of the Victorians and Edwardians through topics such as concert-going, music-halls, choral societies and brass bands. It provides information on the repertoire of the time and discusses the innovations and social factors that facilitated the growth of middle-class and working-class music-making and concert-going, with much of the writing based around the Yorkshire city of Bradford.

Other books specific to music include Cyril Ehrlich's *The Music Profession in Britain since the Eighteenth Century: A Social History*, which presents a background into professional musicians. This spans the period from the eighteenth century to the 1980s, and offers an insight into subjects which include the numerical growth of musicians as performers and teachers, musical training, the lives of musicians, places and conditions of employment, and musicians' unions. *The Romantic Age 1800-1914*, edited by Nicholas Temperley, has a short section on seaside bands and also covers such subjects as bands, ballads, glees, dance-music, musical comedy and opera, and also gives information on English composers and their works. *The British Brass Band: A Musical and Social History*, edited by Trevor Herbert, provides information on nineteenth and twentieth century brass bands. Herbert's chapter 'Nineteenth-Century Bands: Making a Movement', gives an in-depth account of nineteenth-century brass bands, including a section on volunteer bands. The book in general provides information on instruments, brass band conductors, composers, and arrangers, and also information on contest pieces. Stuart Scott's *Hallé Flutes: Flautists of the Hallé Orchestra 1858-1993* gives a history of the flute and provides information on the Hallé flautists, some of whom had connections to Blackpool's North Pier Orchestra; although very few references are given it nevertheless has been useful to this study. The Open University's module *Popular Culture: Victorian Popular Culture* written by Trevor

Herbert has been helpful in providing a musical and social background to the nineteenth century. *Grove Music Online* has been an important source for definitions and information about composers and compositions. Some information however, was not available or relevant to the study period, and a number of the little-known composers and compositions did not have an entry. Percy A. Scholes' *The Oxford Companion to Music*, 10th edition, Peter Gammond's *The Oxford Companion to Popular Music*, and James D. Brown and Stephen S. Stratton's *British Musical Biography: A Dictionary of Musical Artists, Authors and Composers, born in Britain and its Colonies*, published in 1897, often filled this gap. *Music in the British Provinces, 1690-1914*, edited by Rachel Cowgill and Peter Holman, contains a chapter on Bridlington, but this deals only with the Bridlington Musical Festival.

A book that deals solely with spa and seaside bands is Kenneth Young's pioneering *Music's Great Days in the Spas and Watering-places*, published in 1968. This is the most extensive and influential work in the area of seaside bands, providing an insight into the bygone musical world of the spa and resort bands and orchestras, and acting as a beacon in this area of research. The author states that few records and programmes have survived, especially from the early years, and this has been found to be the case. Although the book provides information pre-1911, there is a substantial amount after Edwardian times; the comments on this work will only refer to the period 1865 to 1911. Young's book gives a brief overview of the developments that led to the rise of resort music and provides background information on some of the resorts, but its main strength is the information with regard to the conductors, bands, repertoire and events surrounding them, as well as information on composers. The book covers a good number of resorts; some are looked at in depth, whilst others are given a cursory mention. A chapter is dedicated to the Scarborough Spa and gives some information on its early bands and conductors, but there is no detailed examination of the instrumentalists and little detail with regard to repertoire. Blackpool is touched upon and there is a passing reference to Bridlington and to Professor Wilson, the first conductor on the Parade, and to four conductors post 1898, but no mention of band constitution, repertoire, or of the many other conductors. Southport and Douglas do not feature in the work. The book, although rich in interest and information, is not always clear as to the dates of the information, and provides very few references, thus inhibiting any follow up and consultation of the original source.

The enquiry has drawn upon various primary sources. By far the main and most useful have been the resorts' local newspapers. Most resorts had a number of newspapers and it was impossible to look at every title. The choice of newspaper(s) was determined with the specialist knowledge of the local librarian and by undertaking a 'snapshot' of each newspaper. Each weekly issue of the selected newspaper(s), covering the holiday season, and in some cases the whole year, over the relevant period was then scoured to locate references to bands. In the main, information has come from advertisements, reports on the bands and concerts, and reports on council and committee meetings. Advertisements gave varying degrees of information and included some or all of such information as the times of daily concerts, the names of the conductors, the number of instrumentalists, lists of band instruments and players, the names of vocalists, and the programme. Band reports varied from just a snippet of information to more detailed accounts, which may have included details on the conductor, band members, instruments, and repertoire. The reports on the council and committee meetings included information on the engagements of the bands, band management, and the machinations found in council meetings when it came to the engagement of a conductor and his terms of employment.

Of the information gleaned from the newspapers, the reports were dependent on what the newspaper deemed important, how much newspaper space was available, and the musical knowledge and particular leanings of the journalist. For example, band coverage was at times rather random and some concert reports primarily reviewed the vocalists and gave scant coverage to the band performances, whilst other reports were more even-handed. With regard to the repertoire, certain items were singled out, and the comments on the actual performances were obviously subjective. Some inconsistencies in the naming of volunteer bands also occurred; where this happened and it was clear as to the band a standard abbreviation has been employed; where it was unclear the name as it appeared in the newspaper was used. Other inconsistencies included minor variations in spelling in, for instance, lists of performers, names of composers, and titles of pieces and these have not been separately signalled. Original spelling has been preserved when using archive material. The newspaper the *Southport Visiter* was a little vague in some of the band reporting, thus there was difficulty in differentiating between the Subscription Band, the Town Band, and the Borough Band. Newspaper reports would often use the word

‘conductor’ and not ‘musical director’ even though in the main the conductors were musical directors in that they engaged the bandsmen; this thesis continues to use ‘conductor’ without making further distinction.

Another main source has been the national newspaper *The Era*. This was a London publication and a well-known newspaper for people involved in the entertainment world of for instance, the circus, theatre, music-hall, bands and orchestras. Amongst its pages appeared columns entitled ‘Musicians Wanted’ and ‘Musicians’ Wants’. Employers wishing to engage a conductor and band, or conductors requiring instrumentalists, would put advertisements in *The Era*. Conversely, instrumentalists put advertisements in *The Era* requesting positions when they had reached the end of their summer or winter season engagements. These advertisements included minute detail and often provided information on band constitution, band numbers, and the musicians’ employment history. The search facility of the online *19th Century British Library Newspapers* allowed specific searches to be made not just with regard to *The Era* but also in regard to regional newspapers.

Other main sources include the council and committee minutes relating to Bridlington and Southport. Although sparse in detail, they provided an insight into the costs and running of the bands and extra minutiae relating to the bands. This source was used in conjunction with the newspaper reports of the meetings; the Speelman papers, of which the relevant parts were newspaper cuttings and the occasional programme, have provided information on Speelman, Blackpool’s North Pier Orchestra and its instrumentalists and conductors, its audience and also the repertoire. Reports of interviews given by Speelman for the newspapers have illustrated his personal insight into Blackpool, the pier, his conductorship and the North Pier Orchestra dating back to his predecessor’s De Jong’s time, six years previously. The difficulties with the relevant parts of the archive were that some of the titles and dates of the newspapers were not always given or were unclear. The concert programmes and handbills relating to the Scarborough Spa Band covering the period 1876-1905, located in the Prescott Collection in the Scarborough Public Library, and Bridlington’s Royal Prince’s Parade programmes, dating from 1899 to 1911, found in the Bridlington Central Library, were another main source. The concert programmes of Scarborough and Bridlington have been extremely useful, some of which gave details such

as the times of the concerts, the name of the conductor, the band instruments and the names of the players, and the repertoire. Where programmes have been copied into the thesis this has been done verbatim, and as far as possible an attempt has been made to copy the typography, although not all capitalisations have been adhered to. Where programmes have appeared as part of a report in the newspapers, and have been included in the thesis, they have, as far as possible, been recorded in the same format as the official programmes.

Where bandsmen names have been located they have been recorded in the thesis in order to allow these forgotten instrumentalists to be recognised. From the lists of instrumentalists found in the newspapers and concert programmes, a database has been constructed, and cross-referencing has allowed some players to be traced to other orchestras, although due to the number of instrumentalists found and to the limitations of the thesis, not all connections have been recognised. It was discovered that some seaside band members were associated with the Bridlington Musical Festival and some had connections to Bradford; consequently the database was supplemented by instrumentalists found in the located programmes of the Bridlington Musical Festival, the Bradford Permanent Orchestra, and the Bradford Festival Choral Society. Difficulties have arisen in that, in the early years especially, concert programmes and member lists, and also band members reported in the newspapers, tended to give only the instrument and the player's surname, but not the initials, for example, cornet, Mr Smith; this has led to problems in identifying players. Later programmes, lists and newspaper reports were inclined to include initials, but even where the instrument, initials, and surname corresponded, it could not always be certain that an instrumentalist in the Bridlington band, for instance, was the same player in the Scarborough Spa Band; nevertheless, it has been a worthwhile exercise and some instrumentalists have been identified with a good degree of certainty. Lists of members of the Hallé Orchestra have also been used as a cross-reference, although these were not put in the database, but consulted online.

Similarly, a database of the repertoire played by the various bands has been assembled from the programmes and gleaned repertoire from newspaper reports. Although the repertoire cited is only a fraction of what was performed over the many years, it does allow an insight into the music played by the bands in the selected resorts, and provides some idea of which

were the most popular types of music in terms of actual pieces, instead of just acknowledging the umbrella categories such as ‘marches’, ‘waltzes’ and ‘airs’, and also provides an insight into who were the most popular composers. Due to space constraints it has not been possible to cite the entire located repertoire, nor has it been possible to shine a light on all pieces which were performed at other resorts; however, some have been recognized.

Finally, this thesis contains many verbatim quotations taken mainly from the newspapers. This has been done for a specific reason. Cultural theorists suggest that the study of cultural texts and practices is undertaken ‘in order to reconstitute or reconstruct the experiences, values, etc. [and to seek out] ‘the “structure of feeling” of particular groups or classes or whole societies, in order to better understand the lives of those who lived the culture’.² The quotations in this study not only provide minute detail that cannot possibly be included in a general summary but evoke a tangible feeling of the time, place and lives of the bands and their many musicians.

² John Storey, *An Introduction to Cultural Theory and Popular Culture*, 2nd edn (Harlow: Prentice Hall, 1997), pp. 70-1.

Chapter 1

Social and Musical Background of the Bands

‘A Watering Place without Music is a most dreary resort’¹

From the eighteenth century to the twentieth, increasing numbers of people from all walks of life and differing classes visited spas and seaside resorts to ‘take the waters’. Amongst the entertainments offered by the resorts was music played by bands and orchestras: ‘the possession of some sort of an orchestra (during the season or all the year round) was looked on as an essential attraction to visitors and residents in such places’.²

The spa towns began to flourish in the late seventeenth century with Bath and Tunbridge Wells being ‘opulent and cosmopolitan’.³ The north of England sported the spa towns of Scarborough, Harrogate and Buxton and although they were not quite in the same league as Bath and Tunbridge Wells, they were the leading provincial spas in the late seventeenth century and catered mostly for the northern gentry and some aristocrats. There were also many other smaller provincial spas which catered for the local area. In the later part of the eighteenth century the spas began to be visited by people of various social classes.⁴ From the late seventeenth century visitors to some spas were entertained by ‘regular seasonal bands’, which often started playing as early as 7.30 a.m.; these bands also played for concerts and balls in the Assembly Rooms and other places.⁵

Whilst the spas had the curative drinking waters, the seaside boasted the therapeutic qualities of sea-bathing. In the 1750s the visitors to the seaside were the aristocracy and landed gentry, but like the spas the social base widened over the years.⁶ The seaside gradually began to overtake the spa as a holiday resort, although some resorts, such as

¹ *B.F.P.*, 22 June 1867, from a letter by Professor J. M. Wilson, band conductor and musical entrepreneur at Bridlington Quay —see Chapter 2.

² Percy A. Scholes, *The Mirror of Music 1844-1944: A Century of Musical Life in Britain as Reflected in the Pages of the ‘Musical Times’*, 2 vols (London: Novello and Oxford University Press, 1947), i, p. 404.

³ Walton, *The English Seaside Resort*, p. 8.

⁴ Walton, *The English Seaside Resort*, pp. 8-9.

⁵ Kenneth Young, *Music’s Great Days in the Spas and Watering-Places* (London: Macmillan, 1968), p. 14.

⁶ Walton, *The English Seaside Resort*, p. 12.

Scarborough, were fortunate to boast both a spa and the sea. Seaside holidays in the mid-nineteenth century were primarily the domain of the middle classes, and this continued to be so until the 1870s, although some resorts near large towns had started to see the day-tripper a little earlier. Until the 1870s the development of the seaside resorts was driven by middle-class demand.⁷ In the last quarter of the century this changed and the seaside development was led by working-class demand as the working classes began a ‘mass flight to the seaside’.⁸ Music played by bands was one attraction offered to the many seaside visitors.

The incoming of the working classes to the seaside resorts brought about a conflict of culture between the working classes and the majority of the middle classes, who preferred a quieter and more refined visit to the seaside. Many seaside towns tackled the problem by means of what John K. Walton termed social zoning, whereby each class had its own area and entertainments. Walton suggested that the local authorities at Bridlington and Scarborough ‘deliberately imposed high tolls to impede excursionist access to protected enclaves of peace and decorum’.⁹ In most resorts there were charges to listen to the bands and this immediately excluded the poorer visitor. The poorer visitor nevertheless, and indeed other visitors, were not denied music. On the promenades, piers, and various town streets, holiday makers were met with a plethora of itinerant bands and musicians all vying for subscriptions.

The emergence of the seaside holiday for increasing numbers of people was driven by a number of factors: firstly, the Factory Acts gave people some free time;¹⁰ secondly, from the 1850s wages began to rise for some sectors of the working class and thus they ‘began to enjoy an improvement in financial status’.¹¹ (Towards the end of the century, between 70% and 85% of working-class families who lived above the poverty line, as defined by Booth

⁷ Walton, *The English Seaside Resort*, p. 23.

⁸ F. M. L. Thompson, *The Rise of Respectable Society: A Social History of Victorian Britain, 1830-1900* (London: Fontana, 1988), pp. 290-1.

⁹ Walton, *The English Seaside Resort*, pp. 201-2.

¹⁰ Trevor Herbert, *Popular Culture: Victorian Popular Music*, MA in Humanities Module A832 (Milton Keynes: The Open University, 1997), p. 20.

¹¹ Dave Russell, *Popular Music in England, 1840-1914: A Social History*, 2nd edn (Manchester: Manchester University Press, 1997), p. 15.

and Rowntree, were able to afford excursions to the seaside ‘at least from time to time’.)¹² Thirdly, the development of the railways from the 1840s gave people greater mobility and visits to the seaside were made more affordable by the cheap excursion trains offered by railway companies.¹³ The *Bridlington Free Press* saw the excursion trains as one reason for its growing number of visitors. Commenting that the 1882 season had seen a greater number of visitors ‘than ever before’, it said, ‘this, no doubt, has been due to the liberal provision of excursion trains, and the growing desire of people to see as much of the world as the opportunities offered will permit’.¹⁴ In the case of Douglas, the advent of a steam packet company encouraged an increasing number of holidaymakers (see Appendices 1A and 1B for maps showing the railway and steamship routes in 1901).

Not only did the railway bring visitors to the seaside, it also brought the seaside entertainers and musicians who found employment in the resort bands. Trevor Herbert suggested that although buildings such as concert halls were ‘fixed’, most professional musicians were itinerant and would travel the country to find work.¹⁵ Advertisements placed in the national newspaper *The Era* for musicians to play in resort bands indicate that this was the case. The availability of musicians for seaside bands was brought about by societal change in which music played an important role. Firstly, from the 1850s, the middle classes, and then later in the century, some sectors of the working classes, saw music in the form of concert-going, music making, and owning a piano as a vehicle to achieve refinement, self-improvement and respectability. Secondly, overcrowding in the industrial cities caused the bourgeois to fear working-class unrest and so to combat this, the middle classes sought to encourage the feeling of co-operation through the medium of music. This resulted in a growth of musical activities especially for the working class, for example, glee clubs, choral societies, brass bands and amateur orchestras. The rapid expansion of music making in the Victorian period stimulated new developments, which led to cheap music, cheap instrumental lessons and affordable instruments.¹⁶ Church musicians may also have added to the availability of resort musicians. Anglican Church musicians in the South of England, and later, Methodist musicians in the Midlands and industrial north, were ousted in a so-called effort to improve

¹² Thompson, *The Rise of Respectable Society*, p. 291.

¹³ Thompson, *The Rise of Respectable Society*, pp. 289-90.

¹⁴ *B.F.P.*, 7 October 1882.

¹⁵ Herbert, *Popular Culture*, p. 31.

¹⁶ Russell, *Popular Music*, pp. 1-37; 171-7, et passim.

church music. The underlying cause of this was the middle classes who were against the uneducated lowly musician; this led to clergymen attempting to replace the traditional musicians with barrel-organs and formally trained choirs. Despite battling against the new system many of the 'old' church musicians were eventually absorbed into village bands and various musical organisations;¹⁷ and some may well have found their way into a seaside band. The access to music by a great majority of society, either via concerts (in a formal or informal setting, such as concerts given in halls or band concerts in the park), or by music making, led many people to develop their own personal tastes and views on music. Kenneth Young suggested that 'with the spread of education, interest in the arts generally was growing, but it was not always easy to satisfy, particularly in music'.¹⁸ This has certainly found to be the case. Many of the resort's conductors had to face criticism and had to suffer the many offers of 'advice', with regard to their choice of instruments and/or repertoire.

The demand for music and therefore for musicians enabled more and more people to take music up as a profession, both as teachers and performers. According to Cyril Ehrlich, during the nineteenth century there was an enormous increase in the number of professional musicians; this was especially rapid after 1870 and stopped 'soon after 1930'.¹⁹ Ehrlich also suggested that in the nineteenth century the growth of seaside resorts was very important to professional musicians 'because the season coincided with the musician's traditionally slack summer'.²⁰ For most resorts, with the exception of Southport's Corporation Band, band numbers varied according to the time of the season and so most resort musicians were engaged for the season or part season. For Bridlington, Scarborough and Blackpool the season was at first quite short, but as the resorts developed the season was gradually extended in an attempt to retain the visitors. Douglas did not follow this trend and maintained its length of season from the Whitsuntide holiday in May to the end of

¹⁷ Russell, *Popular Music*, pp. 187-8.

¹⁸ Young, *Music's Great Days*, p. 16.

¹⁹ Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century: A Social History*, (Oxford: Clarendon Press, 1985), p. 51.

²⁰ Ehrlich, *The Music Profession*, p. 56.

September. The occasional resort, for example Bournemouth, and possibly Southport and its Winter Gardens, had an orchestra all year round.²¹

Bands played an important part in the entertainments of the resort, either as part of a private enterprise such as the North Pier Orchestra at Blackpool, or as an attraction run by the local authority, for example the Parade Band at Bridlington Quay, or the Southport Corporation Band. The main reason for attracting and entertaining the visitors through the medium of the bands was commercial, and this was especially so for the local authorities (bearing in mind that visitors spent money in the town and seaside resorts), which like private enterprise were in the business of making money. This business aspect, together with civic pride, brought about competition between the resorts to attract both visitors and commerce. The following poem about Bridlington Quay written by William Taylor, editor of the *Bridlington Free Press* from about 1867 to 1887,²² advertises some of its attractions, alludes in a light-hearted way to the competition with other resorts, and suggests that although Blackpool, Southport and Douglas may have been more renowned, the Parade Band, together with the band of the almost completed New Spa, would bring fame to Bridlington.

Opening of the Season at
Bridlington Quay.²³

The eighteenth day of bounteous May, our Councillors did fix
The season to inaugurate, of eighteen-ninety-six.
Bandmaster Rogers and his men, in tuneful loyal way
Then prayed God to preserve our Queen, and bless our opening day.
For it's Blackpool this, and Southport that, and Douglas, so they say,
Clean licks the Quay to shivers, in a competition way.
But when band begins to play my lads, when band begins to play,
The Quay will never lose her fame, when band begins to play.

²¹ A Grand Concert took place in the Winter Gardens on the evening of Thursday 22 January 1880, which suggests that an orchestra was engaged all year round—see *SV*, 24 January 1880. Also, in 1890, Sequah's Town Band was still performing in December.

²² William Taylor's obituary, *B.Q.G.*, 23 January 1903.

²³ *B.Q.G.*, 23 May 1896, 'Annals of Bridlington', vol. 15, p. 72. (Details regarding the Annals can be found in Primary Sources, Section 1 of the Bibliography.) This poem appears to be a parody of Rudyard Kipling's 'Tommy'—see Rudyard Kipling, *Barrack-Room Ballads and other Verses* (London: Methuen, 1896), pp. 6-9. The first refrain of this poem is as follows:

O it's Tommy this, an' Tommy that, an' 'Tommy, go away';
But it's 'Thank you, Mister Atkins,' when the band begins to play,
The band begins to play, my boys, the band begins to play,
O it's 'Thank you, Mister Atkins,' when the band begins to play.

[...]

For weeks she's been preparing, her attractions to improve,
And paint and varnish brushes, have been ever on the move;
But now there's little left to do, and visitors will see,
Much has been done to make secure, enjoyment at the Quay.
Still it's Blackpool this and Southport that, and Douglas, so they say,
Clean licks the Quay to shivers, in a competition way.
Not so my lads! Not so my lads! the Band's begun to play.
The Band's begun to play my lads, the Band's begun to play.

[...]

But Quay has yet another string, to her enchanted bow.
'Twas said, perhaps unkindly, South Cliff would never go.
But now my lads, what do they say? They say it's going fast;
That Whitakers will soon wipe out the mem'ries of the past.
It's Blackpool this, and Southport that, and Douglas, so they say,
Clean licks the Quay to shivers, in a competition way.
But the New Sea Wall and Band stand, when the band begins to play,
Will cap the charms of Quay my lads, when band begins to play.

The Quay need fear no rivalry, if to herself she's true,
And all the good done in the past, she seeks not to undo.
Her charms are many now my lads, and soon they will be more;
Let all then pull together, and keep her to the fore.
It's Blackpool this, and Southport that, and Douglas, so they say,
Clean licks the Quay to shivers, in a competition way.
But this we'll hear unmoved my lads, when bands begin to play,
When bands begin to play my lads, when bands begin to play.

'When bands begin to play' is a prominent feature of the poem and indicates the importance of resort bands as a means of attracting and entertaining the visitors. To this end the weight of responsibility was firmly on the shoulders of conductors and this was evident in 1880, when the *Bridlington Free Press* reminded Lockwood, the Parade Band's conductor, that 'A great deal of the repute of the Quay depends upon the performances of the band, which, without doubt, Mr. Lockwood is well aware of, and will, as heretofore, make evident by the quality and style of music comprised in his daily programmes'.²⁴

²⁴ *B.F.P.*, 19 June 1880.

Instrumental ensembles of differing sizes and constitutions played a significant role in the social and economic culture of the seaside resorts in Victorian and Edwardian England. Seaside resorts boasted bands such as town bands, promenade bands, pier bands, as well as pier orchestras and the orchestras of Winter Gardens, and later municipal ensembles like the Southport Corporation Band and the Bridlington Municipal Orchestra. Douglas, although possessing a Town Band, did not develop musically along the lines of most resorts. Band concerts were given, but in the evenings dance-bands prevailed in the resort's pleasure grounds. Amongst the musical ensembles were wind bands or brass and wind bands, some of which were military bands. The term 'military band' is somewhat misleading in the sense that there were two types of military band, the civilian military band and the regimental military band. The Southport Corporation Band and some of the Parade Bands at Bridlington were of the civilian type, whereas the regimental military band was, as the title suggests, connected to a regiment. Professor Simon Speelman, the conductor of the Blackpool North Pier Orchestra from 1883 to 1919, alluded to the confusion when he stated in a newspaper report: "[In 1877] I started as a member of the orchestra, playing in a military band. No, it was not a regimental band, but what we called a military band".²⁵

The term 'military band' stems from the late eighteenth century and denoted a regimental band comprising woodwind, brass and percussion. During the nineteenth century, civilian mixed wind bands were also called military bands.²⁶ In the nineteenth century the regimental bands not only carried out their regimental duties but also had a 'concertizing, public-entertainment role',²⁷ whereby they would play for dances and give concerts, and at times they would join civilian military bands at concerts and events. *Grove Music Online* stated that 'mixed wind bands are often misleadingly described as 'military bands' whether they have a military role or not',²⁸ and suggested that 'with the growth of civilian bands for

²⁵ [Gazett]e-News for Blackpool, Fleetwood, Lytham, August 1907, Hallé Concerts Society Archives, PC/12/5/36. The cutting was removed from the original source leaving only half the newspaper title. The Archives can be found at Bridgewater Hall, Manchester.

²⁶ Armin Suppan and Wolfgang Suppan, 'Band (i), §III, 1: Mixed wind bands: Terminology', *Grove Music Online*, ed. L. Macy (<http://www.grovemusic.com>) [Accessed 4 December 2006].

²⁷ Donald H. Van Ess, 'Band Music', in *The Blackwell History of Music in Britain*, vol. 5: *Music in Britain: The Romantic Age 1800-1914*, ed. Nicholas Temperley (Oxford: Blackwell, 1988, orig. pub. London: Athlone Press, 1981), p. 136.

²⁸ 'Band (i), §1: Introduction', *Grove Music Online*, ed. L. Macy (<http://grovemusic.com>) [Accessed 21 December 2006].

all sorts of activities (outdoor entertainment, marching etc.) the epithet ‘military band’ became increasingly inappropriate.’²⁹ Interestingly, in 1890 a new London Military Band was formed under the presidency of Sir Arthur Sullivan; the vice presidents included Sir Charles Hallé, Sir George Grove and Sir John Stainer. The musical director and conductor was Dan Godfrey, junior, a member of the famous Godfrey family and who became associated with the Bournemouth Municipal Orchestra. The idea for the formation of the London Military Band was ‘to supply “a first class civil military band, composed of instrumentalists of known ability, most of whom have been solo performers in our celebrated Guards’ and Infantry bands”’ (see Appendix 1C for a picture of the band).³⁰

Both military bands varied in size and the constitution of the band depended on the number of bandsmen and on the bandmaster’s choice of instruments.³¹ In the 1880s, the instruments available to the woodwind section were piccolos, flutes, oboes, clarinets (E-flat, B-flat, alto, and bass), bassoons, and soprano, alto, and tenor saxophones; the instruments available to the brass section were cornets, trumpets, flügelhorns, E-flat tenor horns, French horns, baritones, euphoniums, trombones, and basses; and instruments in the percussion section became more varied as the band repertoire grew.³² A stringed bass would often be added when giving a concert performance.³³ The addition of a stringed bass can be seen in the military bands of the Bridlington Parade, the Southport Corporation, and the Scarborough Spa.

In the nineteenth century, local bands, especially those outside the main centres, ‘played an important role in the dissemination of music of all kinds’.³⁴ The repertoire for both types of band was marches, and transcriptions of symphonies, operas, overtures and oratorios by composers such as Beethoven, Weber, and Rossini. Arrangements were encouraged by composers, for instance, Rossini and Liszt asked bandmasters to arrange their compositions and Wagner requested Artur Seidal to undertake wind band arrangements of his recent works. Arias were performed by solo instruments, and these were accompanied by the rest

²⁹ Suppan and Suppan, ‘Band (i), §III, 1: Mixed wind bands: Terminology’.

³⁰ *Daily Graphic*, 29 October 1890.

³¹ Holmes-Dallimore, conductor of the Southport Corporation Band in 1902, stated that a band could comprise between 15 and 50 players—see *SV*, 19 April 1902.

³² Van Ess, ‘Band Music’, p. 136.

³³ Suppan and Suppan, ‘Band (i), §III, 2: Mixed wind bands: Military bands’.

³⁴ Suppan and Suppan, ‘Band (i), §III, 5: Mixed wind bands: Repertory’.

of the band, which took the part of the orchestra; the solo instrument announced each aria melody by way of a cadenza. Some composers wrote music especially for military bands, for example, waltzes and novelties as well as the more serious music such as *Trauermarsch zum Andenken an Richard Nordaak* (1866, revised in 1878) by Grieg, and a Concerto for trombone and military band (1877) by Rimsky-Korsakov.³⁵ Other compositions include Percy Grainger's *Hill Song* No. 2 (composed in 1902 for a solo wind ensemble and cymbal),³⁶ and *Irish Tune from County Derry* (scored for military band from 1902-1911);³⁷ and Gustav Holst's First Suite in E-flat for Military Band, Opus 28 No. 1 (composed in 1909),³⁸ and the Second Suite in F for Military Band, Opus 28 No. 2 (composed in 1911).³⁹ As mentioned above, a stringed bass was used in some military bands. Holst referred to this in the First Suite in E-flat for Military Band, Opus 28 No. 1, when he gave the following instructions on the title page: 'It is suggested that in the absence of a string bass, the ad lib part for that instrument in the Intermezzo shall not be played on any brass instrument, but omitted, excepting where the notes are cued in other parts.'⁴⁰

Local bands and particularly volunteer bands (music bands of civilian part-time military volunteer corps; for example the Band of the North York Artillery Volunteers), were engaged by some seaside authorities to give concerts. Although a military constitution was not unknown, the volunteer bands appear mainly to have been of a brass constitution, which is in accordance with Herbert, who stated that most volunteer bands were probably brass bands and also claimed that their repertoire was very similar to that played by civilian brass bands in contests and concerts.⁴¹

The repertoire of the contesting brass bands found its way into brass bands concert programmes. Dave Russell suggested that the repertoire could be broadly divided into the categories of 'sacred' 'art' and 'light'. Sacred music such as selections from Haydn's *The Creation* or the 'Hallelujah Chorus' from Handel's *Messiah* were used in contests and, until

³⁵ Suppan and Suppan, 'Band (i), §III, 5: Mixed wind bands: Repertory'.

³⁶ Willis M. Rapp, *The Wind Band Masterworks of Holst, Vaughan Williams, and Grainger* (Galesville, U.S.A.: Meredith Music, 2005), p. 58.

³⁷ Rapp, *The Wind Band Masterworks*, p. 58.

³⁸ Rapp, *The Wind Band Masterworks*, p. 1.

³⁹ Rapp, *The Wind Band Masterworks*, p. 11.

⁴⁰ Rapp, *The Wind Band Masterworks*, p. 2.

⁴¹ Trevor Herbert, 'Nineteenth-Century Bands: Making a Movement', in *The British Brass Band: A Musical and Social History*, ed. Trevor Herbert (Oxford: Oxford University Press, 2000), p. 42.

around the end of the nineteenth century, formed a good part of the repertoire of public concerts. Art music in the form of the Italian operas of Verdi, Rossini and Donizetti, and the French composers, together with Meyerbeer and the British composers Bishop, Wallace and Balfe featured prominently in the brass band contest until about the 1880s. Selections or overtures of Rossini's *William Tell*, Donizetti's *L'elisir d'amore* and *Lucrezia Borgia* and Verdi's *Il Trovatore* were some of the most popular contesting pieces throughout the nineteenth century. In the 1870s operatic music by Wagner was adopted into the brass band repertoire and by the 1890s the most common Wagner selections were those based on the operas *Rienzi*, *The Flying Dutchman* and *Tannhäuser*.⁴² Up to about 1900, light music consisted mostly of dances such as waltzes, polkas, *schottisches* and quadrilles. From around the turn of the century, dances, with the exception of the waltz, became less popular and were replaced by music written specially for bands such as marches, overtures and fantasias, for example, Rimmer's marches, 'Pulchinello' and 'The Cossack'; by selections from musical comedy such as *Our Miss Gibbs* by Monckton and Caryl; and by light operas. The music of Sir Arthur Sullivan was very much a part of this last category, ballads such as 'The Lost Chord' and music from the operettas *H.M.S. Pinafore*, *The Pirates of Penzance* and *Iolanthe* were all well known.⁴³ These repertoire examples together with the examples of the repertoire played by the Cyfarthfa Brass Band from Merthyr Tydfil, South Wales,⁴⁴ in the Victorian period, could be seen in the programmes of not only the volunteer bands engaged by the seaside authorities, but in the programmes of the seaside bands in general.

Young asserted that the programmes of seaside bands were in the 'resort tradition'. This was established by Louis Jullien, a flamboyant conductor who arrived in London from Paris in 1840. According to J. W. Davison, Jullien was a 'showman-conductor' who 'not only conducted but acted'.⁴⁵ Young claimed that this type of conducting was seen at seaside resorts, as some seaside conductors imitated Jullien's conducting style because the

⁴² Russell, *Popular Music*, pp. 228-30.

⁴³ Russell, *Popular Music*, pp. 236-8.

⁴⁴ Trevor Herbert, 'The Repertory of a Victorian Provincial Brass Band', *Popular Music*, 9/1 (1990) pp. 121-31.

⁴⁵ Cited in Adam Carse, *The Life of Jullien: Adventurer, Showman-Conductor and Establisher of the Promenade Concerts in England, together with a History of those Concerts up to 1895* (Cambridge: Heffer, 1951) p. 114.

audiences preferred ‘some lively acrobatics from their conductors’.⁴⁶ Jullien’s programmes consisted of a pot pourri of musical pieces: for example, classical symphonies by composers such as Beethoven and Haydn, or a Mendelssohn concerto, would usually be played alongside music such as ballads, quadrilles, polkas, cornet solos and operatic selections.⁴⁷ Nicholas Temperley claimed that most seaside programmes included vocal music in the form of ballads or ‘popular glees and part-songs’ and that ‘though many of the resort orchestras aspired from time to time to play ‘serious’ music, their chief function was inevitably to provide entertainment of an undemanding kind’.⁴⁸

In looking at the repertoire of the seaside bands it is necessary to provide a framework of study. Repertoire classification is notoriously difficult and definitions tend to be slippery. Young cited ‘classical’ symphonies but categorised the repertoire into type, for example, operatic selections, ballads. Temperley referred to ‘serious’ and ‘undemanding’ music when discussing the repertoire of seaside bands, but in the book *The Romantic Age 1800-1914* edited by Temperley, divisions are made between ‘popular’ and ‘art’ music. Of Russell’s three broad categories ‘sacred’ is perhaps straight forward. Russell’s ‘light’ category included dances, musical comedies, Sullivan operettas, and music written especially for bands such as fantasias, marches, and overtures, and the ‘art’ category consisted of the operatic works of the Italian and French composers together with the British composers Bishop, Balfe and Wallace. Conversely, Herbert suggested that although Italian operas by composers such as Verdi would today be categorised as ‘art’ music, in the nineteenth century they were viewed as inferior to the works of composers such as Handel, Mozart and Beethoven, and went on to say that the lighter operettas of French composers such as Auber and Offenbach were seen as similarly inferior. However, he also indicated that despite these observations operas were nevertheless classed as ‘art’ music, with the canon of the ‘European art tradition’ which included composers such as Mozart, Handel, Mendelssohn, Beethoven and Liszt running alongside the second canon of the Italian opera

⁴⁶ Young, *Music’s Great Days*, p. 18.

⁴⁷ Young, *Music’s Great Days*, pp. 17-18; Young also suggested that the early ‘Proms’ used this programming format—see p. 18; however, Henry Wood’s first Promenade Concert in 1895, though varied, contained no symphonic work—see Thomas Russell, *The Proms* (London: Max Parrish, 1849), p. 34.

⁴⁸ Nicholas Temperley, ‘Ballroom and Drawing-Room Music’, in *The Blackwell History of Music in Britain*, vol. 5: *Music in Britain: The Romantic Age 1800-1914*, ed. Nicholas Temperley (Oxford: Blackwell, 1988, orig. pub. London: Athlone Press, 1981), p. 115.

or ‘opera in the Italian or lighter French style’, the success of which was attributed to Bellini, Rossini, Donizetti and Verdi.⁴⁹

Russell acknowledged the problems of music categorization and suggested that the ‘terms of reference and definition must accord to the specific historical period under discussion’.⁵⁰ This is sound advice, which this study acts upon, but it is not straightforward. Professor Wilson, a musical entrepreneur in Bridlington, talked of ‘light music’, ‘classical music’, and the ‘best class of music’, the latter category being from the works of composers such as ‘Rossini, Verdi, Balfe, Auber, Mozart etc. etc.’ and it seems that in the 1860s, like today, definitions were not precise and were prone to subjectivity, for when criticised that his programmes were not classical enough Wilson asked the critic to define a ‘classical concert’.⁵¹ Holmes-Dallimore, conductor of the Southport Corporation Band in 1902, found it difficult to define the difference between what he termed ‘popular’ and ‘classical’ music, and when referring to selections from the grand operas and other music his band was to play, said: ‘many persons would be prepared to say that these performances will be classical, but they are also “popular”’.⁵² The terms popular and classical bring their own problems in that ‘popular’ can be taken as meaning ‘light’ music, or popular can refer to any type of music enjoyed by the majority of people; ‘classical’ may be taken as meaning works only from that period.

Nevertheless, ‘popular’ and ‘classical’ were terms found in the newspapers of the period and these will be adopted for this investigation. An advertisement announcing the 1909 season’s attractions of Bridlington’s Princes Parade is the nearest guide found to what music in the period of study was deemed popular and what was deemed classical. Drawing on Holmes-Dallimore’s observations⁵³ and using Bridlington’s ‘Programme of the Season’s Attractions’ for 1909 (reproduced on pages 148-9), as frameworks of study, ‘classical’ music will be taken as oratorios and other similar sacred works, symphonies, sonatas, concertos and the like. Popular music or ‘attractive music of a popular character’, and so enjoyed by the majority of people, will encompass dances, descriptive and comic pieces;

⁴⁹ Herbert, *Popular Culture*, pp. 58; 64; 63.

⁵⁰ Russell, *Popular Music*, pp. 2-3.

⁵¹ *B.F.P.*, 5 October 1867.

⁵² *S.V.*, 19 April 1902.

⁵³ *S.V.*, 19 April 1902.

selections from Grand and Light operas and the musical comedies of composers such as Caryl, Monckton, Leslie Stuart and Lincke; overtures by Auber, Balfe, Keler Bela, Suppé, Mozart, Weber, Mendelssohn, Rossini, Wagner, etc; orchestral suites and ballets by composers such as Bizet, Tchaikovsky, Gounod, Massenet; and light pieces and waltzes by Gung'l, Ganne, Strauss etc. Also included are the 'popular compositions' of Sullivan, Elgar, Mackenzie, Cowen, German, and Coleridge-Taylor.⁵⁴

Official and un-official town bands, numerous itinerant bands and bands sanctioned by private or public enterprise were part of the milieu of musical entertainment. Some seaside musicians had overseas connections or were of 'foreign' birth, with many of the itinerant bands being German. Of the approved bands, Bridlington's Royal Viennese Band, for instance, contained a number of 'foreign' musicians and Meyer Lutz, the conductor of the Scarborough Spa Band, was born in Germany. Bands such as the White Hungarian and the Blue Viennese emerged in some resorts and these were normally wind bands with a string element; the leaders of such bands were, according to Young, predominantly German.⁵⁵ The Royal Viennese Band conducted by Herr Sigmund Winternitz fits this description.

A good number of seaside instrumentalists were double-handed in that they could play two different instruments, and some military bands, for example the Bridlington Parade Band in 1871, were double-handed in that the complete band was able to change into a string band.⁵⁶ The 'string band', despite its name may not wholly comprise stringed instruments. According to Percy A. Scholes, British army bands have members (and this appears to have been the same in the nineteenth century), that are double-handed and the military band at times changes into 'the string band of the regiment', which is usually a full orchestra, consisting of the same players; the 1871 Bridlington Parade Band was organised along similar lines. A 'string band' or 'string orchestra' has, in popular terms, been frequently used in reference to 'dance combinations' or similar ensembles that include strings, and

⁵⁴ Royal Prince's Parade, Bridlington, Programme of the Season's Attractions, 1909, Bridlington Central Library.

⁵⁵ Young. *Music's Great Days*, p. 14.

⁵⁶ 'Double-handed', *The Oxford Dictionary of Music*, 2nd edn, rev. ed. Michael Kennedy, *Oxford Music Online* (<http://www.oxformusiconline.com/subscriber/article/opr/t237/e3120>) [Accessed 23 November 2008].

thus differentiates between that type of band and one that consists purely of woodwind instruments.⁵⁷

As well as confusion over the term ‘military band’, there was also confusion over the usage of the words ‘band’ and ‘orchestra’. The word ‘band’ for the research period is problematic, in as much as bands were at times referred to as orchestras, and conversely, orchestras were sometimes called bands. A programme for music on Blackpool’s North Pier for example, announced the ‘Annual Benefit Concert’ on Monday 5 September 1898 for the conductor Mons. Speelman, and stated on the front cover that the full *orchestra* would play in the Pavilion. However, on the inside, after listing the solo performers, the programme stated that the full *band* would be performing (see Appendix 1D). The *Blackpool Observer* provides two further examples: ‘This year the North Pier Co. have allowed the Professor a little more for the band. There will now be [...] 32 players in the orchestra’; and, ‘there are 17 names connected to the Halle orchestra [...] and when he [Mr. Redfern] comes there will be 18 members of the Halle Band.’⁵⁸ Even the advent of the ‘Municipal Orchestra’ did not alter the double usage. In the 1907-1908 Prince’s Parade Revenue Account for the Bridlington Borough Council, under the title ‘Orchestra’, the conductor’s salary was given followed by the cost of the ‘bandsmen’.⁵⁹

From the sixteenth century onwards the word ‘orchestra’ has had various meanings. In the latter part of the nineteenth century, W. S. Rockstro defined it as: first, a part of a theatre or concert-room that was set aside for the ‘Instrumental Band’;⁶⁰ second, a term used in England and on the Continent for a body of ‘Instrumental Performers’ playing in a theatre, concert-room, or on an open air stage or raised platform;⁶¹ and third, ‘orchestra’ could refer

⁵⁷ Percy A. Scholes, ‘String Band and String Orchestra’, *The Oxford Companion to Music*, ed. John Owen Ward, 10th edn (London: Oxford University Press, 1970). Alyn Shipton suggested that a string band is ‘any ensemble consisting largely or wholly of string instruments’—see Alyn Shipton, ‘String band’ in *The New Grove Dictionary of Jazz*, 2nd edn, ed. Barry Kernfeld, *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/j431900>) [Accessed 19 January 2009].

⁵⁸ *Blackpool Observer*, 7 July 1906, Hallé Concerts Society Archives, PC/12/5/23.

⁵⁹ B.C.C.M., Abstracts of Accounts of the Corporation, Prince’s Parade Revenue Account, 1 April 1907-31 March 1908, November 1907-October 1908, p. 38—see the Bibliography for details.

⁶⁰ W. S. Rockstro, ‘Orchestra’ in *A Dictionary of Music and Musicians (A.D. 1450-1889)* ed. Sir George Grove, 4 vols (London: Macmillan, 1900), ii, p. 560. The Dictionary was first published between 1877 and 1889 and the ‘Parts have since been reprinted from plates, with corrections as required’.

⁶¹ Rockstro, ‘Orchestra’, p. 561. There were some provisos to this definition, one of which was that it was not ‘applied’ to performers in regiments or those who gave open air performances whilst standing on the ground, in these instances the word ‘band’ replaced ‘orchestra’.

to not only to a group of performers, but also to the instruments played, for example an orchestra of stringed instruments with a full wind section.⁶² Rockstro also described an ‘orchestra’ as having ‘three distinct groups’, strings, wind and brass, but referred to the string section as the ‘Stringed Band’.⁶³ With some pertinence to seaside bands, he went on to lament that a large number of contemporary orchestras enlarged the instruments ‘at the wrong end [...] filling them with noisy Brass Instruments, originally intended for, and only endurable in, a Military Band played in the open air.’⁶⁴ In more recent times, ‘orchestra’, could mean a ‘set of instruments played by a group of musicians’ or, it could refer to an instrumental ensemble that performs concert music and particularly consists of a mix of string, woodwind, brass and percussion sections.⁶⁵ John Spitzer and Neal Zaslaw suggested that ensembles with similar qualities to orchestras are often called orchestras, and defined an ‘orchestra’ as having a foundation of stringed instruments consisting of the violin family with the addition of double basses. The main bowed strings are divided into sections with the players in each section normally playing in unison. Woodwind, brass and percussion instruments are usually included in various types and numbers, depending on the repertoire, time or place. Orchestras can also be sub-divided into types. For example, string orchestra, salon orchestra, theatre orchestra.⁶⁶ As noted above, ‘orchestra’ does not always refer to an ensemble group. The *Oxford English Dictionary* stated that ‘orchestra’ can refer to ‘the front section of stalls in the auditorium of a theatre’,⁶⁷ or to a public building or structure where musicians perform, for example, a bandstand, theatre, or opera house.⁶⁸

The word ‘band’, as defined in *A Dictionary of Music and Musicians (A.D. 1450-1889)*, means a ‘combination of various instruments for the performance of music’; the old English term being ‘noise’.⁶⁹ According to the *Oxford English Dictionary* ‘band’ could mean ‘a company of musicians’.⁷⁰ *Grove Music Online* suggested that ‘band’ can refer to

⁶² Rockstro, ‘Orchestra’, p. 561.

⁶³ Rockstro, ‘Orchestra’, p. 565.

⁶⁴ Rockstro, ‘Orchestra’, p. 566.

⁶⁵ ‘Orchestra’, 3. a., b., *Oxford English Dictionary Online* (<http://dictionary.oed.com>) [Accessed 10 June 2007].

⁶⁶ John Spitzer and Neal Zaslaw, ‘Orchestra §1: Definitions’, *Grove Music Online* (<http://www.grovemusic.com>) [Accessed 20 June 2007].

⁶⁷ ‘Orchestra’, 2. c., *Oxford English Dictionary Online*.

⁶⁸ ‘Orchestra’, 2. b., *Oxford English Dictionary Online*.

⁶⁹ Sir George Grove, ‘Band’, in *A Dictionary of Music and Musicians (A.D. 1450-1889)*, ed. Sir George Grove, 4 vols (London: Macmillan, 1900), i, p. 134.

⁷⁰ ‘Band’, 4. a., *Oxford English Dictionary Online* (<http://dictionary.oed.com>) [Accessed 10 June 2007].

specific bands in which one instrument or family of instruments is dominant; for example, brass band, horn band, pipe band (bagpipes and drums). Bands can also be named after their specific role, for example, theatre band, dance band. The general term ‘band’ refers to an ensemble of musicians playing either a mix of brass and percussion instruments, for example a brass band; or a mix of woodwind, brass and percussion, for example a wind band or a concert band.⁷¹

This confusion between ‘band’ and ‘orchestra’ could be due to the place the ensemble played and the type of instruments employed. For instance, European mixed wind bands have their roots in medieval groups which were usually mobile, played outside, and generally consisted of ‘loud’ instruments; that is brass and percussion instruments. They were typically connected to the military or performed civic duties and as such the members tended to be uniformed. Orchestras however tended to play inside, and therefore the instruments were ‘low’ or ‘soft’ (‘strings and softer wind instruments’).⁷² Some of the band members at seaside resorts were double-handed, playing a louder instrument when outside and a quieter stringed or woodwind instrument inside. This could possibly account for the double usage, with the (outside) ‘band’ becoming the (inside) ‘orchestra’ when strings and softer instruments were involved; however, it does not appear to be consistently the case. In Bridlington, when the conductor of the Prince’s Parade Band was asked to supply an ensemble which included strings for late season music in the Victoria Rooms, the seven musicians were referred to as a ‘string band’.⁷³

Repertoire is another subject whereby ‘band’ and ‘orchestra’ could perhaps be differentiated. However, the type of music played at the seaside by the band or orchestra does not provide any definite distinction. Seaside ensembles played a variety of music ranging from classical (‘art’) music such as Beethoven symphonies, to ballads, overtures, operatic selections and dances, etc. In Britain, band was extended colloquially to mean orchestra, with the terms ‘band’ and ‘orchestra’ used interchangeably.⁷⁴ A used picture postcard, for example, of the Bournemouth Municipal Orchestra, has written on the back, ‘I

⁷¹ ‘Band (i), §1: Introduction’, *Grove Music Online*.

⁷² ‘Band (i), §1: Introduction’, *Grove Music Online*.

⁷³ *B.Q.G.*, 14 October 1893.

⁷⁴ ‘Band (i), §1: Introduction’, *Grove Music Online*.

have heard some grand music by this Band this week’ (see Appendix 1E). This double usage can also be seen in newspaper reports. The terms ‘band’ and ‘orchestra’ will be used interchangeably throughout the thesis.

Whilst some seaside bands were of a brass or military constitution, some bands consisted of strings, woodwind and brass, as did the Southport Winter Gardens Orchestra. From 1903 Bridlington possessed a Royal Viennese Band which also consisted of strings, woodwind and brass and this constitution continued into the Bridlington Municipal Orchestra. The North Pier Orchestra, Blackpool, from around 1877, consisted of the same constitution. In the nineteenth century, Rockstro suggested the following model for a ‘band of fair proportions’ which was ‘effective’ for the performances of the ‘later works of Haydn, or all those of Mozart, Beethoven, Weber, Cherubini, Spohr, and Mendelssohn’ and was such ‘sufficiently complete’ to perform oratorios, operas and symphonies’.⁷⁵

Stringed Band	Wood Wind	Brass Instruments
First Violins (from 6 to 12)	2 Flutes	2 Trumpets
Second Violins (from 6 to 12)	2 Oboes	2 or 4 Horns
Viole (from 4 to 8)	2 Clarinets	3 Trombones
Violoncelli (from 4 to 8)	2 Bassoons	2 Drums
Contra-Bassi (from 4 to 8)		

A standard London Theatre orchestra on the other hand numbered up to thirty musicians, and occasionally forty. The suggested orchestra consisted:⁷⁶

Strings	Wood Wind	Brass Instruments
‘A small body of strings’ (number unspecified)	2 Flutes	2 Cornets
	1 Oboe	2 Horns
	2 Clarinets	2 Trombones
	1 Bassoon	Percussion

⁷⁵ Rockstro, ‘Orchestra’, p. 565.

⁷⁶ Andrew Lamb, ‘Music of the Popular Theatre’, in *The Blackwell History of Music in Britain*, vol. 5: *Music in Britain: The Romantic Age 1800-1914*, ed. Nicholas Temperley (Oxford: Blackwell, 1988, orig. pub. London: Athlone Press, 1981), p. 103.

According to Rockstro, the smallest 'efficient' orchestra would number 41, somewhat larger than the theatre orchestra which normally numbered up to thirty. The North Pier Orchestra between 1877 and 1880 numbered about 35, but this dropped to around 27 from 1883. The Bridlington Municipal Orchestra reached 28 in 1909 (although it was augmented for certain concerts) but had dropped to 22 by 1911. These numbers were at the height of the season and numbers were fewer in early and late seasons. Rockstro's orchestra model suggested the ideal orchestra which should have provided the ultimate performance however, on the whole, the number of musicians in seaside ensembles of this constitution did not meet with the optimum model and were more likely to fit the theatre model of 30 members or less.

The musicians' standard of living depended on the salary they were able to command. Andrew Lamb's statement in his chapter on theatre music that musicians were cheap to hire is very pertinent to this study; many theatre musicians were employed in seaside bands, and as all bands to varying degrees had to operate within financial constraints, the cost of hiring musicians was an important factor.⁷⁷ Towards the end of the nineteenth century there was a glut of professional musicians which allowed employers to pay low wages. The journal *The British Bandsman* in its study of London orchestral players, grouped performers into four categories in order of earnings; first were the musicians who earned a reasonable wage and who preferred to be employed for opera, classical concerts and oratorio, although they would accept engagements in small theatres; second were the musicians who played at private balls and receptions and also in Hungarian bands, complete with uniform; third were those who played in theatre orchestras, where weekly wages were low and working conditions were not good, but still better than the fourth category of musician who played in the music hall.⁷⁸ Musicians in each of these categories could be seen in the seaside band.

A good deal of music in the Victorian and Edwardian period became popular with mass audiences through arrangements and transcriptions for pianos, brass bands, military bands, and of course, seaside bands. Due to the various constitutions and sizes of seaside bands, much of the music performed would have been by way of transcriptions and arrangements. Some of these were published in brass band and military journals, and some arrangements

⁷⁷ Lamb, 'Music of the Popular Theatre', p. 92.

⁷⁸ Ehrlich, *The Music Profession*, pp. 142-3.

were written by conductors or band members. Herbert pointed out that popular dance tunes of the time were ‘published and widely available as piano copies’, and that although polkas and quadrilles were available in the journals it was easier and less expensive to write arrangements ‘directly from the piano copies’.⁷⁹ Operatic arrangements may have come from vocal scores; for instance, vocal scores of Verdi’s operas were published soon after the first performance, or from the brass band and military band journals. The journals, available on subscription, were published from the middle of the century and consisted of ‘collections of part music’.⁸⁰ Some of the seaside conductors were connected to some journals, for example, Stanton Jones, conductor of the Spa Band Scarborough from 1880-1881, was in 1868 the editor of Hopwood and Crew’s *New Military and Brass Band Journal*. Orchestras (which included a string section), would also have required arrangements and these may have been undertaken by the conductor or by professional composers and orchestrators. For example, in 1875 the Southport Winter Gardens Orchestra performed Weber’s *Invitation to the Dance* which had been arranged for orchestra by Rivière, who also attended the concert.⁸¹

Ensembles of all kinds and all sizes played all kinds of music, and although some perhaps did not suit the tastes and expectations of all the people, they attracted, entertained the vast majority, and greatly enhanced the character of the seaside resorts.

⁷⁹ Herbert, ‘The Repertory of a Victorian Provincial Brass Band’, p. 119.

⁸⁰ Herbert, ‘The Repertory of a Victorian Provincial Brass Band’, p. 120.

⁸¹ *SV*, 11 May 1875.

Chapter 2

A Brief History of the Sea Wall Parade at Bridlington Quay: The Early Conductors and Bands, 1867-1881

The opening of the Sea Wall Parade at Bridlington Quay in 1867 inaugurated the development of the Sea Wall Parade Band. Initially, bands of various constitutions played on the Parade; these were originally organised by a musical entrepreneur and funded by subscriptions. The responsibility for band provision was later taken over by the Local Board and the practice of engaging a conductor who in turn engaged instrumentalists began.

Bridlington, on the east coast of Yorkshire, has variously been a fishing and trading port, market town, and holiday resort.¹ Its early history dates back to Roman and Anglo-Saxon times.² Early Bridlington consisted of two settlements, the Old Town, where the Priory was founded in 1113, and the Quay, a mile away. Towards the end of the nineteenth century these settlements had merged.³ In 1851 the population of Bridlington was 5,786 (although this number was inflated by visitors). By 1881 the population had risen to 8,117 and by 1911 to 14,334.⁴ As a resort, Bridlington initially attracted the East Yorkshire gentry who followed the health fashion of the day of taking the waters.⁵ By the 1860s, the middle-class families of tradesmen, merchants and professionals had begun to visit Bridlington and it was ‘no longer the resort of the gentry and aristocracy’, and as the years progressed, Bridlington became a holiday destination for the working classes.⁶

The railways brought people to Bridlington on various types of holidays, for example, long holidays, ‘week-enders’, or day excursions. Many of the ‘trippers’ came from Hull, York,

¹ See further, David Neave, *Port, Resort and Market Town: A History of Bridlington* (Goole: Hull Academic Press, 2000).

² Neave, *Port, Resort and Market Town*, pp. 1-6.

³ Neave, *Port, Resort and Market Town*, pp. 1; 7.

⁴ Walton, *The English Seaside Resort*, pp. 53; 60; 65.

⁵ Neave, *Port, Resort and Market Town*, p. 135.

⁶ David and Susan Neave, *Bridlington: An Introduction to its History and Buildings* (Otley: Smith Settle, 2000), pp. 51; 65.

Sheffield and Leeds, with a good number from the West Riding.⁷ Bridlington was first connected by railway in 1846 when the line from Hull was opened. A year later it was linked to the York-Scarborough line and in 1890 the opening of the Market Weighton to Driffield line provided a more direct route from the West Riding.⁸ During the 1892 season Bridlington was, according to a holiday guide, ‘inundated with crowds of visitors from all parts, and owing to the facility with which it can be reached from Hull, Leeds, Bradford, etc., it is a favourite place for what railway officials call “week-enders,” that is, persons arriving on Saturday and staying till Monday or Tuesday morning’.⁹ This indicates as F. M. L. Thompson stated that seaside resorts were no longer the domains of the middle-classes, as they had been in mid-century. The last quarter of the century saw people flocking to the resorts in their masses.¹⁰ In 1896, the number of tickets collected at Bridlington railway station was 314,484, with July and August being the busiest.¹¹

Bridlington’s visitors and residents required entertainment. Consequently, the Victoria Rooms built at the north end of the pier by subscribers to the Bridlington Quay Victoria Rooms Company, and opened in 1848,¹² provided a place in the summer and winter months for social and cultural events, which included concerts, balls, lectures, theatrical performances and meetings.¹³ In 1863, at a meeting of Bridlington’s property owners and ratepayers, it was decided that the Local Government Act should be adopted and thus the Local Board was formed to ‘govern’ Bridlington. Later in 1863, the Local Board sought the Home Secretary’s approval for plans to build a sea wall together with a promenade and gardens.¹⁴ In 1865 ‘a provisional order [...] was confirmed by the Local Government Supplemental Act 1865’¹⁵ by which the Local Board was empowered to do all that was

⁷ Neave and Neave, *Bridlington*, p. 65.

⁸ Neave and Neave, *Bridlington*, pp. 45-6.

⁹ *Our Town of Bridlington Quay. Illustrated. Its Attractions and Advantages* (London: Foster and Rogers, 1892), p. 5.

¹⁰ Thompson, *The Rise of Respectable Society*, pp. 290-1.

¹¹ Neave and Neave, *Bridlington*, p. 65. The population of Bridlington including Hilderthorpe, Sewerby and Marton was in 1891, 9,220.

¹² Neave, *Port, Resort and Market Town*, pp. 190-1.

¹³ Neave, *Port, Resort and Market Town*, p. 216; *Our Town of Bridlington Quay*, p. 8. In 1879 the Victoria Rooms were bought by the Local Board and in 1893 ‘they became, in part, the Town Hall’ where the Local Board held its meetings—see Neave and Neave, *Bridlington*, p. 48.

¹⁴ Neave, *Port, Resort and Market Town*, p. 194.

¹⁵ *Bridlington Local Board Act, 1889* [Chapter cxxiii], ‘An Act to confer further powers upon the Local Board for the District of Bridlington in relation to the Princes [*sic*] Parade and for other purposes. [12th August 1889]’, Bridlington Central Library.

necessary to build a sea wall and promenade, and to improve and make new streets and promenades.¹⁶ In 1867, the Sea Wall Parade was opened on the north side of the Quay; it was 720 feet in length and boasted shelters, gardens, walks, and later a band stand.¹⁷ Its main purpose was to attract residents and visitors. An 1892 guide book boasted: ‘The parade furnishes a beautiful marine promenade, seven hundred feet long, and tastefully enlivened with gay parterres of flowers, ornamental shrubs, and everything that can add to its attractiveness [...] and enlivened by the strains of the band occupying the pavilion’.¹⁸ Following a visit by Prince Albert Victor in 1888 the ‘Sea Wall Parade’ was renamed the ‘Royal Prince’s Parade’, although it was often referred to as just the Prince’s Parade (see Appendix 2A for pictures of the Parade and the Victoria Rooms, and also an 1874 visitors map).¹⁹

One major attraction for visitors to the Parade was the resident band. The primary reason for attracting visitors to resorts was commercial. The Sea Wall Parade Committee (a sub-committee of the Local Board) was in the business of making money. For an entrance fee of 3d.,²⁰ which rose to 4d. per day or 1/6 per week by 1892,²¹ people could walk along the Promenade and listen to the band. By the end of the Victorian era, according to Herbert, the structures of today’s commercial music industry were in place: ‘A group of entrepreneurs or impresarios [in this case the Sea Wall Parade Committee] engage full-time professional entertainers to entertain a mass, paying, to an extent passive, audience so that they (the promoters and, to a lesser extent, the performers) make commercial gain’.²² It may be that the Local Board did not aim to make a profit from the admissions, but only to ‘break even’, the ‘profit’ being in the attraction and entertainment of visitors and residents which thus boosted the resort’s economy. Walton suggested as much when he stated that municipal ventures were not necessarily to make a profit, but ‘to provide and maintain a service to visitors or residents which private enterprise was unwilling or unable to fund’.²³ In the

¹⁶ *Bridlington Local Board Act*, 1889.

¹⁷ Neave, *Port, Resort and Market Town*, p. 195.

¹⁸ *Ward and Lock’s Illustrated Guide To, and Popular History of Bridlington Quay, Filey, and other Places in Eastern Yorkshire* (London: 1891), p. 9.

¹⁹ Neave, *Port, Resort and Market Town*, p. 216.

²⁰ *Ward and Lock’s Illustrated Guide*, p. 9.

²¹ *Our Town of Bridlington Quay*, p. 7.

²² Herbert, *Popular Culture*, p. 31.

²³ Walton, *The English Seaside Resort*, p. 149.

1880s the Local Board found that although they had been charging admission to the Parade they were doing so illegally, as they had not sought or been given parliamentary consent.²⁴

In the nineteenth century ‘the general statutes governing local authorities powers [...] were mostly permissive not mandatory measures’.²⁵ Usually ‘a local authority had deliberately to adopt a power subject to confirmation by Parliament in each case. Powers to provide for recreation in general acts were usually of this adoptive type’.²⁶ With regard to places of public recreation and pleasure grounds, the earliest adoptive kinds were included in acts such as the Towns Improvement Clauses Act (1847) and the Public Health Act (1848). Seaside resorts were very forward in presenting local bills to Parliament requesting powers to provide entertainments such as the engaging of a band or the provision of concerts, and to provide municipal concert halls. For example, in 1879 Blackpool gained powers to provide a band by way of ‘rated revenues’ and in 1892 and 1893 Bournemouth and Harrogate, respectively, gained powers to provide a band and a pavilion.²⁷ Bridlington’s Local Board had been given permission to develop the Parade but not to charge admission. The Board rectified this oversight in 1889 by way of the *Bridlington Local Board Act*, 1889, which adopted further powers in relation to the Prince’s Parade and other purposes.²⁸

Music featured prominently in these extra powers. The Local Board was empowered to: from ‘time to time’ contribute towards, or pay for a band to perform in the open air at place(s) of ‘public resort’, at times and places of the Board’s choosing, and to levy a rate of not more than two pence in the pound ‘on the rateable value of the district’ for the purpose of the band; close the Prince’s Parade or part of it and to charge admission at any time they saw fit, including band performances and special occasions; make byelaws in order to regulate the use of the Parade, this included ‘fixing the days on which and the hours at or during which any band or bands of music or music of any sort is or are to be performed therein’; (other byelaws covered admissions, abusive language, smoking, dogs and male and female segregation); prohibit for specified hours, the playing of music near to the

²⁴ Neave, *Port, Resort and Market Town*, p. 219.

²⁵ Richard Roberts, ‘The Corporation as an Impresario: The Municipal Provision of Entertainment in Victorian and Edwardian Bournemouth’, in *Leisure in Britain 1780-1939*, eds. John K. Walton and James Walvin (Manchester: Manchester University Press, 1983), p. 139.

²⁶ Roberts, ‘The Corporation as an Impresario’, p. 139.

²⁷ Roberts, ‘The Corporation as an Impresario’, pp. 139-40.

²⁸ *Bridlington Local Board Act*, 1889.

Parade and to require street musicians to leave if annoying householders; use the money received from admission to the Parade for maintaining the Parade, for providing a band and for the repaying of loans.²⁹ Although the entrance fee helped towards the running costs of the Parade it also served another purpose: ‘The Promenade, by this regulation, is kept exceedingly select, and forms a great incentive for visitors of the better class to spend their holidays in the town’.³⁰ Therefore, the better class of visitors were provided with ‘a secluded place where they could get away from the rough excursionists’.³¹

In 1896 the Parade faced competition from the newly opened Spa sited on the south side, which boasted amongst its many attractions a lake, flowerbeds, refreshments rooms, a bandstand, theatre, concert hall, and a band, which played twice a day.³² The opening of the privately-owned Spa caused something of a panic amongst the council’s Band Committee, which led to a change of the Parade’s band conductor. The Parade’s visitor numbers were significantly affected by the opening of the Spa, but other than the change of conductor and the rebuilding of the bandstand, the council did very little until 1904, when a glass and iron Floral Pavilion was built next to the bandstand.³³ In 1906 the corporation continued to develop the Parade by building a Grand Pavilion at the north end. This seated 2,000 people and was a wooden structure of an Oriental appearance.³⁴ Other attractions also followed, for example, the Floral Clock, the Floral Staircase, the Floral Carpet, and a topiary Bear.³⁵ Fireworks and gala nights had been staged attractions on the Parade since approximately the 1870s;³⁶ illuminated fairy lamps and Chinese lanterns were added later to these events, which continued into the twentieth century and helped the Parade to compete with the Spa.³⁷

²⁹ *Bridlington Local Board Act*, 1889, Sections 3, 5, 8, 9, 11, 12. The above is just a summary of the Local Board’s new powers—see Appendix 2B for the byelaws as they give an insight into the societal behaviour at that time and give a flavour of the character of the Parade; the appendix also gives a more detailed account on the sections specific to music.

³⁰ *Our Town of Bridlington Quay*, p. 7.

³¹ Neave and Neave, *Bridlington*, p. 68.

³² Neave, *Port, Resort and Market Town*, p. 217. See also, David and Susan Neave, *The Spa: Bridlington* (Bridlington: East Riding of Yorkshire Council, 2008).

³³ Neave and Neave, *Bridlington*, p. 68.

³⁴ Neave, *Port, Resort and Market Town*, p. 217. The Bridlington Corporation Act was passed in 1904—see p. 225 of Neave.

³⁵ Neave and Neave, *Bridlington*, pp. 68-9.

³⁶ *B.F.P.*, 22 August 1874; 29 May 1875.

³⁷ Neave and Neave, *Bridlington*, pp. 68-9.

When the Parade opened in 1867, it had very little or no competition. The first conductor was Professor John Mowbray Wilson (1826-98). From his obituary it can be seen that Wilson had been musically active in Bridlington for some time prior to 1867 and was something of a musical entrepreneur. In 1861 he was appointed organist at St. Mary's Priory Church, a post he held for nine years. He became organist at All Saints', Hunmanby, and then organist at Christ Church, Bridlington; a post he held until his death. On the formation of the 'Rifle Volunteer Corps', Wilson was appointed bandmaster and this band played on the pier two or three evenings a week as part of the season's entertainment. Wilson also organised a string band, which during the season gave daily performances about the town.³⁸ In 1866 he managed a band which played in the grounds of the Alexandra Hotel; an advertisement for the hotel stated that 'a band of music under the direction of Professor Wilson performs every evening from 7 to 9' (see Appendix 2C for a photograph of the Alexandra Hotel).³⁹

As well as being an organist and conductor, Wilson played the harmonium at various concerts, tuned pianos,⁴⁰ taught the 'tonic sol-fa' system of sight-singing in music classes,⁴¹ and taught a number of instruments, such as the organ, pianoforte, harmonium and harp.⁴² By 1868 Wilson was lessee of the Victoria Rooms,⁴³ where, as well as possessing a circulating library,⁴⁴ he arranged for people to practise.⁴⁵ He also engaged artists and organised various concerts and balls which took place in the Victoria Rooms. Other endeavours included directing the band at the 'Sailors and Working Men's Club Institute' and the training of a chorus in order to perform Handel's *Messiah*, which he performed annually for a number of years. He also composed at least two compositions; a song entitled 'The Wreck of the Omega', written in memory of the ship 'Omega' which 'was wrecked on the afternoon of the 27th of December, 1852, at Bridlington Quay, within a few yards of the land', and of which, sadly, only the title page survives;⁴⁶ and *The Sea Wall*

³⁸ 'Death of Professor Wilson', *B.Q.G.*, 15 July 1898, 'Annals of Bridlington' vol. 16, p. 68.

³⁹ *B.F.P.*, 21 July 1866.

⁴⁰ *B.F.P.*, 13 June 1868.

⁴¹ *B.F.P.*, 16 November, 1867. For more information regarding the tonic sol-fa system see Russell, *Popular Music*, pp. 28-32.

⁴² *B.F.P.*, 22 June 1867.

⁴³ *B.F.P.*, 9 May 1868.

⁴⁴ 'Death of Professor Wilson', *B.Q.G.*, 15 July 1898, 'Annals', vol. 16, p. 68.

⁴⁵ *B.F.P.*, 22 June 1867.

⁴⁶ Bridlington Central Library.

Parade Polka.⁴⁷ Both compositions were ‘Respectfully Dedicated to the Visitors to Bridlington Quay, Yorkshire’ (see Appendix 2D for the front page of ‘The Wreck of the Omega’ and the complete *The Sea Wall Parade Polka*).

Wilson was passionate in his attempts to provide music for the residents and visitors of Bridlington and the Quay. In 1867 he issued a prospectus setting out his ‘plan for the entertainment of Visitors during the season’.⁴⁸ Misunderstandings by some people arose regarding places of performance and subscriptions, and Wilson wrote to the *Bridlington Free Press* of 22 June 1867 to make his intentions clearer. These were to give a series of Promenade Concerts every Tuesday evening in the Victoria Rooms and if the subscriptions for the concerts were ‘sufficiently large’ he would ‘provide a Band to play every morning in the Town, and every evening on one or another on the various Promenades; subscriptions to which would be optional’. Wilson stated that he had found that the ‘Subscription List for the Concerts’ had been well supported by the ‘Gentry and the principal inhabitants of both Bridlington and the Quay’, and so had decided to take the risk of engaging a band, and hoped that the generosity of the visitors and inhabitants ‘who had not subscribed to the Concerts’ would help him to realise his plan. In his letter he claimed that this was of a great personal risk to himself as the expense of providing a band was almost £100, but he did this for the purpose of ‘doing good to the town, by helping to draw Visitors to the place, and entertaining them when here, having little else to depend upon but the precarious system of begging with the Box, (a source of great annoyance to everyone)’.⁴⁹

He went on to address other misunderstandings regarding his acceptance of an engagement to perform three evenings a week in the grounds of the Alexandra Hotel, which had led to people believing the subscriptions benefited the hotel and not the town, and the choice of places for the band’s performances. In a rebuttal Wilson said that as long as he was able to carry out his intentions of entertaining the visitors it was ‘natural’ that he would rather accept any definite engagement, as the band would still be performing every morning in different parts of the town and three nights on the Pier or Sea Wall. He said some people liked to walk in the hotel grounds whilst others preferred to walk on the Sea Wall and

⁴⁷ Bridlington Central Library.

⁴⁸ *B.F.P.*, 22 June 1867.

⁴⁹ This means of paying for a band was unpopular and caused problems in Blackpool—see pp. 200-1.

others on the Pier. As he had to raise a certain amount of money each week to pay the band, the band performed in the places where money could be easily raised. He went on to say that if a committee (implying the Sea Wall Parade Committee), or any private individual had engaged him for a set amount to play every evening on the Pier then he would have accepted it, but as that had not happened he felt that he had not let his subscribers down by accepting an engagement which would benefit the town, and instead of censuring him, he said, ‘they ought to be glad I have met with an engagement which will assist me in my unenviable and hazardous undertaking’. He concluded his letter by affirming his intentions to provide amusements for the town and stated that he would do his best to carry out his arrangements ‘to the satisfaction of all’. He said that he had an unpleasant task and asked the people to help him, for the benefit of the town, for he believed that ‘a Watering Place without Music is a most dreary resort’.

It appears that although Wilson’s band at times performed on the Parade, he was not at this time engaged by the Local Board. Wilson’s band was to play for two hours each morning in front of a number of lodging houses ‘and every evening on one or another of the various Promenades’, and this included evening performances on Mondays, Wednesdays and Saturdays outside the Alexandra Hotel (see Appendix 2E for the advertisements).⁵⁰ An early photograph of Wilson and his band, dating from the 1860s,⁵¹ shows that the band at that time consisted of six, or possibly eight members; amongst the instruments were a violin, double bass and harp, and probably a flute and cornet, for of the two gentlemen at the back of the photograph, the one sitting down appears to be holding a small brass instrument and the one standing next to him seems to be clutching a longish wooden instrument, which may have been a flute (see Appendix 2F).⁵² The newspaper reports show that the 1867 band included a flute and cornet; it is therefore feasible that the band in the photograph may well be that of the first band to have performed on the Parade. From the reports it has been possible to name three of the band members and their instruments:⁵³

⁵⁰ *B.F.P.*, 22 June 1867.

⁵¹ This decade is suggested by Young, *Music’s Great Days*, p. 129.

⁵² Stuart Scott suggested that nineteenth century wooden flutes produced a ‘dense’ and perhaps a more ‘powerful’ sound than the silver ones which were ‘adopted later’. The sound from the wooden flute ‘required more air pressure in blowing and a harder attack with the tongue as well as a tighter embouchure’; vibrato was not used as a straight steady tone was preferred—see Stuart Scott, *Hallé Flutes: Flautists of the Hallé Orchestra 1858-1993* (Sale: S. J. Scott, 1998), p. 4.

⁵³ *B.F.P.*, 6 July; 10 August; 24 August 1867.

Mr W. Allwood (leader)	Violin [?]
Mr C. Skelton	Flute
Mr G. G. Barrett	Cornet

The Promenade concerts consisted of differing mixes of guest vocalists, guest pianists, band performances, flute and cornet solos, and on occasions a ‘comic’ singer. The leader of the band was ‘Mr. W. Allwood of Sheffield’.⁵⁴ It is believed that Allwood as leader kept the time and Wilson conducted from the harmonium or the pianoforte. From the newspaper reports it appears that the band played operatic overtures and selections. These included the overtures to *L’Italiana in Algieri*, *Il Barbiere di Siviglia* (Rossini), *Masaniello* (Auber), and *The Caliph of Bagdad* (Boieldieu), a flute concerto from the opera *Don Giovanni* (Mozart), cornet and flute solos (unspecified), and selections from *Il Trovatore* (Verdi), *The Rose of Castile* (Balfe), and *Gemma di Vergy* (Donizetti).⁵⁵

The *Bridlington Free Press* praised Wilson in his undertakings and encouraged visitors to support him; it also offered advice on how an audience should conduct itself and is worthy of quotation as it gives an insight into the nature of the concerts:

There is one suggestion we will venture to urge, that, although at a promenade concert persons are not expected to sit still all the evening, or yet be debarred from holding conversation with each other, yet we think it would add to the enjoyment of many if, during *the singing*,^[56] the company would refrain for a few minutes from talking, which is a source of very great discomfort to the performer, especially if a little nervous, and is also an annoyance to many who attend these concerts merely for the purpose of enjoying the music. We would also hint that the new Sea-wall Parade would be a more appropriate place for the juveniles to indulge in the healthy exercise of racing, than in a public concert room.⁵⁷

The beginning of the season saw Wilson having to defend himself against criticism; and depressingly for Wilson, the end of the season was no different. The criticism was in regard

⁵⁴ *B.F.P.*, 6 July 1867.

⁵⁵ *B.F.P.*, 6 July; 13 July; 10 August; 17 August; 24 August 1867.

⁵⁶ By implication it appears to have been in order to converse whilst the band was performing.

⁵⁷ *B.F.P.*, 3 August 1867.

to musical 'taste', a subject which raises its head time and time again throughout the following chapters. On 3 October 1867, a lead article appeared in the *Bridlington and Quay Observer*. The article gave amongst other items a review of the season's musical events. According to the article, there had been more musical entertainments in 1867 than there had been in previous years, and those of the 'lower and cheaper description' had been well supported. The writer of the article stated:

We should like to see the taste of our townsmen somewhat improved in this respect, and can assure them that although at present they may be unacquainted with the higher class of music, and fail to find enjoyment in anything, but the most clap-trap entertainments, were they to spare a few odd sixpences and shillings spent on puerile imitations of quasi-comic musicians, they would, not only, not find a difficulty in getting the funds to visit the more expensive concerts and *soirées musicales* with which we have also been favored, but would in time, as they became better acquainted with the pieces and their musical gems, derive much benefit from the performances they would witness. It is a notable fact that all higher class music, this season, has been indebted for its patronage to our *visitors*, while the lower-class has been thronged by our *residents*, a fact which we think speaks volumes, and which reflects great credit on the musical taste of the former, and no credit on the musical taste displayed by the latter.

Apprentice lads accompanied by servant maids flaunting round the floor of a Promenade Concert-room, or crowding in overwhelming numbers to the weekly *Ball* may possibly be, then, in their element, but we think the elder and more sober portion of our residents, should not be satisfied with amusements of a similar character, and we trust that next year, should we be favored with the more classic standard of music, it may be better supported and more universally appreciated, than it has been during the past season.

Wilson in his stinging reply, which was reported in the *Bridlington Free Press* of 5 October 1867, noted that the article was not written by the editor, but by a writer who had an ulterior motive, that of discrediting the promenade concerts, because he (the critic) was involved in one of the entertainments that was not singled out for censure. Wilson stated that it was to

be ‘deplored’ that in every town, and not just in Bridlington and the Quay, the public preferred the lighter type of music. He went on to say that if he or any other ‘caterer’ was to make a concert pay, he needed to provide a concert which would ‘draw’ an audience, and this could only be done if the programme was mainly of the lighter variety. He stated that ‘the public as a mass will *never* be lovers of classical music’. He went on to challenge the critic to give a series of classical concerts in the winter months, so that they would enable the inhabitants with ‘depraved tastes’ to ‘cultivate a taste for the more “classic standard of music”’, which the critic hoped would be favoured the following season. With regard to the insult of ‘clap-trap’ entertainments, which Wilson assumed was levelled at his promenade concerts, he said:

I will merely say that, so far as my means would admit, I endeavoured to give the best class of music, selected from the works of Rossini, Verdi, Balfe, Auber, Mozart, &c., &c; and if, occasionally, a little of the comic element was introduced, it was merely from the fact before stated, that I, as a caterer for public amusement, was compelled to introduce music to suit all tastes.

It appears that Wilson, as far as possible, played ‘the best class of music’, and it was not this, but the comic element to which the critic took exception. Wilson refuted the claim that the concerts had been attended by ‘apprentice lads and servant maids’ saying that he had only seen members of the ‘principal families of the gentry and tradespeople of the two towns, with a fair sprinkling of visitors’. He did, however, ask a question regarding the ‘lads’ and ‘maids’, which would have pleased both egalitarian and rational recreationist alike:

Why should not they, if opportunity afforded, have an equal privilege with their employers of visiting entertainments where, if no good is obtained, there is certainly no harm, and would be a far more rational [*sic*] way of spending their leisure hours than, as many do, in lounging about the streets, or visiting the public house?

Wilson also pointed out that the concerts would not have had such good attendances if there had been anything ‘objectionable’. Wilson then turned his attention to the ‘*soirée musicale*’ programme and said that he did not see ‘anything very *classical* in it’ and asked the writer in the *Observer* to define ‘his idea of a Classical concert’. The final issue to which Wilson took exception was the accusation that the visitors attended the higher-class music concerts whereas the lower-class concerts were ‘thronged by our *residents*’. Wilson contradicted this by saying that when the popular vocalist Miss Edith Wynne and her party were in Bridlington, the attendance was small but most of the audience were residents, and this was the case ‘at *every* entertainment during the season, whether of the higher or lower class, as this “wise man” chooses to designate them’. Wilson concluded by thanking the ‘*residents*’ for supporting him during the season, and said that ‘nothing would afford me greater pleasure than to be a means of bringing classical music before them, but under existing circumstances my only aim must be to entertain them and pay myself’.

The *Bridlington Free Press* sprang to Wilson’s defence saying that it believed that the musical entertainments were no different than in other seaside towns. Classical music, according to the newspaper was a ‘cultivated taste’, but nevertheless those that had such tastes could and did still enjoy ‘some little departure from their standard’.⁵⁸ It went on to say:

One does not always care to be reading Dante and Milton—Pickwick and Sam Slick alike contribute their quota to the enjoyment and happiness of society; equally so does the elegant waltz or spirited quadrille inspire pleasurable emotions, although perhaps differing from those produced by the works of Mozart or Beethoven. That our visitors alone have patronized the higher class of music, as our late contemporary asserts, is a simple untruth. On every occasion during the season the inhabitants have formed a large majority of the audience, and why their musical taste should be impugned we are at a loss to imagine.⁵⁹

⁵⁸ *B.F.P.*, 12 October 1867.

⁵⁹ *B.F.P.*, 12 October 1867. Young noted the disagreement and cited the quotation—see Young, *Music’s Great Days*, p. 146.

In May 1868 it was announced that it had been arranged (presumably by the committee) for Wilson to provide an ‘effective’ band, and under his direction it would play on the Sea Wall Parade at stated times during the day.⁶⁰ The band’s commitments were, if the weather permitted, to play every morning in and about the town, and twice a day on the Parade. The band engaged by Wilson was from the Opera House, Glasgow, and was under the leadership of Mr Dearlove. Wilson continued to advertise the subscription band and promenade entertainments and like the previous year he solicited subscriptions to enable him to carry out his arrangements.⁶¹

The musical season on the Quay began on Monday 29 June 1868, when Professor Wilson’s band performed an ‘agreeable’ programme on the Parade. The promenade concert, which included the band, was given in the evening and continued in the same format as the previous year, with the band under the leadership of Dearlove being spoken ‘of in every quarter as being excellent’.⁶² In August the newspaper reported that the performances on the Parade and other parts of the town by Professor Wilson’s band had ‘given the greatest satisfaction’ and the ‘excellent programme of entertainments of the Victoria Rooms’ had been ‘thoroughly enjoyed and appreciated’.⁶³ Towards the end of the season in most seaside resorts benefit concerts were given either for the conductor or for the whole band. On the evening of Monday 21 September in the Victoria Rooms, ‘the members of the Sea Wall Parade Band gave their benefit concert’; this was well supported and gave ‘every satisfaction’.⁶⁴ Anticipating the end of the season, Dearlove placed an advertisement in *The Era* requesting an engagement for himself and his instrumentalists for the winter months. The following advertisement shows that Dearlove was a violinist and a flautist, and also an arranger of music.⁶⁵ It makes clear that Dearlove had acquired a wide repertoire of operatic pieces, overtures, and dance music (which suggests that that was the musical diet of the

⁶⁰ *B.F.P.*, 9 May 1868.

⁶¹ *B.F.P.*, 13 June 1868.

⁶² *B.F.P.*, 4 July; 25 July 1868.

⁶³ *B.F.P.*, 22 August 1868.

⁶⁴ *B.F.P.*, 26 September 1868.

⁶⁵ Dearlove was possibly a member of the Leeds musical family. Dearloves could be found in many nineteenth and early twentieth century orchestras in the West Riding of Yorkshire and beyond—see Young, *Music’s Great Days*, p. 37.

time), and had been engaged for the summer of 1867 in Harrogate, a town where Julian Adams⁶⁶ conducted, and prior to that, employed for a number of years in Glasgow:

R. DEARLOVE, Violinist and Solo Flutist [*sic*], at Liberty to accept an Engagement September 28th. Thorough knowledge of Theatrical or Concert Hall Business. Sobriety and attention guaranteed. Music Arranged effectively for Orchestra. Extensive *Repertoire* of Overtures, Operatic and Newest Dance Music. Last Engagements in Glasgow, Theatre Royal (Four Years); Whitebait Music Hall (Three Years). Nobilities' Concerts, Harrogate, last Summer. At present (with JULIAN ADAMS, Esq.) Leader of the splendid Band engaged on the SEA-WALL PARADE, BRIDLINGTON QUAY. Several First-class Instrumentalists open to Engagements. Address, Victoria Rooms, Bridlington Quay.⁶⁷

The last part of the advertisement is confusing. It could mean that Dearlove and Adams were both the collective leader of the band at Bridlington, or it could indicate that Adams was a member of the band.

Dearlove's advertisement reaped its reward and he received a nine-month engagement at the Britannia Music Hall, Glasgow.⁶⁸ Following this engagement, Dearlove (as musical director and not leader as in the previous year) and his band were once again engaged to play on the Sea Wall Parade for the 1869 season. Seemingly, from 1869 to 1871 Professor Wilson had nothing to do with the engagement of the Parade Band, and it is assumed that the band was engaged by the committee.⁶⁹ The season for the ensemble began on Monday 28 June and the band were to play every day, except for Sundays, from 11 a.m. to 1 p.m. and from 7 p.m. to 9 p.m.⁷⁰ From piecing together snippets of information it is known that the band included a flute, a clarinet, a cornet,⁷¹ and a double bass.⁷² According to a letter printed in the newspaper, the band though 'much superior in power and expression to that

⁶⁶ For more information on Adams, see Young, *Music's Great Days*, pp. 36-7.

⁶⁷ *The Era*, 13 September 1868; Issue 1564, p. 16, BLn. [Accessed 4 December 2008].

⁶⁸ *The Era*, 26 September 1869; Issue 1618, p. 16, BLn. [Accessed 4 December 2008].

⁶⁹ *B.F.P.*, 10 June 1871. The newspaper reported that 'for the past two years [...] Professor Wilson has had nothing to do with the management of the Sea Wall Band'. It has been taken that this meant the past two seasons, that is, those of 1869 and 1870.

⁷⁰ *B.F.P.*, 26 June 1869.

⁷¹ *B.F.P.*, 7 August 1869.

⁷² *The Era*, 26 September 1869; Issue 1618, p. 16, BLn. [Accessed 4 December 2008].

of last year' was still not 'strong' enough for the Parade.⁷³ Browne, the author of the letter, suggested that a 'second clarionet,⁷⁴ a second cornet, and a brass-bass-solo instrument, such as a euphonium' would make it more 'effective.'⁷⁵ He also suggested that the 'musically educated' would appreciate more 'first class music', such as a selection of operatic, oratorio and glee music, instead of waltzes, quadrilles and other quick movements and criticised the band for poor time keeping in respect of their attendance and for leaving before the end of the allotted time.⁷⁶ The Parade did not escape Browne's criticisms and suggestions, and these give an idea of the social aspect of the Parade. By 1869, it appears that a bandstand or 'music-stand' had been erected on the Parade. Browne stated that it was an improvement but it did not suit his taste and offered suggestions for improving it. Dogs and smokers on the Parade also did not impress Browne, nor did the shortage of chairs, or the 'young urchins' who chased one another round the orchestra, jumped the railings and threw gravel at each other. The promenaders were also criticised. Apparently, the promenading was lacking order and he suggested that an understanding or rule be established that promenaders should 'proceed in one direction on one side of the parade and on the contrary side in the opposite direction'; the parading would then be 'more graceful and less confused'.⁷⁷

In the early September of 1869, Dearlove seemed to have lost some members of his band, which must have proved a headache for him; on 5 September an advertisement requesting flute, piccolo and cornet players to start immediately on 6 September with the Sea Wall Parade Band appeared in *The Era*.⁷⁸ Interestingly, the advertisement also requested that Mr Allwood, the violinist, make contact. It is assumed that this was Allwood, the leader of the 1867 band. 1869 saw the band season extended and the *Bridlington Free Press* of 2 October carried notice that due to the good weather and the number of visitors at the Quay, the band would continue to play as normal. Although the indication is that Dearlove's band continued to play during the extended season, it is not certain. *The Era* of 26 September carried two advertisements, one from Dearlove requesting an engagement as a leader in a

⁷³ *B.F.P.*, 7 August 1869.

⁷⁴ This word was used at the time as another name for a clarinet.

⁷⁵ *B.F.P.*, 7 August 1869.

⁷⁶ *B.F.P.*, 7 August 1869.

⁷⁷ *B.F.P.*, 7 August 1869.

⁷⁸ *The Era*, 5 September 1869; Issue 1615, p. 16, BLn. [Accessed 4 December 2008].

‘First-class Music Hall’ and stating that he would be free on 4 October, and one from John Parry Bishop, ‘contro [*sic*] bassist’ in the Sea Wall Parade Band. Bishop addressed his advertisement to ‘Musical Directors’ and stated that he had recently had experience at the Theatre Royal, Hull and at the New Tyne Theatre, Newcastle-on-Tyne, and would be free to accept engagements from the 2 October.⁷⁹

Dearlove and his band were not engaged for the 1870 Bridlington season. Dearlove wrote to the *Bridlington Free Press* to express his disappointment:

I have no doubt many admirers of my Band the last two seasons will be surprised at seeing a Band of Foreigners in place of a Band of the most talented professors selected from the principle Opera Companies and Orchestras (not street players, which are only too often taken for the legitimate musician). In conclusion, in return for past favours, I must conclude by assuring all it would of given me unbounded pleasure and the gentlemen I should have brought with me to of visited Bridlington Quay again; but it was deemed otherwise.⁸⁰

Dearlove obviously felt he had been treated badly and was affronted that he had been passed over for ‘foreign’ musicians. The band to which Dearlove was referring was under the directorship of Signor Mario. A report in the *Bridlington Free Press* in respect of the evening promenade on the Sea Wall Parade claimed that the band had failed to give ‘complete satisfaction’ due to its lack of strength. The problem had been partly overcome by the engagement of Professor Wilson at the harmonium, but the report suggested that Mario should attend to the suggestion of substituting ‘one or two different instruments from those now in use’.⁸¹

Seaside musicians had to cope with unfavourable working conditions. Outside performances would have made it difficult, especially in extreme heat or cold, to keep the instruments in tune, and the wind and sea noise would have affected the band’s audibility. The weather would also have affected the bandsmen’s personal comfort. Reportedly,

⁷⁹ *The Era*, 26 September 1869; Issue 1618, p. 16, BLn. [Accessed 4 December 2008].

⁸⁰ *B.F.P.*, 25 June 1870.

⁸¹ *B.F.P.*, 23 July 1870.

Signor Mario's band experienced difficulties in playing in the morning sunshine and the newspaper suggested that when playing in the mornings the band could have done with some shade.⁸²

The criticism of the band did not end there. In August 'A Lover of Work and Play' wrote to the *Bridlington Free Press* of 20 August 1870 criticising the length of the programme and the repertoire. The playing of the band was not criticised, but apparently although the band should have played for two hours, this was not the case. The writer seems to have had a stop watch for he said:

The programme always contains eight pieces only, and on Tuesday evening I found that these eight pieces consumed respectively 8, 8, 10, 5, 9, 7 and 5 minutes, the times of inaction corresponding to these periods being 7½, 9, 6½, 13, 7, 6½, 7½ and 3 minutes, the last three minutes being the time requisite to make up the full two hours. It will be found on calculation that exactly one hour was occupied in playing, and the other hour in idleness [...] surely we might be favoured with ten or eleven pieces instead of eight. It is only a month since that I heard the band of the Crystal Palace get through eight pieces in an *hour and a quarter*.

'A Lover of Work and Play' turned his attention to repertoire. The following quotation gives an insight to the type of music played by Dearlove's band in the previous year, and in doing so suggests that Browne's criticism that Dearlove predominantly played waltzes, quadrilles and 'other quick movements' was a little harsh. The quotation also gives an idea as to what music was popular at that time, of which a good deal was from French and Italian opera:

There appears to be a wonderful dearth of overtures and operatic selections. Why do we never hear the overtures to "Zampa," [Hérold] "Crown Diamonds" [Auber] and the "The Caliph of Bagdad," [Boieldieu] all remarkably suitable for an open air band? We frequently had "Zampa" last year. The selections also from operas

⁸² *B.F.P.*, 23 July 1870.

are confined to *seven* operas only. Surely we might occasionally hear portions of “Robert le Diable,” [Meyerbeer] “Don Juan,” [Mozart] “Lucrezia Borgia,” [Donizetti] “Norma,” [Bellini] “Grand Duchesse,” [Offenbach] “La Sonnambula,” [Bellini] “Lucia di Lammermoor,” [Donizetti] “Don Pasquale,” [Donizetti] or “Rigoletto,” [Verdi] all popular and well known operas. The first seven of these were also frequently given last year.

‘A Lover of Work and Play’ concluded by acknowledging that the band had improved with practice, but criticised the practice of substituting one piece with another and suggested the type of music he thought a nightly programme should contain:

When an overture or operatic selection is promised, I do not see why a piece of dance music should be substituted. No doubt dance music is considerably easier than such a piece as the overture to “Masaniello,” [Auber] but people would generally, I believe, prefer the latter, and would be more satisfied if the nightly programme contained, say, four pieces of dance music, two overtures, and four operatic selections.

A letter written by ‘Observer’ also bemoaned the short-shrift he felt the promenaders were given by the band and gave the following example:

Last Tuesday morning was so wet that the musicians could not perform their duties, but the night being fine, it was naturally expected some effort would be made by them to make up for the lost time, but no; there were but nine pieces on the programme, including the National Anthem, and this last mentioned piece was concluded before a quarter to nine. I certainly think these gentlemen are a little too anxious to bring their business to a close before the appointed time, and that they might, by issuing a larger programme, and not allowing such a considerable amount of time to elapse between each performance, considerably add to the enjoyment of the Visitors of this now almost only place of resort for an evening’s stroll.⁸³

⁸³ *B.F.P.*, 17 September 1870.

The band's engagement ceased on Saturday 8 October and the following week the *Bridlington Free Press* of 15 October 1870 reflected on the past season. Regarding the band it said (and this, as will be seen in later chapters, has been found of other bands in other resorts) that it had to 'undergo the usual amount of criticism and fault finding'. The newspaper also stated, 'it is ridiculous to compare the calibre of such a band as could reasonably be expected to be employed here, with that engaged at Scarborough; this comparison is, however, but too frequently made, and conclusions unjust to the artistes employed here, are very readily jumped at'. Despite this assertion that the bands of Bridlington and Scarborough should not be compared, it appears to have been a recurring theme in subsequent years. With respect to the 'artistes' in the band, the newspaper expressed the view, which was perhaps an indication of the behaviour of the bandsmen and also an indication to how 'artistes' were perceived, that 'those who have had anything to do with artistes also know they are not immaculate, and that their humanity will at times crop up'.

In January 1871 a Tradesmen Ball was held in the Victoria Rooms. For that occasion Wilson engaged a 'first-class band under the conductorship of the eminent Yorkshire bandmaster Mr. J. R. Tidswell'.⁸⁴ Tidswell and his band played a 'choice selection of dance music'⁸⁵ and must have given a good account of themselves as they were engaged by Wilson to play on the Sea Wall Parade. After two years absence, Wilson had been given the position of Musical Director of the Sea Wall Band by the Improvement Committee. The *Bridlington Free Press* expressed the opinion that music on the Parade would improve significantly in both 'style and quality' owing to Wilson's musical experiences and large repertoire.⁸⁶

The Sea Wall Parade Band of 1871 was considerably changed from previous years, a fact noted by the *Bridlington Free Press*, which stated 'the musical attractions for the

⁸⁴ *B.F.P.*, 28 January 1871. There appeared to be two bandmasters with the name Tidswell; J. W. Tidswell and J. R. Tidswell. J. W. Tidswell was connected to the 4th, 5th and 6th E.Y.A.V.; J. R. Tidswell also appeared to have connections to the volunteers and certainly in 1873 and 1875 he was said to be bandmaster of the 4th E.Y.A.V. —see *Hull Packet and East Riding Times*, 26 August 1870; Issue 4465, p. 7; 28 October 1870; Issue 4474, p. 4; 6 June 1873; Issue 4613, p. 7; 29 January 1875; Issue 4695, p. 7; 4 June 1875; Issue 4684, p. 6, BLn. [Accessed 4 December 2008].

⁸⁵ *Hull Packet and East Riding Times*, 3 February 1871; Issue 4488, p. 7, BLn. [Accessed 4 December 2008].

⁸⁶ *B.F.P.*, 6 May 1871.

forthcoming season, particularly as regards the Sea Wall Parade, are this year to be conducted on a far more extended and liberal scale than has hitherto been the case'.⁸⁷ The band, which commenced its engagement on Monday 26 June, was of a military constitution, but due to the double-handedness of some players it could also turn into a string band; an ensemble, which according to the newspaper, had been needed for some time.⁸⁸ The advertisement announcing the Sea Wall Parade Band for the season of 1871, stated that the 'Conductor and Musical Director' of the band was J. M. Wilson, and the 'Band Master' was J. R. Tidswell. It is not quite clear what this means. Perhaps Tidswell conducted when the band was in the military form, and Wilson conducted from the harmonium when it was a string band, or maybe Tidswell rehearsed one or both bands, but when it came to a performance Wilson took over as conductor. A near contemporary definition stated that a 'Bandmaster' was a leader of a military band⁸⁹ and a 'Conductor' beat time in rehearsals and performances and was responsible for the interpretation and 'success of the music'.⁹⁰ The dictionary, which was first published between 1877 and 1889, also stated that the figure of a conductor 'standing in front of an orchestra and beating time with a baton' was comparatively new to England. In previous times the main musician 'sat at the pianoforte with the orchestra score before him' but did not continually beat time. The leader from the middle of the violins kept the time by stamping, tapping on the desk or beating time with the bow, however, he may not have affected the other players in the orchestra.⁹¹

The band members in Wilson's 1871 band came from a number of different bands and towns, such as the Spa Saloon, Scarborough, the Theatre Royal, Sheffield, the Sheffield Artillery Band, the Spa Rooms, Harrogate, and the Exhibition, Hull. Others came from Blackpool, Liverpool and London:

⁸⁷ *B.F.P.*, 10 June 1871.

⁸⁸ *B.F.P.*, 10 June 1871.

⁸⁹ Grove, 'Band', p. 134.

⁹⁰ Sir George Grove, 'Conductor', in *A Dictionary of Music and Musicians (A.D. 1450-1889)*, ed. Sir George Grove, 4 vols (London: Macmillan, 1900), i, pp. 389-90.

⁹¹ Grove 'Conductor', pp. 389-90.

SEA WALL PARADE BAND, FOR
THE SEASON OF 1871.⁹²

Conductor and Musical Director,

MR. J. M. WILSON.

Band Master, Mr. J. R. TIDSWELL.

Solo Clarionet	Mr. A. RAMSDEN	Late of the Theatre Royal, Sheffield.
Second Clarionet	Mr. J. HADDRILLE	Alexandra Theatre, Liverpool.
Solo Piccolo and Flute	Mr. H. DUNLOP	Exhibition, Hull, and Spa Band, Blackpool.
Solo Cornet	Mr. J. R. TIDSWELL	Late Spa Rooms, Harrogate.
Second Cornet	Mr. C. TWELLS	Agricultural Hall, London.
Solo Horn	Mr. H. SAVILLE	Sheffield Artillery.
Euphonium	Mr. R. WILLIAMS	Spa Saloon, Scarborough.
Bombardon ⁹³	Mr. CASTLE	Spa Saloon, Scarborough.
Drums, Bells, Castanets, &c.	Master W. H. TIDSWELL	Exhibition, Hull.

STRING BAND.

First Violin	Mr. J. R. TIDSWELL
Second Violin	Mr. H. SAVILLE
Flute and Piccolo	Mr. H. DUNLOP
Cornet Solo	Mr. E. [?] TWELLS
Cornet, Second	Master W. H. TIDSWELL
Solo Clarionet	Mr. A. RAMSDEN
Second Clarionet	Mr. J. HADRILLE
Solo Trombone and Euphonium	Mr. R. WILLIAMS
Basso	Mr. CASTLE
Harmonium	Mr. J. M. WILSON

⁹² *B.F.P.*, 10 June 1871.

⁹³ A bombardon is the German name for a BBb or CC contrabass tuba.

Out of the nine band members, five changed to a different instrument for the string band: they were Tidswell, Saville, Williams, Castle (assuming basso indicated a stringed bass) and Master Tidswell, with Twells elevated to solo cornet. The band's early performances on the Parade were a success and the newspaper stated that 'for this season at least, there will be no room for the most hypercritical to make the faintest whisper'.⁹⁴

On 23 September Wilson allowed the members of the Sea Wall Parade Band to use one of the rooms in the Victoria Rooms to provide entertainment for their 'benefit'; the band was under the direction of Tidswell. The entertainment did not receive a good response. The *Bridlington Free Press* felt that the music was not of good character nor did it suit the abilities of some of the performers. It went on to state 'we hardly look for musicians themselves to loose [*sic*] sight of the influences which good music at all times produces, and [because of the music played] the members of the band ought not to be surprised if next year they were supplanted in the orchestra by some local Christy's'.⁹⁵ The newspaper levelled no criticism at the band's performance on the Parade. It said that previous bands had not been as good or well kept together as the present band, and to some extent it was responsible for the increase in gate money.⁹⁶ Despite the acknowledgement that Tidswell and the band had to some degree contributed to the economic well-being of the Parade, they were not engaged the following year, although this could be that Tidswell had received another engagement. It does appear that Tidswell continued in the not very secure world of music. In 1886 an advertisement appeared in *The Era* from a J. R. Tidswell requesting an engagement as Bandmaster of either a 'Brass, String, or Reed Band',⁹⁷ in 1894, seemingly he was conductor of an 'Orchestral Band of Sixteen Qualified Musicians' at Hengler's Circus, Glasgow, and in early February 1895 he advertised for a position at 'Theatres, Variety, Circus, Gardens, Piers, &c.' with or without the orchestra.⁹⁸

In the early summer of 1872 a Grand Dress Concert was held in the Victoria Rooms. The proceeds of the concert, which was supported by the Officers of the 5th East York Corps,

⁹⁴ *B.F.P.*, 1 July 1871.

⁹⁵ *B.F.P.*, 30 September 1871. Believed to refer to the Christy Minstrels. For further information see Derek B. Scott, *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour*, 2nd edn (Aldershot: Ashgate, 2001), pp. 85-8.

⁹⁶ *B.F.P.*, 30 September 1871.

⁹⁷ *The Era*, 18 September 1886; Issue 2504, p. 20, BLn. [Accessed 24 January 2009].

⁹⁸ *The Era*, 16 February, 1895: Issue 2943, p. 20, BLn. [Accessed 24 January 2009].

were put towards the Company's recently formed band.⁹⁹ In the October of 1872, in an effort to prolong the season, the Band of the 5th E.Y.R.V. was engaged to play on the Parade from 7 to 9 each evening.¹⁰⁰ This new volunteer band and other volunteer bands in following years were on occasions engaged to provide music on the Parade.¹⁰¹

The 1872 Sea Wall Parade Band was once again engaged by Wilson and played exclusively for the enjoyment of visitors to the Parade.¹⁰² The band's engagement was for fourteen weeks (or longer) and began on Monday 24 June, and like previous years, played every day, except for Sunday, from 11 a.m. to 1 p.m. and from 7 to 9 p.m.¹⁰³ In May and June, Wilson placed advertisements in *The Era* requesting a euphonium player, a 'repiano'¹⁰⁴ first cornet player and 'good' bombardon player. There was to be a rehearsal on Saturday 22 June and Wilson 'respectfully requested' that the band members were in Bridlington in time for the morning performance on Monday 24 June.¹⁰⁵ The band appears to have been of a brass constitution, which is somewhat surprising considering the success of the previous season's military and string bands. On 7 September it was announced that on 19 September a Grand Ball was to be held in the Victoria Rooms for the benefit of the band. The last performance of the band on the Parade was on Saturday 28 September. Although the name of the conductor and the band is unknown (as Musical Director, Wilson may have conducted), it is known that the band did not meet with success. According to the newspaper, this was due to the band having no reed or stringed instruments. In the view of the *Bridlington Free Press*, if the band consisted of such instruments then it would have been almost perfect, 'although [in a comparison to Scarborough] the numbers composing it may not equal that of our more ambitious neighbour'.¹⁰⁶

⁹⁹ *B.F.P.*, 25 May 1872.

¹⁰⁰ *B.F.P.*, 5 October 1872.

¹⁰¹ For further information on volunteer bands see Herbert, 'Nineteenth-Century Bands', pp. 36-43.

¹⁰² *B.F.P.*, 22 June 1872.

¹⁰³ *The Era*, 9 June 1872; Issue 1759, p.15; 16 June 1872; Issue 1760, p.15, BLn. [Accessed 4 December 2008]. *B.F.P.*, 22 June 1872.

¹⁰⁴ Repiano is an alternative spelling of 'ripieno'. It is used in band music to indicate players, especially clarinetists and cornet players, 'not at the leading desk'.—see 'Repiano', *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23221>) [Accessed 19 January 2009].

¹⁰⁵ *The Era*, 19 May 1872; Issue 1756, p. 17; 9 June 1872; Issue 1759, p. 15; 16 June 1872: Issue 1760, p. 15, BLn. [Accessed 4 December 2008].

¹⁰⁶ *B.F.P.*, 28 September 1872.

In 1873, in order to extend the beginning of the season, the band of the 5th E.Y.R.V. was engaged to play for two weeks on the Parade prior to the start of the season. The Sea Wall Parade Band followed on from the 5th E.Y.R.V. and commenced its engagement on Monday 23 June. Apparently the Local Board had been prepared to pay more than usual for the band in order ‘to secure a superior class of performers’.¹⁰⁷ This statement suggests that for some years the band had been paid by, or at least subsidized by, the Local Board, and was not funded through subscriptions, as in earlier years. This change could possibly have taken place in 1869, when for the first time Wilson was not involved in the engagement of the band. Wilson was not involved in the engagement of the 1873 band either; this was done by the Local Board:

WANTED, a BAND of Ten Performers, Reed and Brass Instruments, to play on the Sea-wall Parade at Bridlington Quay twice a day during the ensuing Season. Engagement for Fourteen Weeks certain. State terms, with number and description of Instruments, not later than 5th of May, to Mr CHARLES GRAY, Clerk to the Local Board, Bridlington.¹⁰⁸

Mr J. H. Tull (or H. G. Tull, as there was some discrepancy in the newspaper reports) led the band in 1873 and 1874.¹⁰⁹ In 1873 the band of ten brass and reed players was a great success and the benefit ball held for the band members was well supported. The *Bridlington Free Press* reported that of all the bands engaged to play on the Parade, the one engaged for the 1873 season had given the most satisfaction. The end of the season, like that at the beginning, was extended, and the Parade Band was asked to continue performing up to Saturday 14 October.¹¹⁰

In 1874 Wilson was again charged with the ‘appointment and management of the band’, which in that year, for the first time, varied in number; and this varying of band numbers according to the part of the season continued and reflected the practice in most other resorts. At the start of the season the band consisted of six members who played morning

¹⁰⁷ *B.F.P.*, 21 June 1873.

¹⁰⁸ *The Era*, 27 April 1873: Issue 1805, p. 15, BLn. [Accessed 4 December 2008].

¹⁰⁹ *B.F.P.*, 27 September 1873; 5 September 1874.

¹¹⁰ *B.F.P.*, 27 September 1873.

and night on the Parade, and from 6 July to the end of September it was at its ‘full strength’ of 12 players.¹¹¹ The band may have been of a military constitution as the named players and instruments were:¹¹²

Mr. H. G. Tull	Solo clarionet and leader
Mr. W. H. Crane	Solo cornet
Mr. Taylor	Euphonium
[?]	Contra bass (stringed) ¹¹³

As well as managing the band Wilson also provided the music, which was ‘a very large and varied selection’, from his own repertoire (he may have done this for other bands in previous years).¹¹⁴ The *Bridlington Free Press* of 5 September 1874 acknowledged the ‘good service’ provided by Wilson and deemed the band ‘the best that has ever yet performed upon the Parade’. The newspaper also hinted that the following year Wilson should be commissioned to increase the band numbers.

It is not known if the band numbers were increased the following year (1875), but Wilson was re-appointed Musical Director of the Sea Wall Parade. The new conductor of the band was Mr Tuckwell, who was at one time bandmaster of the ‘5th Dragoons’.¹¹⁵ At least one of the band members, Crane, had been in the previous year’s band and as such enjoyed some employment security. Other members had been ‘selected from some of the best orchestras in the kingdom’.¹¹⁶ The known instruments and some members were:

Mr. Samuel Tuckwell	Solo clarionet ¹¹⁷
Mr. [W. H.] Crane	Solo cornet ¹¹⁸
[?]	Second cornet ¹¹⁹
[?]	Tenor horn ¹²⁰
[?]	Second tenor horn ¹²¹
[?]	Drum(s) ¹²²

¹¹¹ *B.F.P.*, 2 May 1874.

¹¹² *B.F.P.*, 5 September 1874.

¹¹³ *The Era*, 17 May 1874: Issue 1860, p. 15, BLn. [Accessed 4 December 2008].

¹¹⁴ *B.F.P.*, 5 September 1874.

¹¹⁵ *B.F.P.*, 8 May 1875.

¹¹⁶ *B.F.P.*, 22 May 1875.

¹¹⁷ *B.F.P.*, 22 May 1875.

¹¹⁸ *B.F.P.*, 22 May 1875.

¹¹⁹ *The Era*, 27 June 1875; Issue 1918, p. 15, BLn. [Accessed 4 December 2008].

¹²⁰ *The Era*, 23 May 1875; Issue 1913, p. 15, BLn. [Accessed 4 December 2008].

¹²¹ *The Era*, 23 May 1875; Issue 1913, p. 15, BLn. [Accessed 4 December 2008].

Wilson was not involved in the Parade Band of 1876, nor was Tuckwell re-engaged. In May of that year, the Local Board advertised for a ‘First-class BRASS BAND of Twelve Performers’ to perform from June (the commencement date was Whit-Monday, 5 June)¹²³ to the end of September.¹²⁴ This advertisement suggests that the Local Board required a complete band with a conductor. The conductor engaged for the season was Mr E. Kitson, from Nottingham.¹²⁵ The brass constitution was not to everyone’s liking, nor was the band’s repertoire. A letter from ‘Mancunian’ appeared in the *Bridlington Free Press* stating that the band should be doubled in size and instruments such as violins and flutes should be added. Also, in his opinion it played for too short a length of time and that although it was well able to play easy pieces, such as a galop, it ‘cut a most sorry figure’ when it attempted to play pieces such as “‘Gloria tibi’”, “Gloria in excelsis” and extracts from *Messiah*.¹²⁶ The letter from ‘Mancunian’ elicited a response from a number of people. ‘A Londoner’ stated that the bandsmen went about their business with ‘praiseworthy punctuality’ and that having visited almost all the English seaside resorts he believed the band was up to or better than the average and it was quite able to perform selections as well as dance music. He also went on to mock the idea of adding violins and flutes to a brass band.¹²⁷ ‘A Visitor’ on the other hand appeared to agree with the criticism, and with an eye on the Spa Band at Scarborough said that though it was too late in the season to make any changes he suggested that the director ‘examine carefully the model of the Scarbro’ band—there is something to learn there’.¹²⁸ The *Bridlington Free Press* felt moved to leap to the band’s defence, calling the criticism ‘ill-judged’ and undeserved, but in doing so also reiterated the comparison of the Bridlington band with that of the Scarborough Spa’s band:

That the band could be larger and more complete may be true, and no one more than ourselves would rejoice to see year by year a nearer approach to the model band of our illustrious neighbour Scarbro’, but Rome, as we are told, was not built in a day, and the Brass Band which now performs on the Sea Wall is, for the

¹²² *The Era*, 23 May 1875; Issue 1913, p. 15, BLn. [Accessed 4 December 2008].

¹²³ *Hull Packet and East Riding Times*, 2 June 1876; Issue 4736, p. 7, BLn. [Accessed 4 December 2008].

¹²⁴ *The Era*, 7 May 1876; Issue 1963, p. 19, BLn. [Accessed 4 December 2008].

¹²⁵ *B.Q.G.*, 28 April 1877, this information was given in an article reflecting on the previous season’s (1876) band; *The Era*, 9 September 1877; Issue 2033, p. 19, BLn. [Accessed 4 December 2008].

¹²⁶ *B.F.P.*, 9 September 1876.

¹²⁷ *B.F.P.*, 16 September 1876.

¹²⁸ *B.Q.G.*, 2 September 1876.

ability of its individual performers, the very best that has been engaged and is indeed one of admitted excellence.¹²⁹

‘A Promenader’ believed it was unreasonable for ‘Mancunian’ to expect performances of sacred music to be equal to that of the Three Choirs or Birmingham Festivals and with further reference to the Scarborough Spa Band, believed that ‘Mancunian’ would not be satisfied ‘even by the performances of such a band as that directed by Herr Lutz’ (the conductor of the Spa Band, Scarborough).¹³⁰ ‘Mancunian’ was not to be silenced and in a further letter explained that he had not intended that violins and flutes be played with brass instruments but used to accompany a song, if one should be sung occasionally. He suggested that if Charles Hallé was parading when the “‘Kyrie” etc.’ were played, he would ‘quit the Sea Wall’, and also said ‘it is impossible to conceive what Beethoven and Mozart would do’.¹³¹ In a parting shot he stated that ‘we people of Lancashire are used to better music than “Londoners” and can appreciate it better, [...] consequently we are justly angry when good compositions are ineffectually and poorly rendered’.¹³² Thomas Waller, a correspondent in the *Bridlington and Quay Gazette* of 23 September 1876, said that the opinion of the visitors was that it was a mistake to have a band ‘composed entirely of brass instruments’. He believed that a drummer was very much needed as the drummer in the previous season’s band had been very popular. He stated that some of the pieces played by the band were shown ‘to poor advantage’ and suggested that a greater selection of national melodies should be performed. In a reference to the perceived characters of musicians he stated that the band members appeared to be ‘quite a respectable body of men’ with the leader showing no ‘inefficiency’. Waller went on to say that the band was a wise appointment and had ‘done much work, and done it *well*’ and suggested that if the band made a few alterations a great number of people would welcome them back the next year. He believed that Bridlington Quay deserved a good band, and compared the cost of the band with that of Scarborough and Stockport (Southport?). Waller stated that Bridlington, as a small resort, spent £340 annually on the band whilst Scarborough spent £1,100, and Stockport (?) paid out £4,000 on a band which was engaged for the year round. Presumably

¹²⁹ *B.F.P.*, 16 September 1876.

¹³⁰ *B.F.P.*, 23 September 1876.

¹³¹ *B.F.P.*, 23 September 1876.

¹³² *B.F.P.*, 23 September 1876.

Waller felt that the type and standard of the band was dependent on how much the Local Board could afford or were prepared to pay.¹³³

The rumblings regarding the constitution of the Sea Wall Parade Band continued into 1877. J. Browne, the author of the letter noted on pages 33-4, wrote to the *Bridlington and Quay Gazette* of 28 April 1877 on the matter of the band for the forthcoming season. He alluded to Kitson and the previous year's band and said that though Kitson was an excellent conductor and the bandsmen 'highly respectable and attentive to their duties' the constitution of the band 'did not give that general satisfaction to refined ears that was desirable, and it was generally designated as too brassy, too metallic, and wanting in softness and variety of tone.' He bemoaned the lack of drums and cymbals and said that due to the lack of instrument variety 'the music lacked liquidity and sweetness of tone, which the introduction of wood instruments can alone produce'. Browne asked the committee not to lose sight of 'these essential requisites' when selecting a band and went on to suggest that without increasing the number of instruments from the previous number of 12, the instrumentation for 'a nicely balanced and effective Band' would be:

3	Clarionets
1	Piccolo
2	Cornets
2	Tenor Horns
1	Euphonium
1	Trombone
1	Bombardon
1	Drum with side drums and cymbals

Browne's suggestion for what essentially was a military band went unheeded, for Kitson and his brass band opened the season on the Sea Wall Parade on Monday 11 June 1877.¹³⁴ Nevertheless, it does appear that some of the criticism had an effect as a drum was added to the band. The band started the season without the instrument but it was expected to be added at a later date; this suggests that at the beginning of the season the band was not at its full complement.¹³⁵ Despite the addition of a drum, the *Bridlington Free Press* was not satisfied. The following excerpt indicates how important a band was to the resort and how,

¹³³ It is unknown from where Waller obtained the figures.

¹³⁴ *B.F.P.*, 16 June 1877.

¹³⁵ *B.Q.G.*, 2 June 1877.

if more was spent on a band, not only would it be reflected in a greater return of gate money but also benefit the whole of the Quay:

To our mind the Board would act rightly in spending £500, where they now spend £300, on music. A good band is almost a *sine qua non*, and seeing that the Quay in its present stage of development cannot supply places of amusement similar to those of watering places of larger dimensions and populations, there is no reason why it should not be renowned for the excellence of its Parade Band. Besides there can be scarcely a doubt that the extra outlay would find its way back in the receipts at the gate, and if it were so the good results would not be limited to that direct return but would be traceable also in the general trade of the Quay.¹³⁶

Kitson was not re-engaged for the season of 1878. Following an advertisement for a 'Band of Sixteen Performers' to play on the Sea Wall Parade,¹³⁷ John Lockwood and his band were engaged for the season. The column writer 'Mum' of the *Bridlington and Quay Gazette* on hearing that the Sea Wall Committee had been advertising for a band wrote that 'they can hardly fail to get something better than the "blatant brass row" which a certain element in the management thought "so nice" last year. I am sanguine, however, that the recent addition of Messrs. Porritt and Richardson to this Committee will produce a marked improvement in its musical arrangements'.¹³⁸ The new committee members had the desired effect for the *Bridlington and Quay Gazette* reporting on the first performance of the band on Monday 10 June stated that it had given 'general satisfaction'. It said that the constitution of the band was what the public had been requesting for some time and put it down to the 'good musical taste and judgement' of the new committee members. The band, in the opinion of the newspaper, had a sweet tone and was well balanced and harmonized, and once again using the Scarborough Spa Band as a model stated that the band 'strongly' reminded 'the listener of the famed band on the Scarborough Saloon'.¹³⁹ Yet, despite all the praise afforded Lockwood's band it was suggested that 'doubtless it will improve with a

¹³⁶ *B.F.P.*, 7 July 1877.

¹³⁷ *The Era*, 10 March 1878; Issue 2059, p. 19, BLn. [Accessed 4 December 2008].

¹³⁸ *B.Q.G.*, 16 March 1878.

¹³⁹ *B.Q.G.*, 15 June 1878.

little more practice, which insures the necessary confidence, and which that alone can give'.¹⁴⁰

Lockwood's band of 16 was larger than that of the previous year and was of a military constitution.¹⁴¹

Conductor	Mr. J. Lockwood
Solo B Flat Clarionet	Mr. Bower
First B Flat Clarionet	Mr. Jacques
Second B Flat Clarionet	Mr. Ellsgood
Third B Flat Clarionet	Mr. Walker
E Flat Clarionet	Mr. Thomas
Piccolo	Mr. W. Day
Solo Cornet	Mr. G. Kitson
Second Cornet	Mr. F. Lockwood
First Horn	Mr. Turner
Second Horn	Mr. Harrison
First Trombone	Mr. Bedford
Euphonium	Mr. Wragg
Bombardon	Mr. Burroughs
Contra Bass	Mr. Print
Drums	Mr. A. Tidswell

Reportedly, the band consisted of instrumentalists 'from various orchestras in different parts of the Kingdom', and the conductor was 'well known in the musical world for his abilities'.¹⁴² The *Bridlington and Quay Gazette* noted three cornets in their report although only two appeared in the list; it is believed the third cornet was played by J. Lockwood. It is probable that some of the band members were previously known to Lockwood, but some members were engaged through an advertisement:

WANTED, to complete Band of Sixteen, for the Sea Wall Parade, Bridlington Quay, E Flat PICCOLO, E Flat Clarionet, First and Third B Flat Clarionet, Bassoon, and First Trombone. Apply stating terms, to Mr LOCKWOOD, Bandmaster, Grey Horse Inn, High-street, Sheffield.¹⁴³

¹⁴⁰ *B.Q.G.*, 15 June 1878.

¹⁴¹ *B.Q.G.*, 15 June 1878.

¹⁴² *B.Q.G.*, 15 June 1878.

¹⁴³ *The Era*, 12 May 1878; Issue 2068, p. 19, BLn. [Accessed 4 December 2008].

This advertisement, which appeared in May, is interesting in that although it contained a request for a bassoonist there was not one present in the band list, and although Lockwood was from Nottingham replies were to be sent to an address in Sheffield which suggests that Lockwood had been employed in Sheffield for the winter season.¹⁴⁴

In early September, Lockwood, like doubtless many other seaside musicians, turned his attention to winter employment and placed an advertisement in *The Era* requesting that proprietors of Skating Rinks, First-class Circuses, Winter Gardens and so on take note that the ‘Splendid MILITARY BAND, now performing on the Sea Wall Parade, Bridlington Quay’ would be open for engagements from early October.¹⁴⁵ Seemingly, the advertisement did not produce any worthwhile results, as on 29 September another advertisement by Lockwood was placed in *The Era*. This advertisement shows that Lockwood’s band had already been engaged to play on the Sea Wall Parade during the following season and that he was certain that he would get winter employment for he advertised for a bombardon and B flat slide trombone for his now grandly titled ‘Professor Lockwood’s, Bridlington Quay Summer, and Metropolitan Winter Band’. This extra confidence may have stemmed from the glowing praise he received in the *Bridlington and Quay Gazette*, from the columnist ‘Mum’, which he included in his advertisement:

WANTED, for Professor Lockwood’s, Bridlington Quay Summer, and Metropolitan Winter Band, a Good BOMBARDON; also B Flat Slide Trombone Player. Apply to the BANDMASTER, 3, Barr’s-buildings, Bridlington Quay. N. B.—Bridlington Quay next Season. Open for Winter Engagement.

“If I had not been rendered voiceless during the summer I should certainly have had a word of praise and encouragement for the Sea Wall Parade Band. When it first commenced to play I felt it my duty to express a high opinion of its merits. Since then, of course, by constant practice it is immensely improved, and throughout the season I have heard it spoken of on all hands in the highest terms. It will certainly be ranked the first amongst those who have occupied the orchestra in previous years, and it will be greatly missed when the time arrives for it to discontinue its duties. I hope another year Mr Lockwood and his *confreres* may

¹⁴⁴ *The Era*, 9 September 1877; Issue 2033, p. 19, BLn. [Accessed 4 December 2008].

¹⁴⁵ *The Era*, 8 September 1878; Issue 2085, p. 19, BLn. [Accessed 4 December 2008].

again be secured to provide the musical part of the amusements on this the most popular of all our resorts.”—*Bridlington and Quay Gazette*, September 21st.¹⁴⁶

The 1879 season for the band began on Monday 2 June.¹⁴⁷ During the previous winter Lockwood had kept his band and gained employment, which, reportedly resulted in the band, after practising together for such a length of time, producing an improvement in their style of playing which was particularly ‘evident in the brilliancy and effect produced in the forte passages’.¹⁴⁸ The band at the beginning of the season consisted of 12 performers but rose to 16 as the season progressed. The 12 band members and their instruments at the beginning of the season were:¹⁴⁹

Piccolo	Mr. Randell.
First Clarionet	Mr. Jacques.
Second Clarionet	Mr. Walker.
First Cornet	Mr. F. Lockwood, jun.
Second Cornet	Mr. R. Maddocks.
First Horn	Mr. J. Turner.
Second Horn	Mr. J. Child.
Trombone	Mr. Bedford.
Euphonium	Mr. Wragg.
Bombardon	Mr. E. Burrows.
Drums	Mr. A. Tidswell.
Conductor	Mr. Lockwood.

In order to reduce the band to 12 members, Lockwood omitted three clarinets and the double bass, and elevated Walker from third to second clarinet and F. Lockwood from second to first cornet. On comparing the above band members to those given for 1878 there appear to be only three new members, Randell, Maddocks and Child; the bombardon player’s name seems to have had a number of spellings.

In July 1879 the afternoon band performances for Tuesdays and Thursdays were altered so that the band played between 3 and 5 p.m. instead of between 2 and 4 p.m. (this is the first mention of any afternoon performances).¹⁵⁰ It appears that the band continued to play in the

¹⁴⁶ *The Era*, 29 September 1878; Issue 2088, p. 19, BLn. [Accessed 4 December 2008].

¹⁴⁷ *B.Q.G.*, 7 June 1879.

¹⁴⁸ *B.Q.G.*, 7 June 1879.

¹⁴⁹ *B.Q.G.*, 7 June 1879.

¹⁵⁰ *B.Q.G.*, 12 July 1879.

mornings and evenings. On the evening of Saturday 12 July ‘the memory of the Prince Imperial¹⁵¹ was honoured [...] in a very worthy manner by Mr. Lockwood’s popular band’.¹⁵² During the second part of the performance the band played ‘appropriate selections’, which included ‘The Dead March in Saul’ (Handel), and the ‘beautifully rendered’ march with vocal trio, *Honour to the Brave*, by Rivière, which was composed ‘in memory of those who fell at Rorke’s Drift’.¹⁵³ The ‘Kyrie’ and ‘Gloria’ from Mozart’s *Twelfth Mass* then followed.¹⁵⁴ The sacred excerpts from the works of Handel and Mozart were deemed to give the concert the gravitas as befitted the occasion. The composer Rivière stands out from Handel and Mozart; Jules Prudence Rivière (1819-1900) was a significant figure in the seaside band world and his compositions and arrangements can be seen in most resort programmes. He worked with Jullien and in 1881 he was conductor at Blackpool’s Winter Gardens and in 1887 became conductor of the Pavilion Orchestra, Llandudno.¹⁵⁵ This concert suggests that the band was aware of current affairs and was not cocooned in the entertainment atmosphere of the seaside resort.

1880 saw the return of Lockwood and his band for the third and final time. The opening of the season on the Parade took place on Monday 14 June 1880, but due to poor weather there were few promenaders.¹⁵⁶ This was however compensated by an extension to the season, which was, due to good weather, extended until 9 October.¹⁵⁷ The band once again began the season with a depleted band but by Monday 12 July it was at its ‘full strength’. The 17 member band consisted of new and old players and though the instrumentation was in essence the same as previous years there were a few differences:¹⁵⁸

Piccolo and Flageolet	Mr. A. V. Lax.
Oboe	Mr. W. Hallewell.
Solo Clarionette	Mr. J. D. Bishop.
Second Clarionette	Mr. A. Walker.

¹⁵¹ The French Prince Imperial (1856-79), Louis Bonaparte, settled in England with his mother in the early 1870s. He joined the British expedition to Zululand as a volunteer and was killed on 1 June 1879 at Ulundi.

¹⁵² *B.Q.G.*, 19 July 1879.

¹⁵³ *B.Q.G.*, 19 July 1879. The battle of Rorke’s Drift, fought between 22-23 January 1879, was a major battle in the Zulu War.

¹⁵⁴ This could be the Mass in C, K.257 (Salzburg 1776) or perhaps the Missa Longa K.262 (Salzburg 1775). It could also be Wenzel Müller’s *Twelfth Mass* which the publishers Novello misattributed to Mozart.

¹⁵⁵ See further, Young, *Music’s Great Days*, pp. 21-3.

¹⁵⁶ *B.Q.G.*, 19 June 1880.

¹⁵⁷ *B.F.P.*, 25 September; 9 October 1880.

¹⁵⁸ *B.Q.G.*, 10 July 1880.

Third Clarionette	Mr. A. Tidswell.
Bass Clarionette	Mr. J. C. Rock.
Solo Cornet	Mr. J. Lockwood.
Repiano Cornet	Mr. G. Kitson.
First Horn	Mr. J. Turner.
Second Horn	Mr. H. Saville.
First Trombone	Mr. J. Calvert.
Second Trombone	Mr. H. Walker.
Euphonium	Mr. A. Wragge.
Bombardon	Mr. E. G. Elmore.
String Bass	Mr. E. Print.
Drums, &c.	Mr. J. Hobson.
Conductor	Mr. J. Lockwood.

It seems that nine of the band members, namely Lax, Hallewell, Bishop, Rock, Saville, Calvert, H. Walker, Elmore and Hobson, were new to the band. The second horn player, Saville, was possibly the horn player in the 1871 band. Tidswell, who had been the percussionist in the 1878 and 1879 bands, changed to the third clarinet in the band of 1880. Lockwood, the conductor, also played cornet in the band, as was suggested earlier with regard to the 1878 band. When comparing the bands of 1878 and 1880, the 1880 band had one more instrumentalist than that of 1878 and some of the instruments had changed. The 1880 band had four clarinets including a bass clarinet, compared to five clarinets which included an E flat clarinet but not a bass clarinet in the band of 1878. The fewer number of clarinets in the 1880 band was made up by a second trombone, perhaps suggesting that the band needed more bass support. The 1880 band saw the introduction of an oboe played by Hallewell and a flageolet played by Lax.¹⁵⁹

Up to 1880 very little band repertoire has been found. At the beginning of the 1880 season Lockwood had ‘collected a large and good stock of music to suit all tastes, from opera to dance music’.¹⁶⁰ Through the advent of weekly programmes people were able to see what the music ‘to suit all tastes’ actually was. Programmes for the week were available from the

¹⁵⁹ The flageolet originated in France. An English flageolet, with six holes at the front was developed towards the end of the eighteenth century. Some later ones had seven finger-holes and a thumb-hole. In the nineteenth century, the Promenade Concerts given at the Crystal Palace and Queen’s Hall, London, included flageolets as did some of Jullien’s Paris concerts (1836-38) and London concerts (1841-59)—see Beryl Kenyon de Pascual, ‘Flageolet’ in *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42044>) [Accessed 30 December 2008].

¹⁶⁰ *B.Q.G.*, 17 July 1880.

‘Gazette’ office for the cost of one penny.¹⁶¹ The idea of publishing this type of programme had been suggested in previous years, but had not been taken up by the committee. By 1880, the Spa at Scarborough had begun to publish weekly programmes and perhaps in an effort to keep up the committee agreed to the suggestion. Lockwood was to take any profits from the sale of the programmes:

At the Spa at Scarborough they have adopted the plan of publishing programmes of the music for the whole week, and these are sold to the public for a penny each. This idea is one that Mr. Lockwood might, by permission, well adopt, and by doing so he would both gratify visitors and make an opportunity to reap a small financial advantage. Some years ago Mr. Slater applied for permission to publish a programme of the music, but the then Committee of the Sea Wall Parade declined to accede to his proposal, on the ground that to do so might become an inconvenient precedent; such an objection would not, however, apply to Mr. Lockwood.¹⁶²

The local newspapers also began to print some of the repertoire to be performed and it has been possible through these programmes to look at the type of music played by Lockwood’s band. For example, on the evening of Saturday 26 June 1880 the band played:¹⁶³

March	“Brannigan’s Band”	Newton
Overture	“Tancredi”	Rossini
Valse	“La Petite Mademoiselle”	Lecocq
Fantasia	“Carmen”	Bizet
Quadrille	“Invincible”	Lecomte
Interval		
Selection	“Pre aux Clercs”	Herold
Valse	“Madame Favart”	Carlo Zotti
Gavotte	“Pastoral”	Muscat

¹⁶¹ *B.Q.G.*, 24 July 1880.

¹⁶² *B.F.P.*, 24 July 1880. The identity of ‘Mr. Slater’ is unknown.

¹⁶³ *B.F.P.*, 26 June 1880.

“God Save the Queen”

It is assumed that the evening concert, like the evening concerts in 1869 and 1872, was given between 7 and 9. The concert consisted of nine pieces plus *God Save the Queen* and so was not quite the ten or eleven pieces to be played over a two-hour performance suggested by ‘A Lover of Work and Play’ in 1870. The programme consisted of a march, various dances, a fantasia, an overture and a selection. Some items were arrangements of operatic themes, for example Lecocq’s *La Petite Mademoiselle* was arranged as a waltz and Bizet’s *Carmen* as a fantasia; in these cases no arranger was given. Offenbach’s *Madame Favart* however, was arranged as a waltz by Carlo Zotti.¹⁶⁴ Edward Newton,¹⁶⁵ a brass band composer and the composer of the march *Brannigan’s Band*, also composed the march *Horatius* and the selection *Irish Airs* played in Southport by the band of the 3rd V.B.K.L.R. on the evenings of 20 September and 4 October 1890 respectively.¹⁶⁶ The selection *Beauties of England*, and the anthem ‘What wonderful love’ played by the Town Band Douglas in 1896 (see Appendix 8B), may also have been composed by Newton.

The remaining 14 programmes found in the newspaper for morning and evening concerts show that most concerts consisted of nine items, which appears to be the norm in other resorts; there was no difference between the programming style of the morning or evening concerts and the band’s repertoire continued to be varied and popular. Works by Donizetti, the most popular composer, featured six times and included the overture to *Parisina*, selections from *L’elisir d’amore* (played twice), *Marino Faliero*, and *Gemma di Vergy*, and a cavatina from *Belisario*. The composers who featured five times were Offenbach, with three fantasia arrangements of *Madame Favart*, and a selection and a fantasia of *La Fille du Tambour Major*; Auber with overtures to *The Bronze Horse*, *Fra Diavolo* and *Masaniello* (played twice), and also a selection from the latter; and Waldteufel with the waltzes *Manolo*, *Souvenir*, *Les Lointains*, *Pluie D’Or* and a polka *Bonne Bouche*. Verdi

¹⁶⁴ The pseudonym of George Croal—see James D. Brown and Stephen S. Stratton, ‘Croal, George’, *British Musical Biography: A Dictionary of Musical Artists, Authors and Composers, Born in Britain and its Colonies* (Birmingham: S. S. Stratton, 247, Monument Road, 1897; reprinted by Lightning Source UK, Ltd. [n.d.]), p. 106.

¹⁶⁵ A Yorkshire textile worker and brass band composer of marches, over 300 of which were published—see Herbert, ‘Nineteenth-Century Bands’, p. 61.

¹⁶⁶ *SV*, 20 September; 4 October 1890.

featured four times with selections from *Attila* (played twice), *Rigoletto*, and *Macbeth*, as did Sullivan with selections from *H.M.S. Pinafore* (played three times) and *Trial by Jury*, Rivière, with the polka mazurka *Bagatelle*, and the quadrilles *Grotesque* (played twice) and *Royal Irish*; Godfrey,¹⁶⁷ with the ‘valse’ *La Clang*, the march *Centenary* and the quadrilles *Queenstown* and *The Bells of Corneville* which was probably an arrangement of Planquette’s opera; and Reinhold, with the waltz *Merry Moments* (played twice), the galop *De La Pole* and the schottische *Equestrian*. Rossini featured three times with the overtures to *Tancredi* and *William Tell*, and a selection from *Semiramide*, as did Mendelssohn with the overture to *Ruy Blas* and the ‘Wedding March’ and the ‘March from Midsummer Night’s Dream’; and Newton with the quadrilles *Flowers of Edinburgh* and *Vrais Amis*, and the fantasia *Irish Bouquet*. The composers featuring twice were Planquette with two selections from *The Bells of Corneville*, Mozart with selections from *Don Juan* and *Die Zauberflöte*, Wagner with a selection from *Lohengrin* and ‘Fest March’ from *Tannhäuser*; and Hérold with the overture to *Zampa* (played twice). Suppé featured once with the overture *Poet and Peasant*, and Bellini with the overture from *I Puritani*, Bizet with a selection from *Carmen* and Boieldieu with a selection from *The Caliph of Bagdad* also featured once.

The other items that featured twice and once only were mostly dances or fantasias. One or two items stand out, namely the quadrille *The Standard Bearer* by Jullien, because of his connection to seaside band programming, and the glee *Strike the Lyre* by Coote, because it was probably sung by some of the bandsmen (other bandsmen in other resorts also gave vocal renditions). Not many instrumental solos were given save for a clarinet solo, a French flageolet obbligato, and variations given on the piccolo, clarinet, cornet and euphonium in Rivière’s quadrille *Grotesque*.¹⁶⁸ The programmes show that Lockwood’s band played ‘old’ music such as Auber’s *Fra Diavolo* (1830) and Donizetti’s *L’elisir d’amore* (1832), but also kept abreast of new music, for example, Sullivan’s *H.M.S. Pinafore* (1878) and Planquette’s *The Bells of Corneville* (1877).

¹⁶⁷ This may be Dan Godfrey (1831-1903), a member of the famous Godfrey family of brass band and military musicians and one time bandmaster of the Grenadier Guards. According to Young, he was the ‘most successful military band conductor in the world’—see Young, *Music’s Great Days*, p. 211.

¹⁶⁸ *B.Q.G.*, 10 July; 17 July; 24 July 1880.

In 1881, the Clerk to the Local Board advertised for a band of twelve performers to play on the Sea Wall Parade. The reason for the band change, like a great majority of band changes, is unknown, and it seems that the Local Board did not have a firm idea as to the type of band they required, for the advertisement stated that the instrumentation and terms should be sent with the application.¹⁶⁹ The successful applicant was J. W. R. Binns, who became both lessee of the Victoria Rooms and conductor of the Sea Wall Parade Band. The band, which included S. W. Rogers, a flautist from Bradford,¹⁷⁰ was, judging by Binns' advertisement for an E-flat and a B-flat clarinet, an oboe, a bombardon or trombone, and a second cornet, of a military constitution.¹⁷¹ The advertisement stated that the applicants were to start immediately. This suggests that the band was either being enlarged for the main season, as had been the case previously, or because of the newspaper's criticism:

Of the merits of the band we may be pardoned for being diffident in expressing an opinion. We think, however, we may venture to remark that it undoubtedly contains some excellent instrumentalists, and we will go so far as to express a hope that Mr. Binns will be empowered to add to the number of these by the engagement of three or four more performers, in order that the thinness so generally remarked upon may be avoided.¹⁷²

The season at Bridlington Quay began on Whit-Monday 6 June.¹⁷³ The *Bridlington Free Press* announced disappointed that the occasion, like similar occasions in previous years, was to go unmarked. The newspaper asked the question, 'why our local officials should pursue a policy of self-abnegation, and not appear in their robes of office, state carriages, and other paraphernalia, indicative of rulers generally, and make suitable speeches on the occasion, we are at a loss to know?'¹⁷⁴ Binns and his band ceased their engagement on the Sea Wall Parade towards the end of September, and were not to return. Music on the Parade

¹⁶⁹ *The Era*, 19 March 1881; Issue 2217, p. 23, BLn. [Accessed 4 December 2008].

¹⁷⁰ *B.F.P.*, 15 April 1882.

¹⁷¹ *The Era*, 16 July 1881; Issue 2234, p. 23, BLn. [Accessed 4 December 2008].

¹⁷² *B.F.P.*, 11 June 1881.

¹⁷³ *B.F.P.*, 14 May 1881.

¹⁷⁴ *B.F.P.*, 4 June 1881.

continued the week following in the form of the 'Band of the Artillery Volunteers' which played every evening at the usual time.¹⁷⁵

Professor Wilson contributed a great deal to the entertainment of residents and visitors of Bridlington Quay, by way of managing and providing bands and organising various concerts and entertainments in the Victoria Rooms. He was the first to provide a band to perform on the newly built Sea Wall Parade and continued to be involved with bands on the Parade for some years after. The bands at first differed in size and constitution. Some bands did not give satisfaction and 'advice' was offered through the newspaper as to the 'best' constitution and repertoire. In 1874 band numbers began to change according to the time of the season; a practice which continued. By 1878 the band constitution had settled to that of a military band and in 1880 the band numbers at the season's height were 17.

The band repertoire included overtures, selections, fantasias and dances and Lockwood's programmes show that he kept up-to-date with new music as well as programming the more traditional.

Conductors and bands came and went in quick succession with only Wilson and Lockwood involved with the Sea Wall Parade Band for more than two years. In 1882, following Binns' departure, the flautist Samuel W. Rogers took up the baton and ended up being the longest serving conductor on the Parade within the dates of this study and possibly within the lifetime of the Parade. The following chapter looks at Rogers and his band.

¹⁷⁵ *B.F.P.*, 24 September 1881.

Chapter 3

Samuel W. Rogers and the Sea Wall Parade/Prince's Parade Band: The Golden Era, 1882-1897

Samuel W. Rogers (1840-1911), conducted the Sea Wall Parade Band for fifteen seasons, from 1882 to 1896, and was the longest reigning conductor on the Parade (see Appendix 3A for a late photograph).¹ These fifteen seasons marked a stable time in the Parade's musical history, despite a slight 'hiccup' in 1889. This chapter gives an insight into the life of Rogers and his bandsmen whilst engaged in Bridlington, with regard to repertoire, band constitution, band management, and the role of the Local Board in the running of the band.

Samuel Whitfield Rogers, the third son of a woolcomber, was born Sam Rogers on 1 February 1840, at Park Side, Horton, Bradford, in the West Riding of Yorkshire.² In 1851, at the age of twelve years, he worked alongside his family as a 'piecer worsted' in a mill. By 1861, due to 'trouble at mill' in the form of mechanisation, which left many worsted mill workers living in abject poverty,³ Rogers and his two of his brothers, William and Jonathan, had turned to music to earn a living. William, the eldest brother, had emigrated to America and taught violin.⁴ Jonathan was a 'professor of music' and Samuel was a 'musician'.⁵

It is not known where Rogers played prior to his engagement at Bridlington, or during the winter months following his seaside seasonal employment, but he possibly played in theatre

¹ *B.F.P.*, 15 April 1882; *B.Q.G.*, 26 February 1897.

² Rogers Family Archives: birth certificate.

³ See further, Tony Jowitt, 'A Review of Recent Writing on the History of the Town', David Ashworth, 'The Treatment of Poverty', and Gary Firth, 'The Bradford Trade in the Nineteenth Century', in *Victorian Bradford: Essays in Honour of Jack Reynolds*, eds. D. G. Wright and J. A. Jowitt (Bradford: City of Bradford Metropolitan Council, Libraries Division, 1982).

⁴ One of his sons, Walter B. Rogers, was destined to play cornet solo in Sousa's Band and later to become Musical Director with the Victor Talking Machine Company where he conducted the orchestra and made records with the famous musicians of the day, such as Enrico Caruso, Nellie Melba, John McCormack and Fritz Kreisler—see Rogers Family Archives.

⁵ 1861 census, RG9/3331, folio 27, p. 9. The 1871 census was a little more detailed and stated that Samuel was a 'musician flautist'—see 1871 census, RG10/4474, folio 21, p. 35.

orchestras, for in the February of 1887 he was living in Liverpool, presumably working in a theatre, and in the April of 1891 he was a ‘musician’ in a Hull theatre.⁶

Rogers was appointed Conductor/Musical Director of the Sea Wall Parade Band in 1882 by the Sea Wall Parade Committee, having already been the flautist in the Parade Band a year earlier. Rogers’ skill as a flautist and his knowledge of music theory appear to have secured him the new position:

The Committee have entrusted to Mr Rodgers [*sic*], of Bradford, the duty of providing a band. Mr Rodgers will be remembered here as the accomplished flautist of last season, and his theoretical knowledge being affirmed to be of a first class order there is every promise that the excellent band of last year will be surpassed this.⁷

It is not known where as a mill worker Rogers learnt the flute or acquired his knowledge of music theory, but he had in his possession at some time in his life, Macfarren’s *Rudiments of Harmony*, published in 1880, which perhaps suggests that he was self-taught.⁸

Rogers’ first year as conductor was very successful. The newspaper stated at the end of his first season:

That Mr. Rogers has shown a desire to do all that he undertook to do when he [was] engaged to wield the batôn in the Parade orchestra, is fully acknowledged; and consequently his return next season, unless meanwhile he should have greater honors thrust upon him, would be hailed with sincere pleasure, not only by residents here, but by visitors accustomed, it may be, to frequent more important watering places than Bridlington Quay.⁹

⁶ *The Era*, 12 February 1887; Issue 2525, p. 19, BLn. [Accessed 24 January 2009]; 1891 census, RG12/3937, folio 115, p. 15.

⁷ *B.F.P.*, 15 April 1882.

⁸ G. A. Macfarren, *The Rudiments of Harmony, with Progressive Exercises and Appendix*, 7th edn (London: J. B. Cramer, 1880).

⁹ *B.F.P.*, 30 September 1882.

The newspaper reprimanded the committee and the inhabitants saying that it was regrettable that neither had given any sign of their appreciation: ‘Even a little display of hospitality in the shape of a supper would have served, in some degree, to mark the appreciation of the merits of the band, about which there can be very little difference of opinion’.¹⁰

The criticism had some effect, for during the interval of the last performance of the season, Rogers was presented with an ivory baton complete with ornate engraved gold mountings (see Appendix 3B). The inscription stated that it was ‘Presented by public subscription to Mr. S. Rogers in recognition of the ability with which he conducted the Parade Band at Bridlington Quay, 30th September, 1882’.¹¹ The baton was presented by the Chairman of the committee, Mr. Steere, who stated that it was given as a ‘token of pleasure that had been afforded by the performances of the band during the past season’.¹² In replying, Rogers gave praise to his band members saying that without them he could not have given ‘general satisfaction’ and ‘he was pleased to have that opportunity to testify to his appreciation of their conduct’.¹³ After the performance Rogers and his band were invited to the George Hotel for supper. Speeches, toasts, and punch all ensued with Browne (a committee member), ‘eulogising’ ‘the character of music that had been played throughout the season’.¹⁴

This style of living would have been markedly different to that of a mill worker or a theatre musician, and Rogers and the band must have felt some sense of pride in knowing that their work at been acknowledged and appreciated both by the public and the Local Board. In future years this was not always the case.

1883 saw the newspaper once again reporting favourably on the ‘excellent’ band, and again, as in previous years, the Bridlington band was compared to that of Scarborough’s: ‘the musical performances, under the direction of Mr. Rogers, are superior to anything

¹⁰ *B.F.P.*, 30 September 1882.

¹¹ The baton is now in the Bayle Museum, Bridlington.

¹² *B.F.P.*, 7 October 1882.

¹³ *B.F.P.*, 7 October 1882.

¹⁴ *B.F.P.*, 7 October 1882. Browne was probably the author of letters to the newspaper in 1869 and 1877—see pp. 33-4; 47.

hitherto experienced at Bridlington Quay. In fact it is generally admitted that the band would not occupy a second place even it were compared with the somewhat larger band of Scarborough Spa'.¹⁵ This was, not surprisingly, pleasing to the newspaper because it had 'always urged the desirability of having a first rate band, the extra cost of which would be comparatively small'.¹⁶ It went on to say that 'certainly no better way could be found of spending a considerable portion of the gate money than by securing a really first class band, which should become a sort of pole star to Bridlington Quay'.¹⁷

At the end of the season the *Bridlington Free Press*, showing some insight into the shaky lives of musicians, urged the Local Board to make arrangements as soon as possible with Rogers for the next season:

One thing, however, is certain, and the splendid playing of the band this season has demonstrated it; it is that good music must be regarded as a *sine qua non* on the Sea Wall Parade. The better and more complete the band is, the wider and more permanent will the reputation of the Quay become. The Parade Committee have shown every desire to recognise this fact, and we trust they will continue to do so, and will at the same time show the utmost amount of liberality in dealing with any suggestions made by Mr. Rogers. That gentleman has a reputation to make and we hope he will make it (if indeed he has not done so), and enjoy it at Bridlington Quay. For ourselves we do not see that the Board should have any hesitation in coming to some understanding with Mr. Rogers [...] Undoubtedly it would be an advantage of infinite value, for Mr. Rogers to be certain of an engagement, and so be enabled to prepare the arrangement of his music during the winter months, and even to select his performers as opportunities may present.¹⁸

The suggestion of engaging the conductor for the following year went unheeded, although Lockwood in 1878 had been afforded this courtesy. Seemingly, the committee did not engage the conductor until about three or four months before the start of the new season.

¹⁵ *B.F.P.*, 14 July 1883.

¹⁶ *B.F.P.*, 14 July 1883.

¹⁷ *B.F.P.*, 14 July 1883.

¹⁸ *B.F.P.*, 6 October 1883.

This policy led to a pattern developing whereby Rogers would write to the committee at the beginning of each year offering to supply a band for the ‘ensuing season’.

Not a great deal of information with regard to the instruments and band members has been found, but from the advertisements in the ‘Musicians’ Wants’ column of *The Era* it has been possible to name some instruments and band members for 1884:¹⁹

Charles Hanson	Solo cornet
William Helliwell	Oboe
Alma Walker	Clarionet, ‘to combine Second Cornet’.
John Lewis	Bass trombone (slide), ‘to combine Double Bass’.

These musicians announced they were nearing the close of the season with the Sea Wall Parade Band and required further employment. It can be seen that Walker and Lewis were double-handed; it is unclear which instrument they played in the Parade Band, or if they had the opportunity to play both instruments. The oboist William Helliwell (Hallewell) probably played in Lockwood’s band of 1880. Whether these musicians were re-engaged for the 1885 season is unknown but a trombonist, in response to an advertisement placed by Rogers for a first B flat trombone (solo) appeared in the 1885 band by the name of Charles McCallaugh.²⁰ McCallaugh spent a number of years with the Parade Band. In 1895 he was a member of the Spa Band, Scarborough, which suggests that he was a player of some ability, and in 1894 and 1895 he played in the Bridlington Musical Festival.²¹ This musical festival took place in the spring of each year from 1894 to 1903 (with the omission of 1902), and would have been important to instrumentalists as it offered potential pre-season employment.

¹⁹ *The Era*, 27 September 1884; Issue 2401, p. 23, BLn. [Accessed 24 January 2009].

²⁰ *The Era*, 16 May 1885; Issue 2434, p. 19, BLn; *The Era*, 3 October 1885; Issue 2454, p. 20, BLn. [Accessed 24 January 2009]. McCallaugh has various spellings; for the purpose of the thesis this spelling has been adopted.

²¹ *Bridlington Musical Society 1894-1903*, Bridlington Musical Festival programmes. These programmes can be found in the Bridlington Central Library. In 1895 McCallaugh was listed under the trumpet section. For further information on the festival see Catherine Dale, *The Bridlington Musical Festival, 1894-1903* (Leicester: Troubador, 2004).

The opening day of the 1885 season was marked by a special ceremony, and although it was a grand affair, it was nevertheless something of a disappointment to Rogers and his men. The Parade was undergoing extensive improvements, and Rogers had assumed that the bandstand would be included in the improvements; however, not all his hopes were realised. Shortly before 11 a.m. the ‘*Quinque primi*’ of the Local Authority together with the curator, John Boden, waited at the entrance to the Parade for the arrival of Rogers and his band of twelve men. A fanfare from the trumpeter hailed their arrival, and the officials escorted them to the band kiosk. The newspaper report gave the following descriptive account and provides insight into how the English weather and working conditions affected the musicians:

On reaching this structure the twinkle so peculiar to the eyes of Mr. Rogers was observed suddenly to vanish, and lachrymation setting in, his countenance changed from the major to the minor mode, and this change naturally had a sympathetic effect on his disciples of the divine art. There was little difficulty in the *Quinque primi* divining the cause of this sudden penumbra. The Musical Conductor, it appeared, expected to find upholstered seats, fixed music stands, and moveable glazed shutters to temper the ravings of rude Boreas; whereas everything presented the same absence of luxuriousness and comfort which he fondly hoped had become a thing of the past. Moreover, in order that there be no incongruity, the harmonious twelve had at great outlay supplied themselves with silk hats of the last Parisian style. One of the *Quinque primi*, who is well-known to be equal to any such occasion, assured the lachrymose Conductor that he made a huge mistake in becoming pessimistic; that in fact it was intended to give him a *carte blanche* in respect of the glazed shutters and the fixed music stands, but as to the velvet couches he much regretted to have to say that the *Quinque primi* must there make a stand, because it was natural to infer that when once comfortably seated the men would never tire of playing and would indulge in a “ceaseless grind” so that the visitors would be forgetting their meals, and thus the butcher and the baker *et hoc genus omne* would suffer loss of trade, a consequence which he was sure the worthy Conductor would be one of the last to help to bring about. These words had their effect; the Conductor smiled through

his tears, and at once offered up the musical prayer “God save the Queen,” and his buoyant spirit afterwards found vent in “Hail smiling morn,” which invocation produced a telling effect, symbolical, it is to be hoped, of many smiling morns throughout the forthcoming season.²²

Seemingly Rogers and his bandsmen were very much out of pocket with regard to the ‘silk hats of the last Parisian style’. This suggests that the men supplied their own clothes: a cost to be borne out of their salaries.

Subsequent to 1882, the end of most seasons seems to have been marked by a supper at a local hotel. In 1885 the supper was held at the Londesborough Hotel. Rogers was in a position to provide supper for his band from the ‘tangible approbation’ he had received from both visitors and residents. Around twenty-five people sat down to supper. This included Rogers, the band members, Boden, the Parade Manager, J. Browne and Taylor (members of the Parade Committee) and one or two more connected with the Parade. Glee, songs and toasts followed the supper. The toasts included “The Visitors and Success to the Parade”, “The Members of the Local Board”, “Mr. Rogers and Members of the Band” [and] “Mr. Boden’s Health”.²³ In replying to the toasts both Boden and Rogers remarked on the respectful way they were treated by the Board. Rogers said that the band was the best that he had ever had and was testament ‘to the good services that had been rendered him’.²⁴ He thanked his men for their good conduct and said how this had raised the character of musicians, ‘who not many years ago were looked down as vagabonds in much the same way as actors formerly were. This state of things he hoped had passed away’.²⁵

It appears to have been important to Rogers that he and his men were seen as being ‘respectable’, and the issue of the musician’s respectability can be seen throughout the chapter through references to their conduct and their treatment by the Local Board.

²² *B.F.P.*, 6 June 1885.

²³ *B.Q.G.*, 10 October 1885.

²⁴ *B.Q.G.*, 10 October 1885.

²⁵ *B.Q.G.*, 10 October 1885. In Rogers’ first year he advertised for a euphonium player with qualities that were ‘good and respectable’—see *The Era*, 27 May 1882; Issue 2279, p. 23, BLn. [Accessed 24 January 2009].

In 1886 Rogers' band contained amongst others, the following five musicians who advertised in *The Era* for winter engagements:²⁶

H[enry] Calvert	Solo clarinet
William Neilson	Euphonium
John Wilkinson	Bombardon
William Byrne	Drummer
C. M'Callough	Trombone

It seems that it was usual for some musicians to state in advertisements the number of seasons they had played with the same band. Presumably, this acted as a type of 'reference' as to their instrumental ability and good character. McCallaugh stated that he was reaching the end of his second season with the Sea Wall Parade Band, and Calvert said it was the end of his fifth season, thus indicating that he had been a member of Rogers' first band. Interestingly, although Calvert advertised in *The Era* in September for an engagement for the winter months, in the previous July he had advertised for a first-class clarinet to play from 2 August to 2 October at the Gaiety Theatre, Halifax; applicants for 'terms' etc. were to contact him at the Sea Wall Parade.²⁷ Calvert came from Halifax, and it is probable that he was on terms with A. Grimmett, the lessee of the theatre, who in 1911 became conductor of the Winter Gardens Orchestra, Southport. It is also possible that H. Calvert, clarinetist, was the bassoonist J. H. Calvert in the Bridlington Musical Festival Bands of 1894 to 1897.

In 1888 the 'Sea Wall Parade' was renamed the 'Royal Prince's Parade' (Prince's Parade). Rogers and the band took no part in the pomp and ceremony of the occasion, but Rogers continued in his position as musical director and continued to use *The Era* to engage and communicate with past band members. In the May of 1888 Rogers placed an advertisement stating that all musicians engaged for the season should attend a rehearsal on 2 June at 6 p.m. and that he required an oboe and second French horn for 2 July and requested that 'Hallewell write' (presumably the oboist from previous bands);²⁸ and in 1890 his advertisement stated that he would be pleased 'to hear from old friends'.²⁹ The re-engagement of past members, and the knowledge of their abilities, undoubtedly made it

²⁶ *The Era*, 25 September 1886; Issue 2505, p. 20, BLn. [Accessed 24 January 2009].

²⁷ *The Era*, 24 July 1886; Issue 2496, p. 17, BLn. [Accessed 24 January 2009].

²⁸ *The Era*, 26 May 1888; Issue 2592, p. 20, BLn. [Accessed 24 January 2009].

²⁹ *The Era*, 1 March 1890; Issue 2684, p. 21, BLn. [Accessed 24 January 2009].

easier for Rogers to make up his band. Equally, the bandsmen's lives were made easier knowing there was a possibility of being re-engaged. It is also possible that Rogers engaged musicians that were known to him in Bradford. Sources regarding the bandsmen and instruments have been very limited; however, a poem written about the band in 1889 by William Taylor gave the names of the band members and the instruments (see Appendix 3C for a photograph of Rogers and the band, date uncertain). The poem is prefaced by a short paragraph describing the basis of the poem.

THE QUAY, THE PARADE, AND THE BAND.³⁰

The natural attractions of Bridlington Quay, have, during late years, come to be widely known, and greatly appreciated. Among its other attractions, the Prince's Parade is admitted to be pre-eminent. The Parade Band under the direction of Mr. Rogers, which from year to year had gone on improving, attained a degree of excellence during the Season 1889 which evoked general comment among both visitors and residents. It was to give expression to this appreciation of the Band, and of the merits of its individual members, that the following lines were written and published in the "Bridlington and Quay Gazette" of September the 28th, 1889.

There's not throughout England a sea-side resort,
In essentials can outvie the Quay,
With its bay and its bathing, its sands and its sports,
And its breezy Cliff-walks by the Sea.

[...]

But the gem of the Quay is its famous Parade,
"The Prince's" by Royal lips christened;
With its grand Music stand, and its excellent Band,
To which many thousands have listened.

'Tis here Rogers holds sway, and with masterly skill,
Marks the *tempo*, with care and precision,
And anon floods the air, with a piccolo trill,
Still soaring aloft on his mission.

³⁰ William Taylor, 'The Quay, The Parade, and The Band' in *Bridlington Echoes: Being a Selection of Ballads, Burlesqued Reports, Satirical Skits, Parodies, Pasquinades, and Pleasantries, contributed to the "Bridlington Free Press" and the "Bridlington and Quay Gazette" during the last Quarter of a Century* (Hilderthorpe, Bridlington: W. Taylor, 9 Granville Terrace, 1892), pp. 49-51.

Of his men he is proud, for they're good men and true,
And inspired by an *esprit de corps*,
Lead harmonious lives, keep their duty in view,
Do their best, and what men could do more?

There's Calvert, his chieftain, for no better he'd seek,
Since he leads with such skill and dexterity.
One could listen and listen, throughout the whole week,
As he makes his name great for posterity.

Be it Polka or Gigue, Polonaise or Gavotte,
Or Waltz, so inviting for dancing.
Choice Selection, Quadrille, Overture or what not,
His melody's always entrancing.

Then there's Simpson, who takes the lead now and again,
With his Clarinet pitched in E flat.
How deftly he fingers! description were vain,
Of his marvellous runs and a'that.

Then Wager, who calls forth the mellifluous tones,
Of the Oboe, so sweet and so dreamy,
While Firth with the Bassoon, and a skill so well known,
Adds a mellowness deep toned and creamy.

The trumpet-tongued Cornets also merit much praise,
Harvey *primo*, and Dashwood *secundo*,
As they give clarion voice to the hymn Marseillaise,
Or to Quick March, Bolero, or Rondo.

The sweet-sounding horns, play'd by men who're *au fait*,
In evoking tones tuneful and tender;
Of their artistic claims, it is much one might say,
To the praise of both Phillips and Spencer.

Not less are the merits of Caine and Meakin,
Who Euphonium and Bombardon handle.
Their fame is well known from the Quay to Peking,
And few men could to them hold a candle.

Then McCullaugh's inspiriting, martial Trombone,
So effective in March, Waltz, or Quick Step.
All who've had good fortune to hear him, will own,
With his instrument he's *facile princeps*.

It would not be fair to the three Clarinets,
To pass over their names without mention;
For Milroy, France, Williams, deserve all they get,

Of the highest of high commendation.

So the resonant Bass a good duty has done,
With the bow in the hands of famed Blincoe.
Better service perhaps no man under the sun,
To the band could have rendered, by Jingo!

Now comes “last but not least,” busy Byrne who’s a host,
With his drums, castanets, tambourine;
Ever on the alert, smarter man for his post,
In this world perhaps never was seen.

He will play a Drum solo, or beat a tattoo,
Fire percussion, or the anvil strike loud;
Or the Zylophone play with both skill and taste too,
While around he attracts a large crowd.

Then all hail to the Band! which so nobly has won,
For itself and the Quay praise and fame;
All honor be theirs, may they modestly don,
The laurels I’ve entwined with their name.

Let our Ediles take note, let them look far and wide,
Both abroad and all over this land;
Though so many attractions kind Nature provides,
A great need is a well balanced Band.

The bandsmen and instruments mentioned are:³¹

Rogers	Flute and piccolo	
Calvert	Melody [Clarinet]	Chieftain
Simpson	Clarinet in Eb	
Milroy	Clarinet	
France	Clarinet	
Williams	Clarinet	
Wager	Oboe	
Firth	Bassoon	
Harvey	Cornet	primo
Dashwood	Cornet	secundo
Phillips	Horn	
Spencer	Horn	
McCullaugh	Trombone	
Caine	Euphonium	
Meakin	Bombardon	
Blincoe	Bass (bow)	
Byrne	Drums, castanets, tambourine, anvil, xylophone	

³¹ 17 members including the conductor.

So far, this thesis has noted that a number of subjective comparisons were made between the Parade Band and the Scarborough Spa Band. With this list of instruments it has now been possible to look at the bands in the concrete terms of instrumentation. In July 1885 the Spa Band numbered 14 (without the conductor who seemed not to contribute an instrument), three less than the Parade Band of 1889. The Spa Band was composed of 4 clarinets, 1 flute/piccolo, 2 cornets, 2 horns, 2 trombones, 1 euphonium, 1 double bass, and drums etc. (see page 180). Rogers' choice of instruments was very similar to that of Lutz's, the conductor of the Spa Band, the differences being that Rogers' band had one more clarinet, one less trombone, and possessed three instruments not included in the Spa Band, namely, an oboe, a bassoon and a bombardon. Presumably Lutz's band would have been enlarged later in the season, whereas Rogers' band was already at its full complement. It is difficult to know why the Spa Band was thought of as a better band. It could have been to do with the ultimate size of the band or possibly the calibre of the bandsmen, although McCallaugh and Byrne of the above Parade Band ended up playing in the Scarborough Spa Band, which suggests that the Parade Band had some able musicians.

The 'chieftain's' instrument in the above poem, although not named, was the clarinet. The poem stated that 'his melody is always entrancing'; this is in line with Van Ess' suggestion that in military bands the role of clarinets was to carry the most important melodic passages.³² Calvert, McCallaugh and Byrne are names from previous bands. The clarinettist, France, was probably the clarinettist D. France in the Bridlington Musical Festivals of 1894 to 1897, and Firth could well have been the bassoonist S. Firth who played in the festival of 1894 or W. Firth who played in the 1900 festival.

From the 'List of Visitors' in the *Bridlington and Quay Gazette* of 31 August 1889 it has been possible to see where some of the bandsmen stayed in Bridlington and from where they had come, confirming Herbert's suggestion that professional musicians were itinerant and would travel the country to find work.³³

³² Van Ess, 'Band Music', p. 139.

³³ Herbert, *Popular Culture*, p. 31.

No.	Address	Family	From
Bow Street			
10	Wager	Mr, Mrs & Master	Bradford
7	Calvert	Mr, Mrs & 2 children	Halifax
2	Caine	Mr, Mrs & Miss	Birmingham
1	Firth	Mr & Mrs, Mrs & 2 children	Bradford
West Street			
39	Rogers	Mr, Mrs & Miss	Bradford
29	Spencer	Mr & Mrs Mr & Mrs junr.	Bradford
Hildershorpe Rd.			
53	Blincoe	Mr, Mrs & Miss	Burnley, Stafford
Hildershorpe Place			
21	Milroy, T. H.	-	Glasgow
21	Simpson, H.	-	Nottingham
21	Byrne, W.	-	Hanley, Stafford
21	Meakin, J.	-	Moosely, Stafford
Queen's Terrace			
4	France, D.	Mr & Mrs	Dewsbury
Queen Street			
13	Harvey, C.	-	Dudley
13	Dashwood, E.	-	London
Hildershorpe Terrace			
14	Phillips	-	Maidstone, Kent

Out of the seventeen band members, fifteen were identified in the visitors list, although there is some uncertainty as to whether Phillips was the Phillips in the band. Surprisingly, only three, namely Wager, Firth and Spencer, came from Rogers' home town of Bradford; Calvert and France came from Halifax and Dewsbury respectively, also in the West Riding. The remaining nine members came from further afield, two from opposite ends of the country. It is interesting to note that some of the musicians took along their families, including Rogers the conductor.³⁴ For the families and the musicians whose homes were in

³⁴ Rogers' family did not regularly stay at Bridlington; it appears to have been the exception rather than the rule, and this may have been the case with other band members.

the industrial towns of the West Riding it would have been rather pleasant to have got away from the smoke and grime. However, not all conductors liked having families joining the bandsmen: A. Braun, the conductor of a Town Band in Southport, requested that his band should only have single men. However, as will be seen, this request may have had more to do with finance than families.

Taylor's poem suggested that the band's repertoire consisted of selections, overtures, and dance music, such as the polka, gigue, polonaise, gavotte, waltz, quadrille, quick march, bolero, rondo and quick step, as well as the hymn Marseillaise. Although classical music was not mentioned it is known that it was performed (see page 74). It is unclear if Rogers arranged any of the music played by the band, but he did acquire selections and overtures from Boosey's and Chappell's journals. In advertisements placed in *The Era* in 1883 for various instruments, Rogers also stated that he required 'Selection and Overture Numbers of Boosey's and Chappell's Journals'; this suggests that Rogers did not subscribe to a band journal.³⁵

The 1889 season brought a cloud over Rogers' previous successful seasons. At the end of January 1889 Rogers wrote to the committee offering to provide a band on the same terms as the previous year and in early February, Henri Richards of Bridlington also wrote offering to supply a band for the Parade.³⁶ In the committee's reply to Rogers they informed him that the band practice room in the Victoria Rooms was no longer available because it had been let to a club. They also stated that during the last season they had received repeated complaints about the 'want of variety in the pieces performed', and they required assurance that if he was to be re-engaged for the ensuing season a more varied programme would be provided.³⁷ Richards wrote to the *Bridlington and Quay Gazette* appearing to support Rogers with regard to the repertoire complaints. Richards, a past bandmaster of Her Majesty's Navy, stated that as a musical director himself he was honour bound to say that even were the allegations by some visitors of a lack of variety true, it was not Rogers' fault. He said that it was printed on the programmes that any piece could be altered at a moments notice and thus there had been some deviations from the programmes.

³⁵ *The Era*, 5 May 1883; Issue 2328, p. 23, BLn. [Accessed 24 January 2009].

³⁶ *B.Q.G.*, 9 February 1889.

³⁷ *B.Q.G.*, 9 February 1889.

This was, according to Richards, where the problem lay; programme alterations pleased some but offended others and therefore it would be better if the programmes were strictly adhered to, as they were in concerts. He stated he was speaking from experience and suggested that if any of the Household Bands such as the Grenadier Guards were engaged for the ‘whole season under the present practice, there would be raised the same complaint [and he questioned] whether even they could, or would, select fresh music twice every day’.³⁸ Rogers took exception to this, believing his apparent support was not sincere and that Richards had a hidden agenda. Rogers’ reply which was published in the newspaper stated that it was the first time he had heard that the complaints had come from visitors, which he doubted, and suggested that Richards knew better than he where the complaints had originated. He said that having been on the Parade for seven seasons and responsible for the programmes he had never seen a notification stating that programmes could be altered. He expressed surprise at the suggestion that concert programmes and the ones printed for the Household regiments were ‘strictly adhered to’. He claimed in his and most people’s experience it was the other way, and suggested that ‘the bandmasters of the household regiments would smile to see such a statement’. He went on to say:

I was in Glasgow during the last week of the Exhibition, and had the pleasure of listening to the bands of the “Coldstream Guards” and the “Royal Artillery” almost every performance, and I know that many items were changed during the week. Out of nine or ten pieces set down for the last performance of the “Royal Artillery Band” only four were played; popular pieces being substituted for the rest. I am far from defending unnecessary changes in the programmes, and I make as few as possible; but any bandmaster of ordinary experience knows that circumstances often beyond his control—such, for instance, as playing the “Dead March” as a mark of respect—render a rigid, inflexible, cast-iron-like adherence to the programme an impossibility.³⁹

After seven seasons as conductor, Rogers would have presumed that his re-engagement was just a formality. The criticism regarding the variety of the band’s repertoire caused Rogers a great deal of hurt and resulted in a lengthy reply to the committee, much of which was

³⁸ *B.Q.G.*, 16 February 1889.

³⁹ *B.Q.G.*, 23 February 1889.

reported in the *Bridlington and Quay Gazette*.⁴⁰ The criticism of Rogers also appeared to have had a political aspect. Rogers had been aware of the ‘rumblings’ of some kind of discontent. He stated in his letter to the committee on 1 February 1889 that he was not surprised that there had been complaints about the band but had not expected it to have taken the shape it had.⁴¹ The rest of what he had to say on the matter and the committee’s response to his letter is taken from the report summary given in the *Bridlington and Quay Gazette* of 9 February 1889, and is quoted almost in full as it provides an insight into the band’s repertoire and the machinations of Rogers and the committee:

He [Rogers] was aware that there were parties to whom no band under his conductorship could play agreeable music. The complaint that there was not sufficient variety in the music he provided was about the vaguest that could be made, and the most difficult to meet. He kept a copy of every programme played during the season so that he had a record of all music played by the band on the parade since he had provided a band. During last season the band played about 500 pieces of different music, comprising every class known to the musical profession, from Beethoven’s Symphonies to a sailor’s hornpipe, and he defied those who complained to mention any kind of music which had not been played on the parade at all suitable for a military band. Last season he introduced one hundred entirely new pieces, and about that number every season since he had had the one [?]. That statement could be easily proved by referring to the programmes. At the end of the last three seasons he had disposed of 400 pieces of music to make room for new. There was a certain class of music which never gets out of date, and which a musical director would as soon think of leaving out of a programme as a reader or reciter would think of leaving out Shakespere and the Standard poets. Perhaps it was this class of music which the complainers thought showed a want of variety. Last season he introduced two new instruments, the Bache Trumpet and Xylophone, for which music had to be specially composed, and which seemed to be much appreciated. He got the best of music published in Boosey’s and Chappell’s journals, the music which is played by regimental bands, and he never spent less than £4 every season at Lafleur and sons, the French

⁴⁰ *B.Q.G.*, 9 February 1889.

⁴¹ *B.Q.G.*, 9 February 1889.

publishing house, and he had a considerable quantity from a German House, and Mr. Rogers asked “what more could he do?” He was not afraid of a comparison between his and the programmes of other places. If the Committee would allow £34 instead of £33 for the band of 17—£2 per man, he would spend every penny in additional music. He did not know whether it would add much to the variety of the programme. He never played a piece above once a week, and only in a case of a piece being popular did he play a piece on two following weeks. “Dorothy” was the most popular selection last year and he played it 15 times; had he played it as often as asked he should have had to play it 50 times.⁴² They played 108 pieces during the week, and he thought it was not too much to play a piece that was popular once a week. During the season people made all sorts of requests and offered all kinds of suggestions and he tried to please the greatest number. He was well-known and easily found, and why did not the parties who wanted more variety go to him and explain what they wanted. That would have been the most straightforward course to pursue. Instead of that they went to the Clerk or Members of the Board. It seemed clear that there was not really so much anxiety about music as it was a desire to injure and discredit him in the minds of the Parade Committee. Against the complaints he could mention scores of compliments which he had received during the season, and he begged to mention an incident which took place on the last night of last season. After they had played the “Queen” a gentleman came forward and made a few remarks, speaking in the highest terms of the Band. He had been at the Quay all the season and the opinion he expressed was that of all the Visitors he had come across. The remarks made by the gentleman seemed in accord with the feeling of the people on the Parade. They were spontaneous and unbiased; the gentleman being a complete stranger to him and the Band. Mr. L Mainprize [committee member] was present and could bear out what he had stated.

In his letter Rogers also expressed regret over the withdrawal of the Victoria Rooms for band practice and hoped that it did not mean there would be no practice room available. He

⁴² *Dorothy*, a comic opera by Alfred Cellier, was staged as *Nell Gwynne* in 1876. It ‘outran its contemporary *The Mikado* when staged at the Gaiety Theatre, London, on 25 Sept. 1886’—see Peter Gammond, ‘Dorothy’, *The Oxford Companion to Popular Music* (Oxford: Oxford University Press, 1991), p. 161.

stated that he had ‘never heard of a Band of 17 performers which had no place to rehearse in. The only Bands that could do without rehearsals were street Bands, and he hoped it was not intended to reduce the Parade Band to that level’. The end of Rogers’ long letter was reported thus:

[Mr. Rogers said] anyone wishing to damage him in the eyes of the Committee had only to make complaints, vague and general, and as the members had no technical knowledge to test the complaints it was not surprising they were accepted as well-grounded. He did not bring this forward as a fault of the Board but to show that it was a great misfortune for a Bandmaster wishing to deal honestly with the Board. He was willing to do all he could to add to the attractiveness of the Band and was prepared to introduce as much new music as he could, but he wanted to know where he was to practise and rehearse.

Rogers’ reply caused a good deal of debate amongst the committee and it seems that most of the committee had not fully understood the hurt they had caused. Mainprize upheld Rogers’ statement with regard to the compliment the Band had received, but also said that Rogers ‘had stated that if the Band had no place to practice in its efficiency would deteriorate 50 per cent’, and in his opinion his estimation of Rogers had deteriorated 50 per cent after writing such a letter. He said ‘they only asked that there should be a little more variety in the music, and he did not think they should be met in that manner’.

Councillor Dobson in defending Rogers showed how difficult it was for a conductor to please everybody. He also highlighted the fact that band musicians may not have liked some of the pieces they played. It also stands to reason that they may also have found the repeating of pieces over the weeks and season somewhat tedious. Dobson stated:

Mr. Rogers was a man who stood well in regard to his profession, and since he had been in charge of the music on the Parade, he stood high in the estimation of the visitors and frequenters of the Parade. The music he had played had been of the best class, by the best composers, and as far as he (Councillor Dobson) was able to judge—and he had been on the parade twice a day during the season—had

given great satisfaction. He (Mr. Rogers) was placed in the most awkward position. Numbers of people went to him and asked him to play different things, and perhaps he did play some music oftener than others, but he believed that Mr. Rogers did his best to please the people. There was the “Jolly Blacksmiths” and the “Hunting Scene” played often, but it was because the people wanted them. Did anyone believe that Mr. Rogers and the members of the band played those things because they themselves liked them? Was it possible to please everybody? If they had a celestial band led by the twelve apostles it would not give satisfaction to everyone [...] Councillor Dobson continuing said [...] It was an unfounded thing to say that there was not variety, and that the music was distasteful to the people. He thought the letter should never have been written to Mr. Rogers. He could see that it had stung him to the core, and it was an ungenerous thing to do. The Board, he thought, had been misled in this matter, and misled into doing a great wrong to Mr. Rogers, and it was his duty to see that no servant of the Board was injured in such a way. Mr. Rogers had done good service to the Board, he had made the music most pleasing and attractive to the people as was shown by the number who listened to it, and he was deserving of better treatment.

Councillor Taylor did not believe that anything untoward was said: ‘surely they could express an opinion. There was no doubt that he was asked to play certain tunes many times, but he was not there to cater for two or three individuals’; and Taylor later stated:

The Committee appreciated his music and appreciated his band, and all they had said was that there had been many complaints. The Committee had no bad feeling in the matter. He did not know how this bad feeling had crept in. As for himself, he had nothing against Mr. Rogers or his men. Mr. Rogers had always conducted himself as a gentleman, and his men had always conducted themselves in the most respectable manner.

An altercation followed with Dobson making allegations of harassment and suggesting that certain members had been ‘pulled into it’ [the criticism of Rogers] by others. Butterfield

was of the opinion they should advertise for a band and then Rogers would ‘have the same chance as anyone else’ (this was a common theme for later conductors). With regard to the practice room Taylor agreed with the letting of the room. He said if they could rent the room for £10 per annum then it would be good for the ratepayer. He believed that Rogers should find his own room and ‘charge for it in providing the band’. He stated that ‘when a band was practising they made a most dismal row, and no one could occupy these rooms if practising was going on in the picture gallery’. The end result was that Rogers kept his position, but had to find a practice room.

The *Bridlington and Quay Gazette* carried a number of letters in support of Rogers and the practice room. A letter from William Taylor (the one-time editor of the *Bridlington Free Press*, not the Taylor of the committee) expressed his dismay at the way the Board had treated Rogers. It also underlines the perceived importance of bands to the resorts:

I believe that many of the inhabitants of these towns, on reading the report of the proceedings of the Local Board [...] would, like myself, feel somewhat indignant respecting the manner in which the re-engagement of Mr. Rogers as Bandmaster has been dealt with by the Board. Mr. Rogers has now filled the position for several years, and if he has not won the approval of every member of the Board, which it would appear he has not, he has undoubtedly won the approval and respect of the inhabitants generally, and also that of the great body of visitors who come to the Quay. I will even venture so far as to say that the reputation of the Quay, as a first-class pleasure resort, has been sensibly increased by the quality and character of the music performed by the band under the direction of Mr. Rogers.⁴³

Taylor went on to discuss the complaints against Rogers, amongst which he said:

In my humble opinion Mr. Rogers has always done his utmost to give general satisfaction to the public and to his employers; and having done this he is, I think,

⁴³ *B.Q.G.*, 16 February 1889.

entitled to look for a little more courtesy and generous feeling than it would appear he has received.⁴⁴

The decision to keep Rogers was a popular one, for reportedly, after the final item on the programme at the close of the 1889 season no fewer than 500 people had amassed 'to show their appreciation of the manner in which Mr. Rogers and the members of his band had acquitted themselves during the season'.⁴⁵ Two members of the Local Board, Mr Dale (chairman) and Mr Dobson were present. Dale gave a speech praising Rogers and the band for their 'punctuality and attention to duty' and acknowledged the satisfaction the band gave to people on the Parade. Dobson stated that Rogers was well in touch with the members and thanked him for willingly undertaking the adjustments requested to meet the requirements of the Board. Rogers in return thanked the Board for their kindness and said that he would be pleased to come again if the Board wished it. He also said (possibly alluding to the problems earlier in the year) that he had tried to play the best selections and to introduce the newest and most popular music published.⁴⁶ This 'demonstration' at the end of the band's engagement was possibly in response to the criticism levelled at Rogers at the beginning of the year with support coming from some of the 'people' as well as from two members of the Local Board.

The issue of repertoire was not peculiar to Rogers. In the early days of the Parade, Professor Wilson and some of the subsequent conductors were criticised for not playing sufficient 'good' music or for not providing a more varied programme, and as shall be seen in later chapters, it is an issue which affected most conductors in seaside towns.

Economic factors played a significant part in the band's life. The decision in 1889 not to let the band practise in the Victoria Rooms boiled down to economics. Whilst the room was used for band practice, it could not be hired out for a fee. Band numbers and band constitution were also affected, with numbers increasing and decreasing within a season; the fewer the band members meant less money to be given out in wages. Band numbers were specified by the committee. High season (July to mid September) would demand the

⁴⁴ *B.Q.G.*, 16 February 1889.

⁴⁵ *B.Q.G.*, 12 October 1889.

⁴⁶ *B.Q.G.*, 12 October 1889.

highest number of players. As band numbers changed the instrument composition also altered. This made it difficult for Rogers, as it did for conductors in most other resorts; reduced band numbers would have affected the standard of performance, leaving him open to criticism; and some pieces would not have been playable, resulting in less variety, which again left him open to criticism. In 1886, the *Bridlington Free Press* published letters and voiced its own criticism of the Local Board and its money-saving policy when the committee in the middle of September instructed the conductor to dismiss several of the band. One letter said that it was like ‘killing the goose that lays the golden eggs’.⁴⁷ In 1892, when Rogers heard that his band numbers would be reduced before the end of the season, he wrote to the board asking them to reconsider. The result was that the committee assented to retaining the services of two band members for one week and one member for the rest of the season.⁴⁸

It was the practice for the committee to allow Rogers so much a week and out of this he had the responsibility of paying the band members. As the band numbers varied the money for the band was altered accordingly:

Season	Dates	No. of weeks	No. of performers	Rate per week
1882 ⁴⁹	July	-	17 (complete)	-
1889 ⁵⁰	?		17	-
1890 ⁵¹	26 May-28 June	5	12	£24
	30 June-20 Sept.	12	18	£35
	22 Sept.-4 Oct.	2	12	£24
1891 ⁵²	18 May-27 June	6	12	£24
	29 June-19 Sept.	12	18	£35
	21 Sept.-4 Oct.	2	12	£24
1892 ⁵³	30 May-2 July	5	12	£24
	4 July-17 Sept.	11	18	£35
	19 Sept.-6 Oct.	2weeks 4 days	12	£24

⁴⁷ *B.F.P.*, 11 September 1886.

⁴⁸ Committee Minutes, 15 September 1892, pp. 136-7, East Riding of Yorkshire Archives and Local Studies, Beverley; for details regarding these minutes see Primary Sources, Section 1 of the Bibliography.

⁴⁹ *B.F.P.*, 8 July 1882.

⁵⁰ Taylor, ‘The Quay, The Parade, and The Band’, pp. 49-51.

⁵¹ Committee Minutes, 24 January 1890, pp. 15-16.

⁵² Committee Minutes. 23 January 1891, pp. 54-5.

⁵³ Committee Minutes, 15 February 1892, p. 100.

1896 ⁵⁴	18 May-27 June	6	12	£24
	29 June-18 July	3	18	£36
	20 July-5 Sept.	7	20	£40
	7 Sept.-19 Sept.	2	18	£36
	21 Sept.-3 Oct.	2	14	£28

From 1890 to 1892, Rogers was given £24 for a band of 12, which worked out at £2 per member, and for a band of 18 he was given £35, which was just short of £2 per member. This shortfall was the same in 1889 when Rogers asked the committee for ‘£2 per man’, or £34 instead of £33 for 17 band members, and it is assumed that it was also the same in 1882. In 1896 the payment increased to £2 per man whatever the band numbers.

As musical director, Rogers decided how much to pay both himself (which included his expenses), and the bandsmen. Not all his advertisements for bandsmen stated ‘terms’, and where there was mention, Rogers varied the way ‘terms’ were announced; some advertisements stated the terms were ‘moderate’, and in others Rogers requested that the instrumentalists gave their ‘lowest terms’. Only one found thus far stated the actual salary. In 1882 Rogers was paying a euphonium player £1 18s.⁵⁵ This may have been a uniform rate, or there may have been some kind of hierarchal system operating in the band whereby some bandsmen were paid a little more. This was the case in Llandudno in 1887 whereby a ‘good Slide-Trombone Player to be Second in Grand Orchestra’, under the conductorship of Rivière, was to receive £2 10s. per week, with extra payment for Sunday playing, and a ‘First-class Oboe Player (Soloist)’, was required for nine weeks at a salary of £2 15s. per week, also with extra payment for a Sunday performance.⁵⁶

It is interesting to compare these payments to other resort bands. In 1897 Worthing Town Council looked into the cost of providing a band for the resort. Councillor Burnand claimed that he ‘had it on good authority’, that an ‘ordinary’ bandsman would be ‘willing’ to be engaged for £1 15s. a week and suggested that they could get a band of 16 players for about

⁵⁴ *B.Q.G.*, February 1896, ‘Annals’, vol. 15, p. unknown. The beginning of the volume is in a bad state of repair and the pages have become muddled. From the dates given in the ‘Deaths’ and ‘Correspondence’ sections it is known that the date is after January, and as the engagement of the band and the performance dates were decided during Rogers’ time in the early months of the year, it has been assumed that the newspaper was published in February.

⁵⁵ *The Era*, 27 May 1882; Issue 2279, p. 23, BLn. [Accessed 24 January 2009].

⁵⁶ *The Era*, 18 June 1887; Issue 2543, p. 21; 12 February 1887; Issue 2525, p. 19, BLn. [Accessed 24 January 2009].

£30 per week (just over £1 17s. per man).⁵⁷ Conversely, in 1902 the Southport Corporation provided the conductor of the Corporation Band of 30 members with £80 (just over £2 13s. per man).⁵⁸ Taking into account the slight difference in years, the figures from Llandudno, Worthing and Southport suggest that the committee's payment to Rogers was on the low side of 'moderate'. This may account for Rogers not subscribing to Boosey and Chappell's journals.

In 1889 the committee considered introducing Sunday Music. Normally the band performed for four hours a day from Monday to Saturday.⁵⁹ The clerk to the Parade wrote to Rogers enquiring on what terms he would supply a band to play sacred music on Sundays. Rogers appeared not to have any reservations about playing on a Sunday and wrote back quoting his terms, which unfortunately were not recorded. The committee, however, decided against Sunday music.⁶⁰

Local bands were also engaged by the committee in order to prolong the season. In 1889 it was suggested at a council meeting that a local band be engaged for two or three weeks, as had been done in previous years. This suggestion caused a debate as to whether the 'ordinary' (Rogers') band could continue with reduced numbers. It was decided that most of the band members would have by then made their winter arrangements and so would have been unable to continue; also, with an eye on the committee's purse, it was acknowledged that a local band would play for three weeks at the cost of one week of Rogers' band, and so, not surprisingly, a local band was engaged.⁶¹ Local bands may have consisted of or included volunteer bands. On 26 September 1890, the clerk to the committee was 'instructed to engage the Band of the 2nd E.Y.A.V. to play on the Parade for two weeks commencing on Monday 6th proximo from seven to nine o'clock in the evening' (see Appendix 3D for a photograph).⁶² The Parade Committee, like the Southport Corporation, also received requests from various bands asking for authorization to give

⁵⁷ *Worthing Gazette*, 9 June 1897.

⁵⁸ *SV*, 12 April 1902.

⁵⁹ Advertisements in *The Era* in 1895 stated that the band played four a day, excluding Sunday and it is assumed that this was the case in previous years. For example, see *The Era*, 18 May 1895; Issue 2956, p. 22, BLn. [Accessed 24 January 2009].

⁶⁰ *B.Q.G.*, 6 July 1889.

⁶¹ *B.Q.G.*, 5 October 1889.

⁶² Committee Minutes, 26 September 1890, pp. 45-6. Volunteer bands were also engaged at Southport to entertain the visitors and residents—see Chapter 7.

performances. For instance, in June 1892, the committee received a letter from the Port of Hull Society's and Sailors' Orphans Home for permission (which was granted) for its band to play on the Parade, possibly on Thursday 4 August.⁶³

The upset of 1889 caused Rogers to have feelings of insecurity. At the beginning of 1890, Rogers wrote again offering to provide a band for the forthcoming season and believing he had to fight for the privilege he reminded the committee that he had conducted there for many years and indicated his intentions with regard to repertoire and the reputation of Bridlington Quay. The committee minutes summarized his letter:

That after the many years he had had the honour of serving the Committee it would be superfluous for him to say anything of his capabilities for the post that passing the winter as he did in the large Towns he had every opportunity of getting all the best and most popular music suitable for the Sea-side and that last season he introduced over two hundred pieces of various kinds entirely new in this district and adding that should he again have the honour of providing a Band he would do his utmost to deserve it by maintaining-and if possible increasing the reputation and popularity of the music at Bridlington Quay .⁶⁴

Rogers was re-engaged and during the year a letter from Rogers appeared in *The Era* with regard to the question of copyright. For some time a dispute had been going on between Mr Groenings, a bandmaster at Brighton, and the French composer (name unknown) of *The Caprice Polka*. Apparently, the composer registered his composition in France 'and obtained the protection of the Copyright Law of that country', but did not protect the polka in this country. In 1887, Lafleur, an English publisher published and printed the polka in this country and in the same year Groenings purchased it and his band performed it on Brighton Pier. The result was that the French composer undertook court proceedings against Groenings for an infringement of his composer's rights.⁶⁵ *The Era* was still reporting on this story in 1891 and went into great detail about the 1844 International

⁶³ Committee Minutes, 24 June, 1892, p. 123.

⁶⁴ Committee Minutes, 24 January 1890, pp. 14-15.

⁶⁵ *The Era*, 25 July 1891; Issue 2757, p. 13, BLn. [Accessed 24 January 2009]. The case was still causing interest in 1891; *The Era's* report gave a summary of the case and the International Copyright Acts.

Copyright Act, the International Copyright of 1886 and the confusion that the 1886 Act caused. Rogers believed that Groenings should not have to ‘fight’ it out alone and said ‘I think it behoves musical directors and conductors to take up the question of levying fees for the performance of foreign music seriously, or they will soon find themselves in a most peculiar position’.⁶⁶ This issue was of interest to Rogers, for he too had copyright problems, as his letter indicates:

Mr Moul [the French composer’s representative and agent] says fairly enough that if we do not play the music of the repertoire of La Société des Auteurs,⁶⁷ &c., we incur no liability, and therefore need pay no assessment; but I have been trying ever since the summer of 1888—when my troubles with Mr Moul and his agents first began—to find out what was and what was not included in the repertoire de la [*sic*] Société des Auteurs, &c., but all to no use. This is how the claims of La Société appear to me to stand at present. If I perform a musical composition which bears a printed or written notice to the effect that the right of public performance is reserved, then I am liable, and justly so. If I perform a musical composition upon which there is no such notice, but which is in their repertoire, I am still liable in spite of common sense or Article IX. of the Convention. I am glad that Messrs Boosey and Chappell are prepared to defend the right of performance of the French compositions in their journals, and I think it would be well to consider the advisability of “boycotting” all French music which cannot be played without a fee until the matter of musical copyright is put into some understandable form.⁶⁸

Interestingly, in early 1889 when Rogers was defending his position with regard to repertoire complaints, he stated that he never spent less than £4 every season at Lafleur and Sons, the French publishing house. Other conductors also had difficulties with regard to the copyright issue; for example, the problem of copyright raised its head in Southport when the playing of *Don César de Bazan* by the band of the 13th L.R.V., conducted by Thomas

⁶⁶ *The Era*, 6 September 1890; Issue 2711, p. 10, BLn. [Accessed 24 January 2009].

⁶⁷ This French society established in 1851, was the first of its kind and was founded especially for the administration of ‘small rights’ (as opposed to ‘grand rights’, which were for dramatic performances (music in ballets and operas)—see Peter Kleiner, et al., ‘Copyright’, §II. ‘Copyright collecting societies: operation and history’, *Grove Music Online. Oxford Music Online* (<http://www.oxformusiconline.com/subscriber/article/grove/music/40690>) [Accessed 14 October 2008].

⁶⁸ *The Era*, 6 September 1890; Issue 2711, p. 10, BLn. [Accessed 24 January 2009].

Rimmer, resulted in a lawsuit and seemingly problems with copyright arose again on the Parade in 1899.

In 1891 Rogers wrote offering to provide a band and to play flute and piccolo, and again he reminded the committee of his professional expertise. In January 1892 he stated that as well as conducting the band 'on the same terms as last season' he would undertake to provide all the music and 'to hold himself responsible for all copyright changes and royalties for performance'.⁶⁹ The committee requested an undertaking from Rogers that he would play more sacred music; Rogers reply was recorded: 'nothing would give him greater satisfaction than to increase the number of sacred pieces as he is very partial to that class of music and fully alive to its refining influence'.⁷⁰

Seemingly, Rogers was offering more personal undertakings in order to keep his position as conductor. As stated earlier, with regard to Henri Richards, Rogers had to contend with other musicians writing to the committee offering to provide a band. In January 1892, Charles Lax of the Orchestral and County Quadrille Band, Hull, applied to the committee in respect of supplying a band.⁷¹ He was not appointed and Rogers continued in his post, but it does indicate that a musical director was not secure in his position.

In 1893, the committee instead of engaging a local band to continue the entertainment after the season's end engaged for a fortnight a 'special string band' to provide a number of Promenade Concerts in the Victoria Rooms. The string band consisted of seven members and was provided by Rogers, who presumably, played flute in the band. It is unclear if the members in the string band were also members of the Parade Band. Some of the concerts included dancing, and the committee also introduced vocal music into the programmes.⁷² The concerts were very popular and were repeated in the autumn of the following year, and again Rogers and his band were engaged, although it is unclear whether it was the band of the previous year. The members of the 'autumn' band were allowed a benefit to supplement their income. This took place in the form of a concert and ball given on Tuesday 6

⁶⁹ Committee Minutes, 23 January 1891, p. 53; 22 January 1892, p. 96.

⁷⁰ Committee Minutes, 15 February 1892, p. 99.

⁷¹ Committee Minutes, 22 January 1892, p. 96. This may have been the flautist in the North Pier Orchestra in 1877/1878 and in the Spa Band, Scarborough in 1899.

⁷² *B.Q.G.*, 14 October 1893.

November 1894, in the Victoria Rooms. The concert consisted of instrumental and vocal entertainment and the ball comprised sixteen dances; the music for the dancing was said to be ‘excellent’.⁷³ Late season entertainment continued to be a feature on the Parade and in 1896 Rogers was once again engaged to provide a band of seven.⁷⁴

In 1895, having been engaged for the fourteenth season, Rogers once again advertised for band members and asked ‘Military Band Members of previous Season’s Bands desiring Engagements’ to contact him.⁷⁵ Two of the engaged musicians were Geo. Mahoney, (cornet), a member of the band since 1892,⁷⁶ and W. Mitchell (French horn), seemingly a new member.⁷⁷ Both musicians at the end of the season advertised for winter positions; Mahoney required a position as ‘First Cornet, or Second in a First-class Orchestra’, which perhaps gives an indication of his skills as a cornet player;⁷⁸ and Mitchell requested an engagement in ‘Operas, Pantomime Season, Variety, or permanency First-class Orchestra’ which possibly indicates he was prepared to accept any position, even though his playing was perhaps of a high standard.⁷⁹ Mahoney and Mitchell were also members of the Bridlington Festival Bands from 1894 to 1896.

Rogers earned a living at Bridlington through the Parade Band, the small band in the Victoria Rooms, benefit concerts, playing in the Bridlington Festival Band, ‘tangible approbation’ from the visitors and residents, and by providing a band to play at balls etc.; on Friday 3 January 1896, the Primrose League Ball was held in the Victoria Rooms with ‘Mr. Rogers’ band’ supplying the music’.⁸⁰ Another source of possible income was from the sale of programmes, whereby he took the loss or profit on them.⁸¹

1896 saw Rogers’ band numbers increased at the height of the season to an unprecedented 20, probably in response to the newly opened Spa. Up to this time, Rogers had played flute and piccolo in the band; however, at the beginning of August he advertised for a flute and

⁷³ *B.Q.G.*, 10 November 1894.

⁷⁴ *B.Q.G.*, 3 October 1896, ‘Annals’, vol. 15, p. 114.

⁷⁵ *The Era*, 9 March 1895; Issue 2946, p. 25, BLn. [Accessed 29 January 2009].

⁷⁶ *The Era*, 14 September 1895; Issue 2973, p. 23, BLn. [Accessed 29 January 2009].

⁷⁷ *The Era*, 21 September 1895; Issue 2974, p. 23, BLn. [Accessed 29 January 2009].

⁷⁸ *The Era*, 14 September 1895; Issue 2973, p. 23, BLn. [Accessed 29 January 2009].

⁷⁹ *The Era*, 21 September 1895; Issue 2974, p. 23, BLn. [Accessed 29 January 2009].

⁸⁰ *B.Q.G.* 4 January 1896, ‘Annals’, vol. 15, p. 1.

⁸¹ *B.Q.G.*, 29 August 1896, ‘Annals’, vol. 15, p. 106.

piccolo, along with a ‘repiano’ cornet and a ‘repiano’ clarinet to augment the band.⁸² It is unclear whether he played alongside the new flautist. Three of the band members were the clarinettist, H. Calvert, who seems to have been in the band since 1882, J. Mallinson, cornettist, and Hemmings, euphonium.⁸³ *The Era*, when reporting on amusements in the provinces said of these instrumentalists and the promenade concerts on the Parade:

The promenade concerts, under the direction of Mr. W. [*sic*] Rogers, continue [to be] very popular, and the various items are nightly received with great delight by those who throng this pleasure resort, Mr J. Mallinson being well received with his charming cornet solos, as also is Mr H. Calvert for his clever clarionet solos.⁸⁴

The season of 1896 once again saw the council discussing the issue of Sunday music on the Parade. The cost of music was discussed and also Sunday music in other resorts, and it was stated that there was no Sunday music in Bournemouth or in other watering places and although there was Sunday music at Scarborough ‘many people were against it’.⁸⁵ After further debate Sunday music was vetoed, but that was not the end of it. In August some committee members requested a special council meeting to discuss the matter further. The reason for the re-emergence of the issue was that the New Spa, which had opened a month earlier (July),⁸⁶ provided Sunday music, and apparently thousands of people had attended the Sunday performances (see Appendix 3E for contemporary photographs of the Spa). Councillor Townsend, in favour of Sunday music, requested that Rogers and his band play on the Parade for the remaining Sunday afternoons of Rogers’ engagement.⁸⁷ He claimed that:

He had heard a large number of expressions of opinion in favour of the Council reversing its previous decision, and favourable to the introduction of Sunday music as exemplified on the Spa. When the “Lost Chord” was being played on the Spa on the first Sunday night, notwithstanding that thousands of people were

⁸² *The Era*, 1 August 1896; Issue 3019, p. 23, BLn. [Accessed 24 January 2009].

⁸³ *B.Q.G.*, 4 June 1897. This refers to Hemmings of the 1896 band.

⁸⁴ *The Era*, 29 August 1896; Issue 3023, p. 22, BLn. [Accessed 24 January 2009].

⁸⁵ *B.Q.G.*, 6 June 1896, ‘Annals’, vol. 15, p. 77.

⁸⁶ *Yorkshire Post*, 22 June 1896, ‘Annals’, vol. 15, p. 83. The newspaper reported on the New Spa and the opening date.

⁸⁷ *B.F.P.*, 15 August 1896.

present, one could almost have heard a pin drop; and when they found people who appreciated music in the form in which it was exemplified that night, and again last Sunday night, he thought the time had arrived when, owing to the loss of receipts which had taken place on their own parade, they ought, in the interests of the ratepayers, to view this matter equally as seriously as they did in the month of May.⁸⁸

The committee members aired various views on the subject ranging from the belief that Sunday music should not be allowed on religious grounds and that Sunday performances would keep people away from the churches, to the view that Sunday music was what the ratepayers wanted.⁸⁹ Townsend claimed that ‘in the past a very large support to the rates had come from the popularity of the Parade, and that if they did not get that same relief towards the rates in the future there would be serious grumbling when any of them had to face the ratepayers’. Pool stated that ‘competition must be met by competition’ and that a sacred concert could be given when the chapels and churches were not open. This business logic from Pool continued when he said ‘the beginning made at the new Spa this year did not represent what they would have to contend with in the future; the attractions there would be of such a character and the prices so popular, especially if the management of the Spa was transferred to a company, that unquestionably the Council would have to do something’. He also stated that from a pecuniary view there was not a problem as the Spa had received £105 for the Sunday performance. Creaser, on the other hand said the proposal for Sunday music was in ‘somewhat bad taste this season towards those gentlemen who had come and done a good work on “yon side”’; and had he been inclined to vote for Sunday performances he would not have done it for the present season. He went on to say that some people were ‘musicked’ out during the week and did not want music on a Sunday and suggested that if people wanted Sunday music they could go the Spa and if they ‘desired quiet they could secure it on the Prince’s Parade’. There were accusations of narrow-mindedness on both sides and eventually a vote was taken which resulted in 9 to 5 votes against Sunday music on the Parade.

⁸⁸ *B.F.P.*, 15 August 1896.

⁸⁹ The debate was reported in the *B.F.P.*, 15 August 1896.

Bridlington's grand New Spa was most newsworthy and many reports appeared in various newspapers as well as in the Bridlington ones; for instance the *Yorkshire Post*, *Leeds Mercury* and *The Era*. The *Leeds Mercury* stated that the Spa Band, which had already been engaged before the opening, was 'one of the finest in the country' and was engaged to give daily morning and evening performances and also a Sunday evening concert.⁹⁰ The choice of conductor, Herr W. Meyer Lutz, is very interesting. Lutz was the conductor of the Scarborough Spa Band from 1867-79 and again from 1884-92. Over the years some of the Bridlington bands had been compared to that of the Scarborough Spa, and Rogers and his band was no exception. It seems rather ironical that the engagement of Lutz at the Bridlington Spa was inadvertently the cause of Rogers' demise.

The start of 1897 saw the downfall of Rogers as conductor of the Prince's Parade Band. Rogers wrote once again to the committee offering to provide a military band for the forthcoming season. The committee's response was to resolve to place an advertisement in *The Era*:

For tenders for supplying a band of 15 performers, from the 31st. May next to the 10th. July inclusive; 21 performers from the 12th. July next to the 4th. September next inclusive; and 16 performers from the 6th. September next to the 8th. October next inclusive, to play four hours each day, excluding Sundays.⁹¹

The decision to have a new conductor and band appears to have been primarily for economic and commercial reasons. The opening of the New Spa and the competition it gave to the Parade reportedly caused somewhat of a panic amongst the committee: 'the Parade Committee are *so* anxious to do *something*, but they have not an idea as to what they want. First they want a band, then they do not want a band'.⁹² Herbert's general point is pertinent here, that 'commercialism always lurks in the shadow somewhere'.⁹³ The committee, having decided that Sunday music was not going to take place on the Parade, were unable to compete with the New Spa in that respect, and so attention was turned to the

⁹⁰ *Leeds Mercury*, June 22 1896, 'Annals', vol. 15, p. 84.

⁹¹ *B.Q.G.*, 29 January 1897.

⁹² *B.Q.G.*, 12 February 1897.

⁹³ Herbert, *Popular Culture*, p. 18.

band. The *Bridlington and Quay Gazette* expressed the view that even if the committee were prepared to spend more money on the band, which they were not, it would not be advantageous. Most committee members agreed that the Parade had as many visitors as it could hold, and ‘when the band, as it has existed for years past, gives satisfaction, why resolve to alter it?’⁹⁴ The press went on to say ‘either let the Council remain content with things as they are, and continue to economise, or else run the Parade as an “opposition shop” and take a lesson from the generous expenditure of the proprietors of that resort [the New Spa], the success of which has caused them to hanker after something they know not what’.⁹⁵

Even though the committee was going through the major process of changing the conductor of fifteen seasons, the issue of Sunday music once again raised its head. After it was resolved to place the above advertisement in the newspaper, Jackson, a committee member moved that the words ‘excluding Sunday’ be removed from the advertisement as he said it would be unfair to engage a band on those terms if at a later date there was a resolution to have Sunday music on the Parade. A debate then followed and Townsend entered the discussion for the inclusion of ‘Sundays’. He highlighted the fact that the Chairman of the Prince’s Parade Committee, Creaser, was also Deputy Chairman of the New Spa Company, and stated ‘what was sauce for the goose was not sauce for the gander’ considering that Sunday music was given at the Spa but was not allowed on the Parade, and suggested that Creaser step down as chairman.⁹⁶ Townsend also addressed the matter of Rogers and the band. The *Bridlington and Quay Gazette* of 29 January 1897 reported on Townsend speech and the following proceedings:

Mr. Rogers had an extensive repertoire and was abreast of modern music, but had been crippled in the past for want of means, and had not been able to show what he could do. Mr. Townsend declared that the whole principle on which they had hitherto proceeded was bad from top to bottom, and they were asked to perpetuate it. In a powerful and augmentative speech he showed that what should have been done was to advertise for a conductor to advise the committee who, except Mr.

⁹⁴ *B.Q.G.*, 12 February 1897.

⁹⁵ *B.Q.G.*, 12 February 1897.

⁹⁶ *B.Q.G.*, 29 January 1897.

Allen, were not musicians, and he moved an amendment to that effect, adding that each member of the band should be separately engaged, and that Sundays should be included.

Creaser, as deputy chairman of the New Spa, allowed Sunday music to take place at the Spa but stated in the August debate on Sunday music on the Parade that he thought it was in bad taste to compete in the first season with the gentlemen who had done good work on the south side (the Spa). In replying to Taylor's criticism of having a foot in both camps, Creaser said in regard to the question of the band, that 'he was anxious that they should have a splendid band on the Parade. No one could impute to him that he was not desirous of doing the best he could for the north side, and the only reason he had for not resigning his position as chairman of the committee was that his time as a member had nearly expired'. After further debate the committee voted by eight to six against Sunday music on the Parade, but the amendment to omit 'excluding Sunday' won the day. The matter of the band was left to be considered by the council as a whole.

The advertisement for a new conductor and band shows that the band was to be considerably augmented to that of Rogers:

Bridlington Urban District Council

WANTED, a Conductor, for the Prince's Parade Band of Sixteen Performers, to play on the Parade from Monday, 31st May next, to July 10th next inclusive; a Band of Twenty-four Performers, to play from Monday, July 12th next, to Sept. 4th next inclusive; and a Band of Sixteen Performers, from Sept. 6th next to Oct. 9th next inclusive. Such Bands to give Two Performances of Two Hours each Week day, and any other special Performances as may be ordered by the Committee from time to time. Applications, stating terms, to be forwarded to me not later than Wednesday, Feb. 10th, 1897.

Chas. Gray.

Clerk to the said Council.⁹⁷

⁹⁷ *The Era*, 30 January 1897, p. 26.

The advertisement ran for a number of weeks and did not escape criticism. It was judged by the *Bridlington and Quay Gazette* to be ambiguous; did it mean that a conductor was required for a band that was already formed, or was the conductor to form his own band and supply terms?⁹⁸ The advertisements resulted in 75 applicants for the post.⁹⁹ These were whittled down to 17 and then finally to three, Mr Rogers, Mr Harvey, bandmaster of the 4th W.Y.A.V (Sheffield), and Mr Ireson.¹⁰⁰

The day following Ireson's engagement saw a disagreement amongst the committee members. Jackson did not wish to confirm the appointment of the new conductor, and moved to make an amendment that Ireson's name be removed and the name of Rogers put in its place. This caused something of a furore amongst the members and a short 'debate' ensued. Jackson stated that they had treated Rogers very unfairly after all his 'years of faithful service', and he was sure that many of the ratepayers agreed with this sentiment. He believed that Rogers had provided a band at a very low cost and they could not have got a better one for the price. He suggested that 'immediately an objection was raised they turned out Mr. Rogers'. Townsend replied by denying that they had given Rogers 'the dirty kick out as his friends suggested',¹⁰¹ and went on to say that they had a duty to the ratepayers to engage the best man for the job. He said that he had already given reasons for the appointment of Ireson and they had had the highest testimonial for him from the bandmaster Mr Englefield, and a 'special' letter from Mr Arthur Chappell. The Clerk said that that he had already written to Ireson advising him of his appointment and asserted that they were legally bound by the agreement. A vote then took place, the result of which was 8 to 4 in favour of Ireson. Many of the council failed to exhibit any sense of loyalty towards Rogers. After fifteen seasons of service he had had to re-apply for the position of conductor, and sadly for him he did not succeed. Ireson had won the day.¹⁰²

Losing the conductorship of the Parade band was not the end of Rogers in Bridlington. When the Bridlington Musical Festival began in 1894, Rogers, like some of the Parade's band members, played in the Festival Band, and he continued as flautist and piccolo player

⁹⁸ *B.Q.G.*, 19 February 1897.

⁹⁹ *B.Q.G.*, 19 February 1897.

¹⁰⁰ *B.Q.G.*, 19 February 1897; 26 February 1897.

¹⁰¹ *B.Q.G.*, 26 February 1897.

¹⁰² *B.Q.G.*, 26 February 1897.

until the end of the Festivals in 1903. Rogers was acquainted with the Festival's founder, Mr Alexander W. M. Bosville (known from 1910 as 'Sir Alexander Wentworth Macdonald Bosville Macdonald, Baronet'),¹⁰³ and seemingly helped him with his 'musical undertakings', for when Rogers died in 1911, his children sent Sir Alexander his music. Sir Alexander wrote back thanking them and acknowledged Rogers' efforts in providing a band for Bridlington. Sir Alexander ended his letter by saying with regard to their father, 'he always gave me very great help in my musical undertakings and I shall miss him very much'.¹⁰⁴

Following the committee's failure to re-engage him Rogers placed the following advertisement in *The Era*:

WANTED, Known that S. Whitfield Rogers for Fifteen Consecutive Seasons Conductor of the Band on Prince's Parade, Bridlington Quay, is at Liberty to accept Engagement for Summer, 1897. Could provide First-rate Band. References Mr Warwick Williams, Musical Advisor to L.C.C; Francis Creaser, Esq., Chairman, Prince's Parade, Bridlington Quay. S. W. ROGERS, 18, Clarges-street, Little Horton, Bradford.¹⁰⁵

One of the referees was the British composer and bandmaster, Warwick Williams. Williams played cornet in a number of orchestras and in 1869 became bandmaster of the 3rd W.Y.V.R. (this presumably is where Williams' and Rogers' paths crossed). In 1891 whilst Dan Godfrey, junior, was in South Africa, Williams was co-conductor of the London Military Band and in 1893 he was made professional musical advisor to the London County Council, advising on bands in parks.¹⁰⁶ As well as composing ballads and songs he composed overtures such as *On the Mountains*, *Morimo* and *Eclipse*, and dance music 'of a popular kind'.¹⁰⁷ In 1880 Lockwood and the Sea Wall Parade Band played two galops,

¹⁰³ *B.Q.G.*, 8 July 1910. For more information on Sir Alexander, see Dale, *The Bridlington Musical Festival*.

¹⁰⁴ Rogers Family Archives.

¹⁰⁵ *The Era*, 13 March 1897; Issue 3051, p. 27, BLn. [Accessed 08 February 2009].

¹⁰⁶ Holmes-Dallimore, the conductor of the Southport Corporation Band in 1902, also had connections with the London County Council (see pp. 260-1).

¹⁰⁷ Brown and Stratton, 'Williams, Warwick', *British Musical Biography*, pp. 449-50.

presumably composed by Williams,¹⁰⁸ and in 1888 the Spa Band, Scarborough, under the conductorship of Lutz, played two of his quadrilles, *Topsy-Turvy* and *Olympia*.¹⁰⁹

It is not known whether Rogers received an engagement following the advertisement, but in 1897 his small ‘West Riding Band’ played for a Grand Military Ball, held (rather ironically) at the New Spa.¹¹⁰ One member of the five-member band was J. Mallinson, cornettist. Mallinson¹¹¹ was the cornettist in the 1896 Parade Band and the Bridlington Musical Festival Bands of 1894 to 1901¹¹²; it also seems that he may have been a member of the Bradford Permanent Orchestra in 1900 and 1901 under the conductorship of Frederic H. Cowen.¹¹³ 1898 saw Rogers returning for the last time with a band of six to play at ‘The Annual Charity Ball’.¹¹⁴

Other than the Bridlington Musical Festival, it appears that Rogers may not have had any further musical connections with Bridlington. He did, however, continue to earn a living through music. In June 1900 the ‘West Riding Military Band’, under the conductorship of Mr S. W. Rogers, was engaged to play at Woodhouse Moor, Leeds. Rogers may also have been involved in the Amalgamated Musicians’ Union, for in 1909 he wrote to his daughter on official union headed notepaper (see Appendix 3F).¹¹⁵

The Parade Band was of a military constitution, and due to economic constraints, band numbers increased or decreased depending on the time of the season. Band members over

¹⁰⁸ These were *Fire Brigade* and *Hobart Pasha*—see *B.Q.G.*, 17 July 1880.

¹⁰⁹ *Topsy Turvey* was played in the morning of 4 August 1888, and *Olympia* was played in the evening of that date—see Prescott Collection: The Spa Programmes and Handbills, 1866-1966. Prescott suggested the programme was dated 1894 but it is believed to be 1888 on the grounds that although the days and dates are the same in both years, the programme states that the conductor was Lutz and it has been found that he ceased the conductorship in 1892. For information regarding the Prescott Collection see Primary Sources, Section 1 of the Bibliography.

¹¹⁰ *B.Q.G.*, 30 April 1897.

¹¹¹ According to the 1901 census, a Joseph Mallinson lived at 232, Undercliffe Street, Bradford. His occupation was ‘Professor of Music’ and his employment status was ‘own account’—see 1901 census, RG13/4152, folio 138, p. 12 [online] (<http://www.1901censusonline.com>) [Accessed 22 January 2006].

¹¹² In the 1895 festival programme the initial was H. (Mallinson), but this is thought to have been a misprint as all the other entries state ‘J.’

¹¹³ The Bradford Permanent Orchestra concert programmes are located in the West Yorkshire Archives, Bradford Central Library.

¹¹⁴ *B.Q.G.*, 7 January 1898.

¹¹⁵ The Amalgamated Musicians’ Union was formed in 1893, see—see *History of the British Musicians’ Union* [online] (<http://www.musiciansunion.org.uk>) [Accessed 15 October 2005].

the seasons were invited to re-apply for their positions and so enjoyed some sense of security with some members also finding early season employment in the Bridlington Musical Festival. At the end of some seasons, Rogers and his bandsmen, together with members of the committee and other Parade personnel had supper in a local hotel. Speeches were made in appreciation of Rogers' work, and on the work of the bandsmen and their good conduct.

Rogers was a well-regarded musician in Bridlington, and through his fifteen seasons with the Bridlington Quay Royal Prince's Parade Band, he and the band helped to entertain and attract the visitors and thus contributed to the popularity and economic development of the resort. Yet this stood for nothing in the eyes of the majority of the committee, which, when facing competition from the New Spa, refused to have Sunday music on the Parade. Instead, they decided that a new conductor would save the day, even though it had been acknowledged by some committee members that the Parade had attracted as many visitors as it could hold; that Rogers had an 'extensive repertoire', was 'abreast of modern music', had provided a band for Bridlington 'at very little cost', but had been unable to show what he could do due to being 'crippled in the past by want of means'. His successor, Ireson, lasted but a short while, and it appears that this was the nature of things to come. The council attempted to make the Parade a force in the entertainment world of Bridlington, but, as the next chapter shows, if all was not going to plan it was the conductor and band which bore the brunt of the perceived failure. The years of stability had ended.

Chapter 4

The Prince's Parade Band: The Turbulent Years, 1897-1911

From 1897, competition with the New Spa grew. The Floral and Grand Pavilions were built, the entertainments on the Parade began to be advertised in the newspapers, and the publishing of seasonal programmes was introduced. New powers were gained by the committee which allowed for a tighter control of the Parade Band and the engagement of entertainers, extra bands, vocalists and pyrotechnists. After prolonged debate and following the Spa's lead, Sunday music was allowed on the Parade. The Parade Band, which in 1907 emerged as the Bridlington Municipal Orchestra, played a significant role in the Parade's entertainment, but there was often discontent amongst the committee as to the abilities of the conductor, and by implication, the band, and this led to the engagement of a number of conductors over the 15 seasons, with William Dudley Ireson being the first.

At the time of his engagement, Ireson lived in London, where in May 1897 he conducted 'The Olympic' theatre band.¹ The previous year he had organised and conducted a band at Herne Bay. Ireson was, reportedly, a musician of wide experience, being an instrumentalist, conductor, composer and music arranger for the 'Army Journal'.² His musical education included attending Kneller Hall before joining the band of the 1st Life Guards.³

On the same day that Rogers' advertisement appeared in *The Era* stating that he was at liberty to accept an engagement for the summer season, the following advertisement by Ireson also appeared:

WANTED, Instrumentalists, to complete Military Band for the Prince's Parade, Bridlington, Nineteen Weeks, commencing May 31st. Members of last year's

¹ *The Era*, 15 May 1897; Issue 3060, p. 10, BLn. [Accessed 08 February 2009].

² *B.Q.G.*, 26 February 1897.

³ *B.Q.G.*, 26 February 1897. The Military School of Music at Kneller Hall was founded in 1857 in order to train directors and instrumentalists of army bands, and to raise performance standards —see Van Ess 'Band Music', p. 137.

Band please write. State terms, &c., to Mr Wm. DUDLEY IRESON, Musical Director, "The Era" Office.⁴

This advertisement answered the question posed by the *Bridlington and Quay Gazette* in February 1897, when after the failure of the council to re-engage Rogers, it asked whether any of the 'old familiar faces' would again be seen in the band stand.⁵ As far as can be ascertained, Ireson's band members included:⁶

J. Mallinson	Solo cornet
H. Calvert	Solo clarinet
Hemmings	Solo euphonium
Frank Herbert	Trombone ⁷
Wm. Farrington	Double drummer ⁸

It seems that some of the 'old familiar faces' included Mallinson, Calvert and Hemmings. The engagement of past members of Rogers' band must have been a bitter pill for Rogers to swallow.

Before the beginning of the 1897 season Ireson was asked by the committee⁹ if he could supply a band of 12 performers for Easter week. At a meeting with the committee, Ireson offered to provide a band for those dates for the cost of £45. The *Bridlington and Quay Gazette* of 2 April 1897 reported that during the meeting the committee found Ireson to be 'a very gentlemanly man, who, to all appearance, was likely to be also a very useful man'.¹⁰ This suggests that although the committee in January of that year had engaged Ireson for the season, they had never met him. During the meeting Ireson, who was strongly in favour of uniformed bandsmen, offered to provide uniforms for £10. Humorous banter then followed where it was asked whether the uniforms would be a 'sort of Hungarian?' or 'that

⁴ *The Era*, 13 March 1897; Issue 3051, p. 26, BLn. [Accessed 08 February 2009].

⁵ *B.Q.G.*, 12 February 1897.

⁶ Mallinson, Calvert and Hemmings located in *B.Q.G.* 4 June 1897.

⁷ *The Era*, 11 September 1897: Issue 3077, p. 27, BLn. [Accessed 08 February 2009].

⁸ *The Era*, 25 September 1897: Issue 3079, p. 28, BLn. [Accessed 08 February 2009]. It is unclear as to the definition of a double drummer.

⁹ The newspaper often referred to the committee in charge of running the Parade as the 'Parade Committee'. In the council minutes of 1899 the said committee was called the 'Prince's Parade and Property Committee'; and from 1900 it was just named the 'Property Committee'. In this chapter it will be referred to as the 'Parade Committee', or the 'committee'.

¹⁰ In 'Annals', vol. 15, p. 182.

of a German band?' Ireson's uniforms consisted of black trousers and a scarlet tunic, with the conductor, Ireson, having a black braided tunic. Some members were against the idea of a uniform. One member thought it would be 'lowering to have anything like the Blue Hungarian uniform' (suggesting, perhaps, that that type of band was not held in high regard), and that he would prefer the bandsmen to be dressed in civilian attire with top hats in the evening. Another committee member said it would be good for the morale of the bandsmen to have a uniform as they would be known wherever they went, and also he disliked seeing 'a performer in seedy black, shiny in some places, with a tall hat which had come down from generation to generation'. Eventually a decision was made in favour of uniforms; a decision which would have benefited the bandsmen financially, as up to this point they provided their own attire, and as suggested by a committee member, it would have been good for the bandsmen morale to be 'known'. Equally, it was good for the committee to be represented by a smart-looking band.

With regard to the Easter engagement, the committee also wrote to Henry Calvert from Halifax (a member of the band since 1882), and Chas. Harvey from Sheffield, an applicant in the January of that year for the position of conductor. Harvey was able to provide a military or orchestral band, depending on the committee's choice, and it was decided in favour of Harvey as his terms of £30 were the cheaper.¹¹ Reportedly, Harvey's Easter concerts programmes were 'quite up-to-date' with *The Geisha* (1896) and other selections being effectively played.¹²

Despite some attempt by the committee to, at best, offer an alternative to the New Spa, the *Bridlington and Quay Gazette* was not impressed and criticised the committee for its lack of business acumen and for the fact that they had sent out posters advertising firework displays but had failed to advertise the advent of the band.¹³ In Easter week people had avoided the Prince's Parade and had thus given the committee a rather 'sharp lesson as to the necessity of providing attractions on the Prince's Parade'.¹⁴ Councillor Pool stated that although they could not equal the attractions of other places they could perhaps try to draw

¹¹ *B.Q.G.*, 2 April 1897, 'Annals', vol. 15, p. 182.

¹² *B.Q.G.*, 23 April 1897. Harvey had provided a military band.

¹³ *B.Q.G.*, 30 April 1897.

¹⁴ *B.Q.G.*, 7 May 1897.

the people in. The committee thus requested, and were given permission from the council, the powers to engage extra bands, vocalists and pyrotechnists ‘as might be deemed desirable’. The committee, when asking for the extra powers, promised to make the Parade a success, and after the powers had been granted, Councillor Sawdon stated ‘if you don’t make it (the Parade) go now it’s your fault’.¹⁵

Ireson’s band gave its first performance on Monday 31 May 1897. Reportedly, the band’s performance of *The Geisha* presented the band in a favourable and well-balanced light. The ‘quasi-military uniform’ worn by the band did not suit everyone’s taste, but the *Bridlington and Quay Gazette* stated ‘at least it renders the bandsmen conspicuous, and, in the eyes of some persons, a uniform is preferable to the motley garb which is supposed to be complete with a chimney-pot hat’.¹⁶

On Whit-Monday the committee exercised its new powers: on that day there was to be a firework display and Mr Raine, the ‘popular baritone’ had been specially engaged.¹⁷ However, James Asher, a ratepayer, was not satisfied. He complained that although the season had hardly begun the Parade had already lost £100. He wanted to know what the committee was doing in response to the competition from the Spa, stating that he heard of nothing fresh. Asher quoted from a Hull newspaper with regard to the recent Whitsuntide holiday. The newspaper noted that the band was playing to an empty Parade; a very depressing state of affairs for Ireson and the bandsmen:

The Prince’s Parade has, in previous years, been the great resort of the Visitors; but this year, it is feared that somebody has made a mess of it. Take the same day of last year (not the Whit-Monday), the takings at the gate were over £50. At five o’clock on Bank Holiday, only £10 was taken. The Parade has been so deserted, that at one time on Monday evening a stranger supposed the band was playing for the amusement of the manager and his men.

¹⁵ *B.Q.G.*, 7 May 1897.

¹⁶ *B.Q.G.*, 4 June 1897.

¹⁷ *B.Q.G.*, 4 June 1897.

The climax was reached on Sunday night, at nine o'clock, when there was only one live creature on the Parade. At the same hour there was from 4,000 to 5,000 on the Spa.¹⁸

William Taylor wrote to the *Bridlington and Quay Gazette* in response to Asher's letter urging patience. He pointed out that the committee had engaged the Black Dyke Mills Band for a week at 'no inconsiderable expense' and were thinking of having other entertainments, such as a 'Tin Pot Band' contest.¹⁹

August saw the *Bridlington and Quay Gazette* reporting on the Prince's Parade with an optimistic tone. The newspaper noted that the band was larger than in the past, that the Parade had attracted large numbers during the week prior to 20 August, and that Mr Fairbanks, a soloist from Crystal Palace, had been engaged. The morning and evening concerts were listened to by large crowds of people. The newspaper picked out Calvert and Mallinson for their solos and Ireson was congratulated on the 'thorough efficiency of his orchestra'.²⁰ Ireson, in an attempt to raise the band's profile, had also introduced themed programmes. On the evening of Saturday 28 August the programme was to be entirely made up of British composers. Apparently Ireson had made some excellent choices which were certain to be appreciated.²¹ Devoting a performance or part of a performance to composers of certain nationalities or various music styles occurred in other seaside resorts. For example, in August 1888, Professor Simon Speelman, conductor of the North Pier Orchestra, Blackpool, made part of a performance 'British night', and part of another performance 'popular night'. In 1890 he also gave over part of a performance to the composer Gounod.²²

Towards the end of 1897, the committee decided on the musical arrangements for the next season. A band was to play on the Parade during Easter, from 7 to 13 April 1898, and a band of ten to play from Monday 18 April to 28 May 1898. The committee had decided to

¹⁸ *B.Q.G.*, 9 July 1897.

¹⁹ *B.Q.G.*, 16 July 1897. The Black Dyke Mills Band was a very successful brass band. It was formed in Queensbury in the West Riding of Yorkshire, in 1855 by John Forster, a cotton mill owner—see Herbert, 'Nineteenth-Century Bands', p. 35.

²⁰ *B.Q.G.*, 20 August 1897. Hemmings (euphonium) was also a band member—see *B.Q.G.* 4 June 1897.

²¹ *B.Q.G.*, 27 August 1897.

²² *Blk.G.*, 3 August 1888; 22 August 1890.

engage a band from the end of Easter to Whitsuntide because, with an eye on the rate-payers, they found it did not pay to extend the latter part of the season as the takings in October 1897 had not justified the outlay. It was also decided to re-engage Ireson for the following season.²³ This was unusual. During Rogers' time the committee did not decide upon engaging a conductor until the January or February prior to the beginning of the new season.

Although Ireson was only initially engaged for the main season, the committee engaged him to provide a band of ten for the period between Easter and Whitsuntide; and despite an offer from Charles Harvey, bandmaster of the 4th W.Y.A.V. to supply a band for Easter, Ireson was also engaged for the Easter period because his band was cheaper.²⁴ Ireson's band was not to wear the scarlet uniform of the previous year and Ireson had to agree the 'composition' of the main season band with the chairman and committee members Allen and Taylor. It seems that Ireson's band had a hierarchal system of pay; the committee noted that the band from Easter to Whitsuntide was to cost a further 18s. a week or £17 for the season due to five or six of the bandsmen wanting more.²⁵ Ireson also had to provide the committee with the instruments of the Easter band together with the names of the players for the committee's approval. Seemingly, the committee had already received a letter from Daniel France requesting an engagement for the season with the Parade band, to which the committee replied that they would give his request some attention.²⁶ The requisite of providing the instruments and names of the band players to the committee may have been a new regime adopted by the council in order to have more control of the band. The fact that France wrote to the committee requesting an engagement suggests that the committee may also have been involved in engaging individual players. No evidence has been found to suggest that this regime was in place in Rogers' years.

Ireson's Easter band was to play on the evening of Thursday 7 April, twice on Good Friday, three times on Easter Monday and twice on the 9, 12 and 13 April. The newspaper report

²³ *B.Q.G.*, 3 December 1897.

²⁴ *B.Q.G.*, 25 February 1898.

²⁵ *B.Q.G.*, 25 February 1898.

²⁶ *B.Q.G.*, 1 April 1898. France was probably the clarinetist in Rogers' bands of 1889 and the one mentioned in Taylor's poem 'The Parade, The Quay and The Band', in *Bridlington Echoes*.

gives an idea of the programmes for Maundy Thursday 7 April, Easter Saturday and Easter Monday 1898.²⁷ The items singled out in the report were of the popular variety and contained the ‘old’ and the ‘new’. This may have reflected the personal taste of the reporter, and some classical music may have been programmed. The repertoire included the introduction to the third act of Wagner’s *Lohengrin*, the overture to Balfe’s *The Bohemian Girl*, and a selection from Gounod’s *Faust*; Ireson’s arrangement of a new song, ‘The Maid of Malabar’ by Stephen Adams, and his waltz arrangement of *The Circus Girl* (Caryll and Monckton). Also included were a selection of the songs of Leslie Stuart, arranged by C. Godfrey (which presumably was Charles Godfrey, junior, a composer, arranger, and the conductor of the Scarborough Spa Band from 1899 to 1909), three waltzes by Waldteufel, Jones’ *The Geisha* (see Appendix 4A for the music), which had been played more than once on the Parade, selections from musical comedies such as *The Shop Girl* (Caryll and Monckton), and *An Artist’s Model* (Jones) and *The Turkish Patrol* (Michaelis), of which the *Bridlington and Quay Gazette* stated ‘[it] is said to be execrable music, but which everybody flocks to hear’.²⁸ Despite *The Turkish Patrol* being ‘execrable music’, it appeared in other band’s programmes, for instance it was played by the North Pier Orchestra, Blackpool, in 1880, by the Scarborough Spa Band in 1885 and by the Pier Orchestra, Southport in 1902.²⁹

On Good Friday, 8 April, the band gave two performances, the programmes of which appeared in the newspaper:³⁰

AFTERNOON

Grand March	“Silver Trumpets”	Viviani
Aria	“Where e’er you walk” (Semele)	Handel
Selection	“Calvary”	Spohr
Standchen Serenade		Schubert
Euphonium Solo	“Nazareth”	Gounod
1st Palm Sunday Hymn	“Les Rameaux”	Fauré

²⁷ *B.Q.G.*, 1 April 1898.

²⁸ *B.Q.G.*, 8 April 1898.

²⁹ *B/k.G.*, 13 August 1880; Spa programme of 16 July 1885, Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890; *SV*, 17 June 1902.

³⁰ *B.Q.G.*, 8 April 1898.

Reminiscences of Handel		
Song	“Thou’rt passing hence”	Sullivan
March	“Eli”	Costa
EVENING		
March of the Priests	“Athalie”	Mendelssohn
Cornet Solo	“Cujus Animam” (Stabat Mater)	Rossini
	“O Ruddier than the cherry”	Handel
	“Ave Maria”	Gounod
Selection	“Israel in Egypt”	Handel
	“Pilgrim’s Song of Hope”	Batiste
Reminiscences of Haydn		Winterbottom
Cornet Solo	“The Holy City”	S. Adams
Hallelujah Chorus		Handel

The programmes, as would be expected, included music from sacred works, although the more popular religious songs were also included. Winterbottom’s *Reminiscences of Haydn* was an acceptable item in a religious programme because Haydn was deemed to be a classical composer. The religious songs were mainly performed as instrumental solos except for Sullivan’s ‘Thou’rt passing hence’, which was possibly sung by the bandsmen, as was perhaps, the ‘Hallelujah Chorus’. Sullivan’s song was very popular with the resort bands as was Stephen Adams’ song ‘The Holy City’.³¹ Costa’s march from *Eli* was also played by other bands, for example, it was performed by the Scarborough Spa Band on the morning of Thursday 16 July 1885 and by the Southport Pier Band on the afternoon of Saturday 21 June 1902.³²

Ireson and his band, as in the previous year, had to step aside for another band. On 8 July 1898 an advertisement announced that the Band of the 1st Volunteer Battalion King’s Own Yorkshire Light Infantry was going to perform on the Parade on the evening of Friday 15 July.³³ The performance of a band other than Ireson’s did not sit well with William Taylor. He wrote to the *Bridlington and Quay Gazette* stating amongst other things that there was

³¹ For more information on Adams and ‘The Holy City’ see Scott, *The Singing Bourgeois*, pp.157-68.

³² Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890; *S.V.*, 24 June 1902.

³³ *B.Q.G.*, 8 July 1898.

no financial reason why an extra band should be engaged, as no financial gain was received from the engagement of the Black Dyke Mills Band. He believed the principle was a ‘bad one and disparaging to the very excellent band engaged by the council’.³⁴

The Parade Band may be a good or an indifferently good one. The general consensus of opinion is that it is the former. Why then should the Council go out of their way to challenge, by implication, this judgement, after having done so much to justify it? If the Council consider the band not good enough they should provide a better. But it is good enough, and its goodness ought to ensure better treatment, than being put aside on special occasions.³⁵

It appears that the committee had no sensitivity when dealing with the conductor. On the 2 December 1898 the *Bridlington and Quay Gazette* reported on the meeting of the committee and the debate as to whether they should again engage Ireson. The discussion did not go well for Ireson. The majority of the committee decided to recommend that the council should advertise for a new conductor. Townsend wished it to be known that the decision to have a new band was not a ‘vote of censure on Mr. Ireson. They simply thought that it might be desirable to replace him as they replaced Mr. Rogers two years ago’. Pool wanted to know that if Ireson replied to the advertisement and was willing to continue on the same terms, would he be engaged? He said he thought it was best if they dismissed a man if they did not want him, ‘and then the road would be clear’. Bailey, in a very pragmatic approach and with no apparent thought for the feelings and employment welfare of Ireson ‘took it that the late Bandmaster was not the servant of the Council. His engagement was at an end, and he required no notice so far as they were concerned.’ On 3 December 1898 the following advertisement appeared in *The Era*:³⁶

BRIDLINGTON URBAN DISTRICT COUNCIL

PRINCE’S PARADE

WANTED,

Musical

Conductor,

³⁴ *B.Q.G.*, 29 July 1898.

³⁵ *B.Q.G.*, 29 July 1898.

³⁶ *The Era*, 3 December 1898; Issue 3141, p. 24, BLn. [Accessed 08 February 2009].

The Prince's Parade Committee of this Council will be glad to receive applications for the Appointment of a Conductor for the Parade Band, consisting of from Sixteen to Twenty-four Members, for the Season of 1899.

For particulars apply to

CHAS. GRAY

39, High Street, Bridlington,

Clerk to the said Council.

The council received 43 applications,³⁷ including one from Mr Tutley from Kimberly, South Africa, which was not considered.³⁸ A letter was also received from Ireson, 'offering his services as bandmaster on the same terms as last year, and saying that he did not expect anything like this to occur, as he believed the band had given great satisfaction'.³⁹ The *Bridlington and Quay Gazette* of 3 February 1899⁴⁰ reported on the council meeting which discussed the applicants and the appointment of the new conductor. According to the newspaper, another of the applicants was Fred Norton, (clarinettist in The Palace Orchestra, Douglas, in 1889, and who was to be associated with other orchestras). Norton had given as referees, Lieut. Dan Godfrey, Mons. Rivière, and Mr. A. E. Bartley. This final name is probably a misprint and should read Bartle, one time conductor of the orchestra at the Southport Winter Gardens. The replies of the referees in respect of Norton's application stated that Norton was an 'excellent character as a musician' but they were not aware that he had been a conductor. The final shortlist for the position of conductor contained just two names, those of William D. Ireson and Charles Harvey. The meeting to decide on the conductor was a lively affair; some councillors supported Ireson whilst others supported Harvey. There was the usual sarcasm aimed at fellow councillors and the usual 'you did this' and 'you said that'. Councillor Pool claimed that he thought Ireson 'had been badly dealt with' and when Councillor Taylor asked 'what about Rogers?' Pool replied:

That was a wickedness after sixteen years, and the Rogers disease had broken out afresh, and caused the present difficulty. He did not believe in a man being

³⁷ *B.Q.G.*, 6 January 1899.

³⁸ *B.Q.G.*, 3 February 1899, 'Annals', vol. 16, p. 124.

³⁹ *B.Q.G.*, 6 January 1899.

⁴⁰ In 'Annals', vol.16, pp. 123-4.

bandmaster for ever, but he might consider himself safe till the end of October, when, if they did not require his services again, an intimation should be given that they desired to make a change. But so far as he (the speaker) could understand, no complaint was made, and no reasons were given to show that a change was desirable. Many people who understood music said that the band had given great satisfaction, and he had heard it said dozen[s] of times that the band on the Parade was superior to that on the Spa [...] Months had passed during which flourishing watering places had secured their bands, and they were left here without a band for next season. It was not good treatment of the late conductor who had not had an opportunity of making other arrangements to his own advantage.

Councillor Mainprize said that Pool had not stated Ireson's position correctly, for at the end of last season Ireson's position was doubtful and so Ireson had approached the Scarborough Spa with the view of becoming conductor there (this position was gained by Charles Godfrey, junior). Councillor Rennard in reply to Pool's assertion that no fault was found with Ireson, said that:

It was a well-known fact that at the end of the season in 1897 the greatest dissatisfaction was expressed with the band in the room [in the Victoria Rooms]. But the Council thought it only fair to give him another trial, and supported the committee in their recommendation with the result that towards the close of last season they decided to dispense with a band in the room, and the season was shortened by several weeks. Formerly they had a splendid little band of seven, and he had heard it said, "Why don't you have Mr. Rogers back?"

Rennard stated that last season there was no band in the room, because after the 'exhibition of the previous year' the committee dare not ask Ireson. Sawdon believed that Ireson was not the right man for the job and complaints had been made that music played in 1897 was played over and over again in 1898 even though Ireson was connected with Chappell's publications and should have been aware of the newest music. Eventually a vote was taken, the result of which was nine to four in favour of Harvey. Ireson had lasted but two seasons.

The machinations of the council on the issue of a conductor for the Parade instigated another letter from William Taylor. He believed if the council carried on treating conductors in such a manner it would possibly lead to potential musical directors eschewing the Parade. His apposite letter appeared in the *Bridlington and Quay Gazette* of 10 February 1899, and because it highlights the problems faced by the conductor and also offers an insight into how the actions of the council were viewed by at least one member of the public, the section which refers to the band is quoted almost in full:

To an outsider the course that has been followed in this matter [the selection of a bandmaster] appears a most unrighteous one, and quite uncalled for, since no complaint against the late holder of that position has ever been made by visitors or by residents, or even by the Council itself. Circumstances last season made me a very frequent visitor of the Parade, and I never heard anything said in respect of the band otherwise than complimentary and satisfactory. The bandmaster may have spoken too plainly to some one or other. This he certainly was free to do if he thought fit. [...] Assuming, therefore, that there was no cause for complaint as regards the performance of duty, it showed, to my thinking, a want of good feeling that the Parade Committee as such, or a single member of it, should not have given the bandmaster some authoritative information as to the probability of his services not being again wanted, and that the position would be put up for competition as had been done before. If this kind of thing is to be continued year by year merely for the sake of change or to satisfy private pique, good-bye to the reputation of the Quay in this particular, for the directorship of the music on the Prince's Parade will assuredly stink in the nostrils of professional men, who seek employment through the columns of the "Era" newspaper. Assertions such as that the season was shortened by *seven* weeks last year by default of the bandmaster, and that the music was insufficiently varied and new, were afterthoughts, and not only untrue, but positively puerile in the extreme. I am sorry to think they were not put forward as arguments, but apparently for a more ignoble purpose. Another bandmaster has now been engaged, but it can be little satisfaction to him to feel that his experiences here will probably be similar to that of his predecessors.

Ireson may not have secured the position at Bridlington or indeed at Scarborough, but in April 1899 he was advertising for instrumentalists to play in the Worthing Corporation Band.⁴¹

Following the appointment of Harvey it was decided that the new conductor, for the sum of £40, was to supply for Easter a band of 16 players to perform on the Parade from the evening of Thursday 30 March to the evening of Wednesday 5 April, and for the sum of £25 per week, to supply a band of 10 players from Thursday 6 April to Saturday 20 May. During an interview with the committee it was noted that Harvey had engaged some of the ‘best instrumentalists of the Kingdom’ and other than the exception of two or three instrumentalists the band would be completely new.⁴² It appears that the band had had a pay rise since Rogers was finally given £2 per man. Harvey’s agreement with the council of 10 performers for the sum of £25 worked out at £2 10s. per man.

Harvey and his band of sixteen performers made their debut on the Parade on Maundy Thursday, 30 April 1899. The band finally contained about six of the ‘old familiar faces’, four of which were, Henry Calvert (solo clarinet), Hemings [*sic*] (solo euphonium), J. Hemingway (bombardon) and Farrington (drums).⁴³ Calvert, Hemmings and Farrington had been in previous bands; Hemingway, it seems was a member of some of the past bands, possibly as far back as about 1890, for in 1910 the *Bridlington and Quay Gazette* stated that it believed that Hemingway had been with the band for around 20 years.⁴⁴

Good Friday, due to poor weather, saw the band performing in the Victoria Rooms. Reportedly, the morning programme ‘included some of the choicest *morceaux* from the works of Handel, opening with the 112th Psalm, and concluded with the brilliant march in “Scipio”’.⁴⁵ Hemmings’ fine phrasing in his euphonium solo of ‘Every Valley’ was so good that the absence of an alto horn was not noticed. Other music played by the band over the Easter period included, selections from Jones’ popular *The Geisha*, and *An Artist’s Model*;

⁴¹ *The Era*, 29 April 1899; Issue 3162, p. 25, BLn. [Accessed 08 February 2009].

⁴² *B.Q.G.*, 3 March 1899.

⁴³ *B.Q.G.*, 7 April 1899. The newspaper stated that the drummer was ‘Harrington’, but this is thought to be a misprint. Apparently Farrington had been a band member for three seasons—see *The Era*, 4 November 1899: Issue 3189, p. 25, BLn. [Accessed 08 February 2009].

⁴⁴ *B.Q.G.*, 4 March 1910.

⁴⁵ *B.Q.G.*, 7 April 1899.

Sullivan's operettas *Haddon Hall*, and *The Grand Duke*, and Celliers musical comedy, *The Mountebanks* and 'most of the modern operatic and dance music as well as songs and solos'.⁴⁶ Notably, no symphonies or works by composers such as Beethoven and Mozart were mentioned. Many of the comic operas were popular with other resorts, for instance, selections from *Haddon Hall* were played by the Southport Corporation Band on Monday and Thursday 5 and 22 June 1911 and *The Mountebanks* was played by the Pier Orchestra, Southport, on the morning of Saturday 14 June 1902.⁴⁷

Although the band's repertoire was satisfactory the band did not escape criticism. According to the columnist 'Mum', the Parade Band had given some good selections, but had a disagreeable habit of finishing the last piece a number of minutes before the end of the performance time. People without programmes waited around expectantly for the next item, but got instead the National Anthem, which according to 'Mum' was 'not such very entrancing music as to repay one for waiting some minutes to hear it twice a day'.⁴⁸ 'Mum' suggested that Harvey and even Herr Lutz (conductor of the Bridlington Spa Band), followed the lead of the conductor of the Scarborough Spa Band, who thought of the three daily performances as one total programme, and only played the National Anthem at the end of the evening.

The band instruments and band members of the 1899 band, as with most other years up to 1899, were not specified in the newspapers other than the mention of a bandsman or the odd solo performer. In December of 1899 a performance of *Messiah* was given in Bridlington with Harvey providing several of the orchestra. The list of band members not only gave the instrument and the instrumentalist, but also indicated the band in which they normally played. From these two sources it has been possible to ascertain the following band members for 1899:

G. K. Scott	Flute ⁴⁹
T. Haigh	Cornet ⁵⁰
H. Calvert	First clarinet ⁵¹

⁴⁶ *B.Q.G.*, 7 April 1899.

⁴⁷ *SV*, 6 June 1911; 21 June 1911; 17 June 1902.

⁴⁸ *B.Q.G.*, 9 June 1899.

⁴⁹ *Messiah* band list—see *B.Q.G.*, 8 December 1899.

⁵⁰ *B.Q.G.*, 8 September 1899.

Hemmings
J. Hemmingway

Euphonium⁵²
Double bass (also euphonium)⁵³

In July 1899 three clarinets, a cornet, a trombone and bass were added to the band.⁵⁴ Calvert, a familiar name in the Prince's Parade Band, also had his own orchestra for on Monday 15 January 1900, Calvert and his Orchestral Band (presumably from Halifax) were to play at the Charity Ball.⁵⁵ In earlier years music for this event had been supplied by Rogers.

The issue of copyright which had plagued Rogers in 1888 also plagued Harvey and the committee in 1899. On 30 June 1899 the *Bridlington and Quay Gazette* reported that the committee had received a letter from Harvey enclosing a letter from Alfred Moul (agent of La Société des Auteurs et Éditeurs de Musique), in respect of playing copyright music. Apparently the committee were divided in their vote. It is unclear as to what this means. It could perhaps indicate that they believed Harvey to be responsible for these matters (as was Rogers), or that the band should not play music that was in the Société's catalogue. In any case it was decided to sign a contract and forward the sum of two guineas to Moul. The following year (1900), the corporation entered into an agreement with the Société 'with respect to the performance of the Société's copyright music on the Parade and in the Victoria Rooms'.⁵⁶ Over the years the corporation continued to have a contract with the Société. In 1908 the corporation entered into a five year agreement, by which they paid £5 5s. 0d. per annum to use the Société's repertoire on the Prince's Parade.⁵⁷

The band repertoire continued to be of a popular nature. The newspaper reports not only give, through the smattering of music cited, an idea of the music played by the band, but also give a 'feel' of the musicians and the concerts. The reports show that as well as vocal solos, music by composers such as Rossini, Sullivan, Wagner and Weber by way of overtures and selections were performed. In August 1899 the *Bridlington and Quay Gazette*

⁵¹ *B.Q.G.*, 17 November 1899.

⁵² *B.Q.G.*, 8 September 1899.

⁵³ *Messiah* band list—see *B.Q.G.*, 8 December 1899.

⁵⁴ *B.Q.G.*, 7 July 1899.

⁵⁵ *B.Q.G.*, 17 November 1899; 12 January 1900.

⁵⁶ B.C.C.M., 'Property Committee', 17 August 1900, p. 13.

⁵⁷ *B.Q.G.*, 2 October 1908.

remarked on how pleasant it was in the mornings to ‘sit and enjoy the refreshing breezes’ on the Parade and listen to music such as the overture to Weber’s *Euryanthe*, the incidental music to *Henry VI* or selections from Sullivan’s *Ruddigore*. Vocalists were a regular feature on the Parade; in the week prior to 18 August 1899 the vocalist was the baritone, Joseph Lycett, from Sheffield. The newspaper said of the mix of vocal and instrumental music: ‘[Lycett’s] contributions have afforded a welcome change in the ordinary band programme; and those who enjoy the admixture of vocal and instrumental music will be glad to know that the Parade Committee have been fortunate in securing for the week end, Friday (today), till Monday, the services of Mr. Arthur Stansfield, the principal tenor of York Minster.’⁵⁸ Stansfield’s concerts were very successful and as well as the band members providing instrumental music, they were asked on occasions to provide a vocal contribution.⁵⁹ Some Parade band members also gave solo vocal performances, for example, R. Hay, a member of Dearlove’s band sang two songs in a promenade concert given in July 1868, and Bostock, a member of Harvey’s band in 1900, also gave solo vocal performances.⁶⁰

Harvey continued Ireson’s themed concerts with the evening of Wednesday 6 September being Sullivan night; as was the Southport Pier Orchestra’s programme of Wednesday 10 September 1902.⁶¹ Harvey’s Sullivan night included selections from *Iolanthe*, *The Sorcerer*, *Patience*, *Ivanhoe*, and *The Gondoliers*. The *Bridlington and Quay Gazette*, said that one of the ‘old’ members of the band, Hemmings, ‘gave a capital rendering of that rollicking song, “Ho, Jolly Jenkin” [*Ivanhoe*] on the euphonium, of which he is master’.⁶² Haigh’s cornet solo of ‘The Lost Chord’ was deemed by the newspaper to be his ‘best contribution of the season’, with the opening ‘March of the Peers’ from *Iolanthe*, and the final ‘tournament procession’ from *Ivanhoe*, being ‘exceedingly well played’ by the band.⁶³ The final outdoor concert of the 1899 season was given on the evening of Saturday 7 October and included selections from *Tannhäuser* (Wagner), and *William Tell* (Rossini), both of which were played by bands at other seaside resorts.

⁵⁸ *B.Q.G.*, 18 August 1899.

⁵⁹ *B.Q.G.*, 25 August 1899.

⁶⁰ *B.F.P.*, 25 July 1868; *B.Q.G.*, 20 July 1900.

⁶¹ *S.V.*, 11 September 1902.

⁶² *B.Q.G.*, 8 September 1899.

⁶³ *B.Q.G.*, 8 September 1899.

Following the end of the main season Harvey was engaged to provide further entertainment. On Monday morning, 9 October, Harvey's band of seven began a series of concerts in the Victoria Rooms. The band consisted of a flute, a clarinet, a violin, piano, a trombone, a euphonium, and a double bass, which was played by Harvey himself. Towards the end of the band's engagement a benefit concert was held for Harvey and the band. This was a grand affair and consisted of the Prince's Parade Orchestral Band with its musical director, vocalists, a solo violinist, and a harpist.⁶⁴ Benefits appear to have been an annual occurrence. The following year, Harvey and the members of the late season band were once again allowed such a concert.⁶⁵

The decisions to finally have Sunday music on the Parade and to re-engage Harvey for the 1900 season were made by early December 1899. The committee also decided not to engage a band between Easter and Whitsuntide, which was possibly due to having the extra expense of Sunday concerts. Prior to Harvey's re-engagement he was requested to send his terms for supplying both a band of 16 players and a band of 23 players and asked to forward a list of suggested instruments to make up the bands. After satisfying the committee, Harvey agreed to supply a band of 16 performers to give two performances each week day from the evening of the Saturday before Whitsuntide (2 June) to 7 July, and also from 15 September to 6 October 1900; and a band of 23 performers to give three performances each week day and one performance every Sunday from 9 July to 13 September 1900.⁶⁶ The band was to play for an extra hour each week day at the height of the season than was required of them in previous years. The Sunday concerts were to be given in the evening between 8 and 9.30.⁶⁷ By April 1900 the committee had reconsidered the dates of the Sunday performances, for they engaged Harvey to begin Sunday sacred music concerts in the early part of the season, starting from Whit-Sunday 3 June and every succeeding Sunday up to 8 July, the sum for each performance was £3 10s. 0d.⁶⁸ They also requested that the band gave a sacred concert on Easter Sunday.⁶⁹

⁶⁴ *B.Q.G.*, 13 October; 20 October 1899.

⁶⁵ *B.Q.G.*, 19 October 1900.

⁶⁶ B.C.C.M., 'Property Committee', 6 December 1899, p. 4.

⁶⁷ *B.Q.G.*, 15 December 1899.

⁶⁸ B.C.C.M., 'Property Committee', 23 April 1900, p. 2.

⁶⁹ *B.Q.G.*, 2 March 1900.

The Easter Sunday concert was a success: ‘with the powerful counter attraction on the south side, a large crowd could not be expected; still there was a fairly good attendance and we cannot say there was any sign of a “rabble” or anyone’s sense of decency was shocked’.⁷⁰ Harvey’s repertoire consisted of ‘the best oratorios and other works of great composers, to which no one would take the slightest exception’.⁷¹ Harvey’s Easter band was apparently better than the previous year’s band, due to the capable soloists. The Easter band instrumentalists for 1900 included:⁷²

G. Scott	Solo flute and piccolo
H. Calvert	Solo clarinet
Haigh	Solo cornet
Colin Wilkinson	Solo cornet
Radford	Solo horn
McCullagh	Solo trombone
Hemmings	Solo euphonium

Wilkinson and Radford were new to the band. Hemmings, Scott and Haigh were in Harvey’s 1899 band and Calvert needs no introduction. Hemmings also played in the Parade Band under Rogers and Ireson; noteworthy is the trombonist McCallaugh who had been a member of Rogers’ bands, and by 1900 had also become the conductor of the Borough Band.⁷³

The programmes of music over the Easter period consisted of the overtures to Rossini’s *William Tell*, Auber’s *Le Cheval de Bronze*, *Masaniello*, and *Crown Diamonds*, Suppé’s overtures *Poet and Peasant* and *Morning, Noon, and Night*, and ‘a military overture in C’ by Mendelssohn. There were also selections from two new pieces, Jones’ musical comedy *San Toy*, and *Our Soldiers* (composer unknown).⁷⁴

⁷⁰ *B.Q.G.*, 20 April 1900.

⁷¹ *B.Q.G.*, 20 April 1900.

⁷² *B.Q.G.*, 20 April 1900.

⁷³ *B.Q.G.*, 1 June 1900.

⁷⁴ *B.Q.G.*, 20 April 1900.

The band performances for the Whitsuntide holiday, including the sacred concert to be given on Whit-Sunday, were announced in the *Bridlington and Quay Gazette*.⁷⁵ The band consisted of the following 16 players and instruments:⁷⁶

G. K. Scott	Flute and Piccolo
F. Forde	E flat Clarionet
H. Calvert	Solo B flat Clarionet
B. Harvey	1 st B flat Clarionet
G. E. Goddard	Repiano B flat Clarionet
B. Johnston	Second B flat Clarionet
W. Smith	Third B flat Clarionet
Colin Wilkinson	Solo Cornet
Mr. Hulley	Second Cornet
G. Pailthorpe	1 st Horn
Mr. Mitchell	2 nd Horn
Mr. McCallaugh	Solo Trombone
W. Hemmings	Solo Euphonium
J. Roberts	Double Bass
J. Hemmingway	Bombardon
W. Farrington	Drums

Five of the known members of the Easter band were in the Whitsuntide band, but the cornettist, Haigh and the horn player Radford were not included. As far as can be ascertained, Forde, B. Harvey, Goddard, Johnston, Smith, Hulley, Pailthorpe, and Roberts were all new to the Parade. Interestingly, Harvey, the conductor, was not included in the band number, neither did he appear to play an instrument.

The sacred concerts continued on the Parade until the end of the season, instead of finishing on 13 September as originally planned. The newspaper reported on many of the Sunday concerts and picked out some of the repertoire. Out of 38 items identified from these reports, a good number were songs or recitatives and airs, sung by guests, although on Sunday 15 July no vocalists had been engaged and so J. Bostock, the ‘repiano’ cornet player in the band provided a couple of songs. Apparently the reporter for the *Bridlington and Quay Gazette* missed the first song but said of the second, ‘The Star of Bethlehem’ (Adams), that the singing was ‘warmly applauded’ and that Bostock sang a ‘good song’.⁷⁷

⁷⁵ *B.Q.G.*, 25 May 1900.

⁷⁶ *B.Q.G.*, 8 June 1900.

⁷⁷ *B.Q.G.*, 20 July 1900.

Bostock was quite a success and also sang in other concerts given by the Prince's Parade Band; for example in the Sunday concert 30 September 1900, he sang 'Nazareth' (Gounod), 'The Star of Bethlehem' (Adams), and 'Thou'rt passing hence'(Sullivan), all of which had been heard on the Parade in previous concerts.⁷⁸ On Sunday 26 August 1900 the performance finished with the hymn 'Abide with me' [Liddle] 'which was sung with fervour and feeling by the large congregation'.⁷⁹

From the reports of the Sunday concerts it was found that Handel was the most popular composer having featured 10 times, including Winterbottom's 'Reminiscences of Handel', followed in popularity by Mendelssohn who featured five times, including a 'Reminiscence of Mendelssohn'; Haydn, who appeared four times including Winterbottom's 'Reminiscences of Haydn' and Adams and Sullivan each appeared four times, and music by Gounod and Rossini appeared twice. The band played selections, reminiscences, a variation, and marches, one of which was from Viviani's *The Silver Trumpets*, which Ireson had included in the Good Friday afternoon concert of 1898. There were also instrumental solos, for example, cornet solos of Sullivan's 'The Lost Chord', Adams' 'The Holy City', and Cowen's 'The Better Land'.⁸⁰ The popular song 'The Better Land' was played or sung in other resorts as were other compositions by Cowen; for example, *Four English Dances in the Olden Style* was performed by the Scarborough Spa Band in 1899 and 'The Children's Home' was performed by the Southport Corporation Band in 1903.⁸¹ Cowen had an oblique connection to resort bands. From 1897 he was the conductor of the Bradford Festival Choral Society and subscription concerts, and from 1899 to 1902 conductor of the Bradford Permanent Orchestra,⁸² which during the winter months included over the years a number of players from the resort bands of Blackpool, Scarborough, Douglas, and Bridlington.

⁷⁸ *B.Q.G.*, 5 October 1900.

⁷⁹ *B.Q.G.*, 31 August 1900. Owing to the performance occurring on a Sunday the *Bridlington and Quay Gazette* perhaps thought that the word 'congregation' was more appropriate. Conversely, in 1901 the 'congregation' was referred to as the 'audience'—see *B.Q.G.*, 12 July 1901.

⁸⁰ *B.Q.G.*, 8 June; 15 June; 22 June; 6 July; 13 July; 20 July; 31 August 1900. For further information on Cowen's songs see Scott, *The Singing Bourgeois*, pp. 147-51.

⁸¹ See Appendix 5Q; *SV.*, 19 May 1903.

⁸² Jeremy Dibble and Jennifer Spencer, 'Cowen, Sir Frederic Hymen', in *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/06744>) [Accessed 13 March 2009].

The main season band was enlarged to 24 (conductor included) during the week ending 14 July 1900 and the number of concerts increased to three.⁸³ The weekly concerts over the season consisted of popular music. The repertoire gleaned from the newspaper reports and limited programmes show that many of the pieces played were up-to-date; for example, selections from compositions such as *The Circus Girl* (1896, Caryll and Monckton) and *The Belle of New York* (1897, Kerker). Other items included a selection from *Faust Up-to-Date*, a composition by Meyer Lutz conductor of the Spa Bands at Scarborough and Bridlington, and the polka *The Hallamshire* by Harvey.⁸⁴ *The Hallamshire* may have been written to commemorate his time with the 4th W.Y.A.V., because in May 1900 he retired from the ‘Sheffield Volunteers’ and the bandsmen presented him with an ebony baton with silver mountings, and also a ‘French ebony timepiece’.⁸⁵ There were also selections from the works of composers such as Audran, Sullivan, Bizet, Auber, Cellier, Wagner, Benedict and Jones; overtures from composers such as Wallace, Hérold, Hatton, Suppé, Weber, Flotow, Schubert, Beethoven, Mendelssohn and Sullivan. There were also reminiscences of Balfe and Wagner. The *Reminiscences of Balfe* (Winterbottom), ‘contained solos for all the principal instruments’ and according to the newspaper, brought ‘back memories of the songs which made Balfe famous more than half a century ago’.⁸⁶ Dances included a galop, and a few waltzes by Waldteufel.

There were instrumental solos by way of the piccolo, cornet, euphonium and trombone, and, according to the reports, a good many songs performed by invited guests.⁸⁷ Some of the band members may have given their vocal chords an airing with Bishop’s glee ‘The Chough and Crow’; and *The Warblers Serenade*, which was performed ‘by desire’ and apparently included a whistling passage, of which the newspaper said: ‘there being several gentlemen who are good whistlers the piece always elicits much applause’.⁸⁸ Clearly the bandsmen gave the council value for money. Members of the band also provided the chorus to Sullivan’s ‘Ho! Jolly Jenkins’ (*Ivanhoe*), sung by bandsman Bostock on the evening of

⁸³ *B.Q.G.*, 13 July 1900.

⁸⁴ *B.Q.G.*, 15 June 1900.

⁸⁵ *B.Q.G.*, 1 June 1900.

⁸⁶ *B.Q.G.*, 20 July 1900.

⁸⁷ *B.Q.G.*, 22 June; 6 July; 20 July; 31 August; 7 September; 14 September; 21 September; 28 September; 5 October 1900; Programme of Music, 6 July 1900. The Royal Prince’s Parade Programmes of Music are located in the Bridlington Central Library.

⁸⁸ Programme of Music, 6 July 1900; *B.Q.G.*, 28 September 1900.

Saturday 29 September 1900.⁸⁹ Two new composers to Bridlington were included in the season's programmes, Coleridge-Taylor and Edward German.⁹⁰ The actual programme for the morning concert of Friday 6 July 1900 has been located and gives the full repertoire of the concert and provides a better picture than the snippets given in the newspaper, of the variety of music played within one performance. The programme consisted of 12 items rather than standard nine and included one instrumental solo (see Appendix 4B).⁹¹ Harvey's band, like that of Ireson's, did not always provide the music. In the afternoon of Friday 6 July, Harvey's band gave way to the band of Her Majesty's 1st Life Guards, conducted by Joel Englefield (a referee for Ireson). Interestingly, this band had played twice a day at the New Spa from Saturday 2 June to Wednesday 6 June 1900.⁹²

With regard to musical taste and the ubiquitous critics, the *Bridlington and Quay Gazette* was of the opinion that a selection from Wagner's *Tannhäuser* was 'one of the best played selections given by the band [that] season', but described the selection as 'long and trying';⁹³ and said that the music played during a week in June should please: 'surely a *repertoire* including these [selections, overtures etc.] not to mention an original polka by the conductor, "The Hallamshire," and the latest dance music, should be sufficient to satisfy the most exacting critics unless they expect artists to be like certain teas—"all good alike"'.⁹⁴

The committee like the Southport band committee were requested to give permission for other bands to perform (see pages 274-5). For example, in 1900 the Parade Committee, after receiving terms, agreed that the Railway Servant's Band and the Borough Band should receive engagements.⁹⁵ The Band of the Port of Hull Society's Sailors' Orphan Home seemingly gained permission each year to play on the Parade.⁹⁶

⁸⁹ *B.Q.G.*, 5 October 1900.

⁹⁰ *B.Q.G.*, 14 September 1900.

⁹¹ Programme of Music, 6 July 1900.

⁹² Programme of Music, 6 July 1900; *B.Q.G.*, 25 May 1900.

⁹³ *B.Q.G.*, 7 September 1900.

⁹⁴ *B.Q.G.*, 15 June 1900.

⁹⁵ B.C.C.M., 'Property Committee', 23 April 1900, pp. 1-2.

⁹⁶ For example, B.C.C.M., 'Property Committee', 13 July 1900, p. 13; 12 August 1901, p. 9.

The season of 1900 had been a good one for the Parade. The income from ticket sales had surpassed those of 1894 and 1899 and Alderman Mainprize announced at the meeting of the Property Committee on 16 November 1900, that ‘it was the best season they had had for some years, and the manager and committee were to be congratulated’.⁹⁷ There was no acknowledgement or appreciation of Harvey’s and the band’s contribution to the success of the Parade. During the meeting band arrangements for the season of 1901 were discussed. It was agreed that the Parade Band should be engaged to perform for four hours on each week-day from Whitsuntide to 6 July, and also from 16 September to 5 October; and to perform for five hours each week-day from 8 July to 14 September. The bandsmen were no longer to be paid differing rates for they were to receive a uniform rate of pay on a weekly basis, with extra payments given only if engaged on Sunday, and Harvey was requested to engage the musicians on those conditions.⁹⁸ It does appear that the committee were firmly in control of the engagement of each instrumentalist. At a committee meeting on 7 December 1900, a letter from Harvey, which contained the replies from a number of bandsmen in respect of their engagement for the following season, was read and it was resolved that the Clerk write to Harvey stating ‘details of the Committee’s decision as to terms of engagement in each individual case’.⁹⁹ Harvey’s finances by way of programmes were to be reduced in 1901. From the time of Lockwood, the profit (or loss) from programmes had been taken by the conductor. However, this benefit was rescinded and the committee resolved that the committee were to have the responsibility for printing, publishing and selling the band programmes.¹⁰⁰

For the Easter of 1901 no vocalists were engaged but Harvey included in the Easter Sunday programme an Easter hymn, which the audience were encouraged to sing.¹⁰¹ Most following Sunday concerts also included a ‘special hymn’ for the audience, the title of which would be announced in the newspaper advertisement. For example, the special hymn for Sunday 7 July was ‘Lead kindly Light’ and for Sunday 22 September, it was ‘Nearer, my God, to Thee’.¹⁰² Following the end of Easter, the Parade, except for Saturdays when

⁹⁷ *B.Q.G.*, 30 November 1900.

⁹⁸ *B.Q.G.*, 30 November 1900.

⁹⁹ B.C.C.M., ‘Property Committee’, 7 December 1900, p. 13.

¹⁰⁰ B.C.C.M., ‘Property Committee’, 12 April 1901, pp. 13-14.

¹⁰¹ *B.Q.G.*, 5 April 1901.

¹⁰² *B.Q.G.*, 5 July; 20 September 1901.

the committee had arranged for a band to play in the afternoon and evening of Saturday 4, 11 and 18 May, fell silent.¹⁰³ This did not please ‘Mum’ of the *Bridlington and Quay Gazette*, who believed that a band should play two or three times a week, and not just on Saturday nights, when according to ‘Mum’, business people could not ‘get out’. ‘Mum’ suggested that Bridlington’s Borough Band, the Scarborough Rifle Band or one of the Hull bands could have been engaged for a modest amount. ‘Mum’ stated that the residents ‘are entitled to some consideration—I mean that class of them who rarely hear the season band owing to the ridiculous and unnecessary custom of keeping all kinds of shops open till nine or ten o’clock every night’.¹⁰⁴

The start of the main 1901 season began for Harvey and the band on the afternoon of Whit-Saturday 25 May.¹⁰⁵ Harvey and the band were also engaged to give selections of sacred music on Whit-Sunday and every subsequent Sunday up to 14 July at the cost of £3 13s. 2d. for each performance.¹⁰⁶ The band consisted of the following sixteen players:¹⁰⁷

G. K. Scott	Flute and piccolo
D. France	E flat clarinet
H. Calvert	Solo B flat clarinet
G. E. Goddard	Repiano clarinet
B. Johnston	Second clarinet
W. Smith	Third clarinet
W. Gazzard	Solo cornet
T. Haigh	First cornet and piano accompanist
Burdick	Second cornet
C. J. Cavatorta	Solo horn
H. Mitchell	Second horn
C. McCallaugh	Solo trombone
H. Boardman	Solo euphonium
J. Roberts	Double bass
J. Hemingway	Bombardon
W. Farrington	Drums

Most of the band members were ‘old familiar faces’, with France returning to the band after being absent for some years. Haigh, the first cornettist and a member of Harvey’s 1899

¹⁰³ *B.Q.G.*, 19 April 1901; B.C.C.M., ‘Property Committee’, 12 April 1901, p. 12.

¹⁰⁴ *B.Q.G.*, 19 April 1901.

¹⁰⁵ *B.Q.G.*, 24 May 1901.

¹⁰⁶ B.C.C.M., ‘Property Committee’, 17 May 1901, p. 15.

¹⁰⁷ *B.Q.G.*, 24 May 1901.

band and 1900 Easter band, took on an extra role in 1901, that of accompanist. Of the five new members, Gazzard had previously been in the band of the Dorset Regiment; Burdick was from a 'southern watering-place'; Cavatorta, had, for five years been with Lieut. Dan Godfrey in the Grenadier Guards Band; Boardman, who had taken over from Hemmings following his retirement to Leicester, was from the Empire Palace, Dublin, and had also been in the Rotherham Volunteers under the conductorship of Harvey. The horn player Mitchell, had been in the previous year's band, and was, according to the *Bridlington and Quay Gazette*, a well-known musician from Bradford (probably due to him playing in the Bridlington Musical Festivals from 1894 to 1903).¹⁰⁸ Mitchell also appears to have been associated with the Bradford Permanent Orchestra, for a H. Mitchell played in the horn section from approximately 1900 to 1909, and possibly beyond.

Vocalists continued to perform on the Parade and by Monday 8 July the band was playing thrice-daily. On 8 July the band numbers were increased in time for the height of the season, two of the extra instruments being trombones.¹⁰⁹ The band at its full complement was only 20 performers plus the conductor, as opposed to 23 plus the conductor in 1900.¹¹⁰ The diminution of band numbers for 1901 is surprising, considering that in 1900 the Parade's finances had bettered those of 1894 and 1899.

The Sunday concerts continued to include vocal and instrumental performances with the repertoire similar to the previous year. The new accompanist, Haigh, pleased the *Bridlington and Quay Gazette*, for it said that the accompaniments to 'Be comforted' and 'The Lord worketh wonders', was an improvement on what had previously been heard.¹¹¹ From the newspaper reviews of seven Sunday concerts,¹¹² Handel was the most popular composer, followed by Mendelssohn, Gounod and Sullivan. Sullivan's 'Thou'rt passing hence' accounted for all four of Sullivan's contribution to the repertoire. The vocalist's rendition of Sullivan's 'Thou'rt passing hence' given on Sunday 7 July was accompanied by the band, which it was reported deserved 'the utmost credit for a beautifully subdued

¹⁰⁸ *B.Q.G.*, 24 May 1901.

¹⁰⁹ *B.Q.G.*, 5 July; 12 July 1901.

¹¹⁰ B.C.C.M., 'Property Committee', 17 May 1901, p. 15.

¹¹¹ *B.Q.G.*, 12 July 1901.

¹¹² *B.Q.G.*, 12 July; 9 August; 16 August (also gave the repertoire for the following Sunday); 30 August; 13 September; 20 September 1901.

and sympathetic accompaniment'.¹¹³ It is interesting to note that in the concert of 25 August, 'God is a spirit' was performed by a quartet of trombones. It is believed that the band consisted of only three trombonists and so it is probable that one of the other band members was double-handed.

The daily concerts also continued to include vocal and instrumental solos and duets, and band performances. Of the 52 programmed items located,¹¹⁴ pieces by Sidney Jones appeared four times and pieces by Wagner five times, but by far the most popular composer was Sullivan whose music appeared ten times, nine of which were selections from his operettas and one was a cornet solo of 'The Lost Chord'. There were selections from the music of Auber, Balfe, Wallace, Planquette, Meyerbeer, Offenbach and Verdi, and also included were compositions by Schubert, Schumann and German. Waltzes and selections from musical comedies were also performed. From these concerts a few items stand out. The musical comedy, *Dandy Dan the Lifeguardsman* (1887) by Walter Slaughter, has not appeared in any programmes found for the other resorts. Also of interest is the galop, *The Oakbrook*, written by Harvey, the conductor.¹¹⁵ The last performance of the season occurred on Saturday 5 October; no ceremony took place and the council failed to acknowledge the work of the band. The *Bridlington and Quay Gazette* expressed its disapproval:

Some of those who had been accustomed to go and listen to the last concert in years gone by recalled those congratulatory little speeches which used to be made on such occasions by the late Mr. Walter Dobson, and one or two members of the Council who happened to be present were urged to step forward and propose a vote of thanks, but no one conceived it to be his duty. Of course not; we pay the band for their services; and so the old-fashioned courtesies are dropping into disuse. Perhaps we should add that though Mr. Harvey has been re-engaged for next season it is not probable we shall see many old faces again in the band. We hear of several changes.¹¹⁶

¹¹³ *B.Q.G.*, 12 July 1901.

¹¹⁴ *B.Q.G.*, 12 July; 26 July; 16 August; 30 August; 13 September; 20 September; 27 September 1901.

¹¹⁵ *B.Q.G.*, 13 September; 20 September 1901.

¹¹⁶ *B.Q.G.*, 11 October 1901.

It seems that the council did not feel the need to thank Harvey and the band, or to acknowledge the contribution they had made in attracting and entertaining the residents and visitors.

The decision to re-engage Harvey for the season of 1902 was taken in September 1901. There were indeed ‘several changes’, one being that the seasonal variation of band numbers ceased. In November, Harvey was authorised to engage a band of 17 performers (18 including the conductor), for the whole of the main season of 1902 for the sum of £49 per week. This, for the second year running, was a diminution of the band. In 1899 and 1900 the band at the height of the season numbered 24 (almost certainly including the conductor), in 1901 it numbered 21, with the conductor, and then in 1902 it was decreased still further to 18, with the conductor. The committee continued to keep a tight grip on the band’s personnel; Harvey’s suggested band constitution was agreed by the committee, and once again Harvey’s selected performers had to be approved.¹¹⁷

Easter musical entertainment on the Parade was again provided by Harvey on similar terms as the previous year.¹¹⁸ The Easter weather proved inclement to the band’s performances, and as the cold had deterred the crowds the band of 16 played to a small audience. The band members known to have played in the Easter band and braved the bad weather were:¹¹⁹

G. K. Scott	Flute and piccolo
J. Dolan	E flat clarinet
P. Rogers	Solo B flat clarinet
Mendelssohn Fawcett	Ripiano B flat
H. Shackleton	Second B flat
H. Hill	Bassoon
Colin Wilkinson	Solo cornet
W. Hemmings	Solo euphonium

Hemmings re-emerged from his Leicester retirement to resume his position in the band and Wilkinson also returned. Scott continued in his position as flautist and piccolo player, a

¹¹⁷ B.C.C.M., ‘Property Committee’, 25 September 1901, p. 15; 29 November 1901, p. 3.

¹¹⁸ B.C.C.M., ‘Property Committee’, 27 January 1902, p. 1.

¹¹⁹ *B.Q.G.*, 4 April 1902.

position he had assumed under Harvey in 1899. Rogers, Fawcett, Shackleton, Hill, and Dolan were all new to the band.

The start of the main 1902 season began on Saturday 17 May. Once again the weather was unfavourable and led to a poor attendance on the Parade.¹²⁰ According to the *Bridlington and Quay Gazette* there had been several changes to the band and new faces replaced old ones.¹²¹ It is interesting to note that of the new members in the 18-strong band (conductor included), most came from Manchester theatre orchestras. The named new instrumentalists were:¹²²

Member and Instrument	From
F. [? P.] Rogers Solo B flat clarionet	Theatre Royal, Manchester
Harrison Bassoon	Hull
A. Wild Solo cornet	Moody-Manners Opera Company
M. C. V. Jouguy First horn	Prince's Theatre, Manchester
W. Pilkington Double bass	Theatre Royal, Manchester
S. W. Geldhard Drums	Palace, Manchester

Some of the other members included:¹²³

G. K. Scott	Flute and piccolo
A. E. Ward	Horn
W. Hemmmings	Euphonium

As A. E. Ward was not amongst the list of new members, he was a previous member of the band. He was also a horn player in the Scarborough Spa Band in 1898.¹²⁴

¹²⁰ *B.Q.G.*, 23 May 1902.

¹²¹ *B.Q.G.*, 23 May 1902.

¹²² *B.Q.G.*, 23 May 1902.

¹²³ *B.Q.G.*, 18 July 1902.

¹²⁴ Prescott Collection: vol. 20A.

The end of the 1902 season saw the end of Harvey. Yet again the committee decided to have a change of conductor. Although the Parade was not operating at a loss, ticket sales over the last two seasons had decreased and that had resulted in lost revenue to the tune of £610. In order to address the situation the committee decided that there was a need to keep the entertainment on the Parade abreast of entertainment in other places and believed a change in the leadership of the band was the answer.¹²⁵ The appointment of a new bandmaster was somewhat muddled. It had been agreed that Herr Wurm, conductor of the White Viennese Band, was to provide a band.¹²⁶ This was Stanislaus Wurm, the conductor in the 1890s of the White Viennese Band which played on Brighton Pier, a band in which Gustav Holst played trombone.¹²⁷ The initial agreement was for Wurm to provide the White Viennese Band for the Parade for the 1903 season. The cost was 75 guineas per week for a band of 16 performers, and 80 guineas per week for a band of 18.¹²⁸ This was substantially more than the committee had been prepared to pay in previous years. However, although this was agreed by the committee, it was not approved by the council (mostly likely on cost grounds), and the end result was that Wurm was not engaged.¹²⁹ Following advertisements the position was given to the conductor and violinist Herr Sigmund Winternitz. Winternitz had previously conducted a band at the ‘fashionable resort of Cromer’, and was, according to Councillor Southcott, a gentleman ‘of high musical attainments and of thoroughly honourable character’, and was not only a ‘talented conductor but an able performer’.¹³⁰

Winternitz was engaged to provide and ‘personally conduct’ the Royal Viennese Band. The band numbers given included Winternitz, and the committee returned to varying the band numbers within the season. The 1903 season’s arrangements were that from Maundy Thursday evening to the Wednesday evening after Easter, the band was to consist of 15 performers, at a cost of £73 10s. 0., which, interestingly, included railway fares; from the Thursday before Whitsuntide to 18 July, and from 6 to 26 September, the band was to consist of 18 performers; and from 19 July to 5 September the band was to consist of 22 performers. Winternitz was to be paid £5 per week and the bandsmen £3 each per week

¹²⁵ *B.Q.G.*, 19 December 1902. This was Councillor Southcott explaining events that had happened in previous months.

¹²⁶ *B.Q.G.*, 28 November 1902.

¹²⁷ Young, *Music’s Great Days*, p. 18.

¹²⁸ *B.Q.G.*, 28 November 1902.

¹²⁹ *B.Q.G.*, 28 November 1902.

¹³⁰ *B.Q.G.*, 19 December 1902.

(Winternitz's integrity with regard to the payment of the bandmen was to be questioned at a committee meeting later in the year).¹³¹ The weekly cost of Winternitz's 18 member band totalled £56, which was considerably less than the 80 guineas proposed for Wurm's band of 18. Although the committee disliked Ireson's band playing in uniform, the Royal Viennese Band was to play in the uniform of the Hungarian Hussars. This was pale blue with gold collars and trimmed with gold lace.¹³²

The changes of conductor and the band's attire were minor changes compared to the change of the band constitution. For many years the constitution had been that of a military band, but this was altered with the Royal Viennese Band. The committee, after consulting with Winternitz, agreed that the band was to include: 'four violins, 'cello and double-bass, flute, two trombones, oboe, horn, two clarionets, drums, etc.'¹³³ The actual 'composition' of the band was left to Winternitz, who, according to Southcott, 'would soon learn the requirements of the position'.¹³⁴

Over the years the committee had begun to place more and more advertisements in the newspaper announcing the Parade's attractions. In 1903 a large advertisement was placed in the *Bridlington and Quay Gazette* announcing the Parade's Easter entertainments (see Appendix 4C). Ironically, on the top of the same page and also in a column on the page, there appeared an advertisement for the Spa's attractions, one of which was Herr Wurm's famous White Viennese Band. It seems that following the death of Meyer Lutz on 31 January 1903,¹³⁵ Wurm and the White Viennese Band were engaged to play at the Spa (see Appendix 4D).

The Easter concerts, according to the newspaper, were to be held in the Victoria Rooms and would include the vocalist Miss Katie Smith. There was one familiar face amongst the new band, that of McCallaugh, who had first performed on the Parade in Rogers' time. The Easter repertoire was to include the overture to *The Merry Wives of Windsor* by Nicolai, and Beethoven's overtures *Prometheus*, *Egmont*, and *Coriolan*, as well as selections from

¹³¹ B.C.C.M., 'Property Committee', 5 December 1902, p. 4.

¹³² *B.Q.G.*, 19 December 1902.

¹³³ *B.Q.G.*, 19 December 1902.

¹³⁴ *B.Q.G.*, 19 December 1902.

¹³⁵ *B.Q.G.*, 6 February 1903.

the latest dance music and musical comedies. Katie Smith's songs were to be mainly the old favourites which included Braga's 'Serenata' and Elgar's 'Land of Hope and Glory'.¹³⁶ Other than Rogers in 1889 mentioning Beethoven symphonies, this is the first time that Beethoven is mentioned in any of the repertoire given in the newspaper reports. The Good Friday and Easter Sunday concerts included vocalists and as in previous years, featured composers such as Handel, Mendelssohn, Rossini and Adams. The Sunday programmes, however, appear to have been more varied than they were in the past, for example, a fantasia of *Il Trovatore* (Verdi), a grand fantasia of Wagner's *Lohengrin* and the overture to *Masaniello* (Auber) were programmed.¹³⁷

The *Bridlington and Quay Gazette* said of the band after its first performance on Maundy Thursday, that the players at once proved themselves to be 'capable performers'. The constitution of the band, however, did not completely meet with the newspaper's approval in that the brass outweighed the strings. In the newspaper's opinion the second horn was not needed, but on the other hand the 'cello was 'particularly good' and Winternitz's solo performances on the violin were 'eminently successful'.¹³⁸

In April, Winternitz asked the committee to allow him an extra performer from the Thursday before Whitsuntide to 18 July.¹³⁹ The request was granted much to the dislike of the newspaper, which stated that other 'officials' had asked for items to improve their own departments and had been denied, yet, 'Herr Winternitz, a new official, who can hardly be said to have entered upon his duties as yet, puts in a petition for another performer, and it is granted him without a single remark'.¹⁴⁰ Towards the end of June the *Bridlington and Quay Gazette* announced that in July the band numbers were to be increased to 22 and that a trombone, 'cello and double bass were expected to be added. In the opinion of the newspaper the orchestra required an extra violin rather than the addition of another brass instrument. The band was to give three daily concerts and, as in Ireson and Harvey's time, evenings were to be devoted to particular composers, for instance, Gounod, German, Sullivan and Wagner. 'Symphony Concerts' were also to be given and the newspaper

¹³⁶ *B.Q.G.*, 10 April 1903.

¹³⁷ *B.Q.G.* 10 April 1903.

¹³⁸ *B.Q.G.*, 17 April 1903.

¹³⁹ B.C.C.M., 'Property Committee', 23 April 1903, p. 15.

¹⁴⁰ *B.Q.G.*, 8 May 1903.

expressed the opinion that an ‘orchestra such as the Parade ought to be able to attack with success even a Beethoven symphony’ and hoped that the “Unfinished” would be heard during the season.¹⁴¹

The Sunday concert to be given on the evening of 16 August was a significant change from other years. It was to consist of Beethoven’s Symphony No. 1 in C (four movements), the overture from Wagner’s *Parsifal*, the funeral scene from *Götterdämmerung*, and Schubert’s *Unfinished* Symphony in B minor (two movements).¹⁴² This was the first time a whole symphony had been played on the Parade and the complete concert was very much more highbrow than hitherto seen. The ‘Symphony Concert’ attracted a ‘phenomenal attendance’, much to the surprise of the *Bridlington and Quay Gazette* (suggesting that the newspaper believed that this type of concert was not to the residents’ and visitors’ tastes). The performance of the Beethoven symphony, in the newspaper’s opinion, was disappointing. The first movement was ‘courageously attacked’ but the performance was marred by weak strings; the slow movement was deemed to be the best. Disappointment was also expressed by the newspaper that the *Tannhäuser* overture was played in place of the ‘Death of Siegfried’ and that only one movement of Schubert’s B minor Symphony was given due to time being taken-up by encores. The *Bridlington and Quay Gazette* hoped that Winternitz would not in future allow special requests to interfere with the programme. The newspaper felt that the Schubert symphony was better performed than the Beethoven, the ‘cellos in the Schubert apparently ‘brought out their lovely melodies with full and rich tone’¹⁴³ The ‘cello obbligato played by Signor Marcucci in one of the songs sung by Fred Fallas, was also praised in the report.¹⁴⁴

The tradition of benefit concerts continued and on Tuesday 1 September 1903 Winternitz’s benefit concert was held on the Parade. This was the ‘event of the week’, and included vocal and violin solos by Winternitz of Hauser’s *Scotch Rhapsodie* and Vieuxtemp’s *Souvenir d’Amerique*.¹⁴⁵ This latter piece was also played in the July and August of 1880

¹⁴¹ *B.Q.G.*, 26 June 1903.

¹⁴² *B.Q.G.*, 14 August 1903.

¹⁴³ *B.Q.G.*, 21 August 1903.

¹⁴⁴ *B.Q.G.*, 21 August 1903.

¹⁴⁵ *B.Q.G.*, 4 September 1903.

by Risegari, violinist and conductor of the North Pier Orchestra, Blackpool.¹⁴⁶ The ‘benefit’ was solely for Winternitz; in October a letter was read at a meeting of the committee from a Harry J. Baynton (’cellist) requesting that the band members be allowed a benefit; the request was not ‘acceded to’.¹⁴⁷ This must have been a disappointment to the bandsmen as in previous years bandsmen had been able to supplement their income by this means. At the end of the season Winternitz and a band of 12 players (conductor included), along with vocalists were engaged by the committee for three weeks subsequent to 26 September.¹⁴⁸

Benefits were, in essence, for the purpose of increasing the recipient’s salary and not all councillors were in agreement with Winternitz being allowed a benefit. At a council meeting in September (reported in the *Bridlington and Quay Gazette* of 2 October 1903), the questions of benefits and payments to Winternitz and the bandsmen were discussed and the engagement of a conductor and band for the 1904 season was considered. During the 1903 season Winternitz had been paid £5 per week, on the understanding that he would receive a benefit. For the 1904 season the committee considered giving Winternitz £12 per week after he had requested a salary increase if he were re-engaged, and presumably he was not allowed a benefit. The council debate indicated that once again the conductor, like conductors before him, did not please all the council, and again it was suggested to advertise for a new conductor. The question of Winternitz’s integrity was raised at the meeting in that Winternitz was given money to pay the bandsmen and one councillor believed that Winternitz was not giving them proper payment. He said that although he did not contest that the conductor should have a good salary he wished that the council would pay the bandsmen directly and stated that ‘he did not believe in one man being placed in a position to sweat other men. If a man was worth £3 pay it him and if £4 he should have it [and the councillor recommended that] they should advertise for a conductor at £10 and bandsmen at an average of £3 per week’. Councillor Rennard understood that some of the men had not received half of the £3. Alderman Sawdon said that Winternitz was an obliging gentleman but there had been complaints about the length of time between pieces. Sawdon claimed that he was not against giving the conductor £12 but was against ‘giving

¹⁴⁶ *Bk.G.*, 9 July; 13 August 1880.

¹⁴⁷ B.C.C.M., ‘Property Committee’, 6 October 1903, p. 2. Baynton was the ’cellist in the late season orchestra, which played in the Victoria Rooms—see *B.Q.G.*, 23 October 1903.

¹⁴⁸ B.C.C.M., ‘Property Committee’, 14 August 1903, pp. 8-9.

him little extras and commissions, as well as a benefit'. Sawdon suggested that the 'post be thrown open' as there were many bandmasters willing to accept the terms the council offered, and if Winternitz wanted the position he could apply. The usual council shenanigans continued. Councillor Southcott (chairman of the committee) disclosed that Winternitz had actually asked for £15 per week, and stated that they had paid £8 to the previous conductor of a band 'which was an absolute failure'. Eventually it was agreed that the committee minutes should be altered to include: 'that the committee should engage the band at an average of £3 per man, except for Easter when the conductor should receive a lump sum'.

Winternitz refused to accept the position under the stated terms and Southcott suggested to Winternitz that he should put his case in writing so that the committee could resolve the matter. The letter from Winternitz was read out at a Town Council meeting and is quoted in full as it provides a good insight into the difficulties of being a conductor:

Dear Sirs,

I learned from Mr. Southcott that the Council wishes to pay my bandsmen direct. You wish me to supply an excellent band, so I must pick my men out, correspond with them, make appointments, pay fares, &c.

All this causes a lot of expense and trouble. Besides, I must have full responsibility; must be master and have free and full control of my men. Several of the Viennese Band are regularly engaged with me, and if paid by you they would not look to you as their employer and the consequence would be discontent and disorder.

Allow me to say I understand the organising of orchestras better, as I have spent most of my life in the work. I can show, if necessary, agreements with men to some of whom I pay over £3; most of them £2 17s. 6d., and £2 15s. 0d. and only a few £2 10s., and no one under that amount.

If you deduct all my heavy expenses, you will find I have not made any profit out of £2 per man. I am not asking this time for a certain amount per man, but so much for my Viennese Band, myself included. I am asking

more this time, as, after all my heavy expenses, trouble and hard work to make a success, I find I have worked for a mere nothing.

If you leave this with me, I can assure you a bigger success than this year.

I will supply you with an orchestra which will not only be the best in Yorkshire, but perhaps one of the best in England; but I must have a free hand and full control, and pay the men myself.

In wishing to do that, I do not think of popularity, but to make the band a success, which I promise to do, but I must have full responsibility.¹⁴⁹

At the meeting Southcott put forward the motion that the amendment which stated that the bandsmen, except for Easter, were to be paid by the council should be deleted from the previous minutes. Another protracted debate then ensued with Mainprize stating that he did not see a problem with the engagement of the men by the council.¹⁵⁰ After an impassioned plea from Southcott who stated that the figures given by Winternitz in his letter were correct and he [Southcott] had assured himself ‘that Winternitz had acted honourably and squarely towards his men and believed he would give them [the council] an efficient band’, the motion was carried and Winternitz got his way.¹⁵¹

In 1904 Winternitz and the Royal Viennese Band were engaged to play on the Parade over the Easter period along with the ‘famous contralto’ Miss Mabel Braine and the entertainer Mr Maurice Garland.¹⁵² The band’s repertoire over Easter was varied and contained classical elements. The programmes consisted of the overtures of Suppé, Rossini, Thomas and Auber, the first movement of Schubert’s *Unfinished* Symphony, a string quartet from a Haydn symphony, selections from *Lohengrin*, ‘the Liszt Rhapsody’, ‘Preisland’ from Wagner’s *Die Meistersinger* (von Nürnberg), ‘the De Beriot Concerto’, cakewalks and musical comedies.¹⁵³ The *Bridlington and Quay Gazette* said of the programming: ‘the conductor is to be complimented on the pleasant variety he puts into his programmes there

¹⁴⁹ *B.Q.G.*, 16 October 1903.

¹⁵⁰ Allan, conductor of the Scarborough Spa Band in 1911, advocated that the Cliff Bridge Company engaged the band members, seemingly in order to defray any possible criticism —see p. 197.

¹⁵¹ *B.Q.G.*, 16 October 1903.

¹⁵² *B.Q.G.*, 8 April 1904.

¹⁵³ *B.Q.G.*, 8 April 1904.

is light, popular music for the admirers of cake walks and musical comedies and now and again an item that appeals to those of more serious taste'.¹⁵⁴

The main season began on 19 May 1904, the Thursday before Whitsuntide. The new Pavilion, although not completely finished, looked 'bright and gay with the freshest of white paint and pretty baskets of flowers hanging from the roof' (see Appendix 4E).¹⁵⁵ The pavilion might have looked 'bright and gay' but it caused the bandsmen some discomfort. In 1911 it was pointed out to a councillor who thought that the band should have worn evening dress for the evening concerts, that the band had been given permission to wear uniforms due to the draughts in the Floral Pavilion.¹⁵⁶ It is also possible that given bright sunshine the bandsmen might have suffered sunstroke.

The concerts over the season consisted of the usual vocal performances with the band playing mostly popular music, although some of a more classical nature was performed. The *Bridlington and Quay Gazette* stated 'we have before remarked on the eclectic nature of Herr Winternitz's programmes, and whilst he is ready to indulge the majority with Cake Walks and Valses, he will occasionally recognise a different taste by giving a Beethoven or Wagner overture or selection'.¹⁵⁷ Winternitz also introduced on some Sunday evenings a 'Wagner Concert'. These concerts were, however, not wholly Wagnerian but incorporated other composers. The first two of these concerts included Wagner's 'Vorspiel' from *Parsifal*, 'Siegfried's Death', from *Götterdämmerung*, the overture to *Tannhäuser*, the 'Vorspiel' from *Lohengrin* and a selection from *The Flying Dutchman*. Winternitz also played his own composition *Poem Musicale*, which had recently been published. The *Bridlington and Quay Gazette* reported that *The Flying Dutchman* was 'finely played' and that Winternitz was 'so fortunate in the brass which is of a quality one does not often hear in a seaside orchestra', perhaps suggesting that, in the newspaper's opinion, seaside orchestras were not as good as other orchestras.¹⁵⁸ Vocal items in the first concert were by

¹⁵⁴ *B.Q.G.*, 8 April 1904.

¹⁵⁵ *B.Q.G.*, 20 May 1904.

¹⁵⁶ *B.Q.G.*, 1 December 1911.

¹⁵⁷ *B.Q.G.*, 15 July 1904.

¹⁵⁸ *B.Q.G.*, 12 August 1904.

Mr Ward Kemp and included 'It is enough' (Mendelssohn), and 'Nazareth' (Gounod). In the second concert Miss Minnie Bartle sang 'Peace and Rest' and 'The Worker'.¹⁵⁹

Items in other concerts included Haydn's 'Hymn to the Emperor' which was presumably the second movement of Haydn's string quartet nicknamed the *Emperor* Quartet; the instrumentalists included Winternitz (first violin), J. Van Belvir (second violin), Ch. Riegler (viola) and La Grillière (cello).¹⁶⁰ A cakewalk by Fink appears to have been a very popular item.¹⁶¹ Instrumental solos and obbligatos by Flynn (cornet) and Grillière ('cello) in Sunday and daily concerts were a regular occurrence.¹⁶²

At the height of the season the band numbered 22, and gave three daily performances and a Sunday evening concert (see Appendix 4F for a photograph).¹⁶³ The band included:¹⁶⁴

Herr Winternitz	Violin
J. Van Belvir	Second violin
Ch. Riegler	Viola
Mons. Grilliere	Cello
Mr Van der Berg	Double bass
Mr D. Flynn	Solo cornet

Winternitz continued to be allowed a benefit and his second benefit concert took place in the Victoria Rooms on Wednesday 31 August 1904. The vocalists were Mr Herbert Brown and Miss Eleanor Rawling. Winternitz gave two violin solos, *Gypsy Dances*, and *The Bird on the Tree* by S. Wurm, presumably Stanislaus Wurm or possibly Simon Wurm. The band's items included an orchestral arrangement of Liszt's Hungarian Rhapsody No. 2 and Winternitz's *Poem Musicale*.¹⁶⁵

Winternitz managed to hold on to his position through 1905 and to the end of 1906, despite the lively debates on the subject of the re-engagement of the conductor by the council. There was also the occasional praise for Winternitz from a councillor. For example,

¹⁵⁹ *B.Q.G.*, 29 July; 12 August 1904.

¹⁶⁰ *B.Q.G.*, 3 June 1904.

¹⁶¹ *B.Q.G.*, 17 June 1904.

¹⁶² *B.Q.G.*, 10 June; 17 June; 24 June; 1 July; 15 July 1904.

¹⁶³ *B.Q.G.*, 24 June 1904.

¹⁶⁴ *B.Q.G.*, 20 May; 3 June; 10 June; 17 June 1904.

¹⁶⁵ *B.Q.G.*, 2 September 1904.

Councillor Southcott stated, perhaps with bias, considering his committee were responsible for the engagement of the band, that with regard to Blackpool ‘they had not a band that would come within miles of the Prince’s Parade Band’.¹⁶⁶ Three interesting issues appeared in the 1904 council debate: one was that Herr Winternitz had engaged a boy to play in the Easter band and paid him, seemingly, out of his own pocket. The boy was replaced at Whitsuntide by a ‘first-class musician’.¹⁶⁷ It appears that children may have been engaged in other bands, for example, in 1906, a boy violinist played in the Ilfracombe Town Band (see Appendix 4G). The second was that it was acceptable for Winternitz to only pay £2 10s. to some bandsmen if those bandsmen did not have to keep a second home. This highlights the fact that seaside musicians with families needed to earn enough money to pay for both their own accommodation and the running of the family home. The third issue was that of the bandsmen’s nationality; apparently half the Royal Viennese Band were English.¹⁶⁸ This is in line with Ehrlich’s suggestion that some of the foreign seaside instrumental ensembles were not entirely from distant lands, these bands being ‘exotically uniformed “Viennese” or “Hungarian” bands (their cockney and Mancunian accents suitably muted)’.¹⁶⁹

Winternitz continued to be engaged in 1905 and 1906 for the Easter period and the main season, with 1906 seeing the return of the engagement of a band between Easter and Whitsuntide and the employment for Winternitz and his band for this period (see Appendix 4H). The band numbers continued to vary, with numbers reaching 22 (including the conductor), at the height of the season in both years.¹⁷⁰ In July of 1906, Winternitz’s last year on the Parade, Winternitz and the Royal Viennese Band played at the opening of the Grand Pavilion (see Appendix 4J).¹⁷¹ This was to be the last major event the band attended. Towards the end of October the committee resolved to advertise for applications for the ‘position of Conductor of the Municipal Orchestra at Bridlington, from the 25th of March

¹⁶⁶ *B.Q.G.*, 29 September 1905.

¹⁶⁷ *B.Q.G.*, 30 September 1904.

¹⁶⁸ *B.Q.G.*, 30 September 1904.

¹⁶⁹ Ehrlich, *The Music Profession*, p. 56.

¹⁷⁰ *B.Q.G.*, 30 September 1904; B.C.C.M., ‘Property Committee’, 14 September 1905, p. 347.

¹⁷¹ *B.Q.G.*, 13 July 1906.

to the 13th of October, 1907, at a salary of £300'.¹⁷² Thus 1907 saw the emergence of the Bridlington Municipal Orchestra.

The reason for advertising for a new conductor is unclear. It was stated in a committee meeting that the new conductor should be a municipal conductor who was to be paid a fixed salary for the whole season and that the committee should be 'masters in everything connected with the band', an ensemble of which they had previously not had 'proper control'.¹⁷³ Winternitz was not prevented from applying for the conductorship, for the committee received a letter from Winternitz stating that due to commitments with other bands he was not yet in a position 'to apply for the conductorship of the Parade Band'.¹⁷⁴ The *Bridlington and Quay Gazette* suggested that Winternitz did not have the slightest chance of being selected as his terms were £400, plus a benefit.¹⁷⁵

The advertisements for a new conductor resulted in 78 applications for the post, of which five were considered to be serious contenders, namely Herr De Jong¹⁷⁶ conductor of Lyon's Band at the New Piccadilly Café, London (and previously at the Trocadero); Mr Joe Sinton from the Crystal Palace, London; Herr Mex Roitt from London, who had conducted at Blackpool, Margate and Bexhill; and Mons. A. De Reyghere, from Leeds, and the conductor of the Ceylon Café Band. The fifth candidate was, reportedly, Mr Julian Clifford. Apparently Clifford had just been appointed 'manager' at the Harrogate Kursaal, but as the final selection for the Bridlington conductor had not been made the newspaper believed that if Clifford was chosen he would have preferred Bridlington, and presumably given up the post at Harrogate.¹⁷⁷

The new conductor for 1907 turned out to be Joseph Sinton (see Appendix 4K). Prior to the appointment Councillor Southcott and Mr Palmer (the Parade's manager) had visited London in regard to finding a new conductor. On their return they presented the following report, which set out their reasons for recommending Sinton for the position, to a special

¹⁷² B.C.C.M., 'Property Committee', 22 October 1906, p.436.

¹⁷³ *B.Q.G.*, 2 November 1906.

¹⁷⁴ *B.Q.G.*, 2 November 1906.

¹⁷⁵ *B.Q.G.*, 30 November 1906.

¹⁷⁶ This could well be Edward De Jong, one time Hallé flautist and conductor of the North Pier Orchestra, Blackpool, and also conductor of his own orchestra—see pp. 206-7.

¹⁷⁷ *B.Q.G.*, 30 November 1906.

meeting of the Town Council. The report is quoted in full as it gives an insight into the musical attributes a musical director needed to satisfy the council:

Mr. Joseph Sainton, of London, was educated at Leipsic Conservatoire, where he was specially trained for conducting bands. He has conducted orchestras on the Continent, having been specially engaged to conduct the Orchestra at the Vienna Exhibition last year, where he achieved great success. He has also toured as conductor for Messrs. Wheeler in South Africa and conducted the large orchestra of the Johannesburg Choral Society, and was also organist of the Cathedral there; he has a thorough knowledge of the Continental style of conducting, especially the Hungarian school, making a speciality of their dance music and rhapsodies; he is also experienced in classical music and would be prepared to give classical concerts when required to do so.

Last year he conducted the Municipal Orchestra of Clacton-on-Sea and gave every satisfaction to the Council; during the winter he is engaged with his Orchestra of 30 performers by the National Sunday League at their Sunday evening concerts, where full houses are the order as we found when attending one of them last Sunday at the King's Theatre, Hammersmith, where Mr. Sainton's Orchestra was performing. We found the concerts given there were similar in nature to those given on the Prince's Parade on Sunday evenings. The Orchestra was really first-class and Mr. Sainton's conducting excellent, he having the musicians well in hand and the *ensemble* of the band was well nigh perfect. He has a library of over 2,000 pieces and has also the library of Sir August Manns at [sic] his disposal. He is a young man of splendid physique and great intelligence, and has also great musical ability. He is a thorough Englishman and we should not hesitate to recommend him for the post of Musical Director of the Prince's Parade.¹⁷⁸

The engagement of the bandsmen was also discussed at the special meeting, and it appears the employment of the players was to be a three-way process. Sainton was to present the names of the required bandsmen to Palmer, who in turn presented them to the committee

¹⁷⁸ B.Q.G., 14 December 1906.

for approval. In order to maintain the conduct and discipline of the band Sainton had the power to dismiss a bandsman with Palmer also having the power to request a dismissal.¹⁷⁹

Apparently, after having a band of non-British people (at least half the Royal Viennese Band were from ‘foreign’ lands), the council conversely decided to be patriotic and engage a ‘thorough Englishman’. This delighted the *Bridlington and Quay Gazette* which stated:

We are patriotic enough to be glad that Mr. Sainton is a “thorough Englishman,” and we are hoping that his bandsmen, when they are finally selected, well [*sic*] also be real Britishers, bred and born. We believe in the policy that the money of the nation, whether spent by Parliament, or Town Council, should, as far as possible be put in the pockets of our own people.¹⁸⁰

The first performance of the Municipal Orchestra, with the bandsmen in uniform,¹⁸¹ took place on the evening of Maundy Thursday, 28 March. There was a march, two instrumental solos, dances, overtures, a selection, a ballet divertissement, two vocal solos, and for the first time a piano concerto, performed by Sainton. The programme contained some familiar composer’s names, but also some new ones, for example David Popper, G. W. Byng, J. S. Howgill and E. Haines. Sainton’s performance was one of many given during the season. The vocalist was Miss Emily Breare and the programme also included the entertainer Tom Clare, who was ‘at the piano’. The march *Stars and Stripes for Ever* was by the American composer Sousa. Compositions by Sousa were played at other resorts as were other compositions with an American connection and is an indication that resort conductors followed the fashion of the time (see Appendix 4L for the programme).¹⁸²

The Good Friday concerts consisted of music by classical composers, although there were some lighter items such as Suppé’s *Pique Dame*. There were also two items by Elgar, a composer first heard in Bridlington in 1903 and who was beginning to be played by other resort bands (see Appendix 4M for the programmes).¹⁸³

¹⁷⁹ *B.Q.G.*, 14 December 1906.

¹⁸⁰ *B.Q.G.*, 14 December 1906.

¹⁸¹ *B.Q.G.*, 1 March 1907.

¹⁸² Programme of Music, 1907.

¹⁸³ Programme of Music, 1907.

Members of the orchestra included J. Messeas, cellist, Percy Frostick, violinist, and F. L. Kettlewell, cornettist. Frostick was the leader of the orchestra, and also played at the Royal Opera, Covent Garden (see Appendix 4N for a photograph of Frostick). In July he returned to Bridlington as leader after an engagement at the Royal Opera, until then his place had been taken by Rudolph Bauerheller, who remained in the orchestra.¹⁸⁴

In May 1907, the Bridlington Corporation published for the first time a 'Programme of the Season's Attractions' to be given on the Royal Prince's Parade. The Municipal Orchestra played from Whitsuntide to the middle of October. During the early and late parts of the season the orchestra played each day in the Floral Pavilion at 11 a.m. and 7.45 p.m. From 1 July the full orchestra played thrice daily, 11 a.m., 2.45 p.m., and 7.45 p.m. Grand Sacred Concerts were given at 8.15 each Sunday evening. The bandsmen's lives appear to have been busy ones. The number of concerts over the week prohibited a day off and it is assumed that the free time in between some concerts would have been taken up with rehearsals.

In the main the orchestra gave the concerts in the Floral Pavilion; the Grand Pavilion was set aside for H. Flockton Forster's Costume Comedy Company and other entertainment. Nevertheless, from Monday 30 September to Saturday 12 October, the Municipal Orchestra and Animated Pictures played in the Grand Pavilion.¹⁸⁵

The Orchestra suffered the usual variation in numbers. In May it numbered 18 performers, but in July the orchestra was augmented to 24 performers (see Appendix 4P for a photograph).¹⁸⁶ The *Bridlington and Quay Gazette* acknowledged that the number of performers determined the music to be played. After it had heard that the orchestra was to be enlarged it stated 'Mr. Sainton, the conductor, will be able then to put many things in his programmes with a full orchestra, which could not be attempted with a small one'.¹⁸⁷

¹⁸⁴ Programme of Music, 1907; *B.Q.G.*, 26 July 1907.

¹⁸⁵ Programme of the Season's Attractions, 1907.

¹⁸⁶ *B.Q.G.*, 24 May 1907; 5 July 1907. The newspaper announced the previous week that the orchestra on 1 July 1907 was to be increased to 23 performers.

¹⁸⁷ *B.Q.G.*, 28 June 1907.

Sainton, provided a wide and varied repertoire with music ranging from tried and tested pieces to music that was very much up-to-date. Reportedly, Sainton had ‘earned the gratitude of the young generation by laying in a most complete stock of selections from the newest comic operas and musical comedies’, which included *The Beauty of Bath* (1906, Herbert Haines), *The Belles of Mayfair* (1906, Lesley Stuart), *The New Aladdin* (1906, Caryll and Monkton, with additional music by Tours), *The Lady Dandies* (1906, Hugo Felix) and ‘that grand success’ *Amasis* (1906, Philip Michael Faraday).¹⁸⁸ Sainton also introduced a number of innovations such as piano concertos, the performance of symphonies in the morning concerts,¹⁸⁹ hitherto unheard of, and also ‘by request’ concerts. The first of a series of Symphony Concerts was given on Sunday evening 19 May. The orchestra was enlarged to 32 performers of which 17 were strings. The concert included a movement from Schubert’s *Unfinished* Symphony, the overture to Wagner’s *Tannhäuser*, which, according to the newspaper, due to the good number of strings allowed them to be heard in the concluding section instead of the usual loudness of the brass, which crashed ‘them out of all existence’, and a new composition, *Bavarian Eclogue for Orchestra*, which was conducted by the composer J. Weston Nicholls, who, according to the newspaper, was a well-known Hull musician. The vocalist for the evening was Mr Fowler Burton.¹⁹⁰ The second Symphony Concert given on Sunday 14 July included Mendelssohn’s *Italian* Symphony, which apparently had only been heard once previously in Bridlington.¹⁹¹ Another piece which was ‘quite new to Bridlington’ was Smetana’s overture to *The Bartered Bride*, which was a ‘tour de force for the strings’.¹⁹² The strings, however, were at their best in Wagner’s *The Ride of the Valkyries*.¹⁹³

Sainton, as with previous conductors and conductors in other seaside resorts, also devoted concerts to one particular composer or group of composers. On the evening of Thursday 13 June the items were works by English composers. These included Sullivan’s *In Memoriam*, overture and selections from two operas, Sterndale Bennett’s *Naiadeas* overture, dances by

¹⁸⁸ *B.Q.G.*, 24 May 1907.

¹⁸⁹ *B.Q.G.*, 19 July 1907.

¹⁹⁰ *B.Q.G.*, 24 May 1907.

¹⁹¹ *B.Q.G.*, 5 July; 19 July 1907.

¹⁹² *B.Q.G.*, 19 July 1907.

¹⁹³ *B.Q.G.*, 19 July 1907.

German and Mackenzie and the *Bavarian Eclogue* by Weston Nicholl.¹⁹⁴ Other ‘themed’ evenings included Grand Popular Concerts, British Composer’s Concerts, American Concerts, Sullivan Concerts, Musical Comedy Night and Grand Wagner Concerts.¹⁹⁵

The ‘by request’ concerts consisted of the compilation of requests sent in prior to the performance. It seems that a request evening was also conducted at the Spa and that with the request evening on the Parade the Municipal Orchestra had entered into direct competition with the Spa Band. Seemingly there was hardly a seat to be had in the Floral Pavilion for the request concert which was held on the evening of Thursday 20 June. The items singled out in the newspaper report were Liszt’s Rhapsody (without the piano part), the last movement of Mendelssohn’s Piano Concerto No. 1 (the solo part played by Sainton), the last movement of Mendelssohn’s Violin Concerto (played by M. Bauerkeller), and Tchaikovsky’s *1812* overture. The tenor vocalist, Mr Walter Hyde, sang ‘Tell her I love her so’ and ‘There’s a little maid I know’. The second ‘by request’ concert given around 10 July included a ‘very interesting novelty—the pastoral introduction and Danse de Bacchantes, from Philemon and Baucis [Gounod]’.¹⁹⁶ The concert also included ‘the weird’ *Witches Dance* by Bazzini, the *Unfinished* Symphony ‘yet again’ and the overture to *Tannhäuser*, which was ‘in great danger of being done to death’.¹⁹⁷ These requested items are interesting in that they included a number of classical pieces. This suggests that the audience very much enjoyed this type of music, although this assertion differs from the newspaper’s opinion in 1903 (see page 127) and was to be questioned in 1910 with regard to the Harrogate Kursaal Orchestra.

Occasionally, other conductors conducted the Municipal Orchestra in the Floral Pavilion. Following a request from the committee to conduct the orchestra, Bosville (instigator of the Bridlington Musical Festival), arranged and conducted a classical concert in the Pavilion on Thursday 18 July, and on Monday evening 26 August, the composer Edward German conducted the Municipal Orchestra which had been augmented to 48 performers, double its

¹⁹⁴ *B.Q.G.*, 14 June 1907.

¹⁹⁵ Programme of the Season’s Attractions, 1907.

¹⁹⁶ *B.Q.G.*, 21 June; 12 July 1907.

¹⁹⁷ *B.Q.G.*, 12 July 1907.

normal size.¹⁹⁸ German's concert consisted of his own compositions, such as the overture to *Richard III*, 'Three Dances' from *Nell Gwyn*, *Hamlet*, selections from *Merrie England* and the *Welsh Rhapsody*. The vocalist Miss Phyllis Lett also sang two of his songs. Sainton had been in charge of the arrangements for the concert and received the following letter from German:

Dear Mr. Sainton.—This is just a line to tell you how pleased I was with the orchestra last night. I have seldom, if ever, conducted one that was more responsive, and I would ask you to kindly convey to its members my warm appreciation.

Will you also accept yourself, by best thanks for all your thoughtfulness for me, and for the admirable way in which all arrangements were carried out.

Believe me to be,

Yours with kindest regards

Edward German.¹⁹⁹

The Municipal Orchestra was a great success, as at the times of the band performance; unless people had gone 'unconscionably early', there was 'no hope of a seat' in the Floral Hall.²⁰⁰ In the week prior to 9 August, the Orchestra had played several of Beethoven's symphonies. Other items played during the week included the overtures from *Euryanthe* (Weber) and *The Bartered Bride* (Smetana), and the Prelude from *Manfred* (Mackenzie). On the evening of Thursday 8 August Percy Frostick, the orchestra's first violinist performed the fantasia *Faust* by Wieniawski.²⁰¹

The programme of attractions indicated that on some Gala evenings special entertainments had been arranged. For example, H.M. Royal Artillery Band played at the Gala on Thursday 4 July and on Thursday 29 August the Gordon Highlanders' Band and Jullien's the *British Army Quadrilles* was part of the entertainment.²⁰² Not all Gala nights included famous bands. At the Gala held on Thursday 12 September 'the band played some bright

¹⁹⁸ B.C.C.M., 'Property Committee', 14 June 1907, p.253; 25 June 1907, p. 279; *B.Q.G.*, 19 July 1907; 30 August 1907. German also conducted his own music in Bournemouth in 1897—see Young, *Music's Great Days* p. 214.

¹⁹⁹ *B.Q.G.*, 30 August 1907.

²⁰⁰ *B.Q.G.*, 9 August 1907.

²⁰¹ *B.Q.G.*, 9 August 1907.

²⁰² Programme of the Season's Attractions, 1907—for more on the *British Army Quadrilles* see p. 275.

lively' items which included selections from *H.M.S. Pinafore* (Sullivan) and *San Toy* (Jones), and Suppé's overture *Pique Dame*. Frostick's solo *Reverie* by Vieuxtemps was 'faultless' with the passage of octaves being hailed as 'superb'.²⁰³ Miss Kate Rooney was the vocalist of the week and amongst her songs was Elgar's 'Land of Hope and Glory'.²⁰⁴

During the last two weeks of the season the orchestra's concerts were held in the Grand Pavilion, which the *Bridlington and Quay Gazette* found very acceptable and stated that 'one regrets that they cannot be held there throughout the season for now it is possible to listen in comfort and to form an idea of what the band is really like'.²⁰⁵ The orchestra at that time of the season had been reduced in number, but the quality of the strings was 'brilliant and the ensemble distinctly good' with some 'excellent soloists'.²⁰⁶ Frostick's violin playing was singled out as playing not often heard in seaside orchestras, thus once again suggesting that seaside orchestras were second-class. The new 'cellist to the orchestra, Mr Arthur Strong, played a solo, a Czardas, which the newspaper found favourable. Rossini's overture *Semiramide* was also played as was the requested *1812* Overture, of which the reduced orchestra did its best, but the 'gaps in the score were sadly noticeable'.²⁰⁷ The conductor must have felt some frustration when he was expected to give a good performance, but with a diminished orchestra.

The last concert of the season was on the evening of 13 October. This was an extra concert, since the Programme of the Season's Attractions for 1907 stated that Saturday 12 October was to be the last. Reporting on the close of the season, the *Bridlington and Quay Gazette* stated that the Municipal Orchestra had been very popular over the season and after the end of the concert 'the audience left the hall, regretfully realising that the memorable season of 1907 was a thing of the past, and no doubt looking eagerly forward to next Easter, when we are promised an even better orchestra than the one which has given such satisfaction this year'.²⁰⁸ It seems that some people in Bridlington were never really satisfied.

²⁰³ *B.Q.G.*, 13 September 1907.

²⁰⁴ *B.Q.G.*, 13 September 1907.

²⁰⁵ *B.Q.G.*, 4 October 1907.

²⁰⁶ *B.Q.G.*, 4 October 1907.

²⁰⁷ *B.Q.G.*, 4 October 1907.

²⁰⁸ *B.Q.G.*, 18 October 1907.

The 1908 season began well and saw Sainton once again as conductor of the Municipal Orchestra. His salary remained at £300 for the season which began on Monday 13 April and ended on 11 October.²⁰⁹ The Easter concerts were, according to the newspaper, most enjoyable as Sainton had selected his programmes well. Concerted items were mixed with violin, cornet piccolo, and 'cello solos and the vocal soloist was Miss Palgrave Turner.²¹⁰ The good beginning, however, began to deteriorate.

The *Bridlington and Quay Gazette* of 8 May 1908 reported two facts. One was that Sainton had asked for a benefit in addition to his salary and the other was that he had travelled down to Brighton to advance his application for the post of band master at the Aquarium. With regard to his request for a benefit the newspaper was not impressed with the committee's response, and stated that 'instead of recommending the Council to grant a benefit, to realise £30, £40 or £50, they resolve to enter into a fresh contract, by which Mr. Sainton will receive a season salary of £400 from now until the end of the season of 1911'.²¹¹ Presumably, the committee were keen for Sainton to stay, although this appears to be totally out of character. The result of Sainton's visit to Brighton was that he was offered the position, and was to start on 29 June, subject to gaining the consent of the Bridlington Corporation. On his return Sainton wrote to the committee asking to be released from his contract from 29 June 1908.²¹² The council decided that Sainton was to be released from his contract on 27 June, with the proviso that he paid £150 compensation.²¹³ This arrangement, however, was not the end of the matter. On 16 June 1908 the committee considered and denied a request from Sainton that Louis Booth, Percy Frostick, Percy Hallam and Harry White, all members of the Municipal Orchestra, were released from their engagement with the corporation. Apparently, these players, along with the principal viola player, J. Fred King, broke their agreements with the corporation and were threatened with legal action unless they paid the corporation compensation.²¹⁴ In July this threat was resolved to be

²⁰⁹ *B.Q.G.*, 27 September 1907. The newspaper reported on the meeting of the Property Committee which included the resolution to re-engage Sainton for the season of 1908.

²¹⁰ *B.Q.G.*, 24 April 1908.

²¹¹ *B.Q.G.*, 8 May 1908.

²¹² *B.Q.G.*, 15 May 1908.

²¹³ B.C.C.M., 'Property Committee', 20 May 1908, p. 44.

²¹⁴ B.C.C.M., 'Property Committee', 16 June 1908, p. 280; 22 June 1908, pp. 280-1; 24 June 1908, p. 281; 10 July 1908, p. 282.

acted upon, with the exception of Harry White, who returned to the orchestra as principal violinist and deputy leader.²¹⁵

Whilst dealing with the difficulties of past band members the committee also had to begin the process of engaging a new conductor. The *Bridlington and Quay Gazette* was not in favour of paying too much money for a conductor. When the committee offered to pay Sainton £400 per year, the newspaper was not happy. It believed that it was not necessary to have a bandmaster worth more than £300 per year, thus suggesting that seaside conductors should be second-rate. It believed in good music, but also in having a variety of music, and reading between the lines, it perhaps thought that Sainton's programmes were too 'high-class':

What is the lesson to be derived from the popularity of the Pavilion? Is it not a sign that they prefer variety to high class musical expositions, that the average holiday-maker wants to be amused? Make them laugh and they come again; it is only the musical enthusiast who sits right through the band performance.²¹⁶

Following an advertisement for the position of Musical Director for 27 June to 4 October 1908, at 200 guineas salary, the committee received 83 applications, which they whittled down to just four; Norfolk Megone, from London, Arthur Wallerstein, from Hull, Theo. Ward, from London, and Emile Gilmer, also from London. The candidates were asked to conduct the Municipal Orchestra at both a morning and evening concert and were also interviewed by the committee. This style of interviewing was a long way off the style used to engage Ireson, when it seems that it was not until after he was engaged that the committee met him.²¹⁷

The *Bridlington and Quay Gazette* reported that the interviews had made it a very exciting week on the Parade, with many of the audience expressing an opinion on the candidates.²¹⁸ Megone turned out to be the successful candidate with his trial having taken place at 11

²¹⁵ B.C.C.M., 'Property Committee', 10 July 1908, p. 282.

²¹⁶ *B.Q.G.*, 22 May 1908.

²¹⁷ B.C.C.M., 'Property Committee', 20 May 1908, p. 223; 4 June 1908, p. 248; 9 June 1908, p. 249; 10 June 1908, p. 249; 11 June 1908, p. 249.

²¹⁸ *B.Q.G.*, 12 June 1908.

a.m. and 7.45 p.m. on Tuesday 9 June. The programmes for this trial show that Megone included selections and overtures from the well-known operas as well as more up-to-date music; he also included one of his own compositions in the morning programme (see Appendix 4Q).

Megone's starting salary was 200 guineas; however, the committee decided that from 1 July he was to receive £210 per year and after 12 months he was to receive an annual rise of £20 until £250 was reached.²¹⁹ In fact, by 1910 his salary was £400.²²⁰

In the midst of all this activity, holiday-makers still required entertainment. The Parade's programme of attractions for the season of 1908 had been printed before it was known that Sainton and some of his orchestra members were to leave and thus Sainton was advertised as the conductor, and photographs of both himself and Frostick, the then leader of the orchestra, were included in the season's programme.²²¹ The programme shows that entertainments continued along the lines of previous years. Vocalists were a feature of the afternoon and evening concerts and from time to time other bands were invited to play. There were the usual Gala nights and many 'Special Nights', for example, the 'Grand Request Programme', the 'Grand Sullivan Concert' the 'Grand Wagner-Tschaikowsky Concert', the 'Comic Opera Night', 'Grand Symphony' concerts, an 'American' night and so on. Some of the 'special nights' consisted of an augmented orchestra (see Appendix 4R for a complete list of 'Special Concerts').²²²

Sainton and the 'defecting' orchestra members, did, however, start the season. The band was small in number, a fact noted by the *Bridlington and Quay Gazette* which stated 'the band have kept to the old paths, but several new members will be added to it at Whitsuntide, when Mr. Sainton will be able to offer more ambitious works and selections'.²²³ The last concert conducted by Sainton on the Parade was on the evening of Friday 26 June. He had arranged a special programme which included the overtures to *William Tell* (Rossini) and *Zampa* (Hérold), the last movement of an unspecified piano

²¹⁹ B.C.C.M., 'Property Committee', 12 June 1908, p. 252.

²²⁰ *B.Q.G.*, 1 October 1909.

²²¹ Programme of the Season's Attractions, 1908.

²²² Programme of the Season's Attractions, 1908.

²²³ *B.Q.G.*, 5 June 1908.

concerto, played by Sainton, and a violin solo.²²⁴ Interestingly, the violin solo was performed by Harry White because the solo violinist and deputy leader, Percy Frostick, had not been seen on the Parade since the morning of Tuesday 23 June.²²⁵

Norfolk Megone, Sainton's successor, had previously conducted an orchestra of 26 performers for 18 seasons at Devonshire Park, Eastbourne. He had conducted in the main London theatres and continued to be conductor of the Strolling Players Orchestra. He also continued to conduct the Meistersinger Orchestra (of which he had been its first conductor), which was associated with the National Sunday League. Megone took up his baton on Saturday 27 June 1908 to conduct the band of 26 performers (see Appendix 4S for photographs of Megone and the band).²²⁶ The programmes for the morning, afternoon and evening performances of Monday 3 August 1908, were mainly of the popular variety with Megone mixing both old and new music. Included in the programme was Myddleton's arrangement of the American melody, *Down South*, presumably in cakewalk rhythm, Sousa's march *Uncle Sammy*, and Thurban's suite *Americana*.²²⁷ American music had become fashionable; earlier Sainton had allotted one of the themed nights as American night and American music could be heard in most resorts. In 1893 the *Blackpool Gazette* in an interview with Speelman, the conductor of the North Pier Orchestra, referred to it as the 'new craze'.²²⁸

Megone was re-engaged for the season of 1909. He had asked the committee for an orchestra of between 30 and 32 performers at the height of the season, and initially he was granted 30. Later the committee resolved that he be allowed only 26, but after a further request from Megone, the orchestra was increased to 28.²²⁹ At the end of February 1909, the *Bridlington and Quay Gazette* printed a list of some of the musicians engaged by the corporation for the 1909 season. The list not only gave the names but also the other

²²⁴ *B.Q.G.*, 26 June 1908.

²²⁵ B.C.C.M., 'Property Committee', 24 June 1908, p. 281.

²²⁶ *B.Q.G.*, 3 July 1908. For further information regarding Megone see Young, *Music's Great Days*, pp. 150-7.

²²⁷ Programme of Music, 1908. For more information on Myddleton see p. 228.

²²⁸ *Blk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13.

²²⁹ *B.Q.G.*, 2 October 1908; 30 October 1908; 23 December 1910. The newspaper reported on the committee's discussion on band numbers in the previous year. The dates of engagement and band numbers for 1909 were: 5 April-28 May, 15 members; 29 May-19 July, 18; 20 July-12 September, 28; 13 September-3 October, 18—see *B.Q.G.*, 30 October 1908.

orchestras, past and present, in which they played and shows that musicians were prepared to travel not just within a country but also to other countries to find work:²³⁰

Band Member

Mr. Tom Fussell
Principal Violin (leader
and solo violin)

Other Orchestras

Of the Brussels Conservatoire (pupil of the distinguished virtuoso, Mons. Ysaye); also of the Leipsic Conservatoire (pupil of Dr. Becker); solo violinist of many important Continental concert tours, and leader of the Gurzenich Orchestra, etc.

Mr. Harry White
Solo Violin (sub-leader)

Leader of the Cumberland Music Festival, soloist of the Crystal Palace Promenade Concerts, the Brighton Musical Festival, the Clackton Municipality²³¹ Orchestra, the Meistersingers' Orchestra (London), also of the principle North of England Concerts.

Mr. Alfred Bruce
1st Violin

Member of the famous Scottish Orchestra (conductor Dr. Cowen) for the past eight seasons; also leader of the Orchestras at Cromer, Rhyll, Dunoon, Douglas, etc.

Mr. Roland Rogers
1st Violin

Member of the Bradford Permanent Orchestra, leader and solo violin of the Spa (Scarborough), late of the Harrogate Kursaal Orchestra, etc., etc.

Mr. J. G. Markus
1st Violin

Member of the famous Scottish Orchestra, Glasgow (80 performers), also of the leading Continental Opera Houses, etc.

Mr. Albert Roderick
2nd Violin

Late of the Grand Opera House Orchestra, Amsterdam; also of the Brighton and Hove Symphony Orchestra and the Crystal Palace Band; also of the Meistersingers' Orchestra, London, etc.

Mr. Esme Drake
2nd Violin

Of the Bradford Permanent Orchestra, etc.

Mr. Thomas Nevison
Viola

Of the Liverpool Philhamonic Society, the Liverpool Orchestral Society, the Liverpool Symphony Orchestra, the Halle Orchestra (Manchester), the Buxton Gardens' Orchestra (Leader), the Blackpool Pier Orchestra, Penrith Festival (Principle Viola), etc.

²³⁰ *B.Q.G.*, 26 February 1909.

²³¹ Throughout the report the words 'municipal' and 'principal' were often mis-spelt.

- Mr. W. Sasbach**
Solo Violoncello
Of the Scottish Orchestra, Glasgow, late of the Richter Concerts, and the leading London and Provincial Concerts.
- Mr. J. Hemingway**
Double Bass
- Mr. G. F. Lee**
Solo Flute and Piccolo
Of the Principle Leeds Orchestras.
- Mr. Frank Holt**
Solo Oboe and Cor Anglais
Of the Scottish Orchestra Concerts, the Leeds Musical Festival Orchestra, late principle Oboe of the Kursaal Orchestra (Harrogate), the Spa (Scarborough); also of the Hull Philharmonic Society's Concerts, the Stockton Orchestral Society, the Leeds Municipale Orchestra, etc., etc.
- Mr. Alec Smith**
Solo Clarionet
Principle Clarionet of the late Dan Godfrey's Band, on all his American Tours; also Principle Clarionet of the London Military Band, of the Beecham Orchestra (Queen's Hall), of the late Signor Arditì's Promenade Concerts (Convent Garden); also of the Royal Academy of Music (London), Chamber Concerts (Wind Quintette), etc.
- Mr. Richard Lemercier**
Solo Cornet
Late of the Opera Orchestra (Paris); also of the following Casino Orchestras: Trouville, Boulogne, La Bourboule, Dinard, etc.; also of the Opera Orchestras and Symphony Concerts at LeHavre, Nantes; also Solo Cornet of the Earl's Court Exhibition Band, and of the Summer Season Orchestra at Folkestone, Bexhill-on-Sea, etc.
- Mr. Arthur Whitaker**
Second Cornet
Of the Leeds Municipale Orchestra, the Harrogate Kursaal Orchestra, the Halle Orchestra (Extra Trumpet), the Hull Choral and Symphony Societies' Concerts, etc.
- Mr. E. Ward**
First Horn
Of the Halle Richter Orchestra, Manchester, the Scottish Orchestra, Glasgow, the Kursaal Orchestra, Harrogate, the Liverpool Philharmonic Society, etc.
- Mr. Percy Stuteley**
Second Horn
Principal Horn of the Hastings and St. Leonard's Corporation Orchestra Winter Concerts.
- Mr. W. Faulkner**
Solo Trombone
Principle Trombone Colwyn Bay (Riviere Orchestra), the North Pier, Blackpool, the Winter Gardens Orchestra, Blackpool, the Weymouth Corporation

Orchestra, and the Principle Manchester and North of England Concerts, etc., etc.

Mr. Henry Cook
Bass Trombone

Late of the Band of the Royal Marines, Portsmouth.

Mr. George Waller
Tympani, Drums and Effects

Of the Celebrated Scottish Orchestra, Glasgow (seven seasons); also of the St. Leonards-on-Sea Kursaal Orchestra, late of the Harrogate Municipality Orchestra, and of the Principle Concerts in Edinburgh, Aberdeen, Newcastle, Bradford, London, etc.

Mr. Percy Wheeler
Orchestral Pianist and Accompanist

Accompanist to the Cardiff Musical Society; also of the Cardiff Triennial Musical Festival; also of the Pavilion Concerts, Ilfracombe, Weston-super-Mere, Southsea; Pianist and Accompanist to the Scottish National Exhibition, Edinburgh (1908); also Pianist of the Berlin Meister Orchestra, Blackpool, and of all the Principle South Wales Concerts.

Mr. George Waller
Librarian

The list indicates that many musicians in the Municipal Orchestra were connected to high-calibre ensembles, which in turn suggests that Bridlington possessed a high-class orchestra. Of the band personnel, the double bass player, Hemingway, had been connected with the Prince's Parade since approximately 1890 (see page 108). White and Sasbach²³² are known to have played in the Bridlington Municipal Orchestra in 1908. Rogers, Drake, Holt and Ward played in the Bridlington Musical Festival. Holt may have also played in the North Pier Orchestra, Blackpool, in 1889,²³³ and the Bradford Permanent Orchestra in 1909; and E. Ward in the Spa Band, Scarborough in 1898,²³⁴ and the Bradford Permanent Orchestra in 1900 and beyond.

The Programme of the Season's Attractions for 1909 announced that Grand Concerts of Sacred and Classical Music would be on Sunday evenings and if it were possible arrangements would be made during high season for popular composers to conduct their own works. Details of intended popular music programmes were also announced:

²³² *B.Q.G.*, 1 May 1908.

²³³ *Blk.G.*, 12 July 1889.

²³⁴ Prescott Collection: vol. 20A.

The Programmes will include attractive music of a popular character, viz. :— SELECTIONS from the Grand Operas, also selections from the Light Operas; and the latest Musical Comedies by Caryll, Monckton, Lehar, Lincke, Rubens, Leslie Stuart, Howers Talbot, &c.; OVERTURES by Rossini, Auber, Suppè [*sic*], Keler Bela, Balfe, Mendelssohn, Weber, Mozart, Wagner, &c.; ORCHESTRAL SUITES AND BALLETS by Gounod, Massenet, Delibes, Bizet, Glazounow, Moszkowski, Luigini, Tchaikowsky, &c.; VALSES AND LIGHT PIECES by Strauss, Gung'l, Zichrer, Millöcker, Ganne, Berger, &c.

Prominence will be given to the popular compositions of BRITISH COMPOSERS—Sullivan, Elgar, Mackenzie, Cowen, Edward German, Coleridge Taylor, Hamilton Harty, &c., &c.²³⁵

Many of the above composers have already featured in programmes performed on the Prince's Parade and compositions by many if not all these composers will be found in the band programmes of the North Pier Orchestra, Blackpool, the Spa Band, Scarborough and the bands of Southport and Douglas.

Symphony Concerts continued to feature in the Floral Pavilion. These consisted of a symphony and a piano or other instrumental concerto, with orchestra, performed by 'special artistes'. The symphonies performed were selected from: Beethoven's Symphony No. 2 in D, No. 5 in C minor and No. 8 in F; Mendelssohn's Symphony in A minor ('The Scotch'), and Symphony in A major ('The Italian'); Mozart's Symphony in C major ('The Jupiter'); Schubert's Symphony in B minor ('The Unfinished'); Tchaikovsky's Symphony No. 5 and No. 6 ('The Pathetic'); Dvořák's Symphony No. 9 ('From the New World') and Goldmark's 'A Rustic Wedding' Symphony. The concertos performed included: Piano Concertos by Beethoven, Mendelssohn, Litolff, Saint-Saëns, Rubenstein, Liszt, and Schumann; Violin Concertos by Mendelssohn, Lalo, and Max Bruch; and Violoncello Concertos by Goltermann, and Saint-Saëns.²³⁶

Megone introduced a new 'attraction' in relation to the symphony concerts, that of a public rehearsal. The symphony, concerto or other works that were to be performed in the

²³⁵ Programme of the Season's Attractions, 1909.

²³⁶ Programme of the Season's Attractions, 1909.

Thursday morning Symphony Concert were rehearsed the day before, in place of the Wednesday morning concert.²³⁷ Gala nights continued to be an attraction on the Parade. As previously, some of the Gala nights included invited bands; for example, on Thursday 22 July 1909 the military band of the Northumberland Fusiliers, conducted by Lieutenant Amers played during the evening. The band according to the *Bridlington and Quay Gazette* was ‘one of the best we have heard here’ (see Appendix 4T for a photograph).²³⁸ In 1910, Amers was to become the conductor of the Spa Band, Scarborough.

The season of 1910 saw Megone back at the helm and band numbers were the same as the previous years although the band only numbered 26 at the height of the season.²³⁹ The *Bridlington and Quay Gazette* of 11 March 1910 gave a list of 19 of the 1910 bandsmen which shows that the band members were very similar to those of 1909 and included Fussell, Rogers, Bruce, Roderick, Sasbach, Hemingway, Lee, Holt, Cook, Waller and Wheeler. The new members included: Sidney Freedman, for three years leader and solo violinist for the Duke of Devonshire’s Orchestra, Eastbourne. He was principal and solo violinist with the Bridlington Orchestra until the arrival of Tom Fussell in high season. The first violinist was A. E. Dunford, ‘member of the Bradford Permanent Orchestra, Leeds Festival, &c.’. The viola player was Harold Widdop, ‘member of the Scottish Orchestra, Glasgow; Principal Viola for fifteen seasons of the Derby Castle and Palace Orchestras at Douglas; deputy conductor for six years of the Bradford Choral Society; late of the Harrogate Kursaal Orchestra, &c’. Mendelssohn Fawcett, the new solo clarionettist, was ‘Principal Clarionet for the past six seasons of the Spa, Scarborough’.²⁴⁰ The solo bassoonist was Arthur Wood ‘of the principal North of England Concerts’. S. Holloway, first and solo cornettist was ‘Principal Trumpet and Solo Cornet of the Scottish Orchestra, Glasgow; late Solo Cornet of the Winter Gardens Orchestra, Blackpool’. James Cookson was second cornet, and the solo trombone and euphonium player was U. di Giacomo, ‘Principal Trombone for three years of the Moody-Manners Opera Co.; principal trombone of the Meistersingers’ Orchestra, London; and of the Crystal Palace Orchestra’. Some of these new members also had connections to other orchestras: Dunford played in the 1903

²³⁷ Programme of the Season’s Attractions, 1909.

²³⁸ *B.Q.G.*, 23 July 1909.

²³⁹ *B.Q.G.*, 1 October 1909. The previous year he had been allowed two extra players.

²⁴⁰ He was also a member of the Scarborough Spa Band in 1912 under Maclean—see Young, *Music’s Great Days*, p. 93.

Bridlington Musical Festival Band; Widdop in the Bridlington Musical Festivals from 1898 to 1901, the Bradford Permanent Orchestra in 1900 to 1902, and in 1902, he was a member of the late season band at the Spa, Scarborough.²⁴¹ Fawcett had played in Harvey's Easter Band in 1902, and had played in the Bridlington Musical Festivals of 1900, 1902 and 1903. He almost certainly played clarinet and bass clarinet in the Bradford Permanent Orchestra in 1892 and 1900 to 1902.

It seems that the 'Opening Ceremony' on the Prince's Parade was once again a feature. The *Bridlington and Quay Gazette* of 25 March 1910 reported that a number of councillors, the Town Clerk, the Parade Manager and Norfolk Megone attended the opening of the Parade. Councillor Sawdon gave a speech in which he stated that 'the Committee and Council had great confidence in their conductor' and in passing on to Megone expressed 'the wish that this season might be the best of his existence'. Megone replied that 'it would be his endeavour to eclipse anything previously known in Bridlington in the musical way, and from what he had heard of the present Orchestra at practice, he thought it would be the best they had had'. Once again the council appeared to be never happy, always wanting more; Megone (and other previous conductors), in realising this, promised better orchestras in the hope of keeping their position. Megone also promised the return of the Symphony Concerts, once the orchestra had been enlarged at the height of the season, and said that 'he hoped to introduce some musical novelties such as string quartettes, wood-wind quartettes and quintettes, which would be something out of the ordinary rut at the morning concerts'.

The season's programmes continued to provide a wide variety of repertoire in an effort to suit all tastes, and the instrumental concertos included in the Symphony Concerts attracted artists such as York Bowen and Myra Hess.²⁴² Yet, despite the attractions offered by Megone and the orchestra, the promise of a best ever orchestra, and the introduction of novelties into the morning concerts, it was not enough for the committee, for by the start of the 1911 season, Megone had gone.

The rumblings regarding the potential dismissal of Megone and the orchestra appeared in the *Bridlington and Quay Gazette* of 9 September 1910. The committee apparently wished

²⁴¹ Prescott Collection: vol. 20A.

²⁴² Programme for 'Symphony Concerts', 1910.

to have a continental band rather than an English one. This decision was very unpopular, not least because it was seen as an unpatriotic act, not only with the people of Bridlington but with people wider afield. The *Bridlington and Quay Gazette* included amongst others, quotations from the *Eastern Morning News* and the *Yorkshire Evening Post*:

From the “Eastern Morning News”

It is undoubtedly a serious blow to English musicians, and the Bridlington Property Committee may expect some warm criticism. We had got the idea that the Bridlington Corporation desired to do something for the cause and honour of music, but it seems that that is only a secondary consideration. Herr Julian Kandt’s [conductor at the Spa, Bridlington] band has raised the Corporation’s envy, it is quite clear, and the Corporation wants to go one better. There will be a fine clashing of bands in Bridlington next year. But, alas! for British musicians.²⁴³

From the “Yorkshire Evening Post”

The suggestion that the excellent combination of musicians at Bridlington controlled by Mr. Megone, should be supplanted by a German band—a term which has not always been accepted as a guarantee of first-class music—will no doubt arouse a storm of protest. It is suggested that the rivalry of the band under Herr Julian Kandt (whose nationality we can only guess) has spurred on the Bridlington Corporation to give the public something new. [...] There is a commercial aspect of the question which has to be considered, but it seems hardly patriotic for a municipality to throw over musicians of acknowledged ability and set out on a voyage of discovery in foreign parts.²⁴⁴

Also along the lines of supporting British Musicians, the council received a letter from a J. H. Cole, York, which was supported by the Sheriff of York, and contained 20 signatures ‘protesting against the dismissal of Mr. Megone in the interests of British musicians against the foreigners’.²⁴⁵

²⁴³ *B.Q.G.*, 9 September 1910.

²⁴⁴ *B.Q.G.*, 9 September 1910.

²⁴⁵ *B.Q.G.*, 30 September 1910.

In October, Julian Clifford, a one-time applicant for the position of Musical Director on the Parade, took the Harrogate Kursaal Orchestra to Bridlington to give a number of concerts in the Grand Pavilion. In an interview with the *Bridlington and Quay Gazette* of 21 October 1910 he denied that he had visited Bridlington in the hope of applying for Megone's position, saying that he preferred Harrogate, where the smallest band numbered 28, and in the season it numbered 45, which was occasionally enlarged to 60 (see Appendix 4U for a 1909 photograph of the Harrogate Band). Noteworthy is that Clifford's concerts in Bridlington got very little support. Clifford said, 'the size of the audiences has been a very great disappointment, because I thought that Bridlington people liked to support an English band. The men in my band are Englishmen, and, mostly Yorkshiremen. Mine is the only English band in the world. Bournemouth has half foreigners, Eastbourne, Queen's Hall, and the London Symphony Concerts are all foreigners, and Brighton is mostly foreigners'. With regard to the Bridlington Orchestra, Clifford believed that the Bridlington Corporation should engage a new conductor and an English band, and that the conductor 'should give preference to English players before going across the water'. He said that 'I recognise the artistic merits of the foreigner, but they have not the same tone in string, wood wind, or brass, as we have in England. I am a great admirer of British Musicians. I am always doing what I can for British instrumentalists and British composers'. It seems that some members of the 1909 and 1910 Bridlington orchestras were, or had been, members of the Harrogate Kursaal Orchestra, namely, Rogers, Holt, A. Whitaker, E. Ward, Waller and Widdop.

One of the reasons the committee gave for the dismissal of Megone was that the Symphony Concerts did not pay, thus implying that many people were not interested in that type of music.²⁴⁶ The question of whether Bridlington people appreciated good music was brought to the fore when the *Bridlington and Quay Gazette* quoted from a 'Hull contemporary' who wrote about the poor audiences for one of Clifford's concerts. The final part of the quotation said 'the excuse of bad weather in the early part of the evening is not sufficient. At the other end of the Prince's Parade (in the Royal Victoria Rooms), the Corporation are running an animated picture show, and this was—packed to the doors? [*sic*] Now does Bridlington appreciate good music?'²⁴⁷ The criticism regarding the tastes of Bridlington people seems to be an echo of the criticism levelled at the audience of Professor Wilson's

²⁴⁶ *B.Q.G.*, 16 September 1910.

²⁴⁷ *B.Q.G.*, 21 October 1910.

promenade concerts in 1867. The observation with regard to the animated picture show suggests that not only did the Municipal Orchestra have to compete with the Bridlington Spa Band but it also had to contend with new and perhaps more exciting entertainment.

At the concert on the evening of Saturday 1 October, Megone was presented with a gold-mounted ivory baton and a silver cigarette case and Councillor Hill stated:

The presentation which had been very hurriedly arranged, was intended to show the respect they had for Mr. Megone, and appreciation of the hard work he had done. He had put in a lot of work in getting up the daily concerts, and he thought he would be expressing the sentiments of all present when he said that Mr. Megone had done well for Bridlington.²⁴⁸

This little ceremony must have been very difficult for Megone. His reply gave an indication of his feelings and bewilderment, and also turned the table on the committee; instead of the committee comparing the orchestra to that of the New Spa's ensemble and its conductor Herr Kandt, Megone compared the committee's style of management to that of the Spa's. His reply was reported in the newspaper, part of which is quoted below:

The beginning of the season was so nice and the finale so different that he could not make it out. He could not help contrasting the situation with that at the Spa where the Directors pinned a gold medal on Herr Kandt's breast. What about the other case? They had filled the Pavilion every night, and the attendances had been enormous, but did the Committee say, shall we give him a gold medal? No. They gave him instead the "kick out".²⁴⁹

He went on to thank all the people who had supported him, of which there had been many, not only in Yorkshire but also in other parts, and praised the 'magnificent Orchestra', the members of which had worked very hard. He said 'it was painful to him to have to say "farewell". He had hoped it would only be to next season, but it was for good'. With regard to members of the committee he stated he bore them 'no ill-feeling. They had been misled

²⁴⁸ *B.Q.G.*, 7 October 1910.

²⁴⁹ *B.Q.G.*, 7 October 1910.

and he was very sorry. They had been blinded, but it could not be denied that the work had advanced year by year'.²⁵⁰ This must have all been very dispiriting for the orchestra members, especially as most of them were English and the committee's new 'fad' was for continental players, although as it turned out, the next orchestra was not altogether 'continental'.

The issue of the Bridlington orchestra caused much debate, a fact acknowledged by Alderman Sawdon, who said, 'the question had been debated and discussed from Land's End to John o'Groats, from east to west, and much he believed to the benefit of Bridlington itself'.²⁵¹ It seems that the committee was determined to press on and after paring down the 50 applicants to 12 it was eventually decided to appoint Signor E. Scoma, of London, as Musical Director.²⁵² His engagement was from 10 April to 1 October 1911 at a salary of £350, £50 less than Megone's final salary and the band numbered between 18 and 22 depending on the time of season.²⁵³ The size of the band numbers had been debated at committee. It was stated that no musician could do as much with a band of 22 as they could with a band of 28, but as the committee were trying to please members of the council they believed that 22 was a sufficient number, especially as the Bridlington Spa Band only had 18, and as apparently, Scoma was to fetch a pianist, who would make up for two or three players.²⁵⁴

Italian born Signor Enrico Scoma arrived in Britain around 1891 and founded Scoma's Orchestra, which gained a reputation all over the British Isles. In 1901 he conducted at the Glasgow Exhibition, in 1907 and 1908 he conducted at the Industrial Exhibition and also in 1908 at the Wolverhampton Exhibition. During his appearance at the Edinburgh Exhibition he made such an impression on the Marines bandmaster, Lieutenant Miller, that Miller asked Scoma to conduct a piece for his orchestra, 'a compliment almost unique in the experience of a civilian conductor'.²⁵⁵ Scoma was also proficient on a number of instruments and had a 'particular fondness and unusual skill on the clarinet' on which he

²⁵⁰ *B.Q.G.*, 7 October 1910.

²⁵¹ *B.Q.G.*, 30 September 1910.

²⁵² *B.Q.G.*, 28 October 1910; *B.C.C.M.*, 'Property Committee', 30 November 1910, p. 45.

²⁵³ *B.C.C.M.*, 'Property Committee', 30 November 1910, p. 45; *B.Q.G.*, 23 December 1910. Originally the Property Committee agreed to start the 1911 season on 3 April, but this was changed to 10 April.

²⁵⁴ *B.Q.G.*, 23 December 1910.

²⁵⁵ *B.Q.G.*, 17 February 1911.

was to give solos.²⁵⁶ It seems that he moved in high social circles and had played before King Edward VII and amongst other honours had conducted for the Lord Mayor, at the Mansion House. Scoma was also a composer of several pieces; his composition *Dans la Nuit* was enjoyed by King Edward, who asked for a copy, and when published was an instant success. For the three years preceding his appointment at Bridlington, Scoma had conducted an Austro-Hungarian Band of 18 players at Leamington Spa. According to the Bridlington Programme of the Season's Attraction, it was likely that "light" Austrian compositions would feature prominently on the Parade.²⁵⁷

Scoma was to make at least one musical change on the Parade, the cessation of the regular symphony concert. This apparently should not have caused any concern, for according to the newspaper, Scoma possessed 'the happy art of blending the classical and lighter kinds of music, and his programme-building will assuredly appeal to all classes who visit Bridlington'.²⁵⁸

Megone's symphony concerts on the Parade may have ended, but it was not the end of Megone in Bridlington. In 1911, Megone was engaged to appear at the Spa. This must have caused him some delight, as it did the newspaper, the *Referee*. This is confirmed by the following extract which appeared in the *Bridlington and Quay Gazette*.

Readers will remember that the municipal authorities at Bridlington, in the face of very firmly expressed opinion of local music-lovers, last season discharged Mr. Norfolk Megone and his excellent orchestra in favour of a foreign band. But one man's misfortune is another's opportunity, and the rival caterers of Bridlington pleasures, the directors of the New Spa Gardens, Bridlington, have risen to the occasion and secured the services of Mr. Megone and his deservedly popular orchestra for a special season extending from June 1st to July 23rd. So Megone's summer address is still Bridlington, and music-lovers in the district will still have their symphonies and the brightest and best of orchestral works.²⁵⁹

²⁵⁶ *B.Q.G.*, 17 February 1911.

²⁵⁷ *B.Q.G.*, 17 February 1911; Programme of the Season's Attractions for 1911. See Neave and Neave, eds., *The Spa: Bridlington*, p. 20, for post-1911 information on Scoma.

²⁵⁸ *B.Q.G.*, 17 February 1911.

²⁵⁹ Extract from the *Referee*, 19 February 1911 cited in the *B.Q.G.*, 24 February 1911.

The engagement of Megone by the Spa may have been to score more political points over the committee, after all the Spa employed Wurm after the committee failed to engage him and his band; or because the Spa's directors recognised that Megone was an excellent conductor with an excellent orchestra. It would be interesting to know what message the committee took from Megone's Spa engagement (see Appendix 4V for competing advertisements).

With regard to the topic of British and foreign musicians, Scoma seemingly had a preference for British bandmen and the majority of musicians in his Bridlington orchestra were native to this country.²⁶⁰ The orchestra for the beginning of the season consisted of:²⁶¹

Instrumentalist	Instrument	Background
Signor Bismarck Mantovani	Leader and solo violinist	A principal violin in Italian Opera, also at Covent Garden.
Signor Claudio Batelli	First violin (repetiteur)	Italian
Mr. Rowland Rogers	First violin	
Mr. J. G. Markus	First violin	Late of the Scottish Orchestra
Mr. H. H. Widdop	Viola	
Herr W. Sasbach	'Cello	
Mr. Fred Kettlewell	Solo cornet	
Mr. A. Humberton	Second cornet	
Herr U. di Giacomo	Trombone	
Mr. Frank Holt	Oboe	
Mr. C. Clinton	Horn	
Herr C. Schrieber	Second Horn	
Mr. G. F. Lee	Flautist	
Mr. W. Roberts	Clarionet	
Mr. J. Hemingway	Bass	
Mr. A. Neustatter	Timpani	
Mr. J. H. Alexandra	Bassoon	
Mr. Walter Peck	Pianist	

There appears to have been a good mix of British and foreign-sounding names with seven of the 18 players being members of the previous year's orchestra, under Megone. Two of the members had been in earlier orchestras; Kettlewell was in Sainton's 1907 orchestra, and

²⁶⁰ *B.Q.G.*, 17 February 1911.

²⁶¹ Programme of the Season's Attractions, 1911.

Neustatter was the drummer in the orchestra under Winternitz.²⁶² Scoma appears to have taken one or two of his Leamington Spa Austro-Hungarian Orchestra with him to Bridlington. Leader and first violinist, Mantovani, held the same position in Leamington, and the second cornettist, A. Humberton, also appears to have been at Leamington, although the programme for the Royal Leamington Spa, Summer Concerts, 1909, stated that the second cornet player was Andrew Humberstone (see Appendix 4W for a photograph of Scoma and a band of 22 performers on Bridlington's Parade).²⁶³ Scoma, obviously not content with the band numbers, requested, and was granted, two extra performers at the height of the season, making the band numbers up to 24, and two extra performers for the fortnight after the 17 September, the band numbering 20 instead of 18.²⁶⁴

Scoma's programmes pleased the newspaper which stated about the Sunday evening concert of 16 July, 'to those who like something better than the ordinary "popular" programme, the Sunday evening concert must have been quite refreshing, for there were three items decidedly above the average'.²⁶⁵ These items included Beethoven's overture from the ballet *The Men of Prometheus*, a Nocturne by Doppler, for pianoforte, flute, violin and cor Anglais, and played by Lee, Hintz (a new member), Mantovani and Holt; and the third piece was the 'Entr'acte' from Coleridge Taylor's *Nero*. Other pieces in the concert included the march from Wagner's *Tannhäuser* and 'Rachmaninoff's Prelude'. The vocalist sang Piatti's 'Awake' and 'Light' an English arrangement of Handel's *Largo*, both were accompanied by a 'cello obbligato played by Sasbach'.²⁶⁶ The newspaper was also pleased with the programme of Monday 21 August, which included Schubert's *Cradle Song*, a selection from *The Chocolate Soldier*, by Oscar Straus,²⁶⁷ which was also played a number of times by the Southport Corporation Band in the same year (1911), Nicolai's overture to *The Merry Wives of Windsor* and Offenbach's 'Barcarolle' from *The Tales of Hoffmann*.²⁶⁸ It appears that Scoma continued with the 'themed' evenings of earlier years: the evening of Sunday 20 August was a Wagner concert, which apparently brought a crowded audience.²⁶⁹

²⁶² Programme of the Season's Attractions. 1911.

²⁶³ Programme for The Royal Leamington Spa, Summer Concerts, 1909 (author's private collection).

²⁶⁴ B.C.C.M., 'Property Committee', 31 May 1911, p. 245; 8 September 1911, p. 357.

²⁶⁵ *B.Q.G.*, 21 July 1911.

²⁶⁶ *B.Q.G.*, 21 July 1911.

²⁶⁷ See p. 278 for information on *The Chocolate Soldier*.

²⁶⁸ *B.Q.G.*, 25 August 1911.

²⁶⁹ *B.Q.G.*, 25 August 1911.

Wagner seems to have been a popular composer; for example on Monday evening 4 September a selection from *The Meistersingers* was played and the following morning a selection from *The Flying Dutchman* was performed.²⁷⁰

Most of the Property Committee were apparently satisfied with Scoma's musical abilities. At a meeting of the committee on 8 September, a letter from Scoma was read accepting the position as Musical Director from 25 March to 30 September 1912, at a salary of £400. Nevertheless, it is not surprising to find that there was the usual bickering from some committee members both before and after Scoma's re-engagement. On 1 September the *Bridlington and Quay Gazette*, reported that in a committee meeting Councillor Hill disagreed with the view that Scoma had been a 'great success', believing that the season's programmes had not been 'of such high tone' as the previous year's and that 'music-loving' people were avoiding the Parade. He advocated advertising for a new Musical Director, who he hoped would be an Englishman, with a style similar to Julian Clifford. Councillor Collinson refuted the claim about the standard of music and said that he had, 'with the exception of a few members' of the council, heard nothing but praise for Scoma and the orchestra. The increase in Scoma's salary also caused comment. It seems that when first appointed Scoma accepted £40 less than he was asking 'to prove that he could successfully compete with any opposition at Bridlington', but stipulated that if he was re-engaged he should have the extra £40 included in his salary, thus, according to Councillor Rennard, he was entitled to the money.²⁷¹ After a vote the minutes were confirmed and Scoma kept his position and his £400 salary. Although Scoma was safe in his engagement the issue of band numbers, repertoire, and band discipline were discussed at the November meeting of the Town Council. It was agreed to grant Scoma's request that the orchestra should number 22 performers throughout the whole season, but this led to a reduction of band numbers at the height of the season, which in turn resulted in Scoma not engaging Sasbach. This caused certain committee members some concern. One member suggested that it was perhaps "'of malice aforethought"' to shut out certain works which could not be performed by a band of 22 men'. Another did not want Bridlington to take a step backwards in the musical world and said that the committee 'ought not be satisfied with "The Chocolate Soldier"' being

²⁷⁰ *B.Q.G.*, 8 September 1911.

²⁷¹ B.C.C.M., 'Property Committee', 8 September 1911, p. 357; *Chronicle*, 1 September 1911, 'Annals', vol. 28, p. 204.

played every morning [...] they did not want Bridlington to become a second Blackpool', and perhaps in a reference to the perceived conduct of the bandsmen, he also urged that 'strict discipline should be maintained in the orchestra'.²⁷²

This council meeting was, in essence, very similar to those of previous years. During 15 seasons there had been six conductors on the Parade, and with the exception of Sainton, and Scoma, all had been dismissed by the council. Winternitz had lasted for four seasons, the longest of them all, and had changed the military constitution of the band to that which included strings, and had programmed symphony concerts. Sainton, the first conductor of the Municipal Orchestra, also programmed symphony concerts, the orchestra being enlarged for these occasions. Megone continued with the symphony concerts, which were perhaps the reason for his downfall, and also introduced the public rehearsal. Scoma, eliminated the symphony concerts and programmed music that was more popular. The number of conductor changes on the Parade from 1867 to 1881 and from 1897 to 1911 show that Rogers did indeed do well to keep his position for fifteen seasons and perhaps, in a reference to Megone's reflections on his own dismal, he should have been given a medal instead of the 'kick out'.

The bandsmen appear not to have fared too badly from the changes of conductor; quite often some of the instrumentalists appeared in the new conductor's orchestra and even stayed for many subsequent years. A prime example of a long-term instrumentalist was the double bass/euphonium/bombardon player J. Hemingway, who first appeared in the Prince's Parade Band around 1890, and was still there in 1911. The conductor changes on the Parade appear to be excessive when compared to Scarborough's Spa Band, which between 1860 and 1911 had only eight conductors. These conductors and the Spa Band are the focus of the next chapter.

²⁷² *B.Q.G.*, 1 December 1911.

Chapter 5

The Scarborough Spa Band

Scarborough employed various bands amongst its many attractions, but the most famous was the band of the privately owned Scarborough Spa. This band, primarily of a military constitution, was at times a thorn in the side of some conductors of the Bridlington Parade Band, as it was heralded as the type of band to which the Parade Band should aspire. The longest reigning of the eight conductors of the Spa Band was Herr Meyer Lutz who conducted the band from 1867 to 1892 including a break of four seasons. The other conductors stayed with the band for between one and ten seasons and included Lieutenant H. G. Amers and Charles George Godfrey.

Scarborough, on the east coast of Yorkshire, some 15 miles (25 kilometres) north west of Bridlington, was known in Victorian and Edwardian times as the ‘Queen of the North’.¹ Its history included habitations by the Romans, Saxons, Danes and Normans.² In 1626, waters with seemingly medicinal qualities were discovered and this led to the beginning of the Spa Well and the start of Scarborough as a resort.³ By the middle of the seventeenth century Scarborough was attracting the Yorkshire gentry and in the first quarter of the nineteenth century it was the only major resort that was not on the south coast of England.⁴ In 1840 the railway line from York was opened and this led to Scarborough not only being developed as a middle-class family resort, but also to the accommodation of the working-class clientele by means of social zoning.⁵ Scarborough in the Victorian and Edwardian period was the largest resort on the Yorkshire coast and attracted a great number of visitors. The population of Scarborough in 1851 was 12,915 (this included visitors); by 1911 the

¹ M. Andrews, *The Story of Old Scarborough* (Hull: Brown, 1947), pp. 72; 80. The title of ‘Queen of the North’ was alluded to in an article in the *Southport Visitor*, when the author referred to Scarborough as the “‘Queen of Watering Places’” –see *SV*, 9 June 1885.

² Arthur Rowntree, ‘Historical Foreward’, in M. Andrews, *The Story of Old Scarborough*, (Hull: Brown, 1947), p. ix.

³ Rowntree, ‘Historical Foreward’, p. x.

⁴ J. M. Golby and A. W. Purdue, *The Civilisation of the Crowd: Popular Culture in England 1750-1900* (London: Batsford, 1984), p. 158.

⁵ Thompson, *The Rise of Respectable Society*, pp. 255-6; 293-4.

population had risen to 37,201.⁶ In 1896 the number of tickets collected at Scarborough railway station was 850,277 compared to 314,484 collected at Bridlington in the same year.⁷ Visitors to Scarborough mostly came from Lancashire, the West Riding of Yorkshire, Northumberland, Newcastle and Scotland.⁸ As part of the resort's entertainment, Scarborough boasted the Spa and Spa Band (see Appendix 5A for images of the Spa).

The Spa, on the south side of Scarborough, was owned by the Cliff Bridge Company, formed in 1826.⁹ From 1837 the bands at the Spa were at first local part-time musicians, but in 1846, after improvements at the Spa, professional musicians were employed.¹⁰ By 1858, the Spa consisted of a 'colonnade with shops',¹¹ a bandstand and Paxton's Music Hall.¹² (This has also been referred to by Young as the Spa Concert Hall¹³ and by Dennis Coggins as the Spa Saloon.)¹⁴ In 1876, the Hall (Spa Saloon) burnt down and was replaced in 1879 by the Grand Hall which was formally opened on 2 August 1880.¹⁵

Over the years the Scarborough Spa Band (also known as the Cliff Bridge Company's Band) had a number of professional conductors. The following table gives the names of the conductors from 1860-1911.¹⁶

Season	Conductor
1860-1866	Mr. W. Williams
1867-1879	Herr Meyer Lutz
1880-1881	Mr E. Stanton Jones
1882-1883	Mr. E. W. Thomas
1884-1892 ¹⁷	Herr Meyer Lutz
1893-1898 ¹⁸	Herbert W. Turner

⁶ Walton, *The English Seaside Resort*, pp. 53; 65.

⁷ Neave and Neave, *Bridlington*, p.65.

⁸ Young, *Music's Great Days*, p.89.

⁹ Francis Goodricke, *Scarborough and Scarborough Spa* (Scarborough: E.T.W. Dennis, The Bar Library Press, 1891), p. 35.

¹⁰ Meredith Whittaker, *The Book of Scarborough Spaw* (Buckingham: Barracuda Books, 1984), p.155.

¹¹ *Scarborough Spa—About Us*, 'The Nineteenth Century' [online] (www.scarboroughspa.co.uk) [Accessed 06 October 2007].

¹² Whittaker, *The Book of Scarborough Spaw*, p. 156.

¹³ Young, *Music's Great Days*, p. 84.

¹⁴ Denis Coggins, *Scarborough in Old Photographs* (Stroud: Alan Sutton, 1991), p. 55.

¹⁵ *Scarborough Spa—About Us*, 'The Nineteenth Century'.

¹⁶ Prescott Collection: vol. 20A.

¹⁷ There is some confusion over the last date. Doris and Cyril Prescott (Prescott Collection) suggested that Lutz stayed until 1898—see pp. 182-3.

1899-1909
1910
1911

Charles George Godfrey
Lieutenant H. G. Amers
Charles H. Allan

In 1860, the first year of Williams' conductorship, the Cliff Bridge Company according to Francis Goodricke, began a new regime of paying directly for their music, which possibly meant that collections were no longer made.¹⁹ In 1860 the cost was £792, and in 1866, £1073.²⁰ Williams, from Bath, conducted the band for seven seasons. He was engaged to conduct twelve performances in June at £26 per week, and then in July, August and September he was paid £40 per week for eighteen performances.²¹ Williams also undertook other engagements. In September 1866, he was one of the judges at the annual Brass Band Contest at the Belle Vue Zoological Gardens, Manchester. The judges included 'Mr. F. Godfrey, bandmaster, Coldstream Guards; Mr. Wm. Winterbottom, bandmaster, Royal Marines, Woolwich; Mr. A. Phasey, of Her Majesty's Theatre; and Mr. Williams, bandmaster, Scarborough'.²² Williams resigned his post at Scarborough due to commitments in Bath and 'its neighbourhood'.²³

The Spa bands not only gave their own performances, but were also expected to take part in galas, balls, concerts, other various entertainment events, and to accompany musicians engaged to entertain at the Spa. The *Scarborough Gazette* reported in 1866 that although the weather was wet:

The gala of Monday evening lacked no effect on the part of Mr. Smith, the Cliff Bridge Company's manager, or of Mr. Williams and his orchestra, or of Band-Sergeant Hodgson and the band of the Rifle Volunteers, or of Mr. Tucker, the pyrotechnist, or of those generally who were interested in the success of the occasion, to render it equal to any preceding gala.²⁴

¹⁸ Doris and Cyril Prescott indicated slightly differing dates to the ones given above for Turner, Godfrey, Amers and Allan; however, as will be seen later in the chapter, it seems that the above dates are correct.

¹⁹ Francis Goodricke was the secretary and manager of the Spa for 40 years—see Whittaker, *The Book of Scarborough Spaw*, p. 139.

²⁰ Goodricke, *Scarborough and Scarborough Spa*, p. 98.

²¹ Whittaker, *The Book of Scarborough Spaw*, p. 156.

²² *Derby Mercury*, 5 September 1866; Issue 7005, p. 5, BLn. [Accessed 23 February 2008].

²³ *Scarborough Gazette*, 20 September 1866.

²⁴ *Scarborough Gazette*, 4 October 1866.

Williams and the band also played at the Ballad Concert held on 11 October 1866, which featured Madame Sinton Dolby amongst other vocalists. Interestingly, Herr Meyer Lutz, the man who was to take over the conductorship of the band in 1867, played the pianoforte on that occasion.²⁵

Herr Wilhelm Meyer Lutz was to become the longest reigning conductor of the Spa Band (see Appendix 5B for a photograph). Lutz (1828-1903) was of German descent and came to England in 1846. During his lifetime he was an organist, a musical director of theatre and seaside orchestras, and a composer. As an organist he held posts in Birmingham, Leeds and London. In 1851 he became theatre conductor at the Surrey Theatre, London; in the 1860s he was musical director to several English opera companies, and in 1869 became musical director at the Gaiety Theatre, London. He was appointed musical director of the Cliff Bridge Company's Band, Scarborough, in 1867 and again in 1884, and in 1896, became conductor of the New Spa, Bridlington.²⁶ Lutz's compositions included operas and operettas, for example, *The Charmed Harp* and *Blonde or Brunette* and burlesques, for example, *Little Jack Sheppard*, *Faust Up-to-Date*, *Ruy Blas and the Blas Roué*, *Carmen Up-to-Date* and *Cinder-Ellen Up too Late*²⁷ (*Little Jack Shepherd*, '*Ruy Blas*' and *Cinder-Ellen Up too Late* were staged at the Londesborough Theatre, Scarborough in 1886, 1890 and 1892 respectively—see Appendix 5C for programme examples).²⁸ Other works included cantatas, motets, orchestral and chamber works, and popular songs.²⁹ When Lutz died in 1903, the *Bridlington and Quay Gazette* reported that 'the late Meyer Lutz left a "musical play"—a sort of "Charley's Aunt"—ready for publication'.³⁰

In July 1867, Lutz's first season, Lutz and the Cliff Bridge Company's Band played for a 'Grand Full Dress Ball' at the opening of the Grand Hotel, Scarborough; Lutz composed the *Grand Hotel Waltz* especially for the occasion. The *Leeds Mercury* carried the following advertisement:

²⁵ *Scarborough Gazette*, 11 October 1866.

²⁶ Stephen Banfield, 'Lutz, Meyer', *Grove Music Online*, ed. L. Macy (<http://www.grovemusic.com>) [Accessed 04 December 2006]; *Leeds Mercury*, 22 June 1896, 'Annals of Bridlington', vol. 15, p.84.

²⁷ Banfield, 'Lutz, Meyer', *Grove Music Online*.

²⁸ Londesborough Theatre programmes., Scarborough Central Library. Lutz did not conduct these performances.

²⁹ Banfield, 'Lutz, Meyer', *Grove Music Online*.

³⁰ *B.Q.G.*, 6 February 1903.

GRAND FULL DRESS BALL.—A Full Dress Ball will take place at the Grand Hotel, Scarborough, on the Evening of the Day of Opening, Thursday, July 25th . The Scarborough Cliff Bridge Company's Band, under the personal direction of Herr Meyer Lutz, will be in attendance, and will introduce the Grand Hotel Waltz, specially composed for this occasion by Herr Meyer Lutz. Dancing to commence at nine o'clock. [...]³¹

Following his appointment at the Gaiety Theatre in 1869, Lutz conducted the Spa Band during the summer season and then, when the season had finished, took up his duties in London.³² Stephen Banfield stated that it was not unusual for musical directors in Britain during this and later periods to have a variety of appointments and stated that Lutz 'moved between three worlds: the church, the theatre and the resort'.³³ After the 1879 season, Lutz no longer conducted at Scarborough due to his commitments in London. Meredith Whittaker claimed that Lutz's commitment to the Gaiety Theatre might not have been the only reason for him ceasing to conduct at Scarborough. Lutz may not have cared for the Cliff Bridge Company's commercial attitude towards music; one of the shareholders had suggested that the band should play in the afternoons as well as in the mornings and evenings. He justified this by suggesting that some of the tunes were a little short and that he had 'calculated that they were paying 15s a tune'.³⁴ Goodricke, however, noted that when Lutz left the Spa the connection was never truly severed. Seemingly, Lutz readily gave 'his counsel and assistance' and also agreed to have his extensive collection of music remain at the Spa.³⁵ The Committee of the Cliff Bridge Company for their part highly valued Lutz's musical contribution to the Spa and were very sorry to see him leave, as *The Era* shows:

Herr Meyer Lutz and the Cliff-Bridge Company.

Much regret is occasioned by the resignation of the eminent conductor and composer Herr Meyer Lutz, the visitors to Scarborough having expressed themselves most strongly on the subject. The services of the popular musician were greatly appreciated, and the music given at the entertainments of the Cliff

³¹ *Leeds Mercury*, 20 July 1867; Issue 9132, p. 1, BLn. [Accessed 23/02/2008].

³² Whittaker, *The Book of Scarborough Spa*, p. 156.

³³ Banfield, 'Lutz, Meyer', *Grove Music Online*.

³⁴ Whittaker, *The Book of Scarborough Spa*, p. 157.

³⁵ Goodricke, *Scarborough and Scarborough Spa*, pp. 102-3.

Bridge Company were most attractive, owing to the skill, talent, and experience of Herr Meyer Lutz. At a meeting of the Committee the following resolution was passed, which has been splendidly illuminated and framed for presentation to Herr Lutz:—"Scarborough Cliff Bridge Company.—Copy of Resolution passed by the Committee of the above Company at a meeting held on the 5th of May, 1880.—It was proposed by Mr Alderman Forster, seconded by W. E. Woodall, Esq., and resolved unanimously, That the Committee, whilst accepting, as they do with great regret, the unavoidable withdrawal of Herr Lutz from the appointment of Musical Director of this Company, so ably filled by him during the thirteen consecutive years, desire not only to place on record their deep sense of the great professional ability and unwearied zeal which he so successfully brought to bear on his labours, but also to express their belief that the high position which this Company has attained may be, in a great measure, attributable to the efficient manner in which the musical services at the Spa, under Herr Lutz's directorship, have been conducted. The Committee trust that many years of prosperity may fall to the lot of Herr Lutz. Signed on behalf of the Committee, S. NORTH SMITH, Mayor of the Borough of Scarborough, and Chairman of the Cliff Bridge Company; FRAS. GOODRICKE, Secretary and General Manager."³⁶

This show of appreciation by the Cliff Bridge Company is in sharp contrast to the treatment shown to the Bridlington Parade conductors by the Bridlington Local Authority.

A number of handbills and programmes for the years 1867-79 have survived and give a snapshot of Lutz's musical endeavours in Scarborough over that period. It seems that after his appointment as musical director Lutz continued playing pianoforte. A handbill advertising a Ballad Concert by the London Glee and Madrigal Union in the Scarborough Spa Saloon on Tuesday 18 August 1868 stated that the 'Solo Pianoforte' would be played by Herr Meyer Lutz.³⁷ Lutz and the band also followed the previous conductor's lead (and the Cliff Bridge Company's requirements), and continued to play at events and at times joined forces with volunteer bands. For example, in the 'Cliff Bridge Grounds' at the

³⁶ *The Era*, 4 July 1880; Issue 2180, p. 4, BLn. [Accessed 23 February 2008].

³⁷ Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

beginning of the entertainment season, the first ‘Grand Fete’ was held on Thursday 11 July 1872. The ‘Programme of Music’ advertised the ‘Silver Band of the Juvenile Lancers, the ‘Company’s Band’ under the conductorship of Lutz, and the ‘Band of the 6th North York Rifle Volunteers’. The Company’s Band performance included selections, dances and a glee.³⁸ The Cliff Bridge Company Band also played alongside the Band of the 6th N.Y.R.V. on Friday 23 August 1872 and Monday 3 August 1874 when they attended a ‘Grand Gala’ and a ‘Grand Fete’, respectively.³⁹ In 1872, the band and Lutz were called upon to accompany the Oratorio and Concert Party and the Scarborough Choral Union in a concert of *Messiah* at the Spa Saloon; the band for this occasion was ‘specially strengthened’.⁴⁰

The band also played for charity events. On Thursday evening 5 September 1872 it played at the Annual Grand Ball, held ‘in aid of the funds of Scarborough Dispensary and Accident Hospital’ in the Spa Saloon.⁴¹ Lutz also had a double role at some of the concerts. On Monday 28 August 1876, a ‘Grand Ballad and Instrumental Concert’ was given in the Spa Saloon. The soloists were Madame Osborne Williams and Mr Sims Reeves; the instrumentalists consisted of a pianist and the ‘Splendid Band of the Cliff Bridge Company’. A programme for this concert stated that ‘A Grand Programme has been specially arranged for them [the band] to play at this concert’, the pianist and conductor being Herr W. M. Lutz.⁴² Two of the items in the programme were *Des Petits Bergers* and *Pré aux Cleric*, composed and arranged by Lutz, respectively. During his last season at Scarborough, Lutz conducted Haydn’s *The Creation* at the opening of the Grand Hall on 7 August 1879 (the official opening ceremony was not until 2 August 1880). The Band of the Scarborough Choral and Orchestral Union, together with the ‘Full Band of the Cliff Bridge Company’, provided the orchestra (see Appendix 5D for the programme cover). The Cliff Bridge Company’s Band numbered 26 including Lutz; the members and instruments were as follows:⁴³

³⁸ Prescott Collection: Scarborough Collection, vol. 25, 1867-1937.

³⁹ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

⁴⁰ Prescott Collection: Scarborough Collection, vol. 25, 1867-1937.

⁴¹ Prescott Collection: Scarborough Collection, vol. 25, 1867-1937.

⁴² Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

⁴³ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

Instrument	Band Member
Leader.	Mr. Knott.
Violins.	Messrs. Ray, Slack, and Hill.
Viola.	Herr Bucken.
Violoncello.	Mr. Hambleton.
Basso.	Mr. W. Stewart.
Flutes.	Messrs. Hinchey and Cook.
Oboi.	Messrs. C. Reynolds ⁴⁴ and Brennan.
Clarionetti.	Messrs. Page, Goering, and Wainman.
Bassoons.	Messrs. Trout and Dodsworth.
Horns.	Messrs. Laurence, Bors-Borsdorf and Bahr.
Trumpets.	Monsieur Jaeger ⁴⁵ and Mr. Saxby.
Trombones.	Herr Muller and Mr. Smith.
Tuba.	Mr. Courtney.
Drums.	Mr. Vokins.
Conductor	Herr W. Meyer Lutz.

Young asserted that from the time of Turner (1893) and up to 1912 the Spa Band was of a military constitution.⁴⁶ It seems that this was the case as far back as 1874, and probably before; in 1874 a poster advertising a fete announced that the entertainments would consist of two military bands, one of which was ‘The Company’s Band’.⁴⁷ The instrument list above for *The Creation*, however, shows that the constitution of the band was not that of a military band in that it contained a string section. One reason for this could be that some of the bandsmen had changed instruments to those that were more suitable to the occasion and venue.

The surviving band programmes for 5 and 6 July 1878, 3 and 4 September, and 3 and 4 October 1879, show that the concerts contained instrumental solos.⁴⁸ By comparing these band programmes with the list of instruments and band members in the 1879 *The Creation* programme, it has been possible to discover more information regarding the instrumentalists. *The Creation* programme and the band programmes indicate that some of

⁴⁴ See p. 297 for further information on Reynolds.

⁴⁵ In 1877 a G. Jaeger was playing trumpet with the Hallé Orchestra—see Hallé Archive [online] (<http://www.halle.co.uk/publishedSite/halle-lists.asp>) [Accessed 11 October 2009]. Subsequent references to the archive can be found at this website address. The archive gives one programme or occasionally two programmes per year.

⁴⁶ Young, *Music’s Great Days*, p. 86.

⁴⁷ Taken from a poster advertising a Fete on 3 August 1874—see Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

⁴⁸ Prescott Collection: The Spa Programmes and Handbills, 1866-1966; The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

the band members at least were re-engaged for a number of seasons. For example, Stewart, Page, Dodsworth, Müller, Saxby, Cook(e) and Jaeger are mentioned in both years; Jaeger was also a member of the 1876 band when it played in a concert with Sims Reeves. There is also evidence that the band members were double-handed, for although in *The Creation* programme of 1879, Dodsworth was named as a bassoonist, the Cliff Bridge Company's 'Programme of Music' for Friday 3 October 1879, stated that Dodsworth played a euphonium solo in the evening performance (there is a possibility that there were two Dodsworths). Also of interest, is that Jaeger played the trumpet in *The Creation* orchestra but in the band programmes his instrument was the cornet. Some of the principal band members arranged music for the band. For example, Stewart arranged Beethoven's 'Theme and Variations' movement from his 'Septett', and Dodsworth arranged Bach's 'Fugue in C'. This is perhaps somewhat surprising given that Lutz was not only the conductor, but also a composer. A reason for this may be that Lutz had some talented musicians in his band and was unselfish enough to let them do some arranging too. Both arrangements were for a military band.

Lutz and the band provided music twice daily, from 11 to 1 in the morning, and from 7 to 9 in the evening. Programmes for the band concerts were sold for the price of one penny. The 1878 and 1879 programmes show that nine items were played during each performance, with the music in the evening being different from that of the morning's performance. The programmes for Friday 5 and Saturday 6 July 1878 (see Appendix 5E for the Saturday programme) show that the repertoire was mainly of the popular kind, although classical items were programmed; for example, the 'Theme and Variations' from Beethoven's Septet, 'For unto us a child is born' from Handel's *Messiah*, and Bach's 'Fugue in C' were performed. There were also 'Reminiscences' of Donizetti and Balfe. No composer of the latter reminiscence was given, but it may have been written by Winterbottom or arranged by F. Godfrey, for in 1900 the Bridlington Parade Band played a Reminiscence of Balfe by Winterbottom and a piece of the same title was arranged by F. Godfrey and performed by the Southport Corporation Band in 1911.⁴⁹ The popular items in Lutz's concerts included selections from operas. The selection from Lecocq's *Giroflé-Girofla* was an arrangement by Waterson. Overtures were a feature as were dances; these included a number of waltzes

⁴⁹ *B.Q.G.*, 20 July 1900; Appendix 7EE.

by Waldteufel and one by Strauss, a quadrille arrangement of Planquette's opera *The Bells of Corneville* by Coote, junior, and a quadrille, *Trombone*, by Rivière who also contributed the march *La Filleule du Roi* to the programme. Of interest is that the performer(s) of Handel's chorus 'For unto us a child is born' and the Kücken songs are not named, but the glee, *By Celia's Arbour* composed by Eorsley⁵⁰ was performed by some members of the band, namely, Jaeger, Sax[b]y, Müller, and Dodsworth. As no instruments were cited it is feasible that band members, like other resort bandsmen, provided vocal entertainment and sang the songs and chorus listed in the programmes. Marches also featured a number of times in the programmes. The march arrangement of Molloy's *The Little Maid Milking her Cow* was by Jacob Kappey, who contributed much to the military band sphere. Kappey (1826-1908) was born in Germany. He joined a British Army regiment after leaving Germany and from 1857 to 1892 was bandmaster of Chatham Division, Royal Marines. He was a composer, conductor, arranger and teacher.⁵¹ In 1869 he became the editor of—and arranger for—Boosey's *Military Journal*, a monthly journal that consisted of a collection of military music including arrangements and transcriptions.⁵² This journal was one of the British military band journals that emerged during the second half of the nineteenth century.⁵³ James C. Moss contended that the majority of journals started with the 'arrangements of bandmasters who also served as editors of the journals'.⁵⁴

The morning and evening programmes for 3 and 4 September and 3 and 4 October 1879 show the wealth of music that Lutz had at his disposal. Handel featured four times in the programmes with an 'Air with Variations' from *The Harmonious Blacksmith* and music from his oratorios such as the chorus, 'Worthy is the Lamb. Amen' from *Messiah*, but once again the repertoire was primarily of popular music with the type of music being much the

⁵⁰ This may have been a misprint and should perhaps have said Horsley—see item 2, *See the Chariot at Hand*, in the Spa Programme for Wednesday 13 September 1882 (Appendix 5J).

⁵¹ One of Kappey's arrangements *Fantasia on Sullivan's Songs* was played in 1910 by the Southport Corporation Band—see *SV*, 17 May 1910.

⁵² *Marcher & History*, 'A Significant Impact: The Contribution of Jacob Kappey, Bandmaster of the Chatham Division, 1857-1892' [online] (<http://www.royalmarinesbands.co.uk>) [Accessed 10 November 2007].

⁵³ James C. Moss, 'Abstract', 'British Military Band Journals from 1845 through 1900: An Investigation of Instrumentation and Content with an Emphasis on Boosey's *Military Journal*' [online] (unpublished DMA thesis, University of Cincinnati, College-Conservatory of Music: Conducting, Wind Emphasis, 2001) (<http://www.ohiolink.edu>) [Accessed 18 November 2007]. Carl Boosey was bandmaster of the Scots Fusilier Guards Band. The publication of his journal was taken over by Boosey and Co.. Moss suggested that between fourteen and seventeen British Military Band Journals emerged in the second half of the nineteenth century.

⁵⁴ Moss, 'Abstract', 'British Military Band Journals'.

same as in 1878. Arrangements by Kappey and Rivière also featured. Many of the composers from the 1878 repertoire appeared in 1879, but the music was different. The 1879 programmes included a variety of composers such as Reissige, F. Clay, Gounod, Zabel, Flotow, Damaré, Doppler, Pinsuti, Cotsford Dick, Vincini, Marriott, Hérold, Sullivan, Kelor Bela and Macfarren. Lutz also programmed one of his own compositions. On Wednesday 3 September 1879 the band performed his quadrille, *Young Fra Diavolo*; this had the usual five sections with each section given its own title.

Following Lutz's departure from Scarborough, the Cliff Bridge Company advertised for a new conductor:

CONDUCTOR for BAND

WANTED, by the Scarborough Cliff Bridge Company, for Season commencing June, 1880. Application by letter only, Silence polite negative.

FRANCIS GOODRICKE, Secretary and General Manager.⁵⁵

The successful candidate turned out to be E. Stanton Jones. Stanton Jones had a wealth of musical experience. In 1864 Hopwood and Crew advertised amongst other items, dances, arranged especially for the violin by Mr Stanton Jones:

LONG LOOKED FOR, COME AT LAST.

SENT FREE FOR EIGHTEEN STAMPS.

HOPWOOD and CREW'S 100 COUNTRY DANCES, the old favourites.

HOPWOOD and CREW'S 100 Popular SONGS and BALLADS,

HOPWOOD and CREW'S 100 QUADRILLES, WALTZES, POLKAS, &c.,

in Sets for Dancing.

ARRANGED EXPRESSLY for the VIOLIN,

By Mr. STANTON JONES (Leader of Coote and Tinney's Band),

and Mr ROBERT COOTE.

⁵⁵ *The Era*, 25 April 1880: Issue 2170, p. 19, BLn. [Accessed 23February 2008].

Messrs. HOPWOOD and CREW beg to announce to the Musical Public that they have been induced (on account of the many applications made to them) to issue 100 of their most popular QUADRILLES, VALSES, GALOPS, &c., &c., arranged simply for the Violin; thus supplying a [?] long required by the Public. The names of Mr Stanton Jones and Mr Robert Coote as the arrangers will be a sufficient guarantee for the excellency of the work. As companion to the above Mr. R. Coote has arranged 100 of the most popular SONGS and BALLADS of the day; and Mr Stanton Jones (Leader of Coote and Tinney's Band), has arranged 100 COUNTRY DANCES, REELS, HORNPIPES, JIGS, &c. (real Old Favourites); thus placing within the reach of all who play the Violin Selections of music unequalled, and sufficiently easy, to be at the command of the most moderate performer. Free for Eighteen Stamps.

HOPWOOD and CREW, 42, NEW BOND-STREET, W.⁵⁶

As shown in the advertisement, Stanton Jones had been leader of Coote and Tinney's Palace Band, and had played at many important occasions. One occasion was that of the Annual Festival of the Royal General Theatrical Fund's dinner held at St. James' Hall in the presence of his Royal Highness the Prince of Wales.⁵⁷ In 1867 Stanton Jones was also leader of an orchestra playing at a Grand Ball in Newcastle. The orchestra consisted of 'several first-class metropolitan artistes, assisted by many Newcastle players'.⁵⁸ The following is an extract from an advertisement placed in the *Newcastle Courant*:

MONSIEUR D'ALBERT has the honour to announce that his ANNUAL GRAND BALL will take place on Thursday Evening, December 19, 1867, in the Large Assembly Rooms, Westgate Street, Newcastle-upon-Tyne (by the kind Permission of the Proprietors). Many New Pieces will be played; amongst others—

BEAUTIFUL DANUBE WALTZES,
MORGENBLATTEN,
TANZE SIGNALE,
CHAMPAGNE GALOP,

⁵⁶ *The Era*, 4 December 1864; Issue 1367, p. 1, BLn. [Accessed 23 February 2008].

⁵⁷ *The Era*, 8 May 1870; Issue 1650, p. 10, BLn. [Accessed 23 February 2008].

⁵⁸ *Newcastle Courant*, 27 December 1867; Issue 10070, p. 8, BLn. [Accessed 23 February 2008].

GLUCKEN GALOP,
THE “QUEEN’S OWN” LANCERS.

Leader—MR STANTON JONES (Leader to Coote and Tinney’s Palace Band).⁵⁹

Stanton Jones had also been bandmaster of the London Rifle Brigade, the 12th Royal Lancers and the 5th Dragoon Guards. His experience in arranging music for military bands gained him the position of editor for the Hopwood and Crew’s New Military and Brass Band Journal, as the following advertisement confirms:

HOPWOOD and CREW’S NEW MILITARY
AND BRASS BAND JOURNAL.

Edited by E. Stanton Jones.

Messrs. Hopwood and Crew, at the solicitation of numerous Bandmasters &c., beg to announce that they intend publishing a MILITARY and BRASS BAND JOURNAL. H. and C.’s Journal will be Printed from Engraved Plates on Thin Paper, so as to be Pasted on Cards or in Books for Military Parades, &c., and will be published on the 1st of each Month, commencing 1st JULY, 1868. Each number will contain one piece of Dance Music for Full Military or Brass Band, selected from the New and Copyright Works of the most eminent Composers of the day. Price of each Number, Two Shillings; Extra Parts, Twopence each. Subscription for Full Military or Brass Band, One Guinea per Annum; Extra Parts, *to Subscribers only*, One Penny each.

[...]

To render this Journal in every way worthy of public support, Messrs. H. and C. have secured the valuable services of Mr. E. STANTON JONES, Bandmaster of the London Rifle Brigade, formerly Bandmaster of the 12th Royal Lancers and the 5th Dragoon Guards, whose talent and long experience in arranging music for Military Bands will be a sufficient guarantee for the excellence of the Journal and

⁵⁹ *Newcastle Courant*, 13 December 1867; Issue 10068, p. 1, BLn. [Accessed 23 February 2008].

the ability with which it conducted. Subscribers' names received at Hopwood and Crew's 42, New Bond-street.⁶⁰

In 1878, two years before gaining the conductorship at Scarborough, Stanton Jones was the conductor of the 'company's' band at the Devonshire Park, Eastbourne:

SUSSEX.—PRINCESS ALICE AT EASTBOURNE.—The Grand Duchess of Hesse Darmstadt (Princess Alice) was present on Monday afternoon at the first of a series of garden orchestral concerts to be given at the Devonshire park. [...] Besides the company's excellent band, under Mr. Stanton Jones, the Grenadier Guards, under Mr. Dan Godfrey, had been engaged for the occasion, and both bands having heralded the approach of the royal visitors by performing in turn the National Anthem, a selection of music was gone through, the bands playing alternately.⁶¹

As well as being musically active Stanton Jones was also a Freemason. The *Western Mail* reported in 1876 on 'the establishment of a lodge for the special convenience of the members of the dramatic and musical professions, who will meet in the afternoon, as their business arrangements are chiefly in the evening'. Among the officers of the new lodge were 'Mr. W. A. Tinney (Coote and Tinney) [...] Mr. Charles Coote, jun, Mr. E. Stanton Jones [...] and Herr Myer [*sic*] Lutz'.⁶² This final name is interesting given that Stanton Jones succeeded Lutz as conductor of the Spa Band.

Stanton Jones conducted the Spa Band for two seasons from 1880 to 1881. The *Northern Echo* reported on the new leader and on the beginning of the season: 'The band of the Cliff Bridge Company, under their new leader, Mr. Stanton Jones, commenced playing at the Spa yesterday morning, and will continue to play morning and evening throughout the entire season'.⁶³ According to Whittaker, Stanton Jones' terms of engagement were that the band should play three times a day if so required, but this was not implemented. Like

⁶⁰ *The Era*, 10 May 1868; Issue 1546, p. 1, BLn. [Accessed 23 February 2008].

⁶¹ *Lloyd's Weekly Newspaper*, 28 July 1878; Issue 1862, p. 8, BLn. [Accessed 23 February 2008].

⁶² *Western Mail*, 9 November 1876; Issue 2351, p. 5, BLn. [Accessed 23 February 2008].

⁶³ *Northern Echo*, 8 June 1880; Issue 3233, p. 4, BLn. [Accessed 23 February 2008].

previous years, the Company's Band also played at Galas. On Friday 27 August 1880 they played, as did the 'Band of the Second N. Y. Rifle Volunteers', at 'The Great Race Gala' held in the Cliff Bridge Grounds.⁶⁴ At the end of both the 1880 and 1881 seasons, Stanton Jones placed an advertisement in *The Era* announcing that his current employment had ceased, thus implying he had no regular winter employment and was seeking further engagements. The 1881 advertisement read:

MR. E. STANTON JONES,
Conductor and Musical Director,
THE SPA, SCARBOROUGH, and PRINCE'S CLUB, LONDON,
Disengaged early in December.
Address, the Spa, Scarborough.⁶⁵

The programmes located in the Prescott Collection show that although Stanton Jones' programmes, like Lutz's, were in the main popular, he did introduce some innovations. The programmes of music for the morning and evening concerts of Friday 9 and Saturday 10 July 1880 were of the popular type (see Appendix 5F for the Friday programme). It is not certain if the music for the concerts was actually from the collection that Lutz left behind or if Stanton Jones used his own collection, or if the concerts consisted of a mix of both collections. Instrumental solos continued to be given but the only named soloist was the piccolo player, Powell, who was not mentioned in earlier or later programmes. The inclusion of Charles Godfrey, the composer of the polka, *The Garden Party* played on the evening of Saturday 10 July 1880, is noteworthy. Charles Godfrey (1839-1919), was a bandmaster, arranger, and professor at the Royal College of Music and the Guildhall School of Music. Godfrey began his career with Jullien's orchestra and 'founded the military journal *Orpheus* in which he published many of his band arrangements'.⁶⁶ Charles Godfrey was also the father of Charles George Godfrey, a future conductor of the Spa Band.

⁶⁴ Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

⁶⁵ *The Era*, 26 November 1881; Issue 2253, p. 19, BLn. [Accessed 23 February 2008].

⁶⁶ Gammond, 'Godfrey', *The Oxford Companion to Popular Music* (Oxford: Oxford University Press, 1991), pp. 228-9.

By 1881 guest vocalists were included in the evening concerts. Programmes for the weeks ending 12 and 19 November 1881 show the season well expanded into the winter months. The morning concerts consisted of nine items and were of a popular nature. The evening concerts consisted of ten items and emphasis was given to the guest vocalists with the front cover of the programme announcing the vocalist for the week, which undoubtedly was a marketing tool with which to draw in the audience. The vocalists for the above weeks were Miss Ellen Lamb (see Appendix 5G for the front cover), and Madame Jenny Pratt, respectively.⁶⁷

Another addition to the evening concerts was the inclusion of a symphonic element. This was a significant change to the programming of previous years. For the first time, Stanton Jones included a movement or movements from a Haydn symphony in all the evening concerts of the weeks ending 12 and 19 November, with the exceptions of Thursday 10 and Saturday 19 November. As seen in previous chapters the music played by the band had to appeal to public taste. Stanton Jones may well have felt that the audience was 'ready' to listen to a symphony movement, or, like Professor Simon Speelman of the North Pier Orchestra, Blackpool, he may have been trying to 'educate' the audience.

The instrumental solos in the programmes for the weeks ending 12 and 19 November 1881 underline the assertion that some bandsmen were double-handed and also provide evidence of another significant change to the band and the concerts. Names of soloists and their instruments were generally not given with the exception of Wills and Harray, cornet duet; Moss, solo euphonium; Ray, clarinet obbligato; Gray, solo trombone; Hinchey, piccolo solo; Augarde, solo violin; and Windscheffel, oboe obbligato. Hinchey and Ray had been members of Lutz's band for *The Creation* in 1879 which indicates that Stanton Jones continued to engage some of Lutz's band members. Hinchey played flute and/or piccolo in both the bands, but Ray played the clarinet in the Cliff Bridge Company's Band, although his instrument in *The Creation* was the violin. The evidence that Ray could turn his hand from clarinet to violin is quite pertinent considering some items in the programmes suggest that the band in the evening concerts, unlike previous bands, was not always military in form; for instance, the 'Solo Violin Fantasia' *Faust* by Alard, played on the evening of 16

⁶⁷ Prescott Collection: Scarborough Collection, vol. 25, 1867-1937.

November, *Morceux Pizzicato* by Desormes played on the evening of Wednesday 9 November, and the Menuetto from Boccherini's Quintette No. 11 played in the evening of Saturday 12 November, which were for 'strings only'. The band, therefore, in perhaps another change under Stanton Jones, altered its constitution in the evening concerts from the military form, to one which contained strings (see Appendix 5H for examples of the programmes and page 182 regarding the late season band).

Amongst the repertoire Stanton Jones also programmed some of his own compositions. On the morning of Tuesday 8 November the band played his 'Gavotte Schottische' and on the evenings of 9 November and 19 November his 'valse' *Amore* was performed. This latter performance was 'by desire'. An advertisement for *Valse Amore* appeared in the *Graphic* in November 1882:

JUST PUBLISHED.

FOR EVER AND FOR EVER. By Tosti.

Transcribed for Pianoforte by F.PALANIDESSI. [?] Net 1s. 6d.

VALSE AMORE. Dance Waltz arranged by Mr. STANTON JONES on the most popular airs of Signor Tosti. Played every night with great success at Drury Lane Theatre. Piano solo, net. 2s. Orchestra, net. 2s. 6d.—RICORDI, 265, Regent Street, W.⁶⁸

Stanton Jones' successor, Edward William Thomas also conducted the band for two seasons, from 1882 to 1883. In gaining his position Thomas had applied to the following advertisement:

SCARBOROUGH CLIFF BRIDGE COMPANY ⁶⁹

THE COMMITTEE of the above Company are prepared to receive applications for the CONDUCTORSHIP of their Band for the Season commencing in June next. Full particulars may be obtained from the undersigned, to whom all applications, accompanied with copies of testimonials and stating salary required, must be addressed on or before the 24th inst. Silence polite negative.

⁶⁸ *Graphic* 11 November 1882; Issue 676, p. 12[?], BLn. [Accessed 23 February 2008].

⁶⁹ *The Era*, 18 February 1882; Issue 2265, p. 11, BLn. [Accessed 23 February 2008].

During Thomas' first season the band played twice daily.⁷⁰ In 1883 the twice-daily concerts became three, but Whittaker suggested that the thrice-daily concerts only took place in June, after which the band played twice a day for the remainder of the season.⁷¹

Thomas was also leader of the Liverpool Philharmonic Orchestra and had at times to rely on his deputy conductor at the Spa when required to play at concerts with the Liverpool orchestra. This conflict of interest led to the Cliff Bridge Company not engaging him for the 1884 season.⁷²

The band in September 1882 consisted of 21 players including Thomas:

SPA PROGRAMME.⁷³

Week Ending Sept. 16th, 1882.

Instrument	Band Member
Solo Clarionet	Mr. Page.
First Clarionet	Mr. Douglas.
Second	Mr. Brennan.
Third Clarionet	Mr. Paterson.
Fourth	Mr. Gay.
E flat Clarionet	Mr. Cooke.
Flute and Piccolo	Mr. Hinchey.
Solo Cornet	Mr. Dodd.
First Cornet	Mr. Flexney. ⁷⁴
Second Cornet	Mr. Richardson.
First Horn	Mr. Lawrence.
Second Horn	Mr. O'Grady.
Third Horn	Mr. Childe.
Althorn	Mr. Haley.
Euphonium	Mr. Dodsworth.
Solo Trombone	Mr. Gray.
Bass Trombone	Mr. Beswick.
Bombardon	Mr. Parnell.
Contra Bass	Mr. Stewart.
Drums	Mr. Carter.
Conductor	Mr. E. W. Thomas.

⁷⁰ *Hull Packet and East Riding Times*, 28 July 1882; Issue 5102, p. 1, BLn. [Accessed 13 March 2008].

⁷¹ Whittaker, *The Book of Scarborough Spa*, p. 157.

⁷² Whittaker, *The Book of Scarborough Spa*, p. 157.

⁷³ Prescott Collection: The Spa Programme and Handbills, 1866-1966.

⁷⁴ For information regarding Flexney, see p. 301.

Like the Bridlington Parade Band (military) and the Southport Corporation Band (military), the Spa Band included a stringed bass. Some of the bandsmen had connections to *The Creation* band of 1879, namely Brennan, Lawrence, Stewart, Cooke, Page, Dodsworth, and Hinchey. Cooke was also in the band programme of 1878; Page, Stewart and Dodsworth the band programmes of 1878 and 1879. Hinchey was in the band of 1881, as was the trombonist Gray. As the programmes of music in the years between 1879 and 1882 only mention some band members, it is difficult to ascertain whether these performers stayed with the band when it was conducted by Stanton Jones. Other bandsmen not named in the band programmes as soloists may have continued to be re-engaged. Regarding the subject of double-handedness, in *The Creation* programme Cooke played the flute and Brennan the oboe, yet in the Spa programme of 1882, Cooke played the Eb clarinet and Brennan the second clarinet.

The Spa programme for the week ending 16 September 1882 shows that under the conductorship of Thomas, the band repertoire reverted back to being mainly of a popular nature, but some classical music was programmed, such as the chorus ‘The Heavens are Telling’ from Haydn’s *The Creation*. Movements from the Haydn symphonies ceased and there appears to have been no engagement of guest vocalists (see Appendix 5J for programme examples). Songs, glees and a chorus were programmed and these may have been sung by the bandsmen. Some of the items were arranged or composed by band members. The ‘Movement for Military Symphony’ (11 September) and the march *Aladdin* (15 September) were arrangements or compositions by the euphonium player Dodsworth and the march *Remembrance* (14 September) was by the bombardon player, Parnell. Thomas also programmed two of his own compositions, a galop entitled ‘Londesborough’ (12 September)⁷⁵ and a descriptive piece entitled *Robinson Crusoe* (13 September),⁷⁶ which was arranged for military band by the double bass player Stewart. There also appears to be a composition by the future conductor Herbert W. Turner (no initials are given in the

⁷⁵No doubt a reference to Lord Londesborough (1834-1900) a landowner of about 52 acres in the north of England, and who for some part of the year lived in Scarborough—see *The Times*, 20 April 1900; p. 7; Issue 36121; col G, ‘The Earl of Londesborough’, *The Times Digital Archives* [online] (<http://infotrac.galegroup.com>) [Accessed 23 November 2007]. The polka *Scarborough* by Ninette (Tuesday 12 September 1882) was dedicated to Lord Londesborough.

⁷⁶ There is no evidence to link this to Offenbach’s operetta (1867) of that name.

programme). Turner's family ran a music shop⁷⁷ and so it is of no surprise that the programme for Friday 15 September 1882 stated that piano copies of his schottische, *Autumn*, could be had at 'Mrs. Turner's Music Warehouse'.⁷⁸

Lutz took command of the Spa band again in 1884. He was only able to conduct at the Spa when the Gaiety Theatre was closed. This led to him conducting at Scarborough in high season and appointing a deputy for June and September.⁷⁹ Goodricke stated that the solo clarinet player, Page, acted as Lutz's deputy 'during June and part of July, and at any time when Mr. Lutz is unavoidably absent'.⁸⁰ Page appears to have been a long-standing member of the band having been mentioned in the band lists for 1878 and 1882 and also the 1879 *The Creation* programme. He was not mentioned in the programmes of 1880 and 1881, but this does not indicate his absence as no clarinet solo was recorded.

Lutz's July band of 1885 consisted of 15 members including the conductor, six fewer than Thomas' September band of 1882. Lutz's bandsmen and instruments were as follows:

SPA PROGRAMME.⁸¹

For Thursday, Friday, and Saturday, July 16th, 17th, and 18th, 1885

The Spa Band

(Selected from the Principal Orchestras of England and the Continent)

Solo Clarionet	Mr. Page.
Second Clarionet	Mr. Cook.
Third Clarionet	Mr. Brennan.
Solo E. flat Clarionet	Mr. Gale.
Solo Flute and Piccolo	Mr. Hinchey.
Solo Cornet	Mr. Pickup.
Second Cornet	Mr. Richardson.
Solo Horn	Mr. Lawrence.
Second	Mr. Richards.
Solo Trombone	Mr. Muller.
Second Trombone	Mr. Davis.
Solo Euphonium	Mr. Travis.
Double Bass	Mr. Stewart.
Drums	Mr. Bishop.
Musical Director—Herr W. Meyer Lutz.	

⁷⁷ Whittaker, *The Book of Scarborough Spa*, p. 157.

⁷⁸ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

⁷⁹ Whittaker, *The Book of Scarborough Spa*, p. 157.

⁸⁰ Goodricke, *Scarborough and Scarborough Spa*, p. 103.

⁸¹ Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

The programme suggests that not all, if any, of the band members were local musicians. In stating that the Spa Band was ‘selected from the Principal Orchestras of England and the Continent’, the Cliff Bridge Company was in effect advertising the Spa Band as a top quality band. This last list of band members has enabled a comparison between the Thomas’ band of 1882, and Lutz’s band of 1885. The two programmes were from different parts of the season, September and July respectively, which would account for the difference in band numbers. Lutz’s band numbers would probably have risen shortly afterwards considering that high season was nearly upon them. On the whole, the constitutions of the bands were much the same. Thomas’ band had six clarinets, three cornets, four horns, and two trombones compared to Lutz’s four clarinets, two cornets, two horns and two trombones; both bands had drums, one flute/piccolo, one euphonium and a double bass. An interesting detail in the 1885 band is the omission of a bombardon. This is unusual given that the 1882 band and all later bands include such an instrument (see Appendix 5K for a table to aid comparison between the 1882 and 1885 bands, and following bands). Seven of the players were common to both bands, namely, Page, Cook, Brennan, Hinchey, Stewart, Lawrence (these were also in some of the previous bands), and Richardson. Müller although not mentioned in 1882, was a member of earlier bands.

The programmes for the morning and evening concerts of Thursday 16 to Saturday 18 July 1885 indicate that like Thomas’ concerts, no guest vocalists were engaged and that the repertoire consisted of such items as dances, marches, overtures, selections, reminiscences of, and the odd instrumental solo (see Appendix 5L for the Saturday programme). There was also the occasional song and part song, but the singers were not named. The evening concert of Thursday 16 July appears to be part of the ‘First Grand Gala’ and included the march *Mandolinata* by Rivière and the quadrille *Pantomime* by Jullien.⁸² These programmes were of a popular nature, but the programme of 15 August 1887 included the ‘Adagio’ from Beethoven’s ‘Septett’. Amongst the programme’s popular repertoire were Lutz’s own quadrille *Little Jack Sheppard*, and a waltz *In the Twilight* by Crowe, one time conductor of the Winter Gardens Orchestra, Southport.⁸³

⁸² Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

⁸³ Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890

The first Sunday concert at the Spa was given in August 1887.⁸⁴ The Sunday concert of 5 August 1888 was given between 3 and 4.30 p.m. and the surviving programme shows that the repertoire consisted of an ‘adagio’ from an unspecified Beethoven work, Bach’s ‘Fugue in C’ and selections from the sacred works of Handel and Mendelssohn, and as such is representative of Sunday programmes in other resorts at this time.⁸⁵

Over the following years Lutz’s commitment to Scarborough became more and more difficult.⁸⁶ As indicated earlier in this chapter there is some disagreement as to when exactly Lutz ceased conducting. Prescott believed it to be 1898 and Young stated that Lutz ‘reigned over the Spa band for nearly thirty years, from 1867-98 (with a break of four years)’.⁸⁷ Peter Gammond agreed.⁸⁸ The Spa Programmes of Music indicate, however, that on Wednesday 11 July 1894 and Thursday 14 and 15 August 1895, the conductor of the Band of the Scarborough Cliff Bridge Company was Herbert W. Turner. A possible reason for this confusion is that Turner conducted the ‘early season band’ which started according to Goodricke ‘some time in May’, and also the ‘late season’ band, which played during October and part of November.⁸⁹ Whittaker called this the ‘second band’ and said that this band began in 1886 and finished in 1892. He stated that the band was ‘engaged from the end of April to the beginning of June and then from the end of September to the end of the season, which in some years extended to just before Christmas’.⁹⁰ It seems that in May and quite possibly in the autumn, the band played indoors. Goodricke wrote: ‘as “charming May” is often the reverse of sultry, it is found advisable that the construction of the band shall be principally of strings, as more appropriate to in-door music, in contradiction to its military arrangements during the full season’.⁹¹ Programmes indicate that Turner conducted the band in the months of July and August when the season was at its height. These programme dates fit in with Whittaker’s assertion that Lutz conducted at the Spa for 22 seasons, with 1892 being his last season. Banfield concurred with Whittaker and stated that

⁸⁴ Whittaker, *The Book of Scarborough Spa*, p. 157.

⁸⁵ Prescott Collection: The Spa Programmes and Handbills, 1866-1966. Prescott suggested the programme was dated 1894 but it is believed to be 1888—see Chapter 3, fn. 109.

⁸⁶ Whittaker, *The Book of Scarborough Spa*, p. 157.

⁸⁷ Young, *Music’s Great Days*, p. 84.

⁸⁸ Gammond, ‘Lutz, Wilhelm Meyer’, *The Oxford Companion to Popular Music*, p. 358.

⁸⁹ Goodricke, *Scarborough and Scarborough Spa*, p. 105.

⁹⁰ Whittaker, *The Book of Scarborough Spa*, p. 157.

⁹¹ Goodricke, *Scarborough and Scarborough Spa*, p. 105.

Lutz conducted the orchestra in the summer and autumn seasons from 1884 to 1892.⁹² Turner therefore took over the conductorship of the Scarborough orchestra in 1893. Banfield also suggested that Lutz conducted at the Bridlington Spa for ‘the last ten years of his life’.⁹³ As shown in Chapter 3, Lutz was the first conductor of the Bridlington Spa Orchestra when the Spa first opened in 1896 and continued to conduct there until his death from bronchitis in 1903.⁹⁴

As noted above, Turner was conductor of the ‘early season’ and ‘late season’ band from 1886 to 1892. An early season programme for 29 April 1886 and a late season programme for 27 November 1886 suggest that in these concerts the band included a string section.⁹⁵ The April concert was given in the Grand Hall and the programme stated that ‘H. Hoffmann’s Dramatic Legend *Melusina* will be performed for the first time in Scarborough, by Band and Chorus numbering upwards of 100 performers’. The Band of the Cliff Bridge Company was enlarged for the occasion. A short miscellaneous section followed the dramatic performance, the ‘special feature’ being a ‘Concerto (De Beriot), for violin (Mr. Cass), and Orchestra’ (see Appendix 5M for the programme’s front cover).⁹⁶

The orchestra members for the early season concert of 29 April 1886 were as follows:⁹⁷

Instrument	Band Member⁹⁸
Violini Primi:	Mr. Cass, solo violin and leader. Mr. Slack. Mr. Drake. Mr. F. G. Wallis.
Violini Secondi:	Mr. Lancaster. Mr. Bogg.
Violi:	Mr. Shaw. Mr. Smith. Mr. Jewell.
Violoncelli:	Mr. Percy Hill. Rev. J. C. Simpson, B.A. Mr. R. C. Hope. Mr. Robinson.

⁹² Whittaker, *The Book of Scarbrough Spa*, p. 158; Banfield, ‘Lutz, Meyer’, *Grove Music Online*.

⁹³ Banfield, ‘Lutz, Meyer’, *Grove Music Online*.

⁹⁴ *B.Q.G.*, 6 February 1903.

⁹⁵ Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

⁹⁶ Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

⁹⁷ Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

⁹⁸ Band numbers including the conductor: 32.

Contrabassi:	Mr. Stewart. Mr. Burnett. Mr. L. Robinson.
Flauti:	Mr. Hinchey. Mr. Mills.
Oboe:	Mr. Brown.
Clarionetti:	Mr. Paterson. Mr. Crabtree.
Fagotti :	Sergt. Johnson. Mr. Shettle.
Tromba:	Mr. Holgate. Mr. Jefferson.
Corni:	Mr. Riley, Manchester. Mr. Oddy.
Ballade Horn:	Mr. Reinhardt.
Tromboni:	Mr. Hunter. Mr. Marshall.
Harmonium:	Mr. R. W. Rudgard.
Conductor	Mr. H. W. Turner.

It is unclear which players were the 'extra' instrumentalists. Most of the band members appear new to the ensemble although there were exceptions. Paterson played clarinet in the 1882 band. Hill, the 'cellist, may possibly have played the violin in *The Creation* along with the violinist Slack, the bass player Stewart, and the flautist Hinchey. Stewart and Hinchey were also in the Spa bands of previous years. Smith in the above orchestra was a viola player, but could possibly have played trombone in *The Creation*; he may also have played in the 1876 Ballad and Instrumental Concert.

Herbert W. Turner came from a musical background; his family ran a music shop in Scarborough and his father was organist at Christ Church. Turner followed in his father's footsteps and was organist and choirmaster at Holy Trinity Church until 1892 when he resigned, possibly because Holy Trinity did not like Turner's involvement with the Spa and the Sunday afternoon band concerts, which had started in August 1887 as an experiment. The issue of Sunday music was something of a 'hot potato'. The Lord's Day Observance Society successfully undertook proceedings against the *Mercury* and the *Evening News* for publishing advertisements for Sunday music to take place on the Promenade Pier with admission costs. The same Society in June 1891 set its sights at the Spa. The Spa by way of manoeuvring around the law decided not to charge for admission, but to have collecting

plates at the gates. After all, as Whittaker put it, ‘Sunday music, however sinful, was not illegal; it was the taking of an admission charge that was an offence.’⁹⁹ The Spa found that there was a market for Sunday afternoon music and in 1897 started once again to charge for admission, and in 1906 they introduced a Sunday evening concert.¹⁰⁰

After succeeding Lutz in 1893, Turner conducted the band for six seasons, the seasons lasting from April to December.¹⁰¹ He was paid £270 a year, which was supplemented by the occasional benefit concert. In October 1898 he was asked to resign on account of his alcohol consumption.¹⁰² This was not the end of his conducting engagements. In the spring of 1899 he was conducting the Eastbourne Municipal Military and Orchestral Band.¹⁰³

A few programmes covering Turner’s conductorship have survived. The programme for Wednesday 11 July 1894 is for a 1.30 p.m. performance. The programme is confusing because it is not clear whether the band played in the Grand Hall as part of the entertainment for the gathering of the ‘Provincial Grand Lodge and General Communication of Masons, of the North and East Ridings of Yorkshire’, or whether they were giving an afternoon concert.¹⁰⁴ As most afternoon concerts were given at a later time it is probable that the band was playing for the meeting of the Masons. The repertoire for that concert is as follows:

WEDNESDAY, the 11th day of July, 1894.¹⁰⁵
Programme of Music
Played by the
BAND OF THE SCARBOROUGH CLIFF BRIDGE COMPANY.
Commencing at 1-30p.m.
Mr. HERBERT W. TURNER, Mus. Bac., Conductor.

1. MARCH	Le Pere la Victoire	Ganne
2. DUET	Excelsior	Balfe

SOLO CORNET Mr. TOMLINSON. SOLO EUPHONIUM Mr. STEIN.

⁹⁹ See Whittaker, *The Book of Scarborough Spa*, pp. 157-8.

¹⁰⁰ Whittaker, *The Book of Scarborough Spa*, p. 158.

¹⁰¹ Whittaker, *The Book of Scarborough Spa*, p. 158.

¹⁰² Young, *Music’s Great Days*, p. 86.

¹⁰³ Whittaker, *The Book of Scarborough Spa*, p. 158.

¹⁰⁴ Programme of Music pasted into a copy of Goodricke, *Scarborough and Scarborough Spa*. The book which contains the pasted-in programmes is located in the Scarborough Public Library.

¹⁰⁵ Programme of Music pasted into a copy of Goodricke, *Scarborough and Scarborough Spa*.

3. VALSE	Vision	Waldteufel
4. GRAND SELECTION ON BISHOP'S SONGS		Hartmann
5. INTERMEZZO	Cavalliera Rusticana	Mascagni
(By permission of Messrs. Ascherberg & Co.)		
6. GALOP	Post Horn	Koenig
SOLO TRUMPET Mr. TOMLINSON.		

This appears to be a short popular programme. Koenig the composer of the galop *Post Horn* (the famous *Post Horn Gallop*), was a high ranking cornet player in Jullien's orchestra.¹⁰⁶ Programmes for the 14 and 15 August 1895 show that the repertoire continued along the popular line.¹⁰⁷

A list of band members for 1894 has not been located, but a photograph of the band shows that the band, which numbered around 29 players, including the conductor, was strengthened by two double basses (see Appendix 5N). In 1895, the band at the height of the season consisted of 30 members including Turner.

PROGRAMME OF MUSIC¹⁰⁸
WEDNESDAY AND THURSDAY 14 AND 15 AUGUST 1895

BAND	
Clarionets	Mr. W. C. Clarke. Mr. M. Fawcett. Mr. W. Collins. Mr. J. Brown. Mr. W. Lupton. Mr. H. Grant. Mr. G. Bean. Mr. J. Holmes. Mr. A. Walsh.
Solo Petite Clarionet	Mr. P. Rogers.
Flutes	Mr. W. Hinchey. Mr. C. Barton.
Oboe	Mr. F. Holt.
Bassoons	Mr. E. Dubrucq. Mr. J. G. Montara.

¹⁰⁶ Herbert, 'Nineteenth-Century Bands', p. 23.

¹⁰⁷ Programme of Music pasted into a copy of Goodricke, *Scarborough and Scarborough Spa*.

¹⁰⁸ Programme of Music pasted into a copy of Goodricke, *Scarborough and Scarborough Spa*.

Cornets	Mr. F. Kettlewell. Mr. A. Tomlinson. Mr. W. Barraclough.
Horns	Mr. E Whittaker. Mr. W. Riley. Mr. J. Gill.
Trombones	Mr. C. S. MacCallaugh. Mr. J. Hardaker. Mr. W. Matt.
Baritone	Mr. G. Parnell.
Euphonium	Mr. A Stein.
Contrabass	Mr. G. Martin.
Bombardon	Mr. S Roberts.
Drums and Librarian	Mr. W. Clarkson.
Conductor	Mr. H. W. TURNER, MUS. BAC.

The band by this time of the season would have been at its ‘full complement’. Out of 30 members, one third of the instruments were clarinets. According to Van Ess, in military bands a large number of clarinets were necessary because they played the chief melodic passages.¹⁰⁹ Most of the band members were new to the band save for Hinchey, Parnell, Stein and Tomlinson. Two interesting newcomers are the trombonist C. S. McCallaugh, who was from Bridlington’s Prince’s Parade Band and Mendelssohn Fawcett, who had or was to have connections with ensembles in Bridlington and Bradford (see pages 150-1). The double bass player Martin may have played in the Hallé concerts in 1893 and beyond. Some members of the Scarborough band were also members of the Bridlington Musical Festival Band. McCallaugh’s and Holt’s connections have been noted in Chapters 3 and 4. Hardaker (trombone) played in all nine festivals; Riley (horn) played in 1895 and 1896; and Barraclough in the festival of 1897. A number of band members in the later bands of the Cliff Bridge Company also played in the Bridlington Musical Festival.

The band of August 1898, like that of August 1895, consisted of 30 members including the conductor, but it had a different instrumental composition.¹¹⁰

¹⁰⁹ Van Ess, ‘Band Music’, p. 139.

¹¹⁰ Prescott Collection: vol. 20A.

Instrument	Band Member	
Clarinetists	Mr. W. C. Clarke	
	Mr. F. H. Goddard	
	Mr. W. Lipton	
	Mr. F. J. May	
	Mr. A. Walsh	
	Mr. J. King	
	Mr. W. Newington	
	Mr. H. Grant	
	Petite Clarinet	Mr. M. Fawcett
	Flute and Piccolo	Mr. W. Hunchey [<i>sic</i>]
Oboe	Mr. F. Holt	
Bassoons	Mr. E. J. Cox	
	Mr. J. Montara	
Cornets	Mr. A. Tomlinson	
	Mr. E. Whittaker	
	Mr. R. S. Kitchin	
Horns	Mr. E. Whittaker	
	Mr. E. Ward	
	Mr. A. E. Ward	
	Mr. S. Norton	
Solo Baritone	Mr. W. P. McElwee	
Solo Euphonium	Mr. A. Stein	
Trombones	Mr. C. S. McCallaugh	
	Mr. J. Hardaker	
	Mr. E. Parkin	
Bombardon	Mr. G. Reneclé	
	Mr. Kaye	
Double Bass	Mr. G. Parnell	
Drums and Librarian	Mr. W. C. Clarkson	
Conductor	H. W. Turner	

Turner perhaps thought that the 1895 band was a little ‘top heavy’, for in 1898 he reduced both the number of clarinets and flutes by one, and strengthened the mid register, by using four horns instead of three, and the bottom register, by using two bombardons instead of one. Hinchey, Parnell, Stein, Tomlinson, W. C. Clarke, Lipton/Lupton, Fawcett, Walsh, Holt, Montara, Whittaker (horn), McCullaugh, Hardaker, W. C. Clarkson and Grant appeared in both the 1895 and 1898 bands. Parnell, Hinchey, Stein and Tomlinson also featured in earlier bands. Parnell in the 1898 band changed from a baritone to a double bass. A number of the bandsmen were active in the Bridlington Festival Band. Holt, McCallaugh and Hardaker have been mentioned earlier. Parkin (trombone) played in the

festival band from 1894 to 1903;¹¹¹ E. Whittaker (horn) in 1897 to 1903, and G. Parnell (double bass) in 1898 and 1903.¹¹² Parnell also possibly played double bass in the Hallé in 1880 and beyond. A. E. Ward (horn) was a member of Bridlington's Prince's Parade Band in 1902 and E. Whittaker (horn) was possibly a member of the North Pier Orchestra, Blackpool in 1883. S. Norton (horn) may well have played in the Bradford Permanent Orchestra in 1900. E. Ward has been mentioned in Chapter 4

The advertisement in *The Era* for Turner's replacement had a few interesting additions to the 1882 advertisement, in terms of the length of the season and the commitment required:

THE SPA, SCARBOROUGH.¹¹³

THE COMMITTEE are prepared to receive Applications for the CONDUCTORSHIP of their Band for the Season commencing on March 30th next, and ending on Dec. 2d, Thirty-five Weeks and Four Days.

They are open to consider a Proposition for Personal Attendance during the Whole of the Engagement, or for the Months of June, July, August and September only, with Deputy for the Early and Late Portions of the Season. None but those possessing First-rate Qualifications as Conductors need apply.

Full Particulars to be obtained from Undersigned, to whom all Applications, accompanied by Copies only of Testimonials, and stating Salary asked, are to be sent on or before Monday, Dec. 5th next. Silence a Polite Negative. Canvassing Members of Committee Prohibited.

The committee appear to have believed that the length of the season might have been a stumbling block to gaining a top-rate conductor if the potential applicant (as with Lutz) was committed to another establishment in the winter months. Thus they were prepared to consider the employment of a second conductor for the outer seasons in order to obtain the services of a first-class conductor during the main season. The advertisement stated that the

¹¹¹ An E. Parkin also played trombone in the Bradford Permanent Orchestra in 1902 and in later years.

¹¹² According to the festival programmes for 1899, 1900 and 1901, a C. Parnell played in the double bass section. This could have been a misprint and G. Parnell played in all the festivals from 1898 to 1903. On the other hand it is possible that there may have been two band members with the same surname. There were two E. Whittakers, one was a horn player and the other a cornettist—see p. 193.

¹¹³ *The Era*, 19 November 1898; 3139, p. 30, BLn. [Accessed 23 February 2008].

canvassing of committee members was not allowed. This suggests that in the past the appointment of a conductor had political undertones.

The next conductor was Charles George Godfrey.¹¹⁴ He was one of 28 applicants for the position and had conducted the bands at Crystal Palace and Buxton before securing the position at Scarborough in 1899.¹¹⁵ Charles Godfrey, junior, as he was referred to in the Spa programmes, was cousin to Dan Godfrey (junior; knighted in 1922), the conductor of the Bournemouth Symphony Orchestra.¹¹⁶ Charles Godfrey, junior stayed at Scarborough for eleven seasons. The last part of his conductorship was not a particularly happy one, because Whittaker believed the Spa finances were not at their best, and so the band became a ‘whipping-boy’.¹¹⁷ The band’s playing was criticised and also their appearance of black suits and black stove-pipe hats. Godfrey made an effort to negotiate and suggested that they should dispense with the silk hats or have a uniform; however, the negotiations were not successful and he left Scarborough after the 1909 season.¹¹⁸ As was the case in Bridlington, it seems that no matter how good a service a conductor provided, his position was a precarious one, with the employers hiring or firing at will. This failure to re-employ Godfrey led him to the bankruptcy court:

SCARBOROUGH MUSICAL DIRECTOR’S AFFAIRS.—At the Scarborough Bankruptcy Court on Tuesday, Charles George Godfrey, Weaponess, Valley Road, late musical director at the Scarborough Spa, was examined. He showed liabilities £262 9s., and a deficiency of £212 5s. 9d. He said he had been musical director at the Spa for eleven seasons and his average earnings had been at a rate of about £440 per annum, including “pen work” and private engagements. He was engaged at the Spa season by season, and although the engagement lapsed yearly, he fully expected he would be re-engaged. The reason given by the company for dispensing with his services was simply that some of the patrons desired a change.

¹¹⁴ Young, *Music’s Great Days*, p. 88.

¹¹⁵ Whittaker, *The Book of Scarbrough Spaw*, p. 158.

¹¹⁶ Gammond, ‘Godfrey’, *The Oxford Companion to Popular Music*, p. 229.

¹¹⁷ Whittaker, *The Book of Scarbrough Spaw*, p. 159.

¹¹⁸ Whittaker, *The Book of Scarbrough Spaw*, p. 159.

No fault was found with his work. Nearly £450 a year was sufficient to live on, but he had been paying back debts.¹¹⁹

During his lifetime Godfrey was famous for his arrangements of Gilbert and Sullivan operettas, and Whittaker suggested that during 1910 Godfrey might well have survived on the royalties he received from these arrangements.¹²⁰ According to Gammond, Godfrey, ‘like his father and uncles [...] was better known for his arrangements for military band than for his original compositions’.¹²¹ In 1911 he was engaged as conductor to the Royal Parks Band, Hyde Park, and he remained there until 1924.¹²²

Godfrey took on the position at Scarborough for the whole season. His first concert was given over the Easter weekend of March/April 1899. The band played in the evening from 7.30 to 9.30 on Thursday 30 March and Saturday 1 April. On Good Friday 31 March, and Easter Sunday 2 April, they played from 3 to 4.30 p.m., and on Easter Monday 3 April they played from 3 to 5 p.m. and then from 7.30 to 9.30 p.m. Vocalists were once again employed, as they were in Stanton Jones’ time, and the vocalists for Thursday, Friday, Saturday and Sunday were Miss Mabel Berrey and Mr Braxton Smith. The Monday vocalist was Madame Dews (see Appendix 5P for the programme cover).¹²³

The band for these concerts included strings:

Instrument	Band Member
1st Violins	Mr. C. Gatow. Mr. J. Montara.
2nd Violin	Mr. A. Barlow.
Viola	Mr. O. Hoffmann.
Flute and Piccolo	Mr. C. Lax.
Oboe	Mr. E. Browne.
Clarinet	Mr. L. Brough.
’Cello	Mr. W. Hemingway.
Cornet	Mr. E. Whitaker.
Euphonium	Mr. A. Stein.
Double Bass	Mr. G. Parnell.

¹¹⁹ *B.Q.G.*, 22 April 1910.

¹²⁰ Whittaker, *The Book of Scarborough Spaw*, p. 159.

¹²¹ Gammond, ‘Godfrey’, *The Oxford Companion to Popular Music*, p. 229.

¹²² Gammond, ‘Godfrey’, *The Oxford Companion to Popular Music*, p. 229.

¹²³ Prescott Collection: The Spa Programmes and Handbills, 1866-1966; Scarborough Collection, vol. 25, 1867-1937.

Godfrey's first early season band consisted of 11 players and the conductor. Four players came from Turner's band of August 1898. Parnell, Stein and E. Whittaker played their main instruments, whilst Montara changed from bassoon in Turner's band to 1st violin in Godfrey's. Parnell, as seen earlier, was a member of the Bridlington Musical Festival Band as was the oboist E. Browne (from 1895 to 1900). Although Parnell and Browne played for the early season band at Scarborough it appears that they were able to fulfil both commitments. The Easter commitments at Scarborough were from 30 March to 3 April 1899, whilst the Bridlington Festival was not until 20 April 1899.

The programmes for these concerts included not just the repertoire but also the words of the songs. The programme for the Thursday evening and Good Friday's morning concerts (see Appendix 5Q)¹²⁴ show that stringed instruments featured prominently in both concerts and included a violin solo, a cello obbligato and pieces 'for string instruments only'. The Thursday evening programme consisted of popular music. Godfrey included his selection and arrangement of the musical comedy *A Runaway Girl*, which, as it was only first staged in 1898, indicates that he was up-to-date with new music. There does appear to have been a mistake on the programme as the music was composed by Monckton and not Caryll. There were also some religious overtones, for example, in the song 'All Souls' Day' and the violin solo *Adagio Religioso*, but in the main, religious music was saved for the Good Friday concert. The repertoire for Good Friday concert reflected the high status that a good portion of society at that time afforded both religion and classical music. Handel and Mendelssohn were the prominent composers. A surprising inclusion in the concert was the 'Four English Dances' by Cowen. It might well be that this was thought acceptable because it harkened back to earlier times, as the dances were cited to be 'in the olden style'.

By July of the same year the band numbers had risen to 24 including the conductor and as the following list indicates, the band was once again in military form:

PROGRAMME OF MUSIC¹²⁵
WEDNESDAY, July 19th, 1899. THURSDAY, July 20th, 1899.
THE SPA BAND.
Conductor—CHARLES GODFREY, JUNR.

¹²⁴ Prescott Collection: Scarborough Collection, vol. 25, 1867-1937.

¹²⁵ Scarborough Spa Programme pasted into a copy of Goodricke, *Scarborough and Scarborough Spa*.

Instrument	Band Member
Flute and Piccolo	C. Lax.
E flat Clarinet	M. Fawcett.
Oboe	S. Whittaker.
Solo B flat Clarinet	W. C. Clarke.
1st B flat Clarinets	F. Goddard.
	E. Morgan.
	J. May.
2nd B flat Clarinets	U. Johnstone.
	J. King.
3rd B flat Clarinet	A. Mainey.
Bassoon	J. G. Montara.
1st Horn	W. Rowe.
2nd Horn	E. Whittaker.
Solo Cornet	W. Drake.
1st Cornet	E. Whittaker.
2nd Cornet	W. Lewis.
1st Trombone	C. MacCallaugh.
Bass Trombone	J. Neil.
Euphonium	A. Stein.
Bombardons	G. Parnell.
	T. Baker.
Side Drum	E. Brightwell.
Bass Drum	W. Byrne.
Librarian	E. Brightwell.

An interesting feature of this band is the omission of a double bass. Based on the programmes looked at so far, this is the first time that a Spa Band lacked such an instrument. Other than this, the constitution of the band is very similar to that of 1898, given that the 1899 band was not yet up to its full complement. Some familiar members can be seen in the band. Clarke, Fawcett, McCallaugh, Goddard, May, E. Whittaker (horn) and King all continued with their usual instruments and played in the 1898 and 1899 summer season bands. Parnell, Stein, E. Whittaker (cornet) and Montara played in the 1898 band and also the early and summer season bands of 1899. Montara changed back to bassoon after playing 1st violin in the early season band, and Parnell changed from double bass to bombardon. Lax, although not in the 1898 band, did appear in the 1899 early and summer season bands.¹²⁶ The rest of the band was made up of new members. The new bass drum player W. Byrne appears to have followed his old colleague McCallaugh from the Prince's Parade Band, Bridlington.

¹²⁶ Parnell, Clarke, Fawcett, Montara, E. Whittaker (horn), McCallaugh and Stein played in the 1895 band. Stein was also a member of the 1894 band.

The July band played three times a day. The morning concert was from 11.30 to 1, the afternoon concert was from 4 to 5, and the evening concert began at 8 and finished at 10. The programmes for Wednesday 19 and Thursday 20 July 1899 indicate that the repertoire continued along the usual popular lines (see Appendix 5R for a programme example). There were a number of arrangements for military band by Godfrey, junr., and also works that were ‘selected and arranged’ by him, for example, Kerker’s *The Belle of New York* (see Appendix 5S for the pianoforte arrangement) and *Recollections of Gounod*. The polka, *The Garden Party*, seen in previous repertoire lists, and the Fantasia, *Reminiscences of Meyerbeer*, were both written by C. Godfrey, father of Charles George Godfrey, junr. There was also a ‘Bouree and Gigue’ from Edward German’s *Much Ado about Nothing*.¹²⁷ This is the first time a piece by German has appeared in the located Spa programmes.

The late season band of 4 December 1902, like the early season band of 1899, consisted of 12 members including the conductor. They were:¹²⁸

Instrument	Band Member
1st Violin	T.[?] Benn
	J. Hardaker
2nd Violin	R. Rogers
Viola	H. Widdop
Cello	F. Matall
Clarinet	J. King
Contrabasso	O. Luscher
Flute/Piccolo	A. Arlom
Cornet	E. Whittaker
Oboe/cor Anglais	F. Holt
Euphonium	A. Stein
Conductor	Charles Godfrey, Junr.

The band had once again taken on strings for the late season. Some of the old faces from previous years can be seen, namely Stein, Holt, E. Whittaker (cornet) and King. J. Hardaker is a new addition to the band. The programme for this concert stated that J. Hardaker played the 1st violin. In the concerts of 1895 and 1898 J. Hardaker played the trombone. Apparently, there were two J. Hardakers; both played in the Bridlington Musical Festival,

¹²⁷ Programme of Music pasted into a copy of Goodricke, *Scarborough and Scarborough Spa*.

¹²⁸ Prescott Collection: vol. 20A.

one as a viola player and one as trombonist.¹²⁹ Rogers and Widdop and their connections to the Bridlington Municipal Orchestra and other orchestras have been mentioned in Chapter 4.

The June band of 1905 consisted of 20 members (conductor included) and was called ‘The Spa Military Band’. The band members and instruments were as follows:

PROGRAMME OF MUSIC¹³⁰
 THE SPA MILITARY BAND
 Conductor—MR. CHARLES GODFREY, JUNR.
 WEDNESDAY, June 28th, 1905. THURSDAY, June 29th, 1905.

Instrument	Band member
Flute/Piccolo	L. Whitelock.
E flat Clarinet	A. Mainey.
Solo Clarinet	M. Fawcett.
First Clarinets	G. Lyth. W. Bunce.
Second Clarinets	A. Sloman. J. King.
Third Clarinet	J. Drake.
Bassoon	G. Morris.
1st French Horn	G. Day.
2nd French Horn	S. Watson.
Solo Cornet	H. Russell.
1st Cornet	C. Freeman.
2nd Cornet	W. Lewis.
Trombone	A. Baker.
Euphonium	A. Stein.
First Bombardon	G. Parnell.
Second Bombardon	J. Neil.
Drums and Xylophone	E. Brightwell.

As with the band of 1899, Godfrey decided against including a double bass and opted for two bombardons. An oboe was also omitted from the 1905 band. Eight of the bandsmen had been in previous bands, namely, Parnell, Stein, Fawcett, King, Lewis, Brightwell, Mainey and Neil; Neil’s instrument changed from bass trombone to bombardon.

¹²⁹ Hardaker (viola) also played in the Bradford Permanent Orchestra in 1900 and 1901 and Hardaker (trombone) played in the same orchestra in 1902 and beyond.

¹³⁰ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

The repertoire for the morning and evening concerts of Wednesday 28 and Thursday 29 June 1905, although in the same vein as earlier years, had some interesting items (see Appendix 5T for the Wednesday programme). A more classical item amongst the popular pieces was the cornet solo of an aria from Rossini's *Stabat Mater* played in the Wednesday evening concert. The xylophone solo *La Belle Victoria*, by Seele, given on the Thursday evening was an unusual item and was perhaps a 'novelty' and the 'whistling polka' from *The Belle of New York* arranged by Lawson, suggests that this required a contribution from the bandsmen. Perhaps the most interesting is the inclusion of American music. The Wednesday morning programme had an American influence, for example the selection of 'American melodies' arranged by F. Winterton, the *Uncle Remus* cakewalk by Emlyn St. Maur, and the ragtime march *Creole Belles* by Lampe. The American theme carried through to Thursday morning with the *Diplomat* march by Sousa and the two-step *The Troubadour* by Powell. The popularity of American music could be seen in the repertoire of the Bridlington Municipal Orchestra and the Blackpool North Pier Orchestra. No other programmes have been located but a 1909 photograph of Godfrey and his band show that the band numbered around 34 instrumentalists and like his other main season bands did not contain a stringed bass (see Appendix 5U).

The season of 1910 saw the arrival of Lieutenant H. G. Amers, of Newcastle-upon-Tyne (see Appendices 4T and 5V for photographs). He had been chosen from at least 79 applicants and was engaged for the high season, which was to start on 20 May. The band, depending on the month of the season, numbered between 20 and 32 and was to play in uniform.¹³¹ The band number at the height of the season was considerably larger than Bridlington's Municipal Orchestra of that year which numbered only 22. Before the start of the 1910 high season, Baroness Von Eckardstein's Private Band, conducted by C. H. Allan provided eight weeks of weekday evening and Sunday afternoon concerts. When tenders were required for the engagement of an autumn band Allan's price beat that of Amers. His quotation for performers for the last fortnight in September was £57-10s-9d; for 11 performers for October and the first week in November £27.¹³² Following the departure of

¹³¹ Young, *Music's Great Days*, p. 89; Whittaker, *The Book of Scarborough Spa*, p. 159.

¹³² Whittaker, *The Book of Scarborough Spa*, p. 159. Whittaker claimed that 'they were billed as C. H. Allan's Orchestra, with a 'bijou' orchestra in the Electric Theatre, the first time the word 'orchestra' had been used in that sense at the Spa'.

Amers, Allan was also engaged for the 1911 high season. However, as with Amers, the conductorship lasted only one season. C. H. Allan may well have been in the area sometime before his engagements at Scarborough. In the Bridlington Festival Programmes a C. H. Allan played in 1894 (1st violin), 1895 and 1896 (timpani), and from 1897 to 1903 (2nd violin).

Working in the Bridlington area Allan would possibly have been aware of the problems of the various conductors of the Parade Band, and this, together with Godfrey's problem at the Scarborough Spa, may have influenced him in his dealings with the Cliff Bridge Company. Up to November 1910 the Cliff Bridge Company, like the Bridlington Authority, had engaged the conductor, who then in turn engaged the band members. However, Allan chose not to do this. Young stated:

In a letter dated 19 November 1910, he [Allan] assumes that the Company will engage members of the band—previously the conductor had engaged them. Thus, he [Allan] adds—significantly?—the Company will “know what you are paying for and it is your only safeguard against having cheap and inferior musicians thrust upon you...I will undertake to supply a nice smart uniform”.¹³³

By this time, the conductor of the Bridlington Municipal Orchestra was paid a seasonal salary; however, Allan was paid weekly. The Cliff Bridge Company paid £5 per week to conduct the band, and £10 per week if they played twice or three times a day. During Allan's conductorship of 1911, the band made a loss of £133-19s-3d.¹³⁴ Could this have possibly been due to the fact that the band members were engaged directly by the Company? No programmes have been found with regard to Amers' or Allan's conductorships, although a photograph has been located which shows Allan's band of 1911. The band consisted of 29 members including Allan and the constitution continued to be that of a military band (see Appendix 5W for a photograph). As with Godfrey's bands of 1899, 1905, and 1909, a double bass did not feature in the band. The time of the season is not known nor is it known whether the band was at its full complement.

¹³³ Young, *Music's Great Days*, p. 89.

¹³⁴ Young, *Music's Great Days*, p. 89.

The longest reigning conductor after Lutz was Charles George Godfrey, junior, who conducted for eleven seasons; the two subsequent conductors, Amers and Allan each only conducted for one season. Allan altered both the way the conductor was paid and the way the band members were engaged by electing to be paid weekly and leaving the responsibility of engaging band members to that of the company.

The band remained essentially that of a military constitution throughout the period, unlike the Parade Band at Bridlington. Some instrumentalists in the Spa Band played in the band for more than one season and so reflected the engagements of the instrumentalists in Bridlington. Many of the musicians had connections to other bands and some were associated with the Bridlington Parade Band, the Municipal Orchestra and the Bridlington Musical Festival Band. It will be seen in the next chapter that members of the North Pier Orchestra, Blackpool, also had connections to other orchestras, and in particular to one based in Manchester.

Chapter 6

Blackpool and the North Pier Orchestra

'It's Blackpool this, and Southport that, and Douglas, so they say'

The western seaside resorts of Blackpool, Southport and Douglas all possessed town bands and privately run establishments which engaged bands to entertain the visitors. Blackpool featured bands at a number of venues such as Raikes Hall, the Tower and the Winter Gardens, with bands also playing on each of the three piers. Blackpool was known as a working-class resort, but nevertheless it possessed an area to the north which attracted a 'better class of person', and this 'better class' were entertained by the North Pier Orchestra.

Blackpool, a resort on the Lancashire coast some 40 miles (65 kilometres) north west of Manchester, grew from a small hamlet to a middle-sized resort by 1851, and by 1911 it had become the fifth largest resort in England and Wales.¹ The population in 1851 was 2,564, by 1881 this had risen to 12,989, and by 1911 the population was 58,371.² The construction of several railway links enabled holidaymakers to visit the resort more easily. The first railway arrived in the area in 1840, in 1846 a direct line connected Blackpool to Poulton, and in 1863 a second line was built through Lytham.³ Blackpool attracted a great many visitors and was 'the most successful of the popular resorts'.⁴ In 1865, staying visitors numbered over 20,000; by 1884 this had increased to over 70,000, with a further 40,000 day-trippers. According to Walton, the 'estimated visitor totals for the season rose from 850,000 in 1873 to nearly two million in 1893 and nearly four million in 1913'.⁵ Blackpool attracted visitors from the Lancashire cotton mills, as well as from other locations;⁶ and was a 'playground' for the working class.⁷ Nevertheless, by operating a policy of social zoning,

¹ John K. Walton, *Blackpool* (Edinburgh: Edinburgh University Press, 1998), pp. 12-13; Walton, *The English Seaside Resort*, pp. 53; 65.

² Walton, *The English Seaside Resort*, pp. 53; 60; 65.

³ Tim Lambert, *A Short History of Blackpool* [online] (<http://www.localhistories.org>) [Accessed 1 September 2008].

⁴ Walton, *The English Seaside Resort*, p. 71.

⁵ Walton, *The English Seaside Resort*, pp. 71-2.

⁶ Walton, *Blackpool*, pp. 2-3.

⁷ Thompson, *The Rise of Respectable Society*, p. 256.

Blackpool and the North shore managed to attract the ‘better’ class of visitor.⁸ This ‘respectable’ visitor was encouraged and entertained by the high-class music offered on the North Pier.

The North Pier, the first pier to be built, was opened in 1863 (see Appendix 6A for contemporary photographs).⁹ One of the earliest conductors of the pier band was G. F. Crowley, contracted by the North Pier Company to entertain visitors to the pier during certain hours of the day. In 1874, the *Blackpool Gazette* reported a disturbance on the pier and put the blame at the feet of Crowley. Apparently he had reserved seats immediately in front of the band for his own guests, which reportedly was not allowed, and when people other than Crowley’s guests occupied the seats and were asked to move, they refused. Crowley apparently declined to continue with the music, which, as the *Blackpool Gazette* pointed out, was in breach of his contract. The newspaper also complained about the manner in which visitors to the pier were solicited for money to pay for the band and conductor.¹⁰

There is, however, another question connected with the band on the North Pier, that is of much greater importance than the company have hitherto seemed to imagine. We refer to the practice of allowing the band to make their own collections on the Pier, instead of the company paying them a specified sum for the season, and then forbidding them to solicit contributions from the visitors. Nothing is more unpleasant than for the people who go for a stroll on the Pier in the evening, and who certainly do not go for the exclusive purpose of hearing the band, to have the hat constantly thrust in front of them, and to be unexpectedly solicited for money. If the Pier Company cannot afford to pay for a band out of their own resources, it would be more satisfactory to visitors to be charged an additional fee at the gate, rather than in the way we have referred to.¹¹

⁸ John K. Walton, ‘Residential Amenity, Respectable Morality and the Rise of the Entertainment Industry: The Case of Blackpool, 1860-1914’ (source: *Literature and History*, vol. 1 (1975). © Thames Polytechnic, London, England), in *Popular Culture: Past and Present*, eds. Bernard Waites, Tony Bennett and Graham Martin (Beckenham: Croom Helm, 1982), p. 137.

⁹ Cyril Critchlow, ‘The North Pier Story Blackpool’ in *Glitter & Sand*, vol. 1, no. 3 (Blackpool: Cyril Critchlow, 2002), p. 1.

¹⁰ *Blk.G.*, 11 September 1874.

¹¹ *Blk.G.*, 28 August 1874.

Crowley had explained the circumstances of the disturbance in a letter to the *Blackpool Gazette* and said with regard to the subscriptions, 'that "the hat" is not constantly thrust in front of the people, but that two general collections are made during each performance which never exceed fifteen minutes duration'.¹²

The *Blackpool Gazette* responded to Crowley's letter and suggested that gaining money from subscriptions had led greatly to Crowley's financial elevation, but the practice of collections was detrimental to both the pier and to Blackpool. The newspaper wrote:

It is true that the agreement with the Pier Company is that two, and only two, collections should be made during each performance, but the general complaint amongst those who are in the habit of frequenting the Pier is, that these collections are continuous. This is a matter that concerns the Pier Company and the welfare of Blackpool as much as it does Mr CROWLEY'S pocket, and it is for this reason alone that we have drawn public attention to it. There can be no question that it adds very materially to the profits of the band manager, as may be inferred from the fact that during a single season a strolling street musician has been enabled to become a Pier shareholder. But although advantageous to Mr CROWLEY, it is a nuisance to the public, and it is to be hoped next season the practice of making collections will be done away with by the directorate of the Pier Company, and a specified sum be given to a competent band for playing during hours to be agreed on.¹³

The following year saw a new conductor on the North Pier, Joseph Croxall, but the practice of collections remained. Crowley's fate is uncertain, but in 1878 a G. F. Crowley, of the Pier Pavilion, Rhyl, advertised in *The Era* for a trombone, cornet and violin.¹⁴

An orchestral band comprising ten instrumentalists and two vocalists under the conductorship of Joseph Croxall were engaged to commence the promenade concerts on

¹² *Blk.G.*, 4 September 1874.

¹³ *Blk.G.*, 11 September 1874.

¹⁴ *The Era*, 23 June 1878; Issue 2074, p. 19, BLn. [Accessed 31 July 2008].

Whit Monday.¹⁵ Croxall and the band played on the North Pier for the season. The vocalists although popular with some people were not so with the *Blackpool Gazette*, which stated that although the songs were not ‘objectionable’, the singing and overcrowding at the pier head did not suit the tastes of everyone; it went on to say:

If the Pier Company are desirous of maintaining for the Pier its popularity amongst certain classes of visitors by whom it has been hitherto largely patronised, the best policy would be to provide really first-class music, and dispense with the vocal portion of the entertainments.¹⁶

The newspaper acknowledged, however, that a good number ‘of even the most aristocratic of North Pier visitors’ found the vocal performances amusing and that all the seats were occupied and the area around the band was crowded with listeners during the performances.¹⁷

Croxall’s band was a success and during the season had ‘won golden opinions amongst the residents at North Shore’.¹⁸ One resident was so pleased with the band’s playing that she gave them a copy of the recently published *Glockenspiel Galop*,¹⁹ which was at that time, played by several military bands.²⁰

Throughout the winter months the North Pier underwent ‘extensive alterations’, but these were not completed in time for the next season. The 1876 season saw the opening of the North Pier with its new northern extension on which the pavilion was to be built, unfinished. An iron bandstand had been built and around it was ‘ample’ room for the promenaders. A new admission policy was implemented and the band collection was done away with, much to the delight of the *Blackpool Gazette*. The North Pier Company once

¹⁵ *Blk.G.*, 14 May 1875.

¹⁶ *Blk.G.*, 6 August 1875.

¹⁷ *Blk.G.*, 6 August 1875.

¹⁸ *Blk.G.*, 24 September 1875.

¹⁹ The composer is unknown.

²⁰ *Blk.G.*, 24 September 1875.

again engaged Croxall and his 'orchestral band' of ten instrumentalists and two vocalists, and the first promenade concert of the season began on 3 June.²¹

Like many other conductors and musicians, Croxall was somewhat of an entrepreneur; as well as being conductor on the Pier he also provided musicians to play at quadrille parties. An advertisement stated:

JOSEPH CROXALL
PROFESSOR OF MUSIC. BANDMASTER &c.,
39, CLIFTON STREET,
BLACKPOOL.
Instrumentalists supplied for Quadrille Parties &c.²²

Croxall had to contend with the criticism levelled at other resort conductors, much of which was due to economic issues. In July 1876, a letter from 'A Barnsley Visitor' appeared in the *Blackpool Gazette* criticising the vocal music in the promenade concerts and offering some 'improving' suggestions to Croxall and his band.²³ According to 'A Barnsley Visitor', one vocalist could not be heard and 'not one musical note' came from the comic singer. The content of the song 'In the World Upside Down' was 'grotesque in thought and language', and another song was 'equally grotesque, not so witty, but more lewd'. The correspondent went as far as suggesting that the songs were 'musical filth' and put the blame for this apparent lack of taste at the door of the directors of the North Pier Company and their wish to make money. The writer asked, 'are the directors of the North Pier Company necessitated to provide questionable entertainment to procure a dividend, or are they insensible to the effects of their present policy so long as they ensure a good dividend?' He/she then went on to compare music on the North Pier to that of Scarborough and Bridlington:

I have visited many watering-places, and never found a similar pandering to vulgar tastes. The impropriety is the greater because the opportunity affords scope

²¹ *Blk.G.*, 2 June 1876.

²² *Blk.G.*, 7 July 1876.

²³ *Blk.G.*, 21 July 1876.

for cultivating and elevating the tastes. At Scarborough and Bridlington bands play on the promenades popular classical music, attracting none the less to hear them because they eschew vulgarity, commanding popularity by their elevating and refining tendency. Are the visitors to Blackpool an exception to these places? I think not. Why then should they be treated differently, insulted with singing-hall rubbish, or caused to deny themselves of the enjoyment of music when they would listen—which I noticed hundreds did by turning away? Since the Pier Company doubled the price of admission, and the promenaders have become more select, I contend it was the company's duty to improve their music.

Croxall and the band fared a little better, although the band constitution came under some criticism. According to 'A Barnsley Visitor', the band was a septet and the constitution was mainly of strings:

Walking on the North Pier one day I was beguiled by the attractions of music in the shape of a septett band under the direction of Mr. Joseph Croxall [...] The band, chiefly composed of strings, played nicely and effectively Auber's overture "La Sirene." We listened attentively and with pleasure, only lamenting it was not more effective, and not more adapted to a concert-room than the open air.

The visitor suggested that the Pier Company should either improve the music or 'banish' it, and suggested that a military band, like the bands at Scarborough, Buxton and Harrogate should be provided, stating that, 'it would be more costly than the present one, yet pay for itself in its superior attractions, and immediately improve the fame of the premier place of amusement in Blackpool'.

The criticism of the promenade concerts was greeted with a robust rebuff from Croxall. In a letter to the *Blackpool Gazette* of 28 July 1876 he thanked 'A Barnsley Visitor' for his compliments with regard to the band performance, but suggested that with regard to the inaudibility of the singing, that the correspondent obviously has had no experience in trying to sing in a strong wind. In respect to the 'comic' items he stated that:

“A Barnsley Visitor” offers a most gratuitous insult to the ladies and gentlemen who frequent the Pier by accusing them of listening to and applauding immoral songs; but may I inform him that the social position and education of a great majority of the audience (including, as it does, many clergymen) renders the idea of their listening to “musical filth” or “lewd songs” simply ridiculous.

The criticism of the band’s constitution and the implied criticism of the character of the music also brought about a stinging response:

His suggestion of a small military band, “equal to Scarborough,” &c., proves he cannot have taken much notice even of the numbers, for the band at Scarborough has been for years 20 strong, whereas mine comprises 10 performers. As to the “character” of the music performed, I may tell “A Barnsley Visitor” that my *repertoire* is very large, and includes *only* the best overtures, selections (German and French), dance music, glees, &c., but if he will favour me with his address I shall be happy to shew him my file of the programmes which have been issued, so that he can satisfy himself that his remarks are quite uncalled for.

In conclusion allow me to say that the very flattering letters which I am constantly receiving from ladies and gentlemen of position are gratifying proof that my efforts are appreciated by people who know what “good music” is, and the applause which daily greets the performances, morning and evening, is a sufficient guarantee of both the respectability and the success of the North Pier Promenade Concerts.

Whether the North Pier Company heeded any of this criticism is unclear, but the 1877 season saw further changes on the North Pier in terms of pier refurbishment and the band and Croxall were not re-engaged. The alterations were complete (see Appendix 6B for some pictures), and the company placed the following advertisement in the *Blackpool Gazette*:

BLACKPOOL PIER—GRAND NEW HEAD, acre and half area. On the north wing is the INDIAN PAVILION of beautiful Eastern styles and decoration for

concerts &c., seats 1,500; promenades round and on top. On the south wing are INDIAN BAND STAND and large SQUARE for promenade concerts. Refreshment Rooms. Shops, Lavatories, &c. Recent outlay near £10,000. Brilliantly lighted at night. The Pier is now the finest in Europe. MUSICAL DIRECTOR M. De Jong, the celebrated Flautist, with splendid BAND of 30, from 11th June, Daily Concerts; special ones three nights weekly. MILITARY BAND in Whit-week.²⁴

The musical arrangements had undergone some changes. The number of band members had risen from 10 to 30 and there was a new musical director, Edward De Jong (see Appendix 6C). Interestingly, the *Blackpool Gazette* reported in 1876 that the King of Holland had given an honour to De Jong:

MR. DE JONG—Our musical readers will learn with interest that after a recent musical performance given “by command” before the King of Holland, at his country palace, the Loo, His Majesty was graciously pleased on that occasion to nominate Mr. de Jong knight of the Order of the Oaken Crown.²⁵

The honour may well have added weight to the decision by the Pier Company to employ De Jong. After all, now that they had a pier which was the ‘finest in Europe’, it stands to reason that the company would wish to acquire a musical director and band with kudos to match.

Edward De Jong (1837-1920) had a wealth of musical experience. He had been a member of Jullien’s orchestra and was Principal Flute of the Hallé Orchestra from 1858-1870.²⁶ He performed in concerts not connected to the Hallé, and possessed his own orchestra and gave ‘Popular Concerts’.²⁷ In 1866, he was engaged as a flute soloist (another soloist being Charles Hallé, pianoforte), for a Grand Concert in the Theatre Royal Preston²⁸ and in 1868, he was the solo flautist in a Grand Ballad Concert (part of Preston’s Subscription

²⁴ *Blk.G.*, 4 May 1877.

²⁵ *Blk.G.*, 6 October 1876.

²⁶ Scott, *Hallé Flutes*, pp. 7; 120.

²⁷ Scott, *Hallé Flutes*, p. 9.

²⁸ *Preston Guardian*, 29 September 1866; Issue 2882, p. 1, BLn. [Accessed 16 April 2008].

Concerts).²⁹ One of the vocalists in the 1868 concert was Sims Reeves, a name often seen at seaside resorts. Also of interest is that the conductor and solo pianist for this concert was J. L. Roeckel. Joseph Leopold Roeckel (1838-1923), was a teacher and primarily a composer of songs,³⁰ and most likely the composer of 'Air du Dauphin' performed on the North Pier on Tuesday evening 19 June 1877, and the songs 'Won by a Rose' and 'A Bird in the Hand' performed on the evenings of Tuesday 8 November and Monday 14 November 1881 at the Scarborough Spa.³¹ In 1873 De Jong and his orchestra gave a series of three concerts in Preston. An advertisement announced the second of the concerts:

GUILD HALL.

MR. DE JONG'S POPULAR CONCERTS.

MR. YATES begs to announce that the Second of the series of Three CONCERTS will take place on MONDAY EVENING, December 8th.

ORCHESTRA OF FIFTY PERFORMERS.

Solo Violin, Mons. RISEGARI.

Solo Flute, Mr. DE JONG.

Solo Clarinett, Mons. VAN GELDER.

Solo Oboe, Mons. LAVIGNE

Solo Piccolo, Mons. DEMARE.

Solo Bassoon, Mr. HITCHING.

Conductor, Mr. DE JONG.³²

De Jong's orchestra also played outside Lancashire. For example, in February 1873 they played in Birmingham's Town Hall³³ and in 1882 and beyond, De Jong and his orchestra were visitors to Douglas.

De Jong's engagement at the North Pier began early in June. The *Preston Guardian* reported on the opening of the 1877 season in Blackpool:

²⁹ *Preston Guardian*, 15 February 1868; Issue 2954, p. 1, BLn. [Accessed 16 April 2008].

³⁰ W. Barclay Squire, 'Roeckel, Joseph Leopold', in *A Dictionary of Music and Musicians (A.D. 1450-1889)*, ed. Sir George Grove, 4 vols (London: Macmillan, 1900), iii, p. 144.

³¹ *Blk.G.*, 22 June 1877; Programmes for weeks ending 12 and 19 November 1881, Prescott Collection: The Spa Programmes and Handbills, 1866-1966; Scarborough Collection, vol. 25, 1867-1937.

³² *Preston Guardian*, 25 October 1873; Issue 3173, p. 1, BLn. [Accessed 16 April 2008].

³³ *Birmingham Daily Post*, 28 January 1873; Issue 4536, p. 1, BLn. [Accessed 16 April 2008].

For the elite amongst Blackpool visitors this year the north pier, with its wide promenade space and handsome Indian pavilion, will be the favourite lounge. Here Mr. de Jong with his band of thirty performers, is announced to give the first of his series of concerts for the season early in June, and the band will commence to play daily at the pier head the week before Whitsuntide'.³⁴

Although the band began the season with 30 performers, like the resort bands of Bridlington and Scarborough, as the season progressed the number of band members increased. As early as 22 June 1877 the North Pier band numbers had risen to 35.³⁵

The North Pier Company advertised their musical attractions and the advertisement of 15 June 1877 shows that the band gave three daily concerts, morning, afternoon and evening. The advertisement stated that 'at the Evening Concerts the Full Band will perform' thus implying that only a portion of the instrumentalists played in the morning and afternoon concerts.³⁶ The band for the morning concerts was of a military composition, but the military form changed to that of a string band for the afternoon concerts.³⁷ The 'Special Concerts' took place on Friday and Saturday evenings and the 'Grand Special Concerts' on the evenings of Monday and Tuesday; these concerts included solo instrumentalists and/or vocalists and were advertised in the newspaper:

BLACKPOOL PIER.³⁸

DAILY CONCERTS.

Morning	From 11-0 till 1-0
Afternoon	From 3-0 till 5-0
Evening	Commence at 7-0

At the Evening Concerts the Full Band will perform.

MUSICAL DIRECTOR, M. DE JONG

³⁴ *Preston Guardian*, 12 May 1877; Issue 3351, p. 6, BLn. [Accessed 16 April 2008].

³⁵ *Blk.G.*, 22 June 1877.

³⁶ *Blk.G.*, 15 June 1877.

³⁷ *Blk.G.* 1903, Hallé Concerts Society Archives, PC/12/5/13. The date and month of some of the newspaper excerpts from the Speelman Papers are not known.

³⁸ *Blk.G.*, 15 June 1877.

SPECIAL CONCERTS.

THIS EVENING (FRIDAY).

Solo Violin	SIGNOR RISEGARI
Solo Euphonium	HERR KRAL

TO-MORROW SATURDAY.

Solo Flute	M. DE JONG
Solo Cornet	Mr. SPRAKE

GRAND SPECIAL CONCERTS.

MONDAY & TUESDAY NEXT.

Vocalists

MISS MADELEINE ROE

AND

MR. RICARD

Solo Flute	M. DE JONG
Solo Euphonium	HERR KRAL

Admission to the Special Concerts 1s; Front Seats Friday and Saturday
1s. 6d. Monday and Tuesday 2s. 6d.

Programmes can be obtained on the Pier at One Penny each.³⁹

The solo violinist, Signor Risegari, performer in the Friday evening ‘Special Concert’, also performed in De Jong’s orchestra in 1873 and was to take over conductorship of the North Pier Orchestra in 1879.

A review of the first North Pier Promenade Concert under the conductorship of De Jong appeared in the *Blackpool Gazette* of 15 June 1877.⁴⁰ It gives details of the repertoire and indicates that musical taste was a much-debated topic at that time. The review shows that the orchestra was not a military band but consisted of strings, woodwind and brass. The following excerpt gives a sense of the atmosphere at the North Pier, an idea of the quality of the orchestra, the type of repertoire played, and an insight into musical taste:

³⁹ The cost of one penny per programme seems to have been the norm in most seaside resorts.

⁴⁰ Over the years the *Blackpool Gazette* reviewed a number of ‘Special Concerts’. There are very few, if any, reviews of the ‘Daily Concerts’.

The North Pier Company have for some years engaged the services of a small band which fully met the requirements of the time, but this year they have taken the bold step of enlisting the services of a very complete orchestra, quite capable of performing any works likely to be required in a promenade concert. Judging from the size of the audience we should imagine that the Pier Company have no reason to regret the step they have taken, and we can only hope that the pecuniary success of the undertaking will be sufficiently great to enable them to continue the band at its present state of efficiency. Of the string portion of the orchestra it is impossible to speak too highly the name of the leader, M. Risegari, being a guarantee of excellence, and the delicacy of the *pianos* and brilliancy of the *fortes* sufficiently attesting their competence. The solo performers on both wood and brass instruments deserve our highest commendation, their playing being most enjoyable. Of the *tout ensemble* of the band it is impossible to speak too strongly; the balance of parts being excellently preserved and reflecting great credit on the talented conductor M. de Jong. With respect to the programmes we have to express our entire satisfaction; they are, as usual with promenade concerts, of a popular character, including a number of dances, but the lover of good music is not forgotten. The purist is sufficiently an egoist to anathematise a waltz by Gung'l or Strauss, but we have no sympathy with such selfish individuals, and we are thankful that we can enjoy a piece of dance music by a good German composer and afterwards feel enraptured with Beethoven's "Eroica" or "Pastorale" symphony. The lovers of classic form will find sufficient material to suit their tastes in the overtures, which commence each part of the programme, and cannot fail to enjoy the delightful orchestral colouring in the German dances [...] The directors deserve our warmest thanks for their efforts, which will not only add to the attractions of the town, but will greatly assist in the musical education of the public.

The last sentence of the quotation indicates that musical education was highly valued by some parts of society. Professor Simon Speelman, a later conductor of the North Pier Orchestra, was also very much an advocate of educating the public with regard to musical taste.

Although no programmes have survived, some programmes of the band's performances have been found in the *Blackpool Gazette*. The programmes for the Promenade Concerts of the evenings of Friday and Saturday the 15 and 16 June 1877, given in connection with the Blackpool Fete, were printed in the newspaper's review and show that the concerts did not include vocalists but consisted of eleven instrumental items, with an interval. The programmes were of a popular nature. An overture started the beginning of each part of the concerts and there were the popular, instrumental solos, dances, selections, marches, an air de ballet, and an entr'acte. Composers such as Mozart, Rossini, Donizetti, Auber, Weber, Strauss, Gung'l and Gounod featured. Of note is that Herr Kral, who played solo ophicleide in the second part of the Friday concert, also composed the piece performed, *Cavatina sans Paroles*, and was, according to the advertisement in the newspaper, also a euphonium player. The review of the concerts was very appreciative of the performances and picked out the clarinettist who played the second subject of 'Weber's delicious overture' 'exquisitely', the violinist Signor Risehari, and Herr Kral on the ophicleide, who 'showed a facility in the manipulation of his apparently unwieldy instrument which is almost marvellous to the uninitiated'.⁴¹ De Jong's solo played on Saturday 16 June 1877, brought the largest appreciation from the audience and encores from De Jong. It seems that a pianoforte was also available, as De Jong's solos were 'admirably accompanied' by the said instrument. There was some criticism with regard to a lack of a second oboe, which, according to the review spoiled the effect of the opening and also the return of the first subject in the 'Figaro' overture. The lack of this instrument was apparently due to financial reasons, as the review stated the hope that, 'the pecuniary success of the undertaking in which the Pier Company have embarked will be such as to supply that omission'.⁴² Reportedly, the pieces consisted of 'all variety of styles' and the most popular part of the programme were the waltzes by Gung'l and Strauss. The following newspaper quotation comments on Mozart's 'Turkish March', performed in the Saturday concert, and indicates how some musical purists of the day viewed arrangements of original pieces:

The Turkish March, by Mozart, is an arrangement for orchestra of a movement from one of his pianoforte pieces. So much has been said as to the advisability of "altering a composer's instruction" and such diversity of opinion exists among the

⁴¹ *Blk.G.*, 18 June 1877.

⁴² *Blk.G.*, 18 June 1877.

greater lights of the musical world on this subject, that we do not feel inclined to hazard an opinion on the question, but with respect to the excerpt from Mozart, we think that its unquestionable performance would have satisfied the most obstinate musical conservative. We may remark that the innovators and adapters number among their ranks such artists as Joachim and Liszt.⁴³

The last Promenade concert in connection with the fete was on the evening of Tuesday 19 June 1877 and included vocalists.⁴⁴ De Jong, like some other seaside conductors, was also a composer. In this programme he included one of his own compositions, ‘A twilight carol’ with flute obbligato, which was written for soprano, flute and piano and was published, as were his compositions for flute and piano, by Rudall Carte, London.⁴⁵ Boosey & Co. published at least one of his songs, ‘Weary watchdog’, which was available in the keys of C and F.⁴⁶ The review for this concert picked out Wallace’s overture to *Maritana*, the *entr’acte* to Schubert’s *Rosamunde* and the arrangement of *Faust* as being the most noteworthy with regard to the orchestra. Comments were made with regard the singers and De Jong’s solos were also worthy of comment. Wallace’s very successful grand opera *Maritana* was popular in Southport, for the overture to and selections from the opera were played by the Winter Gardens Orchestra, the 3rd V.B.K.L.R., the Corporation Band and the Pier Orchestra.⁴⁷

The reviews for the concerts of Saturday 23 June 1877 and Monday 25 and Tuesday 26 June 1877 show that the programming format continued and give an insight into the capabilities of the orchestra. The two soloists were Miss Florence St. John and Mr. Lithgow James. In the Saturday concert De Jong once again included one of his own works, a flute solo entitled *Rondo Capriccioso* (for flute and piano).⁴⁸ In regard to the band, the newspaper review stated that, ‘the selection from *Figoletto* had a brilliant finale, and also solos for cornet, euphonium, oboe, and clarionet, [...] were well played by members of the

⁴³ *Blk.G.*, 18 June 1877.

⁴⁴ *Blk.G.*, 22 June 1877.

⁴⁵ Scott, *Hallé Flutes*, pp. 140-1.

⁴⁶ This comes from a Victorian song book; it is thought to date from about 1870 as some of the songs have handwritten dates on the covers—author’s private collection.

⁴⁷ *S.V.*, 4 May 1875; 4 October 1890; 6 May 1902; 24 June 1902.

⁴⁸ Scott, *Hallé Flutes*, p. 140.

band'.⁴⁹ It appears that the singers may have been accompanied by the pianoforte rather than the orchestra as the newspaper stated that with regard to Mr James' rendering of 'Non piu Andrai' from Mozart's *Le Nozze di Figaro*, tribute should be given to 'Mr. Johnson for his excellent performance of Mozart's interesting accompaniments'.⁵⁰ The Monday and Tuesday reviews mentioned the vocalists and how De Jong's solos had pleased the audience. The instrumental performances of Lumbye's *Traumbilder* and the 'sparkling' ballet music by Meyerbeer, were especially noted. Of great interest is the review's comment on the march from Wagner's *Tannhäuser*, which stated that the 'small instalment' was of 'the "music of the future"', and thus indicated that the public might have found it to be an 'acquired taste'.⁵¹ The topic of public taste came up again in the Tuesday review when it was stated, 'we are pleased to see an excerpt from one of Beethoven's symphonies included in the programme, as showing the desire of the musical director, M. de Jong, to suit all tastes'.⁵² The review quoted on page 210 suggested that the orchestra performed whole symphonies, but this apparently was not the case; a movement was more likely to have been programmed.

The 1878 season began for De Jong and his band on Whit-Monday, although music was still a feature on the North Pier prior to the beginning of the season. An advertisement in the *Blackpool Gazette* announced that a 'Military Band' had been engaged for the Easter holidays.⁵³ It is not clear whether the military band was a civilian or regimental military band; however, regimental bands were engaged intermittently throughout the years, for example, on the afternoon of Thursday 22 July 1884, the 1st Hallamshire Rifles⁵⁴ played selections on the pier, and on Tuesday 10 and Wednesday 11 July 1909, the Band and Pipers of the 1st Battalion, the Gordon Highlanders, were engaged to play twice daily.⁵⁵

The Pier Concerts for the season began on the evening of Saturday 8 June 1878. The usual thrice-daily concerts continued, but the 'Grand Special Concerts' ceased and the 'Special Concerts' were given on three evenings, Fridays, Saturdays and Mondays, and included

⁴⁹ *Blk.G.*, 29 June 1877.

⁵⁰ *Blk.G.*, 29 June 1877.

⁵¹ *Blk.G.*, 29 June 1877.

⁵² *Blk.G.*, 29 June 1877.

⁵³ *Blk.G.*, 18 April 1878.

⁵⁴ Possibly a volunteer band.

⁵⁵ *Blk.G.*, 18 July 1884; 20 July 1909.

‘leading vocalists’.⁵⁶ The band had been enlarged for the season and was ‘over 30 performers’.⁵⁷ The newspaper was pleased about this, but not totally satisfied, as it hoped that ‘financial success of the concerts’ would allow the directors to ‘add a second flute and oboe, which would render the orchestra complete’.⁵⁸ The *Blackpool Gazette* did not give all the instrumentalists, but reported that some of the band members had performed in the band the previous season and named them as:⁵⁹

Signor Risegari	Violin	
Mr. Nichols	Violoncello	
Mr. Wadsworth	Clarionet	
Mr. Murray	Oboe	
Mr. Clement	Cornet	
Signor Raspi	Bassoon	(of Mr. Hallé’s band)
Mr. Charles Lax	Flute	
Mr. Reid	Euphonium	

Two of the members had Hallé connections, the future North Pier Orchestra conductor Risegari, who possibly played in the 1877 Hallé Orchestra, and the bassoonist, Raspi. Raspi may also have played bassoon with the Bradford Festival Choral Society Band in 1877 and 1885.⁶⁰ The accompanist was Henry Watson, who performed in concerts at Manchester and was connected with the Manchester Vocal Society ‘since its formation’.⁶¹ This suggests that some of the songs and perhaps an instrumental solo were accompanied by the pianoforte, although the newspaper report of the concert given on Saturday 8 June 1878, stated that the soprano Miss Emma Beasley sang ‘Softly sighs’ from Weber’s *Der Freischütz*, and was accompanied by the orchestra. The Monday evening concert of 10 June 1878 also saw Miss Beasley accompanied by the band, which rather ‘over-weighted’ her performance of Bellini’s ‘Qui la voce’ (*I Puritani*). The duet ‘La ci darem’ (*Don Giovanni*) by Mozart was sung by Miss Beasley and Mr. Robert Hilton and was also accompanied by

⁵⁶ *Blk.G.*, 31 May 1878.

⁵⁷ *Blk.G.*, 14 June 1878.

⁵⁸ *Blk.G.*, 14 June 1878.

⁵⁹ *Blk.G.*, 14 June 1878.

⁶⁰ Bradford Festival Choral Society programmes, West Yorkshire Archives, Bradford Central Library.

⁶¹ *Blk.G.*, 14 June 1878. This may well be Henry Watson (1846-1911), founder and conductor of the Manchester Vocal Union—see further, ‘Watson, Henry’, *The Oxford Dictionary of Music*, 2nd edn, rev. ed. Michael Kennedy, *Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10920>) [Accessed 21 September 2008].

the band.⁶² Some ‘Special Concert’ evenings, were themed as classical concerts. On Friday 6 September 1878 an advertisement in the *Blackpool Gazette* announced that the ‘Fourth Classical Concert’ was to be given that evening and would include the vocalist Miss Carina Clelland and De Jong as solo flautist.⁶³

The 1879 season saw a new conductor on the North Pier, De Jong’s former solo violinist, Signor Risegari. De Jong had ‘defected’ to the Winter Gardens where he had taken up the position of musical director.⁶⁴ This appears to have been an amicable split as he was invited back to the North Pier on a number of occasions to give flute performances. Signor Risegari had not only been a member of De Jong’s orchestra, but had also been a member of the Hallé Orchestra, and like De Jong, ‘was [...] a musical celebrity of the time’.⁶⁵ He played in various concerts and was the conductor of the Preston Choral Society. In 1878, the Society under Risegari gave a performance of *Elijah* in the Preston Corn Exchange. The advertisement for this performance stated that the band and chorus consisted of nearly 200 performers and that the Band consisted wholly ‘of the most distinguished members of Mr. Charles Hallé’s Orchestra’.⁶⁶ Risegari was a member of the Hallé for some years following 1868. In 1896, he returned to the Hallé Orchestra and was leader from 1896-1904, having replaced Adolph Brodsky.⁶⁷

Risegari was the musical director of the North Pier Orchestra from 1879 to 1882. The first ‘Grand Pavilion Season Concerts’ under Risegari’s conductorship took place on Saturday 21, Monday 23 and Tuesday 24 June 1879. The vocalists were Miss Catherine Pickering and Mr. Robert Hilton, with Risegari playing solo violin.⁶⁸ The band was not as large as the previous season, a fact that had not escaped the *Blackpool Gazette*, which hoped that more instruments would be added as the season progressed. The principal members of the June 1879 band were named as:⁶⁹

⁶² *Blk.G.*, 14 June 1878.

⁶³ *Blk.G.*, 6 September 1878.

⁶⁴ *Blk.G.* 30 May 1879. By 1898 he had become the conductor of the Pavilion Orchestra, Buxton—see Young, *Music’s Great Days*, p. 184.

⁶⁵ Critchlow, ‘The North Pier Story Blackpool’, p. 2.

⁶⁶ *Preston Guardian*, 16 March 1878; Issue 3397, p. 1, BLn. [Accessed 31 July 2008].

⁶⁷ Some Hallé programmes state M. Risegari, some M. L. Risegari and some L. Risegari.

⁶⁸ *Blk.G.*, 13 June 1879.

⁶⁹ *Blk.G.*, 27 June 1879.

Mons. Speelman	1st Violin
Mr. Wallace	2nd Violin
Herr Gleim	Viola and accompanist
Mr. W. G. Nicholls	Violoncello
Mr. Needham	Flute
Mr. Ackroyd	Oboe
Mr. Macdonald	Clarinet
Mr. Hayes	Double bass
Signor Raspi	Bassoon
Mons. Tanguy	Horn
Mr. Bell	Cornet
Mr. Reid	Euphonium

Of the members in De Jong's band, who were identified by name, three of them continued with Risegari; they were Nichols ('cello), Raspi (bassoon) and Reid (euphonium). Speelman, the first violinist in Risegari's orchestra was to become conductor of the North Pier Orchestra in 1883. It is thought that the flautist, Needham, was V. L. Needham, who from 1877 was a piccolo player and then later a flautist in the Hallé Orchestra. V. L. Needham also played with the Bradford Permanent Orchestra in 1901/1902. The viola player and accompanist Gleim, and the double bass player Hayes, may also have been members of the Hallé Orchestra. A Herr J. Gleim played first violin in the Hallé concert of 1 February 1877 and a Herr V. Gleim played first violin in the Hallé concert of 27 December 1877 and viola in the 4 November concert 1880; a Mr. Hayes played double bass in the Hallé Orchestra concert of 1 February 1877 and a Mr. H. Hayes played double bass in the concert of 27 December 1877.⁷⁰

The located programmes indicate that Risegari's concerts consisted of a mix of popular and classical music in the form of chamber music. The programme for Saturday 21 June 1879, Risegari's first concert of the season given in the Indian Pavilion, included vocalists, and was primarily popular in character, although a more classical element was included in the form of a 'Reverie for Strings and Bassoon' by Schumann. Risegari gave a violin solo and V. L. Needham provided a flute obbligato to a song. Out of the 13 items, five were vocal solos.⁷¹ The *Blackpool Gazette* continued to give weekly reports on some but not all of the special concerts. Some of the pieces played at the concerts can only be gleaned from the

⁷⁰ There were no programmes available for 1879.

⁷¹ *Blk.G.*, 27 June 1879.

reports. Many reviews began with comments on the performances of the singers, their repertoire, and whether the choice of song was suitable for their voices. The reports do however give an idea of the music played and, in the opinion of the reporter, the standard of the playing. From the review of the concert of Saturday 12 July 1879 given in the *Blackpool Gazette* of 18 July 1879 it appears that Gleim accompanied the song 'Adelaide' on the pianoforte. The newspaper report praised Gleim for 'his careful and intelligent playing of the difficult accompaniment'. Risegari, too, was praised for his violin playing, as was Nichols for his 'excellent violoncello playing in Dunkler's *Reverie*' Beethoven's *Serenade*, scored for flute, violin and viola, was 'well received' and applauded. The report, alluding to the diversity of musical taste, went on to say that it 'conclusively showed that classical chamber music, well-performed, is thoroughly enjoyed by a mixed audience'.

The chamber music in a July concert was also well received. The *Blackpool Gazette* claimed that the 'greatest success of the evening was the artistic performance of the *Tema con variazioni* and *Scherzo* from Beethoven's Septett'.⁷² The instrumentalists were Risegari (violin), Speelman (viola), Nichols ('cello), Hayes (double bass), Macdonald (clarinet), Raspi (bassoon), and Tanguy (horn).⁷³

Very little is known with regard to the daily pier promenade concerts. In 1877 only a portion of the orchestra played in the morning and afternoon concerts, which seemingly consisted of two short parts with an interval of ten minutes between. The evening performances consisted of the full orchestra and commenced at 7 ('Special' and 'Grand Special' evening concerts were given four times a week). By August 1879, the year of Risegari's appointment, the afternoon concerts had ceased, the daily morning 'Promenade Concerts' consisted of the full orchestra with the performing time extended to two and half hours, from 10.30 to 1, and the 'Grand Special Concerts' (on Friday, Saturday and Monday) and 'Pavilion Concerts' (on Tuesday, Wednesday and Thursday) took place in the evenings from 7.30.⁷⁴

⁷² *Blk.G.*, 25 July 1879.

⁷³ *Blk.G.*, 25 July 1879. It is unclear as to which special concert the newspaper is reporting on although it is believed to be the evening concert of Monday 21 July 1879. The order of this programme is unknown.

⁷⁴ *Blk.G.*, 8 August 1879.

Risegari, seemingly, altered the usual performance regime of the pier concerts, much to the discontentment of ‘A Regular Concert Attender’, who wrote in a letter to the *Blackpool Gazette*:

I have been a great admirer of the music on the Pier for the last two years. I notice, however, this year an innovation which I hear severely animadverted upon. I allude to the interval of twenty minutes between two short parts, and which I may safely say is unprecedented. The usual ten minutes is quite ample after such selections are played. The conductor, too, has a habit of leaving his seat after each piece (a most unusual and undesirable thing), which additionally protracts what should be a sharp, bright, sparkling little entertainment.⁷⁵

The height of the 1880 season saw the band once again consisting of 35 performers. The ‘Special Concerts’ continued on Friday, Saturday and Monday evenings but it is unclear if the Pavilion Concerts still took place.⁷⁶ The concerts continued to consist of vocalists and instrumental music. The newspaper report for the concert of Saturday 3 July 1880 indicates that the concert included a vocalist, Miss Arthur, and consisted of sixteen items, five of which were songs. The items included two violin solos given by Risegari, namely, *Cavatina* by Raff and *Souvenir d’Amerique* by Vieuxtemps and a violin and viola duet also by Vieuxtemps and given by Risegari and Speelman. The orchestra performed two overtures, *Prometheus* (Beethoven) and *Der Freischütz* (Weber), a ‘Sicilienne’ and ‘Minuet’ by Boccherini, the introduction to the third act of *Lohengrin* by Wagner, a selection from Donizetti’s *Lucia di Lammermoor* and a gavotte and galop (unspecified). The newspaper, perhaps implying that the programme was rather protracted, suggested that although the duet for violin and viola was well played and was appreciated by the audience, it was too long for a popular concert. Reportedly, the orchestral pieces were of more interest than usual, with the most ‘important’ being Beethoven’s *Prometheus* and the introduction to the third act of Wagner’s *Lohengrin*.⁷⁷

⁷⁵ *Blk.G.*, 25 July 1879. This letter is dated 1878. This is believed to be a misprint, as another letter and also the newspaper are dated 1879.

⁷⁶ *Blk.G.*, 24 September 1880.

⁷⁷ *Blk.G.*, 9 July 1880. The order of this programme is unknown.

The North Pier Orchestra, judging by the calibre of instrumentalists, was a first class ensemble and thus attracted soloists of the same quality. In September 1880, Mons. Vieuxtemps,⁷⁸ ‘the eminent violoncellist’ appeared in the concerts of Friday 17, Saturday 18, and Monday 20 September, and Mr. Charles Hallé played pianoforte solo in the concerts of Friday 24, Saturday 25 and Monday 27 September 1880.⁷⁹

Simon Speelman succeeded Risegari as conductor of the North Pier Orchestra in 1883. Parts of the following section are informed from newspaper cuttings and the occasional programme within the Simon Speelman papers held at the Hallé Concerts Society’s Archives.

Mons. Simon Speelman (also referred to as Mr. Speelman, Dr. Speelman, or Prof. Speelman), was born in 1851 in Amsterdam. At the age of nine he played before the King of Holland, and by the age of thirteen he was leader of an Amsterdam orchestra. At the age of nineteen, and through his contact with De Jong, he played the ‘violin at the leading operas at Covent Garden and at other London theatres’.⁸⁰ As a member of the North Pier Orchestra since 1877 Speelman had played viola under the conductorship of De Jong.⁸¹ According to Speelman, at that time the outside concerts were performed mainly by a military band and would primarily consist of quadrilles and waltzes.⁸² The orchestra members were double-handed. Speelman played the brass baritone in the morning, of which he said: ‘I don’t think anybody could have got more noise out of my instrument than I did’; in the afternoon he took up the viola.⁸³ Under the conductorship of Risegari, Speelman conducted the outside concerts and was also leader when they ‘changed into a string band’.⁸⁴ Speelman stated that the provision of two different bands only lasted a few years after he had joined the orchestra.⁸⁵

⁷⁸ This appears to be Mons. E. Vieuxtemps who in 1880 was the principal ’cellist of the Hallé Orchestra.

⁷⁹ *Blk.G.*, 17 September 1880.

⁸⁰ *Blackpool Observer*, 7 July 1906, Hallé Concerts Society Archives, PC/12/5/23; Obituary, Hallé Concerts Society Archives, PC/12/6/4.

⁸¹ [Gazett]e-News for Blackpool, Fleetwood, Lytham, August 1907, Hallé Concerts Society Archives, PC/12/5/36.

⁸² *Blk.G.* 1903, Hallé Concerts Society Archives, PC/12/5/13.

⁸³ [Gazett]e-News for Blackpool, Fleetwood, Lytham, August 1907, Hallé Concerts Society Archives, PC/12/5/36.

⁸⁴ *Blk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13.

⁸⁵ [Gazett]e-News for Blackpool, Fleetwood, Lytham, August 1907, Hallé Concerts Society Archives, PC/12/5/36.

Speelman conducted the North Pier Orchestra for 37 seasons, from 1883 to his death shortly before the beginning of the 1920 season.⁸⁶ The North Pier Orchestra, however, was not his only musical activity; over his lifetime he held a number of positions. He was a member of the Hallé Orchestra from 1875 to the end of the 1919/1920 season during which time he became the principal viola player. He played in the Liverpool Philharmonic Orchestra and in 1903, ‘accepted the leadership of the violas for the forthcoming Birmingham Festival’.⁸⁷ He conducted the Promenade Concerts in Manchester and was a member of the Brodsky Quartet ‘one of the finest quartettes of musicians in the country’.⁸⁸ Speelman was also a teacher holding the position of professor of the violin and viola at the Royal Manchester College of Music, from 1893 until his death.⁸⁹

On 15 June 1883, the *Blackpool Gazette* announced:

Mons. SPEELMAN will have under his baton the following leading Artists amongst the members of his Band for 1883:—

FIRST VIOLINS.

Herr Klippe (Principal)
Mons. Samuel Speelman
Mr. Harrison
Mr. Mason

SECOND VIOLINS.

Mr. Wallace (Principal)
Herr. Steindorft
Mr. A. Clegg

VIOLAS.

Mons. Goedhart (Prin.)
Mr. Goudman

VIOLONCELLOS.

Mons. Koopman (Prin.)
Mr. W. Hough

OBOE.

Mr. Haydn Norton

CLARIONETS.

Mr. Dunbar
Mr. Bishop

BASSOON.

Mr. R. Folds

HORNS.

Mr. A. Richardson
Mr. E. Whittaker

CORNETS.

Mr. Kettlewell
Mr. John Richardson

⁸⁶ Obituary, Hallé Concerts Society Archives, PC/12/6/4; *Royal Manchester College of Music Annual Report, 1920*, Royal Northern College of Music Archives, RMCM/B/3/3. The Royal Northern College of Music was formed in 1973 by the merger of the Royal Manchester College of Music (1893-1973) and the Northern School of Music (1920-73)—see, *Archives Hub* ‘Royal Northern College of Music Archives’ [online] (<http://www.archiveshub.ac.uk/inst/rncm.shtml>) [Accessed 4 June 2007].

⁸⁷ *Bk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13.

⁸⁸ *Bk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13.

⁸⁹ *Bk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13; *Royal Manchester College of Music Annual Report, 1920*, Royal Northern College of Music Archives, RMCM/B/3/3.

DOUBLE BASSES.

Herr. F. Neuwirth
Mr. M. Ford
Mr. Neuwirth, Jun.

FLUTE AND PICCOLO.

Mr. Dixon

TROMBONES.

Mr. John Clark
Mr. W. Green

DRUMS.

Mr. O. Carter

ACCOMPANIST.

Mr. John Richardson

These members totalled 27, including the conductor. The instrumentation closely resembled the theatre orchestra model given in Chapter 1, the one difference being that Speelman's orchestra only possessed one flute instead of two. The wording of the advertisement suggests that it was not the full orchestra; just the leading members. However, this may not have been the case considering that in 1888 the full band was to consist of only 27 players.⁹⁰ Seemingly, Prof. Speelman and Wallace were the only members from Risegari's 1879 band. As with earlier orchestras, one of the instrumentalists, Richardson in this case, also doubled as an accompanist. Mr. S. Speelman by 1888 had become leader of the North Pier Orchestra, and from time to time played violin duets with Prof. Speelman.⁹¹ Of the new instrumentalists the horn player E. Whittaker has been mentioned in Chapter 5, [F. L.] Kettlewell was a member of the Scarborough Spa Band in 1895 and the Bridlington Municipal Orchestra in 1907 and 1911 and Haydn Norton played with the Bradford Permanent Orchestra in 1900/1901 and most probably in other years. Samuel Speelman was one of six instrumentalists of the 1883 North Pier Orchestra who were from the Hallé Orchestra. In the Hallé concert on 8 February 1883, W. Klippé was a first violinist, S. Speelman and J. Harrison were second violinists, Goedhart played in the viola section, [F.] Neuwirth was the principal double bass player and Neuwirth, jun. also played in the double bass section of the orchestra. F. Neuwirth also played with the Bradford Permanent Orchestra in 1901/1902 and 1908/1909.

The remainder of the advertisement is worthy of quotation as it gives an indication of the character of the music performed and the type of clientele the pier directors wished to attract:

⁹⁰ *B/k.G.*, 20 July 1888.

⁹¹ *B/k.G.*, 3 August 1888. Samuel Speelman was Prof. Speelman's son—see Critchlow, 'The North Pier Story Blackpool', p. 5.

As showing the high-class character of the Pier Concerts for this year, the following amongst other Vocalists have so far been engaged—

MR. SIMS REEVES⁹²

For the 13th and 27th August.

MADAME PATEY.

MADAME ANTOINETTE STERLING.

MISS MARY DAVIES.

MISS CLARA SAMUEL.

MISS EMMA BEASLEY.

MISS ELLEN DE FONBLANQUE.

MISS HELEN D'ALTON.

MISS AMINA GOODWIN.

MR. G. H. WELCH.

MR. CHARLES ABERCROMBIE

And many others.

[...]

A distinguishing novelty in 1883 will be OPEN-AIR EVENING CONCERTS with Vocalists on TUESDAYS, WEDNESDAYS, and THURSDAYS as announced during the Season, at the ordinary admissions, which will doubtless prove a great attraction on fine nights. If the weather happens to be unfavourable these Concerts will be given in the Indian Pavilion without extra charge.

Also the Concerts will be greatly diversified, including Popular, National, Humorous, Descriptive, &c. nights.

The programmes will include all the best and most recent music. Many of the pieces to be given on the Pier will be played for the first time in England.

⁹² Sims Reeves was a regular visitor to Blackpool in later years.

In the arrangement of the Programmes and in other respects every effort will be made to uphold the high musical reputation of these Concerts, while at the same time they are made attractive, pleasing, and popular.⁹³

Speelman was engaged seasonally, which in the early days commenced at the end of June and finished at the end of September or early October but may have been subject to change over the subsequent years; and he was also engaged for the Easter celebrations. A newspaper report of July 1906 stated that the Professor was engaged for both the season and Easter, the length of his engagement totalling 102 days. The orchestra played twice a day and on average played 22 pieces; over the course of a season approximately 2,250 pieces were played.⁹⁴ During the period between Easter and the start of the main season, and also during the late season, another band was engaged to play on the pier.⁹⁵ In the Whitsuntide week of 1884, ‘Greenwood’s Celebrated Band’ played dance and operatic selections morning, afternoon and evening in the open-air promenade concerts.⁹⁶ From Monday 29 September 1884 for one week, the Pavilion concerts consisted of vocalists and J. H. Greenwood’s orchestral band.⁹⁷ In 1887 W. G. Chapman and his orchestral band gave the early season concerts, and Thomas Campbell’s orchestral band, the late season concerts.⁹⁸ J. H. Greenwood and his orchestra returned the following year,⁹⁹ but by 1890 Greenwood was in charge of the orchestra at the Falcon Cliff (‘a place of amusement’), Douglas.¹⁰⁰ The early and late seasons of 1890 saw the appearance in the promenade and evening concerts of G. E. Johnson’s ‘Orchestre-de-Salon’,¹⁰¹ and from 1909 to 1911, his ‘Grand Orchestra’.¹⁰² It is unknown for how many of the years between 1890 and 1909 Johnson and his orchestra played on the Pier, but it does seem that Johnson may not have conducted every year, for in March 1896, Thomas Campbell, the late season conductor of 1884,

⁹³ *Blk.G.*, 15 June 1883.

⁹⁴ *Blackpool Observer*, 7 July 1906, Hallé Concerts Society Archives, PC/12/5/23.

⁹⁵ There were exceptions, for example in 1897 Speelman’s orchestra played during Whit-week and may have done so in other years—see advertisement in [no author] *Blackpool: The Unrivalled Seaside Resort for Health and Pleasure* (Blackpool: Published under the authority of the Mayor Aldermen and Burgesses of the Borough of Blackpool, 1897).

⁹⁶ *Blk.G.*, 13 June 1884.

⁹⁷ *Blk.G.*, 26 September 1884.

⁹⁸ *Blk.G.*, 10 June 1887; 30 September 1887.

⁹⁹ *Blk.G.*, 18 May 1888.

¹⁰⁰ *S.V.*, 27 May 1890.

¹⁰¹ *Blk.G.*, 23 May 1890; 3 October 1890.

¹⁰² *Blk.G.*, 1 June 1909; 8 April 1910; 30 September 1910; 2 June 1911.

placed two advertisements in *The Era* requesting instrumentalists for a ‘short season’, which began on 3 April. The first advertisement gives an indication that operatic selections were an important part of the programme and that ‘operatic selections &c.’ were the standard diet for these types of band, and the second shows how musicians were financially ‘squeezed’:

WANTED, for North Pier, Blackpool, Solo Cornet. Short Season. Commence April 3d. Well up in Operatic Selections, &c. State Terms, CAMPBELL.¹⁰³

WANTED, for North Pier, Blackpool, First Class Instrumentalists, commencing April 3d. State lowest actual terms. N. B.—No applications entertained where salary is not mentioned in first letter. T. CAMPBELL, Musical Director.¹⁰⁴

Seemingly, musicians were encouraged to accept low pay. By having to ‘state terms’ no musician in attempting to obtain employment would price himself out of the market and would probably quote very low terms in order to secure an engagement. Some years later in 1909, J. B. Williams¹⁰⁵ the secretary of the Musicians’ Union whilst addressing the Blackpool branch and speaking about the low pay of theatre musicians, also said, ‘that music was one of the worst-paid of all professions’. He went on to say ‘you cannot judge a man by his dress [...]. Many musicians appear to be smartly dressed, [...], but there was no hiding the fact that they paid 7s. 6d. for their dress-suits, and they prayed that they would not have to play in the sun!’¹⁰⁶

There were various types of concerts given on the Pier by Speelman’s ‘Orchestral Band’. During Speelman’s first season, ‘Open-air Promenade Concerts’, ‘Grand Special Evening Concerts’, ‘Pavilion Concerts,’ and ‘Grand Extra Concerts’ were given. At the height of the season, the daily ‘Open-air Promenade Concerts over the Sea’ took place in the mornings from 10.30 to 1 and the afternoons from 2.30 to 5;¹⁰⁷ at other periods only the morning

¹⁰³ *The Era*, 28 March 1896; Issue 3001, p. 26, BLn. [Accessed 4 August 2008].

¹⁰⁴ *The Era*, 28 March 1896; Issue 3001, p. 26, BLn. [Accessed 4 August 2008].

¹⁰⁵ This is Joseph Bevir Williams (1871-1929) instigator of the Amalgamated Musicians’ Union—see Ehrlich, *The Music Profession*, pp. 146-52.

¹⁰⁶ *Blk.G.*, 9 July 1909.

¹⁰⁷ *Blk.G.*, 3 August 1883.

concert took place. There were also ‘Special Open-air Morning Concerts’, which included vocalists.¹⁰⁸ The ‘Open-air Evening Concerts’ took place on Tuesday, Wednesday and Thursday at 7.30.¹⁰⁹ Over the years the type, number and timings of concerts varied depending on the part of the season and/or innovations by the Pier Company.

Many of the evening concerts during the years of Speelman’s conductorship included violin solos performed by Speelman, and instrumental solos performed by members of the orchestra, as well as solos from invited guests. As part of some concerts, Speelman introduced the programming of a portion of a concert to one particular class of music. On Friday 3 August 1888, the *Blackpool Gazette* reported that ‘Mons. Speelman is re-introducing his custom of previous years of devoting part of the programme each night to a particular class of music. For instance to-night will be a “popular night,” and to-morrow night will be a “British night”’. In 1890, part of the Friday 15 August concert was given over to Gounod, and the whole of the programme for the Saturday evening concert was ‘made up of [...] works by British composers’.¹¹⁰

Speelman’s orchestra was not the only music ensemble to play on the pier in high season. Every morning, afternoon and evening throughout the summer weeks the Royal Roumanian Band, conducted by Mr. G. Fericescu (see Appendix 6D) played in the Arcade and ‘discourse[d] very pleasing selections in a masterly manner’.¹¹¹ They were quite popular, for their ‘spirited performances ensure[d] them big audiences morning, afternoon, and evening’.¹¹² Cyril Critchlow suggested that the popularity of the Roumanian Band, which had been an attraction for almost thirty years, was because some visitors and residents preferred less highbrow music to that of the North Pier Orchestra’s repertoire.¹¹³

Nevertheless, the North Pier Orchestra was by far the most famous, not only for the daily performances (excluding Sunday), but also for the ‘Special Concerts’, which were reportedly ‘such a feature in the musical circles of the town during the season’, and were

¹⁰⁸ *Blk.G.*, 24 August; 31 August 1883.

¹⁰⁹ *Blk.G.*, 3 August 1883.

¹¹⁰ *Blk.G.*, 22 August 1890.

¹¹¹ *Blk.G.*, 3 August 1907, Hallé Concerts Society Archives, PC/12/5/28. It is not clear when the Royal Roumanian Band first appeared but it is thought to be sometime after 1890.

¹¹² *Blk.G.*, 30 August 1907, Hallé Concerts Society Archives, PC/12/5/30.

¹¹³ Critchlow, ‘The North Pier Story Blackpool’, p. 5.

given on the North Pier on Friday, Saturday and Monday.¹¹⁴ These special concerts comprised guest artistes performing alongside the North Pier Orchestra and involved a number of ‘known’ performers. The first special concert of the 1906 season included Miss Ethel Cadman, ‘prima donna of the Moody-Manners Opera Company’ who sang amongst a number of items *La Traviata*, and one of the songs from Landon Ronald’s *Song Cycle*. Mr. Fowler Burton sang the ‘Erl King’, ‘Paddy’s Perplexity’, and ‘The Rosary’. Prof. Speelman and the orchestra played a number of items, the favourite of the night ‘being the “Andante Cantabile” from the String Quartette Op. 2 by Tschaikowsky, with muted strings’.¹¹⁵ In July 1907 the *Blackpool Gazette* announced that:

For Friday, Saturday, and Monday next, everyone will be pleased to hear that Miss Edna Thornton, the well known contralto, and Dr. Adolph Brodsky, the eminent violinist, from the Manchester College of Music, have been engaged for the special evening concerts, and will be assisted, as usual, by Prof. Speelman’s orchestra.¹¹⁶

These special concerts not only provided entertainment from established performers, but were also used as a platform to launch or try out new talent. Seemingly, the conductor of the Hallé Orchestra, Dr. Hans Richter often asked Prof. Speelman ‘to try a singer during the summer, with a view to giving an engagement in winter’.¹¹⁷

The programme for Grand Special Concert of Saturday 3 September 1910 (see Appendix 6E), indicates that songs featured significantly in the concert, accounting for six of the fourteen items. From the remaining items there were overtures by Mozart and Tchaikovsky, a Slavonic dance by Dvořák and a complete symphony by Mendelssohn. This ‘educative’ and ‘high-class’ programming could also be seen 12 years earlier in Speelman’s benefit concert (see Appendix 6H). This type of programming was not normally seen at other resorts, other than perhaps the Winter Gardens, Southport, and would not have sat well with

¹¹⁴ *Blk.G.*, 11 July 1906, Hallé Concerts Society Archives, PC/12/5/20.

¹¹⁵ 21 June 1906, Hallé Concerts Society Archives, PC/12/5/18.

¹¹⁶ *Blk.G.*, 30 July 1907, Hallé Concerts Society Archives, PC/12/5/30.

¹¹⁷ *Blackpool Observer*, 7 July 1906, Hallé Concerts Society Archives, PC/12/5/23. Richter was conductor of the Hallé from 1899-1911.

the Bridlington Council, as seemingly symphony concerts and the like did not attract an audience.

As found in the years of De Jong and Risehari's conductorships, the newspapers did not normally report on the morning and afternoon concerts. However, two morning programmes for 1898 and 1910 have been located and show that the music was light and consisted of overtures, selections, etc., and a good many dances (see Appendix 6F). Eilenberg appeared to be a popular composer for these concerts, as compositions by him featured twice in both programmes. Pieces by Eilenberg were also played at Bridlington, Scarborough, and Southport. Comedy pieces were also included, the 'Comic Galop' *Farewell to My Mother-in-Law* played in the 1898 concert being a prime example. This type of repertoire follows the indication in the letter to the newspaper in 1879, that the entertainment was bright, sharp and sparkling. Both programmes consisted of 11 items, with an interval of 15 minutes, seemingly a compromise between De Jong's 10 minutes and Risehari's 20 minutes intervals.

Repertoire was a subject very close to Speelman's heart (and to the many other 'musical advisors' in the public domain), and he considered the North Pier Orchestra a pioneer when it came to repertoire. In a newspaper interview in 1906 he said that 'he was proud of the lead the North Pier had taken in providing seaside music', and that 'for the last ten years he could say without fear of contradiction that the special concerts had been an example to every seaside place, whether in the North or South'.¹¹⁸ He believed that the public, by way of the promenade concerts and the special concerts, should be musically educated. He stated in an interview for the *Blackpool Gazette* in 1903, that over the years of his conductorship:¹¹⁹

The taste of the public in music has changed [...]. I groped my way out, occasionally slipping in a symphony on the programme, and gradually got the people on the right lines. And now they come here to be educated. I used to get letters asking why I didn't give a night of waltzes. Now they keep writing to me

¹¹⁸ July 1906, Hallé Concerts Society Archives, PC/12/5/20.

¹¹⁹ *Blk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13.

for the best of things. They like Beethoven and Wagner to-day. Wagner was at one time impossible. Now he is played often: people cannot get too much of him.

According to Speelman, Wagner was the most popular composer and the most favourite selections of music were *Tannhäuser* and the introduction to the third act of *Lohengrin*.¹²⁰ *Lohengrin* and *Tannhäuser* were also popular in other resorts, although it appears to have been an acquired taste. In Bridlington in 1900 a selection from Wagner's *Tannhäuser* had been 'long and trying', but in 1907, the overture to *Tannhäuser* had been in danger of being 'done to death'. Commenting on what the *Blackpool Gazette* called the 'new craze' for American music, Speelman said, 'well it is very popular. I have to include one or two things in my programmes, such as the humorous pieces of Myddleton. They afford a little relief to the people'.¹²¹ The 'new craze' reached other resorts and Myddleton's compositions, amongst other American music, were also played by resort bands. *Down South* was played by the Southport Corporation Band and the Bridlington Municipal Orchestra in 1903 and 1908, respectively, and in 1911 the Southport Corporation Band performed Myddleton's *Let's be Lively*.¹²²

During the 1903 newspaper interview, Speelman was asked how he prepared his programmes. His reply offers a window into the repertoire played at the time and the considerations given to planning the programme. He stated:

Here is the catalogue of all the works in our library, which is a very large one. It contains a list of over 1,700 pieces; and I am adding to it every year. Here are 120 marches. Now come the overtures, of which I have 133; and then the German waltzes, of which there are 103. There are the various pieces, the little enter'actes, or what we call the tit-bits, which number 380. Waltzes of various kinds come next—about 70. Of operatic selections, I have 132; and pot-pourris, 353. Now as to how I arrange my programmes. I should not like to give two waltzes of the

¹²⁰ *Blk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13.

¹²¹ *Blk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13. In the early twentieth century, W. H. Myddleton was known to orchestras and bands for his arrangements of English (*The Rose*), and American melodies (*By the Swanee River* and *Down South* (in cakewalk rhythm)). These arrangements were published for piano, orchestra or band—see, Philip L. Scowcroft, 'W. H. Myddleton' *A Sixth Garland of British Music* [online] (<http://www.musicweb-international.com/garlands/6th.htm>) [Accessed 20 February 2007].

¹²² *S.V.*, 22 September 1903; Programme of Music, 1908; *S.V.*, 6 June 1911.

same style. In the morning, perhaps, I give a Strauss waltz, and then a lighter one, by Waldteufel say, in the evening. I consider the making up of a programme, you know, is like a cook making up a menu. A menu will be full of nice things, but they must be so arranged as to suit all tastes; and that is how I act in choosing my programmes, to suit all tastes.¹²³

The pieces mentioned by Speelman were of the popular variety and were found in all the resorts. They were, however, not representative of all Speelman's programmes as some of Speelman's concerts contained weighty classical pieces.

The high standard of music provided by Speelman and the orchestra seems to have encouraged a following of this type of music. The *Manchester Guardian* alluded to this when it stated 'that the higher standards of music have popular votaries is plainly shown by the crowds of well-dressed, orderly, and appreciative people who regularly attend the instrumental concerts, given at the North Pier'.¹²⁴ The *Manchester Guardian* also commented on how the music enthralled the well-behaved audience:

The music, which is never of a frivolous character, is always rendered with artistic finish, and effect, and the rapt attention given to it by the miscellaneous audiences, the complete absence of rowdyism or interruption, and the friendly and cordial appreciation of the efforts of the band and its popular conductor, constitute a very noticeable and pleasant characteristic of the entertainment.¹²⁵

When Speelman died in 1920 his efforts to educate and play the 'best' of things was acknowledged in some of his obituaries: 'it may be truly said that he was largely instrumental in raising the musical standard of Blackpool and the North Pier up to the present high level;'¹²⁶ 'to his constant endeavour to foster the cult of high-class music in our midst, Blackpool unquestionably largely owes its present exalted standing in the musical world'.¹²⁷

¹²³ *Blk.G.*, 1903, Hallé Concerts Society Archives, PC/12/5/13.

¹²⁴ *Manchester Guardian*, 10 July 1903, Hallé Concerts Society Archives, PC/12/5/12.

¹²⁵ *Manchester Guardian*, 10 July 1903, Hallé Concerts Society Archives, PC/12/5/12.

¹²⁶ Obituary, Hallé Concerts Society Archives, PC/12/6/4.

¹²⁷ Obituary, Hallé Concerts Society Archives, PC/12/6/4.

Speelman's keenness to educate the audience and to provide more highbrow music also appears to have been instrumental in helping the resort to attract a 'better class' of person:

Now what can be said of Mr. Speelman's influence in Blackpool? To hold sway in the holiday life of many thousands, year by year, surely must produce some result. The desire of Blackpool for years has been for the presence of what is described, for want of a better term, as "the better class visitor". Well, it can be said, without fear of challenge, that no greater effort has been made towards attracting this element in our visiting life than on the North Pier. Directors and conductor have ever worked most sympathetically towards this end. A glance at the audiences that daily assemble to hear the music provided and interpreted for them by Prof. Speelman, and observation as to the direction they take when leaving the pier, give proof most convincing that they consist of the elite of our visitors, being drawn from the high class establishments—hotel, hydro., and boarding—between the North Pier and the north end of Claremont Park.¹²⁸

The newspapers enthusiastically reported Speelman's ability to conduct the orchestra and to provide good programmes of music. His conducting style, his sense of humour and the way he interacted with the audience attracted the pen of at least one journalist. The following extract evokes a wonderful picture of his conducting style.

Though he makes no effort to rival, or even imitate, the eccentricities of manner by which some conductors have gained more or less notoriety,^[129] Prof. Speelman is himself not entirely without mannerisms in his manipulation of the baton and his treatment of the audience. But they are pleasant mannerisms, and they lend a piquancy to the performance when, in the full effort of his enthusiasm, he controls an enchanting pianissimo passage, and then, with head bent forward and arms widely extended, he brings about a perfect hurricane and crash of sweet sounds, and slyly looks round at his audience, his cheery countenance seeming to say "What do you think of that, now"? In justice to him I am bound to add that the

¹²⁸ [Gazett]e-News for Blackpool, Fleetham, Lytham, August, 1907, Hallé Concerts Society Archives, PC/12/5/36.

¹²⁹ This is probably a reference to the 'showman-conductor' Louis Jullien, see pp. 10-11.

audience invariably and unhesitatingly rewards his efforts and those of his band with hearty and significant cheering.¹³⁰

Speelman's longevity as conductor, it seems, was a source of pride and the newspaper from time to time stated how many seasons Speelman had been conducting the North Pier Orchestra. In 1906, the beginning of Speelman's twenty-fourth season, a caricature of him entitled 'El Capitan!' appeared in the newspaper (see Appendix 6G). This apparently was a reference to Sousa's *El Capitan*, which was the 'appropriate' opening selection in the first Monday concert of the season.¹³¹

Speelman's popularity in Blackpool led to a collection by some female members of the town and a presentation of gifts. In 1899 Mayor, Ald. J. Heap, J.P. was asked to present Prof. Speelman with a: 'handsome silver tea service, a silver salver, some pretty Wedgwood ware, and a purse of gold, as recognition of "the many happy hours" he had contributed to the residents and visitors'.¹³² The generosity of residents and visitors was also needed when it came to Speelman's annual benefit concerts. The *Blackpool Gazette* in its report on Speelman's benefit concert of 1 September 1887 noted the conductor's popularity and said that despite the bad weather the pavilion was crowded.¹³³ The benefit concert of Monday 5 September 1898 took place in the Pavilion at 7.30 p.m. The programme consisted of 16 items, eight in each part and amongst the more popular items were two 'weighty' items: a piano concerto by Weber and the Mendelssohn violin concerto (see Appendix 6H for the front cover and the complete programme).¹³⁴

For all of Speelman and the orchestra's apparent fame they were still governed by economic constraints. The North Pier Company ran the pier and consequently held the purse strings. The fact that Speelman and his orchestra gave open-air concerts regardless of the weather was of concern to at least three members of his audience; and undoubtedly the

¹³⁰ *Manchester Guardian*, 10 July 1903, Hallé Concerts Society Archives, PC/12/5/12.

¹³¹ *Blackpool Herald and Fylde Advertiser*, 22 June 1906, Hallé Concerts Society Archives, PC/12/5/19.

¹³² [Gazette]-News for Blackpool, Fleetwood, Lytham, August 1907, Hallé Concerts Society Archives, PC/12/5/36.

¹³³ *Blk.G.*, 2 September 1887.

¹³⁴ Hallé Concerts Society Archives, PC/12/4/1/1-extracts.

letters in the newspapers with regard to this subject were aimed at the North Pier Company. In reference to a letter to the newspaper editor from 'A Lover of Music', 'Fair Play' wrote:

I would like to say that for many years I have spent some 6 or 8 weeks each year in Blackpool during the season, simply for the pleasure of attending the splendid concerts given by Professor Speelman's talented band.

Many of my friends go to Blackpool also solely for this same pleasure, and I think I may safely say that during six weeks of this season there have been only two good nights on which the men could play in comfort, and the audience sit in comfort.

Apart from the disappointment of the visitors, it seems very hard that good men who are affording so many people good healthy pleasure should be obliged to do so under such unfavourable circumstances. As "A Lover of Music" suggests, cannot something be done so that Prof. Speelman's fine band may have a definite and assured refuge, whatever the weather may be.¹³⁵

Orchestra numbers were also dependent upon the North Pier Company and as with most seaside bands, band numbers went up or down depending on the time of the season. For example, in the middle of July 1888 it was reported that the orchestra would soon be augmented to 'its full summer strength' of '27 capable musicians'.¹³⁶ Band numbers were also reduced as happened at the end of September 1886.¹³⁷ On 20 July 1889 the band was once again enlarged to its 'full strength', but in that year it only numbered 25 (conductor included) and consisted of.¹³⁸

FIRST VIOLINS :

Messrs. Samuel Speelman
Hunnemann
J. W. Collinson
James Taylor

CLARIONETS :

Messrs. S. E. Dunbar
John Warburton

¹³⁵ 3 September 1907, Hallé Concerts Society Archives, PC/12/5/31.

¹³⁶ *Blk.G.*, 20 July 1888.

¹³⁷ *Blk.G.*, 1 October 1886.

¹³⁸ *Blk.G.*, 12 July 1889.

SECOND VIOLINS :

Messrs. Ch. Laubach
 E. Goudman
 John Rishton

VIOLAS :

Messrs. Maurice G. Speelman
 Benfenati

VIOLONCELLOS :

Messrs. Selma Farnow
 Thomas Dowton

DOUBLE BASSES :

Messrs. S. H. Beers
 F. Neuwirth

FLUTE AND PICCOLO :

Mr. Dixon

OBOE :

Mr. Frank Holt

BASSOON :

Mr. G. H. Cunningham

HORNS :

Messrs. Andrew Richardson
 James Henry Hartley

CORNETS :

Messrs. John Leo Rippin
 Herbert Brooke

EUPHONIUM :

Signor Grassi

TIMPANYS :

Mr. G. Johnson

ACCOMPANIST :

Mr. J. W. Collinson

LIBRARIANS :

Messrs. G. Johnson
 J. Taylor

Speelman adjusted his orchestra from that of 1883 by reducing the double basses to two and replacing the two trombones with a euphonium. Six of these orchestra members were possibly instrumentalists in the orchestra of 1883: Samuel Speelman, Goudman (playing violin, not viola as in 1883), F. Neuwirth, Dixon, Dunbar and A. Richardson. Once again orchestral players took on another role. J. W. Collinson was also the accompanist, and Taylor and Johnson were also librarians. The connection with the Hallé continued to be strong with the following instrumentalists being members in 1889: Samuel Speelman, Hunneman, Collinson, Goudman, Benefenati, Farnow, Dowton and Neuwirth. The oboist Frank Holt, as noted in Chapter 4, had connections to a number of orchestras. The timpani player and librarian, G. Johnson, was almost certainly the conductor of the early and late season band mentioned earlier.

In 1905 the orchestra had 28 members, but seemingly in 1906 the Company was in a generous mood for the *Blackpool Observer* reported that 'the North Pier Co. have allowed the Professor a little more for the band. There will now be for the promenade concerts 32

players in the orchestra from Monday next'.¹³⁹ The words 'the North Pier Co. have allowed the Professor a little more for the band', indicate that the North Pier Company engaged Speelman as conductor and then provided him with an allowance with which to engage a band. (The employers of the Scarborough and Bridlington bands also adopted this type of arrangement.)

The following table compiled from a newspaper report gives a list of the principal players and soloists in the North Pier Orchestra of 1906 and also shows their connections to other orchestras:¹⁴⁰

VIOLIN

Mr. Sam Speelman (Leader)

Also leader of the second violins with the Hallé Orchestra.

VIOLA

Mr. Mauritz Speelman

Principal desk of violas with the Hallé Orchestra.

FLUTE

Mr. E. Redfern

Hallé Orchestra (also principal flute of the Convent Garden's Ring Opera Orchestra and 'considered to be one of the finest flute players in this country'). [Redfern also played with the Bradford Permanent Orchestra in October 1901].

Some other members included:

'CELLO

Mr. Schott

Pupil of the Leipic Conservatoire.

PICCOLO

Mr. Linguard

OBOE

Mr. Hunter

Played cor Anglais with the Hallé Orchestra.

¹³⁹ *Blackpool Observer*, 7 July 1906, Hallé Concerts Society Archives, PC/12/5/23.

¹⁴⁰ *Blackpool Observer*, 7 July 1906, Hallé Concerts Society Archives, PC/12/5/23.

CLARIONET

Mr. Nunn

BASSOON

Mr. Whittaker

Played with the Hallé Orchestra if an extra bassoon was needed.

HORN

Mr. Whittaker (senior)

Mr. Otto Paersch

Fourth horn in the Hallé Orchestra.

TROMBONES

‘A fine balanced set’

DRUMS

Mr. Johnson

Only three members were from the 1889 orchestra, Sam Speelman, Mauritz Speelman (listed as M. G. Speelman in the Hallé lists) and Johnson. The horn player Whittaker was probably the same instrumentalist as the one in 1883. Prof. Speelman’s brother, Mauritz (Maurice) was also a composer, and from time to time, the Blackpool Orchestra played one of his compositions. For example, in the 1906 season *Scherzo Chromatique*, a piece written for orchestra was played. The first performance of this composition was given at a Hallé concert.¹⁴¹

In 1911, Speelman’s twenty-ninth season as conductor of the North Pier Orchestra, the number of band members excluding Prof. Speelman was 27. The band consisted of the following members and instruments:¹⁴²

FIRST VIOLINS :

Mr. Sam Speelman (Leader)*

Mr. James Shirley*

Mr. Sam Gibbons

Mr. Rodion Mendelevitch

OBOE :

Mr. Hunter*

COR. ANGLAIS :

Mr. Walter Hunter

CLARIONETS :

Mr. Archibald Price

Mr. T. Cheetham

¹⁴¹ *Blackpool Observer*, 7 July 1906, Hallé Concerts Society Archives, PC/12/5/23.

¹⁴² This orchestra list has come from the private collection of Stuart Scott, author of *Hallé Flutes*.

SECOND VIOLINS :

Mr. D'Arcy Ferrand (Principal)
 Mr. Herbert Templeman
 Mr. Bradford Barton
 Mr. James Stanton Haley*

VIOLAS :

Mr. Frank Park (Principal)*
 Mr. John Taylor

'CELLOS :

Mr. Fred Dunworth (Principal)*
 Mr. Seth Lancaster
 Mr. F. Karl Meisenheimer

DOUBLE BASSES :

Mr. J. Sullivan (Principal)*
 Mr. H. Howarth

FLUTES :

Mr. Needham (from the Melba
 Concerts)*
 Mr. Gordon Walker

PICCOLO :

Mr. G. Walker

BASSOON :

Mr. Archie Camden*

HORNS :

Mr. C. N. Versnsey
 Mr. C. Corporaal

CORNETS :

Mr. Philip H. Whitfield
 Mr. E. C. Pickeril

TROMBONE :

Mr. M. Patto

TIMPANIES, etc. :

Mr. George E. Johnson

LIBRARIANS :

Mr. G. E. Johnson
 Mr. D'Arcy Ferrand

ACCOMPANIST :

Mr. F. Dunworth*

SUB-CONDUCTOR :

Mr. Sam Speelman*

Conductor Professor Speelman (His Twenty-Ninth Season)

* indicates a Hallé Orchestra member in 1910/1911 and 1911/1912.¹⁴³

Three of the 1906 orchestra remained in the 1911 orchestra, Sam Speelman (leader), Hunter and Johnson. A number of the instrumentalists had two roles: Sam Speelman was leader and sub-conductor, the principal 'cellist, Dunworth, was also the accompanist, Walker played flute and piccolo, Hunter played oboe and cor Anglais, Johnson, as in the band of 1889, was a librarian as well as a timpani player, and Ferrand was leader of the second violins and also a librarian. With regard to the flautist, Needham, it can be seen in the above list that Needham was said to be from the 'Melba Concerts'. This refers to the time when

¹⁴³ Gibbons and Pickeril may also have been Hallé members, for in 1911 an S. Gibbon played second violin and a Pickerill played trumpet.

‘Madame [Nellie] Melba’ sang at the Winter Gardens and specially requested Needham ‘to play an obligato for her, and which he did by permission of the North Pier directors’.¹⁴⁴

Some of these instrumentalists were also members of the orchestra in 1909 and 1910. For example, in 1909, V. L. Needham gave amongst other performances, a flute solo in some of the Grand Special Concerts in July 1909,¹⁴⁵ in August, M. G. Speelman gave a viola solo;¹⁴⁶ in September of that year Archie Camdem played solo bassoon; Shirley and Dunworth were part of a violin quartet and Archibald Price played solo clarinet.¹⁴⁷ In 1910 Needham again played in concerts,¹⁴⁸ as did Camden (bassoon) and other known orchestra members, Walker (piccolo) and James Shirley (violin),¹⁴⁹ Bradford Barton (violin),¹⁵⁰ Fred Dunworth (accompanist),¹⁵¹ Seth Lancaster (‘cello), C. Versney (French horn),¹⁵² and Walter Hunter (oboe).¹⁵³ (See Appendix 6J for a photograph of Speelman and the 1910 orchestra; unfortunately the instruments were not included.)

1911 saw the arrival of Sunday music. Up to this date Sunday music appeared not to feature on the North Pier. On Whit-Sunday, 1911, ‘the orchestra’, conducted by Mr. G. E. Johnson, gave an afternoon ‘Grand Concert’, which commenced at 3.00.¹⁵⁴ The Sunday afternoon concerts continued after Whitsuntide under Speelman and attracted a large attendance.¹⁵⁵ They were such a success that evening concerts were also given.¹⁵⁶

In the early years the conductors on the North Pier came and went. Over nine seasons, the pier saw a total of four conductors. This turnover of conductors ceased in 1883 with the appointment of Simon Speelman, who conducted the North Pier Orchestra well into the twentieth century. Speelman believed that he ‘led the way’ when it came to the type of

¹⁴⁴ *Bik.G.*, 16 August 1910.

¹⁴⁵ *Bik.G.*, 20 July 1909.

¹⁴⁶ *Bik.G.*, 24 August 1909.

¹⁴⁷ *Bik.G.*, 14 September 1909.

¹⁴⁸ *Bik.G.*, 12 August 1910.

¹⁴⁹ *Bik.G.*, 2 August 1910.

¹⁵⁰ *Bik.G.*, 2 September 1910.

¹⁵¹ *Bik.G.*, 6 September 1910

¹⁵² *Bik.G.*, 13 September 1910.

¹⁵³ *Bik.G.*, 20 September 1910.

¹⁵⁴ *Bik.G.*, 2 June 1911.

¹⁵⁵ *Bik.G.*, 13 June 1911.

¹⁵⁶ 1911 orchestra list and the season’s programme (Stuart Scott’s private collection).

music performed at the seaside. He was an advocate of audience education and would seek to musically educate his listeners, and according to the local newspaper, this 'highbrow' repertoire succeeded in attracting the 'better class' of person. The programmes of the evening concerts consisted of symphonies and concertos mixed in with instrumental and vocal solos and the more popular pieces.

The North Pier Orchestra and its conductors had close connections with the Hallé Orchestra. Like other resorts, orchestra numbers varied, with the orchestras of 35 musicians under De Jong and Risegari, being the largest. Orchestra numbers in Speelman's time reached 32 but towards the end of the period numbers were in the late twenties.

The privately owned North Pier Orchestra consisted of strings, woodwind, brass and percussion, as did the Southport Pier Orchestra and the Southport Winter Gardens Orchestra, but was in sharp contrast to the publicly owned Southport Corporation Band, which was of a military constitution.

Chapter 7

Southport Bands

Southport, a middle-class fashionable all-year-round resort, attracted business commuters, retired residents, and holiday makers. The musical attractions included the Pier Band, the Winter Gardens Orchestra, the Borough Band, the Promenade Band, volunteer bands, and from 1902, the Southport Corporation Band.

Southport, on the Lancashire coast some 10 miles (17 kilometres) south east of Blackpool, 17 miles (27 kilometres) north-west of Liverpool, and 34 miles (54 kilometres) north-west of Manchester, grew from the old parish of North Meols.¹ In 1851, the population of Southport was 8,694, by 1881 it had risen to 33,763, and by 1911 it had increased to 51,642.² Southport ‘began life as a seaside variant of the Regency Spa Town with elaborate bathing procedures, the Grand Promenade, galas and balls, whist and quadrille in the evenings’.³ By the middle of the nineteenth century, Southport was increasingly attracting middle-class residents, and over the years it strove to maintain its title of a fashionable resort. In the 1870s it gained a ‘prosperous residential elite including many businessmen from inland Lancashire’,⁴ and between 1881 and 1911 focused increasingly on retired residents and business commuters.⁵ In April 1855 the Southport to Manchester railway line was opened, allowing workers from the East Lancashire cotton mills to take a day trip to Southport.⁶ On Good Friday 1885, despite the economic slump and the expectation that visitors would not number as many as previous years, visitors travelled from Lancashire and Yorkshire, from towns such as Manchester, Bolton, Liverpool, Bradford and Leeds. It was estimated that trips from East Lancashire and Yorkshire brought about 10,000 visitors, the West Lancashire railway brought about 6,000 and the Cheshire Lines Railway another 10,000 ‘trippers’.⁷ In the same year the *Southport Visitor* gently mocked the *Blackpool*

¹ Peter Aughton, *North Meols and Southport: A History* (Lancaster: Carnegie, 1988), p. 96.

² Walton, *The English Seaside Resort*, pp. 53; 60; 65.

³ Aughton, *North Meols and Southport*, p. 132.

⁴ Walton, *The English Seaside Resort*, p. 179.

⁵ Walton, *The English Seaside Resort*, p. 67.

⁶ Aughton, *North Meols and Southport*, p. 131.

⁷ *SV.*, 4 April 1885.

Times for wishing that the week would bring fewer ‘trippers’ and more ‘stoppers’. The *Southport Visiter* suggested that the *Blackpool Times* would then grumble they had not enough ‘trippers’ and stated that ‘in Southport we welcome both classes of visiters [...] the residents have no objection to see an increased influx of day excursionists as well as of those who come to stay for a week, or a month, or the whole of the season’.⁸ Although Southport provided amusements and entertainments for the trippers and longer-staying holidaymakers, it also considered the traditional ‘clientele’ and did not allow amusements that were detrimental to the character of the ‘Montpelier of the North’.⁹ Peter Aughton suggested that ‘Southport had a clear choice to make: to compete with Blackpool for the title of the most popular resort in the region, or to retain the title of the most fashionable resort in the north of England’.¹⁰

The Borough Band, funded by public subscription, provided musical entertainment around the town. On 17 May 1870, and in subsequent weeks, the following advertisement appeared in the *Southport Visiter*:

Southport Borough Band.

SUPPORTED BY VOLUNTARY CONTRIBUTIONS.

THE above Band are about to give another series of PROMENADE CONCERTS, further particulars of which will be duly announced.

Mr. Bennett of 4, Victoria-street, having again kindly undertaken to collect and receive subscriptions, will be glad to receive the names of gentlemen willing to subscribe to this desirable object as early as possible.

T. RIMMER, BANDMASTER¹¹

The band played in front of various hotels and on the promenade (see Appendix 7A for photographs). On Saturday 11 June 1870, the band played at the Palace Hotel, on Tuesday 14 June 1870 it played in front of the Victoria Hotel (see Appendix 7B for photographs), and on Tuesday 12 July 1870 the performance took place on the promenade. The three

⁸ *SV.*, 1 August 1885.

⁹ The title ‘Montpelier of the North’ was used in the articles of 9 June and 2 August 1885 in the *Southport Visiter*.

¹⁰ Aughton, *North Meols and Southport*, p. 133.

¹¹ *SV.*, 17 May 1870.

concerts each consisted of eight items and were of a popular nature; they comprised marches, dances, selections, fantasias, a serio-comic fantasia, a serenade, an overture, and a glee, which was probably sung by the bandsmen. Smith (whose lancer *Belgravia* was played in the morning concert of 17 July 1885 at the Scarborough Spa),¹² Rivière and Marriott were the favourite composers in the concerts, and other composers included Bellini, Weber, Verdi and Rossini.¹³

The Borough Band, which probably was of a brass constitution, appears to have been a volunteer band, as the instrumentalists had jobs which only allowed the band to play occasionally in the evenings. This situation did not suit the *Southport Visiter*. The following quotation shows how important bands were to Southport, what the subscriptions costs were, and how the Pier Band was engaged:

BANDS IN SOUTHPORT.—The performances of the borough band, when they occasionally discourse sweet music on the Promenade, and elsewhere, give increasing pleasure, and we trust they are receiving hearty and generous support. We want, however, more than these musicians can give us, and which their daily employments prevent. During the morning and afternoon it is pleasant, both to visiters and residents, to hear cheerful and melodious strains from a well practised and harmonious company of instrumentalists. There is at present in the town a very respectable wind instrument band, which we understand—and it is very gratifying to record the fact—has been engaged by the Pier Company to play at certain times upon the Pier. A few of the tradespeople are also contributing to a fund for the purpose of securing regular daily performances in various parts of the town, both morning and afternoon. The subscription already given by several is 1s. a week, with promise to continue the same for three months. We hope the project will be successful, and thus we shall secure, for a time, at least, one of those cheerful accompaniments of a watering-place of which we have been very deficient of late.¹⁴

¹² Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890.

¹³ *SV*, 10 June 1870. The programme for the next day was given; *SV*, 14 June; 12 July 1870.

¹⁴ *SV*, 1 July 1870.

The newspaper appears to be reporting on two bands, the Borough Band and the Pier Band. The Pier, first opened in 1860 and later lengthened, was ‘one of the longest structures of the kind in the kingdom’.¹⁵ By 1862 a tramway with passenger cars ran down one side of the pier,¹⁶ and by 1890, a pavilion for use as a shelter and musical performances had been built at the Pier-head.¹⁷ The pavilion at the Pier entrance was opened in 1902 (see Appendix 7C).¹⁸ The end of the Pier also saw during the season the departure of daily steamboat excursions to Blackpool and Lytham and on occasions to Douglas, Barrow, Llandudno and other places. The atmosphere on the pier was described in a Southport guide: ‘when the band is in full blast, the groups laughing and chatting, and parties promenading, the scene is of no little animation and gaiety’.¹⁹

The Pier Band in 1870 was conducted by D. Wilkinson and according to the report quoted above, consisted of wind instruments. In July, Wilkinson required a B flat trombone player, and like other conductors when needing band members, placed an advertisement in *The Era*:

WANTED, a Good B Flat TROMBONE PLAYER, to Join the Southport Pier and Promenade Band. Can Join at once: on salary or share. Apply to D. WILKINSON, Band Master, Southport Pier, Lancashire: or to TED HALL, Musician, 50, Tulketh-street, Southport.²⁰

Seemingly, there were at least three bands in Southport, the Borough Band, the Pier Band, and the Promenade Band, although due to the wording of the advertisement it is likely that the Pier Band and the Promenade Band were one and the same. Payment to the musicians was either by salary or share. This could indicate that the Southport Pier Band was funded by the Pier Company, unlike the Borough Band, which was funded by subscriptions, but it is more likely to indicate that if the band member chose a ‘share’ it would mean a share of

¹⁵ A. F. Stephenson, *Stephenson's New Guide to Southport Illustrated, with a Specially Prepared Map of the Town and Suburbs, including the latest Improvements and Additions: Notes on the Public Buildings, Churches, Schools, Hotels, Industries, Places of Amusement, &c., &c.*, 3rd edn (Southport: Johnson, 1890), p. 51.

¹⁶ Aughton, *North Meols and Southport*, p. 128.

¹⁷ Stephenson, *Stephenson's New Guide to Southport Illustrated*, p. 53.

¹⁸ Aughton, *North Meols and Southport*, p. 128.

¹⁹ Stephenson, *Stephenson's New Guide to Southport Illustrated*, p. 53.

²⁰ *The Era*, 3 July 1870; Issue 1658, p. 16, BLn. [Accessed 4 August 2008].

the money raised by subscription and the musician would then gamble on a share being more than the stated salary.

In August 1870, the band at the Pier-head was giving ‘much satisfaction’.²¹ From the programmes cited in the newspaper, it is possible to name some (perhaps all), of the band members and their instruments. The instrumental solos indicate that the wind band may have been a brass band and that the conductor played cornet in the band as well as conducted:

D. Wilkinson	Cornet and conductor
Stewart	Cornet
Ellis	Horn
Gee	Euphonium
Kendall	Trombone

The programmes for the evenings of Tuesday 9 to Thursday 11 August, and Tuesday 16 to Thursday 18 August 1870 show that the performances consisted of instrumental solos and in the main popular items, although some classical pieces were included. Mixed in amongst the popular items of the programmes of 9, 10, and 11 August, were choruses from Haydn’s *The Creation*, the ‘Gloria’ from his ‘First Mass’ and the ‘Cujus Animam’ from Rossini’s *Stabat Mater*. Like the programmes of the Scarborough Spa Band and the Southport Borough Band, no vocal soloist was mentioned by name and so band members may well have sung the songs, glees and choruses (see Appendix 7D for the programmes). Rivière was the most frequently performed composer but the Italian and French operatic composers were also prominent. There was very little repertoire overlap between that of the Borough Band and the Pier Band except for Rivière’s serio-comic Fantasia, *The Rage in London* (also called *Rage of London*), and perhaps *The Evening Star* (no composer was given in the Pier Band programme), which was played as a polka by the Borough Band on 12 July 1870, and as a waltz by the Pier Band.²²

The Pier Band also gave concerts in the Town Hall, one of which was free of charge (see Appendix 7E for a picture of the Town Hall). This free concert was alluded to in the

²¹ *SV*, 2 August 1870.

²² *SV*, 9 August 1870. This was announcing the programmes to be performed.

Southport Visiter when reporting on the band's benefit concert given some weeks later. The report deemed the benefit concert a failure and suggests an insight into how poor public support might affect musicians:

When the same musicians gave a free entertainment not many weeks ago the Town Hall was filled to suffocation, [...] it might have been fairly expected [...] that the concert for the benefit of the performers themselves would be, at least, decently patronised. But, either through a want of musical taste, or owing to an insurmountable reluctance to pay for its gratification, by far the largest portion of the whilom free audience were on Friday night conspicuous by their absence. In fact, the room literally presented a "beggarly array of empty benches," which must have had a peculiarly depressing effect upon the members of the band and their amateur friends.²³

The newspaper suggested that the concert was somewhat wanting. The band apparently 'was under a great disadvantage, owing to the character of the room, where the brass instruments gave forth such a deafening clangour that it was impossible properly to judge of the true merits of the performers'.²⁴

Wilkinson and his band were not re-engaged for the 1871 season. In an effort to maintain his band Wilkinson put an advertisement in the newspaper stating that his brass band had been increased to nine in number and that the instrumentalists had been 'selected from some of the principal Operatic Orchestras.' He also asked for the support of his old subscribers together with any new ones.²⁵ His efforts were supported by the *Southport Visiter*, which announced that during the season the band would perform in principal streets around the town, and stated the hope that support would be given to the band as it performed 'first-class' music throughout the whole summer and was of benefit to the town.²⁶ Wilkinson's band, which was in direct competition with the Borough Band, conducted by T. Rimmer, continued to play outside various hotels. It is not clear if the

²³ *SV*, 20 September 1870.

²⁴ *SV*, 20 September 1870.

²⁵ *SV*, 16 May 1871.

²⁶ *SV*, 16 May 1871.

Borough Band was continuing to be funded by subscriptions either wholly or partly, but what is interesting, is that according to Walton, in 1871 ‘a Southport Improvement Act allowed £100 per year on a municipal band’.²⁷ Seemingly this money was spent on the hiring of volunteer bands and other local bands.

Joseph Rowland replaced Wilkinson as conductor on Southport’s Pier. Rowland had formerly been a ‘Sergeant in the Band of her Majesty’s 4th King’s Own Royal Regiment’²⁸ and in 1870 had conducted his family band at the Belle Vue Gardens, Blackpool.²⁹ The band engaged for Southport’s Pier consisted of Rowland’s seven sons and Rowland himself. They were engaged for the season to play every day at the end of the Pier, except for Sundays. Mrs. Catherine Winter, whilst staying in Southport to recover from an illness, wrote the following description of the Pier and the type of music played by Rowland’s band:

Looking at the Pier from the shore, I had no idea of its size; regular station-houses, covered seats, salons and shops are everywhere starting up to meet one’s desires; so that if you can shop in Lord Street under shady bowers, you can shop on the Pier in the middle of the ocean, while promenaders are flocking in thousands on the walk reserved for them at the side of the tramway, and Rowland and Sons’ charming band are performing operas, pieces of music, quadrilles, waltzes and fast dances to no end...The end of the Pier large enough for several balls at once.³⁰

In 1873 the Pier Company was apparently dragging its feet in regard to the re-engagement of Rowland. This caused for drastic measures on his part. On 1 April 1873 the following advertisement appeared in the newspaper:

The Pier.
MR ROWLAND AND HIS SIX SONS.

²⁷ Walton, *The English Seaside Resort*, p. 148.

²⁸ *S.V.*, 16 May 1871.

²⁹ *S.V.*, 27 May 1870.

³⁰ Catherine Winter, *A Winter in Southport, or, The Journal of an Invalid* (1871) cited in F. A. Bailey, *A History of Southport* (Southport: Sefton Council Libraries and Art Department, 1992), p. 187.

If you want Music on the Pier for the coming season engage your old tried friends, the Rowland Family Band, the Queen's Minstrels, who have been nearly 13 years residents in Southport.³¹

This 'prodding' seems to have had the desired effect, for on 15 April 1873 Rowland announced in the *Southport Visiter* that the Pier Company had re-appointed the Rowland Family Band (the sons now numbering six). The announcement also stated that the Pier Company was to pay Rowland directly, and the practice of collections (a source of nuisance), done away with (see Appendix 7F).³²

In 1874 the eight acre Winter Gardens complex, built to provide all-year-round entertainment, was opened (see Appendix 7G). It consisted of a Conservatory, which housed exotic flowers, tropical trees, and hot-house plants; a Pavilion, built to seat 2,500 people, and an Aquarium sited in the basement of the Pavilion.³³ In 1875 (and perhaps from the Gardens' inception), Mr A. Gwyllym Crowe (conductor and General Manager), and his Grand Orchestra provided the music at the Winter Gardens.³⁴ The orchestra, however, had seemingly lost its leader much to the annoyance of one letter writer who criticised both Crowe and members of the orchestra:

TO THE EDITOR OF THE SOUTHPORT VISITER.

SIR,— May I beg space [...] for a few remarks, being the result of frequent visits to the promenade and other concerts at the Winter Gardens. It is a matter of regret to myself and others who have enjoyed the previous performances that no good leader has yet been secured in the place of Mr. Frye Parker, since whose exit, the first strings have been very deficient in weight and brilliancy. Surely Mr. Crowe does not intend to be satisfied with such performances as the extra solo piece given one evening last week, and applauded by the orchestra, some of whom, by the way, are always ready to shout "brava" when any little occasion presents, instead of leaving the applause to the audience.

³¹ *SV*, 1 April 1873.

³² *SV*, 15 April 1873.

³³ Aughton, *North Meols and Southport*, p. 164.

³⁴ *SV*, 9 April 1875.

How is it that Mr. Crowe does not see that all the instruments are in tune, especially for the accompaniments, in some of which the tone of one at least of the wind instruments is simply excruciating [...]

OBSERVER.³⁵

The concerts at the Winter Gardens took the form of ‘Grand Concerts’, ‘Popular Concerts’ and ‘Full-Dress Concerts’ with the orchestra also giving concerts twice daily.³⁶ The Grand Concerts attracted guest vocalists and instrumentalists. The programmes in the newspaper for the concerts of 1 and 8 May 1875 indicate that Crowe provided a varied class of repertoire, which included instrumental solos, overtures, selections from operas, the ‘andante’ from Mozart’s ‘8th Symphony’, and the air ‘Angels ever bright and fair’ from Handel’s *Theodora*. The guest soloists in the concert of 1 May were the soprano Madame Lemmens-Sherrington and the cornettist, Mr Levy, who was reportedly very popular. In this concert the ‘post of honour’ with regard to the orchestral performances went, according to the newspaper, to the ‘andante’ from Mozart’s ‘eighth’ symphony of which was said, insightfully, ‘the orchestration is limited to the unusually small band, even for Mozart, of two horns, two oboes, and string quartett’.³⁷ Crowe also programmed one of his own compositions, the galop entitled *Saucy Kate* (see Appendix 7H for the programme).³⁸ The concert of 8 May saw the appearance of the vocalist Mr Santley, whose songs were given orchestral accompaniment, although his encores were accompanied by Halton, the newly appointed leader of the orchestra, who also doubled as an accompanist. The guest instrumentalist was once again the cornettist Levy, who performed one of his own solos, *American Polka*. A more classical item was a ‘duet concertante’ by Gatterman, for flute and oboe. The instrumentalists were Tiggs (flute) and Reynolds (oboe). The concert was also attended by Jules Rivière who had presumably gone to listen to his orchestral arrangement of Weber’s *Invitation to the Dance*.³⁹ The last item in the concert was the ‘march and chorus’ from Wagner’s *Tannhäuser*, which according to the newspaper deserved a better

³⁵ *SV*, 16 April 1875.

³⁶ *Liverpool Mercury*, 18 August 1877; Issue 9233, p. ?, BLn. [Accessed 4 August 2008].

³⁷ *SV*, 4 May 1875.

³⁸ *SV*, 4 May 1875. Two of Crowe’s waltzes entitled *In the Twilight* and ~~*See-Saw*~~ were played by Scarborough’s Spa Band on 15 August 1887 and 3 August 1888, respectively—see Prescott Collection: The Spa and Spa Theatre and Handbills, 1866-1890. For more information on Crowe see Temperley, ‘Ballroom and Drawing-Room Music’, p. 116.

³⁹ *SV*, 11 May 1875. (Noted in Chapter 1).

place due to the fact that towards the end of the concert ‘most people vie with each other in their eagerness to quit the building’.⁴⁰

The Popular Concerts also included invited guests. The programmes located in the newspaper for 14 August and 11 September 1875 indicate that the repertoire was along the same lines as the Grand Concerts. The guests for the concert of 14 August included the soprano Miss Kate Brand, the harpist Aptommas and the violinist W. H. Eayres. Instrumental solos included a violin solo of the ‘Air from Suite in D for orchestra’ by Bach, and a harp solo by Alvars. Crowe included the harp solo *Welsh Melodies* composed by the guest harpist, Aptommas, and selections and overtures from the works of Rossini, Verdi and Wallace. Also included was the song ‘Auld Robin Gray’ which was played as a flute solo by De Jong in a concert on the North Pier, Blackpool, on Saturday 8 June 1878⁴¹ and was, according to the newspaper, ‘a beautiful and popular melody’, which had been ‘variously attributed’, but was actually the composition of Rev. W. Leeves of Wrington, Somersetshire.⁴² The Popular Concert on 11 September 1875 consisted of six guest artistes, which included the vocalists Madame Jenny Pratt and Nelson Varley, the violinist W. H. Eayres, and the pianist A. Bartle (by 1880, Bartle had replaced Crowe as conductor at the Winter Gardens). For this concert Crowe programmed a movement of a classical symphony, the ‘andante’ from Haydn’s *Surprise* Symphony. There was also a violin duet, and the piano solo was of Cowen’s *Fairy Flowers*. Madame Pratt sang ‘The Skipper and his Boy’ by Gabriel and Varley sang, ‘For ever thine’, composed and accompanied by the violinist W. H. Eayres.⁴³ Crowe’s concerts had a significant classical element. In the Popular Concert of 21 September 1875 the programme included a movement from Beethoven’s Symphony no. 5 and his sonata *The Kreutzer* for piano and violin.⁴⁴ Interestingly, the concert also included a violin solo, *Romance*, written by Sainton, the first conductor of the Bridlington Municipal Orchestra.

⁴⁰ *SV*, 11 May 1875.

⁴¹ *Bk.G.*, 14 June 1878.

⁴² *SV*, 17 August 1875.

⁴³ *SV*, 14 September 1875. These last two items are noteworthy, as in the Scarborough Spa concert of the morning of Monday 14 November 1881, Madame Pratt sang ‘The Skipper and his Boy’, and the song ‘The Chapel by the Sea’, which was also composed and accompanied by W. H. Eayres—see Spa Programme for week ending 19th November 1881, Prescott Collection: Scarborough Collection, vol. 25, 1867-1937.

⁴⁴ *SV*, 21 September 1875.

The first full-dress concert given on Saturday 11 May 1875, under the patronage of the Mayor and officers of the Lancashire Hussars, was ‘the initiatory of a new feature in the series of splendid musical entertainments given at the Pavilion’.⁴⁵ This was an important event: the grounds and interior of the pavilion were decorated with bunting and there was a ‘continuous line of carriages, with its full-dressed occupants pouring in during the early part of the evening’.⁴⁶ The orchestra, particularly the string section, had been enlarged to almost 50 performers, many of which were ‘well-known faces from Mr. Hallé’s famous Manchester Band’.⁴⁷ This last sentence suggests, not surprisingly, that members of the Hallé were regularly musically active in Southport. The concert included guest artistes, one being the cornettist Levy from an earlier concert, and consisted of 19 items, amongst which was the scherzando from Beethoven’s Symphony No. 8, a ‘Scena’, ‘Misèrere’ from Verdi’s *Il Trovatore*, and a cornet solo *Valse de Concert* composed by Levy, the soloist.⁴⁸ Reportedly, the orchestral performances were well received and the newspaper praised Crowe’s efforts: ‘Mr. Crowe merits the thanks of all lovers of good music, for his indefatigable exertions in producing those excellent results with which habitués of the Pavilion are now so familiar, results only attainable by great personal exertion and application, both mental and physical’.⁴⁹

For all the newspaper’s praise of Crowe and the music performed, he, like other conductors, did not escape criticism. Usually the criticism was that the music was not sufficiently highbrow but this was not the case with Crowe’s music. In 1877 the *Musical Times and Singing Class Circular* reported that an ex-mayor of Southport, Mr Alderman Smith, had criticised Crowe for introducing music by the ‘best masters’. It mockingly stated:

Some of our contemporaries have freely commented upon the recent remarkable speech of Mr. Alderman Smith, ex-Mayor of Southport; but the musical convictions of so powerful a dignitary cannot have too much publicity, and we

⁴⁵ *SV*, 14 May 1875.

⁴⁶ *SV*, 14 May 1875.

⁴⁷ *SV*, 14 May 1875.

⁴⁸ Compositions by J. Levy were also amongst the repertoire of the Cyfartha Band—see Herbert, ‘The Repertory of a Victorian Provincial Brass Band’, pp. 123-4.

⁴⁹ *SV*, 14 May 1875.

hasten therefore to give him the additional benefit of our circulation. It appears that at the Winter Gardens of Southport a band is regularly engaged, under the directorship of Mr. A. G. Crowe, and that this gentleman, having artistic tendencies, and being desirous therefore of choosing, as well as of conducting, the compositions performed, occasionally introduced some of the works of the best masters into the programmes. This unpardonable liberty was duly resented by Mr. Alderman Smith at a meeting on the subject, and Mr. Crowe was reminded of his real duty as a paid functionary so forcibly that we can scarcely imagine he will thus sin again, at least in Southport. "What they wanted him" (Mr. Crowe) "to consider," said the Alderman, with much warmth, "was the interest of the shareholders a little more, and not think so much of the high-class music some people puff him about...For himself, he could say that that he was never brought up in a music-shop, but he knew he could appreciate music, and he would be better pleased if there was a little more noise in the tune".⁵⁰

Although the concerts at the Winter Gardens were viewed as the elite of the musical entertainment, the Town Band, the Promenade Band and the Pier Band continued to exist. In September 1875 the Town Band was engaged to play at the St. Andrew's Bazaar on Thursday 23 and Friday 24. The Thursday programme consisted of an overture, two selections and four dances, and 'delighted not only those in the hall, but a great many on the outside'.⁵¹ Worthy of note was the Polka 'Levy-athan', composed by Levy, the guest cornet player at some of the Winter Gardens concerts.⁵²

The Promenade Band seemingly continued to be of a brass constitution and was in 1877 conducted by William Spencer.⁵³ In 1878, A. May took over as conductor and changed the band's constitution to strings, woodwind and brass.⁵⁴ Spencer, the previous conductor, was in 1879 the 'leader' of a Town Band. Apparently, bandsmen and conductors did not always get on well together. In July 1879 Spencer was in court charged with assault on another

⁵⁰ *The Musical Times and Singing Class Circular*, 1 January 1877, vol. 18, no. 407, p. 15 [online] (<http://www.jstor.org/stable/3353206>) [Accessed 19 October 2009].

⁵¹ *SV*, 24 September 1875.

⁵² *SV*, 24 September 1875.

⁵³ *The Era*, 4 March 1877; Issue 2006, p. 19; 25 March 1877; Issue 2009, p. 19, BLn. [Accessed 4 August 2008].

⁵⁴ *The Era*, 23 June 1878; Issue 2074, p. 19, BLn. [Accessed 4 August 2008].

band ‘leader’, William Howe Asler, who had previously been a member of Spencer’s band. According to the *Leeds Mercury* report, reprinted in Appendix 7J, the fracas was due to professional jealousy.⁵⁵ This type of behaviour between different bands was not unusual. In 1885 another altercation happened between a German band and a band of a different nationality. There ensued a ‘bout of fisticuffs’ where the instruments were used as weapons. The writer of the article describing the ‘trouble’ had a very low opinion of musicians and stated that whether amateur or professional, musicians seemed to him as ‘one of the most jealous, disagreeable, and “sloppy” classes in the community’ (see Appendix 7K for the story).⁵⁶ This opinion fits in with Rogers’ acknowledgment that at one time musicians were seen as ‘vagabonds’, but he also expressed the hope that it was no longer so (see page 65). As the article and Rogers’ statement appeared in 1885 it seems to have been wishful thinking.

The Pier Band by 1875 had a new conductor. The newspaper commented that the band had ‘wonderfully improved of late thanks to the Bandmaster, Mr. A. Waring, and the leader, Mr. W. Thompson’.⁵⁷ This support for the band by the *Southport Visiter* came a month after the half yearly report of the Southport Pier Company, in which it was stated that the Pier Band was a disappointment. The Winter Gardens Orchestra, it was said, played good music which suited public taste, whereas the Pier Band was found wanting in that area. The chairman of the company stated:

We are very unfortunate in music. It is our great bugbear. I don’t think we could satisfy the public if we were to spend five times the amount we are intending to spend this year. The taste of the public for music has been so warped—or enhanced, it should be said—by the splendid music given to the public in another place, that no provision of ours, in the way of a band, would really satisfy the public at the present time. We are paying our men nearly as much, man for man, as the Winter Gardens Company, and I grumble very much indeed when I go down the Pier, because the music does not come up to my taste. We are told music has its charms; at the Pier it has its charms for the vulgar ear, but it does not

⁵⁵ *Leeds Mercury*, 15 July 1879; Issue 9829, p. ?, BLn. [Accessed 4 August 2008].

⁵⁶ *SV*, 2 May 1885.

⁵⁷ *SV*, 7 September 1875.

chase a refined ear. But we shall have to keep a band there, and we hope to be a little better able to please than we have hitherto been'.⁵⁸

The chairman was less than charitable in his description of the music played by the band. Yet, despite its appeal to the 'vulgar ear', the band was kept on. This shows how important a band was to the pier for musical entertainment, and, as found with the North Pier Orchestra, Blackpool, underlines how 'musical taste' was essential for certain members of society at that time. By 1880, the conductor of the Pier Band was Herr [De] Mersey. The band played morning and evening⁵⁹ and the repertoire consisted of selections from 'classical authors' and popular operas mixed in with 'favourite ballads and airs'.⁶⁰ De Mersey and his band must have given some satisfaction for the company extended his engagement to the end of October and the 'regular *habitués* of the Pier [...] decided to present him with a gold mounted baton as a mark of their esteem and appreciation'.⁶¹

By 1880 A. E. Bartle had become musical director of the Winter Gardens Orchestra. Not only was Bartle a conductor, he was also a renowned pianist and gave recitals in Southport, as well as in London and other places.⁶² The *Scarborough Gazette*, on hearing that Bartle was having a rest from his 'arduous labours', extolled the virtues of Bartle's character and his skill as a pianist and hoped that he might visit Scarborough and give a recital.⁶³ His 'arduous labours' were possibly in reference to his conductorship in Southport. The Winter Gardens' concerts seem to have been given each evening in 1880, except for Sunday. As in earlier years, the concerts consisted of guest vocalists, which seemingly accounted for most of the programme, for the *Southport Visiter* suggested that it was only fair that 'Mr. Bartle's excellent orchestra should from time to time have the opportunity of giving evening concerts, instead of playing overtures and *entr'acte* music'.⁶⁴ The orchestra, though not very large, did nevertheless give a daily orchestral concert at three o'clock in the afternoons. The 'not numerically strong' orchestra was, however, augmented for Bartle's

⁵⁸ *SV.*, 3 August 1875.

⁵⁹ *SV.*, 24 August 1880.

⁶⁰ *SV.*, 26 August 1880.

⁶¹ *SV.*, 2 October 1880.

⁶² *SV.*, 28 September; 26 August 1880.

⁶³ *SV.*, 26 August 1880. *SV.* quoting from the *Scarborough Gazette*.

⁶⁴ *SV.*, 5 October 1880.

annual benefit concert given on the evening of Monday 4 October 1880. Amongst the guest artists was Edward De Jong (see Chapter 6).⁶⁵

Programmes for the Winter Gardens' afternoon concerts before 1885 have not been found. However, in 1885 the *Southport Visiter* included some of the programmes in its reports. From these it has been possible to glean the names of the following instrumentalists: F. Saxby (cornet), (possibly the trumpet player in the Scarborough Spa Band in 1879), F. C. Bolingbroke (flute) and Lalande (oboe). The programmes for the afternoon concerts of Thursday 2 April, Saturday 2 May, Tuesday 5 May and Thursday 7 May 1885 show that there was a varied repertoire which featured the popular and the classical. There were a number of dances, and overtures and selections from composers such as Sullivan, Audran, Suppé and Mozart. There was also a movement for Mendelssohn's *Scotch* Symphony and the scherzo from his *Reformation* Symphony as a well as a string quartet and two movements from Henselt's Piano Concerto in F minor (see Appendix 7L for programme examples).⁶⁶

The conductorship of the Winter Gardens Orchestra was taken over by J. J. White in approximately 1887.⁶⁷ Bartle continued to give pianoforte recitals and in 1892 he was possibly the musical director at the Spa Rooms, Harrogate, for an advertisement appeared in *The Era* from A. E. Bartle, musical director of the Spa Rooms requesting instrumentalists.⁶⁸ In 1895 Bartle was appointed Professor at the New College of Music, Liverpool, and in the same year the Pier Company, Llandudno, engaged him to conduct the orchestral concerts.⁶⁹ White stayed with the Winter Gardens for some eight years and in 1895 was succeeded by W. P. Stone, an oboist and pianist of the orchestra. Apparently the selections in Stone's first orchestral concerts were of a more popular nature than the concerts conducted by White, and included 'three extracts from Sullivan's operas'.⁷⁰ How

⁶⁵ *SV.*, 8 July; 25 September 1880.

⁶⁶ *SV.*, 2 April; 2 May; 5 May; 7 May 1885. If the oboist Lalande was double-handed he may have been Désirè Lalande, a bassoonist in the 1899 Bridlington Musical Festival Band, and Lalande, the bassoonist in the Bradford Festival Choral Society Band in 1878.

⁶⁷ *SV.*, 4 May 1895.

⁶⁸ *SV.*, 19 March 1895; *The Era*, 2 July 1892; Issue 2806, p. 19, BLn. [Accessed 24 January 2009].

⁶⁹ *SV.*, 10 October 1895.

⁷⁰ *SV.*, 7 May 1895.

long Stone stayed at the Winter Gardens is unknown but by 1911 the Musical Director of the now very much diversified Winter Gardens was Arthur Grimmett.⁷¹

Programmes for the open-air performances of the bands of the 3rd L.A.V. under the conductorship of H. Threlfall, and the 13th L.R.V. under the conductorship of Thomas Rimmer (possibly T. Rimmer, conductor of the Borough Band in 1870) also appeared in the *Southport Visiter* of 1885. Like the volunteer bands in Bridlington and Scarborough, the Lancashire volunteer bands gave public concerts and played at special events; for example, the band of the 13th L.R.V. performed for the St. Andrew's Bazaar in 1875 and for the 1885 Annual Festival of the Southport Amateur Athletic Society.⁷² These volunteer bands were engaged by the corporation. The Band of the 13th L.R.V. was engaged to perform for two hours on 14 'consecutive Saturday afternoons' at places and times decided by the committee, and the Band of the 3rd L.A.V. was engaged to play for 14 'consecutive Wednesday afternoons' also at places and times decided by the committee.⁷³ On 1 and 22 August the open-air concerts outside the Town Hall were given by the 13th L.R.V. and on 12 and 19 August 1885 by the 3rd L.A.V. The concerts by the 3rd L.A.V. contained instrumental solos, unlike the 13th L.R.V. programmes, otherwise the type of music played by both bands was very similar, consisting mainly of selections, marches and dances (see Appendix 7M for examples).⁷⁴ Compositions and/or arrangements by Henry Round were very popular in these concerts.⁷⁵ Round's compositions *Storming of Coomassie* and *Crasher* were played in Douglas in 1877 by the Derby Castle Band and in 1896 by the Town Band, respectively (see Appendices 8H and 8B).

Despite the performances of the volunteer bands, the Town Band, the Pier Band, and the Promenade Band, were still features in the town. 1885 saw a new Town Band in Southport. The conductor Robert Brown placed an advertisement in *The Era* for musicians of brass

⁷¹ *SV*, 20 July 1901. This may well be the A. Gimmett who in 1886 was the lessee of the Gaiety Theatre, Halifax—see p. 66.

⁷² *SV*, 24 September 1875; 9 June 1885.

⁷³ S.C.M.A., 'Improvement Committee', 10 April 1885, p. 11; 20 April 1885, p. 12—see Primary Sources, Section 1 of the Bibliography for details.

⁷⁴ *SV*, 1, 11, 18, 22 August 1885.

⁷⁵ In 1875, Round, together with Thomas Wright, had set up a music publishing company in Liverpool. Round was a professional musician and was often asked to supply arrangements for local brass bands; some of his arrangements were used in brass band contests, for example his arrangement of Donizetti's *Lucrezia Borgia*—see Russell, *Popular Music*, pp. 175; 7.

instruments to form an all-brass Town Band for 2 April. Terms, as with the Pier Band, was 'shares'. The sentence 'none but competent and sober men need write in' included in the advertisement, is perhaps an indication as to the perceived character of some musicians and was an attempt to give the band 'respectability'.⁷⁶

The Pier in 1885 may have welcomed a new band and conductor, for De Mersey and his band of 16 performers were engaged by the corporation to play for 14 performances, each for the duration of two hours.⁷⁷ Other than being engaged by the corporation, 1885 was not a good year for De Mersey. According to De Mersey, there had for two years been a conspiracy to discredit him (echoes of Rogers at Bridlington). This issue was brought to light via letters in the *Southport Visiter* and stemmed from a performance by the band of the 13th L.R.V., conducted by Thomas Rimmer, of a selection from *Don Cæsar de Bazan*,⁷⁸ which apparently was under performing copyright and should not have been performed without paying a fee.⁷⁹ According to the correspondent 'Englishman', a 'foreigner' or his friends (implying De Mersey connections), informed the owner of the copyright (Wall).⁸⁰ De Mersey wrote refuting the implication, and another correspondent 'Filarmonico' also believed it to be a 'dirty trick on the part of someone'. The Copyright Act of 1842 stated that to protect copyright, copies had to be registered at Stationers' Hall. The protection lasted for 42 years or the 'author's lifetime plus seven years, whichever was longer'.⁸¹ Derek B. Scott suggested that some of the terms of the Copyright Act of 1842 were confusing, for example, whether a 'mere' title could be copyrighted, or, how much could one composer imitate another without it turning into plagiarism, and in this case, the confusion between copyright and performing right. Some singers, for instance, believed that by purchasing the song they could perform it in public and in some cases the publishers held both copyright and performing right and so this was allowed, although, it was not always the case. The terms of the Act stated that applications for copyright and performing right had to be entered separately at Stationers' Hall. A Mr Wall saw a way to make money and bought the performing rights from some impecunious composers or their descendents,

⁷⁶ *The Era*, 28 March 1885; Issue 2427, p. 20, BLn. [Accessed 4 August 2008].

⁷⁷ S.C.M.A., 'Improvement Committee', 18 May 1885, no page number.

⁷⁸ The name of the composer was not given.

⁷⁹ *S.V.*, 1 August 1885, letter from 'Filarmonico'.

⁸⁰ *S.V.*, 1 August 1885, letter from 'De Mersey'.

⁸¹ Scott, *The Singing Bourgeois*, p. 125.

and having registered them at Stationers' Hall, he then prosecuted bands and singers for performing them.⁸² This is what happened at Southport. Seemingly, the 13th L.V.R. band had purchased the music some years prior to 1885, and as the words 'printed and published by permission of the author' were written on the music they believed they were able to perform the selection *Don Cæsar de Bazan*. There was, however, a dispute over the copyright, which resulted in a lawsuit and was won by Wall. Seemingly, the band had played from the old copies and had not known that the copyright had changed owner.⁸³ Bandmaster Rimmer believed that the cheapest way of getting over the problem was to purchase the right of performance for 12 months. The correspondent 'Filarmonico' hoped that as the public was reaping the benefit of the purchase, the corporation, who he thought was as liable as the band, would see that the men did not lose money out of the 'unfortunate business' (see Appendix 7N for copies of the letters).⁸⁴

1890 saw the corporation continuing to engage a volunteer band. For example, the Band of the 3rd V.B.K.L.R. played in the Marine Park on Saturday 20 and Monday 22 September. On Saturday 27, Monday 29 September, and 4 October they performed in front of the Town Hall. This last performance terminated 'their engagement with the Corporation'.⁸⁵ The *Southport Visiter* called these performances 'music for the people'. The programmes contained the usual items such as selections, marches, dances and cornet solos.⁸⁶ Sullivan was a popular composer in all 4 concerts. Noteworthy is that the concert of 22 September featured a selection from *Ruy Blas*, composed by the Scarborough Spa Band's conductor, Meyer Lutz, and that the glees, 'Shades of Heroes' and 'Hail, thou Queen of Night' were presumably sung by the bandmen.

Possibly in 1890 and certainly by 1895 De Mersey and his band were once again on the Pier.⁸⁷ By 1890 another band by the name of 'Sequah's band' had appeared in Southport. Its leader was Holfert Powell and from the advertisements placed in *The Era*, it was possibly a brass band. The commencement date was 11 December, which suggests that

⁸² Scott, *The Singing Bourgeois*, pp. 125-6.

⁸³ 'Filarmonico' referred to the Act of 1883, it is unclear as to what Act he was referring.

⁸⁴ *SV.*, 1 August 1885, letter from 'Filarmonico'.

⁸⁵ *SV.*, 20 September; 27 September; 4 October 1890. This battalion had its headquarters in Southport—see *Liverpool Mercury*, 26 July 1897; Issue 15466, p. 5, BLn. [Accessed 5 September 2008].

⁸⁶ *SV.*, 20 September; 27 September; 4 October 1890.

⁸⁷ *SV.*, 8 April 1890; 6 August 1895.

street bands were taking advantage of Southport being an all-round resort.⁸⁸ Seemingly, there were a number of bands calling themselves town bands and perhaps Sequah's band was one of them. The following advertisements underscore this confusion:

WANTED, Musicians and Tenor Vocalist, for Town Band, Southport. Terms, shares. Open Easter Monday. HEYWOOD, Secretary, 14, Tulketh-street.⁸⁹

WANTED, a Competent Bombardon, B Flat. Seaside Engagement. Good Instrument found. Foreigner preferred. Letters only, A. BRAUN, Town Band, Southport.⁹⁰

The first two advertisements appeared on the same date. It seems strange that the first advertisement should have Heywood as the contact and the second one have Braun. Also of interest is Braun's stipulation that he would prefer a foreigner. There may have been a number of reasons for this stipulation. The band could, for instance, have been a Blue Viennese, a White Hungarian, or a German band. On the other hand, a 'foreigner' may have been required to make the band more interesting and attractive to the public and give it an 'exotic' flavour; Russell suggested that many British performers under 'exotic disguises' impersonated foreigners 'in order to increase their attraction'.⁹¹

In May 1896 Braun advertised for a bombardon and B flat clarinet with the stipulation that 'single men only need to apply'.⁹² This statement perhaps suggests that the conductor required his men to be totally focused on the band and not have the distractions and restrictions of wives and/or families. Perhaps married men without their families were homesick and unhappy, which may have been one reason why Rogers' family on occasions travelled to Bridlington (Chapter 3). However, the most likely reason for requiring only single men was financial. Single men did not have to provide for a second home and would therefore accept lower wages than those of married men (see page 133).

⁸⁸ *The Era*, 22 November 1890; Issue 2722, p. 21; 6 December 1890; Issue 2724, p. 22., BLn. [4 August 2008].

⁸⁹ *The Era*, 28 March 1896; Issue 3001, p. 26, BLn. [Accessed 4 August 2008].

⁹⁰ *The Era*, 28 March 1896; Issue 3001, p. 26, BLn. [Accessed 4 August 2008].

⁹¹ Russell, *Popular Music*, p. 74.

⁹² *The Era*, 9 May 1896; Issue 3007, p. 26, BLn. [Accessed 4 August 2008].

Sequah's band was possibly an itinerant street band. There would have been many street bands over the years, names of which may never be known. Walton suggested that itinerant resort bands would compete with each other and play at the same time, as happened in Llandudno in 1863 and Southend in 1874.⁹³ In an attempt to reduce the musical 'noise', various town committees collected subscriptions to pay for a good town band in the hope that other bands would cease to play. This was not successful and noisy itinerant bands and musicians continued to plague the resorts even into the twentieth century, despite local government's efforts to the contrary.⁹⁴ In 1895 'A Promenade Householder', wrote to the *Southport Visiter* complaining that some street bands were a 'source of nuisance', and referred to these types of bands as "“flying”" musicians. The author took pains to differentiate these bands from the 'old established brass and string bands of Herr De Mersey' of which visitors were pleased to hear and to subscribe to (see Appendix 7P for the letter).⁹⁵ The reference to the brass and string bands of De Mersey indicates that De Mersey conducted more than the Pier band; like Croxall, one time conductor on the North Pier, Blackpool, and other musicians, De Mersey had fingers in other pies. In July 1895, at the height of the season and whilst still conductor of the Pier Band, he placed an advertisement in the *Southport Visiter* stating that his string band or military band were accepting engagements.⁹⁶ It is not known whether either of these bands was used as the Pier Band.

The public were often asked to contribute to band funds, and it seems that residents in Southport were somewhat reluctant when it came to parting with their money in order to contribute to the band(s) engaged by the corporation for the Southport's official Town Band, which thus far have mainly been the bands of the 13th L.R.V. and the 3rd L.A.V. The following article in the *Liverpool Mercury* of 10 February 1897 sheds some light on this issue:

THE SOUTHPORT VOLUNTARY RATE.—This penny rate, devoted to the proposed town's band, has produced but £136 6s. 9d., out of a possible £1228 1s. 8d., and only two months remain of the financial year.⁹⁷

⁹³ Walton, *The English Seaside Resort*, p. 168.

⁹⁴ Walton, *The English Seaside Resort*, pp. 202; 168.

⁹⁵ *S.V.*, 14 May 1895.

⁹⁶ *S.V.*, 30 July 1895.

⁹⁷ *Liverpool Mercury*, 10 February 1897; Issue 15324, p. 6, BLn. [Accessed 4 August 2008].

The lack of funding for the band brought about a special meeting of the Southport Town Council. The *Liverpool Mercury*, in an article entitled ‘Southport Corporation and the Town’s Band’, reported that the meeting resulted in the decision to “‘apply to the Local Government Board for a provisional order to so amend section 92 of the Southport Improvement Act, 1871, as to enable the corporation to expend a sum not exceeding £1500 a year, or the proceeds of a 1d. rate, whichever for the time being is the greater amount, to maintain a public band for the recreation of the inhabitants and visitors of Southport.’”⁹⁸ Apparently, the band committee’s income was only £900 and they had overspent by £566. If they re-engaged the band the following season for 25 weeks, there would have been a need to subsidise it to the tune of £1300 or £50 per week.⁹⁹ Some of the councillors were in favour of the application; some were not. One councillor said, ‘he knew that thousands of people were astonished at the proposal to compel people remote from the promenade to pay for music’, but another believed that ‘the band was one of the greatest possible attractions to the borough’ and that although the voluntary receipts were poor, the chair receipts on the boulevards, the promenade and in Hesketh Park were similarly good, thus showing that the band was popular with all sectors of the community.¹⁰⁰ It was decided that a public meeting should take place in order to ascertain the views of the ratepayers.

The result of the public meeting is not known, but in 1901 the Town’s Band Committee proposed that the band of the 3rd V.B.K.L.R. conducted by Thomas Rimmer be engaged for the season. This entailed six performances a week for 15 weeks, the cost of which was as much as the committee thought ‘wise to expect at present’. The places proposed for the performances were:¹⁰¹

Day of Performance	Place
Sunday evening (a sacred concert)	North Marine Park
Monday evening	Lord Street
Wednesday afternoon	Hesketh Park
Thursday evening	Recreation Ground
Saturday afternoon and evening	Lord Street

⁹⁸ *Liverpool Mercury*, 25 September 1897; Issue 15519, p. 7, BLn. [Accessed 4 August 2008].

⁹⁹ *Liverpool Mercury*, 25 September 1897; Issue 15519, p. 7, BLn. [Accessed 4 August 2008]. Southport was not the only resort where subscriptions for the town band did not meet the full cost. In 1870, Margate’s Band Committee found that the band of 1869 had cost £310 9s. 5d. for a twelve week period but subscriptions collected only totalled £305 8s. 5d. —see *Keble’s Gazette*, 21 April 1870, p. 6a, in F. M. Stafford, ‘Holidaymaking in Victorian Margate, 1870-1900’ (unpub. M.Phil. thesis, University of Kent, 1979), p. 184.

¹⁰⁰ *Liverpool Mercury*, 25 September 1897; Issue 15519, p. 7, BLn. [Accessed 4 August 2008].

¹⁰¹ S.C.M.A. ‘Improvement Committee’ 6 May 1901, pp. 359-60.

Advertisements announcing band performances, which included a Sunday concert, were placed in the newspaper (see Appendix 7Q). Of interest is the fact that the selections in the Sunday concert were performed by Rimmer's Band which was probably not the band of the 3rd V.B.K.L.R. A reason for this may be that up to 1903 regimental bands were not permitted to perform on Sundays (see page 267).

In 1902 the rates were set at one halfpenny in the pound 'for the purpose of defraying the cost of a Towns Band for the ensuing year'.¹⁰² In this year the corporation broke with tradition and engaged a totally new band. The West London Military Band, consisting of 30 performers and conducted by A. Holmes[-]Dallimore (see Appendix 7R for a photograph), was engaged from 21 April 1902 for 17 weeks at a cost of £80 per week.¹⁰³ The full band actually consisted of 45 members and was first formed in 1892 by Holmes-Dallimore. Almost all the players were ex-British soldiers, with some having 'served and received their musical training in the principal Guards' bands'. Its repertoire was 'of the same character and standard as that of the best Guards' bands' and the band was similar in 'appearance' and 'accomplishments' to Guards' regiments. The West London Military Band had previously been engaged by the London County Council to play in the London parks. In the summer of 1901, the band played in Bridlington and also in the seaside town of Margate, where it undertook a three-month engagement. The West London Military Band was not the only band associated with Holmes-Dallimore, he also managed the London Festival Band and the West London Orchestral Band.

Holmes-Dallimore was 'a musician of high standing', and was well known in the 'London band and musical circles'. He was also a composer and arranger for military and string bands. Amongst his compositions and arrangements was the waltz, *L'âme d'Amour* and the patriotic march *Britannia*, both of which he specially composed and arranged for one of the occasions where he conducted a band of over 100 London musicians at the Queen's Hall. He composed the *Guards' Patrol*, which he dedicated to the late commandant of the Household Guards, General De Horsey, and made imitative counterpoint arrangements of national tunes, for example, the melodies of *Rule Britannia* and *Hearts of Oak* were played simultaneously by the band. He also combined the English *Rule Britannia* with the

¹⁰² S.C.M.A., 'General Purposes Committee', 25 March 1902, p. 285.

¹⁰³ *SV*, 12 April 1902. All the following information comes from the *SV*, 12 and 19 April 1902.

American *Yankee Doodle* in a march called *John and Jonathan*. In approximately 1892 he founded the West London Academy of Music, which was still in existence and under Holmes-Dallimore's supervision in 1902.¹⁰⁴ Holmes-Dallimore also instigated the creation of a music library for the London County Council. For two years he was the sole librarian and selected and arranged the weekly programmes of music, which totalled over 40 band performances per week.

The musicians in Holmes-Dallimore's 30-strong Southport band came from a number of the 'crack bands': the Grenadier Guards, Scots Guards, Coldstream Guards, Irish Guards, Life Guards, Dragoon Guards, and the Royal Horse Guards Blue; and also the 'crack' Irish and Scotch regiments: the Dublin Fusiliers, the Cameron, Seaforth and the Argyll and Sutherland Highlanders; together with the Royal Marines and the Royal Artillery. The few members that did not belong to the above regiments came from the American Navy, including a flautist, who resigned his position with the 'Moody Manners Grand Opera Company' to take up the position at Southport. According to Holmes-Dallimore, a military band should be 'properly balanced' and 'the combination must be formed according to the number of instrumentalists required and the taste and experience of its conductor, which should never be interfered with or questioned'. The band was 'modelled' on the band of the Grenadiers, for in Holmes-Dallimore's opinion, it was the finest in the land and beyond. The band engaged by the corporation was often referred to in the newspaper as the 'Town Band', but to avoid confusion with other town bands in Southport, the band engaged by the corporation will be referred to as the 'Corporation Band'. The Southport Corporation Band (actually the West London Military Band) consisted of:

WOODWIND

Flute and piccolo
Oboe
E flat clarionet
Solo clarionet
First clarionet
Two second clarionets

BRASS

Three cornets
Trumpet
Three French Horns
Three trombones
Two brass basses

¹⁰⁴ This academy has not been located.

Two third clarionets
Two repiano clarionets
Saxophone [unspecified]
Bassoon

ADDITIONAL BASS

String bass

PERCUSSION

Side drum and accessories
Bass drum with cymbals

It is assumed that as the band numbered 30 including the conductor, the percussion section was ‘manned’ by three players. Reportedly, the instrumentation was in ‘due proportion’, and was in Holmes-Dallimore’s opinion ‘the best possible combination for 29, having regard to solidarity and the price paid, which [was] somewhat below the usual standard’. The 29-strong military band¹⁰⁵ of the Scarborough Spa in 1898 was similar to this model in that like the Southport band, it contained a flute and piccolo, an oboe, nine clarinets, three cornets, three trombones, two brass basses and a double bass; the difference being that the Spa band had four horns, two bassoons, a solo baritone and a solo euphonium whilst the Southport band had three horns, a saxophone, a bassoon, and a trumpet.

The names of the Corporation Band’s instrumentalists were not given in the list of instruments, but nevertheless, from the newspaper reviews it has been possible to name some:¹⁰⁶

Mr. Louis Barsotti	Piccolo
Mr. W. Boxall	Cornet
Mr. A. Fulford	1 st Trombone
Mr. H. Duke	Euphonium
Mr. G. Lambert	Bombardon

Holmes-Dallimore purchased new uniforms for the band’s Southport engagement, which consisted of a scarlet tunic, with black collars and cuffs and gold lace facings, trousers with gold stripes, and a band cap with a gold peak. Holmes-Dallimore thought that the band with the new uniforms would ‘look admirable during its performances within the shady square opposite the Municipal Buildings’ (see Appendix 7S for contemporary photographs of the Municipal Gardens).¹⁰⁷ In an interview with the *Southport Visiter* of 19 April 1902,

¹⁰⁵ Excluding the conductor.

¹⁰⁶ *SV*, 3 May; 6 May; 8 May 1902.

¹⁰⁷ *SV*, 19 April 1902.

Holmes-Dallimore gave an indication as to the type of music the band was to play. Seemingly, he was conscious that the music played did not only need to satisfy the Town Council, but also the residents and visitors. His intention was not to play ‘rubbish’ but music of the ‘highest order’, and he would attempt to make the programmes as popular as was ‘compatible with the performance of really good music’. During a two-hour performance nine pieces would be played, with two-thirds being popular music and the remaining third of a ‘more classical type’. Interestingly, Holmes-Dallimore found it difficult to define ‘with accuracy the distinction [...] between the two classes of pieces’. The popular pieces were to consist mainly of selections of ‘old English, or Scotch, or Welsh, or Irish melodies, reminiscences of composers [...] descriptive pieces of all kinds, selections from the grand operas, and so forth’; comic and humorous pieces would also be performed. With regard to classical pieces, such as sonatas and symphonies, Holmes–Dallimore was not inclined to ‘over-burden’ the programme with them as many took twenty-five minutes to forty-five minutes to perform, and were an ‘infliction’ to ‘all but enthusiastic musical people’. Other classical music would be selected instead. Holmes-Dallimore believed in ‘variety’ and ‘diversity’ and his collection of music ranged from the old to the new. This programming model set out by Holmes-Dallimore could be found across the seaside resorts.

The new Southport Corporation Band gave three performances on Mondays, Wednesdays and Thursdays, and two performances on Tuesdays. It also appears that an evening concert was given on Fridays and that the band performed on Saturdays. The performances took place in a number of places: the Municipal Gardens, the Cambridge Hall, North Marine Park (see Appendix 7T), and from time to time, Hesketh Park. On Saturday 3 May 1902, the band, weather permitting, was to play in Hesketh Park. The weather caused the band and Holmes-Dallimore some problems. On Thursday 1 May and Friday 2 May 1902, due to inclement weather ‘enforced by strong north-west winds’, the band had to play in the Cambridge Hall instead of in the open air,¹⁰⁸ and on Saturday 3 May 1902, due to poor weather, the Band Committee saw fit to cancel the concert at Hesketh Park, only to find later that the weather improved and a number of subsequently unhappy people had turned

¹⁰⁸ *SV*, 3 May 1902.

out to listen to the non-existent band.¹⁰⁹ The newspaper saw fit to report on the problems caused to the musicians by the weather:

The cold wintry weather which has prevailed during the present week has not been favourable for band performances. If they venture to play out of doors their efforts are not appreciated so much as they ought to be, while the musicians cannot do justice to themselves, and when their programmes are given in the Cambridge Hall the audiences are to a certain extent necessarily limited. It was a mistake to send them to play in the Municipal Gardens on Tuesday forenoon, one result being that Mr. A. Holmes-Dallimore, the accomplished conductor, is suffering from a severe cold caught on the occasion, while the entertainment was not quite so satisfactory to the public as it would have been under more auspicious circumstances.¹¹⁰

The morning performances in the Municipal Gardens took place between 11 and 1. The timing of the performances did not suit some of the Lord Street traders as they believed that band performances after 12 noon were detrimental to business. Letters appeared in the newspaper with regard to this matter, for example, 'Experience' stated that the performances of the band after 12.00 'practically' killed trade as a good number of people stopped to listen to the band instead of shopping, and then rushed off home for lunch. He suggested that if the band could not be confined to the front, which in his opinion was the best place for a band, it should cease playing at 12.¹¹¹ The disquiet of some Lord Street traders continued to rumble on, but at the meeting of the Band Committee on 8 July 1903, the committee announced that it could not agree to the request from 46 shopkeepers in Lord Street that the morning band performance should conclude no later than twelve o'clock.¹¹²

The band's repertoire was along the lines Holmes-Dallimore set out in his interview with the *Southport Visiter*. The newspaper did not often give concert programmes; however, it is possible to gain some knowledge of the performances through the reviews. With regard to

¹⁰⁹ *SV*, 6 May 1902.

¹¹⁰ *SV*, 8 May 1902.

¹¹¹ *SV*, 3 May 1902.

¹¹² S.C.M.A., 'Band Committee', 8 July 1903, p. 492.

‘classical’ music the band included such music as the ‘March of the Israelites from Egypt’ from Costa’s *Eli*, and a movement from a symphony. From the repertoire performed in the morning, afternoon and evening performances of Thursday 1 May and in the morning and evening concerts of Friday 2 May 1902, the newspaper stated that the first movement of Mendelssohn’s *Scotch* symphony was beautifully played despite its difficulty, the military fantasia *Red, White, and Blue* (Hare), was a ‘revelation’, the Irish selection was well received and the performance of the ‘March of the Israelites from Egypt’, was fine and capable. Hartmann’s arrangement of a selection of old English songs was deemed a ‘feature’, but no reason was seen for the inclusion of Dickens’ *Ivy Green*. The piccolo solo of Thiere’s *Sylvia* given by Louis Barsotti was ‘much admired’ and the success of *Reminiscences of All Nations* by F. Godfrey, was felt to be more to do with the musicians rather than the ‘arranging composer’.¹¹³

The concert given in the Municipal Gardens on the Monday afternoon of the following week was classed as having a ‘very fine programme’. The euphonium solo *The Village Blacksmith* given in the concert was probably an arrangement of Weiss’ song of the same name. Mr Lithgow James sang the song on the evening of 23 June 1877 on the North Pier, Blackpool.¹¹⁴ The evening concert was given, despite the stormy weather, in North Marine Park (see Appendix 7U for the newspaper’s selected items). An ‘attractive’ item was the solo polka ‘*Bombardor*’ by Bottesini, played by G. Lambert, formerly of the Royal Home Guards Blue. The title may have been a mistake, as perhaps was the name of the instrument ‘bombardo’, for Bottesini’s polka *Bombardon* was played as a bombardon solo in the Derby Castle Band concert, Douglas, and the Scarborough Spa Band concerts of 1877 and 1882.¹¹⁵ The band also played selections from the musical comedies, such as *The Circus Girl* (Caryll and Monckton) and *An Artist’s Model* (Jones), and also Holmes-Dallimore’s own composition *A Professional March*.¹¹⁶ Items of a more classical nature were also programmed such as the selection from Mendelssohn’s *Songs without Words*.¹¹⁷

¹¹³ *SV*, 3 May 1902.

¹¹⁴ *Blk.G.*, 29 June 1877.

¹¹⁵ See Appendix 8H; Spa Programme for week ending 16 September 1882—see Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

¹¹⁶ *SV*, 6 May 1902; 8 May 1902.

¹¹⁷ *SV*, 6 May 1902.

As well as giving the usual performances, the Corporation Band, like the Spa Band at Scarborough, attended other events; for example on 31 May 1902 the band took part in a 'Grand Athletic Festival'.¹¹⁸ This type of event would have taken place throughout the season although the Corporation Band in 1902 was unable to attend the events staged beyond the middle of August as its engagement ceased on 16 August. This termination of the band's engagement caused great dismay at the 'Southport Company-House Proprietors' Association'.¹¹⁹ In July, at a meeting of the Association, the matter of the band was discussed. The weather, the Association members noted, had not been too good in the previous months and on some nights the band had played to empty seats, but the members hoped for better weather in August and September and believed that it was beneficial to make the town 'as bright as possible' and for the band to remain until the end of September. They decided to write to the Band Committee on the matter.¹²⁰ The Band Committee, seemingly, tried to engage the band for further weeks, but to no avail. This was due to the weather. The Chairman of the Band Committee at a council meeting explained that it was difficult to make arrangements with bands 'when the weather might break down at any moment'.¹²¹ It seems that the Band Committee could not win. At the meeting the council presented a sidelight on the woes of a Band Committee Chairman: 'when there is no band the people grumble; when it rains no one wants to hear the band and the Band Committee are laughed at for having a band under such circumstances'.¹²² Holmes-Dallimore, in a short speech after the final performance, said that the band had enjoyed being in Southport 'as much as the elements would allow' and that the weather was their 'bitter enemy' with all of them being made ill.¹²³ He thanked the audience for the splendid reception and said that he hoped to see them again. This was not to be, for in 1903 a different Corporation Band was performing in Southport.

Despite the town not having a municipal band beyond 16 August 1902, band performances were still given by way of the band of the 3rd V.B.K.L.R under the conductorship of T. Rimmer. This band, like that of the Corporation Band, did not escape the ravages of the

¹¹⁸ *SV*, 31 May 1902.

¹¹⁹ *SV*, 12 July 1902.

¹²⁰ *SV*, 12 July 1902.

¹²¹ *SV*, 18 September 1902.

¹²² *SV*, 18 September 1902.

¹²³ *SV*, 19 August 1902.

weather. On the evening of Saturday 20 September 1902, at the last concert of the season in the Municipal Gardens, the good attendance dropped off part way through the performance due to the onset of rain.¹²⁴ The band of the 3rd V.B.K.L.R. was very valuable to the corporation as it provided out of season band music and seemingly were oblivious of wintry conditions, for at Christmas 1902 the band was engaged to play in front of the Municipal Buildings from 7.30 to 9.30 p.m. on Christmas Day and Boxing Day. The performances were free to the public.¹²⁵ The corporation also at times allowed the 3rd V.B.K.L.R. to use the Band Enclosure in the Municipal Gardens for its own use and to charge admission. On Sunday 29 September 1907 the band of the 3rd V.B.K.L.R. gave a sacred concert in the Band Enclosure under those terms (see Appendix 7V for a photograph of the band).¹²⁶ The Sunday performance is particularly noteworthy, for up to this date no evidence of the band performing music on a Sunday has been found. This is not to say that it never happened, but it is doubtful whether they provided Sunday music before 1903, for seemingly, the War Office did not allow it. In August 1903, a copy of a letter from the Adjutant-General to the Forces appeared in the *Southport Visiter* with regard to military bands performing on Sunday. The letter stated that the final decision on the matter was left to the commanding officers; however, if it was decided that a Sunday concert would take place then certain rules would apply. The rules covered such aspects as the place and timings of the concerts, admission charges and the type of music to be played (see Appendix 7W for the full letter and rules).¹²⁷

The Pier with its new Pavilion was in 1902 continuing to provide musical entertainment. Monday 12 May saw the first performance of the season of the Pier Company's Orchestra, under the conductorship of William Rimmer. Concerts were held daily at 11 a.m. at the Pier-head, and in the evenings at 7.30 in the Pier Pavilion.¹²⁸ Sunday afternoon and evening sacred concerts were also given in the Pavilion.¹²⁹ The daily concerts were in direct competition with the performances given by the Corporation Band. The composition of the two bands differed in that the Corporation Band was that of a military constitution, whilst

¹²⁴ *SV*, 23 September 1902.

¹²⁵ S.C.M.A., 'Band Committee', 24 December 1902, p. 120.

¹²⁶ S.C.M.A., 'Band Committee', 12 September 1907, p. 775.

¹²⁷ *SV*, 11 August 1903.

¹²⁸ *SV*, 6 May 1902.

¹²⁹ *SV*, 17 June 1902.

the Pier Orchestra consisted of strings, woodwind, and brass. The concerts given by the Pier Orchestra, especially those in the evenings included professional singers, performances of humorous sketches, and other entertainers such as the Imperial Pierrots;¹³⁰ the concerts given by the Corporation Band were seemingly wholly instrumental.

From the newspaper reviews it has been possible to name the following Pier Orchestra members and their instruments:

A. Hamer ¹³¹	Violin
S. Legard	'Cello
Mr. Blythe	'Cello
Mr. F. Christy	Bassoon
Mr. Fred Palmer	Clarionet
Mr. G. Greenwood	Flute
Mr. Percy Hallam	Cornet

On Saturday 14 June two concerts were given on the Pier: W. Rimmer was the conductor and Miss Carrie Lumbers the accompanist. The programme in the newspaper shows that the repertoire for the Pier-head morning concert consisted purely of popular music, with waltzes and galops, and overtures and selections from the works of Suppé, Cellier, and Bizet. The evening concert took place in the Pavilion and included the bass vocalist A. G. Webber, and Wilson Blackledge, who performed a humorous sketch. The band played a 'selection' from Sullivan and German's *The Emerald Isle*, the descriptive polka *The Jolly Blacksmiths* (Buckley), and *The Liberty Bell* by Sousa. The evening concert of the 16 June also consisted of music of a popular type and included Sullivan's *The Rose of Persia* and Caryl and Monckton's *The Runaway Girl*.¹³² The afternoon and evening concerts of Saturday 21 June 1902 included vocal and cornet solos from the religious songs of Adams and Sullivan, vocal arias from oratorios and the march from Costa's *Eli*, 'cello and violin solos, for example the *Air Varié* by Vieuxtemps, and selections from the works of Wallace, Thomas and Wagner.¹³³

¹³⁰ *SV*, 17 June 1902.

¹³¹ An A. Hamer played second violin in the Hallé Orchestra in 1900/1901 and 1901/1902.

¹³² *SV*, 17 June 1902.

¹³³ *SV*, 24 June 1902.

Some of the evening concerts in the Pier Pavilion were of the ‘themed’ variety. The evening of Tuesday 9 September 1902 was ‘solo’ night. Various solos were given and the audience voted on which solo they thought was the best. The winner was the flautist, Greenwood, with 108 votes (see Appendix 7X for the solos). The evening of Wednesday 10 September was given over to the works of Sullivan. The concert consisted of songs performed by the vocalists, Miss Ethel Dewhurst and Mr Thornley Dodge, and the orchestra performed a number of overtures from ‘various operas’.¹³⁴ Thursday evening was ‘orchestra’ night. The entertainment included the vocalists Miss Dewhurst and Mr Dodge, and also the solo pianist, Mr. A. E. Bartle (one time conductor at the Southport Winter Gardens). The evening of Friday 12 September was ‘military’ evening and the 3rd V.B.K.L.R. joined with the Pier Orchestra.¹³⁵

In some if not all of the Sunday concerts, Rimmer’s string band performed the instrumental pieces. Seemingly this band consisted of players from the Pier Orchestra, as some of the solos were given by players known to be in that ensemble. For example, on Sunday 22 June 1902, a cornet solo was given by Percy Hallam, a member of the Pier Orchestra¹³⁶ (and in 1908 a member of the Bridlington Municipal Orchestra). The evening of Sunday 14 September 1902, the Pier Orchestra’s last performance of the season included the vocalists Miss Dewhurst and Mr John Harrison. The concert included religious songs, the aria ‘Honour and arms’ from Handel’s *Samson* and also the ‘Hallelujah’ chorus from his *Messiah*. The performance of Verdi’s ‘Miserere’ from *Il Trovatore* by the orchestra and solo cornetist, Hallam, held the audience ‘spell-bound’ and was the orchestra’s greatest success. The duet ‘Lo, hear the gentle lark’ (Bishop) performed by Greenwood (flute) and Palmer (clarinet), was ‘a most beautiful exposition of perfectly played music’. The orchestra also performed a popular selection from Wagner’s *The Flying Dutchman*.¹³⁷

Not only was this performance the last of the season, it was also Rimmer’s last concert as conductor of the Pier Orchestra, as in 1903 he was to become joint conductor of the Southport Corporation Band. Music on the Pier in 1903 and 1904, and perhaps beyond, was

¹³⁴ SV, 11 September 1902.

¹³⁵ SV, 11 September 1902.

¹³⁶ SV, 24 June 1902.

¹³⁷ SV, 16 September 1902.

provided by Herr Morgann's Blue Hungarian Band.¹³⁸ By 1910 the Blue Hungarians had turned into the White Viennese and were conducted by Ernest Bernhardt and in 1911 by Allan Gray.¹³⁹

Although Southport was an all-year-round resort, the Pier Orchestra and Corporation Band were seasonal ensembles. Following the departure of Holmes-Dallimore's band in August 1902, the Band Committee in the following October interviewed G. D. La Camera, of Brighton (the conductor of the Southport Borough Band in 1897),¹⁴⁰ who gave the terms on which he would supply a band for the next year.¹⁴¹ La Camera's terms were not accepted and it was decided that a military band was to be engaged for the next year.¹⁴² In the middle of December 1902 the corporation invited tenders to provide a band for the 1903 season. Interestingly, before inviting tenders the Band Committee had a meeting with Messrs. Bowden, Chapman, Wilson, and Tomkins, representatives of the Amalgamated Musicians' Union, who sought to explain 'the views of their Union as to the engagement of the Town's Band for next season'.¹⁴³ This meeting suggests that the union had some 'clout' when it came to musician's interests. Following tenders, A. E. Bartle and William Rimmer, as joint conductors, were engaged to provide a band of 28 performers including the conductors, for the cost of £80 per week.¹⁴⁴ Bartle was not new to Southport: he had been the conductor of the Winter Gardens and was a touring solo pianist who had performed on Southport Pier as recently as Thursday 11 September 1902.¹⁴⁵ William Rimmer had been born in Southport and had conducted the Pier Orchestra, and also conducted a number of brass bands.¹⁴⁶ Rimmer was also an arranger and composer, some of which were played by the Southport Corporation Band (see Appendix 7Y for a photograph of Rimmer and information regarding his contribution to the brass band world).¹⁴⁷ His compositions were not purely for

¹³⁸ *SV*, 14 April 1903; 2 April 1904.

¹³⁹ *SV*, 24 May 1910; 6 June 1911.

¹⁴⁰ *The Era*, 2 July 1898; Issue 3119, p. 22, BLn. [Accessed 4 August 2008].

¹⁴¹ S.C.M.A., 'Band Committee', 1 October 1902, p. 631.

¹⁴² S.C.M.A., 'Band Committee', 8 October 1902, p. 631.

¹⁴³ S.C.M.A., 'Band Committee', 17 December 1902, p. 119. Southport possessed a local branch of the Amalgamated Musicians' Union as early as 1894—see Ehrlich, *The Music Profession*, p. 148.

¹⁴⁴ S.C.M.A., 'Band Committee', 24 December 1902, p. 120.

¹⁴⁵ *SV*, 11 September 1902.

¹⁴⁶ In 1901, at a Brass Band Contest in the Winter Gardens, the bands Pemberton Old, Crooks, Lower Ince Temperance, Atherton Public and Standish Subscription, all conducted by William Rimmer, came first, second, third, fifth and sixth respectively, see *SV*, 14 May 1901. Rimmer also conducted the Pier Orchestra in the summer season—see *SV*, 20 July 1901.

¹⁴⁷ Russell, *Popular Music*, pp. 220; 224; 237; 308.

brass and military bands. In 1908 Rimmer's composition 'La Belle Sauvage', was specially written as the test piece for the Concertina Band Contest at Crystal Palace.¹⁴⁸

The band in 1903 was engaged for a period of 17 weeks with the first performance commencing on Wednesday 13 May. The military band consisted of:¹⁴⁹

FLUTE

Mr. J. Greenwood

OBOE

Mr. C. Downing

E-FLAT CLARINET

Mr. Theo. C. Macdonald

SOLO CLARIONETS

Mr. Fred Palmer

Mr. Shaw

FIRST CLARIONETS

Mr. J. Dowling

Mr. J. Jarvis

SECOND CLARIONETS

Mr. J. Wilcox

Mr. W. Evans

THIRD CLARINET

Mr. A. Cartherington

BASSOON

Mr. J. Robinson

SOLO CORNET

Mr. S. Rooney

FIRST CORNET

Mr. T. Cookson

SECOND CORNET

Mr. J. Leadbeater

FIRST HORN

Mr. J. Coltman

SECOND HORN

Mr. Mitchell

THIRD HORN

Mr. F. Siddell

FIRST TROMBONE

Mr. H. Hoyland

SECOND TROMBONE

Mr. R. Threlfall

BASS TROMBONE

Mr. J. Ball

BOMBARDONS

Mr. T. Hamlin

Mr. J. Guest

STRING BASS

Mr. J. Sawyer

SIDE DRUM

Mr. J. Jolliffe

BASS DRUM

Mr. T. Allen

¹⁴⁸ Russell, *Popular Music*, pp. 239- 40. See also p. 285.

¹⁴⁹ *SV*, 14 May 1903.

It seems that the newspaper report may have missed out one of the instrumentalists. The full complement of the band should have numbered 28 including the conductors, whereas according to the *Southport Visiter* the band only numbered 27. The clarinetist Fred Palmer had been in Rimmer's Pier Orchestra in 1902 and it is possible that the flautist J. Greenwood might also have been the flautist G. Greenwood in the Pier Orchestra. It is also probable that other Pier Orchestra members moved with Rimmer to the Corporation Band.

The morning, afternoon, and evening concerts of Wednesday 13 May were popular in character and included overtures, selections, dances, instrumental solos and some up-to-date items from composers such as Caryl and Monkton, Jones, and German. There was also some fashionable American music such as Sousa's *Stars and Stripes* and Thurban's *Brooklyn Cake Walk* (see Appendix 7Z for the complete programmes). The morning concert took place in the Municipal Gardens and was conducted by Rimmer. The afternoon concert, due to inclement weather, took place in the Cambridge Hall and was conducted by Bartle in 'his usual classic brightness and finish'.¹⁵⁰ The conductor of the evening concert was once again Bartle and despite the bitter night, the concert took place in the Municipal Gardens, with the Gardens and part of Lord Street illuminated with coloured and clear lights (see Appendix 7AA for a picture).¹⁵¹

The Corporation Band under Bartle, gave its first Sunday evening concert of the season in the Municipal Gardens on 17 May 1903. The repertoire included excerpts from the sacred works of Rossini and Handel, and included Gounod's *Pontificale*, a cornet solo of Cowen's *The Children's Home* and a selection from Wagner's popular *Lohengrin*.¹⁵²

The programmes for the last Saturday and Sunday performances of the season were of a 'special nature'. The selections for the morning and afternoon performances of Saturday 19 September were reportedly 'of a popular and entertaining character'. The evening concert repertoire was given in the newspaper and shows the repertoire to be once again on the popular side and had an American influence (see Appendix 7BB for the programme).¹⁵³

¹⁵⁰ *SV*, 14 May 1903.

¹⁵¹ *SV*, 14 May 1903.

¹⁵² *SV*, 19 May 1903.

¹⁵³ *SV*, 22 September 1903.

Sunday consisted of an afternoon and evening performance, each being of a classical character and including some religious but mostly secular items. For example, the secular items included Grieg's *Peer Gynt* suite, a minuet and mazuka by Paderewski and a violin solo *Air Varié* by Paganini.¹⁵⁴ From the repertoire located for 1903, the week-day programmes were in the popular vein, but the Sunday concerts were of a more classical nature.¹⁵⁵

These last concerts of the season were given at the Pier-head and Pier Pavilion.¹⁵⁶ These Pier concerts may have been the precursor to the 1905 agreement between the corporation and the directors of the Pier Company whereby the corporation rented for an annual rate of 5s. a portion of the Pier which included the entrance, the Pavilion, the bandstand, music stools and chairs. The agreement stated that the corporation had the right to use the space for the performance of the Corporation Band on the mornings of their choice and charge an entry fee of 1d. to the enclosure when the band was performing; Band or Pier season ticket holders were exempt. Other financial terms were that the corporation paid the Pier Company any money gained over the sum of £2 taken at any performance, and conversely, the Pier Company had to make up the shortfall to the corporation if the takings were less than £2. Balances were adjusted at the week's end (see Appendix 7CC for a picture of Rimmer and the Corporation Band performing on the Pier).¹⁵⁷

The 1904 season saw Bartle and Rimmer once again engaged to provide a band. The terms and conditions were the same as the previous year except that at the end of the season they were permitted to have a benefit concert (it is unclear if the bandsmen gained financially from the benefit). The initial engagement was for 17 weeks starting on 16 May at a remuneration of £80 per week;¹⁵⁸ later in the season on 18 August, the committee resolved that the Band was to be re-engaged until 1 October, thus prolonging the season.¹⁵⁹ The engagement of Bartle and Rimmer in 1905 also followed the same format in that the band's

¹⁵⁴ *SV*, 22 September 1903.

¹⁵⁵ *SV*, 14 May; 22 September 1903.

¹⁵⁶ *SV*, 22 September 1903.

¹⁵⁷ S.C.M.A., 'Band Committee', 27 April 1905, pp. 418-19.

¹⁵⁸ S.C.M.A., 'Band Committee', 21 January 1904, p. 157.

¹⁵⁹ S.C.M.A., 'Band Committee', 18 August 1904, p. 666.

engagement was extended, this time to 30 September.¹⁶⁰ It appears that like Rogers in Bridlington, Bartle and Rimmer had to contend with offers from other musicians to provide a band. In November 1905, G. D. La Camera, the one-time conductor of the Borough Band, and not engaged by the corporation in 1903, wrote to the committee offering to provide a band for the whole year. The committee declined stating that arrangements had already been made.¹⁶¹

The Corporation Band played at an assortment of events and occasions and the Band Committee received requests from various quarters in relation to the attendance of the band, for example, in 1903 the use of the band was granted to the Mayor of Southport on the occasion of the visit of the British Association,¹⁶² and in 1907 it was agreed that the band would give a 'Special Programme' on the occasion of the visit of the Crimean and Indian Mutiny Veterans.¹⁶³ Some band performances were used in a benevolent way, for example, on 'Infirmity Saturday' bowls (presumably for a special collection) were allowed to be placed at the entrances of the Band Enclosure and the proceeds of the evening performance were to be given to the Infirmity Committee.¹⁶⁴

The committee also received requests from other bands to use the Municipal Gardens or the Cambridge Hall. In March 1909 H. G. Amers¹⁶⁵ requested the committee to engage the Northumberland Hussars to play in the Cambridge Hall on Easter Tuesday following their Blackpool engagement. The Cambridge Hall was in use on that day and so the committee were unable to consider Amers' request.¹⁶⁶ Although that particular request was refused, other bands were allowed to give performances outside the summer season. The 3rd V.B.K.L.R. seems to have been a favourite band, but other bands included the Lancashire and Yorkshire Railway Employees' Band and the Band of the Army Service Corps.¹⁶⁷ The secretary of the Local Branch of the Amalgamated Musicians' Union also requested permission to use the Bandstand on the Sunday evenings of 18 and 25 April and 2, 9 and 16

¹⁶⁰ S.C.M.A., 'Band Committee', 7 September 1905, p. 723.

¹⁶¹ S.C.M.A., 'Band Committee', 23 November 1905, p. 48.

¹⁶² S.C.M.A., 'Band Committee', 8 July 1903, p. 492.

¹⁶³ S.C.M.A., 'Band Committee', 23 May 1907, p. 516.

¹⁶⁴ S.C.M.A., 'Band Committee', 27 May 1904, p.470.

¹⁶⁵ See p. 150.

¹⁶⁶ S.C.M.A., 'Band Committee', 15 March 1909, pp. 449-50.

¹⁶⁷ S.C.M.A., 'Band Committee', 4 October 1910, p. 803.

May, in order to give band performances for the benefit of the Local Benevolent Fund of the Union. The Committee agreed to a performance on 18 April as it would be seen as part of the Easter arrangements.¹⁶⁸

From time to time the committee allowed the Corporation Band to perform the *British Army Quadrilles*.¹⁶⁹ The performance of the *British Army Quadrilles* appeared to cost an unusually large amount of money to stage, presumably because it probably entailed hiring at least one other band. In 1906 the Band Committee agreed to the piece being performed on 22 and 24 September. The admission price was 2d. to the enclosure (it is believed that the usual price was 1d., although in 1907, the admission charge for Saturday evening Band performances was raised to 2d.),¹⁷⁰ and 6d. on the Bandstand. The Quadrilles expenses for 1906 was £20 4s. 0.¹⁷¹ Seemingly, performances of the *British Army Quadrilles* took place most years. In 1907 the Quadrilles expenses had risen to £34 3s. 11d. and by 1910 to £39 3s.3d.¹⁷²

Another cost to the committee was the band. Instead of maintaining the band numbers at 28 and keeping costs down, the committee augmented the numbers, apparently believing that it was a good investment. The following table has been compiled from the Band Committee minutes of the Borough of Southport, Council Minutes and Abstracts of Accounts, for dates between 12 April 1902 and 15 November 1910, and shows the band's engagement period, number of bandsmen and rates per week.

¹⁶⁸ S.C.M.A., 'Band Committee', 15 March, 1909, p. 450.

¹⁶⁹ The *British Army Quadrilles* was composed by Jullien and first introduced to the public by the composer in 1846 at one of his Promenade concerts. At the performance, it was 'played by an orchestra and four military bands: the second Life Guards (Mr. Waetzig), the Royal Horse Guards, Blue (Mr. Tutton), the Grenadier Guards (Mr. Schott) and the Coldstream Guards (Mr. Godfrey)'. According to Adam Carse this composition was Jullien's greatest success and for a good time after it was played at 'all big military musical displays' [and seemingly at some seaside resorts]—see Carse, *The Life of Jullien*, p. 57. The *British Army Quadrilles* was also played on the Prince's Parade, Bridlington, at the Gala Night of Thursday 29 August 1907, by the Gordon Highlanders' Band—see page 140).

¹⁷⁰ S.C.M.A., 'Band Committee', 17 January 1907, p. 169.

¹⁷¹ S.C.M.A., 'Band Committee', 30 August 1906, p. 676; 27 September 1906, p. 731.

¹⁷² S.C.M.A., 'Band Committee', 26 September 1907, p. 775; 4 October 1910, p. 803.

Season	Number of weeks	From	To	Number of performers Incl. conductor(s)	Rate per week	Conductor	Salary
1902	17	21 April		30	£80	Holmes-Dallimore	-
1903	17	13 May		28	£80	Bartle/Rimmer	-
1904	17	16 May		?	£80	Bartle/Rimmer	-
1905	18	16 May		?	?	Bartle/Rimmer	-
1906	20	14 May		?	?	Bartle/Rimmer	-
1907	20	13 May		35	£100	Bartle/Rimmer	-
1908	20	? May		35	£100	Bartle/Rimmer	-
1909	20	17 May	2 Oct.	35	£100	Bartle/Rimmer	-
1910		9 May	1 Oct.	35	-	Rimmer	£10
1911	20	22 May		35	-	Rimmer	£10

The number of bandsmen had increased to 35 by 1907 making the band larger than the ensembles at Bridlington, Blackpool, and Scarborough.

In 1910 changes occurred. Rimmer was engaged as sole musical director and conductor of the Southport Corporation Band (see Appendix 7DD for a photograph), and he was contracted for a five-year period of not less than 20 weeks and given a weekly salary of £10. The practice of paying the conductor weekly for the whole band had ceased. Rimmer was to provide all the necessary music whilst the committee provided the band uniforms.¹⁷³ It is not known prior to 1910 whether the corporation or the conductors paid for the music, although the corporation seemingly paid subscriptions to a performing rights society. In 1904 and 1908 the corporation paid an annual fee of £3 3s. 0d. and in 1910 and 1911, an annual fee of £5 5s. 0. to the ‘Société des Auteurs de Musique’ (Société des Auteurs,

¹⁷³ S.C.M.A., ‘Band Committee’, 26 November 1909, p. 1038.

Compositeurs et Éditeurs de Musique) for the performance rights of some, if not all of the band's repertoire.¹⁷⁴

The programmes printed in the newspaper for the morning and afternoon concerts given in May 1910 (day unknown) indicate that the repertoire was varied and that Rimmer kept abreast of new music. These concerts were given in the Municipal Gardens and apparently Rimmer's conducting was greatly praised by holidaymakers, 'some of whom were evidently keen musical critics'.¹⁷⁵ The question of 'musical taste' was touched on in the newspaper when it was reported that 'both programmes were very varied and interesting and suited to all tastes'.¹⁷⁶ The morning concert consisted of one of Rimmer's own compositions, a march, *Territorials' Own* and also featured items by Sullivan, Moszkowski, Tchaikovsky and Beethoven. The afternoon concert included Rossini's *Trancredi*, Wagner's *Lohengrin*, arranged by Morelli, and *Fantasia on Sullivan's Songs*, arranged by Kappey. One item worthy of note is the euphonium solo *Bandolero*, composed by Southport-born Leslie Stuart.¹⁷⁷ The concerts of Saturday 14 and Sunday 15 May were well attended, especially the Sunday evening performance. The Saturday morning, afternoon and evening programmes show that there were some familiar composers, for example, Sullivan, Waldteufel, Eilenberg, Suppé and Rossini. Other composers included, Elgar, Grieg, Saint-Saëns, Schubert (a movement from the *Unfinished* Symphony), Tchaikovsky (the *1812* Overture), and Moszkowski.¹⁷⁸ The inclusion of a 'two-step' (*Coon's Patrol* by Lotter), in the Saturday concert, like the programme of Saturday 19 September 1903, shows an American influence.¹⁷⁹ The Sunday performance on 15 May 1910 consisted of mainly secular music, such as a 'Reminiscence of Haydn', arranged by Winterbottom, 'Hail bright Abode' from Wagner's *Tannhäuser* and Beethoven's overture

¹⁷⁴ S.C.M.A., 'Band Committee', 4 August 1904, p. 611; 21 May 1908, p. 587; 31 May 1910, p. 536; 4 May 1911, p. 573. This was similar to the Bridlington Corporation's agreement, see page 110.

¹⁷⁵ *SV*, 17 May 1910.

¹⁷⁶ *SV*, 17 May 1910.

¹⁷⁷ *SV*, 17 May 1910. Stuart (1864-1928) named Thomas Augustine Barrett, wrote his early works under the name Lester Barrett, and then later Leslie Stuart—see Gammond, 'Stuart, Leslie', *The Oxford Companion to Popular Music*, pp. 554-5; Andrew Lamb, 'Stuart, Leslie', in *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27004>) [Accessed 15 February 2009].

¹⁷⁸ *SV*, 17 May 1910.

¹⁷⁹ A two-step entitled *The Troubadour* (Powell) was also played by the Spa Band, Scarborough, on 29 June 1905—see Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

Egmont, although a hymn and a cornet solo of the religious song, ‘The Star of Bethlehem’ by Stephen Adams were also included.¹⁸⁰

The opening of the 1911 band season took place in the Municipal Gardens on Tuesday afternoon 16 May, and was a special occasion, for amongst the large audience were the Mayoress and a good number of councillors, wives and guests. Seemingly, during the concerts the bandsmen had not only to contend with the weather, but they had to tolerate the noise of the passing motor traffic and tramcars, not to mention the chiming of the Cambridge Hall clock which ‘made its presence felt in awkward fashion several times’ during concerts.¹⁸¹ The programme for the afternoon concert included the overture to *Zampa* (Hérold) and a selection of German’s *Merrie England*. Reportedly ‘among the most acceptable items’ was the selection from *The Chocolate Soldier* (Straus).¹⁸² The evening concert again attracted a large audience and according to the *Southport Visiter* the ‘playing gave the liveliest satisfaction, and the programme was of a varied description’.¹⁸³

The 1911 band contained bandsmen of previous years:¹⁸⁴

FLUTES

Messrs. Walter Heard
H. Thistlewood

OBOE

Mr. E. Downing

E-FLAT CLARINET

Mr. C. Mantle

B-FLAT CLARINETS

Messrs. S. Shaw
R. Baulkes

HORNS

Messrs. S. Beale
C. Whittaker
G. Collman
G. Alder

ALTHORN

Mr. C. H. Robinson

TROMBONES

Messrs. F. Page
W. Wilson
Angus Crowther

¹⁸⁰ *SV*, 17 May 1910.

¹⁸¹ *SV*, 18 May 1911.

¹⁸² *SV*, 18 May 1911. The operetta *The Chocolate Soldier* composed by Oscar Straus and performed for the first time in 1908, is in three acts and was based on Bernard Shaw’s play *Arms and the Man*—see Andrew Lamb, ‘Tapfere Soldat, Der’, *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004866>) [Accessed 24 October 2008].

¹⁸³ *SV*, 18 May 1911.

¹⁸⁴ *SV*, 18 May 1911.

C. Calvesbert
W. Sprooles
R. Davey
T. C. Macdonald
H. Bishop
W. Thistlewood
J. Riches

BASSOONS

Messrs. W. Clarke
W. Cantrill

E-FLAT SAXOPHONE

Mr. C. Wrigley

CORNETS

Messrs. R. W. Davison
Fred Brearley
J. F. Rowlands
J. Davison

EUPHONIUM

Mr. R. Ball

BASS

Messrs. Mark Young
G. Guest
J. C. Ball

TYMPANI AND SIDE DRUM

Mr. J. Gezink

BASS DRUM AND CYMBALS

Mr. J. Taylor

ACCOMPANIST

Mr. G. Alder

LIBRARIAN

Mr. T. C. Macdonald

Macdonald and Alder wore two hats (like other instrumentalists in other resorts); Macdonald as a clarinettist and librarian, and Alder as a horn player and accompanist. Some members were from previous bands. J. C. Ball, Macdonald, Shaw, and J. (G.) Guest, were in the 1903 band; and from those named in the 1910 newspapers, R. Ball, Davison, Heard and Thistlewood were in the 1910 band.¹⁸⁵ With regard to the instruments, the 'Bass' category is unclear in that the type of basses were not given.

The band continued to acknowledge past and current events as they did in 1907 when they gave a special concert for the Crimean and Indian Mutiny Veterans. On Thursday 22 June and Saturday 24 June 1911 the Corporation Band gave 'special Coronation performances' to mark the Coronation of George V. The Thursday and Saturday evening concerts were half an hour longer than usual. British composers and arrangers featured prominently in the concerts, which is probably to be expected considering the occasion. Noteworthy are the compositions *Wee Macgreggor* by Amers and Rimmer's descriptive polka *The Outpost* (see Appendix 7EE for the programmes).¹⁸⁶

¹⁸⁵ *SV*, 17 May 1910.

¹⁸⁶ *SV*, 21 June 1911.

Another of Rimmer's compositions, a march entitled *Rock Lea*, was played on the morning of 5 June 1911.¹⁸⁷ This composition is particularly interesting for towards the end of the 1913 season recording experts from the Columbia Graphophone [*sic*] Company were invited by the corporation to make recordings of the band 'in order to still further spread the fame of their magnificent band'.¹⁸⁸ These recordings, which consisted of a number of 10-inch records and a 12-inch double-sided record, were commercially available from January 1914. The 12-inch record was of a Rachmaninov Prelude and Liszt's *Liebestraume* No. 3.¹⁸⁹ The items in the 10-inch recordings appear to be in the popular music category. One of these was the quick march, *Rock Lea*; the other items seem to have been relatively new to the band for they did not appear in the repertoire found up to 1911. The 10-inch recordings of the band, previously not widely known, have been located at the North West Sound Archive, and it has been possible to listen to Rimmer's composition *Rock Lea* and other items, and to hear how the Southport Military Band would have sounded.¹⁹⁰ The recordings are of a good quality with just a little background 'crackle'. The band performances are of a high standard and the various instruments can be clearly heard and the intonation is good.

Southport boasted a number of bands, which in the early days were funded by subscriptions and collections. The Borough Band in 1897 was still funded by that means. The Pier Band by 1873 was financed by the Pier Company, thus doing away with the unpopular collections practice. The Winter Gardens Orchestra consisted of strings, woodwind and brass; other bands changed constitution, for example, the Promenade Band in 1877 was a brass band, but by 1878 it consisted of strings, woodwind and brass, and by 1902 the Pier Band had settled on the constitution of strings, woodwind and brass.

Volunteer bands were regularly engaged by the corporation to give out-door concerts, and as such were a prominent feature in the resort's musical attractions. Bands engaged by the council were partly funded by voluntary contributions but funds gathered by that means were inadequate. This resulted in the council raising money for the bands through the rates. 1902 saw the rise of the Southport Corporation Band, the military constitution of which

¹⁸⁷ *SV*, 6 June 1911.

¹⁸⁸ *Southport: Official Guide of the Corporation and the Southport Traders' Association* ([n. pub.] [n. d.]), p. 40.

¹⁸⁹ E.M.I. Music Archives, Hayes.

¹⁹⁰ North West Sound Archives, Clitheroe Castle, Clitheroe.

continued to 1911 and beyond. The first band to perform under the title was the West London Military Band under its conductor Holmes-Dallimore, with most of the 30 instrumentalists having connections to regimental military bands. The weather conditions did not agree with Homes-Dallimore and his band, and the following season William Rimmer and A. E. Bartle, as joint conductors, were engaged to provide a military band for the corporation. Rimmer took over as sole conductor in 1910 and a new practice of paying the conductor a weekly salary emerged.

The Corporation Band grew in numbers and ended 1911 with 35 members. There was a certain amount of employment stability; some bandsmen were re-engaged, and as band numbers did not alter during the season, as they did in other resorts, the musicians knew they were secure for the period.

Chapter 8

Douglas Bands

Douglas catered predominantly for the working class, and like other resorts, bands were a prominent feature of the resort's amusements. Douglas' band entertainment differed, however, from that of other resorts, in that although bands gave afternoon instrumental and vocal concerts, and Sunday sacred concerts, the bands in the large pleasure grounds of the Derby Castle, the Falcon Cliff and The Palace also provided music for evening dances in the ballrooms.

Douglas has been the capital and primary tourist centre of the Isle of Man since 1869.¹ In 1885 the steamers carried holiday-makers from Liverpool to Douglas in about 3 hours and 50 minutes, and from Fleetwood to Douglas in around 2½ hours (see Appendix 1A for a map).² Douglas began to develop from a small fishing and trading port to a large seaside resort in the 1830s, after the formation of a steam packet company made the resort more accessible.³ The summers in the 1870s saw Douglas receiving around 100,000 holiday makers, of which a great many were mill-workers from northern England, especially Lancashire and Scotland.⁴ In 1883 the number of visitors from Liverpool, Fleetwood and Barrow totalled 137,511 over the 20 week holiday period (Whit-week to the end of September), and in 1885, the total increased to 138,732 over the 18 week holiday period.⁵ Other visitors travelled on services from Glasgow, Whitehaven, Belfast, and Dublin, and steamer ferries also went from the nearby resort of Blackpool (see Appendix 8A for a photograph).⁶ Douglas, like Blackpool, developed entertainments such as music-halls and dance-palaces developed to cater for the demand for amusements and fun by the working

¹ Isleofman.com, *Tourism*, 'Out and about in Douglas', [online] (<http://www.isleofman.com/Tourism/Introduction/Towns/Douglas.aspx>) [Accessed 30 April 2009].

² *I.M.T.A.*, 30 May 1885.

³ Fenella Crowe Bazin, *'Much inclin'd to Music': The Manx and their Music before 1918* (Douglas: Manx Heritage Foundation, 1997), p. 49; John Beckerson, *Holiday Isle: The Golden Era of the Manx Boarding House from the 1870s to the 1970s* (Douglas: Manx Heritage Foundation, 2007), p. 1.

⁴ Bazin, *'Much inclin'd to Music'*, p. 49; Walton, *The English Seaside Resort*, p. 164.

⁵ *I.M.T.A.*, 26 September 1885.

⁶ *I.M.T.A.*, 26 September 1885; *Blk.G.*, 30 May 1879.

class.⁷ Walton suggested that Douglas along with Blackpool and New Brighton were 'roistering working-class resorts with dancing platforms and assorted pleasure palaces'.⁸ Dancing, according to Fenella Crowe Bazin, was one of the favourite activities and large orchestras were engaged so that they could be heard above the dancers and the social babble in the enormous dance-palaces.⁹

The season brought an influx of bands and itinerant musicians. Some bands announced their impending arrival; for instance in May 1873, an advertisement stated that Howell Thomas' London Operatic Band of eight performers was to appear on the island about 3 June.¹⁰ This band entertained on the Promenade and was sanctioned by the Douglas Town Commissioners.¹¹ Various kinds of open-air music making were seen in the town. Visitors from the ferries were met by bands and buskers which were found day and night on street corners, on the promenade and around the town.¹² All the noise would certainly have been a nuisance to the inhabitants of Douglas, and the German bands appear to have caused one ratepayer in 1882 particular annoyance:

Through the columns of your paper kindly allow me to ask if there is a protection for the inhabitants of Douglas and the thousands who visit our shores during the season from the daily, nay hourly, annoyance caused by the troops of sturdy German beggars wandering through the town with brass instruments at their mouths making such diabolical noises that any one with nerves, who cannot escape to a distance, is in absolute torture. Babes are disturbed in their sleep; dogs howl hideously; and as for cats, they fly [...] into holes and corners until the hideous blast is over; then resounds the sledge hammer knock at your door of this German collector of blackmail, who refuses to leave the door step if not threatened with a stout stick by one of the male members of the house, or received money from timid females who give it to get done with them; yet next day they

⁷ Bazin, *'Much inclin'd to Music'*, p. 49.

⁸ Walton, *The English Seaside Resort*, p. 185.

⁹ Bazin, *'Much inclin'd to Music'*, p. 53.

¹⁰ *I.M.T.A.*, 31 May 1873.

¹¹ *I.M.T.A.*, 2 August 1873.

¹² Bazin, *'Much inclin'd to Music'*, p. 51.

reappear, and if refused, repeat this insolence, and slowly move off muttering curses.¹³

The matter of street musicians was discussed by the Town Commissioners in May 1882. The commissioners had several applications from people in England requesting permission for their bands to play on the Promenade in Douglas, and although it was acknowledged that some of the bands would be good, the commissioners did not want a repeat of the previous year, when bands, some of which had apparently not deserved the name, had caused annoyance and obstruction. One commissioner stated that it had been impossible to walk from the Landing Pier to the Iron Pier without being blackmailed or insulted if no payment was given. It was suggested that the best band should be selected and called the Town Band.¹⁴

The official 'Douglas Promenade and Town Band' of 1882 was provided by Messrs. Waters and Adie, who secured the services of 'a Staff of efficient Performers' and also 'two excellent Vocalists'. The financing of the band was 'entirely dependent on the Voluntary Support of the Inhabitants and Visitors' and on householders, who it was hoped, would 'assist them by passing the Subscription Book to the Visitors when presented'.¹⁵ In 1889 the Town Band, conducted by George Thornley, was engaged for the first part of the season at the newly re-vamped Manx Fair, renamed Belle Vue Gardens, which was located at Pulrose, just outside Douglas.¹⁶ The Town Band over the Easter of 1896 was permitted to use the band stand on the Promenade.¹⁷ The band, which was still conducted by Thornley, was of a brass constitution and consisted of 16 players.¹⁸ The programme for the Easter Saturday evening performance shows that the repertoire consisted of music in a popular vein (see Appendix 8B).¹⁹ Some of the composers in the programme also featured in other resorts, for example, Newton, (see pages 54-55); Round, compositions by whom were played in Southport by the bands of 3rd L.A.V. and the 13th L.R.V in 1885 and the 3rd

¹³ *I.M.T.A.*, 17 June 1882.

¹⁴ *I.M.T.A.*, 27 May 1882.

¹⁵ *I.M.T.A.*, 8 July 1882.

¹⁶ *I.M.T.A.*, 8 June 1889.

¹⁷ *I.M.T.A.*, 4 April 1896.

¹⁸ *I.M.T.A.*, 23 May 1896.

¹⁹ *I.M.T.A.*, 4 April 1896.

V.B.K.L.R in 1890;²⁰ and Scholes, the selection *English Airs*, was played by the 3rd V.B.K.L.R. in 1890.²¹ Noteworthy is the waltz, *The Star of Love* because it was written by William Rimmer, conductor of the Southport Corporation Band from 1903. Three of the fourteen items were by James Ord Hume, composer of over 80 marches for brass band, and a military musician and arranger.²² Ord Hume and Lieutenant Charles Godfrey in the early twentieth century, ‘turned out annual operatic selections with traditional ingredients and a routine formula’ to be used as test pieces in brass band contests.²³ Ord Hume was a close contemporary of William Rimmer, and both Ord Hume and Rimmer, were the ‘undisputed Kings’ of the brass band ‘contest march’.²⁴

In May 1896, George Thornley and the Town Council, due to a disagreement, temporarily parted company. Seemingly, the council had agreed to re-engage Thornley and the band for the 1896 season on the same terms as the previous season. Thornley wrote to the council stating that although the bandsmen were prepared to accept the same rate of pay, they felt that due to the amount of time needed to prepare the programmes the conductor should be given an extra shilling per night (3s. 6d., which resulted in an extra £5 for the season), and stated that if the terms were not met the band would not take the engagement. The council did not agree to the request, due to the loss of some £132 they had made on the band in the previous 17 week season and their dislike of the tone of Thornley’s letter. Interestingly, during the debate one councillor stated, ‘if the Council were like music men generally, they would fall out with one another, but he hoped they would not do so’.²⁵ It appears that musicians had quite a reputation. Thornley was displeased with the council’s decision, not just because he believed he had been misrepresented by the council, but (highlighting the difficulties of seaside musicians), because the Town Band had spent the winter practising for the ensuing season; Thornley had also spent money on music and had lost a ‘day’s engagement in Whit-week across the water’.²⁶ The dispute reached the ears of F. C. Poulter,

²⁰ See Appendix 7M; *SV*, 20 September 1890.

²¹ *SV*, 20 September 1890.

²² Paul Hindmarsh, ‘Building a Repertoire: Original Compositions for the British Brass Band, 1913-1998’, in *The British Brass Band: A Musical and Social History* ed. Trevor Herbert (Oxford: Oxford University Press, 2000), p. 258.

²³ Hindmarsh, ‘Building a Repertoire’, p. 246.

²⁴ Hindmarsh, ‘Building a Repertoire’, p. 258.

²⁵ *I.M.T.A.*, 23 May 1896.

²⁶ *I.M.T.A.*, 26 May 1896.

conductor of a volunteer band, who wrote to the council offering to provide a band for the town, his terms being that the band, in military uniform, would perform in the evenings from 7 to 10 with an interval of 15 minutes, at a rate of 2s. 6d. per man. Alderman Goldsmith expressed reservations about engaging the volunteer band instead of the Town Band as some of the members of the volunteers were shop assistants and would not be available in the summer evenings; nevertheless, the council decided to give the volunteers a try as they believed the band contained reed instruments and the tone would not have been as loud as the brass band.²⁷ This band constitution is interesting; if the constitution of the volunteer band included reed instruments then it appears to have been unusual. The events of the interim period are unclear, but by the August of 1896, the Town Band was conducted by Thornley.

Like other resorts, the Town Band, as well as having a purely entertaining function, helped to raise money for charity and took part in local events. For example, in June it was announced that the Douglas Town Band would play a programme of sacred music in the bandstand on the Promenade on the afternoon of Sunday 28 June, with collections in aid of the 'Quickstep' disaster fund,²⁸ and in August 1896, the Town Band alongside the Band of the 7th (Isle of Man) V.B.K.L.R. under F. C. Poulter and the Laxey Band under Wm. Kinrade played at the opening of the Douglas Central Promenade.²⁹

Following the small hiatus with Thornley's engagement, it seems that he was fully secure in his position, for he was still conductor of the Town Band in 1910.³⁰ He did, nevertheless, undergo the usual criticism; a fact to which he refers in his reply to the following letter entitled 'The Promenade Band' from 'Visitor' which appeared in the newspaper:

I read in your admirable paper of the 23rd, a letter from a visitor, who signs himself "Thoroughly Disgusted," re the absurd choice of programmes and performances inflicted upon the not unenlightened visitors to your beautiful Douglas. I am quite in agreement with him. Surely a badly tuned band of 14 brass

²⁷ *I.M.T.A.*, 23 May 1896.

²⁸ *I.M.T.A.*, 20 June 1896. It is not known to what the 'Quickstep' related.

²⁹ *I.M.T.A.*, 29 August 1896.

³⁰ Although there might well have been a change of conductor in the intervening years.

instruments, and colourless in its renderings even in the out-of-date music mentioned in “Thoroughly Disgusted’s” letter, will not be forever tolerated. When one thinks for a moment of the fine promenade bands at other pleasure resorts, the cry of “Wake up, Douglas,” might be adopted. What a sight it is—a non-uniformed band, mixed with peak caps, and, at intervals of rest, pipes to match. It would also be interesting to see the conductor. Is he too bashful? The visitor always likes to watch an inspired conductor convey to his men, through the baton, an intelligent rendering of the music to be performed [...] Give your visitors a good Promenade band to listen to; he is well worthy of it; this would soon be a grand asset to beautiful Douglas.

VISITOR³¹

This letter creates a colourful image of the band and it appears that Thornley would have perhaps done well to take a leaf out of Jullien’s book when it came to the art of conducting. However, Thornley believed he was there as conductor not showman. Thornley replied:

I see the usual crop of musical critics is coming along—wonderful men. The letter in yesterday’s “Daily” is too childish to merit attention. I may, however, just say, I am there to conduct the band, and not to perform before the visitors. The letter in last Saturday’s weekly is three parts untruths. We have never played a hymn tune (with or without variations) this season. So much for this man’s knowledge of music. He can, however, have one next Sunday night, weather permitting, if he will come.

With regard to the marches, I will venture to say that your correspondent has never heard three-fourths of them, till this season, and the remaining fourth are good, and will bear repeating. The same remark applies to selections. The only true and complete statement he makes is that we play National Airs. Certainly, and we shall continue to do so, because “we know” the people like them. I shall take no notice of any more croakers.³²

³¹ *I.M.T.A.*, 30 July 1910.

³² *I.M.T.A.*, 6 August 1910.

It appears rather strange when comparing Douglas to Bridlington, that even though the Douglas Town Band had played on Sundays up to 28 July 1910 (the date on Thornley's letter), not one hymn had been played, whereas on Bridlington's Parade, a hymn, sung by the audience, was regularly programmed.

Bands also appeared in various Douglas entertainment establishments, including the Isle of Man Ice Skating Rink (sited in Douglas), the Derby Castle Pleasure Grounds (the Derby Castle), the Falcon Cliff Castle Hotel and Pleasure Grounds (the Falcon Cliff), and the Castle Mona Palace (The Palace).

In 1877 Stubbs' Band was engaged, as it had been the previous year, to play at the Skating Rink for the season. The 1877 season opened on Monday 2 July, and due to the high proportion of dance music (out of the ten items in the band's programme for the opening evening, eight were dances, and the remainder an overture and a march), it is possible that the band played whilst the skating took place.³³ The programme for the evening of Monday 9 July 1877 was along the same lines as the previous weeks with the overtures of Zugler and Bishop standing out from the dance items (see Appendix 8C for both programmes).³⁴

The Derby Castle Pleasure Grounds (see Appendix 8D) was formed in 1877 and a band under the direction of W. Short was engaged to play 'daily and nightly', and also to give an evening performance of sacred music on Sundays.³⁵ In June, the daily band concerts took place in the morning and afternoons, and dancing took place in the evening when the band played from 6.30 to 10.³⁶ In July, the morning band performance was discontinued, but the week-day afternoon concerts and dance evenings remained, with the band playing from 7 to 10.30 (see Appendix 8E for a photograph).³⁷

The programme for Sunday 3 June shows that the sacred music of Mozart and Handel featured in the repertoire (see Appendix 8F). Surprisingly, the newspaper, in referring to a

³³ *I.M.T.A.*, 30 June 1877. The programme was taken from an advertisement announcing the opening.

³⁴ *I.M.T.A.*, 7 July 1877.

³⁵ *I.M.T.A.*, 2 June 1877.

³⁶ *I.M.T.A.*, 16 June 1877.

³⁷ *I.M.T.A.*, 7 July 1877.

future Sunday concert, included the English composer Harwood³⁸ as a classical composer along with Mozart and Handel.³⁹ Other Sunday concert programmes appear to have continued in much the same way; of interest is that Viviani's *The Silver Trumpets* (see Appendix 8G for the music), played at the Derby Castle on Sunday, 17 June 1877,⁴⁰ was played on the Prince's Parade, Bridlington, in 1898 and 1900. In the afternoons of Tuesday 26 June and Thursday 28 June 1877, the band gave a 'Grand Fashionable Instrumental Concert'. The programmes contained instrumental solos, overtures, selections, fantasias, dances, and a march. The quadrille entitled *Navy* by Jullien contained variations for each instrument, and other solos included two polka solos on the cornet by Short, the conductor, a bombardon solo by Ellmore and a trombone solo by Mottershead. Interestingly, the *Storming of Coomassie* was played in Southport by the 3rd V.B.K.L.R. on Monday 29 September 1890.⁴¹ Many of the other pieces and composers are familiar, but one composition stands out; the galop, *Derby Castle Grounds*, by O. Gaggs, which was 'written expressly for Mr. Short's Band' (see Appendix 8H for the complete programmes).⁴² Oliver Gaggs in 1870 was leader of the dance band at the Falcon Cliff Hotel and wrote a number of 'Kelly' music-hall songs, for example, 'Hi, Kelly!', 'Kelly the Carman' and 'Kelly from the Isle of Man'.⁴³ In later years he became conductor of the Derby Castle Band.

In July 1877 the owners of the Derby Castle engaged a 'beautiful String Band' from England, which seemingly was called the Derby Castle String Band. The string band, which included strings, woodwind, brass, and drums, consisted of the following 13 players:⁴⁴

Violin Primo	Mr Brannon and Mr Moore
Violin Seconda	Mr Rogers and Mr Wright
Viola	Mr Clifford

³⁸ Edward Harwood (1707-87) was born near Blackburn. He composed two sets of Hymns and Psalm Tunes, some Chants and Anthems and some popular songs. The first set of hymns included the setting of Pope's 'Vital spark of heavenly flame'—see Brown and Stratton, 'Harwood, Edward', *British Musical Biography*, p. 187.

³⁹ *I.M.T.A.*, 2 June 1877.

⁴⁰ *I.M.T.A.*, 16 June 1877. This was taken from an advertisement for the concert which was to be given the next day.

⁴¹ *S.V.*, 27 September 1890.

⁴² *I.M.T.A.*, 23 June 1877.

⁴³ Bazin, 'Much inclin'd to Music', p. 49.

⁴⁴ *I.M.T.A.*, 25 August 1877.

Violoncella [<i>sic</i>]	Mr Morris
Basso	Mr Wickett
Flute	Mr Redfern
Clarionette	Mr Clarke
Cornet	Mr Richardson and Mr Murray
Trombone	Mr Simpson
Drums	Mr Stubbs ⁴⁵

It is unclear whether the string band and its musical director supplanted Short and his band or if Short's band continued to give weekly concerts and to play for dancing.

The Derby Castle String Band gave a number of Sunday concerts which also included 'eminent' artists such as the vocalists Mr James Whittaker, Mrs Charles Reynolds from Manchester, Miss Marie Sutton of the Manchester Concerts, and the solo oboist, Mr Charles Reynolds from the Hallé Orchestra and the Liverpool Philharmonic Concerts.⁴⁶ The musical director and flautist of the string band was E. B. Redfern.⁴⁷ This, almost certainly was Edward Beedon Redfern (1837-93), who had played with Jullien, was a member of the Liverpool Philharmonic Orchestra and was known as one of the finest flautists in the north of England; he was also the father of the flautist Edward Stanley Redfern, who had connections to the North Pier Orchestra, Blackpool.⁴⁸

The Sunday concerts consisted of vocal and instrumental pieces from the sacred works of composers such as Handel, Haydn, Gounod, Rossini, Mendelssohn and Costa.⁴⁹ The programme for Sunday 26 August 1877 was to be Mozart's Mass No. 12 in its entirety.⁵⁰ Other works played in their entirety included Haydn's Mass No. 1 and Mass No. 2.⁵¹

The sixth season of the Derby Castle opened on Wednesday 5 July 1882. The band consisted of 16 'talented and carefully-selected instrumentalists', and was conducted by a

⁴⁵ It is not known whether this is the Stubbs from Stubbs' Band.

⁴⁶ *I.M.T.A.*, 28 July; 11 August; 18 August 1877.

⁴⁷ There is some confusion in the newspaper, at times it states J. B. Redfern and other times E. B. Redfern. It is believed to be E. B. Redfern.

⁴⁸ Scott, *Hallé Flutes*, p. 43.

⁴⁹ *I.M.T.A.*, 11 August; 18 August 1879.

⁵⁰ See p. 52 for information regarding the Mass.

⁵¹ *I.M.T.A.*, 1 September; 8 September 1877.

string player, R. Ball, R.A.M.⁵² It is uncertain whether Sunday concerts continued, but once again the band was to give morning and afternoon concerts, and it is assumed, play from 7 p.m. for the dancing in the ‘Grand Illuminated Pavilion’ (see Appendix 8J for an advertisement announcing all the attractions).⁵³ The band included stringed instruments, and like other seaside bands, some of the instrumentalists from previous years had been re-engaged. The conductor, Ball, received praise from the newspaper which declared ‘that a better band for its size and composition never raised a strain in the Isle of Man’.⁵⁴ The band played operatic selections of composers such as Meyerbeer, Rossini, Gounod, Verdi and Arditì and in the evenings incited and guided the ‘merry dance to the lively strains of the most modern and fashionable waltzes, polkas, and mazurkas’.⁵⁵ The afternoon concerts included instrumental solos; for example on Monday 31 July Mr Roberts played the clarinet passages in Thomas’ *Mignon*, and on Tuesday the cornet solo *Hurricane* was ‘artistically rendered’ by Mr Richardson.⁵⁶ As well as popular music there was evidence of some classical pieces; during the week a Haydn string quartet was played by Messrs. R. Ball, Brooke, Slaney, and Slatter. The band also gave ‘classical concerts’. On Friday 4 August, the first classical concert of the season, the programme included Mendelssohn’s ‘Wedding March’, Mozart’s ‘Third Motette’, vocal solos by Mr Rogers⁵⁷ and Miss Gerard who sang Gounod’s ‘Nazareth’ and Schumann’s ‘Highland Widow’s Lament’ respectively; the band concluded the concert with the ‘Kyrie and Gloria’ from ‘Mozart’s 12th Mass’.⁵⁸

In 1885 the conductor of the Derby Castle Band was Arthur Grimmett,⁵⁹ who in 1911 became the musical director of Southport’s Winter Gardens. The band in July consisted of 20 players, which was decreased to 18 by September, (showing evidence of seasonal variations in band numbers).⁶⁰ Afternoon concerts continued to be given and dancing continued in the evenings in the ‘Monstre Pavilion’.⁶¹ During the week of the King Orry festival the Derby Castle was apparently particularly lively. The band played each day at 12

⁵² *I.M.T.A.*, 1 July 1882.

⁵³ *I.M.T.A.*, 1 July 1882.

⁵⁴ *I.M.T.A.*, 1 July 1882.

⁵⁵ *I.M.T.A.*, 1 July 1882.

⁵⁶ *I.M.T.A.*, 5 August 1882.

⁵⁷ Rogers was part of ‘Rogers and Leslie’, the male vocalists engaged by the Derby Castle.

⁵⁸ *I.M.T.A.*, 5 August 1882.

⁵⁹ *I.M.T.A.*, 11 July 1885.

⁶⁰ *I.M.T.A.*, 11 July; 5 September 1885.

⁶¹ *I.M.T.A.*, 23 May 1885.

noon and again at 3 p.m., with one of the concerts including a set of waltzes, *The Derby Castle*, newly composed by Grimmett.⁶² Seemingly in 1885 Sunday concerts were not regularly given, but on Sunday 2 August, a ‘Grand Sacred Concert’ was given at the request of ‘numerous patrons’. The concert was such a success that the Derby Castle decided to give a concert each Sunday.⁶³

By 1889 a new musical director had appeared at the Derby Castle, Oliver Gaggs, who had been the leader of the Falcon Cliff dance band in 1870 and possibly in 1887 and 1888. He had a reputation in England as both a solo piccolo player and a conductor, and it was reported that ‘his uniform courtesy and good humour have endeared him to crowds of visitors who danced to the strains of his excellent band at the Falcon Cliff during the past few seasons’.⁶⁴ The band consisted of most of the musicians in the Falcon Cliff Band, two of whom were his sons, Joseph Woof Gaggs, leader of the band and Harold Gaggs, a double bass player. As far as can be ascertained from the *Isle of Man Times and General Advertiser* of 8, 12 and 29 June 1889, the band included the following instruments and performers:

Solo violin (leader)	Mr J. W. Gaggs
First violin	Mr Verdi Fawcett
	Mr T. Southworth
’Cello	Mr Allan Avison
	Mr Edward Nicholls
Double bass	Mr Stewart
	Mr Harold Gaggs
Flute	Mr T. B. Marsden
First clarionet	Mr Norton
Oboe	Mr Harrison
	Mr Hanson
Bassoon	Mr Chapman
First cornet	Mr T. Matthews
First horn	Mr Riley
Trombone	Mr Andrew Stamp
Percussion	Mr Alfred Smith
Accompanist and piano solo	Mr Harold Gaggs

⁶² *I.M.T.A.*, 15 August 1885.

⁶³ *I.M.T.A.*, 15 August 1885.

⁶⁴ *I.M.T.A.*, 8 June 1889.

A number of the instrumentalists were also members of the Hallé, namely Avison, Nicholls, Matthews and Riley.⁶⁵ Avison and Nicholls had been with the Hallé from its beginnings,⁶⁶ and they both appear to have been members of the Bradford Festival Choral Society Band in 1878 and 1877 respectively. Norton and V. Fawcett, too, had, or were to have, Bradford connections. Norton,⁶⁷ reportedly from Bradford, was an accomplished instrumentalist even though he had not reached his twentieth birthday, and V. Fawcett in 1892 was principal violinist with the Bradford Permanent Orchestra.⁶⁸ The double bass player, Stewart, could possibly be the instrumentalist with the Scarborough Spa Band from 1878 to 1886.

The repertoire for the season was to include new dance compositions by Gaggs (presumably Oliver); these were two vocal schottisches, 'Fair lady won', and 'Manx Fairy', a quadrille, *King Orry*, a humorous vocal polka, 'Kippers', and other novelty compositions such as the 'Scent waltz, "Mona Bouquet"' and the waltz *Sweet Mona*. These were to be played every night at the 'Evening Dance Assemblies' which began at 7.30 'under the personal superintendence of Mr Gaggs, at which the newest and most fashionable dance music' was played.⁶⁹ Interestingly, the refrain in the *Mona Bouquet* was sung by the orchestra and was performed nightly during the evenings in the week beginning Monday 15 July 1889.⁷⁰ This is in keeping with other band members in other resorts who were also called upon to give vocal renditions. Sunday concerts were discontinued but vocal and instrumental concerts continued to be given every afternoon. As far as can be ascertained the afternoon concerts contained music of the popular variety and included composers such as Sullivan, Auber, Suppé, Wallace, Wagner, Jullien, Hérold, Balfe and O. Gaggs (see Appendix 8K for examples).⁷¹ Gaggs also programmed his gavotte *Stately Dignity* and his

⁶⁵ *I.M.T.A.*, 8 June 1889.

⁶⁶ *I.M.T.A.*, 8 June 1889.

⁶⁷ Possibly H[arry] Norton, clarinettist, who was to play in the 1897 and 1898 Bridlington Musical Festival and in the Bradford Permanent Orchestra in 1900 and 1901. The horn player S. Norton was mentioned in Chapter 5 and the oboist Haydn Norton in Chapter 6. There were many Nortons to be found in the programmes of the Bradford Permanent Orchestra. Harry Norton, Haydn Norton and Fred Norton were in the Hallé Orchestra in 1899/1900.

⁶⁸ *I.M.T.A.*, 8 June 1889. Mendelssohn Fawcett played in the bands at Bridlington and Scarborough, see pp. 150-1; 186-8; 192-3; 195. For more information on the Fawcett family, see Young, *Music's Great Days*, pp. 203-4.

⁶⁹ *I.M.T.A.*, 8 June; 28 August 1889.

⁷⁰ *I.M.T.A.*, 17 July 1889.

⁷¹ *I.M.T.A.*, 15 June; 19 June; 29 June; 6 July; 21 September 1889.

song *Chime, bell o' Braddon* in the afternoon concert of 3 July 1889. One interesting item is a violin solo given by J. W. Gaggs on 3 September, on the occasion of Oliver Gaggs' benefit concert, of a tarantella composed by Sainton,⁷² this could well be Joseph Sainton, conductor of the Bridlington Municipal Orchestra in 1907.

By 1896 Harry Wood, violinist at the Falcon Cliff in 1885, and his orchestra were playing at the Derby Castle. The 1896 season was his fifth season at the Derby Castle and many of his instrumentalists were 'regulars' in the orchestra and were 'familiar to annual visitors'.⁷³ An advertisement announcing the opening of the season and the attractions for Whitsuntide, stated that the band would give 'Orchestral Concerts' in the afternoon, which would include 'choice excerpts from the Operas and Great Masters', and each evening they would play from 7.30 for the dancing.⁷⁴ Following the Whit-holiday the Derby Castle was the only one of the principal resorts to stay open for the period leading up to the full season, at which Harry Wood increased the band to its full strength.⁷⁵

The first afternoon concert of the 1896 season was on Monday 29 June and the band was at its full strength of 26 members. The most pleasing band item in the concert was, reportedly, the selection from Gounod's *Faust* which had been arranged by Rivière and included solos by E. Murray, cornet, Moses[?], 'cello, and Graham, violin. Other items included a violin duet by Langer, entitled *Little Grandmother*, played by A. J. Graham and H. Field, a piccolo solo by an unnamed soloist entitled *Fairy Revels*, and a waltz by Waldteufel, named *Trésor d'Amour*, which had not yet been published in England. The vocalist was Miss Ada Lee who also performed in the evening and Wood provided a violin obbligato to some of her songs. The dance evening following the afternoon concert, was, like previous years at the Derby Castle, and other pleasure resorts, interspersed with entertainment by vocalists or other entertainers such as on this occasion, Johnson, Riano and Bentley, who provided an acrobatic farce entitled 'The Farmer and the Monkeys'.⁷⁶ Harry Wood's fifth annual benefit took place on Monday 5 September 1896. It consisted of a 'Grand Round of Attractions for Afternoon and Evening'. The afternoon entertainment consisted of a 'Grand Concert and

⁷² *I.M.T.A.*, 4 September 1889.

⁷³ *I.M.T.A.*, 26 May 1896.

⁷⁴ *I.M.T.A.*, 23 May 1896.

⁷⁵ *I.M.T.A.*, 26 May 1896.

⁷⁶ *I.M.T.A.*, 30 June 1896.

Variety Entertainment’ and the evening entertainment of ‘Dancing and an exceptionally fine Variety Entertainment’; the ‘speciality dances’ were *The Great Snow Dance, Polka Inferno* and *Feast of Lanterns*.⁷⁷

In 1877 the Falcon Cliff Castle Hotel and Pleasure Grounds boasted many activities such as a Skating Rink, a Bowling-Green, and Quadrille and Croquet Lawns. It also had a brass band which gave daily concerts.⁷⁸ The band was conducted by the solo cornettist J. Naylor; the instruments and players were as follows:⁷⁹

Soprano	Mr W. Holmes
First cornet	Mr E. Twelves
Second cornet	Mr G. Middleton
E flat tenor	Mr C. Scott
Baritone	Mr G. Lomas
Bombardon	Mr W. Maycock
Drums	Mr Jas. McIntyre

Sunday concerts were also given by the band, but they were not in the same league as the Derby Castle concerts. The programmes for Sunday 29 August and 9 September show that the concerts consisted of about six items and contained compositions by Handel, Mozart, Haydn, Bishop, Webbe and Clarke, as well as compositions by Durham-born Ebdon,⁸⁰ two of the items were glees, which were presumably sung by the bandsmen (see Appendix 8L for the programmes).⁸¹ By 1882 the Falcon Cliff had enlarged its entertainments and when the season began on Wednesday 2 August the Falcon Cliff advertised amongst the various attractions, dancing in the ‘Three Monstre Marquee’, a troupe of 20 performers, a ‘full Brass and String Band’ and an instrumental and vocal concert which began at 11 a.m.⁸² The Sunday concerts seem to have ceased. The conductor of the band is unknown but in 1883 the conductor was Edgar Ward.⁸³ Ward was still the conductor in 1885 and the band continued to give afternoon concerts which consisted of ‘popular and classical music’ with

⁷⁷ *I.M.T.A.*, 5 September 1896.

⁷⁸ *I.M.T.A.*, 9 June 1877.

⁷⁹ *I.M.T.A.*, 8 September 1877.

⁸⁰ Brown and Stratton, ‘Ebdon, Thomas’, *British Musical Biography*, p. 134.

⁸¹ *I.M.T.A.*, 25 August; 8 September 1877.

⁸² *I.M.T.A.*, 29 July 1882.

⁸³ *The Era*, 11 August 1883; Issue 2342, p. 8, BLn. [Accessed 08 May 2009].

the usual instrumental solos; these included solos by Master Harry Wood on the violin, J. A. Hoggett on the cornet, E. Edwards on the piccolo and A. Megson on the oboe.⁸⁴

In August 1885 it was announced that on Wednesday 5 and Friday 7 August Sims Reeves would sing at the Falcon Cliff in Mr De Jong's Grand Concerts. De Jong was to play solo flute and to conduct the 'augmented orchestra of Falcon Cliff'.⁸⁵ De Jong, one time conductor of the North Pier Orchestra, Blackpool was not new to Douglas. In 1882 De Jong and his 'full Band of 30 Performers and 100 Star Artistes' were engaged from 25 July for the re-opening of the Iron Pier.⁸⁶ De Jong and his band continued to give concerts in the mornings from 11 to 1 and in the evenings from 7 to 9 during the weeks of Monday 31 July and 7 August.⁸⁷ It also appears that the band gave two 'Grand Sacred Concerts' in the afternoon and evening of 6 August, and other Sundays, and on Bank Holiday Monday it gave a morning, afternoon and evening concert.⁸⁸ The visit of Sims Reeves in 1885, along with other 'artistes' such as Miss Dews (contralto), Miss Eleanor Faulkner (soprano), Mr Snazelle (baritone), and De Jong, was hailed as a great success. The concerts took place in the afternoons in the Monstre Pavilion to an audience of around 3,000 people. Much of the report in the newspaper for the Wednesday and Friday concerts was levelled at the vocalists, nevertheless, the Wednesday concert began with Hérold's overture *Zampa* and included a selection from Sullivan's *Princess Ida*, flute solos by De Jong, as well as songs by the vocalists. The concert concluded with the orchestra playing Mesra's polka march *Les Volontaries*, under the direction of Edgar Ward.⁸⁹ Miss Dews and Mr Snazelle also appeared some weeks later in the concerts at the Falcon Cliff conducted by Edgar Ward. The afternoon concerts of the week beginning Monday 31 August 1885 included operatic and miscellaneous selections on the Monday, with English ballads and glees on the Tuesday, selections from ballads and oratorios on Wednesday, and on Thursday selections from *The Bohemian Girl*, *Il Trovatore*, *The Lily of Killarney*, *Faust*, *Don Giovanni*, and *The Barber of Seville* amongst others.⁹⁰

⁸⁴ *I.M.T.A.*, 11 July; 19 September 1885.

⁸⁵ *I.M.T.A.*, 1 August 1885.

⁸⁶ *I.M.T.A.*, 8 July 1882. This is taken from an advertisement announcing the future event.

⁸⁷ *I.M.T.A.*, 29 July; 5 August 1882.

⁸⁸ *I.M.T.A.*, 5 August; 19 August 1882.

⁸⁹ *I.M.T.A.*, 8 August 1885.

⁹⁰ *I.M.T.A.*, 5 September 1885.

Like the Bridlington Band in Rogers' time, the Falcon Cliff Orchestra had towards the end of the season an annual supper. The 1885 event was held at the Athol House and like other conductors, Edgar Ward was bestowed a gift. Mr Stokes, the manager of the Falcon Cliff, on behalf of the band presented him with a silver mounted ivory baton 'as a token of esteem and respect'.⁹¹

In 1886, R. Ball, who had been employed for the winter season at the Theatre Royal, West Hartlepool, answered an advertisement for a 'First-class Band of Sixteen to twenty Performers' to play at the Falcon Cliff.⁹² After gaining the position of conductor he advertised for a few 'really First-class musicians to complete Full Orchestral Band' at the Falcon Cliff.⁹³ One of the musicians engaged was the violinist Harry Wood, who had been in the previous year's band.⁹⁴ It is thought that Ball also conducted at the Derby Castle in 1882 and perhaps beyond. It is not known how many years Ball remained at the Falcon Cliff, but it could not have been above three seasons for in 1889 the newly engaged conductor of the Falcon Cliff Band was the oboist Charles Reynolds, who had been an oboe soloist at the Derby Castle in 1877. Reynolds had connections to a number of orchestras and the newspaper stated that he needed no introduction as he was well-known in Douglas:

Mr Reynolds brings into play an experience of wide range, gained in Sir Charles Hallé's, De Richter's, the Royal Italian Opera, Covent Garden, and the Crystal Palace Orchestras, and at seaside resorts such as Scarborough, Buxton, Eastbourne, Southport, and Blackpool, besides having had two very successful seasons at Derby Castle.⁹⁵

The terms of Reynolds' engagement at the Falcon Cliff are not known, but on Friday 6 September 1889 he was to receive a boost to his salary in the form of a benefit.⁹⁶

⁹¹ *I.M.T.A.*, 15 September 1885.

⁹² *The Era*, 20 February 1886; Issue 2474, p. 20, BLn. [Accessed 08 May 2009].

⁹³ *The Era*, 13 March 1886; Issue 2477 p. 20, BLn. [Accessed 08 May 2009].

⁹⁴ *Courier* (Isle of Man), 7 July 1967. A retrospective section on Harry Wood.

⁹⁵ *I.M.T.A.*, 8 June 1889.

⁹⁶ *I.M.T.A.*, 4 September 1889.

Reynolds band consisted of 20 members including the conductor.⁹⁷

Leader	Mr John Daly
First violin	Mr Ambrose Lee
	Mr Robert Daly
Second violin	Mr F. Thomson
	Mr Simpson
Viola and accompanist	Mr McGhie
'Cello	Mr Collinson
Principal bass	Mr Sutton
Second bass	Mr Charles Ford
Solo flute and piccolo	Mr William Reynolds
Solo oboe (musical director)	Mr Charles Reynolds
Clarionet	Mr Boak
Bassoon	Mr Gillard
Solo cornet	Mr Jas. Bell
First cornet	Mr Ford
Second cornet	Mr Halliwell
First horn	Mr Esdaile
Second horn	Mr Angless
Solo trombone	Mr John Branston
Drums, glockenspiel, xylophone	Mr T. Birks

The following list shows the bandsmen's connections to various orchestras, and as is to be expected, the Hallé and Liverpool orchestras were prominent.⁹⁸

John Daly	Principal with the Choral Union, Glasgow, late of the Hallé Orchestra, and solo violinist in Douglas for the previous three seasons.
Ambrose Lee	Hallé Orchestra and the Liverpool Philharmonic Orchestra.
Robert Daly	Late of Coote and Tinney's Band, London.
Thomson	Royal Court Theatre, Liverpool.
Simpson	Douglas.
Collinson	Late of the Hallé Orchestra, and for a number of years, soloist at the Llandudno Pier Concerts.
Sutton	Royal Court Theatre, Liverpool.

⁹⁷ *I.M.T.A.*, 19 June 1889.

⁹⁸ *I.M.T.A.*, 8 June; 19 June 1889. No information was given with regard to McGhie.

Charles Ford	Hallé and the Liverpool Philharmonic Orchestras.
William Reynolds	Crystal Palace Orchestra, and late of New York's Metropolitan Opera House.
Boak	Theatre Royal, Nottingham.
Gillard	Winter Gardens Orchestra, Cheltenham.
Bell	Principal at the Manchester and Liverpool Concerts [possibly in the North Pier Orchestra, Blackpool in 1879].
Ford (cornet)	Hallé Orchestra.
Halliwell	Principal at the Manchester Concerts.
Esdaile	Choral Union Orchestra, Glasgow and late of the Royal Italian Opera.
Angless	Choral Union Orchestra, Glasgow.
Branston	Principal trombonist with the Hallé Orchestra and Liverpool Philharmonic Orchestra; [it also seems that Branston was to have associations with the Bradford Permanent Orchestra, for in 1900 and 1901 a J. Branston was playing trombone in the orchestra under Cowen.]
Birks	Hallé and the Liverpool Philharmonic Orchestras.

As well as the musicians being associated with the nearby orchestras of Manchester and Liverpool they were also prepared to travel much further; to and from such places as London, Glasgow, and New York.

It had become fashionable for music to be written for the Island and its visitors, and the newspaper predicted that the compositions of Reynolds for the Falcon Cliff would be successful and popular. These dance compositions, which had a vocal element, included the humorous *Jolly Visitors' Polka*, the waltz, *Douglas, Queen of the West*, and the post-horn galop, *The Villiers Coach* (each dedicated to certain people); another novelty included the 'descriptive and humorous fantasia' *A Day in Douglas*.⁹⁹ These dance compositions were, according to the newspaper, 'tuney' and 'well marked for dancing'.¹⁰⁰ The afternoon concerts of popular music also included vocal and instrumental solos (see Appendix 8M for

⁹⁹ *I.M.T.A.*, 8 June 1889.

¹⁰⁰ *I.M.T.A.*, 15 June 1889.

programme examples).¹⁰¹ It appears that at least two instrumentalists were double-handed; in the concert of Monday 17 June the trombonist, Branston, played a euphonium solo, and on Thursday 8 August the cornettist Bell turned his hand to the horn. At this concert, the band acquired a new instrumentalist, Cockerill, a harpist who played a solo.¹⁰² Reynolds did not stay with the Falcon Cliff for long. By 1890 there was a new conductor, J. H. Greenwood, from Manchester, who also had associations with Blackpool (see page 223).¹⁰³

The previous season, 1889, saw the opening of the Castle Mona Palace pleasure ground, raising doubts that Douglas was able to support another large pleasure ground.¹⁰⁴ These doubts were borne out, for in 1896, there was a resolution to terminate the Falcon Cliff Company.¹⁰⁵ The Palace opened on Wednesday 17 July 1889 and provided musical attractions along the same lines as the other Douglas pleasure resorts (see Appendix 8N for contemporary pictures). On the opening day and for the week beginning Monday 22 July, ‘Fred Vetter’s Celebrated Orchestral Band’ of 26 instrumentalists was advertised to give Grand Instrumental Concerts during the evenings.¹⁰⁶ The programme for the opening evening consisted of many familiar composers:¹⁰⁷

1 Grand March	“Coronation” (Le Prophète)	Meyerbeer
2 Overture	“Poet and Peasant”	Von Suppé
3 Serenade	“Italiener” [?]	Czibulka
4 Valse	“The Grenadiers”	Waldteufel
5 Operatic Selection	“Rip Van Winkle”	Planquette
6 Morceau de Salon	“The Lost Chord”	Sullivan
	Solo cornet—Mr Dodd	
7 Overture	“William Tell”	Rossini
	“God Save the Queen”	

¹⁰¹ *I.M.T.A.*, 19 June; 10 August; 4 September 1889.

¹⁰² *I.M.T.A.*, 10 August 1889. This may be J. H. Cockerill, harpist with the Hallé in 1893 and in other years.

¹⁰³ *SV*, 27 May 1890.

¹⁰⁴ *I.M.T.A.*, 8 June 1889.

¹⁰⁵ *I.M.T.A.*, 8 August 1896.

¹⁰⁶ *I.M.T.A.*, 17 July; 20 July 1889.

¹⁰⁷ *I.M.T.A.*, 17 July 1889.

From the week beginning Monday 29 July, afternoon ‘Ballad and Instrumental Concerts’ took place daily, and dancing took place each evening from 7.30 to 11.¹⁰⁸ Another musical attraction was the ‘Sacred Concert’ which was given on Sunday evenings at 8.15. The first one was to be held on 4 August and consisted of a selection from Handel’s *Messiah*, performed by principal vocalists and the Huddersfield Glee and Madrigal Society, assisted by Vetter’s orchestra.¹⁰⁹ Other sacred concerts performed included selections from Haydn’s *The Creation*, which comprised principal vocalists and Vetter’s Orchestra, Mendelssohn’s oratorio *Elijah*, performed by principal vocalists and the Huddersfield Glee and Madrigal Society, and Rossini’s *Stabat Mater*, which was ‘performed by a choir selected from a Manchester organisation of Sir Charles Hallé’s’ with principal vocalists and Vetter’s Orchestra, conducted by Vetter.¹¹⁰ The second part of the *Stabat Mater* concert included sacred selections such as Handel’s ‘Sound an alarm’ (*Judas Maccabeus*) and ‘Honour and arms’ (*Samson*), performed by the vocal soloists, and the ‘War March of the Priests’ from Mendelssohn’s *Athalie* played by the band.¹¹¹

Another organisation engaged to perform in a Sacred Concert was Josef Cantor’s Liverpool Concert Company, which performed ‘Gems of the Oratorios’. Cantor conducted the concert from the pianoforte, but some instrumentalists were chosen from Vetter’s orchestra to ‘assist the vocalists’. These were E. Flexney and H. Wood (violins), G. Howard (’cello), W. Showell (double bass), W. H. Piddock (flute), F. Norton (clarinet), G. Dodd(s)¹¹² (cornet), and Mr R. Campbell (horn).¹¹³ Flexney could possibly be Edward Harrington Flexney, a cornettist and violinist, and one time a principal violinist with the Hallé Orchestra.¹¹⁴ In 1882 he was a cornettist with the Spa band, Scarborough, and in approximately 1895 he was leader of the Winter Gardens Orchestra, Southport, under the conductor W. P. Stone.¹¹⁵ Harry Wood had previously been a violinist at the Falcon Cliff and some time following 1889 was enticed to the Derby Castle (see Appendix 8P for a picture of Wood with an

¹⁰⁸ *I.M.T.A.*, 20 July 1889.

¹⁰⁹ *I.M.T.A.*, 31 July 1889.

¹¹⁰ *I.M.T.A.*, 10 August; 28 August 1889.

¹¹¹ *I.M.T.A.*, 28 August 1889.

¹¹² Inconsistencies occur in the newspaper with regard to ‘Dodds’ (Dodd).

¹¹³ *I.M.T.A.*, 11 September 1889.

¹¹⁴ *S.V.*, 19 June 1902.

¹¹⁵ *S.V.*, 19 June 1902.

unknown orchestra).¹¹⁶ Campbell and F. Norton may well have had or were to have some association with Bradford, for in 1885 a horn player named Campbell played in the Bradford Festival Choral Society Band, and in 1900 an F. Norton played clarinet with the Bradford Permanent Orchestra. Norton may also have played in the Bridlington Musical Festival Band of 1896, 1898 and 1899 and may possibly have had family connections to Norton the clarinettist in the Derby Castle Band of 1889. F. Norton was also an applicant for the post of musical director of the Bridlington Parade Band in 1898.¹¹⁷ The cornet player, Dodd, was possibly the cornettist in the Cliff Bridge Company Band, Scarborough in 1882. In the second part of Cantor's concert, Vetter's orchestra played Handel's 'Occasional Overture', Sullivan's 'The Lost Chord' and Mendelssohn's *Cornelius* march.¹¹⁸

The Sunday concerts consisted mainly of vocal solos with a few instrumental items. The programmes for Sunday 15 and 22 September consisted of sacred songs and excerpts from oratorios. Composers included Handel, Sullivan, Adams, Mendelssohn, Gounod, Renn, Molique, Rossini, and Scotson Clark. Vetter's Orchestra opened and ended the performances with an overture and a march. The concert on 15 September included a cornet solo and a violin obbligato, and the performance on 22 September included an evening hymn and a 'cello obbligato (see Appendix 8Q).¹¹⁹ The programmes for 15 and 22 September show that W. Hatton was a 'cellist in the orchestra and the conductor, Vetter, was a violinist. Although Vetter was from Manchester, he may well have been the second violinist in the 1877 and 1878 Bradford Festival Choral Society Bands.

Like the concerts at the Derby Castle and the Falcon Cliff, the afternoon concerts consisted primarily of popular music. In the afternoon concert of Monday 2 September, the band played six items, including a selection from Sullivan's *Princes Ida*, with solos by Piddock (flute), Murray (oboe), Douglas (clarinet), Fotheringham (bassoon), Dodd (cornet), and Tooze (trombone). Murray, Douglas, Fotheringham and Tooze had not been selected to play in the orchestra which accompanied Josef Cantor's company. Murray may have been

¹¹⁶ *Courier* (Isle of Man), 7 July 1967.

¹¹⁷ See also page 293, fn. 67.

¹¹⁸ *I.M.T.A.*, 4 September 1889.

¹¹⁹ *I.M.T.A.*, 14 September 1889.

in the North Pier Orchestra of 1877/1878 and Douglas may have played clarinet in the Spa Band, Scarborough in 1882 and possibly in the Hallé Orchestra in 1900/1901. The band also played a waltz from Cellier's new opera *Doris*, which the newspaper claimed was 'pretty and pleasing' in the first part, but was 'hardly likely to rival the *Dorothy* waltz in popularity'.¹²⁰

In 1896 the Sunday concerts continued to be a prominent feature at The Palace. The first sacred concert of the season was on Whit-Sunday evening of 24 May. The conductor of 'The Palace unrivalled Orchestra' was George Eyton. The orchestra consisted of the following principal instrumentalists:¹²¹

Leader	Mr T. Brannan
Accompanist	Mr H. H. Leather
Harpist	Mr Frederick Hall
Second Violin	Mr H. Walker
Viola	Mr J. F. Buckley
'Cello	Mr G. F. Collinson
Double Bass	Mr W. Morris
Flute	Mr F. Hatton
Oboe	Mr C. Phillips
Clarionet	Mr C. H. Matthews
Bassoon	Mr Geo. Fotheringham
Horn	Mr G. Pallthorp
Cornet	Mr H. E. Foster
Euphonium	Mr R. Brown
Trombone	Mr H. Matthews
Tympanys	Mr Louis Haddrill

Out of these principal players the cellist, G. F. Collinson was possibly the 'cellist at the Falcon Cliff in 1889; Morris may have been the 'cellist in the 1877 Derby Castle Band and Fotheringham a member of The Palace Band in 1889 under Veters.

The programme consisted of vocal solos and the repertoire included items by Handel, Mendelssohn, Wagner, Sullivan, Adams, Thomas, Batiste, Macbeth, Cowen and Dunkler. The hymn for the concert was 'Come, Gracious Spirit, Heavenly Dove'.¹²² The Sunday

¹²⁰ *I.M.T.A.*, 4 September 1889.

¹²¹ *I.M.T.A.*, 23 May 1896.

¹²² *I.M.T.A.*, 23 May 1896.

concerts continued during the main season which began on 4 July. The orchestra consisted of 40 instrumentalists and amongst the invited guests for the sacred concerts were the Douglas Choral Union, The Royal Windsor Glee Singers, Miss Sarah Berry, contralto, and Signor Foli, a famous bass.¹²³ Dancing during the evening also continued as did the afternoon performances. In the afternoon of 13 July the programme included some classical music in the form of two movements from Beethoven's *Pastoral* Symphony, which apparently was the first time it had been played at the concerts, Schubert's *Erl King* and Mendelssohn's *Fingal's Cave* overture.¹²⁴

Following the demise of the Falcon Cliff in 1896, the Derby Castle and The Palace were left to compete with each other and in 1900 the two merged.¹²⁵ In 1901 Harry Wood and his orchestra were still being engaged to play at the Derby Castle and seemingly played music which was advertised as the 'Best of Music! Bright, Sparkling, and Up-to-date'.¹²⁶ It is uncertain if the afternoon concerts continued, but the evening dances continued. It appears that after 1889 the Derby Castle did not provide any Sunday music leaving Wood free to gain engagements on Sunday evenings elsewhere. An advertisement appeared in the newspaper announcing that a Grand Sacred Concert was to be held at the Gaiety Theatre, Douglas, on Sunday 22 September 1901. The concert included vocalists, Harry Wood's Orchestra of 20 'picked instrumentalists', and a young solo violinist, Haydn Wood.¹²⁷ Haydn Wood was first taught violin by his brother Harry and went on to be a well-known performer and composer.¹²⁸ The Palace Grand Orchestra in 1901 was still conducted by George Eyton and continued to give afternoon concerts, evening dances, and Sunday concerts¹²⁹ at which Haydn Wood was to become a familiar face.

The Sunday concert at The Palace continued to be a main instrumental and vocal feature in the season's calendar. In the Whitsuntide of 1905 the orchestra for the Sunday concert of 11

¹²³ *I.M.T.A.*, 15 August; 29 August 1896.

¹²⁴ *I.M.T.A.*, 14 July 1896.

¹²⁵ *Courier* (Isle of Man), 7 July 1967.

¹²⁶ *I.M.T.A.* 10 August 1901.

¹²⁷ *I.M.T.A.*, 21 September 1901.

¹²⁸ Marjorie Cullerne, 'Haydn Wood, Violinist', in *The Light Music Society Incorporating the Library of Light-Orchestral Music*, Newsletter 44, Spring 2009, pp.24-31; *Haydn Wood* [online] (<http://www.haydnwoodmusic.com>) [Accessed 17 May 2009].

¹²⁹ *I.M.T.A.*, 10 August 1901.

June was Harry Wood's, and the same orchestra played for the evening dancing.¹³⁰ By 1910 Wood's second orchestra was playing at the Derby Castle.¹³¹ The newspaper advertisements indicate that The Palace had the monopoly on both the afternoon and Sunday concerts. The Derby Castle had ceased the Sunday concerts by 1889 and by 1905 there were no afternoon concerts advertised. In 1910 The Palace's Sunday concerts, conducted by Harry Wood, were still going strong but seemingly afternoon concerts had ceased. The Sunday concerts continued to contain religious songs and excerpts from sacred works but works of a secular nature were also included (see Appendix 8R for examples).

Wood had been musically active in Douglas for at least nineteen years. On 7 September 1910 he enjoyed his nineteenth annual benefit concert which was given in The Palace's Opera House.¹³² Apparently, he had held the position of musical director throughout the majority of his engagements, for he had 'officiated as musical director in Douglas during a period extending over two decades'.¹³³ Wood was popular not only for his conducting ability but also for his compositions and arrangements, which were played at both The Palace and the Derby Castle. The following quotation provides an idea of Wood's contribution to the music at both pleasure resorts:

For many years Mr Wood's latest waltz, eagerly looked forward to, has more than realised anticipation, and this year "My Guiding Star" has set its composer a high standard to live up to. How much Mr Wood's arrangement of popular airs to dance tunes has helped to "make things go" is obvious to anyone who spends an evening at The Palace or the Castle. Who could be otherwise than gay who has just listened to, or, if lucky, danced to the "1910 Chanticleer Lancers," with its rollicking tunes, so happily chosen and deftly fitted together, and its ingenious and effective orchestration. To Mr Wood we also owe this year a popular barn dance, "Up-to-date," and the waltz, "All the Latest," with which the programme at Derby Castle is nightly concluded, and which, as its name implies, each week

¹³⁰ *I.M.T.A.*, 10 June 1905.

¹³¹ *I.M.T.A.*, 23 July 1910.

¹³² *I.M.T.A.*, 3 September; 10 September 1910.

¹³³ *I.M.T.A.*, 10 September 1910.

comprises the latest songs sung by the “stars” engaged at The Palace or Derby Castle for that particular week.¹³⁴

In 1882, Douglas saw the beginning of the official Town Band. Essentially a brass band, in 1889 it was conducted by George Thornley who was still conductor in 1910 despite suffering the usual repertoire and band criticism. There were also bands in the privately run pleasure grounds of the Derby Castle, the Falcon Cliff and The Palace, although, by 1896 the Falcon Cliff pleasure ground had ceased to exist. The bands, except for The Palace Band, were initially brass, but later changed to bands of strings, wind and brass. Band numbers were at first relatively small but gradually increased. The band members seemed to have had some security as several were re-engaged, with a number of musicians having connections to the Hallé and other orchestras. The pleasure resorts in the early years had a regular turnover of conductors, but by the 1890s Harry Wood appears to have been Douglas’ main musical director.

Initially, the bands provided music for Sunday concerts and also for morning and afternoon concerts, as well as for dancing in the evenings. Eventually the morning, and later the afternoon concerts, ceased, leaving the Sunday Concert at The Palace as the main concert performance. Vocalists and instrumental soloists were engaged for the concerts and at times various organisations, companies and orchestras were invited to give performances. The afternoon concerts consisted primarily of popular music, although in 1882, R. Ball, the conductor at the Derby Castle, gave some classical concerts. The Sunday concerts initially contained mainly excerpts from oratorios by composers such as Handel and Mendelssohn, but over the years the Sunday programmes became more diverse.

Evening dancing was very popular in Douglas; and the music included waltzes, mazurkas and polkas. A number of conductors composed dance music for the evenings and these often had titles that were connected to Douglas. Musical entertainment in Douglas did not develop along the lines of other resorts. At first, band concerts were a feature of the main entertainment establishments in Douglas, but towards the end of the period dance bands were predominant.

¹³⁴ *I.M.T.A.*, 10 September 1910.

Conclusion

This period was an exciting time in the developing world of the seaside band and its musicians. Over the years bands became established as one of the major, if not *the* major seaside attraction, and consequently the status of bands changed. Initially small bands were organised and conducted by freelance musical entrepreneurs. Some of these bands were itinerant street bands, some were official or unofficial town bands, and some, with permission from authorities and owners, played on piers, parades, promenades and the like. Bands as part of the resorts' entertainment were important in the early years, but as the resorts developed they became increasingly more valuable. Private enterprise and municipal authorities in commercial ventures began to take charge of their own bands. Venues were enlarged, bandstands were built, and pavilions were constructed, with the mainstay of these attractions being the band and its band personnel. The ultimate goal was inevitably financial, and in their wish to entice the residents and visitors to their private establishment or seaside resort, employers presented their bands as major attractions and in doing so, were in effect using the bands as status symbols.

The Bands

The end of the period saw the resorts with ensembles of different constitutions. The Scarborough Spa Band and the Southport Corporation Band were of a military form. The Bridlington Parade Band although of a military constitution for a number of years changed under Winternitz's conductorship to the Royal Viennese Band, which included strings; this developed into the Bridlington Municipal Orchestra. Blackpool's North Pier Orchestra and Douglas' Derby Castle Orchestra and The Palace Orchestra were also ensembles which included strings. The bands were seasonal, with most of the ensembles varying in numbers depending on the time of the season. High season saw the bands reaching their full complement; this resulted in instrumentalists being engaged for part of, or all of, the season. The Southport Corporation Band was an exception. The band numbers did not suffer from seasonal variation and consequently the instrumentalists were engaged for the entire period.

Scarborough's Spa Band, Blackpool's North Pier Orchestra and Douglas' the Derby Castle Orchestra and The Palace Orchestra were privately owned; the Southport Corporation Band and the Bridlington Parade Band were under public ownership. Conductors were normally engaged and given a set amount of money and they in turn employed and paid the instrumentalists. Allan, the conductor of the Scarborough Spa Band in 1911, changed this arrangement by requesting that the committee engage the instrumentalists. Towards the end of the period some band owners opted to pay the conductor a seasonal salary rather than a weekly wage.

Common Topics

There were a number of topics common to the resorts. The issue of musical taste featured prominently in the newspapers, and letters appeared complaining about the repertoire of the various bands and offering advice on what should be played. It was not just the case of highbrow versus popular, but was also inter-generational; for example it was seen in Chapter 4 that the newspaper praised the conductor Sinton for playing up-to-date musical comedies and comic operas which appealed to the younger generation. The type of band or the instrumentation within the band was also subject to criticism, and as with the repertoire, many people had opinions and offered unsolicited 'advice'. Musical education was an issue that cropped up across the resorts. The conductor, Speelman, exhibited a paternalistic attitude when it came to educating the public in regard to musical taste. This approach might also have been adopted by other conductors such as Sinton of the Bridlington Municipal Orchestra and Stanton Jones of the Scarborough Band, in their programming of symphonies and chamber music. Copyright, particularly performance copyright issues, caused problems for Rogers at Bridlington and Thomas Rimmer of the 13th L.R.V. band at Southport, and it is probable that other conductors faced the same difficulties. Seaside bands were in touch with current affairs and would give concerts to mark certain events; for example, as was seen in Chapters 2 and 7, the Bridlington Sea Wall Parade Band gave a concert to honour the Prince Imperial and the Southport Corporation Band provided a special programme for the visit of the Crimean and Indian Mutiny Veterans and also gave a Coronation performance to mark the Coronation of George V.

Interchange

None of the bands in the resorts existed in isolation; there was a good deal of exchange of guest soloists such as Sims Reeves and Madame Jenny Pratt, band personnel and repertoire. There was a cross-over of band members and conductors between east and west, north and south and also between countries; for example, some bands' personnel had connections to bands in resorts such as Worthing, Brighton, and Bexhill-on-Sea, as well as to Bridlington, Blackpool, Douglas, Southport and Scarborough. Some had connections to established orchestras for example the Hallé, the Liverpool Philharmonic, and the Bradford Permanent Orchestra, and also to bands in such establishments as circuses, music halls, winter gardens, skating rinks, theatres and the Moody-Manners Opera Company. There were also associations with orchestras in Llandudno, and to ensembles north of the border, such as the Scottish Orchestra, Glasgow. Overseas connections included the Leipzig Konservatorium, the New York Opera, the Brussels Conservatoire and the Grand Opera House Orchestra, Amsterdam. The seaside orchestras also had links to brass bands and regimental bands through personnel, composers and repertoire.

The itinerant band personnel might well have taken ideas and suggestions based on their experiences with resort bands and other orchestras and helped to facilitate the cross-pollination of repertoire, for some of the repertoire performed appeared in various resorts; for example in 1900 the Bridlington Parade Band played selections from compositions such as *The Circus Girl* (Caryll and Monckton) which was performed in 1898 by the North Pier Orchestra, Blackpool, and in 1902 by the Southport Corporation band; *The Belle of New York* (Kerker), also played by the Scarborough Spa Band in 1899 and 1905, by the 3rd V.B.K.L.R., Southport in 1902, and by the Southport Corporation Band in 1903; *Les Cloches de Corneville* (Planquette), played by the Spa Band, Scarborough, in 1878, 1879, 1880 and 1905; and *Rip van Winkle* (Planquette), also performed at The Palace, Douglas, in 1889, by Douglas' Town Band in 1896, and by the Spa Band, Scarborough in 1899. Further examples have been given throughout the thesis and many more could be given.

Repertoire

The repertoire played by the seaside bands on the whole accorded with the observations of Young, Temperley, and in respect of brass band repertoire, Russell, all of which were noted

in Chapter 1. The repertoire, as Young suggested, can be seen as being in the 'resort tradition' whereby the music was varied in that a symphony or such work was played alongside, for example dances, operatic selections and instrumental solos. However, in some programmes a symphony movement or some short classical work would be included rather than a whole symphony, and in some cases, programmes although varied within the popular sphere, for instance, dances, descriptive pieces, instrumental solos, marches and selections, did not necessarily contain classical music. Programmes, as Temperley noted, also included vocal music such as glees, part-songs and ballads; these were performed by some of the resort bandsmen who were from time to time called upon to give vocal performances of this type and sometimes, even whistling performances. Some band concerts, especially the evening concerts, included guest vocalists who performed sacred and secular songs, and recitatives and arias. Temperley additionally stated that most resort bands, although attempting on occasions to play 'serious' music, predominantly played music of 'an undemanding kind', as their primary purpose was to entertain. In the main, this has been found to be the case, with the exception of the North Pier Orchestra, Blackpool. Many of Russell's observations with regard to the development of the brass band repertoire can also be applied to the seaside band repertoire. For example, selections from the operatic works of Wagner were beginning to be seen in the repertoire in the 1870s; and from around 1900, with the exception of the waltz, dances were not often programmed in the seaside band concerts whereas comic operas and musical comedies such as *The Circus Girl* and *The Quaker Girl* were.

The repertoire played by the bands was to some degree governed by the taste of the conductor, but to a much greater degree, it was driven by the varying tastes and interests of the audiences and employers. Programmes were required to be attractive so that they enticed an audience, which pleased the employers, which in turn pleased the shareholders and ratepayers. It was a case of 'he who pays the piper calls the tune' when it came to the compilation of the band programmes by the conductor. On the whole, the daily day-time concerts consisted of dances, marches, fantasias, airs, selections, overtures, novelties, instrumental solos, ballads, glees and the like. The Bridlington Municipal Orchestra attempted to include symphonies in the morning concerts, but these did not last. The evening concerts were where the resorts differed most in regard to programming and

repertoire. By the end of the period The Palace Orchestra, Douglas, gave only a Sunday evening concert; all other concerts at both The Palace and the Derby Castle had ceased. Dancing, singing and other entertainment took place in the weekday evenings and the orchestras provided the music. The evening concerts at other resorts, with the exception of the concerts given by the Southport Corporation Band, and possibly the Scarborough Spa Band, included vocalists. These two ensembles, together with the Bridlington Municipal Orchestra, provided concerts which were primarily in the popular mould although some short classical items were played. This is in sharp contrast to the repertoire performed by the North Pier Orchestra, Blackpool. This ensemble included in its programmes whole symphonies, concertos, and other music of the same ilk. The Bridlington Municipal Orchestra under Sainton and Megone attempted to provide the same type of repertoire in the form of symphony concerts but they were not popular with residents, visitors or the corporation, and most importantly, they did not pay. This was not the case with the North Pier Orchestra. Its highbrow concerts attracted an appreciative audience and were of such a success that the North Pier Company engaged Speelman, the conductor of the ensemble, for over 35 years.

According to the located weekday programmes the most popular composers were Sullivan, Rossini, Verdi, Waldteufel, Auber, J. Strauss II, and Mendelssohn. Selections from *The Mikado* and *H.M.S Pinafore* were the most performed of Sullivan's operettas, and his song 'The Lost Chord' was popular either as a song or a cornet solo. The overtures to *William Tell* and *The Barber of Seville* were the most often played of Rossini's works. Selections from *Nabucco* and *Rigoletto* were the most performed pieces of Verdi's works and the overture to *Masaniello* was the most popular of Auber's compositions. From the many waltzes of Waldteufel and Strauss not one appeared more popular than the others. The Wedding March from *A Midsummer Night's Dream* was Mendelssohn's most played piece. These composers first appeared in the programmes of 1867, 1875 and 1877 and later programmes show that they were still being performed at the end of the period. As well as programming the traditional music and composers, the conductors of all the ensembles kept up-to-date with new music and musical fashions, for example, musical comedies by composers such as Jones, Caryl and Monckton, and the fashionable American music of the

period. From around the turn of the century, compositions by Elgar, Coleridge-Taylor, Mackenzie and German were part of the resort bands' repertoire.

Sunday concerts were established in the northern resorts over many years. By 1877 a Sunday concert was given by the Derby Castle Band, Douglas. The Scarborough Spa Band gave such a concert by 1887, Bridlington's Parade Band in 1900 and the North Pier Orchestra, Blackpool not until 1911. The programmes for Sunday concerts given in Douglas, Scarborough, Bridlington and Southport, indicate that concerts from 1877 featured excerpts from the sacred works of composers such as Handel, Haydn, Mendelssohn and Rossini. Gounod's sacred song 'Nazareth', Sullivan's 'The Lost Chord', and 'Thou'rt passing hence', and Adams' 'The Holy City' and 'The Star of Bethlehem', and other religious compositions began to be included in the repertoire, and gradually more secular works of composers such as Wagner, Thomas, Grieg and Schubert were also being programmed.

Conductors

Conductors had to shoulder a heavy burden of responsibility and were obliged to contend with a good deal of criticism and 'advice', much of which reflected economic constraints. A conductor had the responsibility of engaging the instrumentalists and the problem of deciding on how much to pay the bandsmen. The quality of the band was to a great degree determined by the calibre of the musicians and good musicians demanded a good salary. The recruitment of instrumentalists was both national and international, but not all conductors of seaside ensembles were able to select such high quality instrumentalists as, say, the North Pier Orchestra, which drew on instrumentalists from the Hallé and Liverpool Philharmonic orchestras. This was a no-win situation. The conductor could only employ the musicians he could afford, but if the band was deemed not to be good, it was the conductor who was criticised and the band was not re-engaged. Economic constraints also affected the performance quality and left the conductor open to criticism. Small band numbers made the playing of various pieces difficult leading to an unsatisfactory performance. Instrument deficiency in some sections also affected the quality of the orchestra and led to an unbalanced sound, thus compromising performances and leaving the conductor open to more criticism over his selection of players. Criticism was also forthcoming when it came

to repertoire: the music was too light or too highbrow or certain pieces had not been included in the programme, or particular pieces had been played too many times. On the other hand, newspapers often leapt to the defence of the conductor and band and often praised the programming and performances. Letters from members of the public also appeared in the newspapers praising various aspects of the band. There were times too when conductors were given tangible appreciation of their work; this was usually by way of a gift, paid for normally by public subscription.

The Bandsmen

Social perception, economic restraints, conductor criticism and working conditions impacted on the lives of the ordinary bandsmen. In the early days musicians were not always perceived as being honourable: advertisements requested musicians that were of a 'good', 'respectable' and 'sober' character. The working life of a musician was not without its difficulties. Initially musicians earned a living through subscriptions and the collection box; eventually they were paid by the employers through the conductor. Bandsmen had to provide decent clothing if the band was not uniformed and married bandsmen's wages had to be sufficient to pay for seaside lodgings and to keep the family home going. In some cases potential employers discriminated against married men, preferring single men because they were cheaper to engage. Although some families joined the musician at the seaside, some instrumentalists had to contend with being away from family members, and winter employment continued the separation of bandsman and family. Job security was also an issue both during the summer and winter months, with musicians becoming associated with a variety of bands in their search for further employment. A number of the resort musicians were fortunate to be re-engaged even through a change in conductor. For some, the problem of secure summer employment was exacerbated by the fluctuation in band numbers; consequently some of the bandsmen employed for the height of the season would be dropped when band numbers decreased towards the season's end. Weather was another problem for the musicians: in many cases they gave outdoor performances whether in rain, shine, or howling gales, causing discomfort to the bandsmen, tuning issues with the instruments and audibility problems. Indoor performances, too, were not without the draughts. Lack of appreciation by some employers, the various criticisms levelled at the

conductor, which by implication were also criticisms of the band, would have had an effect on the morale of bandsmen.

These negative points are more than out-weighed by the positive aspects. The pictures in the Appendices of carefree holidaymakers, bands, and venues with their decorative bandstands and pavilions provide a window into not only the world of the pleasure seeker, but into the world of the band personnel who shared the same pleasant and uplifting environment; an environment which would have been particularly pleasant for the theatre and music hall musicians who spent the winter months tucked away in the orchestra pits. The musicians lived at the seaside for the season, whilst most visitors only enjoyed the holiday atmosphere for a short while, and for some musicians from the industrial cities a seaside engagement with the bracing sea air would have been stimulating, evidenced by their loyalty to the band resort and continuity of service. The bandsmen were able to play and enjoy all kinds of music including the most up-to-date and would have, on the whole, played to an appreciative audience who only wished to be entertained.

The importance of music and the demand for musicians gave the numerous bandsmen and conductors much needed employment through the summer months, and for those musicians who were re-engaged each year it would have been good to meet up with old friends and rekindle the past camaraderie. The high profile and status of the bands in turn afforded the bandsmen and conductor some celebrity status in the resort and this would have promoted feelings of worth and importance which would have had a beneficial effect on the musicians' morale.

Social, cultural and economic factors affected the conductor, the bandsmen, wages, band quality, programming, performances, and playing conditions. Bands and their many musicians were ubiquitous in the major seaside resorts of northern England. They contributed much to the resorts and were woven into the very fabric of seaside entertainment. They enriched the lives of residents and visitors, whom they attracted and entertained, and they made a significant contribution to the resort's economy. The onset of the First World War would have potentially in the short term at least, have had major consequences for seaside entertainment, but this may not have been the case. Young found

with regard to the spa town of Harrogate, that during the war years it had received an increase of visitors due to the fact that holiday makers could no longer visit Austria and France.¹ This may have been the same in the seaside resorts; for instance the Scarborough Spa Band and the Brighton Municipal Orchestra played through the war years² and it is feasible that the bands of Bridlington, Southport, Blackpool and Douglas may have done the same.

This period saw the growth of the seaside band and the establishment of the seaside band tradition. The traditions and exciting times of the live seaside band have now sadly passed, but there remains one ensemble that has enjoyed renewed vigour, that of the Scarborough Spa Orchestra, which can still be heard during the summer seasons.

¹ Young, *Music's Great Days*, pp. 57-8.

² Young, *Music's Great Days*, pp. 93; 195.

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Volume 2

Appendices

Bands and Orchestras in the Major Northern Seaside

Resorts of England, 1865-1911: A Socio-Cultural History

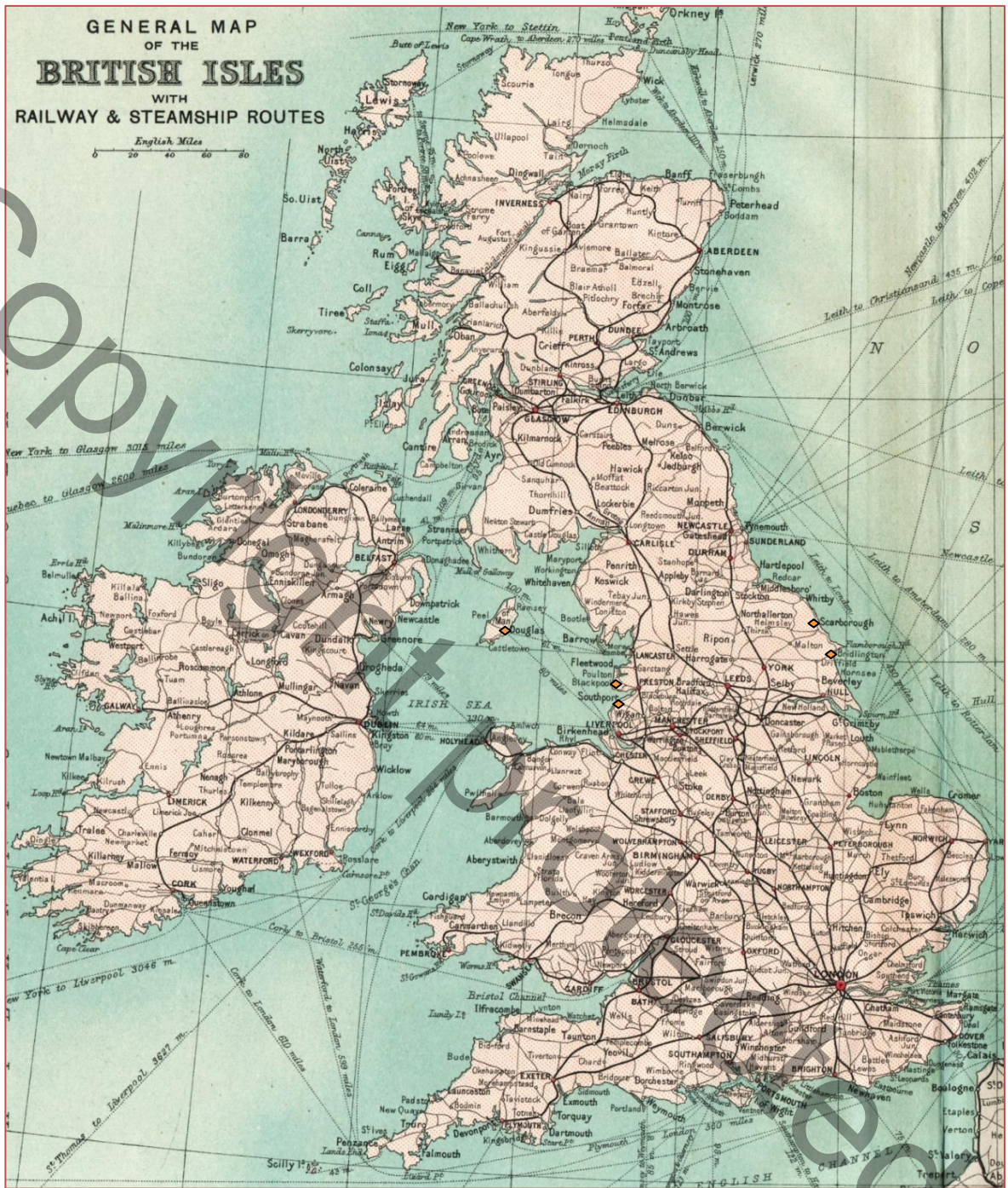
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Karen Esme Ounsley

Contents

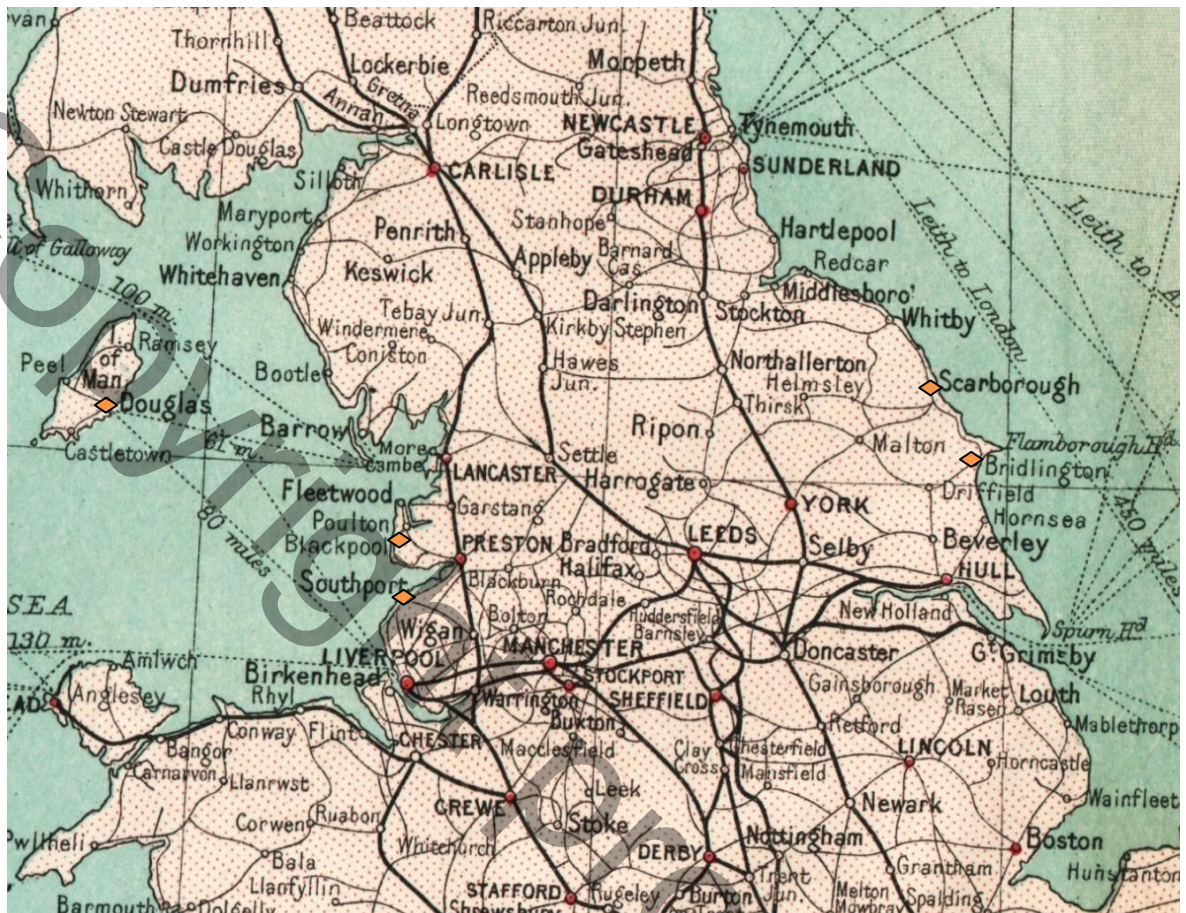
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Appendix 1A



(J. G. Bartholomew, ed., *The Survey Gazetteer of the British Isles* (London: Newnes, 1904); author's private collection.)

Appendix 1B



An enlarged section of the 'General Map of the British Isles with Railway and Steamship Routes' (Bartholomew, *The Survey Gazetteer*).



Under the presidency of Sir Arthur Sullivan, with Mr. Dean
Goffrey, jun., for musical director and conductor, the London
Military Band seems to be making its way steadily in public
esteem, and its smart scarlet jacket with blue velvet facings

THE NEW "LONDON MILITARY BAND."
and gold lace becoming more and more known. The idea of
its formation was professedly to supply "a first class civil
military band, composed of instrumentalists of known
ability, most of whom have been solo performers in our cele-

brated Guards' and Infantry bands," men, that is, who have
had the best of a Knepler Hall course of training. Among the
vice-presidents are Sir George Grove, Sir John Stainer, and
Sir Charles Hallé.

(Daily Graphic, 29 October 1890.)

Appendix 1D

Programme—Two pence.

NORTH PIER,

BLACKPOOL

Monday, September 5th, 1898.

Mons. SPEELMAN'S

In the Pavilion at 7.30 p.m.



FROM A PHOTOGRAPH BY ARTHUR RESTON, STRETFORD.

ANNUAL

Benefit

CONCERT

The following Eminent Artists will appear:—

Vocalists:

Miss MINNIE GRIME, Soprano.

Madame DEWS, Contralto.

The MEISTER GLEE SINGERS

MR. WILLIAM SEXTON,

MR. GREGORY HAST,

MR. WILLIAM FORINGTON,

and

MR. WEBSTER NORCROSS.

Solo Pianoforte:

Miss JEANIE CROMPTON.

Solo Violin:

Mons. SPEELMAN.

FULL ORCHESTRA.

Conductor MONS. SPEELMAN.

ADMISSION - - ONE SHILLING.

RESERVED AND NUMBERED SEATS - - - - 4/-

SECOND SEATS - - - - - 2/-

(Including Pier Toll if Tickets are purchased at Pier Entrance.)

PLAN of RESERVED SEATS at Pier Entrance to 5 p.m. on above date.

ANNUAL and WEEKLY TICKETS are NOT AVAILABLE for this CONCERT.

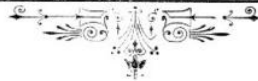
MAXWELL & CO., PRINTERS, BLACKPOOL.

A programme announcing that the full *orchestra* was to play at Speelman's 'Annual Benefit Concert'.

IN THE PAVILION AT 7-30 P.M.



MONS. SPEELMAN'S
Annual Benefit Concert



Artistes :

Miss MINNIE GRIME, The rising young Soprano.

Madame DEWS, The famous Contralto.

The Celebrated MEISTER GLEE SINGERS

Alto, Mr. William Sexton ;

Tenor, Mr. Gregory Hast ; Baritone, Mr. William Forington ;

Basso, Mr. Webster Norcross.

Solo Pianoforte : - - *Miss JEANIE CROMPTON*
From the London and Manchester Concerts.

Solo Violin : - *Monsieur SPEELMAN*.

✻ FULL BAND ✻

Conductor - - - - - Mons. SPEELMAN.

(4)

The inside cover of the programme for Speelman's 'Annual Benefit Concert' announcing that the full *band* was to play (Hallé Concerts Society Archives, PC/12/4/1/1-extracts; by courtesy of the Hallé Concerts Society).

Appendix 1E



A picture postcard posted in 1907. Although the picture is of the Bournemouth Municipal Orchestra, the sender wrote on the back: 'I have heard some grand music by this Band this week' (author's private collection).

Appendix 2A

Two photographs showing the early days of the Sea Wall Parade.



Looking north with the bandstand in the background.

Looking South;
the bandstand can be seen in
the centre middleground.



Later photographs of the Parade



The Parade looking north. The date is unknown but it is thought to be pre-1885.



The Parade looking south. The castle-like Victoria Rooms can be seen at the far end.

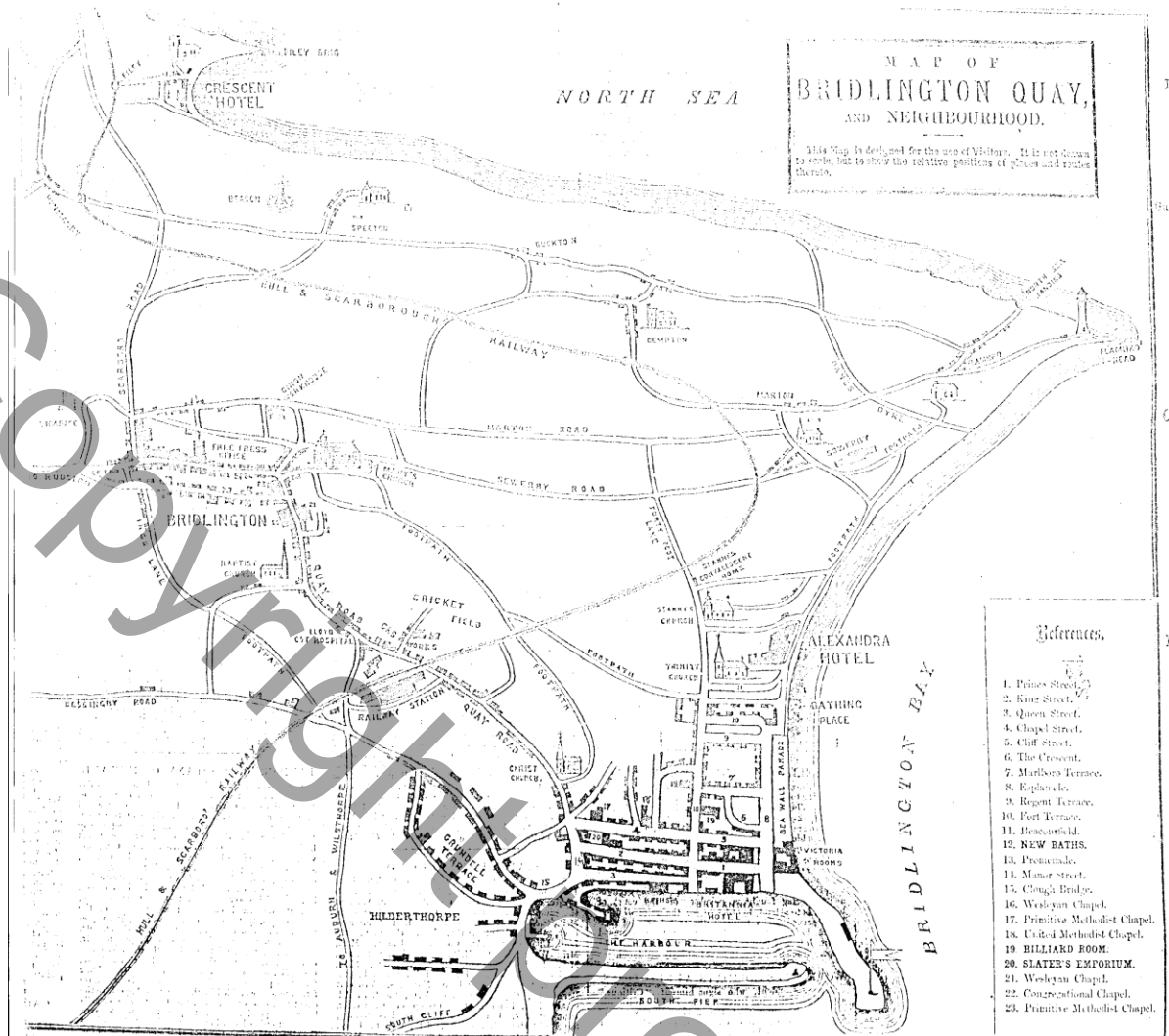


A view of the Parade from the north pier. The Victoria Rooms are in the foreground.



The north entrance to the Parade, c. 1890.

(By courtesy of Bridlington Central Library.)



A visitor map of 1874 placed in the *Bridlington Free Press* showing the positions of places in and routes to Bridlington (*B.F.P.*, 18 July 1874; by permission of the *Bridlington Free Press*).

Appendix 2B

*Bridlington Local Board Act, 1889 [Chapter cxxiii.]*¹

3. The Local Board may from time to time pay or contribute towards the payment of a band for the performance of music in the open air at such place or places of public resort within the district and at such times as they may see fit and may from time to time make rules and regulations with respect to the times and places at which it may play. Any rate necessary for the purpose of this section may be levied with and as part of the general district rate provided that the amount of such rate do not in any year exceed twopence [*sic*] in the pound on the rateable value of the district.

5. The Local Board may close the Princes [*sic*] Parade or any part thereof and may charge admission thereto at all times or on special days or on the occasion of the playing of the band of music or any other occasion as they may see fit.

8. For the purpose of regulating the use of the Princes Parade the Local Board may from time to time make byelaws for all or any of the following purposes and may by such byelaws provide for the removal therefrom of any person infringing any such byelaw by any officer of the Local Board or constable:—

For fixing the days on which and the hours at or during which any band or bands of music of any sort is or are to perform therein:

For fixing the payments to be made for admission thereto or any part thereof or any part thereof or to any building therein;

For prohibiting the use of abusive or insulting language or other misconduct on the part of persons using or resorting to the same;

For prohibiting or regulating the smoking of tobacco therein or in any part thereof;

For preventing or regulating the admission therein of dogs;

For preventing males from intruding upon or using places therein set apart for the use of females and vice versa.

¹ *Bridlington Local Board Act, 1889 [Chapter cxxiii].*

9. All moneys received by the Local Board from the admission of any persons to the Princes Parade shall be applied to all or some of the following purposes that is to say in or towards maintaining the Princes Parade providing such band of music as aforesaid and paying the interest on or repayment of moneys borrowed by the Local Board. Any surplus of such moneys shall be carried to the district fund and any deficiency in such revenue shall be made good out of that fund.

11. The Local Board may by writing under the hand of their chairman or clerk from time to time prohibit for specified hours the playing of music in proximity to the Princes Parade.

12. Any householder personally or by his manservant or by any constable may require any street musician or singer to depart from the neighbourhood of the house of such householder and every person who shall sound or play upon any musical instrument or sing in any street near or within the hearing of such house after being so required to depart shall be liable to a penalty not exceeding forty shillings.


Appendix 2C



The Alexandra Hotel where Professor Wilson and his band played (by courtesy of the Bayle Museum, managed by the Lords Feoffees and Assistants of the Manor of Bridlington).

Appendix 2D

WRECK OF THE OMEGA,
SONG,



SKETCHED BY G. BULLOCK.

"This unfortunate vessel was wrecked on the afternoon of the 27th of December, 1852, at Bridlington Quay, within a few yards of land, and although the Life Boat went out twice, it was not able to approach the wreck, owing to the tremendous sea, and the whole of the unfortunate crew of the vessel were drowned."

The Words by
S. KENDALL

The Music
COMPOSED & RESPECTFULLY DEDICATED TO
The Visitors of Bridlington Quay.
BY
JOHN M. WILSON.

ENT. STA. HALL.

LONDON, PUBLISHED FOR THE AUTHOR BY ROBERT COCKS & CO. NEW BURLINGTON STREET.
MUSIC PUBLISHERS TO THE QUEEN.

P. 2/6

(By courtesy of Bridlington Central Library.)

THE SEA-WALL PARADE,
POLKA,



Respectfully Dedicated to the Visitors to
BRIDLINGTON QUAY, YORKSHIRE,

BY
JOHN MOWBRAY WILSON.

LONDON:
JOSEPH WILLIAMS, 24, BERNERS ST OXFORD ST W
& 123, CHEAP-SIDE.

THE SEA WALL PARADE POLKA.

1

INTRODUCTION.

J. M. WILSON.

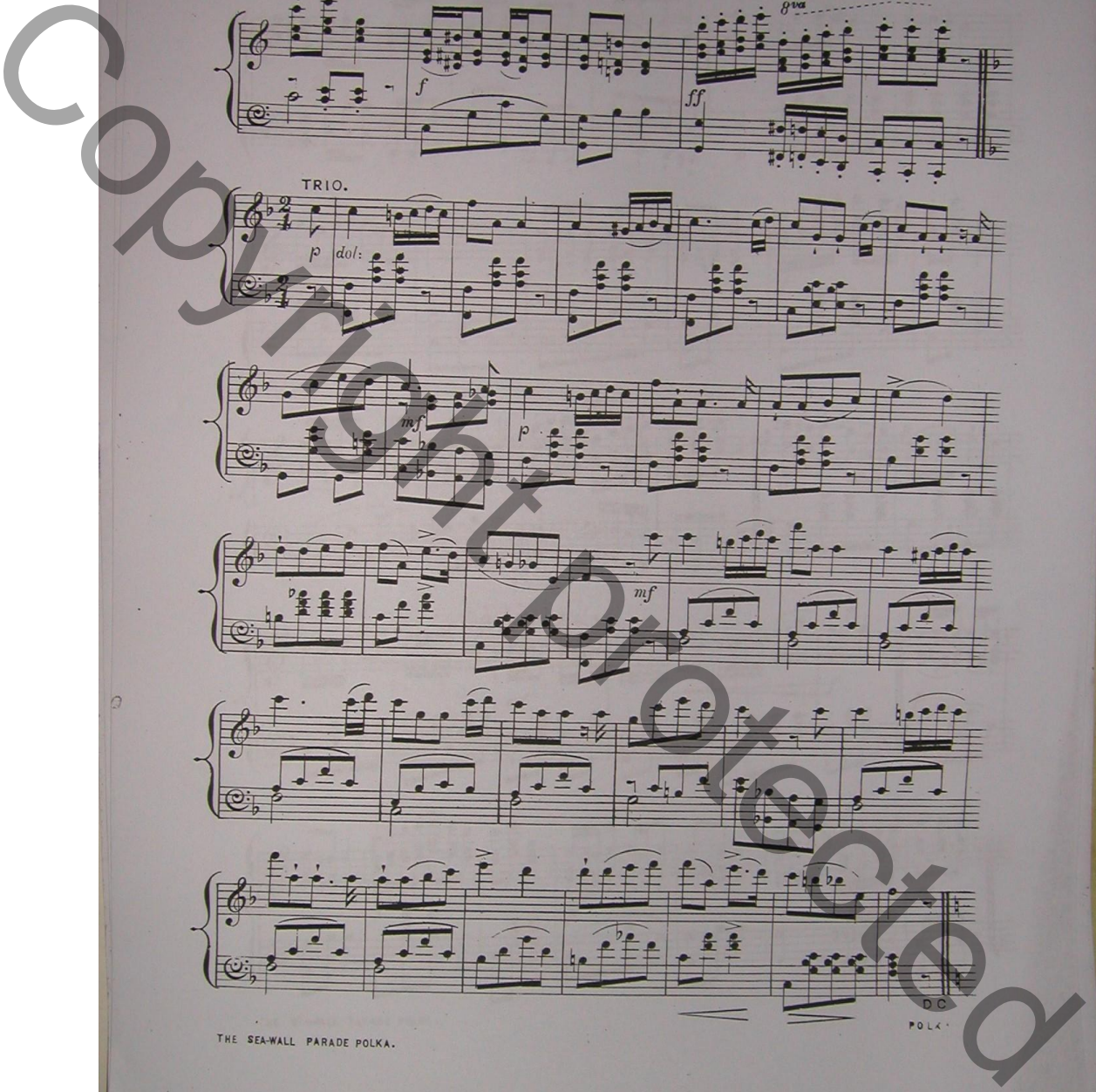
The musical score is written for piano and grand staff. It begins with the tempo marking *Allegro.* and a dynamic of *ff*. The first system includes a *ritard* marking and a *p* dynamic. The second system is marked *Moderato.* and *p*. The third system is marked *mf*. The fourth system is marked *Tempo.* and *ritard:*. The fifth system is marked *ff*. The score concludes with a double bar line.

2.

POLKA.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is in 2/4 time and features a variety of dynamic markings including *p*, *f*, *ff*, *mf*, and *gva*. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, as well as articulation marks like accents and slurs. The piece concludes with a double bar line and a final chord.

THE SEA-WALL PARADE POLKA.



THE SEA-WALL PARADE POLKA.

D.C.
POLKA

The image shows a page of musical notation for a piece titled "THE SEA-WALL PARADE POLKA." The score is written for piano and consists of five systems of music, each with a treble and bass clef staff. The first system is marked "dolce." and "p" (piano). The second system is marked "mf" (mezzo-forte). The third system includes "1st time." and "2d time." markings. The fourth system includes "f" (forte), "p" (piano), and "1st time." markings. The fifth system includes "2d time." and "ff" (fortissimo) markings. The title "THE SEA-WALL PARADE POLKA." is printed at the bottom left of the page.

(By courtesy of Bridlington Central Library.)

Appendix 2E

ALEXANDRA HOTEL PROMENADE GROUNDS, NEW BRIDLINGTON-QUAY.

The Promenade Grounds in front of the Alexandra Hotel, New Bridlington Quay, having been tastefully laid out for the season, will be opened to Subscribers only, on the under-mentioned terms.

Professor Wilson's BAND will play three Evenings each week, viz:—Mondays, Wednesdays, and Saturdays.

It being more from a desire to contribute to the enjoyment of the Visitors to this Watering Place, than with a pecuniary motive, that the Proprietor has opened the Grounds, it is hoped that the Inhabitants and Visitors will give their liberal support.

SUBSCRIPTIONS.

FAMILY TICKETS.			SINGLE TICKETS.		
Season	1	1 0	Season	0	10 6
One Month	0	8 6	One Month	0	4 0
One Week	0	4 0	One Week	0	2 6

Tickets may be obtained of the Proprietor at the Hotel, or of Mr. G. Furby, Bookseller, Bridlington-quay.

EDWIN TAYLOR, Proprietor.

An advertisement for the Alexandra Hotel showing the days Professor Wilson's Band would perform (*B.F.P.*, 22 June 1867; by permission of the *Bridlington Free Press*).

PROMENADE CONCERTS & BAND.

MR. J. M. WILSON, Professor of Music, and Organist of the Priory Church, Bridlington, being anxious to provide indoor and outdoor entertainments for the Visitors during the season, begs respectfully to solicit Subscriptions towards defraying the expense of carrying out this object.

A PROMENADE CONCERT will be given every TUESDAY Evening, in the VICTORIA ROOMS,

When a choice selection of Vocal and Instrumental Music will be performed by Professional and Amateur Artists of acknowledged talent.

TERMS OF SUBSCRIPTION FOR THE CONCERTS:—

Family Ticket, for season, to admit three of same family	} £1 1s
Single Ticket for season	
Family Ticket for One Month, to admit three of same family	} 10s 6d.
Single Ticket for One Month	

Tickets not transferable.

SINGLE ADMISSION—ONE SHILLING.

THE BAND

Will perform two hours every morning (weather permitting) in front of the various Lodging Houses; and every evening on one or another of the various Promenades.

N.B.—Subscriptions to the Band alone, optional with the Subscribers; and as the expense incurred to maintain this desideratum in a Watering Place is very great, Mr. Wilson respectfully solicits the kind support of the Visitors to enable him to cater for their entertainment.

INSTRUCTION IN MUSIC

In all its various branches, including the Organ, Pianoforte, Harmonium, Harp, &c., given by single lesson, or by month or quarter, by Mr. J. M. WILSON or MISS VIOLET ANNIE WILSON, Organist of Christ Church, Quay; who also gives Instruction in Drawing and Wax Flowers. Terms to be had on application at No. 6, Mowbray Terrace, Hilderthorpe, Bridlington Quay.

Persons desiring to Practise can have the use of a first-class Instrument at the Victoria Rooms on application to Mr. Wilson.

PIANOFORTES TUNED.

PROMENADE CONCERTS AND BAND.

MR. J. M. WILSON begs to return thanks for the liberal support he has so far met with in his endeavour to cater for the entertainment of visitors during the present season, and respectfully solicits further subscriptions, which he hopes the inhabitants will heartily respond to, as it is an undisputed fact that unless amusements are provided, visitors will leave the Quay for more favored watering places.

LIST OF SUBSCRIBERS.

Major Prickett.	Mrs. Strickland.
E. H. Harding, Esq.	Mrs. Dalby.
G. F. Hutchinson, Esq., M.D.	Mr. M. W. Cooper.
Rev. J. Blanshard.	Mr. J. Stephenson.
T. Harland, Esq.	Miss Barr.
G. D. Nelson, Esq.	Mr. J. Watson.
A. Mays, Esq.	Mr. G. Furby.
H. Coventry, Esq.	Mr. Slater.
J. Smith, Esq.	Mr. G. Gray.
Captain Symons, V.C.	Mr. W. Taylor, Bridlington.
E. S. Brett, Esq.	Mr. J. Rennard.
— Grainger, Esq.	Mr. H. Frost.
D. H. W. Porritt, Esq.	Mrs. Metcalfe.
W. Charlesworth, Esq.	Miss Rickaby.
C. Taylor, Esq.	Mr. Andrews.
C. W. Mann, Esq.	Mr. Colthart.
G. Fox, Esq.	Mr. Fuckerling.
H. Davison, Esq.	Mr. Dibb.
E. Bycroft, Esq.	Mr. H. Taylor.
S. Brigham, Esq.	Mr. Ripley.
Mrs. Fletcher.	Mr. Dickens.
Mrs. Mousley.	Mr. Vickerman.
Mrs. C. Boynton.	Mr. Hurst.
Mrs. Atkinson.	Mr. J. Speck.
Mr. J. W. Postill.	Mr. Woodcock.
Mr. G. Richardson.	Mr. Hobson.
Mr. Beauvais.	Mr. Wilson.
Mr. Burbery.	Mr. Coultan.

Advertisements for the Promenade Concerts, the Band, and music tuition; a list of subscribers is also given (*B.F.P.*, 22 June 1867; by permission of the *Bridlington Free Press*).

Appendix 2F



Professor Wilson and his band in approximately the 1860s. Professor Wilson is believed to be the gentleman on the far right. In the foreground are five members of the band, however, it appears that the two gentlemen at the back may also be members as the one sitting down seems to be holding a small brass instrument, such as a cornet or trumpet, and the one standing next to him appears to be gripping a long wooden instrument, which could possibly have been a flute (by courtesy of Bridlington Central Library).

Appendix 3A



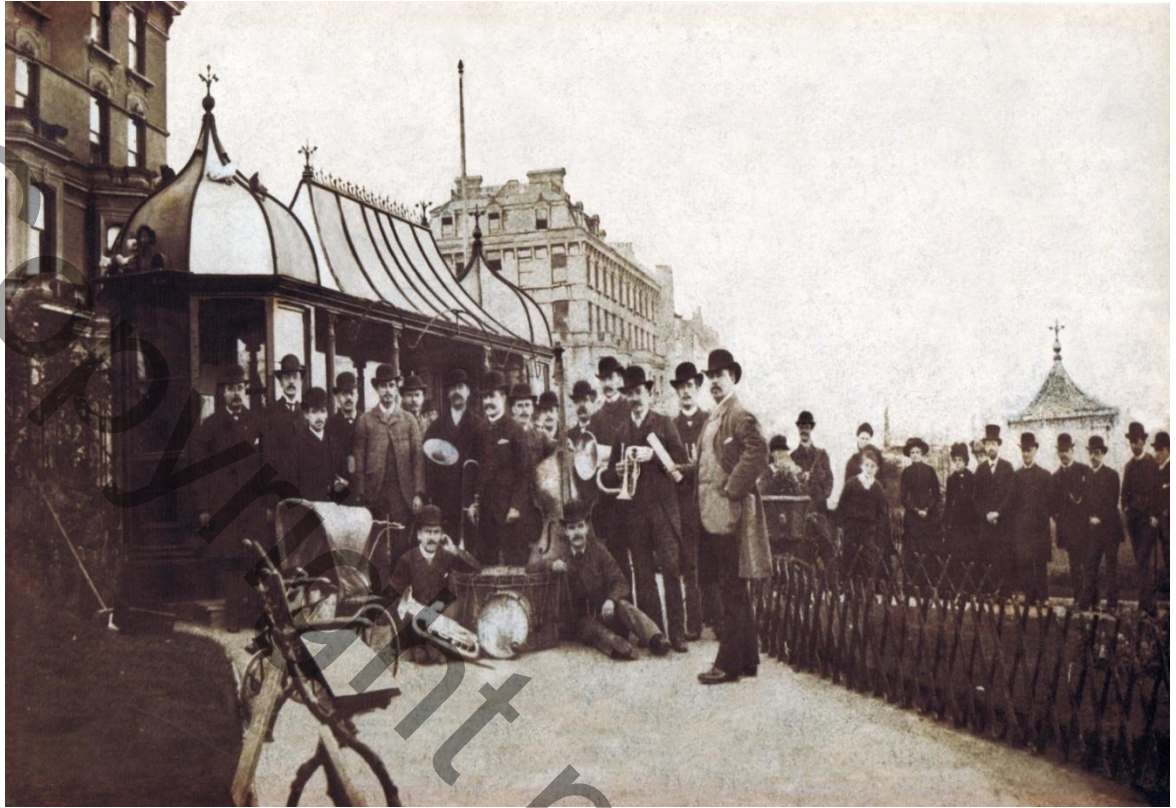
Samuel Whitfield Rogers in his later years.
(By courtesy of the Rogers Family Archives.)

Appendix 3B



The ivory baton with gold mounts presented to Mr S. Rogers on 30 September 1882 (by courtesy of the Bayle Museum, managed by the Lords Feoffees and Assistants of the Manor of Bridlington).

Appendix 3C



Mr S. W. Rogers and the Sea Wall Parade Band. The photograph is believed to date from around 1882 (by courtesy of the Rogers Family Archives).

Appendix 3D



East York Artillery Volunteer Band, c. 1900.

(The battalion is unknown; by courtesy of the Bayle Museum, managed by the Lords Feoffees and Assistants of the Manor of Bridlington.)

Appendix 3E



People waiting for the band to play at the New Spa, Bridlington (the postcard is dated 1903; author's private collection).



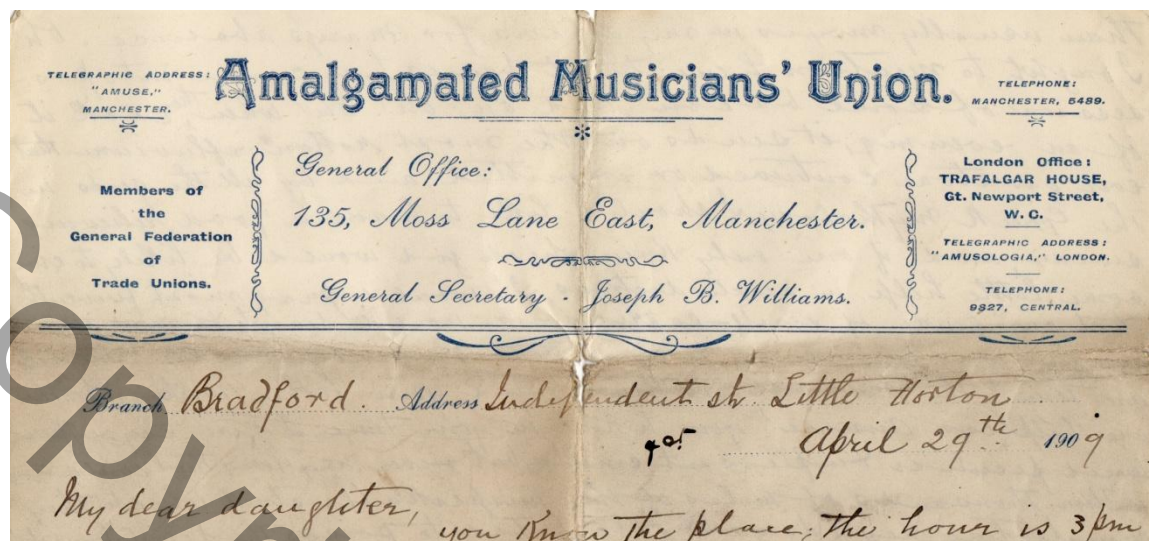
A postcard showing the New Spa and Opera House and people waiting for the band's performance (the postcard is dated 1905; author's private collection).



The entrance to Bridlington's New Spa.

An advertisement for 'Sacred Concerts' to be given in the afternoon at 3.30, and in the evening at 8, can be seen on the yellow poster to the left (the postcard is dated 1906; author's private collection).

Appendix 3F



A letter from Samuel W. Rogers to his daughter, written in 1909 on the Amalgamated Musicians' Union's official headed notepaper (by courtesy of the Rogers Family Archives).

Appendix 4A

Selection
FROM THE
JAPANESE MUSICAL PLAY
THE GEISHA
FOR THE PIANOFORTE
by
SIDNEY JONES.

COPYRIGHT. FULL ORCHESTRA 5/- NET. OCTUOR 4/- NET. PRICE 4/-
MILITARY BAND 15/- NET.

LONDON
HOPWOOD & CREW, 42, NEW BOND STREET, W.
BOSTON, NEW YORK, CHICAGO.
THE WHITE-SMITH MUSIC PUBLISHING CO
SOLE AGENTS FOR GERMANY & AUSTRIA, MESSNER, BOTE & BOCK.
COPYRIGHT 1896 BY HOPWOOD & CREW.

Examples from the pianoforte selection of the Japanese musical play *The Geisha* by the composer, Sidney Jones (author's private collection).

SELECTION — "THE GEISHA."

BY SIDNEY JONES.

Allegro moderato. (♩. = 80)

PIANO.

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar harmonic and melodic development.

Third system of musical notation, showing a change in dynamics with a forte (f) marking and a key signature change to major.

Fourth system of musical notation, featuring a consistent rhythmic pattern in the bass line and chordal accompaniment.

Fifth system of musical notation, with a mezzo-forte (mf) dynamic marking and further melodic elaboration.

Sixth system of musical notation, concluding the piece with a final cadence and a key signature change to a different major key.

H & C. 3758

4 Moderato. (♩ = 120)

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a melodic line in G major, marked with a piano (*p*) dynamic. The bass staff provides a rhythmic accompaniment with eighth notes. The system concludes with a forte (*f*) dynamic marking.

"THE INTERFERING PARROT."

The second system continues the piece with two staves. The treble staff features a more active melodic line with some grace notes, while the bass staff maintains a steady accompaniment. The dynamics are consistent with the previous system.

The third system shows the continuation of the musical piece. The treble staff has a melodic line with some rests, and the bass staff provides a consistent accompaniment. The dynamics remain consistent.

The fourth system continues the musical notation. The treble staff has a melodic line with some grace notes, and the bass staff provides a consistent accompaniment. The dynamics remain consistent.

The fifth system continues the musical notation. The treble staff has a melodic line with some grace notes, and the bass staff provides a consistent accompaniment. Dynamics include piano (*p*), forte (*f*), and piano (*p*) markings.The sixth system continues the musical notation. The treble staff has a melodic line with some grace notes, and the bass staff provides a consistent accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

A & C. 3758

The first section of the music is a piano accompaniment consisting of three systems of grand staff notation. Each system includes a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system continues the melodic line with some triplet figures. The third system concludes with a *rall.* (ritardando) marking and a change in the bass line.

Tempo di Valse. "A GEISHA'S LIFE." (♩. = 72)

The second section of the music is a piano accompaniment consisting of three systems of grand staff notation. The key signature remains two flats, and the time signature is 3/4. The first system shows a more active treble clef with eighth notes and a steady bass line. The second system features a prominent triplet figure in the treble clef. The third system ends with a *f* (forte) dynamic marking.

10

"CHIN CHIN CHINAMAN."
Moderato. (♩ = 100)

p

H & C. 3758

The other music sections were entitled: 'Love! Love!', 'Chon Kina', 'The Amorous Goldfish', 'Kissing Duet', 'Oh! What will they do with Molly' (Finale, Act 1), 'Star of my soul', 'If you will come to tea', Air. Mimosa-Finale Act 1, ending with the opening chorus of Act II.

Appendix 4B

A programme for the morning concert of Friday 6 July 1900.

Programme.

Friday Morning, July 6th, at 11.

The Prince's Parade Military Band.

Musical Director - MR. CHARLES HARVEY.

- 1 March " Op 51 " *Schubert*
- 2 Valse " Bien Amies " *Waldteufel*
- 3 Song " Dublin Bhoys " *Taylor*

MR. HENRY PRENTON.

- 4 Selection .. " The Lily of Killarney " *Benedict*
- 5 Piccolo Solo " L'Oiseau du Bois " *Le Thiere*

MR. G. K. SCOTT.

INTERVAL.

- 6 Glee ... " The Chough and Crow " *Bishop*
- 7 Song ... " A Hundred Fathoms Deep " *Jude*

MR. HENRY PRENTON.

- 8 Overture ... " Macbeth " *Hatton*
- 9 Song ... " The Longshoreman " *Chesham*

MR. HENRY PRENTON.

- 10 Valse " Manolo " *Waldteufel*
- 11 Selection .. " The Geisha " *Jones*
- 12 Galop ... " The Planters " *Fricke*

This Programme is subject to Slight Alteration.

(Programme of Music, 1900.)

(By courtesy of Bridlington Central Library.)

Appendix 4C

ROYAL PRINCE'S PARADE,
BRIDLINGTON.
Manager CHAS. PALMER.

ENORMOUS ATTRACTIONS FOR EASTER in the Royal Victoria Rooms.

SPECIAL & IMPORTANT ENGAGEMENT OF THE

ROYAL VIENNESE BAND

CONDUCTOR - HERR SIGMUND WINTERNITZ.

MISS KATIE SMITH (Soprano),
(Crystal Palace, Queen's and Royal Albert Hall Concerts); and

MR. EBISLER JAMES (Society Humourist).

GRAND CONCERTS

Will be given in the ROYAL VICTORIA ROOMS, commencing

Thursday Evening, April 9, up to & including Wednesday, April 15.

Admission: FULL DAY TICKET, 4d. A number of Reserved Seats, 6d. extra.
Yearly Tickets are now issue and should be secured at once.

For Times of Performances see Specimen Programmes and future announcements.

An advertisement announcing the 1903 Easter attractions on the Parade; one of which was the 'special and important engagement of the Royal Viennese Band under the conductorship of Herr Sigmund Winternitz (*B.Q.G.*, 3 April 1903 (by permission of the *Bridlington Free Press*)). Below is the advertisement for Herr Wurm's White Viennese Band which appeared in the *Bridlington and Quay Gazette*, on the same day. It is believed that spelling of Wurms instead of Wurm was a mistake by the newspaper.

Appendix 4D

New Spa & Gardens,

BRIDLINGTON.

General Manager HENRY HAGUE.

☞ Comfortable. Warm. Shelter in all weathers
for Thousands.

GREAT EASTER HOLIDAY ATTRACTIONS!

The Premier Series of the Brightest, most Refined,
and Amusing Entertainments in Bridlington.

COMMENCING

THURSDAY, APRIL 9TH,

At 7-30 p.m.,

Until WEDNESDAY, APRIL 13th, INCLUSIVE,

HERR WURMS' FAMOUS

White VIENNESE BAND

(Personally conducted by Herr Stanislaus Wurms).

PERFORMANCES TWICE DAILY at 3 & 7-30,
excepting EASTER MONDAY, when the Band will
PLAY THREE TIMES, viz., at 11-30 a.m., 3 and
7-30 p.m.

NOTE.—This Band has had the honour of playing
before their Imperial Majesties, KING EDWARD VII.
and QUEEN ALEXANDRA, T.R.H. the Prince and
Princess of Wales, Duke of Cambridge, and most
of the Crowned Heads of Europe.

Miss HILDA DRANSFIELD,

(SOPRANO VOCALIST),

Specially Engaged for Good Friday, Easter Sun-
day and Monday.

Mr. GRIFFITH HUMPHREYS

(The Clever and Refined Humourist),

In his Original Musical Sketches at the Piano (from
the Queen's and St. James's Halls, London),

Will appear TWICE DAILY, Saturday, Monday, and
Tuesday, April 11th, 13th, and 14th.

TWO GRAND SACRED CONCERTS ON GOOD
FRIDAY,

At 3 and 7-30 p.m., and

TWO GRAND SACRED CONCERTS ON EASTER
SUNDAY at 3 and 8 p.m.

Appendix 4E



A postcard of the Prince's Parade Pavilion, looking north. The bandstand can be seen in the centre (posted 1907; author's private collection).



A postcard of the Prince's Parade Pavilion, looking south (posted in 1905; author's private collection).



Two postcards showing the interior of the Floral Pavilion. The band stand can be clearly seen towards the front of the Pavilion (dates unknown; author's private collection).

Appendix 4F



This photograph, although not dated and the band un-named, may well be that of Herr Winternitz and the Royal Viennese Band. It appears to have been taken on the Prince's Parade just to the right of the bandstand at the height of the season (author's private collection).

Appendix 4G



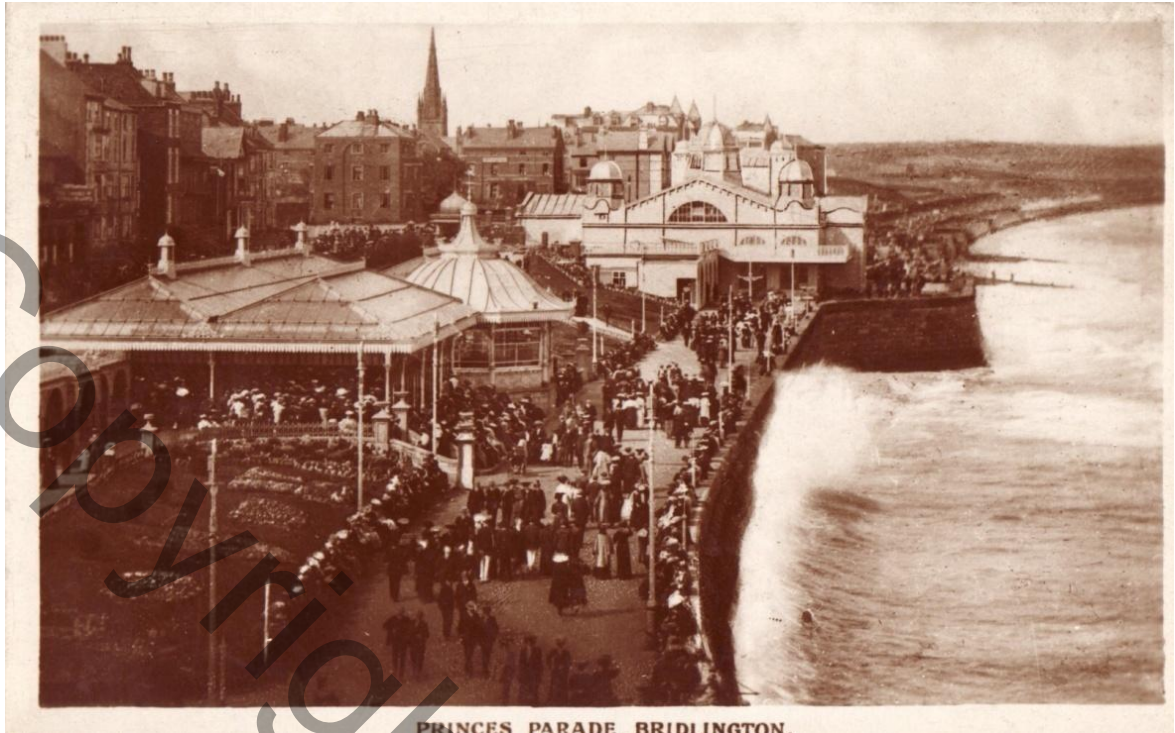
The Ilfracombe Town Band in 1906. A boy violinist can be seen in the middle front (author's private collection).

Appendix 4H

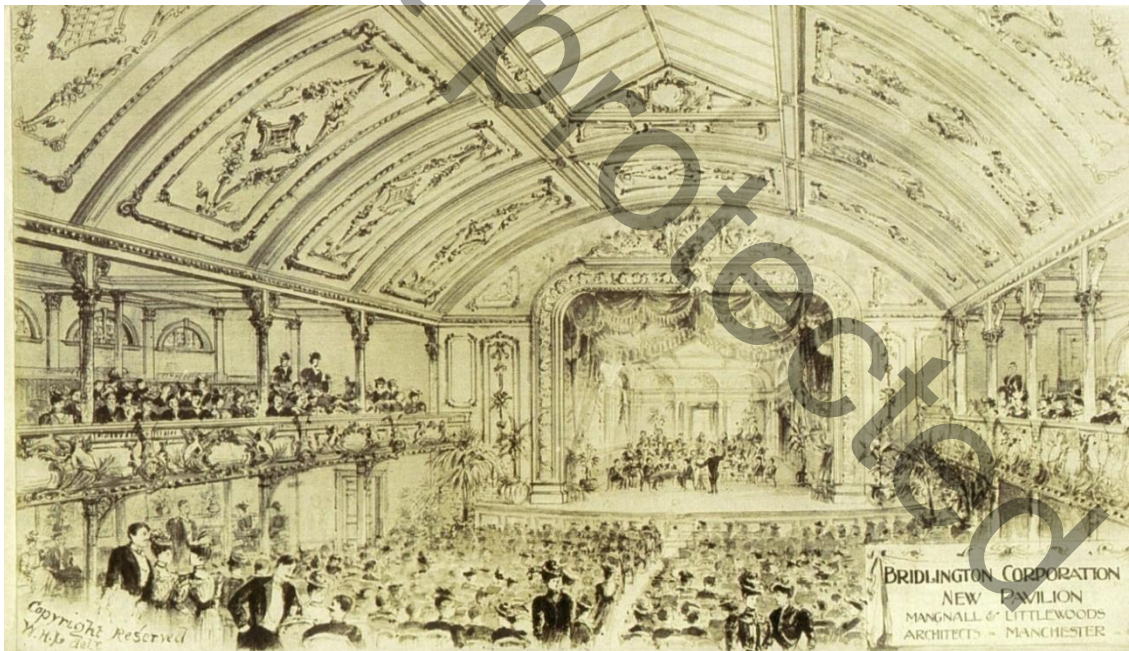


A poster sited at an entrance to the 'ROYAL PRINCE'S PARADE, Bridlington, announcing the 'GRAND EASTERTIDE ATTRACTIONS!' for the Season commencing Wednesday April 11 [1906]. The advertised attractions were: The Royal Viennese Band, conducted by Herr Sigmund Winternitz, which gave 'Grand Promenade Concerts, twice daily'; Grand Sacred Concerts; Miss Tresilian Davy; Miss Gertrude Macaulay; Miss Nellie Canthony (author's private collection).

Appendix 4J

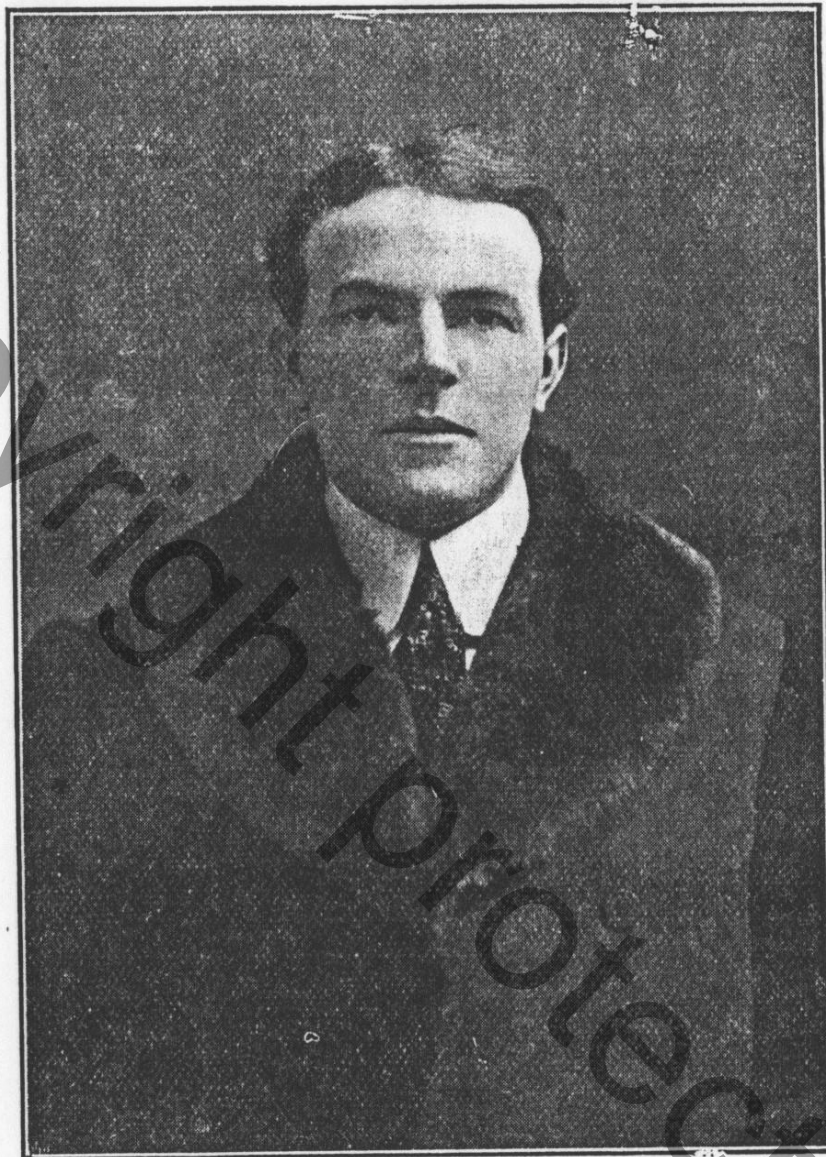


A picture postcard showing the Grand Pavilion, which can be seen at the far end of the Parade (date unknown; author's private collection).



An orchestral performance inside the Grand Pavilion (date unknown; by courtesy of Bridlington Central Library).

Appendix 4K



Mr. Joseph Sainton.
Musical Director of the Municipal Orchestra.

(Programme of the Season's Attractions, 1908.)

(By courtesy of Bridlington Central Library.)

ROYAL PRINCE'S PARADE.

MANAGER - - CHARLES PALMER.

PROGRAMME OF MUSIC

TO BE PERFORMED BY THE

Municipal Orchestra,

UNDER THE DIRECTION OF

MR. JOSEPH SAINTON.

Thursday Evening, March 28th, at 7-45.

OPENING PERFORMANCE under the Patronage of
the Mayor, Alderman J. Sawden, and the Corporation of Bridlington.

Vocalist—MISS EMILY BREARE,

(MISS EMILY WADDINGTON).

Entertainer—MR. TOM CLARE, at the Piano.

1 March ... "Stars and Stripes for Ever" ... *Sousa*

2 Overture ... "William Tell," ... *Rossini*

3 Violin Solo ... "Zigeunerweisen" (Gipsy Melodies) ... *Sarasate*

MR. PERCY FROSTICK.

4 Cavatina ... "Robert toi que j'aime" (Robert le Diable)

With Orchestral Accompaniment

Meyerbeer

MISS EMILY BREARE.

5 Ballet Divertissement... "A Day in Naples" ... *G. W. Byng*

6 Pianoforte Concerto in G Minor ... *Mendelssohn*

(With Orchestral Accompaniment).

(1) Allegro con fuoco. (2) Andante. (3) Molto Allegro e Vivace.

MR. JOSEPH SAINTON.

7 MR. TOM CLARE At the Piano.

8 Overture ... "The Merry Wives of Windsor" ... *Nicolai*

9 'Cello Solo ... "Ungarische Rhapsodie" ... *David Popper*

MR. J. MESSEAS.

10 Song ... "Sands o' Dee" ... *Clay*

MISS EMILY BREARE.

11 Gavotte ... "Weymouth Chimes" (with Bells) *J. S. Howgill*

12 Selection ... "The Catch of the Season" ... *E. Haines*

13 Galop ... "The Post Horn" ... *Koenig*

Soloist—MR. F. L. KETTLEWELL.

The first performance of the Bridlington Municipal Orchestra, 1907 (Programme of Music, 1907; by courtesy of Bridlington Central Library).

Appendix 4M

Programmes for the afternoon and evening concerts given on Good Friday 29 March 1907.

Good Friday Afternoon, March 29th

At 3 P.M.

Vocalist—MISS EMILY BREARE.

(MISS EMILY WADDINGTON).

- 1 March from "Le Prophète" *Meyerbeer*
- 2 Overture to the "Messiah" *Handel*
- 3 "Salut D'Amour" *Elgar*
- 4 Fantasia ... "Leider ohne Worte" ... *Mendelssohn*
- 5 Reverie ... "Ave Maria" *Schubert*

MISS EMILY BREARE.

- 6 Allegro from the "Surprise" Symphony *Haydn*
- 7 Overture ... "Pique Dame" *Suppe*

Interval.

- 8 Chorus... "All we like Sheep have gone Astray" (Messiah)
Handel
- 9 Idyll ... "Blumengefluster" *Von Blon*
- 10 Overture ... "Oberon" *Weber*
- 11 Air ... "Come unto Him" (Messiah) ... *Handel*

MISS EMILY BREARE.

- 12 Fantasie ... "L'Arlisienne" *Rizet*
- 13 Meditation from "The Light of Life" *Elgar*
- 14 March ... "Adelaide" *Claud Fenigstein*



Good Friday Evening at 7-45.

Vocalist—Miss **EMILY BREARE**,

(MISS EMILY WADDINGTON).

- 1 "War March of the Priests" (from Athalie) ... *Mendelssohn*
 2 Overture ... "Rosamunde" *Schubert*
 3 "All Souls Day" *Lassen*
 4 Aria ... "With Verdure Clad" (Creation) ... *Haydn*
 With Orchestral Accompaniment.

MISS EMILY BREARE.

- 5 Cornet Solo ... "The Flight of Ages" *Bevin*

MR. F. L. KETTLEWELL.

- 6 Chorus... "Then Round about the Starry Throne" (Samson)
Handel

Interval.

- 7 Overture ... "Marco Spada" *Auber*
 8 Two Pieces (a) "Angelus" (b) "Capricciotto" ... *A. E. Matt*
 9 Air... "Jerusalem, thou that killest the Prophets" (St. Paul)
 With Orchestral Accompaniment *Mendelssohn*

MISS EMILY BREARE.

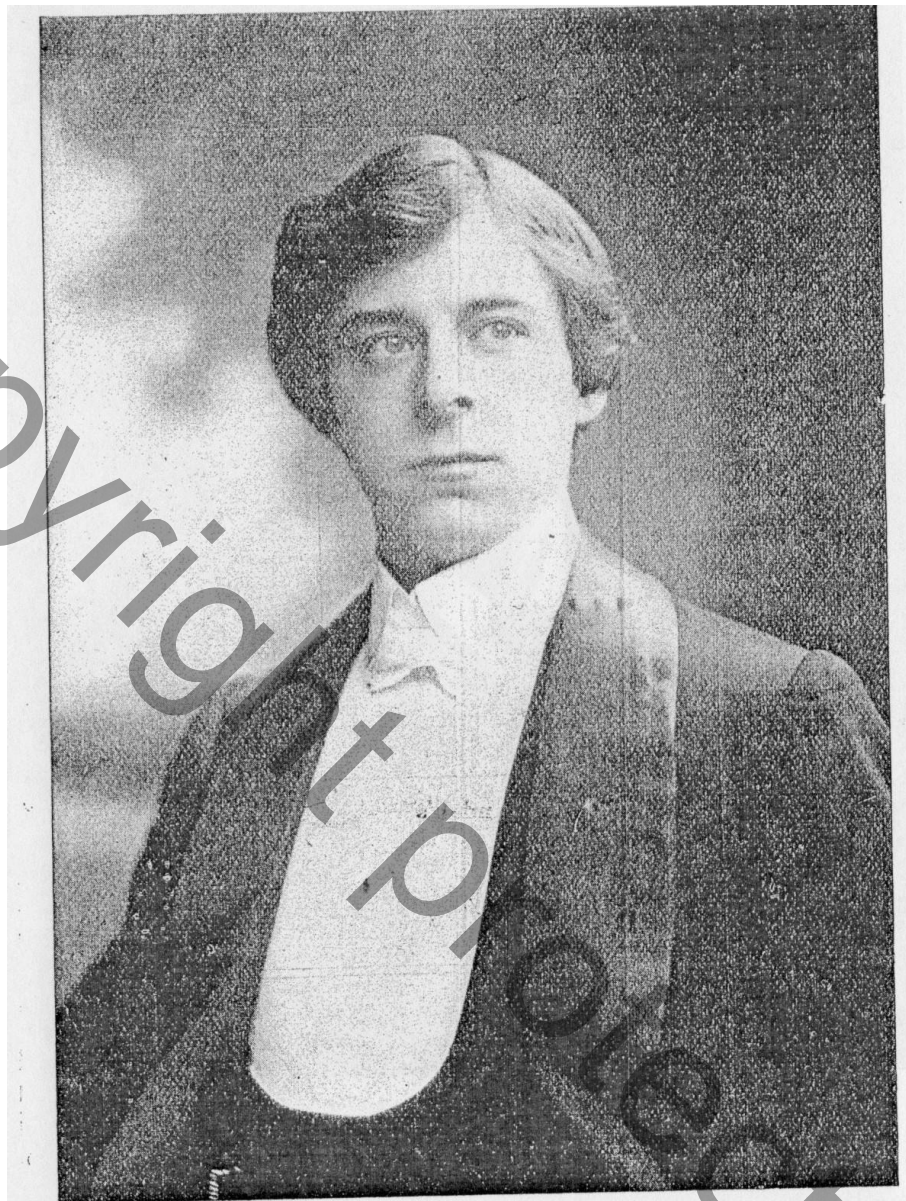
- 10 Morceau ... "Sizilietta" *Von Blon*
 11 Overture ... "Stradella" *Flotow*
 12 March ... "Fame or Glory," *A. E. Matt*



(Programme of Music, 1907.)

(By courtesy of Bridlington Central Library.)

Appendix 4N

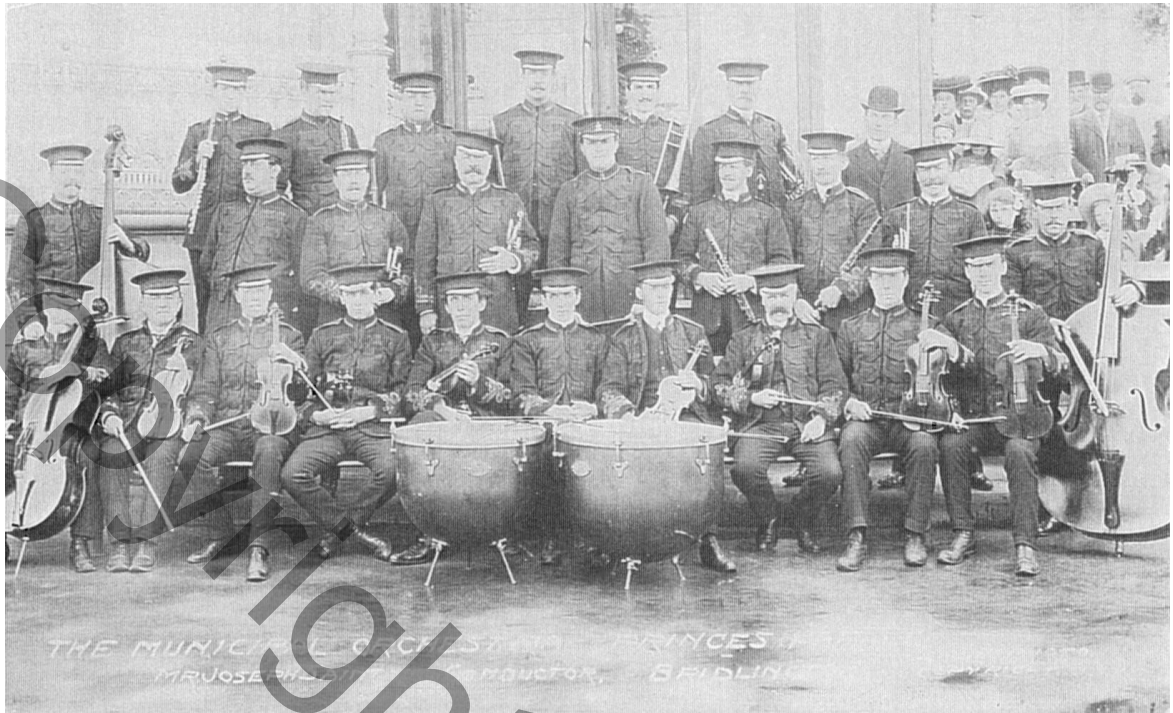


Mr. Percy Frostick,
Leader and Solo Violinist of the Municipal Orchestra.

(Programme of the Season's Attractions, 1908.)

(By courtesy of Bridlington Central Library.)

Appendix 4P



A photograph believed to have been taken in 1907 of Joseph Sainton (thought to be centre front), with the Bridlington Municipal Orchestra of 24 performers (by courtesy of Bridlington Central Library).

Appendix 4Q

Programme of music for 1908.

Royal Prince's Parade

Manager . . . CHARLES PALMER.

PROGRAMME OF MUSIC

To be Performed by the

MUNICIPAL ORCHESTRA

Tuesday, June 9th. at 11 a.m.

Conductor - MR. NORFOLK MEGONE.

- 1 Wedding March from "A Midsummer Night's Dream" *Mendelssohn*
 - 2 Overture ... "The Bohemian Girl" ... *Balfé*
 - 3 Norwegian Dance *Greig*
Hungarian Dance *Brahms*
 - 4 Reminiscences of "La Reine de Saba" ... *Gounod*
Processional March. Ballet. "Lend me your
aid," (Cornet obligato, Mr. Percy Hallam).
Valse. Finale.
 - 5 Entr'acte ... "Valse Ravissante" ... *Norfolk Megone*
 - 6 Selection ... "The Mikado" ... *Sullivan*
- INTERVAL.**
- 7 Overture ... "Zampa" ... *Herold*
 - 8 Fantasia ... "Lohengrin" ... *Wagner*
 - 9 Serenade ... "Pizzicato" ... *Desormes*
Indian Romance ... "Hobomoko" ... *Reeve*
 - 10 Selection ... "The Duchess of Dantzic" ... *Caryll*

Evening at 7-45.

Vocalist—MR. JOSEPH LYCETT, Bass.

- 1 Coronation March from " Le Prophete " ... *Meyerbeer*
- 2 Overture ... " Maritana " ... *Wallace*
- 3 Romance ... " Largo " ... *Handel*

Violin Obligato, Mr. PERCY FROSTICK.

- 4 Fantasia ... " Faust " ... *Gounod*
- 5 Song ... " The Song of Hybrias " ... *Elliott*

MR. JOSEPH LYCETT.

- 6 Three Dances from " Henry VIII." ... *Ed. German*
Morris Dance. Shepherd's Dance. Torch Dance.

INTERVAL.

- 7 Selection ... " Veronique " ... *Message*
 - 8 Idyll ... " Salut d'Amour " ... *Elgar*
Valse ... " Les Militaires " ... *Ganne*
 - 9 Song ... " Love, could I only tell thee " ... *Capel*
- MR. JOSEPH LYCETT.
- 10 Finale ... " William Tell " ... *Rossini*

Programmes showing Megone's choice of repertoire for his trial as conductor of the Bridlington Municipal Orchestra on 9 June 1908 (Programme of Music, 1908; by courtesy of Bridlington Central Library).

Appendix 4R

MUNICIPAL ORCHESTRA.

Special Concerts for Season 1908.

- Monday, June 1. ... Grand Request Programme.
- Thursday, June 4. ... Grand Sullivan Concert.
- Whit-Sunday, June 7. ... First Grand Symphony Concert. (32 Performers).
- Thursday, June 11. ... Grand Wagner-Tschaikowsky Concert.
- Thursday, June 18. ... Comic Opera Night.
- Thursday, June 25. ... British Composers' Concert.
- Tuesday, June 30. ... American Night.
- Sunday, July 5. ... Grand Wagner Concert. Augmented Orchestra
- Thursday, July 9. ... Grand Opera Night.
- Tuesday, July 14. ... Grand Request Night.
- Thursday, July 16. ... Gala Programme. Augmented Orchestra.
- Sunday, July 19. ... Second Grand Symphony Concert.
(32 Performers).
- Monday, July 20. ... German Composers' Night.
- Thursday, July 23. ... Gala Programme. Augmented Orchestra
- Sunday, July 26. ... Grand Wagner-Tschaikowsky Concert
Augmented Orchestra.

SPECIAL CONCERTS, *continued.*

- Thursday, July 30.... Russian Composers' Concert.
- Sunday, August 2. ... Third Grand Symphony Concert.
(32 Performers).
- Monday, August 3.... Gala Programme. Augmented Orchestra.
- Wednesday, Aug. 5.... French Composers' Concert.
- Friday, August 7. ... Mr. Bosville's Concert. Augmented Orchestra
- Sunday, August 9. ... Grand Wagner Concert. Augmented Orchestra
- Friday, August 14.... Italian Composers' Concert.
- Sunday, August 16.... Fourth Grand Symphony Concert.
(32 Performers).
- Tuesday, Aug. 18. ... Grand Wagner-Tschaikowsky Concert.
- Thursday, Aug. 20.... Gala Programme. (32 Performers).
- Sunday, August 23.... Grand Concert of the Works of Hungarian and
French Composers. Augmented Orchestra
- Thursday, Aug. 27.... Grand Opera Night.
- Sunday, August 30.... Fifth Grand Symphony Concert. Augmented
Orchestra.
- Wednesday, Sept. 2. Gala Programme. Augmented Orchestra.
- Friday, Sept. 4. ... Grand Sullivan Concert.
- Sunday, Sept. 6. ... Grand Wagner-Tschaikowsky Concert.
Augmented Orchestra.
- Thursday, Sept. 10.... Grand Request Programme.
- Thursday, Sept. 17.... Grand and Comic Opera Night.
- Thursday, Sept. 24.... British Composers' Concert.
- Saturday, Oct. 3. ... Grand Request Programme.

A list showing the many 'Special Concerts' to be given by the Municipal Orchestra in the Floral Pavilion during the season of 1908 (Programme of the Season's Attractions, 1908; by courtesy of Bridlington Central Library).

Appendix 4S



Mr. NORFOLK MEGONE,
Musical Director to the Corporation.

This photograph appeared in the Programme of Attractions for the Season of 1910.

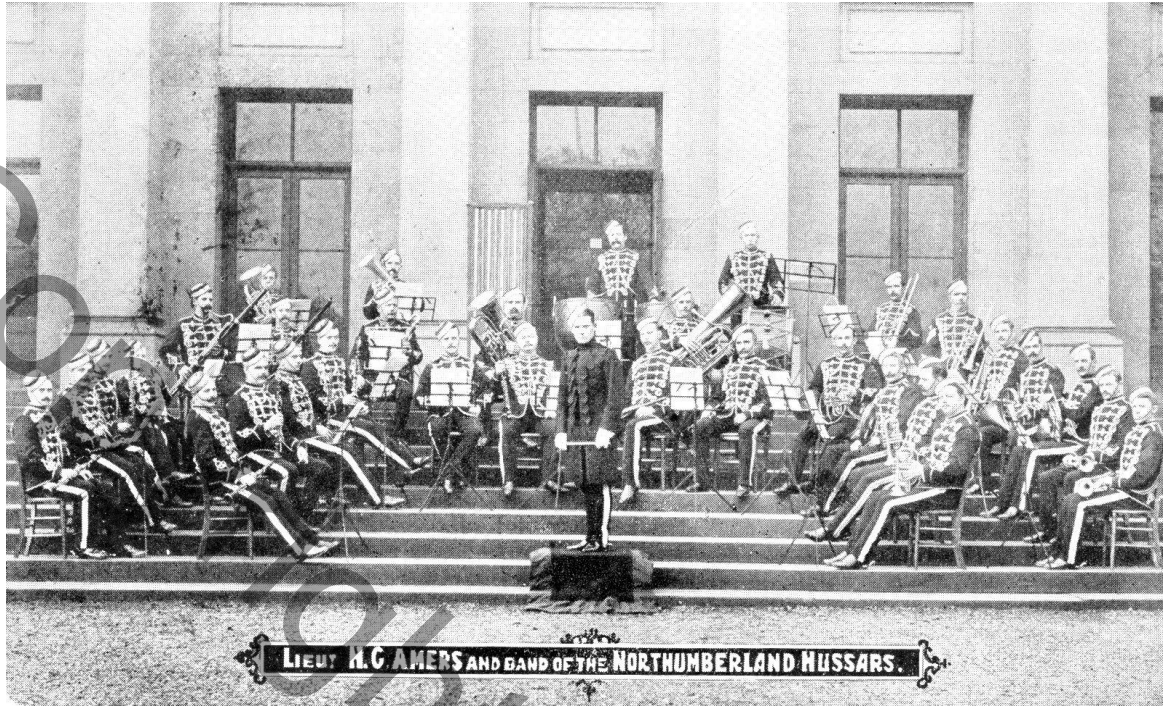
(By courtesy of Bridlington Central Library.)



Norfolk Megone and the Bridlington Municipal Orchestra; the date is believed to be 1909 as in that year Megone asked for the orchestra to be enlarged to between 30 and 32 players, but the committee only agreed to 28 (by courtesy of Bridlington Central Library).¹

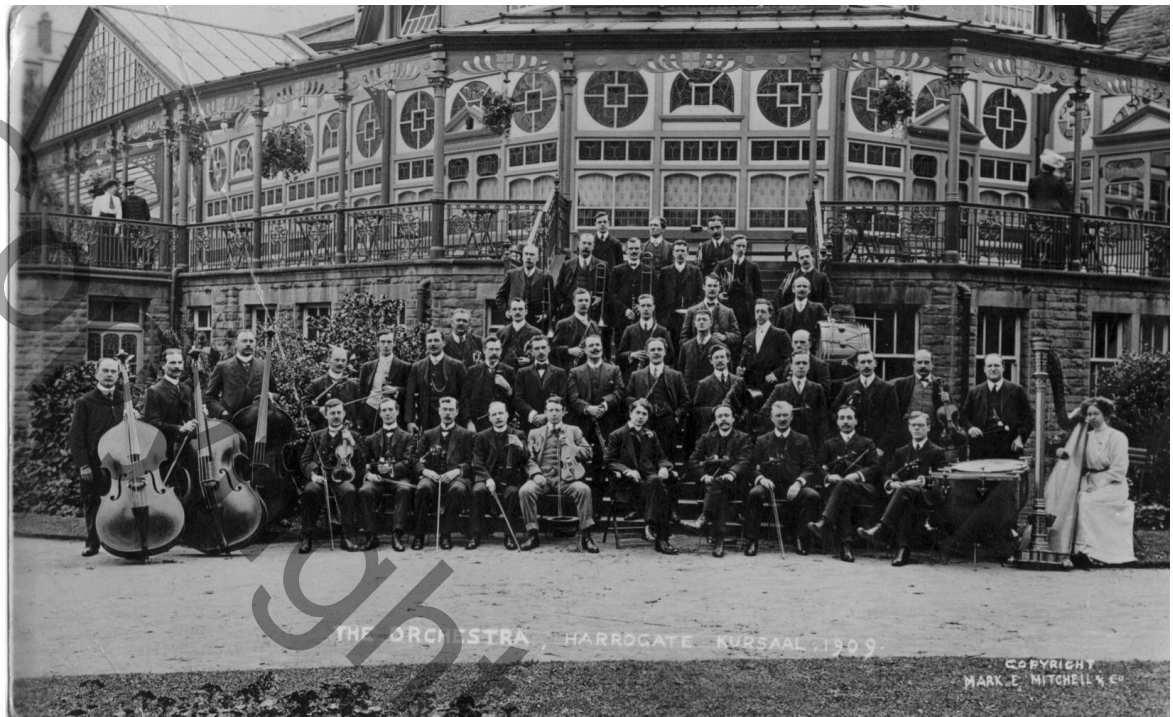
¹ *B.Q.G.*, 23 December 1910. The newspaper reported on the committee's discussion on band numbers in the previous year.

Appendix 4T



A picture postcard showing Lieut. H. G. Amers with the Band of the Northumberland Hussars (posted in 1904; author's private collection).

Appendix 4U



The Harrogate Kursaal Orchestra in 1909. It is believed that Julian Clifford is in the middle front. Some members of the Bridlington Municipal Orchestra may well have been part of this ensemble (author's private collection).

Appendix 4V

ROYAL PRINCE'S PARADE

BRIDLINGTON.

THE FASHIONABLE RENDEZVOUS.

Manager for the Corporation

MR. CHARLES PALMER.

GREAT CORONATION WEEK ATTRACTION.

THE

MUNICIPAL ORCHESTRA

ENORMOUS SUCCESS

Under the direction of SIGNOR ENRICO SCOMA.

GRAND POPULAR CONCERTS,

11 to 1. & 7-45 to 9-45 in the Floral Pavilion.

VOCALIST THIS WEEK: Mr. CYRIL THOMPSON, Baritone.

VOCALIST NEXT WEEK: Miss AMY SIMPSON, Australian Soprano.

SUNDAY CONCERTS AT 8.

IN THE GRAND PAVILION, Twice Daily at 3 and 8 p.m.

Last 2 days (Friday & Saturday) of Mr. Charles Heslop and his Versatile Entertainers, "THE BROWNIES," at 3 and 8.

Saturday—Grand Farewell Request Performance.

Next week—Mr. Harry Leslie's "GAY LIEUTENANTS" Costume Comedy Co., including "LITTLE SADIE" the marvellous Child Mimic & Dancer.

ADMISSION TO ALL CONCERTS & ENTERTAINMENTS, in both Pavilions, Day Ticket 6d.:

Saturday to Monday, 1/8; Friday to Tuesday, 2/-; the Week, 2/6

Children under 12 years Half-price. Season and other Periodical Tickets on issue.

Reserved Seats 3d. & 6d. extra. Seats may be booked at the Main Entrance of Parade. Telephone 2A.

NEW SPA GARDENS & OPERA HOUSE.

MANAGER

R. C. LUNTON.

IN THE GLASS DOME AT 3 & 8 P.M.:

NORFOLK MEGONE AND HIS ORCHESTRA

Vocalist this week-end, MISS RECHAEL JAMES, Soprano.

ENTERTAINERS, "THE TITLERS."

Sunday: Two Grand Concerts at 3-15 & 8-15.

MONDAY, JUNE 19TH, for Two Weeks.

"THE GAITIES," under the direction of Wilson James.

Every Evening at 8 p.m. in the Opera House.

ANIMATED PICTURES at 7-15. Operator, Geo. Robinson.

MATINEES, Tuesday, Thursday and Saturday.

ADMISSION: DAY TICKET, 6d. RESERVED SEATS, 8d. and 3d. EXTRA.

THURSDAY EVENING, JUNE 22ND,

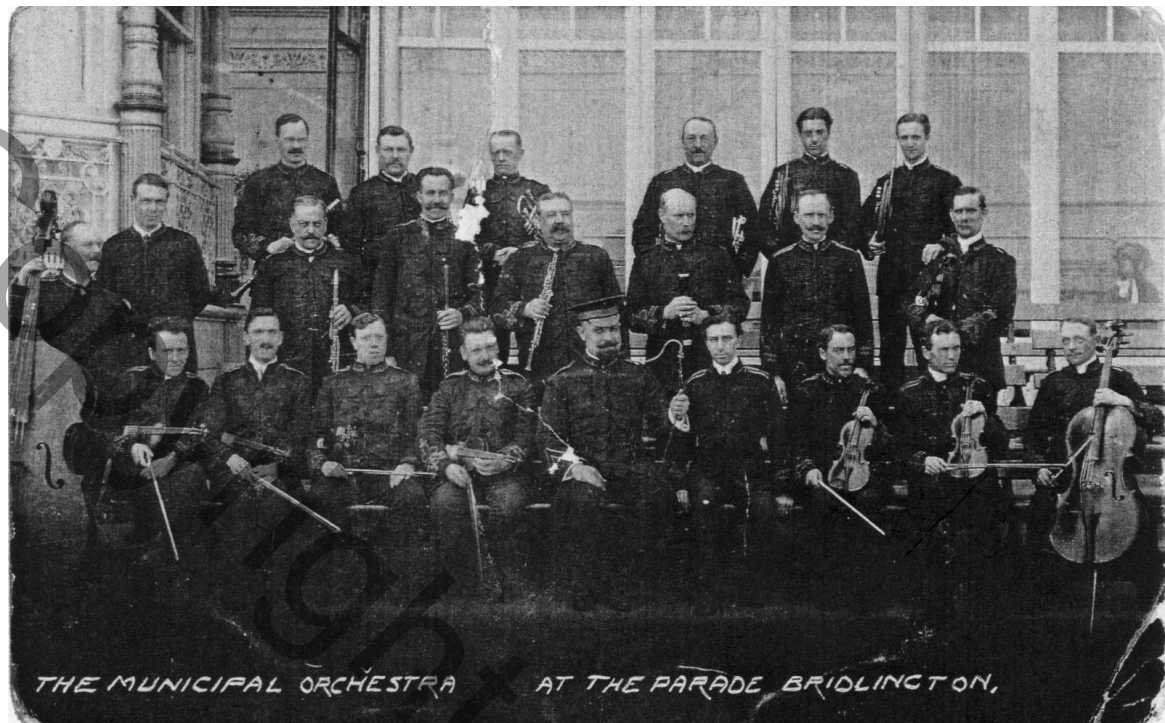
GRAND CORONATION GALA.

SPECIAL DISPLAY OF FIREWORKS. MAGNIFICENT ILLUMINATIONS.

For particulars see special Bills.

Competing advertisements on the same page for the Royal Prince's Parade and the New Spa Gardens and Opera House. The New Spa's advertisement announces the attraction of Norfolk Megone in large capital letters, thus underscoring the point that Megone and his orchestra would, in the opinion of the directors, entice the public to visit the Spa (*B.Q.G.*, 16 June 1911; by permission of the *Bridlington Free Press*).

Appendix 4W



The date of the photograph is unknown, but it may well be the orchestra of 1911. The Musical Director, Enrico Scoma, can be seen in the middle front. The double bass player on the left of the photograph could possibly be J. Hemmingway, member of the band on the Parade since approximately 1890 (by courtesy of Bridlington Central Library).

Appendix 5A

Picture postcards of the Scarborough Spa c. early 20th century.



(Author's private collection.)



SCARBOROUGH, THE SPA.

(Author's private collection.)

Appendix 5B



Herr Wilhelm Meyer Lutz (date unknown; author's private collection).

Appendix 5C

Burlesques staged at the Londesborough Theatre, Scarborough. The music was arranged or composed by Herr Meyer Lutz.

Londesborough Theatre,
SCARBOROUGH.
Proprietors and Managers - - Messrs. W. A. WADDINGTON & SONS.,
Acting Manager - - - - - Mr J. C. DOUGLAS.

MONDAY, September 6th, 1886.

ENGAGEMENT FOR SIX NIGHTS ONLY OF

**MISS NELLY FARREN,
MR. FRED LESLIE,
MISS DELAPORTE,**

AND THE

'GAIETY' COMPANY,

In a New Three-Act BURLESQUE-OPERATIC-MELODRAMA, entitled—

LITTLE JACK SHEPPARD

Acting Manager ..	} For Mr George Edwards	... Mr F. J. HARRIS
Conductor Mr R. E. LAWSON
Stage Manager Mr G. FIELDER

PRICES OF ADMISSION:—

Orchestra Stalls (numbered & reserved), 5s.; Dress Circle (numbered & reserved), 4s.
Pit Stalls, 2s. 6d.; Centre of Balcony, 2s.; Balcony, 1s.
PRIVATE BOXES (double), £2 10s. and £1 5s.

Doors Open at 7-15. Commence at 7-45. Carriages at 10-20.

The BOX PLAN is at Mr. W. A. WADDINGTON'S Music Warehouse, Westborough, and at
THEAKSTON'S Library, St Nicholas Street, where places may be secured.

JOHN HAGYARD, PRINTER, GAZETTE OFFICE, 21, ST. NICHOLAS STREET.

The music for the above was 'Selected and Arranged by Herr MEYER LUTZ, with Original Contributions by Messrs. MEYER LUTZ, FLORIAN PASCAL, CORNEY GRAIN, ARTHUR CECIL, HAMILTON CLARKE, HENRY J. LESLIE, TITO MATTEI, HOPE TEMPLE, and ALFRED CELLIER'. (Lutz did not conduct these performances.) (By courtesy of Scarborough Public Library.)

Yonkersborough Theatre,

SCARBOROUGH.

Proprietors and Managers - - Messrs. W. A. WADDINGTON & SONS.

Acting Manager - - - - - Mr J. C. DOUGLAS.

MONDAY, AUGUST 11th, 1890,

FOR SIX NIGHTS ONLY.

AUGUSTE VAN BIENE'S

"GAIETY" BURLESQUE COMPANY

IN THE

* LATEST "GAIETY" SUCCESS *

'RAY BLAS'

And THE BLASE ROUÉ.

By A. C. TORR and H. F. CLARK. Music by Herr MEYER LUTZ.

Conductor.....Mr JOHN J. ROSS
Stage Manager.....Mr F. KINNAIRD
Advance Representative.....Mr F. CYRIL COURTNEY
General Manager.....Mr J. TOLMAN TANNER

PRICES OF ADMISSION:—

Orchestra Stalls (numbered & reserved), 5s.; Dress Circle (numbered & reserved), 4s.
Pit Stalls, 2s. 6d.; Centre of Balcony, 2s.; Balcony, 1s.

Doors Open at 7-30. Commence at 8 o'clock.

The BOX PLAN is at Messrs. WADDINGTON'S Music Warehouse, Westborough (adjoining the Theatre), where places may be secured.

JOHN HAGYARD, PRINTER, GAZETTE OFFICE, ST. NICHOLAS STREET, SCARBOROUGH

Londonborough Theatre,

SCARBOROUGH.

Proprietors and Managers - - Messrs. W. A. WADDINGTON & SONS.
Acting Manager - - - - - Mr J. C. DOUGLAS.

MONDAY, AUGUST 22nd, 1892
AND FOLLOWING EVENINGS.

Mr. AUGUSTE VAN BIENE'S
COMPANY,

IN THE

LATEST "GAIETY" SUCCESS

CINDER-ELLEN UP TOO LATE

By A. C. TORR and W. T. VICENT; Music by Herr MEYER LUTZ.

FULL BAND AND CHORUS

Conductor Mr. G. W. BYNG.

STAGE MANAGER Mr. A. E. DODSON
WARDROBE MASTER Mr. W. EASTON
GENERAL MANAGER Mr. J. T. TANNER
ACTING MANAGER Mr. W. H. RISQUE

PRIVATE BOXES, £1 5s.

Orchestra Stalls (numbered & reserved), 5s.; Dress Circle (numbered & reserved), 4s.;
Pit Stalls, 2s. 6d.; Centre of Balcony, 2s.; Balcony, 1s.

Doors Open at 7-30. Commence at 8 o'clock.

The BOX PLAN is at Messrs. WADDINGTON'S Music Warehouse, Westborough (adjoining
Le Theatre), where places may be secured.

JOHN HAGYARD, PRINTER, GAZETTE OFFICE, ST. NICHOLAS STREET, SCARBOROUGH.

Appendix 5D

Scarborough Cliff Bridge Company.

OPENING OF THE GRAND HALL.
THURSDAY, August 7th, 1879.

The Committee and Manager have great pleasure in announcing that
Haydn's Grand Oratorio,
THE CREATION
WILL BE GIVEN
IN THE NEW GRAND HALL,
On the above date.

For which the following Artists have been specially engaged:—
MISS ANNA WILLIAMS,
MR. EDWARD LLOYD,
AND
MR. BRIDSON.

CONDUCTOR
HERR W. MEYER LUTZ.

The Band & Chorus of the Scarbro' Choral & Orchestral Union.
Numbering upwards of 150 Performers.
Choral Director - MR. MELLOR. Harmonium - MR. MORRIS.

THE FULL BAND OF THE CLIFF BRIDGE COMPANY.

DOORS OPEN AT SEVEN, TO COMMENCE AT EIGHT P.M.
It is respectfully requested that all will be in their places before EIGHT O'CLOCK.

RESERVED SEATS, (numbered, Body of the Hall.)	5s.
SECOND SEATS, (Body of the Hall and Two Front Rows of Gallery.)	2s. 6d.
BACK SEATS & PROMENADE, (Gallery only.)	1s.

Tickets to be had at the Principal Gates, at the Doors of the Hall, and at Theobald's Co.'s Library, where a Plan of the Reserved Seats may be seen.
Ticket-Holders pass Free over the Bridge and Grounds after Half-past Six o'clock.

FRAS. GOODRICKE, Manager,
CLIFF BRIDGE COMPANY.

Herr W. Meyer Lutz conducted the performance of 'The Creation' in the 'New Grand Hall'. The performance included, 'The Band & Chorus of the Scarbro' Choral & Orchestral Union' together with 'The Full Band of the Cliff Bridge Company (Prescott Collection: The Spa Programmes and Handbills, 1866-1966; by courtesy of Scarborough Public Library).

Appendix 5E

CLIFF BRIDGE COMPANY'S BAND¹

PROGRAMME OF MUSIC

SATURDAY, JULY 6th, 1878.

Morning 11 to 1.

1—MARCH	Royal Palace	Vollmer
2—FUGUE IN C		Bach

Arranged for Military by Dodsworth.

3—QUADRILLE	Molly Darling	Ch. D'Albert
	Published by Chappell & Co.	
4—SELECTION	Song without words	Mendelssohn

An Interval of Ten Minutes

5—OVERTURE	The Caliph of Bagdad	Boieldieu
6—AIR	Adelaide	Beethoven
	Cornet Solo, Mons. Jaeger.	
7—VALSE	Wiener Kinder	Strauss
8—SELECTION	Bohemian Girl	Balfe
9—FACKELTANZ		Meyerbeer

EVENING—7 to 9.

1—POLONAISE IN E FLAT		Kühner
2—MARCH	Hubertus	Unrath
3—GLEE	By Celia's Arbour	Eorsley [Horsley?]
	Mons. Jaeger., Mr. Saxo[?]y. Herr Müller, and Mr. Dodsworth.	
4—SELECTION	Ione [<i>sic</i>]	Petrella

An Interval of Ten Minutes

5—OVERTURE	William Tell	Rossini
6—VALSE	Pomone	Waldteufel
	Published by Hopwood and Crew.	
7—MARCH	Take Care	Gung'l
8—REMINISCENCES OF		Balfe
9—GALOP	Melusine	Hervé

¹ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

Appendix 5F

CLIFF BRIDGE COMPANY'S BAND. PROGRAMME OF MUSIC.²

FRIDAY, July 9th, 1880.

MORNING—11 to 1.

1 MARCH	Fanfare Militaire	Ascher
2 POLKA MAZURKA	Tandelei	Strauss
3 MARCH AND CHORUS	Tannhauser	Wagner
4 VALSE	La Nuit	Metra
5 SELECTION	Stradella	Flotow

With Soloes for Principal Instruments.

An Interval of Ten Minutes.

6 OVERTURE	Il Barbiere	Rossini
7 POLKA	Silesia	Bilse
8 SELECTION	Ernani	Verdi

With Soloes for Principal Instruments.

9 GALOP	Hungarian	MS.
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EVENING—7 to 9.

1 MARCH	Magyar War	MS.
2 GAVOTTE	Souvenir de Marie Thérèse	Neustadt
3 FANTASIA	Irish Melodies	Anon.
4 POLKA	Bonne Bouche	Waldteufel
5 SELECTION	Mignon	A. Thomas

With Soloes for Principal Instruments.

An Interval of Ten Minutes.

6 OVERTURE	Le Maçon	Auber
7 VALSE	Vibrationen	J. Strauss
8 SELECTION	Madame Favart	Offenbach

With Soloes for Principal Instruments.

9 GALOP	Princess Toto	Clay
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² Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

Appendix 5G

NUMA BLANC
FINE ART GALLERY AND STUDIO,
14, ST. NICHOLAS CLIFF,
(Opposite the Grand Hotel.)

ON VIEW,
PORTRAIT PICTURES, in the Different Styles of M. NUMA BLANC.
ADMISSION FREE, FROM 9 A.M. TO 7 P.M.

SPA PROGRAMME
SCARBOROUGH
WEEK ENDING NOVEMBER 12th, 1881.
PRICE ONE PENNY.

THE COMPANY'S BAND WILL PERFORM:
MORNING ... 11 to 1 ... EVENING ... 7 to 9.

VOCALIST FOR THE WEEK:
MISS ELLEN LAMB.

For Prices of Admission apply at the Entrance Gates.
FELIX GOODRICK, Secretary and Manager.

<p style="text-align: center;">SOLE AGENTS FOR</p> <p>MAX GREGOR'S HUNGARIAN WINES AULDANA AUSTRALIAN DO. <i>Fellou's Sherry.</i> TETLEY'S ALES IN SMALL QUANTITIES</p> <p style="text-align: center;">HENRY WELLBURN & CO.</p> <p style="text-align: center;">55, NEWBORO' STREET, Branch: 6, South Street, South Cliff, SCARBOROUGH.</p>	<p style="text-align: center;">JAMES BURGE & SONS, <i>(Ld.)</i> SILK MENSURE & DRAPERS <i>Respectfully invite an inspection of the latest and Novel Fash.</i></p> <p style="text-align: center;">COMPLETE FAMILY MEASURING.</p> <p style="text-align: center;">Dress & Mantle Making & Millinery <i>By Experienced Tailors.</i></p> <p style="text-align: center;">83, ST. THOMAS STREET, SCARBOROUGH.</p>
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St. Thomas's News, St. Thomas Street, Scarborough. Proprietor, G. W. WELLBURN. Waggonettes, Dog Carts,
Gigs, and Pony Carriages. Harness and Carriage Harness for Sale or Hire. The Art of Riding Taught Daily.

Under Distinguished Medical Patronage. Electric Chemical Baths, 19, St. Nicholas Cliff. Dr. BENDER'S Establishment for
Treatment of Rheumatism, Gout, Ac. Sea Water and Vapour Baths. Consultations Free. Hours from 9 A.M. till 5 P.M.

A programme advertising MISS ELLEN LAMB as 'Vocalist for the week' (Prescott Collection: The Spa Programmes and Handbills, 1866-1966; by courtesy of Scarborough Public Library).

Appendix 5H

SPA PROGRAMME.

SCARBOROUGH

WEEK ENDING NOVEMBER 12th, 1881.³

WEDNESDAY, NOV. 9th, 1881.

MORNING—11 to 1.

1 MARCH	Der Sedaner	[No composer]
2 CARILLON	Louis XIV	Neustadt
3 POLKA	Merle et Pinson	Reynaud

Duet for two Cornets—Messrs. Wills and Harry.

4 SELECTION	Preciosa	Weber
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With Solos for Principal Instruments.

An Interval of Ten Minutes

5 OVERTURE	Poet and Peasant	Suppè
6 VALSE	Flots de Joie	Waldteufel
7 SERENADE	Tren-nüng	Piefke

Solo Euphonion, Mr. Moss.

8 SELECTION	Stradella	Flotow
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With Solos for Principal Instruments.

9 GALOP	New Champagne	Lumbye
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EVENING—7 to 9.

1 MARCH	Skarpskytter	Lasson
2 MENUETTO AND FINALE—No. 9 Sym.		Haydn
3 VALSE	Amore	E. S. Jones

4 SONG	The Bend of the River	Blumenthal
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Miss ELLEN LAMB.

5 SELECTION	Don Giovanni	Mozart
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With Solos for Principal Instruments.

An Interval of Ten Minutes

³ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

6 OVERTURE	Semeramide	Rossini
7 SONG	In die Ferne Miss ELLEN LAMB.	Kalliwoda
8 MORCEUX PIZZICATO (For Strings only)		Desormes
9 SONG	Fairly Caught Miss ELLEN LAMB.	Diehl
10 SELECTION	Le Petite Duc	Lecocq

WEEK ENDING NOVEMBER 19th, 1881.⁴

THURSDAY, NOV. 17th, 1881.

MORNING 11—to 1.

1 MARCH	Rakozky	MS.
2 POLONAISE	2nd Grand	Weber
3 POLKA	New Annen	Strauss
4 SELECTION	La Traviata	Verdi

With Solos for Principal Instruments.

An Interval of Ten Minutes

5 OVERTURE	Le Brasseur de Preston	Adam
6 VALSE	Au Revoir	Waldteufel
7 DANCE	Des Savoyards	Lamothe
	Oboe Obbligato, Mr. Windscheffel.	
8 SELECTION	Le Chalet	Adam

With Solos for Principal Instruments.

9 GALOP	Hungarian	MS.
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EVENING—7 to 9.

1 MARCH	Schntzen	Strauss
2 ANDANTE AND FINALE.. No. 6 Sym.		Haydn
3 AIR VARIE	Coming thro' the Rye Clarionet Solo, Mr Ray.	Clarke
4 NEW SONG	One Word	Pinsuti

⁴ Prescott Collection: Scarborough Collection, vol. 25, 1867-1937.

	Madame JENNY PRATT.	
5 SELECTION	Lucrezia Borgia	Donizetti
	With Solos for Principal Instruments.	
	An Interval for Ten Minutes.	
6 OVERTURE	Semeramide	Rossini
7 NEW SONG	The Chapel by the Sea	W. H. Eayres
	Madame JENNY PRATT.	
	Accompanied by the Composer.	
8 GAVOTTE—(In B flat)		Handel
9 IRISH SONG	The Minstrel Boy	Moore
	Madame JENNY PRATT.	
10 SELECTION	La Belle Helene	Offenbach

Appendix 5J

SPA PROGRAMME

SCARBOROUGH

WEEK ENDING SEPT. 16th, 1882.⁵

WEDNESDAY, SEPT. 13th, 1882.

MORNING—11 to 1.

1 MARCH	Pro Patria	Sydow
2 GLEE	See the Chariot at Hand	Horsley
3 MUZURKA	Myrthenfest	Herrmann
4 SELECTION	Lombardi	Verdi

An Interval of Ten Minutes.

5 MARCH	Aux Flambeaux	Meyerbeer
6 DESCRIPTIVE MUSIC—Transformation Scene from “Robinson Crusoe”		E. W. Thomas
Arranged for Military Band by W. Stewart.		

SCENE 1.—A large expanse of mist; “the clouds breaking up gradually,” and disclosing—

SCENE 2.—In which is heard the “sighing of the wind through the trees.”

SCENE 3.—The two-fold effect of “fairies floating on the water, and other fairies tripping on the ground.”

SCENE 4.—“The Queen of the Fairies rising from the depths of the sea,” surrounded by her attendants.—Then a song without words posing the whole scene; winding up with a Triumphal March.

The descriptive character of the music is gathered from the lines in inverted commas.

Pianoforte Copies to be had at Messrs. Theakston and Co.’s Library,
and at the Spa Bookstall.

7 VALSE	Julian Tanze	Gung’l
8 SELECTION	The Sorcerer	Sullivan
9 GALOP	Derby	Bosissio

⁵ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

EVENING—7 to 9.

1 MARCH	Strangers yet	Basquit
2 SONG	Morgen	Schubert
3 VALSE	Chantilly	Waldteufel
4 SELECTION	Il Guiramento	Mercadante

An Interval of Ten Minutes.

5 OVERTURE	La Violetta	Carafa
6 GLEE	Willie Brew'd	Bishop
7 QUADRILLE	Songs of the Day	Coote

Pianoforte Copies to be had a Messrs. Theakston and Co.'s Library,
and the Spa Bookstall.

8 SELECTION	Masanello	Auber
9 GALOP	Madcap	Relle

EDWARD W. THOMAS, Musical Director.

Appendix 5K

Spa Band Concerts: Band Constitution

	11-16 Sept.	16-18 July	14-15 Aug.	1 Aug.	19 July	28-29 June
	1882	1885	1895	1898	1899	1905
Instruments	No.	No.	No.	No.	No.	No.
Clarinet	6	4	10	9	8	7
Flutes/Piccolo	1	1	2	1	1	1
Oboe	-	-	1	1	1	-
Bassoon	-	-	2	2	1	1
Cornet	3	2	3	3	3	3
Horn	4	2	3	4	2	2
Trombone	2	2	3	3	2	1
Baritone	-	-	1	1	-	-
Euphonium	1	1	1	1	1	1
Bombardon	1	-	1	2	2	2
Contrabass	1	1	1	1	-	-
Drums	1	1	1	1	2	1
No. Instruments + Conductor	21	15	30	30	24	20

The above information is taken only from the summer season bands and does not include details from the early or late season bands nor from combined concerts.

Specified instruments have been placed under an 'umbrella' category:

Category

Trombone
Clarinet
Horn
Drums
Contrabass

Includes

Trombone/Bass Trombone
Clarinet/Petite Clarinet
Horn/French Horn/Althorn
Drums/Side Drum/Xylophone
Contrabass/Double Bass

Appendix 5L

PROGRAMME OF MUSIC
SATURDAY, JULY 18th, 1885.

Morning, 11 to 1.

1 OVERTURE	Domino Noir	Auber
2 POLKA	Jersey Lily	Rowe
3 MARCH	Torchlight	Becker
4 SELECTION	Sorcerer	Sullivan

Interval of Ten Minutes

5 OVERTURE	Prè aux Clercs	Herold
6 VALSE	Edelweiss	Verne
7 MARCH	Schiller	Meyerbeer
8 REMINISCENCES of		Rossini
9 GALOP	Tip Top	Godfrey

Evening 7 to 9.

1 MARCH	Queen of Sheba	Gounod
2 POLKA	Match Box	De Dobrowolski
3 PART SONG	Battle Song	E. A. Sydenham
4 REMINISCENCES of	All Nations	Godfrey

Introducing:—Hearts of Oak—Serenade by Schubert—The Watch by the Rhine—St. Patrick was a Gentleman—St. Patrick's Day—Austrian Hymn—Hungarian March—Marsellaise—Russian Hymn—Yankee Doodle—Auld Robin Gray—Garb of Old Gaul—Cachuca—Garibaldi's Hymn—Turkish March—See the Conquering Hero Comes.

Interval of Ten Minutes

5 OVERTURE	Euryanthe	Weber
6 SONG	The Maid of the Mill	Adams
7 VALSE	Moonlight and Starlight	De Dobrowolski
8 SELECTION	Mikado	Sullivan
9 QUADRILLE	Trombone	Riviere

Appendix 5M

THE GRAND HALL, THE SPA, SCARBORO'.
On Thursday Evening, April the 29th, 1886.
MR. HERBERT TURNER
 Has the honour to announce that he has arranged to give a
 Choral and Orchestral
CONCERT
 On the above date, under the following Patronage—
THE WORSHIPFUL THE MAYOR (J. ROWNTREE, Esq.)
 Capt. the Hon. F. Johnstone
 J. W. Woodall, Esq., M.A., J.P.
 J. C. Legard, Bart.
 J. Horne, Esq., M.D.
 George R. Swell, Bart, M.P.
 Lieut.-Col. Steble
 Wm. Concombe, Esq., M.P.
 J. W. Teale, Esq., M.A., J.P.
 W. L. Fielden, Bart.
 R. Forster, Esq. (Ex-Mayor)
 E. C. Bower, Esq.
 F. Dale, Esq., M.D., F.R.C.S.
 T. B. Eddy, Esq.
 Col. Grattan, R.E.
 G. Alderson-Smith, Esq., J.P.
 Lady Legard
 Mary Elizabeth Lady Fielden
 Mrs. Steble
 Mrs. Hocham-Newton
 Mrs. Rudgard
 Mrs. Simpson
 Mrs. Eddy
 Mrs. Wm. Concombe
 Mrs. Wm. Hebbden
 Mrs. Teale
 Mrs. W. Fielden
 Mrs. Blunt
 Mrs. Wm. Hebbden
 Mrs. Teale
 WHEN H. HOFFMANN'S DRAMATIC LEGEND
“MELUSINA”
 Will be performed for the FIRST TIME IN SCARBOROUGH, by
 Band and Chorus numbering upwards of 100 Performers,
 FOLLOWED BY A SHORT MISCELLANEOUS PART,
 A special feature of which will be a
Concerto (De Beriot), for Violin (Mr. Cass), and Orchestra.
 ARTISTS:
 Soprano:—MISS MARIE THOMPSON
 Contralto:—MADAME AMELIA GRESER.
 Baritone:—CAPTAIN FLINT, R.A.
 Bass:—MR. A. M'CALL (*York Minster*).
 Solo Violin:—MR. W. H. CASS.
 The Band of the Cliff Bridge Company, specially enlarged for the occasion.
 Conductor:—MR. H. W. TURNER.
 Admission:—Reserved Seats, 4s.; Second Seats 2s.;
 Third Seats, 1s.; Gallery (Promenade Only) 6s.
 Plans may be had at the Gates, at the Doors of the Hall, at Theakston's Library,
 Mr. Dennis's Bookstall on the Spa, where Plans of the Reserved Seats may be seen.
 Plans for the Concert will Admit the Holders to the Grounds, after 6-30 pm, for
 6d. Home Charge. Doors open at 7-30, to commence at 8.
 FRAS. GOODRICKE, Manager, Cliff Bridge Co.
 DENNIS, PRINTER, SCARBOROUGH.

An 'early season' concert programme. Herbert W. Turner conducted the Cliff Bridge Company's Band, specially enlarged for the occasion (Prescott Collection: The Spa and Spa Theatre Programmes and Handbills, 1866-1890; by courtesy of Scarborough Public Library).

Appendix 5N



Two photographs of 1894 showing the Spa Band under the conductorship of Herbert W. Turner. The instruments are those of a military band, strengthened by two double basses (Prescott Collection: The Spa Orchestras, vol. 25; by courtesy of Scarborough Public Library).

Appendix 5P

NOTICE.—Programme with New Views in course of preparation.

THE SPA, Scarborough.

COMMENCEMENT OF A 35 WEEKS' MUSICAL SEASON.

Engagement of **MR. CHARLES GODFREY, JUNR.**, as Conductor.

The Vocalist Season inaugurated by
MISS MABEL BERREY & MR. BRAXTON SMITH.

THURSDAY, March 30th, and SATURDAY, April 1st, 1899,
The Company's Band
Conductor: Mr. CHARLES GODFREY, Junr.,
→ WILL PLAY from 7-30 to 9-30 p.m. ←

GOOD FRIDAY, March 31st, and EASTER SUNDAY, April 2nd,
From 3 to 4-30 p.m.
VOCALISTS (Thursday to Sunday inclusive):
MISS MABEL BERREY & MR. W. BRAXTON SMITH.

EASTER MONDAY, April 3rd,
From 3 to 5 p.m. in the GRAND HALL, and 7-30 to 9-30 p.m. in the THEATRE.
Evening Vocalist:
MADAME DEWS.

Admission - - SIXPENCE Each.

For Particulars of the CHORAL SOCIETY'S CONCERT, in the Grand Hall,
on Monday Evening, see Special Bills.

FRAS. GOODRICKE, Manager, Spa.

WILKINSON & CO. PRINTERS

A concert programme given by 'The Company's Band' for the Easter weekend of 1899. These were Charles Godfrey junior's first concerts as conductor of the Scarborough Spa Band (Prescott Collection: The Spa programmes and Handbills, 1866-1966; by courtesy of Scarborough Public Library).

Appendix 5Q

Programme of Music & Book of Words.

Thursday Evening, March 30th, 1899,⁶

From 7-30 to 9-30.

- | | | |
|----------------------|-------------------------------|------------------|
| 1. OVERTURE | “Masaniello” | Auber |
| 2. SONGS | (a) “All Souls’ Day” | Lassen |
| | (b) “Come, live with me” | |
| | Mr. BRAXTON SMITH. | |
| 3. VALSE | “Moonlight on the Alster” | Frétras |
| 4. SONG | “The Swallows” | F. Cowen |
| | Miss MABEL BERREY. | |
| 5. GRAND SELECTION | “Faust” | Gounod |
| | Interval. | |
| 6. OVERTURE | “Morning, Noon, and Night” | Suppé |
| 7. SONG | “An Evening Song” | Blumenthal |
| | Mr. BRAXTON SMITH. | |
| 8. SOLO (for Violin) | “Adagio Religioso” | Thomé |
| | Mr. CARL GATOW | |
| 9. SONG | “A Summer Night” | Goring Thomas |
| | Miss MABEL BERREY. | |
| | ’CELLO OBBLIGATO | Mr. W. HEMINGWAY |
| 10. ILLUSTRATION | “Once Upon a Time” | Patzke |
| | (For String Instruments only) | |
| 11. SELECTION | “A Runaway Girl” | Caryll |

(Selected and Arranged by Charles Godfrey, Junr.)

⁶ Prescott Collection: Scarborough Collection, vol. 25, 1867-1937. The words have been omitted.

Good Friday Afternoon, March 31st, 1899,

From 3 to 4-30.

- | | | |
|---|---|-------------|
| 1. OVERTURE | “Ruy Blas” | Mendelssohn |
| 2. AIR | “I Know That My Redeemer Liveth”(Messiah) | Handel |
| | Miss MABEL BERREY. | |
| 3. “JUDEX” from “Mors et Vita” | | Gounod |
| 4. RECIT. & ARIA | “Rendi 'l Sereno” (Sosarme) | Handel |
| | Mr. BAXTON SMITH. | |
| 5. FOUR ENGLISH DANCES in the Olden Style | | Cowen |
| | 1, Stately Dance. 2, Rustic Dance. 3, Graceful Dance. 4, Country Dance. | |

Interval.

- | | | |
|--------------------------------------|--|-------------|
| 6. RECIT. & AIR | “Angels Ever Bright and Fair” (Theodora) | Handel |
| | Miss MABEL BERREY. | |
| 7. VARIATIONS on the “Austrian Hymn” | | Haydn |
| | (<i>For String Instruments only.</i>) | |
| 8. RECIT. & AIR | “If With All Your Hearts” (Elijah) | Mendelssohn |
| | Mr. BRAXTON SMITH. | |
| 9. CORNELIUS MARCH | | Mendelssohn |

Appendix 5R

PROGRAMME OF MUSIC.⁷

THURSDAY, July 20th, 1899.

MORNING—11-30 to 1.

- | | |
|--|----------------------------|
| 1. WEDDING MARCH, from “A Midsummer Night’s Dream” | Mendelssohn |
| 2. OVERTURE | Tutti in Maschera Pedrotti |
| 3. a, GAVOTTE | Summergold Wareing |
| b. TONBILD | Husarenritt Spindler |
| 4. SUITE (No. 1) | Peer Gynt Grieg |

I. Morning. II. The Death of Ase. III. Anitra’s Dance.

IV. Dance of Imps in the Halls of the Mountain King.

(Arranged for Military Band by Charles Godfrey, Junr.)

Interval.

- | | |
|-------------------|---------------------------------|
| 5. VALSE | Wein Weib und Gesang Strauss |
| 6. GRACEFUL DANCE | King Hall |
| 7. SELECTION | La Poupée Audran |
| 8. MARCH | Mitt Gott, für Kaiser Lehnhardt |

AFTERNOON—4 to 5.

- | | |
|--|-----------------------------|
| 1. MARCH, from “The Story of Sayid” | Mackenzie |
| (Arranged for Military Band by Charles Godfrey, Junr.) | |
| 2. OVERTURE | The Bronze Horse Auber |
| 3. GAVOTTE | Queen of Hearts Le Thièrè |
| 4. SELECTION | Der Freischutz Weber |
| 5. VALSE | Orient Rosen Ivanovici |
| 6. POLKA | The Garden Party C. Godfrey |

EVENING—8 to 10.

- | | |
|-----------------|----------------------|
| 1. PARADE MARCH | Mandalay Franklin |
| 2. POLONAISE | Masken Carl Faust |
| 3. OVERTURE | Guy Mannering Bishop |

⁷ Programme of Music pasted into a copy of Goodricke, *Scarborough and Scarborough Spa*.

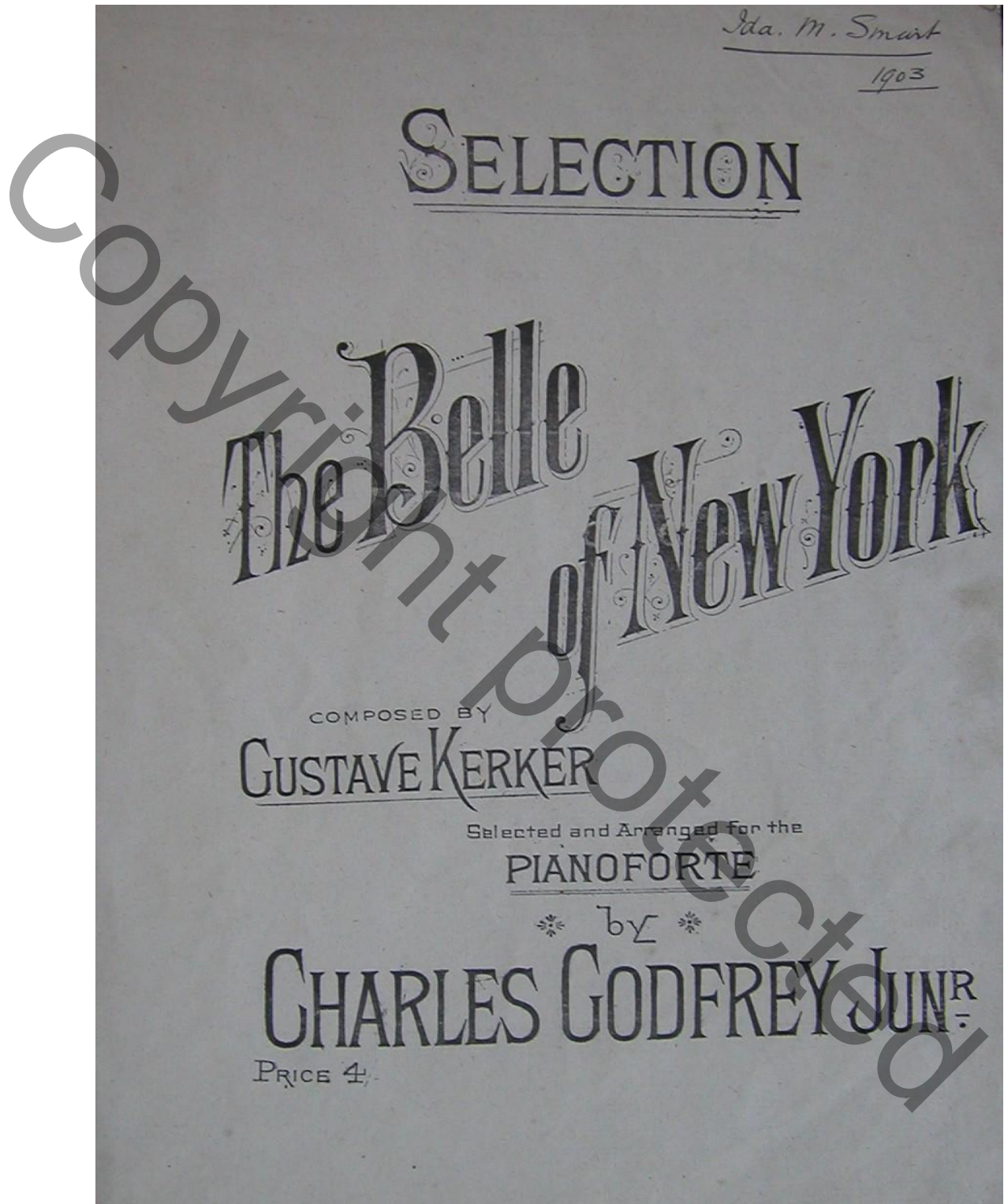
4. CAVATINA Raff
 5. SELECTION The Belle of New York Kerker
(Selected and arranged by Charles Godfrey, Junr.)

Interval.

6. OVERTURE Morning, Noon, and Night Suppé
 7. SOLO (for Euphonium) The Bell Ringer Wallace
Mr. A. STEIN.
 8. FANTASIA Recollections of Gounod
(Selected and arranged by Charles Godfrey, Junr.)
 9. VALSE Love and Life in Vienna Komzak
 10. MARCH (by request) The Cossacks Sperber
GOD SAVE THE QUEEN.

Copyright protected

Appendix 5S



Examples from a pianoforte selection of Kerker's *The Belle of New York* selected and arranged by Charles Godfrey, junior (author's private collection).

SELECTION — "THE BELLE OF NEW YORK."

SELECTED AND ARRANGED BY

CHARLES GODFREY JUN^R

Tempo di Valse. (♩ = 69.)

PIANO.

f

p

ff

SONG — "SHE IS THE BELLE OF NEW YORK."

f

8

Tempo di Marcia, Moderato: (♩=100)

SONG - "FAR FROM COHOES"

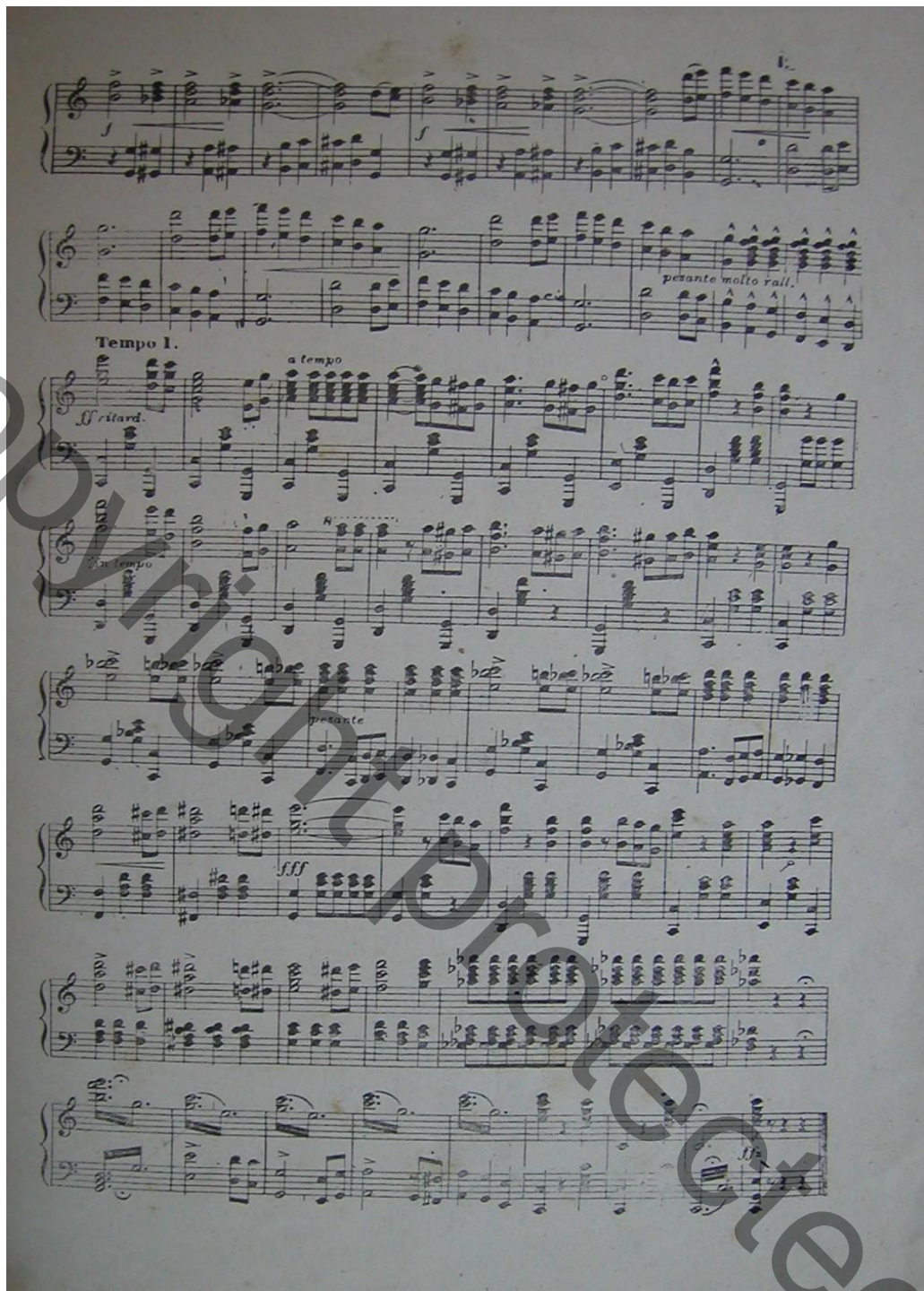
The image shows a page of musical notation. At the top, there is a system of two staves (treble and bass clef) with a common time signature. Below this are six systems of piano accompaniment, each consisting of two staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. A large, diagonal watermark reading "Copyrighted Material" is overlaid across the page. Below the piano accompaniment, there is a section for a song. The tempo is indicated as "Tempo di Marcia, Moderato: (♩=100)". The song title is "SONG - 'FAR FROM COHOES'". The song notation includes a vocal line and a piano accompaniment line, with dynamic markings like *mf*, *p*, and *f*.

Allegretto moderato (♩ = 84) SONG — "LA BELLE PARISIENNE."

fz *pp* *p* *rall.* *mf a tempo*

The musical score is written for piano and voice. It begins with a treble and bass clef in G major (two sharps) and 3/4 time. The tempo is marked 'Allegretto moderato' with a metronome marking of 84 quarter notes per minute. The score consists of eight systems of music. The first system shows the piano accompaniment with a vocal line above it. The second system includes dynamic markings *fz* and *pp*. The third system has a *p* marking. The fourth system has a *p* marking. The fifth system has a *p* marking. The sixth system has a *p* marking. The seventh system has a *rall.* marking. The eighth system has a *mf a tempo* marking. A large watermark 'Copyrighted Material' is overlaid diagonally across the page.

The image shows a page of musical notation for a piano piece. At the top, there are two systems of music, each with a treble and bass staff. The first system is marked with a double bar line and the number '11'. The second system ends with a piano dynamic marking 'p'. Below these systems is the title 'FINALE. ACT I - "THEY CALL ME THE BELLE OF NEW YORK."', followed by the tempo instruction 'Valse Moderato Tempo.' The main body of the score consists of eight systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'Copyrighted Material' is overlaid across the entire page. The first system of the main score starts with a mezzo-forte 'mf' dynamic. The second system includes a 'ritard' (ritardando) marking. The third system has an 'a tempo' marking. The fourth system includes a 'rit.' (ritardando) marking. The fifth system has a 'pp very slowly.' marking. The sixth system includes a 'rit.' marking. The seventh system has an 'mf' marking. The eighth system includes 'accelerando' and 'cresc' (crescendo) markings.



The other musical selections were entitled 'Dance', SONG—'They all follow me', DUET—'When we are married', TRIO—'On the beach at Narragansett', SONG—'Teach me how to kiss, dear'.

Appendix 5T

THE SCARBOROUGH SPA PROGRAMME⁸

PROGRAMME OF MUSIC.

WEDNESDAY, June 28th, 1905.

MORNING—11-30 to 1.

- | | | |
|---|----------------|--------------|
| 1. INVOCATION TO BATTLE | Rienzi | Wagner |
| 2. OVERTURE | Le Trompette | Bazin |
| 3. ENTR'ACTE | Slumber Song | Squire |
| 4. SELECTION | La Favorita | Donizetti |
| Interval. | | |
| 5. VALSE | Flirtation | Ziehrer |
| 6. WHISTLING POLKA from "The Belle of New York" | | Lawton |
| 7. SELECTION | A Greek Slave | Sidney Jones |
| 8. MARCH | Soldier's Life | Schmeling |

AFTERNOON—4 to 5.

- | | | |
|---------------------------------------|-------------|-------------------------|
| 1. FAVOURITE MELODIES from Old Operas | | Arr. by Kappey |
| 2. OVERTURE | Undank | Storch |
| 3. CAKE WALK | Uncle Remus | Emlyn St. Maur |
| 4. SELECTION of American Melodies | | Arr. by F. Winterbottom |
| 5. VALSE | Etincelles | Waldteufel |

EVENING—7-30 to 9-30.

- | | | |
|--|----------------------------|----------------|
| 1. FEST MARCH | True to the Crown | Sletefeld |
| 2. a. MINUET, Op. 14, No. 1 | | Paderewski |
| b. TARANTELLA in A flat | | Stephen Heller |
| 3. OVERTURE | The Merry Wives of Windsor | Nicolai |
| 4. "LA SERENATA" | | Braga |
| 5. RUSSIAN BALLET | | Luigini |
| I. Czardas. II. Valse Lente. III. Scene. IV. Mazurka. V. Marche Russe. | | |

Interval.

- | | | |
|-------------|-------------------|-------|
| 6. OVERTURE | The Bohemian Girl | Balfe |
|-------------|-------------------|-------|

⁸ Prescott Collection: The Spa Programmes and Handbills, 1866-1966.

7. SOLO (for Cornet)—ARIA “Cujus Animam” (Stabat Mater) Rossini
Mr. H. RUSSELL.
8. VALSE The Old Belfry B. Phelps
9. SELECTION Veronique Messenger
10. RAG-TIME MARCH Creole Belles Lampe
- GOD SAVE THE KING.

Copyright protected

Appendix 5U



Charles Godfrey, junior, and the Scarborough Spa Band in 1909 (by kind permission of the Scarborough Spa).

Appendix 5V



The reverse side of the photograph reads: 'The Brighton Marine & Pier Co.' (author's private collection; see also Appendix 4T).⁹

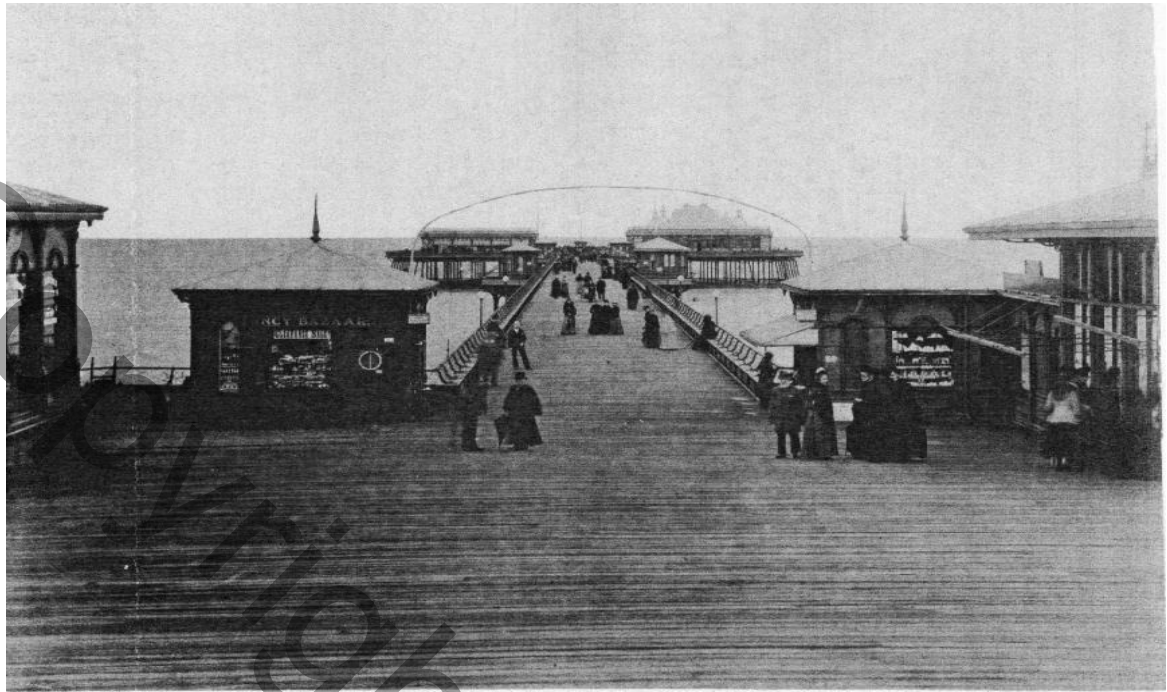
⁹ Henry G. Amers conducted in his early days on the Palace Pier at Brighton--see Kenneth Young, *Music's Great Days*, pp. 157-64.

Appendix 5W



A picture postcard showing the 1911 Spa Band under the conductorship of Mr C. H. Allan (author's private collection).

Appendix 6A

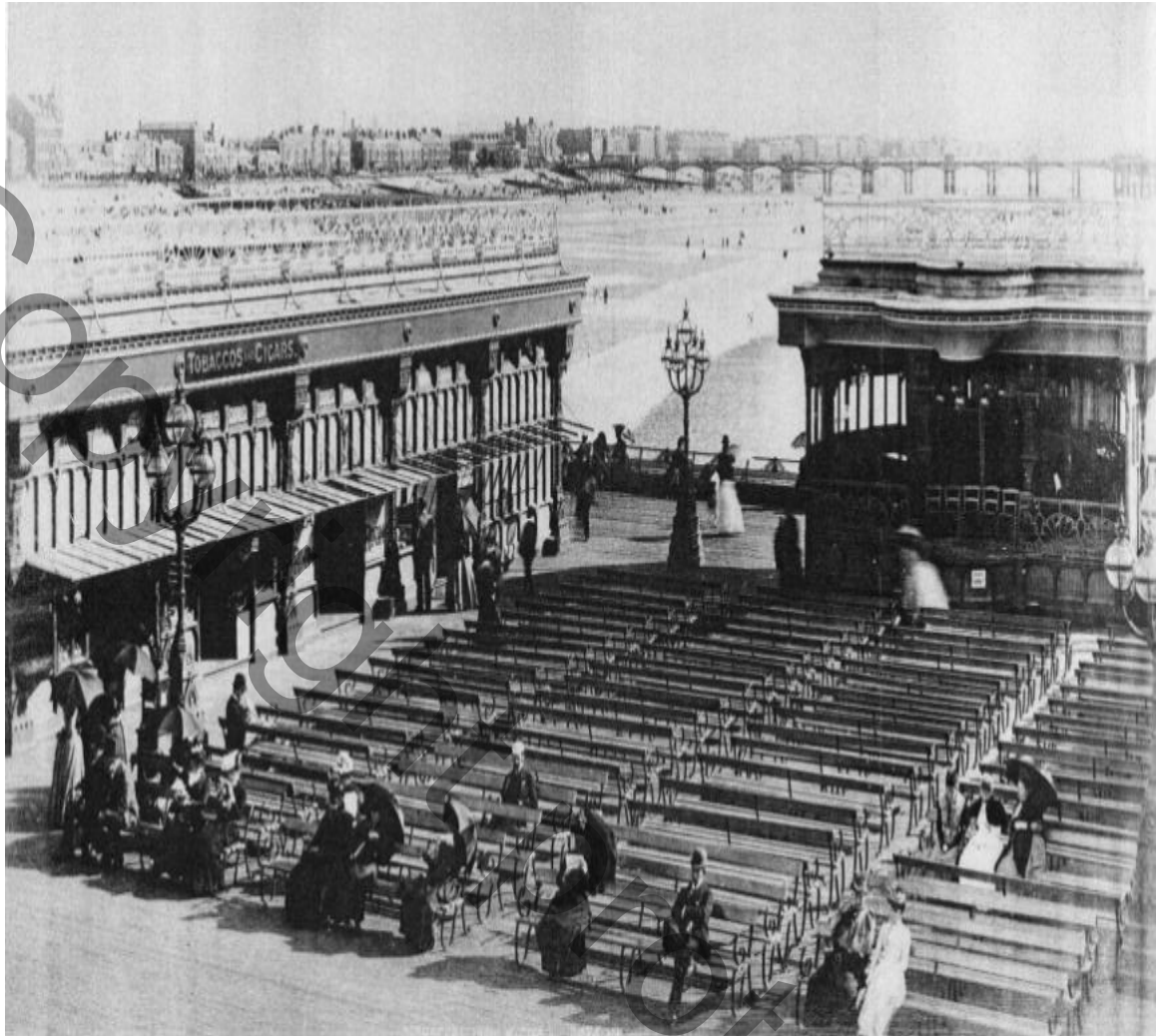


The entrance to the North Pier, c. 1895.

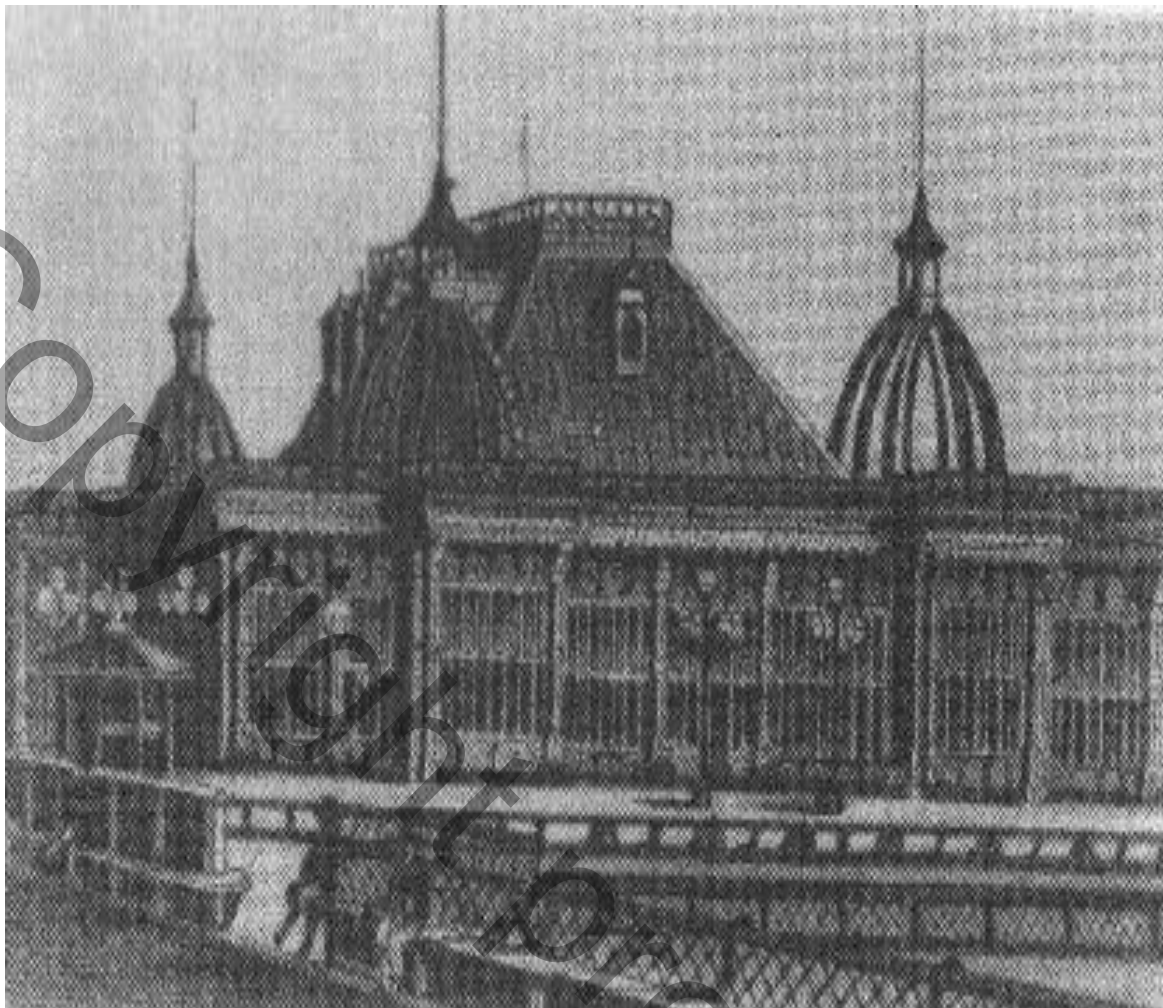


The entrance to the North Pier, c. 1900.
(By courtesy of Blackpool Central Library.)

Appendix 6B



The Pier-head, showing the shops, a tea-room, and the bandstand, c. 1890 (by courtesy of Blackpool Central Library).



The Indian Pavilion.¹

(By kind permission of Mrs Pat Johnson.)

¹ Critchlow, 'The North Pier Story Blackpool', p. 2.

Appendix 6C



Edward De Jong

© Andrew Fairley

(By kind permission of Stuart Scott, *Hallé Flutes*, p. 6.)

Appendix 6D



Herr Fericescu's Royal Roumanian Band, North Pier, Blackpool (posted August 1905; author's private collection).

Appendix 6E

The evening programme for Saturday 3 September 1910.

GRAND SPECIAL CONCERT in the Pavilion at 7-45

Vocalists—Miss LUCY NUTTALL, Contralto ; Mr. HAMILTON HARRIS, Bass.
Solo Viola, PROFESSOR SPEELMAN.

FULL ORCHESTRA. Conductor. - - - PROF. SPEELMAN.
Leader: Mr. SAM SPEELMAN. Accompanist: Mr. FRED DUNWORTH

1	OVERTURE	" Magic Flute "	Mozart
2	SONG—Miss LUCY NUTTALL	" The Watchman "	Squire
3	ROMANESCA		Leoncavalho
4	SONG—Mr. HAMILTON HARRIS	" The Pipes of Pan "	Elgar
5	SOLO VIOLA—Prof. SPEELMAN	" Concert Stück "	Hans Sitt
6	SONGS—Miss LUCY NUTTALL	{(a) " Pleading "	Elgar
		{(b) " Unrest "	Meyer Helmund
7	SYMPHONY in A	" The Italian "	Mendelssohn
	1—Vivace. 2—Pilgrim's March. 3—Allegretto. 4—Saltarello.		
Interval of 15 Minutes.			
8	OVERTURE	" 1812 "	Tschatkovsky
	This Overture was written to commemorate the invasion of Russia by Napoleon I., in 1812, who, after pursuing an always retreating army arrived in Moscow to find it in flames. He then commenced (through a most severe winter) the most disastrous retreat in the annals of warfare. Opening with the solemn rhythm of one of the hymns of the Orthodox Church, a sort of instrumental " recitative " goes on to narrate the story of the occupation. To this succeeds the depiction of the fighting between the two armies in the " Allegro giusto," the alternating predominance of a distinctly Russian theme and the French " Marsillaise," furnishing one of the most thrilling depictive musical war-pictures on record. As the French air is heard more and more faintly typifying Napoleon's retreat, the opening hymn is again resumed, this time obviously as a hymn of triumphant thanksgiving. The final " allegro " introduces the " joy bells " of the Russian Churches, mingled with the strains of the Russian National Hymn, one of the finest " National " melodies possessed by any country.		
9	SONGS—Mr. HAMILTON HARRIS	{(a) " Sympathy "	Charles Marshall
		{(b) " The Harvest Dance "	Robert Batten
10	SERENADE BADINE		Gabriel Marie
11	SONG—Miss LUCY NUTTALL	" Longing at Rest "	Brahms
	(Viola obligato: Prof. SPEELMAN.)		
12	ENTR'ACTE	" Forget-me-not "	Allan Macbeth
13	SONGS—Mr. HAMILTON HARRIS	{(a) " See, love! I bring thee flowers "	Lambert
		{(b) " Auvergnat "	A. M. Goodhart
14	SLAV DANCE	No. 5	Dvorak

ADMISSION 6d. SECOND SEATS 1s. FRONT SEATS 1s. 6d.

The Pianoforte used at these Concerts is supplied by Messrs. Sharples & Son, Music Sellers, Blackpool.

Leoncavalho appears to be a misprint and should perhaps read Leoncavallo. (This programme has come from the private collection of Stuart Scott.)

Appendix 6F

MONDAY, September 5th, 1898,

OPEN-AIR

PROMENADE

CONCERT

MORNING CONCERT at 10-30.

- 1 OVERTURE....."Oberon"Weber
- 2 VALSE....."Der Deutsche Walzer"Eilenberg
- 3 BASQUINE.....Behr
- 4 ANDALUSIAN SERENADEEilenberg
- 5 PANTOMIME....."Jacqueline"Francois Behr
- 6 FANTASIA....."A Summer Day in Norway"Wilmers

Interval of 15 Minutes.

- 7 OVERTURE....."Pique Dame"Suppé
- 8 SELECTION....."The Circus Girl"I. Caryl
- 9 VALSEC. Bohm
- 10 POLKA....."Herzenskönigin"Johan Strauss
- 11 COMIC GALOP....."Farewell to My Mother-in-Law"Ebner

This Galop describes the extreme grief of the son in saying "Good-bye" to his mother-in-law, and the extreme joy when the train (with the mother-in-law) is off.

ADMISSION TO PIER, 2d.

TURN OVER FOR THE GRAND BENEFIT PROGRAMME.

(Hallé Concerts Society Archives, PC/12/4/1/1-extracts; by courtesy of Hallé Concerts Society.)

PRICE ONE PENNY.

NORTH PIER

BLACKPOOL.

Secretary and Manager

JAS. WALKER.

Promenade Concerts

BY THE CELEBRATED

NORTH PIER ORCHESTRA

CONDUCTOR: PRO SPEELMAN.

Programme—Saturday, September 3rd, 1910.

MORNING CONCERT AT 10-30.

- | | | | |
|----|----------------------------|---|--------------------|
| 1 | OVERTURE | " Robespierre " | Ltollf |
| | | (An episode from the French Revolution.) | |
| 2 | INTR'ACTE | " The Glow-worm " (by desire) | Paul Linche |
| 3 | VALSE | " Kunstler Leben " (Op. 316) | Joh Strauss |
| 4 | POLKA for Two Piccolos | " The Two Little Finches " | Kling |
| | | Messrs. NEEDHAM and WALKER. | |
| 5 | POLKA | " Buds " | Eilenberg |
| 6 | SELECTION | " La Reine de Saba " | Gounod |
| | | Interval of 15 Minutes. | |
| 7 | OVERTURE | " Bohemian Girl " (English Edition) | Balfe |
| 8 | " Le Rouet de Grandmaman " | (Grandmother's Spinning Wheel) | Gillet |
| 9 | GRAND MEDLEY | " Melodious Memories " | Herman Finck |
| 10 | VALSE | " Roses " | Eilenberg |
| 11 | MARCH | " Gringalet " | Ad. Gauwin |

ADMISSION TO PIER, 2d.

The Open-Air Programmes are subject to slight alterations.

(Scott, *Hallé Flutes*, p. 35.)

“EL CAPITAN!”



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tis
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* **PROF. SPEELMAN, Doyen of Local Musical Directors,**

Who on Monday last commenced his 24th season as conductor of the North Pier concerts, the orchestra's opening performance being the appropriate selection, "El Capitan."

(Blackpool Herald and Flyde Advertiser, 22 June 1906, Hallé Concerts Society Archives, PC/12/5/19; newspaper cutting courtesy of The Gazette, Blackpool.)

Programme - Wwopence.

NORTH PIER,

BLACKPOOL

Monday, September 5th, 1895.

Mons. SPEELMAN'S

In the Pavilion at 7-30 p.m.



FROM A PHOTOGRAPH BY ARTHUR RESTON, STRETFORD.

ANNUAL

Benefit

CONCERT

~~~~~

The following Eminent Artists will appear:-

Vocalists:-

Miss MINNIE GRIME, Soprano.

Madame DEWS, Contralto.

The MEISTER GLEE SINGERS

Mr. WILLIAM BENTON,

Mr. GREGORY EAST,

Mr. WILLIAM EDINGTON,

and

Mr. WALTER NICHOLSON.

\* \* \*

Solo Pianoforte:

Miss JEANIE CROMPTON.

Solo Violin:

Mons. SPEELMAN.

\* \* \*

### FULL ORCHESTRA.

Conductor Mons. SPEELMAN.

ADMISSION - - - ONE SHILLING.

RESERVED AND NUMBERED SEATS - - - - - 4/-

SECOND SEATS - - - - - 2/-

(Including Pier Toll if Tickets are purchased at Pier Entrance.)

PLAN of RESERVED SEATS at Pier Entrance to 5 p.m. on above date.

ANNUAL and WEEKLY TICKETS are NOT AVAILABLE for this CONCERT.

MAXWELL & CO., PRINTERS, BLACKPOOL.

ANNUAL BENEFIT CONCERT

**FIRST PART**

- 1 OVERTURE "William Tell" Rossini
- 2 SONG "Charming Marie" Arranged by A. L.  
MR. GREGORY HAST.<sup>[\*]</sup>
- 3 SONG "The Forge and the Bell" Stephen Adams  
MADAME DEWS.
- 4 GLEE "What best in life?" Waddington Cooke  
(Luther's dictum discussed.)  
THE MEISTER GLEE SINGERS.
- 5 SOLO PIANOFORTE Concerto, Op. 32 Carl Maria Von Weber  
Allegro Maestoso—Adagio—Presto  
MISS JEANIE CROMPTON.
- 6 ARIA "Jewel Song from 'Faust'" Gounod  
MISS GRIME.
- 7 SONG "Annie Donald" Frederick Bevan  
MR. WM. FORINGTON.<sup>[\*]</sup>
- 8 SOLO VIOLIN Concerto in E minor Mendelssohn  
Allegro Vivace—Andante—Finale.  
MONSIEUR SPEELMAN.
- Interval of 10 Minutes**
- SECOND PART**
- 9 OVERTURE "Tannhauser" Wagner
- 10 HARMONISED AIR "The Ash Grove" Branscombe  
THE MEISTER GLEE SINGERS.
- 11 SONG "The Three Fishers" Hullah  
MADAME DEWS.
- 12 SONG "Drakes Drum" Hedgecock  
MR. WEBSTER NORCROSS.<sup>[\*]</sup>
- 13 CHARACTERISTIC PIECE "Die Wachtparade Kommt" Eilenberg  
ORCHESTRA.

14 HUMOROUS GLEE      “Cigarettes”      Specially arranged  
THE MEISTER GLEE SINGERS.  
15 SONG      “Vilanelle” (The Swallow Song)      Eva del Aqua  
MISS GRIME.  
Violin Obligato —MONSIEUR SPEELMAN.  
16 MARCH      “Forward”      Doppler

[\*] Member of the Meister Glee Singers

(Hallé Concerts Society Archives, PC/12/4/1/1-extracts; programme cover by  
courtesy of the Hallé Concerts Society.)

Appendix 6J



C. 1910

(By courtesy of Leisure Parcs, Blackpool.)



## Appendix 7A

Photographs of Southport's Promenade,  
c. early twentieth century.



(Author's private collection.)

Appendix 7B



The Victoria Hotel sited on the promenade.

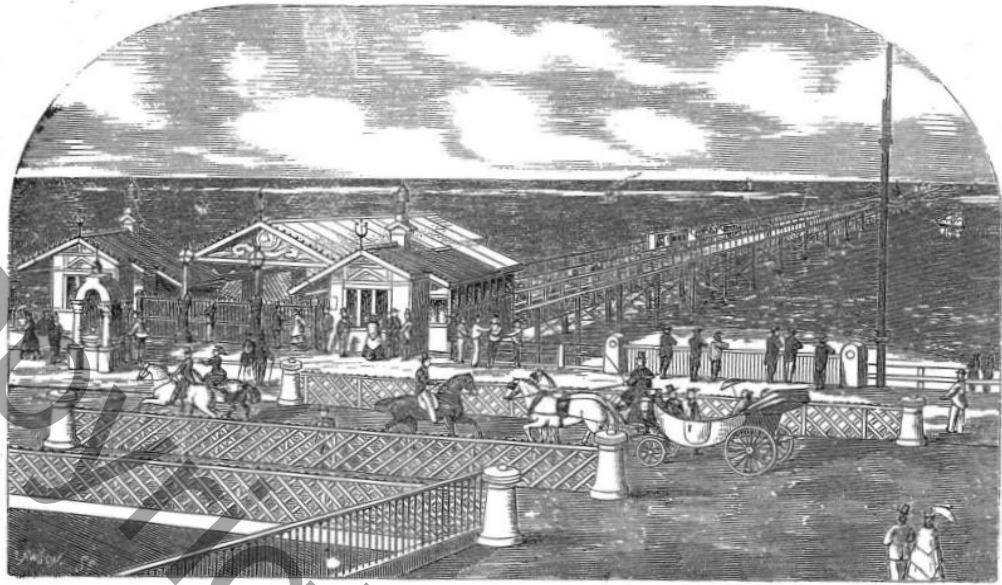


The Palace Hotel, Birkdale.

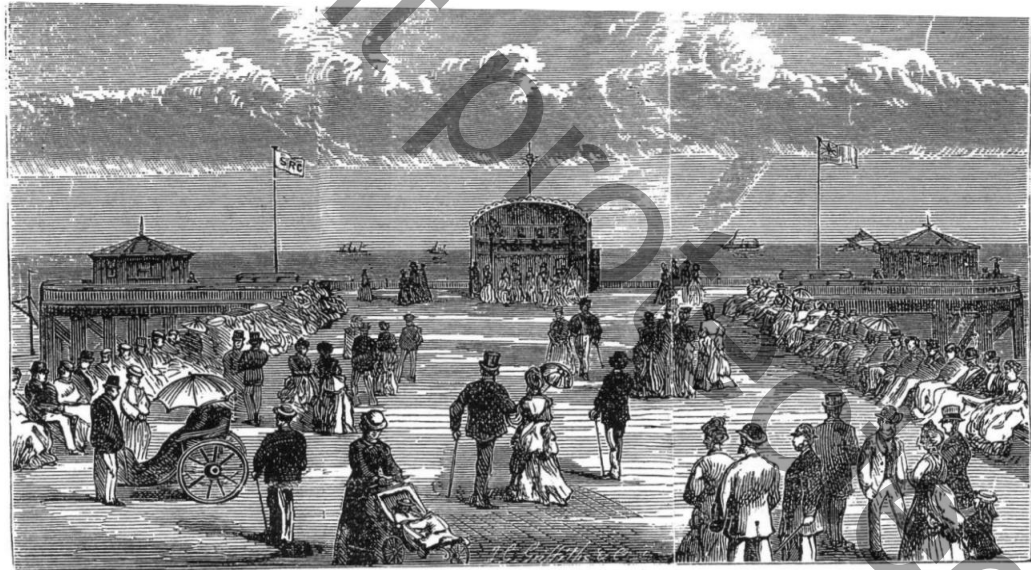
(Eric Whiteley Collection in Aughton, *North Meols and Southport*, p. 132.)

(By kind permission of Eric Whiteley's family.)

Appendix 7C



THE SOUTHPORT PIER.



THE PIER HEAD

Southport Pier in early times.<sup>1</sup>

<sup>1</sup> Stephenson, *Stephenson's New Guide to Southport Illustrated*, pp. 52; 55.



By kind permission of Eric Whiteley's family.

The Pier c. 1900.<sup>2</sup>

The tramway can be seen to the right of the picture.



Courtesy of the University of St. Andrews Library, JV-56921[B].

The Pier Pavilion shortly after the opening in 1902.

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<sup>2</sup> Aughton, *North Meols and Southport*, pp. 178; 128.



A postcard showing a different view of the Pavilion (c. early 20<sup>th</sup> century; author's private collection).

## Appendix 7D

### THE BAND ON THE PIER.

Programme of music to be performed by the  
Pier band:—

TUESDAY EVENING, AUGUST 9, 1870.

Schottische ..... Clotilde ..... Riviere.  
Chorus..... The Heavens are telling ..... Haydn.  
Selection..... Gemma di Vergy ..... Verdi.  
With solos for Cornet and Trombone—Messrs.  
Wilkinson and Kendall.  
Hymn and Chorus ..... M.S. .... Brook.  
Polka ..... Big Gun ..... Marriott.  
Valse..... Blush Rose ..... C. Coote.  
Serio-comic Fantasia..... Echoes of the Night..... Riviere.  
With solos for Cornet, Euphonium, Horn, and  
Trombone, performed by Messrs. Wilkinson, Gee,  
Ellis, and Kendall.  
Glee ..... Child of the Sun ..... Batty.  
Song..... Gently breathe..... Thomas.  
Polka..... Gertrude ..... Masson.  
God Save the Queen.

WEDNESDAY EVENING, AUGUST 10TH, 1870.

Grand March..... Phoenix..... Riviere.  
Quadrille..... Orphée aux Enfers..... Offenbach.  
Selection..... Rabuco ..... Verdi.  
Glee..... Fill the shining goblet..... J. Perry.  
Valse..... Evening Star.....  
Quadrille..... The Flowers of Rossini ..... Bosisio.  
Grand Selection..... I Paritani..... Bellini.  
By desire.  
Solos for Cornet, Euphonium, and Trombone.  
Messrs. Wilkinson, Gee, and Kendall.  
Gloria..... First Mass..... Haydn.  
Polka..... Pergola..... Riviere.  
Galop..... Viva, Verdi..... Riviere.  
God Save the Queen.

THURSDAY EVENING, AUGUST 11TH, 1870.

Overture..... M.S. .... Marie.  
Quadrille..... Adieu to Edinbro'..... Marriott.  
Serio-comic Fantasia..... The rage in London..... Riviere.  
Solos for Cornet, Horn, Euphonium, and Trombone.  
Messrs. Wilkinson, Ellis, Gee, and Kendall.  
Part Song ..... When evening's twilight..... J. Hatton.  
Polka..... Macbeth ..... Hird.  
Schottische ..... Lady Fair..... Smith.  
Cujus Animum..... Stabat Mater..... Rossini.  
Chorus..... Achieved is the glorious work..... Haydn.  
Valse..... Queen of Beauty..... Masson.  
Pas Redoublé..... Little Beauty..... Riviere.  
God Save the Queen.

There appears to have been in mistake in the programme, *Gemma di Vergy* was a composition by Donizetti (SV, 9 August 1870; reproduced courtesy of the *Southport Visiter*).

Appendix 7E



A postcard posted in 1902 showing the Town Hall (far left) and Cambridge Hall (right foreground; author's private collection).

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**The Pier!! Good News!!!**

**MR. ROWLAND AND HIS SIX SONS.**

**B**Y Special Appointment of G. B. Barron, Esq., M.D. (Chairman), and Directors of the Southport Pier Company. **THE BAND OF THE ROWLAND FAMILY**, Musicians to the Queen's Minstrels,—“The only Band recognised by the Queen and Court,”—will shortly commence their Musical Performances on the Pier, and will continue to play Morning, Afternoon, and Evening during the Season, as in all former years.

It having pleased the Directors of the Southport Pier to pay my family in full during the season, there will be **NO COLLECTIONS**. I hope the Public and Visitors will understand this, and patronise the Pier.—Obediently yours,

**ROWLAND, SENIOR,**  
Late of the Queens' Minstrels,  
And Sergeant in the Band of Her Majesty's  
4th King's Own Royal Regiment.

**PERMANENT RESIDENCE—**  
4, Zealand-street, Southport.  
12th April, 1873.

[y599]

An announcement placed in the newspaper by Rowland stating that the Pier Company had re-appointed the Rowland Family Band.<sup>3</sup> (Reproduced courtesy of the *Southport Visiter*.)

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<sup>3</sup> SV., 15 April 1873.



## Appendix 7G



A postcard of the Winter Gardens, Southport (posted in 1907; author's private collection).

## Appendix 7H

The programme for the concert of 1 May 1875.<sup>4</sup>

# GRAND CONCERT AT THE WINTER GARDENS

### PROGRAMME.—PART I.

1. Overture....."Sirene".....Auber
  2. Air....."Angels ever bright and fair"....Handel
  3. Andante....."8th Symphony".....Mozart
  4. Cornet Solo....."Dolce canto".....
  5. Selection....."Il Trovatore".....Verdi
  6. Scene....."Qual notte".....Auber
  7. Entr'acte....."King Manfred".....Reinecke
- PART II.
8. Overture....."Maritana".....Wallace
  9. Song....."Dresden China".....Molloy
  10. Cornet Solo....."Faust Valse".....Gounod
  11. Galop....."Saucy Kate".....Crowe
  12. March....."Wedding".....Mendelssohn

(Reproduced courtesy of the *Southport Visiter*.)

<sup>4</sup> SV, 4 May 1875.

## Appendix 7J

### SOUTHPORT

Yesterday, William Spencer, the leader of the Southport town band was charged with assaulting the leader of another band, named William Howe Asler. Complainant, some 18 months ago, was the member of the defendant's band, but a disagreement taking place between them a separation ensued. Since then, it was alleged, the complainant had annoyed Spencer to such an extent that on the 10th instant he could not avoid striking him. Defendant by some means could get a very high note out of his instrument, and when he passed Asler he was in the habit of sneering at him, and trying to get a higher note than he could. The affair turned out to be a mere matter of jealousy as to the merits of the bandsmen, but the assault being proved, the bench inflicted a fine of 20s. and costs, or in default one months imprisonment.<sup>5</sup>

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<sup>5</sup> *Leeds Mercury*, 15 July 1879; Issue 9829, p. ?, BLn. [Accessed 4 August 2008].

## Appendix 7K

It is absurd to say that "music hath charms to soothe the savage breast," or that "the man who hath no music in his soul" and so forth is "fit for treasons, stratagems, and spoils," and therefore unworthy of confidence. But then poets are always absurd... So far as human kind are concerned music produces quite as much discord as harmony and musicians, whether amateur or professional, seem to me to be one of the most jealous, disagreeable, and "shoppy" classes in the community. We had a good exemplification of this in town one evening during the week. A German band were playing outside one of our hotels, when they encountered and came into collision with an instrumental corps of a different nationality, with the result of a hearty bout of fisticuffs accompanied by more vigorous methods of warfare than are sanctioned by the rules of the P. R. The music stands and musical instruments were made to do yeoman service in the fray, which ended in a drawn battle with both sides claiming the victory, though not before considerable physical damage had been inflicted upon the weaker members of both orchestras. The scene was a very edifying one while it lasted. Truly "Music hath charms."

An article describing a fight between members of two bands; it also shows the writer's views with regard to musicians (SV, 2 May 1885; reproduced courtesy of the *Southport Visiter*).

## Appendix 7L

Thursday 2 April 1885<sup>6</sup>

Winter Gardens Programme for the afternoon concert beginning at 3.00.

|                          |                                  |           |
|--------------------------|----------------------------------|-----------|
| March                    | “Fur’s Vaterland”                | Millocker |
| Valse                    | “Burgersinn”                     | Strauss   |
| Overture                 | “Rosamunde”                      | Schubert  |
| Gavotte                  | “Dornroschen” (Little Wild Rose) | Ruffer    |
| Selection                | “Polyeucte”                      | Gounod    |
| Valse                    | “Visonen”                        | Gung’l    |
| Selection                | “Boccaccio”                      | Suppe     |
| Suite de Ballet          | “Language of Flowers”            | Cowen     |
| Vivace from Rhapsodie II |                                  | Liszt     |

Thursday 7 May 1885<sup>7</sup>

Winter Gardens Programme for the afternoon concert beginning at 3.00.

|                                                                      |                                      |              |
|----------------------------------------------------------------------|--------------------------------------|--------------|
| Overture                                                             | “Pique Dame”                         | Suppe        |
| Adagio from Scotch Symphony                                          |                                      | Mendelssohn  |
| Tone Picture                                                         | “Plappermaulchen”                    | Eilenberg    |
| String Quartette                                                     | Four Kinderlieder (Children’s Songs) | F. Behr      |
| Piano ( <i>sic</i> ) Solo—Larghetto and Finale—“Concerto in F minor” |                                      | Henselt      |
|                                                                      | (requested)                          |              |
|                                                                      | Mr. A. E. Bartle                     |              |
| Valse                                                                | Dolce far Niente                     | Delbruck     |
| Duett for Flute and Oboe, on “William Tell”                          | Demersseman and Berthelemy           |              |
|                                                                      | Mr. Bolingbroke and Mr. Lalande      |              |
| Ave Maria                                                            |                                      | Lefebure Wel |
| Hungarian Rhapsodie, No. 2, a Teleki                                 |                                      | Liszt        |

Conductor A. E. Bartle

<sup>6</sup> SV, 2 April 1885.

<sup>7</sup> SV, 7 May 1885.

## Appendix 7M

### Open-air concerts performed by the 3rd L.A.V.

Wednesday 12 August 1885<sup>8</sup>

|                |                      |               |
|----------------|----------------------|---------------|
| March          | “A Summer’s Ramble”  | S. Potter     |
| Euphonium Solo | “Mystic Chimes”      | H. Round      |
| Quadrille      | “Shamrock Leaves”    | T. H. Wright  |
| Selection      | “Pride of Scotland”  | H. Round      |
| Anthem         | “Arise and Rejoice”  | Wadsworth     |
| Valse          | “Fond Memories”      | H. Round      |
| Selection      | “Nell Gwynne”        | R. Planquette |
| Mazurka        | “Queen of Song”      | Linter        |
|                | “God Save the Queen” |               |

Conductor H. Threlfall

### Open-air concerts performed by the 13th L.R.V.

Saturday 1 August 1885<sup>9</sup>

|           |                      |            |
|-----------|----------------------|------------|
| March     | “Brave Burnaby”      | Payne      |
| Selection | “Semiramide”         | Rossini    |
| Valse     | “Rose of England”    | Round      |
| Selection | “Iolanthe”           | Sullivan   |
| Quadrille | “Indefatigable”      | Wadson     |
| Selection | “Lyric Girland”      | Round      |
| Valse     | “Brune on Blonde”    | Waldteufel |
|           | “God Save the Queen” |            |

Conductor Thomas Rimmer

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<sup>8</sup> *SV*, 11 August 1885.

<sup>9</sup> *SV*, 1 August 1885.

Appendix 7N

TO THE EDITOR OF THE SOUTHPORT VISITER.

SIR,—As my attention was drawn to a letter in your paper concerning the 13th L.R.V. band, I was very much surprised at the letter, written by "Englishman," accusing a foreigner or his friends of informing the owner of the copyright of their playing a selection, "Don Cæsar de Bazan." Now, sir, as I am a foreigner, no doubt that many of your readers will consider me the person mentioned. I must emphatically deny anything of the kind, and am prepared to pay all expenses and £20 to any institution in Southport if "Mr. Englishman" can prove that I have had anything to do in the matter.

I very much regret that "Englishman" attempts to make any ill feeling between Mr. Rimmer, his band, and myself, as I can assure you that I have every respect for them. I am sorry that some person or persons has tried very hard for this last two years to injure me in the town through correspondence in the local papers. I can honestly say that I have no ill feeling against anyone, and everybody has the chance of working for an honest living as I do. As he signs himself an "Englishman" he must know that England is a free country to anybody while he conducts himself in a proper manner. Thanking you for finding space for this.—I am, sir, yours truly,

DE MERSEY.

25, Windsor-road, Southport.

A letter from De Mersey, conductor of the Pier Band, refuting the implication that he had informed the owner of a performance right of an illegal performance by the band of the 13th L.R.V. (SV, 1 August 1885; reproduced courtesy of the *Southport Visiter*).

TO THE EDITOR OF THE SOUTHPORT VISITER.

SIR,—I was pleased to see the letter in your Tuesday's issue from "Englishman" on the above, but I do not think that he puts the matter in exactly as clear a light as it ought to be for the public to thoroughly understand it.

As he states, the selection from "Don Cesar de Bazan" has been in possession of the band for a number of years, and I believe at the time they purchased it they were at full liberty to perform it, as the words, "Printed and published by permission of the author" were endorsed thereon; but it appears that since the selection was first published there has been some dispute about the right, ending, I am informed, in a lawsuit, in which Mr. Wall was successful in securing the copyright.

Now, here is where the hardship of the case comes in; the band played the selection from the same old copies, not knowing anything of the change in the ownership of the right. I think it is a pity that the Act passed in 1883 relating to copyright was not made more retrospective in its character, so that the public might know at a glance whether any right was being infringed or not, as most of the best selections for bands, &c., were published before the passing of the above Act, and consequently have not a note, of any reliable nature, to enlighten the public as to whether it is right or wrong to perform them. As to the person who was kind enough to send up the information I know nothing. It certainly looks rather like a dirty trick on the part of someone, but I think it will be a great hardship if the Corporation—who I am informed, on good authority, are equally liable with the band—allow the men to pay this money out of the small sum they are to receive for their services for the season.

I believe that the bandmaster, by purchasing the right of performance for twelve months, has only adopted the cheapest way of getting out of the difficulty he was in, and as the public will now receive the benefit of this outlay; I trust that the Corporation will see that the men lose nothing by this unfortunate business.

I have nothing whatever to do with the band, Mr. Editor, excepting as a regular and highly gratified listener to their really first-class performances, but having recently heard the whole circumstances of the case, I thoroughly sympathise with the men, and think that the facts of the case should be made known to the public.

By the way, whilst I am upon the subject of these open air concerts, I may say that I think we ought to appreciate the step which has been taken by the Corporation in giving us these Wednesday and Saturday concerts, the performances at which, by our two bands, are of no mean order. But may I suggest that those in power go a little further, and provide a few extra seats for the accommodation of the public, and also have a few slips printed with the programme thereon for distribution.

These little matters would tend to make the attraction more complete, and I am sure would be thoroughly appreciated by our residents and visitors. I daresay one or two seats inside the railing would not come amiss to the members of the band for an occasional rest.

I venture to suggest the above, as, last Saturday, I noticed that there were only three seats placed opposite the Town Hall; and I have often heard the inquiry made, "Where are programmes to be obtained?"

Apologising for troubling you in the above matter, and hoping that you will kindly find space for this in your to-morrow's issue.—Yours, &c.,  
FILARMONICO.

July 31st, 1885.

A letter from 'Filarmonico' on the copyright issue regarding the band of the 13th L.R.V. (SV, 1 August 1885; reproduced courtesy of the *Southport Visiter*).



## Appendix 7P

### OUR STREET MUSIC<sup>10</sup>

TO THE EDITOR OF THE SOUTHPORT VISITER

SIR,—I am forced to appeal to the press upon a matter that has for some time past been a source of nuisance not only personally, but to the visitors [*sic*] in my house. I refer to the many bands (save the mark) that pester us with their fearful performances—musical in many instances they are as far removed as the two poles. It is not the old established brass and string bands of Herr de Mersey that visitors complain, on the contrary they are always pleased to hear and most willing to subscribe to these bands which year after year discourse the best of music. It is of the bands that come upon the scene for the summer season only, and give forth most discordant notes that I have to complain—and not only myself, but other lodging-house keepers in my neighbourhood have so complained—and unless the authorities that rule rid the town of these “flying” musicians, they will bring themselves into bad repute with very many large ratepayers. Furthermore, it is to the interest of Southport that we should have bands only of the best, and to secure this end we must keep our old and tried musicians that stay with us from year-end to year-end—Yours, &c.,

A PROMENADE HOUSEHOLDER.

May 4th, 1895.

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<sup>10</sup> *SV.*, 14 May 1895.

Appendix 7Q

**S**OUTHPORT TOWN'S BAND COM-  
MITTEE LTD.  
NORTH MARINE PARK  
ADMISSION ..... ONE PENNY.  
Afternoon Performance ..... 3 0 p.m.  
Evening Performance ..... 7 15 p.m.  
BAND of the 3rd V.B.K.L.R.  
Conductor—Mr. THOS. RIMMER.  
Comic Vocalists—Messrs. E. T. EDGE and  
J. ROBINSON.  
P. LAWRENCE, Manager; B. GOYNE, Sec.

An advertisement for the Band performance at North Marine Park, which included comic vocalists (SV, 11 May 1901).

**S**OUTHPORT TOWN'S BAND  
COMMITTEE LIMITED.  
NORTH MARINE PARK.  
SACRED CONCERT  
TO-MORROW (SUNDAY), JULY 22nd, 1901.  
At 8-15 p.m.  
Hymn,....."Jesu, Lover of my Soul."  
SELECTIONS BY MR. T. RIMMER'S BAND.  
MR. WILLIAM CAIN (Baritone Vocalist)  
will Sing :—  
Aria—"Arm, Arm, ye Brave".....Handel  
Song—"Ave Maria".....Charles Santley  
ADMISSION 1d.

An advertisement for a sacred concert, with selections by T. Rimmer's Band (SV, 20 July 1901). (Advertisements reproduced courtesy of the *Southport Visiter*.)

Appendix 7R



Mr A. Holmes-Dallimore, conductor of the West London Military Band and the Southport Corporation Band (*SV*, 12 April 1902; reproduced courtesy of the *Southport Visiter*).

## Appendix 7S



A postcard of people enjoying a band performance in the Municipal Gardens (posted 1904; author's private collection).



An unusually clear colour photograph of a band performance in the Municipal Gardens (date unknown; by courtesy of the Botanic Gardens Museum, Churchtown and Sefton MBC).



A postcard posted in 1911 of the Municipal Gardens (author's private collection).

## Appendix 7T



A postcard of Marine Park; a bandstand can be seen in the distance (date unknown; author's private collection).

## Appendix 7U

Items selected by the *Southport Visiter*.

Monday 5 May 1902<sup>11</sup>

### Morning

Selection "Mikado" [Sullivan]

Selection "Tannhauser" [Wagner]

Introducing "The Pilgrim's Chorus" and "The Star of Eve"

Euphonium Solo "The Village Blacksmith" [Weiss]

Mr. H. Duke

### Afternoon

Euphonium Solo "Big Ben" Pinsuti

Mr. H. Duke

Fantasia (descriptive) "Les Echos des Bois" E. Demure

Selection "Maritana" [Wallace]

The evening concert was given in North Marine Park. Reportedly the 'attractive' items played were:

Serenade "Quand tu Chantes" Gounod

Cornet solo, Mr. W. Boxall

Second Selection "Songs Without Words" Mendelssohn

Solo Polka "Bombardor" Bottesini

Solo Bombardo, Mr. G. Lambert

Selection "The Circus Girl" [Caryll and Monckton]

Conductor Holmes-Dallimore

<sup>11</sup> *SV.*, 6 May 1902.

Appendix 7V



The Band of the 3<sup>rd</sup> V.B.K.L.V., June 1907 (by courtesy of the Botanic Gardens Museum, Churchtown and Sefton MBC).



## MILITARY BANDS AND SUNDAY MUSIC.

### Lord Roberts' New Regulations.

The following letter has been forwarded to all general officers commanding:—

“War Office, London, S.W., Aug. 8, 1903.

“Sir,—I am directed to inform you that the Commander-in-Chief has recently had under consideration the subject of military bands playing in public on Sundays, and has decided to leave the matter to the discretion of general officers commanding, subject to the following rules:—

“(a) Concerts not to begin before 2 p.m., and is to be completed by 7-30 p.m. unless it takes place in a public park, etc., where no entrance charge is made, in which case the programme is to be finished by 9-30 p.m.

“(b) When the concert takes place on a pier, in a pavilion, or other enclosure where a charge is usually made for entrance by the public, no increased charge is to be made on account of the band playing unless the performance is for a bona fide charity for the benefit of a public institution.

“(c) During or immediately after the concert no alcoholic drinks of any kind are to be sold within the enclosure.

“(d) The commanding officer of the unit to which the band belongs is to supervise the drawing up of the programme of music. The entertainment is to be purely a concert of an elevating character, and the music, vocal or instrumental, should be—as far as possible—sacred.

“(e) A band is not to play through the streets in going to or returning from the concert.

“I am, sir, your obedient servant,

“T. K. KENNY,

Adjutant-General to the Forces.”

A copy of the letter stating the regulations for military bands performing in public on Sundays (SV, 11 August 1903; reproduced courtesy of the *Southport Visiter*).

## Appendix 7X

The Pier Orchestra  
Tuesday 9 September 1902<sup>12</sup>

### Evening

|                             |                  |                |
|-----------------------------|------------------|----------------|
| Cornet solo                 | “Alpine Echoes”  | Herfurth       |
|                             | Mr. Percy Hallam |                |
| ’ Cello [ <i>sic</i> ] solo | “Romance”        | Goltermann     |
|                             | Mr. Blythe       |                |
| Bassoon solo                | “Lucy Long”      | Godfrey        |
|                             | Mr. F. Christy   |                |
| Clarionet solo              | “Polonaise”      | Schreiner      |
|                             | Mr. Fred Palmer  |                |
| Flute solo                  | “Santa Lucia”    | [?]            |
|                             | Mr. G. Greenwood |                |
|                             | Conductor        | William Rimmer |

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<sup>12</sup> *SV.*, 11 September 1902.

## Appendix 7Y



(By courtesy of the Botanic Gardens Museum, Churchtown and Sefton MBC).<sup>13</sup>

<sup>13</sup> It appears that Rimmer was born in 1862—see Russell, *Popular Music*, p. 224.

## Appendix 7Z

The Corporation Band  
Wednesday 13 May 1903<sup>14</sup>

### Morning

|             |                      |                     |
|-------------|----------------------|---------------------|
|             | “National Anthem”    |                     |
| March       | “Stars and Stripes”  | Sousa               |
| Overture    | “Si j’etais Roi”     | Adam                |
| Cornet solo | “All Souls’ Day”     | Lassen              |
|             | Mr. S. Rooney        |                     |
|             | “Two Spanish Dances” | Moszkowski          |
| Selection   | “The Toreador”       | Caryll and Monckton |
| Waltz       | “Hydropaten”         | Gung’l              |
| Selection   | “Merrie England”     | Ed. German          |
|             | “Brooklyn Cake Walk” | Thurban             |
| Galop       | “The Mail Coach”     | Lecocq              |

Conductor William Rimmer

### Afternoon

|                   |                   |                      |
|-------------------|-------------------|----------------------|
| March             | “Sounds of Peace” | Von Blon             |
| Overture          | “Semiramide”      | Rossini              |
| Three Dances      | “Nell Gwyn”       | Ed. German           |
| Valse             | “Sohr las Olas”   | Rosas                |
| Selection         | “San Toy”         | Sidney Jones         |
| Spanish Serenade  | “La Paloma”       | Arranged by Hartmann |
| Descriptive piece | “A Wild Ride”     | Langey               |

Conductor A. E. Bartle

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<sup>14</sup> SV., 14 May 1903.

## Evening

|                           |                       |                        |
|---------------------------|-----------------------|------------------------|
| March                     | “Cadetten”            | Eilenberg              |
| Overture                  | “Raymond”             | Thomas                 |
| Waltz                     | “The Kaiser”          | Strauss                |
| Intermezzo characteristic | “Echoes des Bastions” | Kling                  |
| Selection                 | “A Country Girl”      | Monckton               |
|                           | “Czardas No. 1”       | Michiels               |
| Cornet solo               | “O, dry those Tears”  | Del Riego              |
|                           | Mr. S. Rooney         |                        |
| Selection                 | “The Geisha”          | Sidney Jones           |
| Entr’acte                 | “Rose Mousse”         | Box                    |
| Galop                     | “Lustige Bruder”      | “Faust” [ <i>sic</i> ] |

Conductor A. E. Bartle

## Appendix 7AA



An evocative picture postcard posted in 1909 showing the audience listening to the band in the illuminated Municipal Gardens (author's private collection).

## Appendix 7BB

Corporation Band

Saturday, 19 September 1903<sup>15</sup>

### Evening

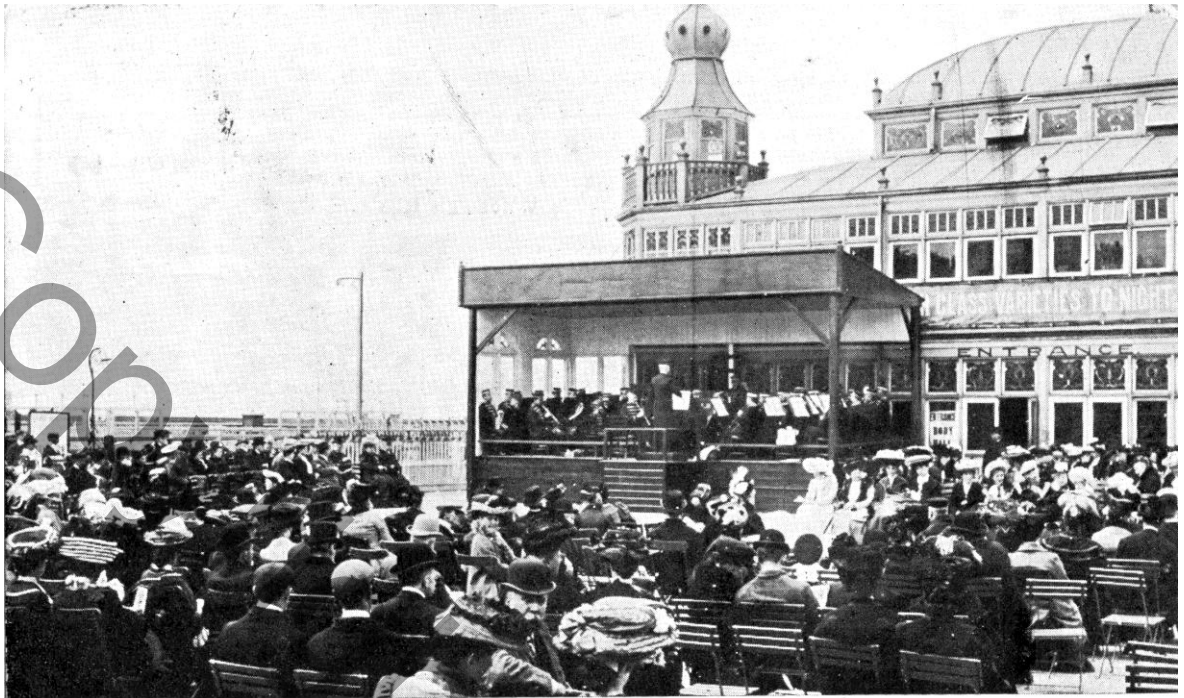
|                      |                         |                |
|----------------------|-------------------------|----------------|
| March                | “O, Listen to the Band” | Caryll         |
| Overture             | “William Tell”          | Rossini        |
| Intermezzo           | “Forget us Not”         | Macbeth        |
| Cornet solo          | “O Dry those Tears”     | Del Riego      |
|                      | [No soloist given]      |                |
| Descriptive Fantasia | “Down South”            | Myddleton      |
| Selection            | “A Country Girl”        | Monckton       |
| Polka                | “The Clowns”            | Atien          |
| Entr’acte            | “Badings”               | Victor Herbert |
| Descriptive Piece    | “The Irish Patrol”      | Puerner        |
| Selection            | “The Belle of New York” | Kerker         |
| a) Song              | “Under the Bamboo Tree” | Co[?]          |
| b)                   | “Brooklyn Cake Walk”    | Thurban        |
|                      | “Auld Lang Syne”        |                |

Conductors Bartle and Rimmer<sup>16</sup>

<sup>15</sup> SV, 22 September 1903.

<sup>16</sup> Bartle and Rimmer appear to have shared the conducting on this occasion.

## Appendix 7CC



SOUTHPORT CORPORATION BAND ON THE PIER.

*Shaw's Series.*

A picture postcard posted in 1905. The conductor is thought to be William Rimmer (author's private collection).



## Appendix 7DD



The Southport Corporation Military Band with its conductor, William Rimmer, outside the Cambridge Hall (by courtesy of the Botanic Gardens Museum, Churchtown and Sefton MBC).<sup>17</sup>

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<sup>17</sup> The handwritten title to this photograph was 'Southport's Town Band.' The date of the photograph is unknown, although Aughton suggested that it was about 1905—see Aughton, *North Meols and Southport*, p. 170. It could, however, date from 1910 when Rimmer took over sole conductorship of the band.

## Appendix 7EE

Special concerts for the Coronation of George V.

Corporation Band

Thursday 22 June 1911<sup>18</sup>

### Morning- 11 o'clock

“God Save the King”

“Coronation March”

Ed. German

Suite

“Woodland Pictures”

Fletcher

1. In the hayfield
2. an old world garden
3. The beanfeast

Song

“Killarney”

Balfe

Cornet, Mr. R. W. Davison

Selection

“Merrie England”

Ed. German

Waltz

“The Quaker Girl”

Caryll<sup>19</sup>

Fantasia

“A Highland Scene”

Moore

Descriptive patrol

“Our Bluejackets”

Meecham

Selection

“Haddon Hall”

Sullivan

Three dances

“Robin Hood”

[German]

1. Michaelmas dance
2. Maid Marian
3. The Miller's dance

### Evening-8 o'clock

March

“Pomp and Circumstance” (“Land of Hope and Glory”) Elgar

Overture

“Rule Britannia”

Scheidel

Waltz

“Silver Birds”

Le Thiere

Piccolo, Mr. Walter Heard

Selection

“The Gondoliers”

Sullivan

<sup>18</sup> *SV.*, 21 June 1911.

<sup>19</sup> This may have been a mistake as it seems that Monckton wrote this on his own—see Andrew Lamb, ‘Monckton, Lionel’, *Grove Music Online. Oxford Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/18938>) [Accessed 25 October 2008].

|                       |                              |                    |
|-----------------------|------------------------------|--------------------|
| Song                  | “O Jolly Jenkin” (“Ivanhoe”) | Sullivan           |
|                       | Euphonium, Mr. R. Ball       |                    |
| Selection             | “Albiou”                     | Beatens            |
| Three Irish Dances    |                              | Ansell             |
| Xylophone solo        | “The Artist”                 | Gerloff            |
|                       | Mr. E. S. Nutter             |                    |
|                       | “Songs of all Nations”       | Arr. by F. Godfrey |
| Humorous patrol       | “Wee Macgreggor”             | Amers              |
| Descriptive polka     | “The Outpost”                | Rimmer             |
| Grand Military Tattoo |                              | Rogan              |

Saturday 24 June 1911<sup>20</sup>

**Evening--8 o'clock**

|                                                                       |                                         |                    |
|-----------------------------------------------------------------------|-----------------------------------------|--------------------|
| Two-step                                                              | “Julie”                                 | Joyce              |
|                                                                       | “Petite Suite”                          | Raoul Pugno        |
|                                                                       | 1. Valse                                |                    |
|                                                                       | 2. Punchinello                          |                    |
|                                                                       | 3. Farandole                            |                    |
| Song                                                                  | “Violets”                               | Ellen Wright       |
| Selection                                                             | “Reminiscences of Balfe”                | Arr. by F. Godfrey |
|                                                                       | “Idyll Hiawatha” (requested)            | Moret              |
| Overture                                                              | “Tannhauser”                            | Wagner             |
| Waltz                                                                 | “Coun Luxemb[?]rg”                      | Lehar              |
| Polka for two piccolos from the new musical play “Two Little Finches” | Kling                                   |                    |
|                                                                       | Messrs. Walter Heard and H. Thistlewood |                    |
| Selection                                                             | “The Chocolate Soldier”                 | Oscar Strauss      |
| Skipping-rope dance                                                   | “In the Shadows”                        | Linck              |
| Fantasia                                                              | “Reminiscences of Scotland”             | [F?] Godfrey       |
| Polka                                                                 | “Tout a la joie”                        | Fahrbach           |
| Conductor                                                             | William Rimmer                          |                    |

<sup>20</sup> S.V., 21 June 1911.

## Appendix 8A



An undated postcard showing steam boats and crowds of visitors on Douglas' Landing Pier (author's private collection).

## Appendix 8B

The programme of the concert given by the Douglas Town Band on the evening of Easter Saturday, 4 April 1896.<sup>1</sup>

|                               |                        |            |
|-------------------------------|------------------------|------------|
| March                         | “Giojoso”              | Ord Hume   |
| Lancers                       | “Rip Van Winkle”       | Planquette |
| Anthem                        | “Hail! all Hail!”      | Biggin[?]  |
| Fantasia                      | “Wales”                | Scholes    |
| Valse                         | “Blue Danube”          | Strauss    |
| Intermezzo                    | Hypatia”               | Ord Hume   |
| Fantasia                      | “Iuez”                 | Villiers   |
| <b>Interval of 10 minutes</b> |                        |            |
| Grand March                   | “Victory”              | Ord Hume   |
| Grand Selection               | “Beauties of England”  | Newton     |
| Valse                         | “The Star of Love”     | Rimmer     |
| Anthem                        | “What wond’rous love”  | Newton     |
| Schottische                   | “Alexandra”            | Anon       |
| Petite Selection              | “La Fille du regiment” | Donizetti  |
| Slow March                    | “Crasher”              | Round      |
| Conductor                     | Mr. G. Thornley        |            |

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<sup>1</sup> *I.M.T.A.*, 4 April 1896.

## Appendix 8C

The programme to be played by 'Stubbs' Magnificent Band' at the opening of the 1877 season on the evening of Monday 2 July at the Isle of Man Skating Rink.<sup>2</sup>

**STUBBS' MAGNIFICENT BAND,**  
Which gave such great satisfaction last year, has  
been again  
**ENGAGED FOR THE SEASON.**

*Programme for Monday Evening next.*

|                                 |                |
|---------------------------------|----------------|
| Overture—"William Tell" .....   | Rossini        |
| Waltz—"Manolo" .....            | Waldteufel     |
| Polka—"Geneve" .....            | E. Marie       |
| Waltz—"Bien Amies" .....        | Waldteufel     |
| Galop—"Bruder Lustig" .....     | Brudik         |
| March—"Rink" .....              | Wade           |
| Waltz—"True Liebe" .....        | C. Coote, jun. |
| Quadrille—"Fleur de Thé" .....  | C. d'Albert    |
| Waltz—"Sweethearts" .....       | C. d'Albert    |
| Schottische—"L'Aramançon" ..... | E. Marie       |
| "God Save the Queen."           |                |

The programme to be played by 'Stubbs' Magnificent Band' on the evening of Monday 9 July at the Isle of Man Skating Rink.<sup>3</sup>

**STUBBS' MAGNIFICENT BAND,**  
Which gave such great satisfaction last year, has  
been again  
**ENGAGED FOR THE SEASON.**

*Programme for Monday Evening next.*

|                                 |               |
|---------------------------------|---------------|
| Overture—"Arthémise" .....      | F. Zugler     |
| Waltz—"Return" .....            | Morris        |
| Galop—"Zingari" .....           | C. Meyder     |
| Waltz—"Entre Nous" .....        | Waldteufel    |
| Overture—"Guy Mannering" .....  | Bishop        |
| Polka—"Douglas" .....           | Pelham        |
| Waltz—"Amour et Jeunesse" ..... | La Mothe      |
| Galop—"High Pressure" .....     | Seddon        |
| Waltz—"Nel Fluthen" .....       | Josef Strauss |
| "God Save the Queen."           |               |

(Advertisements by courtesy of the British Library.)

<sup>2</sup> I.M.T.A., 30 June 1877.

<sup>3</sup> I.M.T.A., 7 July 1877.

## Appendix 8D



The Derby Castle Pleasure Ground can be seen at the bottom of the cliff (date unknown; by courtesy of Manx National Heritage).

## Appendix 8E



A colourful and evocative picture of people dancing in the Derby Castle ballroom. The band can be seen to the centre left of the picture (date unknown; by courtesy of Manx National Heritage).



# Derby Castle Pleasure Grounds.

SUNDAY EVENING CONCERTS.

PROGRAMME

FOR TO-MORROW, SUNDAY, JUNE 3, 1877.

- |                                             |       |                                       |
|---------------------------------------------|-------|---------------------------------------|
| 1—Sacred Overture—"Joseph"                  | ..... | <i>Mehul</i>                          |
| 2—Pope's Ode—"Vital Spark"                  | ..... | <i>Harwood</i>                        |
| 3—Adagio—"Et Incarnatus"                    | }     | <i>From Mozart's<br/>12th Mass.</i>   |
| Allegro—"Et Resurrexit"                     |       |                                       |
| 4—Chorus—"Worthy is the Lamb"<br>"And Amen" | }     | <i>From<br/>Handel's<br/>Messiah.</i> |
| Finale—"God Save the Queen."                |       |                                       |

Musical Director—MR W. SHORT.

Concert to commence punctually at a quarter  
past Eight.

ADMISSION, SIXPENCE.

21-0] PHILIP KINLEY, Manager.

(I.M.T.A., 2 June 1877; by courtesy of the British Library.)

Appendix 8G



Viviani's pianoforte arrangement of *Silver Trumpets* (author's private collection).

# GRAND PROCESSIONAL MARCH.

Moderato

F. VIVIANI.

PIANO

*ff* *f* *p* *p* *f* *mf* *p* *mf*

*cresc.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1340\*

First system of musical notation. Treble clef contains a melodic line with dynamics *f* and *cresc.*. Bass clef contains a rhythmic accompaniment with multiple *Ped.* markings and asterisks.

Second system of musical notation. Treble clef features dynamics *ff* and *p marcato*. Bass clef includes handwritten annotations *2 d 3 d 4 d* and *2 3 4*. Pedal markings are present throughout.

Third system of musical notation. Treble clef starts with *p dolce* and later has *f*. Bass clef has a *Ped.* marking. Dynamics *p* are also indicated.

Fourth system of musical notation. Treble clef has dynamics *p* and *cresc.*. Bass clef has a *Ped.* marking.

Fifth system of musical notation. Treble clef has dynamics *pp con dolcezza e legato*. Bass clef has a *Ped.* marking.

4

*energico.*

*ff* *mf*

*mf* *ff*

*p* *cresc.*

*f* *mf* *p* *p*

1840\* Silver Trumpets.



# HARMONY IN THE DOME.

Largo Religioso.

F. VIVIANI

The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system begins with a *legato* marking and a dynamic of *p*. It includes five pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*. The second system also includes five pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*. The third system features dynamic markings of *f*, *ff*, and *f*, and includes one *Ped.* marking. The fourth system starts with a dynamic of *ff*, followed by *marcato*, and ends with *dim.* and *ritard*. It includes four *Ped.* markings, with the last one accompanied by an asterisk.

1240\* Silver Trumpets.

Copyright  
Project

First system of musical notation. Treble clef, bass clef. Dynamics: *f*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Second system of musical notation. Treble clef, bass clef. Dynamics: *dolce.*, *f*. Accents: *>*

Third system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *ff*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *rall.*, *cresc.*, *ff*, *dim.*, *pp*



## Appendix 8H

### Derby Castle Hotel & Pleasure Grounds GRAND FASHIONABLE INSTRUMENTAL CONCERT.

ON TUESDAY NEXT, JUNE 26, 1877,  
Commencing at Three p.m.

#### PROGRAMME.

- 1 March—"Lucrezia Borgia" .....*Jones*
- 2 Selection—"Somnambula" .....*Bellini*
- 3 Quadrille—"Navy" .....*Jullien*  
with variations for every instrument
- 4 Selection—"Gems of Scotland" .....*Sibold*
- 5 Waltz—"Fantaska" .....
- 6 Overture—"Barbier de Seville" .....*Rossini*
- 7 Polka—"Staccato" .....*Bonnisseau*  
Cornet—W. SHORT
- 8 Selection—"Ernani" .....*Verdi*
- 9 Fantasia—"Blanchman" .....
- Finale—"God Save the Queen."

ON THURSDAY AFTERNOON NEXT, JUNE 28.

- 1 Overture—"Nabuco" .....*Verdi*
- 2 Polka—"Bombardon" .....*Bottesini*  
Bombardon—Mr ELLMORE
- 3 Grand Selection—"Les Huguenots" ...*Myerbeer*
- 4 Waltz—"Kunster Leben" .....*Strauss*
- 5 Grand Descriptive Fantasia—"Storming of  
Coomassie" .....*H. Round*—requested
- 6 New Galop—"Derby Castle Grounds" .....  
*O. Gags* (written expressly for Mr  
Short's Band.)
- 7 Trombone solo—"Death of Nelson" .....  
Trombone—Mr Mottershead
- 8 Waltz—"Immortelles" .....*Gungl*
- 9 Cornet Polka—"Snowdrop" .....*Bonnisseau*  
Cornet—W. SHORT
- 10 Comic Fantasia—"Evening About Town" .....  
*Basquit*
- Finale—"God Save the Queen."

Musical Director.....Mr W. SHORT

PHILIP KINLEY, Manager.

Pianoforte Copies of the new Galop, with chorus,  
will be out shortly, and may be had of Mr W.  
Short. [25-o

(I.M.T.A., 23 June 1877; by courtesy of the British Library.)

## Appendix 8J

# Derby Castle Hotel, Pavilion, and Pleasure Grounds.

GENERAL MANAGER ... .. Mr FRED. BAILEY.

## GRAND OPENING FESTIVAL,

WEDNESDAY NEXT, JULY 5, 1882.

## INAUGURATION OF SIXTH SEASON

With an array of Talent never before attempted.

### MORNING AND AFTERNOON CONCERTS.

Engagement at an enormous expense of

## A MAGNIFICENT BAND,

Consisting of 16 Talented and Carefully-Selected Instrumentalists.

Conductor ... .. Mr R. BAILL, R.A.M.

### Programme for July 5, and following days.

- 10 a.m.—Feeding Animals. Performing Seals.  
10 30 a.m.—Moria, the Greatest Illusion of the age.  
11 a.m.—Selections by the Splendid Band.  
11 45 a.m.—Storelli, the Wonderful Musical Marvel (from Royal Aquarium, London).  
12 15 p.m.—The celebrated Rock Band, by Messrs Till & Sons. The most Marvellous  
Performance ever witnessed (First appearance on the Island)  
12 45 p.m.—Messrs Rogers & Leslie, the talented Baritone and Tenor Vocalists (from  
the principal London Concerts).  
2 p.m.—Feeding the Animals. Performing Seals, &c.  
2 30 p.m.—Moria, the Greatest Illusion of the age.  
3 p.m.—Selections by the Splendid Band.  
3 30 p.m.—Rogers and Leslie, Baritone and Tenor Vocalists.  
3 45 p.m.—Storelli, the Musical Marvel.  
4 p.m.—Rock Band. Messrs Till & Sons.  
4 45 p.m.—Rogers and Leslie, Baritone and Tenor Vocalists.

Swings, Archery, Aunt Sally, Croquet, Telescopes, &c., &c., throughout the day

ALWAYS SOMETHING TO AMUSE.

## Dancing in the Grand Illuminated Pavilion

FROM SEVEN P.M.

## ILLUMINATION OF THE GROUNDS AND PAVILION

With Thousands of Coloured Lamps and Novel Devices.

## GRAND DISPLAY OF FIREWORKS

During the Evening by the Company's Pyrotechnist, Mr CALDWELL.

NOVELTIES OF EVERY DESCRIPTION. ANIMALS, FOREIGN BIRDS, SEALS, CAVES OF  
HARMONY, FAIRY GLENS, RUSTIC AND ROMANTIC WALKS, &c.

## GRAND HALL OF MIRRORS AND PALM TREES,

Where REFRESHMENTS of the First Quality can be obtained.

### THE HOTEL

Is delightfully situated in the most romantic and picturesque spot on the margin of the Bay, and will be  
found a most comfortable resort for Visitors. Full staff of Servants. Moderate Tariff. Boarders are  
supplied with Key to Private Gate.

Company's Busses and Tram Cars run to the Gates every Ten Minutes.

ADMISSION—UP TO SIX P.M., 6d; AFTER SIX P.M., 1s.

ALL ENTERTAINMENTS FREE.

(I.M.T.A., 1 July 1882; by courtesy of the British Library.)

## Appendix 8K

Examples of items included in the Derby Castle afternoon concerts for the week beginning Monday 10 June 1889.<sup>4</sup>

|                         |                                                                                                              |            |
|-------------------------|--------------------------------------------------------------------------------------------------------------|------------|
|                         | “March Militaire Punjaub”                                                                                    | Le Thiere  |
| Overture                | “Marco Spada”                                                                                                | Auber      |
| Selection from works of |                                                                                                              | Sullivan   |
|                         | Solos by Mr T. Matthews (cornet), Mr T. B. Marsden (flute),<br>Mr Norton (clarionet), [Mr Chapman] (bassoon) |            |
| Overture                | “The Mistress”                                                                                               | Suppe      |
| Duet                    | “The Swiss and his Lass”                                                                                     | Popp       |
|                         | Flute and cornet                                                                                             |            |
| Galop                   | “Steeplechase”                                                                                               | Popp       |
|                         | “Forge in the forest”                                                                                        |            |
| Selection               | “Patience”                                                                                                   | [Sullivan] |
| Overture                | “Le pre aux Clercs”                                                                                          | Herold     |
| Overture                | “Well of love”                                                                                               | Balfe      |
| Violin solo             | [?]                                                                                                          | Langey     |
|                         | Mr J. W. Gaggs                                                                                               |            |
| Violin duet             | “They mother is watching”                                                                                    | Ersfield   |
|                         | Mr J. W. Gaggs and Mr V. Fawcett                                                                             |            |
| Song                    | “Waiting for the King”                                                                                       | Moir       |
|                         | Miss Lottie Herod                                                                                            |            |
| Song                    | “Sissie”                                                                                                     | [?]        |
|                         | Miss Lottie Herod                                                                                            |            |
| Song                    | “A summer shower”                                                                                            | [?]        |
|                         | Miss Lottie Herod                                                                                            |            |
| Song                    | “The Pilgrim of Love”                                                                                        | [?]        |
|                         | Mr Blacow                                                                                                    |            |

<sup>4</sup> *I.M.T.A.*, 15 June 1889. The items have been gleaned from newspaper reports.

Song

“Let me like a soldier fall”

[?]

Mr Blacow

Harold Gaggs provided the pianoforte accompaniment to Miss Herod’s songs.

Copyright protected

## Appendix 8L

Examples of Sunday Concert programmes in 1877.

### Falcon Cliff Pleasure Grounds.

The most lovely show place on the Island, on the height immediately above the Castle Mona Hotel, with entrances from the Victoria-road, leading to Laxey, and the Crescent road, on the Shore. Tramway Cars pass every Five Minutes.

GRAND

#### **SACRED CONCERT,**

*On Sunday next, August 29,*

Commencing at Seven p.m.

PROGRAMME.

Chorus—"The Evening Star" ..... *Clarke*  
Chorus—"Jubilate" ..... *Ebdon*  
Selection—"Il Flauto Magico" ..... *Mozart*  
Glee—"When Wearied Wretches" ..... *Bishop*  
Chorus—"Hallelujah" ..... *Handel*  
Chorus—"Nunc Dimittis" ..... *Ebdon*

God Save the Queen.

ADMISSION THREEPENCE. <sup>[44]</sup>

### Falcon Cliff Pleasure Grounds.

#### **SUNDAY CONCERT.**

TO-MORROW (SUNDAY), SEPT. 9,

Commencing at 7 p.m.

PROGRAMME,

Chorus—"Oh Father, whose Almighty Power" ..... *Handel*  
Chorus—"Sing unto God"—(Judas Maccabeus) ..... *Handel*  
Recit—"And God said, &c." ..... }  
Chorus—"The Heavens are telling" ..... } *Haydn*  
Glee—"Evening Star" ..... *Webbe*  
Chorus—"Worthy is the Lamb" (Messiah) ..... *Handel*  
Chorus—"Amen" ..... *Handel*

(I.M.T.A., 25 August; 8 September 1877; by courtesy of the British Library.)

## Appendix 8M

Examples of the repertoire performed in the afternoon concert by the Falcon Cliff Band and vocalists. These examples are taken from newspaper reports.

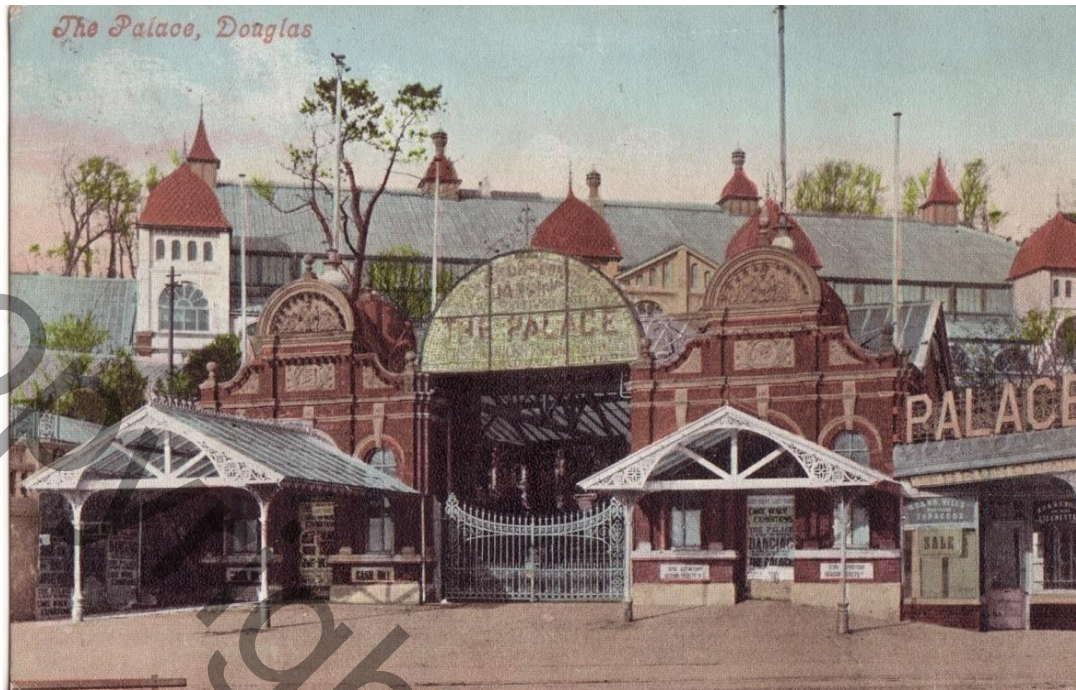
Items included in the afternoon concert of Thursday 8 August 1889.<sup>5</sup>

|                 |                                                                                 |              |
|-----------------|---------------------------------------------------------------------------------|--------------|
| March           | “Chinese War”                                                                   | Michaelis    |
| Overture        | “Nabuco”                                                                        | Verdi        |
| Song            | “The Bohemian Girl”                                                             | Balfe        |
|                 | Mr Bantock Pierpoint                                                            |              |
| Waltz           | “Masquerade”                                                                    | Herne        |
| Song            | “Quando a te liete”                                                             | Gounod       |
|                 | Miss Emilie Lloyd                                                               |              |
|                 | Cello obligato, Mr Collinson                                                    |              |
| Grand Selection | “Lucia de Lammermoor”                                                           | Donizetti    |
|                 | Solos by Mr Cockerill (harp), Mr James Bell (cornet),<br>Mr Branston (trombone) |              |
| Overture        | “La Gazza Ladra”                                                                | Rossini      |
| Song            | “The Viking”                                                                    | Ernest Birch |
|                 | Mr Bantock Pierpoint                                                            |              |
| Trombone solo   | “The Village Blacksmith”                                                        | [Weiss]      |
|                 | Mr Branston                                                                     |              |
| Idyll           | “The Shepherd’s Dream”                                                          | Labitsky     |
| Song            | “The Garden of Sleep”                                                           | Lara         |
|                 | Miss Lloyd                                                                      |              |
| Post horn galop | “Villiers Coach”                                                                | Reynolds     |
|                 | Solos by Mr Bell (horn)                                                         |              |

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<sup>5</sup> *I.M.T.A.*, 10 August 1889.

## Appendix 8N



A picture postcard posted in 1909 of the exterior of the pleasure resort 'The Palace'. To the right a poster can be seen advertising 'Dancing' (author's private collection).



A picture postcard posted in 1905 of The Palace's large ballroom. The orchestra stand can be seen in the centre left (author's private collection).





# THE PALACE

AND  
**SUMMER GARDENS.**

MANAGER (for the Manx Syndicate, Limited) ... .. SAM K. WHITE.

A GRAND

## SACRED CONCERT

WILL BE GIVEN  
**TO-MORROW (SUNDAY), Sept. 15.**

PRINCIPAL ARTISTS:—

MADAME LORI RECOSCHEWITZ, Mezzo-Soprano ;  
Miss DEWS, Contralto ;  
MR. JOHN PROBERT, Tenor ;  
MR. WILLIAM BRADFORD BASS,

In addition to the above.

**THE MAGNIFICENT BAND**

Attached to The Palace, will Play.

Conductor ... .. Mr. FRED. VETTER  
(MANCHESTER).

Programme:—

|             |                                                                    |
|-------------|--------------------------------------------------------------------|
| OVERTURE    | ... .. "Samson" ... .. (Handel)                                    |
|             | THE BAND.                                                          |
| ARIA        | ... .. "Come Margarita, Come (Martyr of Antioch) ... .. (Sullivan) |
|             | Mr. PROBERT.                                                       |
| SONG        | ... .. "The Star of Bethlehem" ... .. (Adams)                      |
|             | Madame RECOSCHEWITZ.                                               |
| ARIA        | ... .. "Arm, Arm, ye brave" (Judas Maccabeus) ... .. (Handel)      |
|             | Mr. W. BRADFORD.                                                   |
| ARIA        | ... .. "O, Rest in the Lord," (Elijah) ... .. (Mendelssohn)        |
|             | Miss DEWS.                                                         |
| CORNET SOLO | ... .. "Glory to Thee, my God, this night" ... .. (Gounod)         |
|             | Mr. DODD.                                                          |
| ARIA        | ... .. "How vain is man" (Judas Maccabeus) ... .. (Handel)         |
|             | Mr. PROBERT.                                                       |
| NEW SONG    | ... .. "The Home beyond" ... .. (Renn)                             |
|             | Madame RECOSCHEWITZ.                                               |
|             | Violin Obligato ... .. Mr VETTER.                                  |
| ARIA        | ... .. "Thou'rt passing hence my brother ... .. (Sullivan)         |
|             | Miss DEWS.                                                         |
| ARIA        | ... .. "Why do the Nations" (Messiah) ... .. (Sullivan)            |
|             | Mr. W. BRADFORD.                                                   |
| MARCH       | from "Abraham" ... .. (Moliere)                                    |

DOORS OPEN AT 7; CONCERT TO COMMENCE AT 8.

**Admission - - - - ONE SHILLING.**

Free List Entirely Suspended (Press and Shareholders excepted). [35-

There appears to be a mistake in the programme. The composer of the last 'Aria' should read Handel and not Sullivan (*I.M.T.A.*, 14 September 1889; by courtesy of the British Library).

# THE PALACE

AND

## SUMMER GARDENS.

MANAGER (for the Manx Syndicate, Limited)...

SAM K. WHITE.

# THE LAST SACRED CONCERT

OF THE PRESENT

Triumphantly Successful Season,

WILL BE GIVEN

**TO-MORROW (SUNDAY), SEPT. 22.**

PRINCIPAL ARTISTS:—

MADAME LORI RECOSCHEWITZ, Mezzo-Soprano ;

Miss DEWS, Contralto ;

MR. JOHN PROBERT, Tenor ;

MR. WILLIAM BRADFORD, BASS.

In addition to the above.

### THE MAGNIFICENT BAND

Attached to The Palace, will Play.

#### Programme:—

|                         |                                                                    |     |                  |
|-------------------------|--------------------------------------------------------------------|-----|------------------|
| EVENING HYMN            | ... " Glory to Thee, my God, this night "                          | ... | ...              |
| INTRODUCTION & OVERTURE | ... " Hymn of Praise " ...                                         | ... | (Mendelssohn)    |
|                         | THE BAND.                                                          |     |                  |
| ARIA                    | ... " If with all your hearts " (Elijah)                           | ... | (Mendelssohn)    |
|                         | MR. JOHN PROBERT.                                                  |     |                  |
| ARIA                    | ... " There is a green hill far away " ...                         | ... | (Gounod)         |
|                         | MADAME RECOSCHEWITZ.                                               |     |                  |
| SACRED SONG             | ... " Nazareth " ...                                               | ... | (Gounod)         |
|                         | MR. W. BRADFORD.                                                   |     |                  |
| ARIA (by desire)        | ... " He was despised and rejected " ...                           | ... | (Messiah)        |
|                         | MISS DEWS.                                                         |     |                  |
| TRIO                    | ... " Gratias Agimus " (Messe Solennelle) ...                      | ... | (Rossini)        |
|                         | MISS DEWS, MR. J. PROBERT, & MR. W. BRADFORD.                      |     |                  |
| ARIA                    | ... " Hear ye, Israel " (Elijah)                                   | ... | (Mendelssohn)    |
|                         | MADAME RECOSCHEWITZ.                                               |     |                  |
| ARIA                    | ... " Be thou faithful " (St. Paul)                                | ... | (Mendelssohn)    |
|                         | MR. J. PROBERT. Violoncello Obbligato—MR. W. HATTON.               |     |                  |
| SACRED SONG (by desire) | ... " Thou'rt passing hence, my brother " ...                      | ... | (Sullivan)       |
|                         | MISS DEWS.                                                         |     |                  |
| ARIA                    | ... " It is enough, O Lord " (Elijah)                              | ... | (Mendelssohn)    |
|                         | MR. W. BRADFORD.                                                   |     |                  |
| QUARTETT                | ... " Cast thy burden " (Elijah)                                   | ... | (Mendelssohn)    |
|                         | MADAME RECOSCHEWITZ, MISS DEWS, MR. J. PROBERT, & MR. W. BRADFORD. |     |                  |
| MARCH                   | ... " Coronation " ...                                             | ... | (Scottson Clark) |

Conductor ... .. **Mr. FRED. VETTER**  
(MANCHESTER).

DOORS OPEN AT 7; CONCERT TO COMMENCE AT 8.

**Admission - - - - ONE SHILLING.**

Free List Entirely Suspended (Press and Shareholders excepted).

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## Appendix 8R

Two examples of Sunday programmes given at The Palace by The Palace Orchestra, conducted by Harry Wood in 1910.

# THE PALACE.

## Grand Evening Concert

To-Morrow, SUNDAY, July 24th.

Principal Artists:—

### MISS PERCEVAL ALLEN

Prima Donna, of the Royal Opera, Covent Gardens.

### Mr Herbert Brown

The Celebrated Baritone.

### Mr Haydn Wood

The Popular Solo Violinist; and

### The Palace Orchestra

Conductor—  
Mr HARRY WOOD

#### Synopsis of Programme:

|                                                  |                          |
|--------------------------------------------------|--------------------------|
| OVERTURE—"Hans Heiling" .....                    | (Marchner)               |
| ORCHESTRA.                                       |                          |
| VULCAN'S SONG ("Philemon et Baucis") .....       | (Gounod)                 |
| Mr. HERBERT BROWN.                               |                          |
| ARIA—"Softly Sighs" ("Der Freischütz") .....     | (Weber)                  |
| Miss PERCEVAL ALLEN.                             |                          |
| VIOLIN SOLO—"Huldarino Balaton" .....            | (Hubay)                  |
| Mr. HAYDN WOOD.                                  |                          |
| SONG—"Thou'rt Passing Hence" .....               | (Sullivan)               |
| Mr. HERBERT BROWN.                               |                          |
| FANTASIE DE CONCERT—"Cavalleria Rusticana" ..... | (Mascagni)               |
| ORCHESTRA.                                       |                          |
| ARIA—"Jewel Song" ("Faust") .....                | (Gounod)                 |
| Miss PERCEVAL ALLEN.                             |                          |
| VIOLIN SOLOS—(a) "Chant sans Paroles" .....      | (Tchaikowsky—Haydn Wood) |
| (b) "Variations on Carnival de Venice" .....     | (Haydn Wood)             |
| Mr. HAYDN WOOD.                                  |                          |
| SONG—"Haste to the Fair" .....                   | (Kennedy Russell)        |
| Mr. HERBERT BROWN.                               |                          |
| SONG—"If Love were all" .....                    | (Dorothy Foster)         |
| Miss PERCEVAL ALLEN.                             |                          |
| PROCESSIONAL MARCH (from "Henry VIII.") .....    | (E. Gerran)              |
| ORCHESTRA.                                       |                          |

#### Admission—ONE SHILLING.

Reserved Seats, 6d extra, may be booked at The Palace, and at the Office of "The Isle of Man Times," Athol Street.

Doors open at 7-30 o'clock; Concert commences at 8-15 p.m.

(I.M.T.A., 23 July 1910; by courtesy of the British Library.)

# THE PALACE.

## Grand Evening Concert

To-Morrow, SUNDAY, August 21st.

Principal Artists:—

**Mdm. Kirkby Lunn** **Mr Ben Davies**

The Great Operatic Contralto:

England's Most Popular Tenor;

**Mr Haydn Wood,**

Solo Violinist;  
and

**The Palace Orchestra**

Conductor—  
**MR HARRY WOOD**

### Synopsis of Programme:

HYMN—"The Ocean hath no Danger" ..... (Tune—"Aurelia")  
OVERTURE—"Festival" ..... (Leutner)

ORCHESTRA.

RECIT. and AIR—"Deeper and deeper still" ..... ("Jepbtha") (Handel)  
"Waft her, angels" ..... "

RECIT. and ARIA—"Che Faro" ..... ("Orfeo") (Gluck)  
Madame KIRKBY LUNN.

VIOLIN SOLOS—"Serenade Melancolique" ..... (Tschaikowsky)  
Mr. HAYDN WOOD.

Peter Ilitch Tchaikowsky was one of the most remarkable Russian composers. His compositions bear an impress of the Slavonic temperament—fiery exaltation on a basis of languid melancholy. The piece played to-night is typical of the composer's nature, for he was ever of a morose and moody disposition.

SONG—"Onaway! awake, beloved" ..... ("Hiawatha") (S. Coleridge-Taylor)  
Mr. BEN DAVIES.

SUITE—"Peer Gynt" ..... (Grieg)  
(a) "The death of Ase"  
(b) "Anitra's Dance"  
(c) "In the hall of the Mountain Kings."  
ORCHESTRA.

ARIA—"God shall wipe away all tears" ..... (Sullivan)  
Madame KIRKBY LUNN.

VIOLIN SOLOS—(a) "Sonnet Allegre" ..... (D'Ambrosio)  
(b) "Carnival de Venise" ..... (Haydn Wood)  
(By Request)  
Mr. HAYDN WOOD.

SONG—"The Sailor's Grave" ..... (Sullivan)  
Mr. BEN DAVIES.

SONG—"It is not because your heart is mine" ..... (Hermann Lohr)  
Madame KIRKBY LUNN.

BRITISH MILITARY MARCH—"The Peace-maker" ..... (Walter)  
ORCHESTRA.

**Admission—ONE SHILLING.**

Reserved Seats, 1s. extra, may be booked at The Palace.  
Doors open at 7.30 o'clock; Concert commences at 8.15 p.m.

(I.M.T.A., 20 August 1910; by courtesy of the British Library.)