

A HISTORY OF BRASS BANDS IN NEW SOUTH WALES 1788 - 1901

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ABSTRACT

The brass band as a unique musical ensemble began to emerge in Britain during the early 19th centuries. The reed bands and later brass bands grew out of the pre-existing musical ensembles of the time. By the middle of the 19th century an all brass band tradition had developed that would go on to become one of Britains' most recognisable forms of amateur music making.

The colony of New South Wales was initially established as a penal settlement. The early musical scene was dominated by British army bandsmen who were present as part of the forces sent to run the penal colony. Civilian brass and reed bands began to develop from the 1840's with the abandoning of convict transportation in favour of free settlement. Settlers from the socio-economic groups and regions traditionally associated with banding provided the initial impetus for the formation of civilian bands. The growth of the band movement was also aided by the departure of the British military in 1870 and the formation of local military forces, complete with bands. Colonial expansion, ie. outside of Sydney, also saw many more bands formed in the newly founded country towns.

The British model of the amateur all brass band began to become established in New South Wales, and Australia as a whole, around the turn of the 20th century. Prior to this time the preferred instrumental line up was mixed brass and reed. Amateurism, within the New South Wales band movement, is a 20th century phenomena.

DECLARATION

I certify that this work has not been submitted for a higher degree to any other university or institution. The work herein is entirely my own, except where acknowledged.

Mark Pinner

Sydney, February 2004.

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INTRODUCTION

At the turn of the twentieth century the brass band had become one of the most recognisable and indeed dominant forms of participatory music making in New South Wales. By this time the British 'model' of a brass band, ie. a band consisting of only conical bored brass instruments, trombones and percussion instruments, had become a recognisable genre. Although wind bands¹, as opposed to string bands or orchestras, began to form in New South Wales for most of the eighteenth century the distinct 'brass band' genre only began to become dominant towards the turn of the twentieth century. In contrast the all brass band had begun to develop much earlier in Britain and had certainly become entrenched by the 1870's.

Geographically this thesis is concerned with the formative years of the band movement in the area that is now known as New South Wales. The earliest period, ie. from 1788 to 1888, covers the first one hundred years of the colony. The developing band movement was, for the most part, dominated by the presence of the British military bands. These military bands also had a profound influence over the development of a local amateur and professional music scene. Towards the end of this period there was large scale migration of free settlers from Britain. Needless to say that a number of these settlers would have been bandsmen in Britain. Gradually local musicians became more aware of the all brass band genre that was beginning to become the norm in northern Britain. The period between the Centenary in 1888 and Federation in 1901 began to see the rise of the all brass band in New South Wales as a distinct musical genre.

The brass band is a very distinct musical ensemble being audibly, visually and culturally unique. The distinct sound of the brass band comes directly as a result of the instrumentation. The brass

¹ Meaning brass and reed bands as opposed to fife bands or pipe bands.

band, not surprisingly, is made up entirely of brass instruments with the addition of percussion. The uniqueness of the sound, however, is derived from the particular brass instruments used. The trumpet family, for example, entirely absent, as are French horns. This is unusual considering these instruments, ie. trumpets and horns, were the main orchestral brass during the Classical and early Romantic periods, during which the brass band has its origins. In the true brass band, as opposed to reed or military bands, woodwinds are also absent. Instead the brass band is made up of cornets (including the Eb soprano), the saxhorn family (flugelhorn, tenor horns and baritones), trombones (tenor and bass) and tubas (Euphonium, EEb and BBb basses). Indeed, many of the instruments of choice in the brass band are largely obsolete in other ensembles.

The brass band 'culture' is harder to characterise than the reasons behind the unique sound. To outsiders, bandsmen² often appear to be speaking a musical language of their own. After all, how is anybody outside of the brass band supposed to be able to understand the naming of an instrument of Eb alto pitch, as a 'tenor' horn. Likewise, an instrument of Bb tenor pitch is implausibly named a 'baritone'. All instruments from the Eb soprano cornet to the BBb bass, with the exception of the bass trombone, are provided with music written in the treble clef and treated as transposing instruments. This, although it makes perfect sense to the bandsman, appears strange to the outsider³.

Brass bands also have a somewhat unique appearance. They are characterised by the wearing of distinctive uniforms, each band with its own style. Although military bands also wear uniforms, they tend to show less individuality being essentially a military uniform. The band uniform, in

² Prior to the 1960's it was almost unheard of, with the exception of the Salvation Army, for women to be members of brass, reed or military bands. The terms 'bandsman' or 'bandsmen' are used in this thesis to describe members of bands regardless of gender.

³ Although there are transposing instruments in both orchestras and military bands, they tend to be of higher pitches. Instruments of tenor pitch, and larger, tend to be written in tenor and bass clefs as non-transposing instruments in all other ensembles.

much the same manner as a football jersey, tends to promote a kind of 'tribalism' or membership of a distinct clan. Brass band 'tribalism' tends to exist on two levels. At the first level membership of a band means being part of the brass band movement as a whole. Us, as bandsmen, versus them, non bandsmen. At a different level, a them versus us attitude exists between individual bands. This in turn engenders a competitive urge which, although not confined to brass bands, is definitely more pronounced in the band movement. This competitive urge is manifested in the brass band contest. Although musical contests exist outside the band world, there is no more intense musical competition than a band contest. It may also be said that contesting has contributed, in a slightly indirect way, to the general improvement in musical standards of other groups. Although brass bands may be considered somewhat insular there has been, and still is, an amount of crossover to other genres. Many brass band musicians have crossed over into other musical fields, most notably the military bands and orchestras, but also into the field of jazz and improvised music.

The importance of the brass band, in New South Wales, as both a musical and social entity cannot be understated. Brass bands in Britain were often viewed as being little more than 'working man's music making' or a form of amateur 'self entertainment'⁴. This attitude was not as prevalent in New South Wales. Bands, for the most part, were part of the musical mainstream of the colony. Throughout the 19th century bands were an essential part of any civic occasion. By the second half of the 19th century brass bands had become the one of the main sources of public entertainment. The presence of a band at a procession was considered essential. It is safe to say that brass bands gave many members of the public their first taste of 'art music', via the transcription of operatic and orchestral music. Bands were also responsible for disseminating the newest forms of popular music and dance.

⁴ Herbert (1991,p7&ff) and Taylor (1979,p22&ff).

Bands have long performed in venues, such as parks and bandstands, often shunned by musicians in other ensembles. The number of bandstands, most of which were built during the latter half 19th century, present in public parks in Australia attest to the popularity of bands during that time. Prior to the advent of the mass media, brass band concerts, in parks, were a popular form of public entertainment. The portability of bands and the suitability of brass instruments for outside playing, contributed to the popularity of this type of concert. During the 19th Century no outing, excursion or picnic was complete without the presence of a band. Likewise, bands were generally present at larger scale sporting events such as horse races, rowing and athletic carnivals. Bands were often called on to assist charities with fundraising and were often enlisted for religious causes.

By Federation, in 1901, the colony was barely over 100 years old but had a firmly established musical culture. Brass bands had become one of the most highly visible musical ensembles in the colony. The history of the brass band in New South Wales to 1901 can be divided into two broad periods. The first of these periods, from the foundation of the colony in 1788, to the Centenary in 1888 can be said to be the formative period. The second period, from 1888 to Federation, was a time of consolidation.

The brass band movement, much like the colony itself, had somewhat humble beginnings. The musical scene in general was dominated, at least until the 1840's, by the British military bands stationed in the colony. Brass bands at this stage were largely informal organisations which received little exposure. By the middle of the 19th century the beginnings of a brass band movement can be seen. This can be attributed to the rise in both free settlers and 'native'⁵ born Australians. Although the British military did not withdraw from the colony until 1870, the resources of the military bands were stretched to the limit. More bands were needed to provide

⁵ The term 'native' was used to describe those of British parentage who were born in the colony.

both music for civic occasions and public entertainment. By the second half of the 19th century local musicians had begun forming organised brass bands. The formation of these local bands was assisted also by the retirement, and settlement, of a number of bandmasters and bandsmen from the British army. By the late 1850's, local volunteer part time military units had been formed to assist the British garrison regiments. These volunteer units, and a small permanent force, eventually took over responsibility for the defence of New South Wales. The enlistment of bands into the volunteers went a long way to formalising the band movement in New South Wales. The band movement during the 1860's was very much dominated by volunteer bands. By the 1870's, however, civilian bands had begun to become established. The establishment of large numbers of civilian bands from 1870 can in some way be explained by the expansion of the population to rural areas. This expansion was fuelled by agriculture and mining and took the focus of Sydney at least for a while. The growth of the city of Newcastle as both a mining and agricultural centre as well as a transport hub for both sea and rail freight provided the ideal social environment for the brass band. The growth of country towns also provided a fertile environment for the formation of bands.

The period between 1888 and Federation, in 1901, was one of the most dynamic in the history of the colony. It was also a period of consolidation for the band movement. Politically and economically, this period in New South Wales' history is marked by the rise of the labour movement, the colony's first economic depression and the push towards Australian nationhood. Labour reform and the push for an eight hour working day were features of the early 1890's. Just as the 'Reform Movement' in Britain during the 1790's provided some the impetus for the formation of reed bands, the push for labour reform during the 1890's in New South Wales provided a similar impetus for brass bands. Bands were enlisted to the labour cause, being highly visible in connection with the 'Eight Hour Day' movement. Bands were called on to perform at demonstrations held under the Eight Hour Day banner. Band contests were also held as part of

the movement. It is during this period the band contest entered the public psyche in a significant way⁶.

The Centenary celebrations of 1888 included a band contest which, for the first time, pitted bands from different colonies against each other for a kind of 'National' championship. The concept of nationhood, and the consequent push for federation of the colonies, began to develop during this period of colonial history. In the band world the concept of a national championship began to develop further during the 1890's culminating in 'Intercolonial' band contests, the forerunners of the National Band Championships. It was also during the last decade of the 19th century that amateur Band Associations, representing bands and bandsmen, were formed marking the beginning of a formalised amateur band movement.

⁶ Crowds numbering in the thousands were not unusual.

CHAPTER 1

LITERATURE SURVEY, THESIS ORGANISATION AND METHODOLOGY

Literature Survey

The subject of the brass band is given relatively little consideration in general writings on musical history. There is also relatively little contemporary material written during the formative period the brass band. This is unusual considering the high participation rate in bands compared to other forms of musical ensemble such as orchestras. Much of the historical writing on bands begins during the second half of the 20th century and includes a number of very comprehensive works on the genre. There are a number of possible explanations for the shortage of early writings but one possible explanation may be the fairly short history of the band movement itself. Another explanation may be ‘cultural cringe’. Brass and reed band music was viewed by the upper class ‘establishment’, both musical and otherwise, as working class music and therefore of little consequence. This is in spite of the fact that bands refrained from playing the ‘bawdy’ music of the music hall and based their repertoires on art music and respectable dance forms. The position of the brass band as a purveyor of popular music and representative of popular culture may also be a contributing factor. This musical choice did little to enhance the status of bands and bandsmen in the eyes of the upper classes, as this anecdote demonstrates.

Apparently at a musical soiree which were all the vogue in those days, he had attempted

to converse with the 'swell' but the gentleman declined as it was beneath him to talk to a conductor who was dressed in a uniform and dammit not a military uniform either, infernal cheek ! (Hailstone;1987,p11)

Another important factor, which may explain the paucity of early historical writing, was literacy. It may be contended that the majority of bandsmen, even as late as the early twentieth century, had limited or non-existent literacy skills. Bandsmen were drawn mainly from tradesmen, artisans, miners, factory workers and rural workers who received little or no education in reading and writing. It may also be said that these same people were far more fluent in reading music than words, although, many bandsmen were assumed to have learned much of their repertoire by rote. There were, however, some band secretaries and treasurers who were very assiduous in keeping records, especially financial records and minutes of meetings. These records, fortunately, have provided some primary research material for later band historians.

There are two known published brass band writings from the late 19th century. The first of these is an early history covering the first 100 years of the Besses o'th' Barn Band, published in the 1890's by Joseph Hamspon. (cited in Taylor;1979,p7&ff) The second work is called *The Origins and Promotion of Brass Band Contests*, written during the 1890's by Enderby Jackson. There are also some early writings on military bands by Henry George Farmer. More contemporary accounts on the activities of bands were written in the brass band journals of the day such as the *British Band News*, *British Bandsman* (including *Contest Field* and *Orchestral Times*). An anthology of these works is given in Hailstone (1987).

The bulk of research on the history and origins of brass bands, in Britain, was written in the latter half of the 20th century. The main secondary sources; Taylor (1979), Herbert (1991), Boon (1966), Newsome (1998) and Brand, V & G (eds.1979) as well as an earlier brief history in

Wright (1963) are all written during the second half of last century. There is much contained in these documents that can be accepted as factual evidence being drawn largely from source documents. Contest dates, results, test pieces, rules etc. provide conclusive historical evidence, as do catalogues from music publishers and instrument makers. Minutes and account books from individual bands and brass band periodicals are other sources used by the above authors as are municipal and works documents. There is also much use of anecdotal evidence such as recollection, letters and even myth. There is a good deal of accord in these works but there are also some discrepancies and unanswered questions.

Boon (1966) in his treatise on Salvation Army bands⁷, *Play the Music! Play*, asserts that early town bands are directly linked to church bands and were in fact probably made up of the same players. It may be supposed from this that the lineage of brass bands may in fact stretch as far back as the seventeenth century and the puritannical ban on the use of the organ in churches. The organ, during its period of interdiction, was replaced by small groups of musicians known as 'Church Bands'. According to Herbert (1991) the lineage of the brass band can be directly related to military bands, village bands, municipal 'waits' (ie. professional musicians employed by town councils) as well as church bands. Herbert places far more emphasis on the influence of military bands and waits, in other words, professional musicians, than Boon. Taylor (1979) maintains that the ban on the organ was not as widespread as reported by other historians and, as a consequence, downplays the importance of the church band.

Likewise, the above historians do not seem to have come to the same conclusions as to the identity of the oldest band in Britain. Taylor (1979;p7&ff.) draws on the above mentioned history of Besses o'th' Barn, by Joseph Hampson, which claims the band has existed since 1790, firstly as a string band, then becoming Clegg's Reed Band in the early 1800's, eventually emerging as

Besses o'th' Barn. Newsome and Taylor both make mention of the Coxlodge Institute, or the Coxlodge and Hazelrigg Band from 1808 which may have pre-dated Clegg's Reed Band. Taylor also makes mention of the first attempt to form the Stalybridge Band in the same year. The question of which band is the first brass, or brass and reed band, in Britain is not answered definitively. Likewise, the motivation for some bands becoming all brass is not satisfactorily answered and neither is the question of which band converted first. The earliest all brass band, according to Newsome, was the Blaina Band from Gwent, in South Wales, who converted in 1832. The Blaina Band was followed, in 1833, by Hardman's York Band and then Bean's Band, also from York, in 1834. The first bands cited by Herbert as being all brass were the Preston United Independent Harmonic Brass Band of 1838 and also the Cyfarthfa Band⁸ formed around the same time. It is undeniable that many bands were not all brass until very much later and some smaller bands are still brass and reed to this day. The question of why bands began to eschew woodwind instruments, in favour of an all brass line up, is not addressed in any detail.

Violet Brand (Brand, V&G, [eds.] 1979) begins her study of the brass band from the 1851 Great Industrial Exhibition at the Crystal Palace. The precursors, church bands, village bands, military bands, waits and reed bands are, to an extent, ignored. Brand's history more or less begins with the adoption of the Saxhorn which was exhibited in England at the Crystal Palace in 1851. The first band to win a major contest in Britain using these new instruments was the Mossley Temperance Saxhorn Band in 1853. It would seem from Herbert's research that some type of saxhorn was in fact being used by the Cyfarthfa Band a good deal earlier than 1853.

⁷ Another history of the Salvation Army in Australia is available in Bolton, B. (1980) *Booths Drum: The Salvation Army in Australia. 1880-1980*, published by Hodder & Stoughton.

⁸ There is some discrepancy between the reported instrumentation of the Cyfarthfa Band. Newsome (1998) shows the line up as being 3 Keyed Bugles, 4 Cornets, 2 Tenor Horns, 4 Trombones, 1 Euphonium, 1 Ophicleide, 2 Bombardons, 2 Unidentified, Bass and Side Drums. Trevor Herbert, the primary researcher of this band, states in an e-mail to the author (28 Jan 00) that the instrumentation changed a number of times and that Newsome's information is misleading.

This thesis, however, is concerned with the history of the band movement in New South Wales between 1788 and 1901. The brass bands of the Australian colonies and in particular New South Wales had their own unique evolution in which British influence is somewhat dilute. Secondary sources, specifically relating to the early history of bands in New South Wales, are limited. Again, the majority of these secondary sources are written in the second half of the 20th century.

Secondary sources include a history (BA [Hons] thesis UNSW Department of History) of the Bathurst District Band, entitled, *The Brass Shall Be King, A Social History of the Bathurst District Band, 1885- 1935* by Rachel Blackwood (1999). A masters thesis on Military Bands in New South Wales by Peter Richardson which is yet to be located.⁹ Other important secondary sources are the short historical essays, about Australian brass bands, written by Jack Greaves, Historical Research Officer of the Band Association of New South Wales. These essays are generally included in various Band Association newsletters and contest programs, as well as an insert to a set of 2 compact discs entitled *The Great Bands of Australia*, produced by Soundabout Australia, Melbourne. Significant information on early brass and military bands, amongst more general information about music and dance in early Australia, can be found in *The Currency Companion to Music and Dance in Australia* by Whiteoak, J. & Scott-Maxwell, A. (2003). There are some early brass band journals in existence although they are difficult to access in New South Wales. The earliest of these are probably the *Intercolonial Brass Band News* published in Victoria during the early 1890's and the *Intercolonial Orchestral and Brass Band News* also published in the 1890's in New South Wales. Other journals with a specific band focus include the *Australasian Bandsman* and the *Australian Band (and Orchestra) News*. General musical periodicals, such as the *Australian Musical News* and the *Australian Band and Dance News*, began publication during the 20th century and, although they do contain writings on bands, are not specifically band journals.

⁹ There may also be a journal article from the 1960's on the same subject which also remains unlocated.

The largest source of primary research material is contained in the various newspapers published, in the colony of New South Wales, during the 18th and the 19th century. The earliest of these periodicals is the *Sydney Gazette* published from 1803. The *Sydney Gazette* was printed under Government licence and existed largely at the whim of the Governor. There is a tendency in this newspaper to report mainly government activities and, in the musical sphere, the activities of the military bands. Civilian music is treated rather scornfully and is not reported in great detail. The end of the Government monopoly over the press came in 1824 with the publication of the *Sydney Morning Herald* and *The Australian* newspapers. Reporting of the activities of civilian bands was still limited, even after the foundation of these newspapers. By the 1830's the *Daily Telegraph* and *Sydney Mail*, had also come into being. Again, very little about civilian band music is published in these newspapers during their early periods, however, other musical pursuits, such as choral, operatic and orchestral music began to gain some coverage, as did military bands. With the departure of the British military bands in 1870 local musicians, including bandsmen, were left to fend for themselves. Around this time the reluctance of the press to report on brass band activities seems to have eased a little. This can be partially explained by the emergence of bands attached to the volunteer forces. By the centenary of the colony in 1888 bands had become very much part of the Sydney musical mainstream and their activities are more widely reported. The importance of the brass band, especially its civil and civic functions, began to be appreciated by the press.

Outside of Sydney, the *Newcastle Morning Herald* appears to have been more inclined to report about local bands. Articles about bands in the *Newcastle Morning Herald* are, in comparison to Sydney Newspapers, quite complimentary, if not a little parochial. The activities and internal organisation of Newcastle and Hunter region bands, and band contests, are reported in much more detail than is given in the Sydney press. Similarly, the rural press, is also a fruitful source of material. Rural newspapers, servicing a single town or region, had local affairs, including the

town band, as their focus. In smaller country centres the town band had a higher profile, in general, than a single band in a large city like Sydney with its multitude of entertainment options. The particular town or region, and as a consequence the local press, felt a kind of ownership of their band which was often financed from scratch by public donations. This sense of ownership is reflected to some extent by the manner of press reporting.

Few bands in New South Wales have published their own histories and those that have are bands generally founded post 1901 and therefore of little direct relevance to the scope of this document. One exception is a history entitled *Gosford City Band Celebrates 100 Years* written by L. Moore (1998). A number of bands, some of whose origins fall within the scope of this work, have offered short histories on their internet sites. These are generally deficient in content and accuracy, with exceptions, and therefore are used as research leads, requiring further verification, rather than as factual documentation. The lack of referencing in these internet histories is of concern and in no way can they be considered primary sources. The records of individual bands, especially for the time frame of this thesis, are again virtually non-existent. The records that do exist are difficult to access; there is a certain amount of mistrust of outsiders from within bands. Most bands have historically been unincorporated, non-profit entities, as opposed to limited companies, so financial records are scarce.

Photographic records of New South Wales bands for the period to 1901 are quite rare. The Brass Band Photographic History web site, maintained by Philip Anderton and Barbara Turner at <http://www.optom.unsw.edu.au/public/bbhistory/bbh.htm;2003>, contains very few photographs of New South Wales bands, compared to Victorian Bands. Other significant photographic collections which feature bands are held by the Australian War Memorial, Newcastle City Library and Bathurst District Library. Most of pictures of bands in these collections are from after 1901 and therefore outside the scope of this work. Some of the Federation festivities, held in

Sydney on 26th January 1901, were captured as a motion picture film by the Limelight Department of the Salvation Army. Unfortunately, from a musical perspective, this is a silent movie.

Methodology and Thesis Organisation

The history of the brass band in Britain has been examined chronologically from the formation of recognisable bands of wind musicians during the early nineteenth century, to the establishment of an all brass band movement by the latter decades of that century. This 'linear' approach is appropriate if the history of the brass band is viewed from the perspective of the all brass band of the late nineteenth century being an improvement or more sophisticated form than the *ad-hoc*-pre-cursor ensembles that existed at the beginning of the same century. The impetus behind the formation of all brass bands, as oppose to mixed brass and reed bands, has been examined with regard to three main influences. The first of these influences is the development of instrumental technology. Instrumental developments have also been examined chronologically with a view to their importance in the development of the brass band. A more technical examination would require a dedicated study. The second influence is the 'cult of the personality'. The standardisation of brass band instrumentation and much of the choice of repertoire came about as the direct result of the influence of a relatively small number of high profile personalities. Certain of the cult like figures within the band movement were responsible for the development of the band contest as the third main influence over the formation of a cohesive band movement. Although there was a certain 'economic' rationale behind the band contest, in other words the band contest was designed to make money for the promoter, the importance of the contest was as a cohesive factor within the band movement.

Chapter 2 deals with the early history of the brass band in Britain from its origins, during the end of the 18th century, to the first of the 'golden' eras beginning from the 1870's. In order to understand the evolution of the brass band it is necessary to examine the pre-cursors, generally acknowledged by band historians to be important influences, to the formation of civilian bands.

The first section of chapter 2 deals with these precursors, namely, church bands, village bands, military bands and municipal waits, their functions and instrumentation. The material in this section is drawn together from a number of secondary sources. The opinions of the authors of these sources are examined comparatively. Although there is a substantial amount of historical accord amongst these authors there are also some differences of opinion. The key factors that influence the external view of brass bands are, firstly, class consciousness. The prevailing concept is that brass bands were, and to an extent still are, solidly working class and an embodiment of “working class achievement”. (Herbert;1991,p7) Secondly, and partly allied to the class issue, the brass band was viewed as a constructive leisure activity for the working man, free of moral danger. Additionally, the brass band was also important as a dispenser of popular music and an important element of the popular culture of the 19th century.

The development of the brass band as a genre has been examined firstly by examining some of the reasons behind the formation, in the first instance, of reed bands distinct from the musical ensembles that preceded them. The issues behind the evolution of the reed band into the brass band are also examined. These issues require an examination of the instrumental developments of the period, most notably the work of Adolphe Sax, and the extent to which these technological improvements provided the impetus for the formation of all brass bands. The period after 1850 is viewed, more or less, via the internal machinations of the band movement and the key figures within. The contribution of ‘cult’ like figures to the development of the British brass band cannot be understated.

The history of the band movement in New South Wales from 1788 to 1901, the core focus of this study, has been approached as a historical survey based on the collection of data from archival sources such as periodicals and newspapers. Secondary sources available on the subject, as well as more indirect sources, have been used to provide research ‘leads’ when examining primary

sources. Wherever possible, research material has been corroborated by using multiple primary sources and secondary sources where applicable.

The material found has been interpreted against the social history of New South Wales and is often allied to specific events such as the Centenary in 1888 or Federation in 1901. A 'geographical' approach has also been used when dealing with the expansion of the band movement into areas outside of Sydney. The push for the development of a cohesive brass band movement in New South Wales, imitative of that in Britain, came largely from outside of Sydney. The agricultural and mining centres of New South Wales, and the immigrants they attracted, probably had more of an effect on the development of a brass band culture than the metropolis of Sydney. The brass band flourished in the industrial and rural areas of northern England and Wales in areas characterised by similar industries as those found in Newcastle, the rural areas of New South Wales and later the Illawarra. For the purposes of this study the current geographical boundaries of New South Wales have been used although the partitioning of other colonies, such as Victoria and Queensland, took place during the scope of this work.

In contrast to the history of British bands, class issues are of less consequence in New South Wales. This is true, in general, of Australian society where class issues are based more around wealth than birth¹⁰. The moral benefits of a constructive leisure activity, such as the brass band, were recognised in New South Wales in much the same way as they were in Britain. The position of the brass band as a part of popular culture, in the colony, is also similar. The 'cult of the personality, so important to the development of brass bands in Britain, is not as evident in New South Wales during the 19th century. The evolution of the brass band in New South Wales was, in comparison to Britain, quite different. The overwhelming band genre in the colony was the mixed brass and reed band, although these bands were often styled 'brass' bands, until the early 20th

¹⁰ See McGregor (2001) for discussion.

century. The history of the band movement in New South Wales may be divided broadly into two time periods. The first period, stretching from the beginning of colonisation in 1788 to the centenary in 1888, is the formative period. The second period, from 1888 to Federation in 1901, may be viewed as a time of consolidation. The true formation of an amateur brass band movement, signalled by the formation of Band Associations, occurred during the very latter part of this time period. Both Chapter 3 and 4 deal with the formative years of New South Wales bands. Chapter 5 relates to the period of consolidation between 1888 and 1901.

In Chapter 3, the influence of the British military, and specifically military bands, over the music scene in early New South Wales is examined. To a large extent, the musical landscape of New South Wales, until the 1840's, was dominated by the military bands of the British Army.

Contemporary newspaper reports suggest that military bandsmen and bandmasters appear to have had a great deal more freedom to mix with other musicians general than may have been expected. Military musicians, in combination with local amateur and professional musicians, performed some of the earliest orchestral music in the colony. Military bandmasters, most of whom had the benefit of formal musical training, were often called upon as music arrangers and musical directors. Military bandsmen are also thought to have been responsible for training civilian amateur and professional musicians. During the 1860's local volunteer and militia forces were recruited in preparation for the withdrawal of the British army which occurred in 1870. Bands, most of which were already in existence as civilian bands, enlisted in the volunteer forces in much the same way as they did in Britain at the same time. The influence of these volunteer bands, which is significant to say the least, is also examined in this chapter.

Chapter 4 is concerned with the history of civilian music making during the first 100 years of the colony. The first recorded civilian brass and reed bands do not appear until the early 1840's, roughly coinciding with the end of convict transportation. Prior to this time brass and reed

musicians, in New South Wales at least, did not tend to form into bands, as such, but mixed with other musicians and often in professional circumstances. The rise of a civilian band movement in New South Wales began sometime during the 1860's. This may in part be explained by the arrival of free settlers, generally artisans, tradesmen and miners, from the areas of Britain associated with bands. The British brass band tradition, by this stage a noticeable and distinctive musical genre, was not imported into New South Wales lock, stock and barrel. The brass and reed band was to remain, for some decades, the dominant form in New South Wales. The attachment of bands to the volunteer forces also provided some impetus for the formation of bands. By the end of the first 100 years of the colony in 1888, a band movement, albeit brass and reed, made up of both civilian and volunteer bands was in evidence.

The second historical period in the history of the brass band in New South Wales begins with the celebrations of the colony's centenary in 1888 and is dealt with in chapter 5. By this time a discernable band movement, all though not yet all brass or amateur, was in evidence. This period was one of consolidation. The brass (and reed) band had become firmly established in the public psyche. Band concerts were seen as worthwhile and morally wholesome forms of public entertainment bands were present at all significant civic occasions. The band contest was also becoming an accepted form of entertainment drawing crowds of many thousands. It was during this time period that bands began to experiment with the all brass line up. The influx of bandsmen from the firmly entrenched brass band tradition in Britain, such as Thomas Bulch and Samuel Lewins, would no doubt have had influence in this regard. These personalities and other high profile figures within the band movement, such as William Barkell, cannot be attributed cult status. By Federation, in 1901, the brass (and reed) band had become a part of the musical mainstream of Australia.

CHAPTER 2

THE BEGINNINGS OF THE BRASS BAND MOVEMENT

Early History

The emergence of the brass band¹ as a unique musical genre began during the early years of the nineteenth century. Brass bands and their predecessors, the reed bands, were not suddenly invented but evolved out of the musical ensembles in existence during the eighteenth century and earlier. There were a number of types of musical ensembles present in Britain prior to the emergence of the reed bands, namely, church bands, village bands and military bands. There was also a class of professional musician in the employ of the various cities and municipalities known as waits. All of these groups had some influence over the development of the brass band in some way or another.

There may have been full time military bands in operation as early as the seventeenth century in Britain. (Herbert,T.(ed),1991,p5&ff) There were also a number of part time military bands attached to the auxiliary or irregular forces. These auxiliary forces were a

¹ The British brass band consists of a fixed instrumentation of Eb Soprano cornet, 3 or 4 Solo Bb cornets, Repiano cornet, 2nd cornets, 3rd cornets, Bb flugelhorn, 3 Eb tenor horns, 2 Bb Baritones, 2 tenor and one bass trombone, Euphonium, Eb and Bb basses and percussion.

part time militia used as an adjunct to the regular forces² Initially these early military bands were the private bands of the commanding officers of regiments and units who provided for them out of their own pockets and by raising money from the other officers of the regiment. (ibid.) State funding for military bands would eventually be forthcoming but not until the early nineteenth century. These bands were initially fairly small, generally not more than 16, having a flexible instrumentation based around oboes, clarinets, trumpets, horns, bassoons and kettledrums³. Military drums, ie. side drums and bass drums, as well as buglers were used for signaling purposes and were not at this time counted as part of the bands. The level of influence that these early military bands had over the fledgling civilian band movement is difficult to gauge. The presence of trumpets, French horns and bassoons in the earliest brass and reed bands suggest that military musicians may have been present although these instruments may also have been widely used by the municipal waits.

It is likely that village bands of one form or another existed prior to the nineteenth century. The exact format of these groups remains open to speculation but it is likely that they were, for the most part, string bands with the addition of some woodwind and early brass instruments. There was no formalised instrumentation nor published arrangements for these ensembles. It is also entirely possible that the early village bands, or at least

² These auxiliary forces should not be confused with the later volunteers or militia. They were not formally constituted by acts of parliament and existed at the whim of local gentry. Formalisation would however occur later.

³ Examples of the music written for these bands are found in *Historische Blaserienmusik* (1970) published by Barenreiter Kassel, Basel, Tours, London. The three books contained in this collection have three different instrumentations. Book 1, 2 Oboes, 2 Clarinets, 1 Trumpet and 2 Bassoons; Book 2, add 2 Horns; Book 3, 1 Oboe, 2 Clarinets, 1 Trumpet and 2 Bassoons. Kettledrums are not included in the scores but their use, coupled with trumpets or horns, can be assumed. The original instrumentation of the *Music for the Royal Fireworks* consisted of oboes, bassoons, horns, trumpets, kettledrums with the addition of snare drums suggesting that it was written for a military band.

some of the members, doubled both as their local church band and as the band of their local auxiliary forces.

From the early seventeenth century there was a rise in Britain of the Puritanical Movement, a protestant movement concerned with the purification of church ritual and the observance of strict moral and religious values. By the mid seventeenth century the Puritans had gained substantial influence within the Church of England. As a part of the purification of church ritual, pipe organs were banned from churches from around 1644 and were not replaced until the end of the eighteenth century. The organ was replaced by a small band of wind and string instruments typically consisting of a combination of flute, clarinet, cello, violin, bassoon, oboe and seraphine [interestingly, a kind of portative or portable organ]. (Boon;1966,p4) Research by Galpin (cited in Taylor;1979,p16) gives two examples of church band instrumentation from Winterbourne Abbas, four clarinets, oboe and cello, and Winterbourne St Martin,clarinet, flute and bass, which differ considerably from Boon's example above.

The waits were professional musicians in the employ of town and municipal authorities. They provided various types of music including orchestral music, choral accompaniment, trumpeting and hunting music. The most important function was to provide music for civic occasions. Although the date of formation of the waits remains unknown we know that they were dissolved from 1830 under various municipal and parliamentary reform acts. It took some time for the waits to completely disappear. Although many of the waits would have remained as professional musicians, some of the unemployed waits found their way into the band movement. The most notable examples are Daniel Hardman and James Walker of the York City Waits who co-founded the Orange Band in York during

the early 1830's. It is interesting to note that the many modern Australian brass bands maintain somewhat of a link to the old tradition of the waits inasmuch as they rely on funding from municipal or city councils and, in turn, providing music for civic occasions.

The Reed Bands

Reed bands, or bands using the reed band designation, begin to appear from the late eighteenth century and early nineteenth century, especially around the period of the French Revolution, Napoleonic Wars and the Battle of Waterloo between 1790 and 1815.

This period in British history was also a time of great political upheaval. The demand for electoral reform and representation increased and reed bands were regularly linked with the reform movement.

The demand for electoral reform increased and bands were regularly linked with the Reform Movement, where they were needed to lead processions of demonstrators and add to the clamour. Amateur bands fulfilled a similar role for the people's protest marches as that provided by the military bands for the establishment, yet to diametrically opposed ends. (Newsome, 1998;p2)

The emergence of the reform movement no doubt helped the reed bands gain exposure and consequently popularity.

One of the earliest British brass bands, the quaintly titled Besses o'th' Barn Band from the Lancashire town of the same name, was in existence as a string band as early as 1790.

This band covered the whole gamut of band evolution re-emerging in either 1815 or 1818 as Clegg's Reed Band and becoming later an all brass group eventually under the name Besses o'th' Barn Band. The earliest group to be styled as a reed band was the band of the Bolton Volunteers under the leadership of Colonel Ralph Fletcher in 1803, they would later become known as the Bolton Old Band. Other early reed bands are the Coxlodge and Hazelrigg Band (1808), New Mills Old Band (1812), Stalybridge Old Band (1808, 1809 or 1814)⁴, and the Queenshead Village Band (1816).

(Taylor,1979;p7&ff and Newsome,1998;p3&ff) The Bramley Band of Yorkshire was also in existence as early as 1828.

The Queenshead Village Band was in existence by 1816 in the village of Queensbury, West Riding, Yorkshire. It was led by Peter Wharton the publican of the Queenshead Inn. The French horn player in this band was a certain John Foster, who later founded the Black Dyke Cotton Mill from which sprang the modern Black Dyke Mills Band or, more correctly, the John Foster Black Dyke Mills Band. The band became known as the Queenshead Village Band from around 1833 and became known as the Black Dike (sic) Mills Band in 1855. It is probable that Black_Dyke converted to an all brass band at around this time (Boon;1966,p4). There are also many reed bands, albeit fictional, mentioned in the literature of the day. Thomas Hardy in *Far From the Madding Crowd* mentions the Weatherbury Band and there are numerous mentions of reed bands in the works of the Bronte sisters.

These instrumentation of these early bands could best be described as *ad hoc*, so too

⁴ There was an attempt to form a band at Stalybridge in 1808 or 1809 under Thomas Avison. The first recorded engagement is not until 1814.

apparently was the standard:-

They played handwritten arrangements of popular tunes on whatever combination of instruments was readily to hand, and they performed, according to a letter to the editor of Musical World in 1837, at elections and other riotous occasions where noise alone is required. (Jones;1995,p1)

The earliest reed bands were largely dependent on treble woodwind instruments to provide the melody, indeed the rise of the reed bands can be directly related to improvements in the construction of woodwind instruments during the latter half of the eighteenth century. Clarinets are almost always included in the instrumentation along with the occasional flute or piccolo. It is interesting to note that the melodic mainstay of the military band of the same time was not always the clarinet but was often the oboe or shawm⁵ used in conjunction with the clarinet. Clarinets were to remain a feature of many bands until later in the nineteenth century and in some areas even later. The cornett or zink⁶, used generally as in conjunction with the trombone, did not survive the eighteenth century in regular use and was not used in reed bands or indeed military bands. The trombone, however, was a regular member of the reed bands being one of the few brass instruments of the day with diatonic and chromatic capabilities. (Herbert,T. & Wallace,J. 1991,p60&ff) Larger forms of the cornett family such as the serpent and bass horn, an

⁵ An earlier form of the oboe.

⁶ The Cornett or Zink was a wooden instrument with holes drilled in its body but played with a brass type mouthpiece. This instrument was popular from the Renaissance period to the early classical. It should not be confused with the similarly named but unrelated cornet-a-piston or cornet. The cornett originally existed in discant (soprano), treble and tenor ranges and was considered diatonic if not chromatic. They had a long and distinguished reign as the virtuoso treble melody instrument until supplanted by the violin. They were played solo, accompanied or in consort with trombones. The larger serpent was a later form of bass cornett. (Herbert,T. & Wallace,J.(eds)1991p51&ff)

upright serpent, would provide the bass for the reed bands for at least the first two decades of the nineteenth century until the rise of the ophicleide and later tuba.

In 1810 the keyed bugle was patented by Joseph Halliday, a military bandsman. Although the idea of adding keys and tone holes to brass instruments was not new⁷ the keyed or ‘Kent Bugle’ was to provide the first brass instrument capable of playing treble melodies effectively and challenge the supremacy of the winds. It was only a matter of time before the same principal was applied to a larger instrument. In 1817 the ophicleide was invented by Halary in Paris and patented in 1821. It applied the same principal to a larger metal tube which gained comparable or higher status than the keyed bugle.

(Newsome,R.1998,p237&ff)

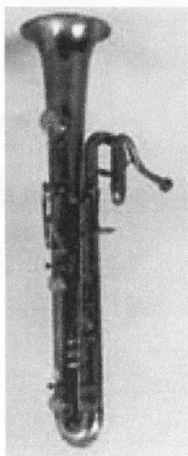


Figure 1 Ophicleide French mid 19th Century

⁷ A keyed trumpet or *Klappen trompette* had been invented sometime aorund the beginning of the nineteenth century. It was for this instrument that the trumpet concertos of Haydn and Hummel were written. (Baines,F.(ed) 1976,p289et. al.) The keyed bugle was evidently different enough to receive a patent of its own. (Newsome,R.1998,p237&ff)



Figure 2 Keyed Bugle by Smith c1840

The instrumentation of Clegg's Reed Band in 1818 led by Thomas Leigh (F&C Clarinets), consisted of 3 Clarinets, Piccolo, Keyed Bugle, Trumpet, 2 French Horns, Trombone, 2 Bass Horns and Bass Drum. The Stalybridge Old Band in 1814 started with the modest instrumentation of 2 Clarinets, Bassoon, Drum and Triangle but had expanded later to 1 Trumpet, 2 French Horns, 1 Bugle Horn (keyed bugle), 1 Serpent, 2 Bassoons, 1 Bass Horn, 4 Flutes, 4 Clarinets, Cymbals, Drum and Triangle. (Taylor, 1979; p8&ff) By 1828 the instrumentation had altered little in style. The Bramley Band of Yorkshire boasted 4 Clarinets, 1 Keyed Bugle, 2 Trumpets, 2 French Horns, 1 Serpent, 2 Trombones and a Drum. The trumpets and French horns used in these bands were of the natural type, ie. not fitted with valves.

Early Brass Bands

The next three decades, i.e. from 1820 to 1850 were the real beginnings of the brass band movement. There were various improvements made to brass instruments from 1810. These improvements started with the invention of the keyed bugle and the later application of the valve to brass instruments profoundly affected the instrumentation of bands.

One of the most important developments in the history of the band movement and, indeed, all brass playing, was the invention of valves. The invention occurred fairly early in the nineteenth century, around 1815, when Heinrich Stölzel fitted two valves to a French Horn. Friedrich Blühmel claimed to have been the inventor although it is possible that they collaborated. A Prussian patent was issued to both men in 1818 for ten years. Stölzel bought out Blühmel at the end of the patent in 1828. Valved instruments did not become popular immediately and were used in tandem with keyed instruments for some years. It is difficult to explain exactly why this occurred considering the later importance of valved brass instruments, entrenched techniques and reliability are possible factors. There was however a concerted push from some within the band world for all brass bands. This phenomena began to occur during the early 1830's.

The first all brass band is reputed to be the Blaina Band from Gwent in South Wales (1832). The York Band founded by Hardman and Walker may have been all brass by 1833 and Bean's Band also from York may also have been all brass by 1834 (Newsome;1998,p5). According to research by brass band historian Trevor Herbert, we know that the Cyfarthfa Band was all brass by 1838 and that the Preston United Independent Harmonic Brass Band may also have been all brass as early as 1838. This part of the process was again more evolutionary than instantaneous and certainly not universal. By the early 1870's there were sufficient bands who had become all brass to form a distinctive brass band movement, as distinct from bands styled as military bands, which was the name adopted to describe combined brass and reed bands whether military or civilian. In the colonies, the all brass phenomena did not occur for another three decades and was not favoured by all. (Whiteoak,J. in Whiteoak,J. & Scott Maxwell,A.;2003,p90)

Another important aspect of banding had its genesis in the early decades of the nineteenth century, the contest. There is mention of the Stalybridge Old Band travelling to a contest in Sheffield as early as 1818. Whether this was strictly a band contest or some other type of musical contest, such as an eisteddfod, or indeed whether the band was engaged to play at another type of contest, e.g. sporting, remains unclear. An early contest between bands occurred in 1821 at a procession in honour of King George IV. The marching bands were invited to play a piece of their own choice. A collection was taken from the audience and was awarded to the winner of the competition. Besses o'th' Barn were triumphant on the day; their win becoming the first of many own choice competitions they were to win. A more formal contest was held in 1845 at the hall of Burton Constable near Hull, East Riding, Yorkshire. The first prize of 12 pounds was won by the Wold Band led by James Walker, a former member of the York waits.

In 1823 the first Mechanics Institute was founded by Dr. George Birbeck in Glasgow. These were non-profit colleges offering tuition to working people in a variety of subjects with the aim of improving the literacy and numeracy of the populace. By 1824 many more institutes were founded in various areas of Britain, notably Leeds and Manchester, two strong areas of banding. Classes in music theory were offered and, it appears, readily taken up. A class in musical instruction became part of the educational programme in many institutes, "To bandsmen and their conductors it became a way of improving their standards." (Brand;1979,p19) At this stage it should be remembered that band music was hand written and arranged by the bandsmen themselves. Theoretical training for bandsmen prior to the formation of the Mechanics Institutes and the like was only available via the military schools of music.

Patronage and Professionalism

During the years 1837 and 1838 a new phenomena, at least for the band movement, occurred. Two private, and professional, bands were formed in the style of the court orchestras of the classical period. Private orchestras had existed at the courts of the aristocracy since the Baroque period, and possibly earlier, and reached their prominence during the classical period. Notably Joseph Haydn had spent most of his working life as the court composer of the Esterhazy family both composing the music, and conducting the orchestra. In 1837 Queen Victoria formed a private brass and reed band which was made up of 16 wind and brass players who could play more than one instrument and a percussionist. This band was distinct from the military bands. The players in this band were drawn from the ranks of the travelling professional players. It is not known how long this band lasted for, the names of its members or its repertoire. Through the efforts of brass band historian Trevor Herbert we have a far more detailed account of another private band formed in 1838 not by an aristocrat but an industrialist.

(www.wallacebrass.u-net.com/cyfarthfa.htm 2000)

In 1838 a wealthy industrialist, Robert Thompson Crawshay of Cyfarthfa Castle in Methyr Tydfil, Wales, formed a private band. This band was all brass plus percussion, using a combination of valved and keyed instruments. It was formed from scratch, recruiting many of the best brass players of the era on a professional basis. The best conductors of the period were also engaged and it had a professional arranger to arrange and transcribe the most up to date music available. The first conductor was a Mr. Gratian of Wombell's Menagerie Circus who was succeeded by Ralph Livesy who was in turn

followed by his son George Livesy. The arranger was George D'Artney from France . Other arrangements were provided by other members of the band and the conductors themselves. Crawshay imported rotary valved instruments from Vienna to add to the keyed bugles and ophicleides, which were the basis of the band. The original manuscripts, or part books, have been unearthed by Trevor Herbert who has recorded a recreation of the music of the Cyfarthfa Band using period instruments. One of the outstanding features of the music of the Cyfarthfa Band was the sheer virtuosity required from the players⁸.

Brass bands have long been assumed to be the domain of the dedicated amateur musician and some have indeed been so but many have been anything but. Payment to key players and outright professionalism have been rampant since the early days and attempts to regulate these practices are honoured more in the breach. Many of the early bands demanded and seemed to be paid for their services. The Preston United Independent Harmonic Brass Band of 1838, as mentioned above, are one case in point, as can be seen in their petition for an engagement to Mr. Thomas Clifton of Lytham Hall, Lancashire.

*Sir, By the desire of a Foe Respectable Friends of yours in Preston has caused
hus to write to you with a petition as a Solisation for a job of Playing at your
Dinnering Day as they told hus is taking place on 10th March Inst. at Lytham
which if you are having a Band of Music at Dinner we shall be very glad to be
ingadged for you on that Day it is one of the first Bands in the country. Our Band
consists of 10 in number it is a brass band and the Name of the Band is the United*

⁸ Nimbus CD NI 5470, 1996 *The Wallace Collection : The Origin of the Species*. This is an excellent recreation on period instruments of the original manuscripts found in the Cyfarthfa Museum by Trevor Herbert featuring John Wallace, cornet and Simon Wright, conductor.

Independent Harmonic Brass Band Preston which our charge is not much considering the Band the charge or Pay for hus for one day is 8/6 each man for the number of 10 comes to £4/5/0 and Meat and Drink as soon as we get their and all the time we stay their,..... (cited in Herbert;1991,p13)⁹

The fee of £4/5/0 was quite substantial. D'Almaine cornopeans¹⁰ at this time were priced between £5/12/6 and £8/8/0 so the engagement fee was roughly half the price of the top of the line cornet of the day, not to mention food and drinks all day for 10 musicians¹¹. It would seem that these 'likely lads' were professionals or trying to be. There is no record of the result of the petition but one can only wonder. This is the only mention of this band and its leader Edward Kirby and may have been a bit of opportunism by some professional musicians. It is interesting to note that they refer to themselves as one of the first brass bands in the country but are not heard of after this date. The engagement of both brass and military bands on a professional basis by resort towns around the British coast makes any notion of strict amateurism problematic. It is reasonable to assume that these engagements were fulfilled by the name bands of the era. One of these bands was the St Hilda's Colliery Band which was banned from competition on the grounds of professionalism and, in fact, turned completely professional.

⁹ Quoted in Herbert (1991) p19 from the Lancashire County Records Office, DDCI 1187/18 [Clifton of Lytham Muniments].

¹⁰ An early name for the cornet.

¹¹ This can be related to the current cost of a top of the line cornet of around AU\$4000 (2003). The engagement fee in modern terms would have been around AU\$2000 plus food and drink. They probably didn't get the gig.

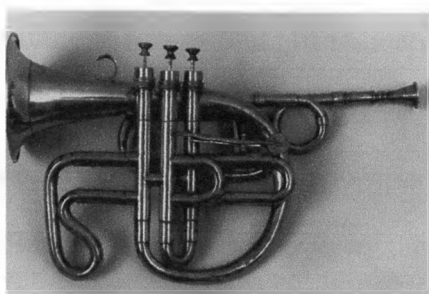


Figure 3 Cornopean by Smith early 19th Century

1840 also saw the rise of a professional variety orchestra led by Louis Jullien¹². Jullien's Orchestra was very popular throughout Britain. The brass and woodwind instruments of the era were featured in this orchestra as were many of the great soloists and teachers of the period. Henry Lazarus, author of the *Lazarus Clarinet Method*, well known to all clarinetists, was a featured soloist. Three of the most well known cornet soloists of the era were also present, namely Koenig, composer of the *Post Horn Galop*¹³, Jean Baptiste Arban, author of the celebrated cornet method¹⁴ and Isaac (Jules) Levy¹⁵ who was an early cornet soloist with John Philip Sousa's band in the USA. The featured ophicleide soloist was Prospere. Importantly, the Distin Family Quintet were also featured, performing on the newly invented saxhorns. From a brass band perspective Jullien's Orchestra is important because, firstly it featured three of the leading cornet virtuosos of the era. Secondly, it made use of the newly invented saxhorn family of instruments which

¹² Louis Jullien (1812 – 1860) was one of the great characters of musical life in Britain and probably had the longest name in music (if not history). He was the son of a French bandmaster and was named after all the members of his fathers band thus; Louis George Maurice Adolph Roch Albert Abel Antonio Alexandre Noe Jean Lucien Daniel Eugene Joseph-le-Brun Joseph Bareme Thomas Thomas-Thomas Pierre-Arbon Pierre-Maurel Barthelemy Artus Alphonse Bertrand Dieudonne Emanuel Josue Vincent Luc Mishel Jules-de-la-Plane Jules-Bazin Julio-Cesar Jullien.

¹³ One of Koenig's most enduring works is the *Post Horn Galop* or more correctly the *Post Boys Return* written to feature himself.

¹⁴ Jean Baptiste Arban was Professor of both cornet and saxhorn at the Paris Conservatoire.

¹⁵ Composer of the *Whirlwind Polka* and other cornet solos and an international performer.

would eventually become an integral part of brass band instrumentation.

Patronage also became apparent with the formation of works bands. From 1855 the former Queenshead Village Band had been taken over by the Black Dyke Mills, owned by John Foster a former player in the village band, and became officially known as the John Foster Black Dyke Mills Band. Black Dyke were by no means the first works band but eventually they became one of the most well known. The Bell Vue championship had, in fact, been won a year earlier, in 1854 by the Leeds Railway Foundry band. Other early works bands were Meltham Mills, Kinston Mills and Holm Mills. By the early twentieth century bands had also been formed under the auspices of the many collieries founded to supply coal to burgeoning manufacturing industries. The companies associated with the works bands provided rehearsal space, uniforms and instruments, but most importantly, employment for the bandsmen. In return the company's profile was raised by the activities of their band and they were viewed as constructive leisure activities for the working classes. Often the corner men of the band, ie. solo cornet, solo horn, 1st trombone and solo euphonium, were employed in jobs that were little more than sinecures allowing them for all intents and purposes to become professional musicians in all but name.

Some bands also availed themselves of Government patronage via the volunteer movement and the militia. Many formerly civilian bands were enlisted into the part time military. The militia and volunteer regiments provided, as with the works bands, instruments, uniforms, rehearsal space and often payment for the players in exchange for providing music for parades and drills. This is particularly apparent from 1859 with the appearance of the 4th Lancashire Rifle Volunteers (Bacup) Band. They were followed by

bands such as the 4th West Yorkshire Rifle Volunteers, the Dewsbury Rifle Corps and the Preston 11th Lancashire Rifle Volunteers. The volunteer bands began to disappear or, at least, reverted to civilian status, during the early twentieth century. The volunteer movement had provided some financial assistance to bands that would otherwise have folded.

Towards Standardisation

There was a push from some within the band movement for a change to an all brass format. This began to occur in Britain from the early 1830's but was far from being a dominant trend until the 1860's. Clarinets, flutes, keyed bugles and ophicleides were still very much in use, as were trumpets and french horns. Valved brass instruments of one form or another had, in fact, been available from the 1820's but with very little standardisation, the valves were merely *ad hoc* additions to existing instruments such as trumpets and french horns, none of which were suitable replacements for the keyed bugles and ophicleides which had become entrenched. The move to all brass was precipitated by one particular invention of Belgian instrument maker Adolphe Sax, the saxhorn. The *cornet a piston* or cornopean, a valved adaption of the continental post horn, gradually began to be used as a replacement for the keyed bugle from the 1830's. The trombone had been a part of the band scene from the earliest days and remains so.

Adolphe Sax (1814 - 1894) was born in Belgium, the son of an instrument maker Charles Joseph Sax. Although Sax is generally remembered for his woodwind innovations such as the saxophone and bass clarinet he was also one of the great innovators in brass instrument design being both a prolific maker and an experimenter. Sax, however, was a

poor businessman and was bankrupt more than once in his life. It was during one of his fiscally troubled periods that he fled his creditors in Brussels in 1842 and settled in Paris. He had been working on a bass clarinet that had previously been thought impossible to perfect and also his most famous invention of all, the saxophone. The saxophone was an adaption of the ophicleide whereon Sax fixed a clarinet type single reed mouthpiece and adapted the fingering. A double reed adaption of the ophicleide called a sarrusophone was also invented around the same time by a French Army bandmaster called Sarrus. The sarrusophone is seldom used except in France and Spain and the saxophone has gone on to become one of the most successful woodwind instruments of the twentieth century. The application of valves to brass instruments was another of Sax's enduring legacies to the musical world and especially brass bands.

At the prompting of Lieutenant General Comte de Rumigny, Sax set about inventing instruments that would improve the sound of French military bands. The ophicleide had long been made in various sizes from alto to contrabass which used the same fingering system, which would no doubt have facilitated swapping, by players. The same principal was applied by Sax to his set of saxophones which were manufactured from soprano, later Sopranino, to bass and later contrabass. Again this required the learning of one fingering system which enabled a player to readily change between sizes and produced a choir of instruments that had similar tone colours and would therefore blend. Saxophones are transposing instruments which means that players can swap instruments without having to learn another clef¹⁶. Whether Sax was responsible for this idea or not is unimportant. More significant however was his idea of making sets of brass instruments

¹⁶ The only exception being the extremely rare C Soprano sax. The C melody saxophone is a transposing instrument sounding 1 octave lower than written.

of uniform bores and in alternating pitches, allowing the same facility for change as the saxophone and the same uniformity of sound. He made sets in various bore profiles, including trumpets and saxtrombas. During the 1840's Sax invented or, at the very least, received the patent for a new family of valved brass instruments, the saxhorns. The saxhorn did not find a place in brass bands immediately but eventually they were to become the backbone of bands. The modern brass band contains 3 sizes namely the flugelhorn (Bb soprano), the Eb tenorhorn (alto) and the Bb baritone (tenor). Music for all the saxhorns is written in the treble clef and they are transposing instruments. Along with the cornet, the adoption of the saxhorns led to the demise of the keyed bugle and eventually the french horn and trumpet.

The decline in popularity of the ophicleide began with the invention of the tuba, known in brass bands simply as 'basses'. The ophicleide, albeit in its bass form, remained in use for much longer than the keyed bugle. The earliest known tubas were made by Johann Moritz and probably date from the late 1820's to early 1830's. The first patent issued for a bass tuba is that ascribed to Wilhelm Wieprecht and Moritz in 1835. The narrow bore of these instruments points to an adaption of the ophicleide. The term bombardon, which has been used to describe the Eb tubas in brass band parlance, was originally applied as a trade name to an ophicleide. The tuba family has been made in many different sizes from tenor C to BBb, encompassing the euphonium, which is a tenor tuba in Bb. The use of the nomenclature EEb, CC or BBb (Double E flat, Double C or Double B flat) refers to instruments with very large bore sizes, the largest being the BBb with eighteen feet of tube length without depressing the valves. Originally the brass bands adopted the EEb bass and the smaller Bb (9' tenor pitch) bass as well as the euphonium (also 9'). With the development of the large bore BBb basses by Cerveny in 1845, the smaller Bb bass was

gradually replaced by the BBb. Salvation Army bands did not fully adopt the BBb bass until around 1895. Circular basses (helicons) have been used at different times over the years culminating in that most American of instruments, the sousaphone¹⁷. The function of circular basses is essentially no different from the corresponding 'straight' or 'upright' basses, their popularity is mainly in the marching arena. The development of the euphonium followed the invention of the tuba, it is, in fact, a tenor form of tuba. Developments were made by Sommer in 1843 and it began to be used in a similar manner to the tenor ophicleide, i.e. as an effective counter-melodic instrument from this time. One famous ophicleide, player Alfred James Phasey of Kneller Hall and the Coldstream Guards, doubled both ophicleide and euphonium from 1848. (Newsome,1998;p23&ff)



Figure 4 Helicon by Hawkes c.1880

It was also during the 1830's that the first published (i.e. printed) music for brass band

¹⁷ The Sousaphone was first made by G.C. Conn, one of the leading American instrument makers, in 1908 as an adaption of the Helicon. It is characterised by a forward pointing bell for more projection. This adaption was made for use in Sousa's band. The forward pointing bell, also used on 'recording' style basses, was used more in the USA than Britain. (sources include Baines, 1976p314&ff and the Dupont Corporation)

became available. In 1836 the *Eight Popular Airs for Brass Band* by George MacFarlane were published. Around this time a set of popular pieces called *The Brass Band* arranged by J. Parry were also published. From 1840 the first journals for brass band and military band began to be published. These were not journals in the contemporary sense, they were in fact collections of band arrangements consisting of scores and parts but no written text. It is through the instrumentation published in these journals that we can plot the path to instrumental standardisation that was steadily pushing forward. The *Wessel's Band Journal* of the 1840's contained parts for the following instruments:-

Solo Cornet a Pistons (also the conductor), 1st & 2nd Cornet a Pistons, 2 Horns, 3 Trombones and Ophicleide. Ad libitum parts for Db Cornet a Pistons, 3 Horns, 3 Trumpets and Kettledrums.

This is a far cry from modern brass band instrumentation but all brass nevertheless. It can be assumed that the Db Cornet is probably the forerunner of the Eb Soprano Cornet. The 2 Horns were probably French horns whereas the parts for 3 Horns ad libitum were probably intended to be for saxhorns i.e. Eb or Db Tenorhorns. It should also be remembered that valves were still not widely fitted to trumpets of this period although many being used may have had short moveable slides for pitch alteration. Journals were not limited just to band music and during the 1840's journals for solo instruments began to be published such as *Koenig's Journal for Cornet a Piston and Piano* and *Distin's Jenny Lind Melodies for Cornet and Piano*. It should be noted that the cornet was not just a brass band instrument but was widely used in the orchestral repertoire, was an integral member of the military band, and was a solo instrument rivalling the violin, flute and voice. In 1852 *Wessel's Journal* also published brass quartet music.

Brass band, and also military band, journals, for the most part, contained transcriptions and arrangements of serious art music. By far the most popular works were transcriptions and arrangements of operatic works. Contemporary dance forms, such as the quadrille and waltz, were also present but, interestingly, music hall forms and popular song were absent.

1850 to 1870: The Defining Years

The years following 1850 can be truly said to be the defining years of the modern brass band movement. Although many smaller village bands remained mixed brass and reed bands, there began a shift in earnest towards all brass bands. There also seems to have been an upsurge in numbers. There were several contributing factors. The first of these factors was the removal of import tariffs from musical instruments, causing prices to fall and making instruments more affordable to both bands and musicians. The second factor was the commercial introduction of Adolphe Sax instruments to Britain. The third factor was the large scale band contest introduced by Enderby Jackson and the fourth, and possibly most important factor was the great expansion of the railways. This led to the development of towns and industries along these railways, allowing for the mass movement of people and goods over long distances, adding to the economic prosperity, and consequently growth, of smaller towns and cities.

One of the biggest single events of the 1850's and possibly the second half of the nineteenth century in Britain was the Great Industrial Exhibition held at the Crystal Palace, Sydenham, London in 1851. This exhibition was important for the band

movement for two reasons. Firstly, some of the trade exhibitors were musical instrument makers, the instrument making trade was quite large at this time. Although we know one local British instrument maker, Joseph Higham of Manchester, opened his instrument making business in 1842, there is no record of large scale manufacture at this time, suggesting importation. Instruments, or improvements to existing instruments, were also being made by George MacFarlane and John Koehler who both entered the exhibition. George MacFarlane, mentioned above in connection with the *Eight Popular Airs for Brass Band*, received a prize medal for his 'Improved Cornet a Piston'. John Koehler also received a prize medal for his Slide Trombone, and for the application of his patent valves to other metal wind instruments. The most important trade exhibitor, as far as the brass band movement is concerned, however, was Adolphe Sax who, amongst other things, would no doubt have been displaying his relatively newly invented saxhorns. . Secondly, the Crystal Palace itself became a mecca for brass band contests until its destruction by fire.

Possibly the first of the British bands to adopt saxhorns was the Mossley Temperance Saxhorn Band, which won the inaugural Belle Vue contest in 1853 playing a set of saxhorns and probably other instruments as well. The exact constitution of the band remains unknown but saxhorns must have figured strongly in their line up. It is interesting that the saxophones were not adopted in Britain with the same enthusiasm as the saxhorns. Saxophones were used by a number of Salvation Army bands, namely Swindon, Exeter, Warrington and Chalk Farm Corps at different times. Under Bandmaster Punchard the Chalk Farm Corps used saxophones as late as 1938.

Although band contests had been run and won prior to the 1850's this decade was to

mark the beginning of the large scale contest on a formalised basis. Band contests had been held in 1821 and 1834 which had both been won by Besses o'th' Barn playing an own choice selection *The Damnation of Faust*. The origins of the major band contest probably have their roots in the 1845 contest at Burton Constable. This contest was held as part of a rural festival, the Magdalen Feast, and was not specifically a band contest as such. There were traditional English sports of the era, such as backstaff and quarterstaff play, falconry and archery contests. The organisation of the band contest was left in the hands of George Leng, Sir Clifford Constable's bandmaster, who offered a 12 pound prize for the best band and drew up a set of rules which, among other things, limited the number of musicians in each band to twelve and excluded percussion. Richard Hall, an organist from Hull, was given the task of adjudication. (Taylor;1979,p33). This contest foreshadowed what was to come. It also may have been the first exclusion of percussion from a contest.

The period during and after the Great Exhibition of 1851 provided the stimulus for the development of a large scale brass band contest. The seminal figure in the development of the band contest was, without doubt, Enderby Jackson. Whether Jackson had any involvement in the organisation of the Burton Constable contest is unknown. It is quite probable that Jackson was in attendance at the contest. Jackson was a professional musician on the York theatre circuit and was personally known to both Daniel Hardman and James Walker, former York City waits. Walker's Wold Band were the winners at Burton Constable. Jackson was probably also in attendance at the Great Exhibition of 1851 and wrote at length about the events surrounding the period 1851 to 1853 in his work *The Origins and Promotion of Brass Band Contents* in the 1890's. The veracity of these writings is questioned by Taylor (1979,p34&ff) who views them as self serving.

The idea for a large scale contest, according to Jackson, was a result of a meeting between James Melling of Stalybridge fame and Thomas Tallis Trimnell of Chesterfield at the Great Exhibition. The idea of a contest was, however, put on the backburner until 1853. Just who put the idea into practice is open to question. (Taylor;1979,p34&ff)

The first Belle Vue, later the British Open, contest was organized in 1853. Taylor suggests that it was in fact organized by John Jennison of Belle Vue Gardens Manchester and James Melling, Jackson not actually being involved. A contest of Drum and Fife bands was held in 1852 as a trial (ibid.;p36&ff). This was the beginning of what became known as The British Open Championship, held to this day and colloquially known as Belle Vue from its original venue at the Belle Vue Zoological Gardens. It would seem to have been popular, drawing a crowd of 16,000 people. The prize money on offer was a substantial 16 pounds which was won on this occasion by the Mossley Temperance Saxhorn Band. The Belle Vue contest has been held almost continuously since 1853 with the exception of the year 1859 when only three bands entered. This was probably owing to Anglo-French tensions of the time and the invocation of the *Yeomanry and Volunteers Act 1804* and the *Militia Act 1852*. This resulted in the large scale call up of men into the services. It is interesting to note however that the contest continued through the two great conflicts of the twentieth century.

At the early Belle Vue contests the bands were required to play two own choice selections following the practice of earlier contests. There was a problem with bands playing the same own choice piece over and over at different contests which did little in

improving musical standards.¹⁸ It was decided to institute the then novel idea of a test piece to be played by all bands which would allow for a more even contest. The first test piece used in a contest was *Orynthia*, written, or arranged, specially for the occasion by James Melling.

The first contest directly organized by Enderby Jackson was held in 1856 at Hull Zoological Gardens. This contest was almost as successful as Jennison's Belle Vue contest drawing an estimated crowd of more than 14,000. The contest also featured a test piece, *Yorkshire Waltzes*, compiled or composed by Jackson himself. Jackson's crowning achievement however was the institution of the Crystal Palace Contest, later the National Championship, in 1860. It must be remembered that the heart of the brass band movement lies in the north of England and is centered around Lancashire, Yorkshire, Wales and Scotland. To attempt a brass band contest in London, so far away from the heartland of banding was a brave move to say the least. Nevertheless Jackson was able to convince the management of the Crystal Palace to allow him to hold an annual contest. Jackson's thorough organization, advertising and sponsorship, especially by the railways, who were convinced to allow the bands to travel free of charge and the spectators on special excursion trains at low cost, made the event an unparalleled success. The prize money was unprecedented and included an Eb bass valued at 35 guineas. Response from the bands was also unprecedented, it being reported that between forty and one hundred bands competed. The festivities closed with a massed band concert with the Crystal Palace organ of some one thousand two hundred performers. It is interesting to note that no band was allowed to compete unless they could tune to the organ. The musical

¹⁸ Besses o'th Barn band had won some 20 own choice contests playing one work *The Damnation of Faust*.

arrangements used for the massed bands concert shed light on the developing instrumentation of the competing bands. Around 1800 parts were provided for Db Soprano, Ab Cornet, 2nd Cornet Ab, Eb & Db Althorns, Bb Baritone, Tenor and Bass Trombones in bass clef, Solo Bass (Euphonium) and Bass both in bass clef.

By 1862 the instrumentation of the massed bands had expanded, no doubt to cover all the possible instruments likely to be found in the competing bands. Ab and Db tunings seem to have been abandoned in favour of the more familiar Bb and Eb. The parts for the 1862 *Hallelujah Chorus* arrangement were Eb Soprano, Bb Cornet, Bb 2nd Cornet, Solo & 1st Eb Altos (tenor horns), Eb Corni (French horns), Bb Baritone, 2 Trombones, Solo Bass (euphonium) and Basso (which probably included bass trombone). The presence of French horn parts is curious and points to their continued use at this time. The trumpet had by this stage disappeared from the brass band, supplanted completely by the cornet. The keyed instruments also seem to have disappeared.

From the middle 1850's more journals sprang to life. In 1857 *The Champion Brass Band Journal* was published by R. Smith & Co. with others following shortly after. Chappell, Jullien, Boosey and Distin all published journals around this time. *Distin's Journal* was taken over by Boosey & Co. from 1869 and contained parts for the following instruments:-

1st Cornet Bb, 2nd Cornet Bb, 1st Cornet Eb, 1st & 2nd Tenors Eb, Euphonion (sic), Bombardon, Side and Bass Drums. Extra parts were available for Repiano Cornet Bb, 3rd & 4th Cornets Bb, Solo Tenor Eb, 2nd Baritone, 1st & 2nd Trombones, Bass Trombone and Bb Contrabass. It is interesting to note that the Euphonium, Bombardon and 1st & 2nd Trombone parts were published in both bass and treble clef.

Consolidation and Standardisation

Much has been said in this chapter about the instrumentation of early bands. The early bands were brass and reed bands with no standard instrumentation. There began a shift towards all brass from as early as 1838. The movement was not simultaneous and the shift was in fact fairly gradual. It was no doubt led by the leading bands of the time who the lesser bands were trying to emulate. Besses o'th' Barn had converted to an all brass line up by 1853, although the ophicleide is still present, a move attributed to internal divisions¹⁹ (Boon;1966,p4 & Taylor;1979p41&42). The 1853 Mossley Temperance Saxhorn Band consisted of around ten players and is generally assumed to have been all brass. By 1854 the competition at Belle Vue had been divided into three clear sections. There was, as in 1852, a drum and fife band competition and also a separate reed band section. Indeed:- "This was the period when many bands converted to brass."

(Taylor,1979; p41) It was about this time that the amateur military bands, as opposed to those of the services, went their separate ways. There was and still is a strong amateur military band movement in the south of England and there are many military bands also present in the north formed out of the vestiges of the reed bands. Black Dyke Mills emerge as a fully brass band in 1855. Although the all brass bands were coming into ascendancy, the instrumentation was not standardized as it is today. Many bands still used the ophicleide and keyed bugles and the French horn was often present. The keyed

¹⁹ According to Arthur Taylor (1979,p41&42) Besses last performed as a reed band in October 1853. After some "internal rows" they re-formed as a brass band of 2 cornets, 2 horns, 2 trombones and an ophicleide and later expended to 18 players, again all brass except for 1 clarinet.

instruments had mostly disappeared by about 1870²⁰. Instrument makers and music publishers had a vested interest in the standardizing of instruments and instrumentation.

Although there had been rules laid out for the 1845 contest at Burton Constable they became more formal from 1853 at the first Belle Vue contest. The first rule was that there were to be no professionals except for conductors, secondly the band was to have no less than ten players and percussion was banned. By 1855 further rules were added including the introduction of a test piece and the requirement that the test piece be practised for four months. The Harden Mills Band were disqualified under this rule, ie. failing to practise the test piece for the required time period, and for fielding players from other bands. (Taylor;1979,p43&44) By the 1860 Crystal Palace contest individual players were required to disclose their occupations as a further attempt to weed out professionals. A further rule in 1863 stated that competing bands must have been able to tune to the Crystal Palace organ, The vexed question of standard pitch, the brass band pitch of the era being A=452 to 455, was to dog the band movement well into the 1960's. In 1889 more detailed rules against professionalism were laid down. No military, theatre or other professional players were allowed, slide trombones only were to be used, conductors were allowed to be professionals but conduct one band only and test pieces were not to be performed in public prior to the contest. In 1893 the British Amateur Band Association was formed and promulgated further rules which are similar to those in force today. Each registered band had to provide a list of members, players were only eligible to register with one band²¹, there was a maximum of twenty four players (no percussion) and

²⁰ In *The Bandmasters Guige* (Palgrave Simpson c.1890) states that the bugle and ophicleide 'are entirely superseded by the valved instruments'. (p2)

²¹ This rule already seems to have been in force at the 1855 contest where the Harden Mills band were disqualified, in part, for fielding members of another band.

adjudicators had to be approved by the association. Although these rules have undergone further changes, the basic rules of the band contest were defined by 1893.

From the very early days of contesting many bands started to employ professional conductors to lead them at contests. Bands were led by their own bandmasters, generally the solo cornet player, for the majority of engagements. Bandmasters were generally drawn from within the ranks of the band and conducted the band with one hand whilst playing with the other. As brass bands became more serious about contesting they began engaging professional conductors to lead them at contests, thereby giving themselves a better chance of winning. There were many self styled 'Professors of Music' in Britain by the middle of the eighteenth century and many of these professors were to be seen conducting bands from the 1850's. At the 1860 Crystal Palace contest there were no fewer than five men claiming professorial status acting as professional conductors of bands they included Thomas Thallis Trimnel, Professor of Music, 6th Chesterfield Volunteer Band; James Melling, Professor of Music, Stalybridge Old Band; Isaac Dewhurst, Professor of Music, 4th West York RF Halifax; W.Frogitt, Professor of Cornet, Deptford Pier Saxhorn Band; and A.Scoll, Professor of Music, Scoll's Operatic. These professional conductors would often provide arrangements, transcriptions and occasional compositions for the bands under their baton but their main function was to put the finishing musical touches on the work of the bandmaster and to conduct the band at contests.

It is from the ranks of the professional conductors that three of the most influential men in nineteenth century banding appear. They are Thomas Gladney, Alexander Owen and Edwin Swift. These gentlemen were in such demand that they often conducted more than one band at contests, for example Owen and Swift conducted five bands each and

Gladney four at the Belle Vue contest of 1894. This is in spite of the contest rules of 1889 which allowed professional conductors but they were only allowed to act for one band. (Brand,1979;p15&ff) It seems however that by 1894 this rule had fallen into disuse or was honored in the breach, as was the exclusion of professional players. The British Amateur Band Association rules from their inaugural meeting of 18 November 1893 required registration of players but do not mention the status of professional conductors. (ibid.) It is somewhat of a paradox that professional conductors existed at all in what was ostensibly an amateur movement.

One of the major forces behind instrumental standardisation was one John Gladney. At the turn of the century Gladney penned this letter to the editor of the Brass Band News:-

In 1871, when I conducted Burnley, the bands had no fixed instrumentation- the average band numbered fifteen or sixteen. Ophicleides had been in use right up to then. Keyed bugles and clarinets were in use up to the 1860's, but none were used at the 1871 contest. When I took up Meltham in 1873 I at once remodelled the instrumentation on to lines thought out and discussed, ie to a band of twenty-four, with three slide trombones, in fact the same as are in use now. The great success of Meltham soon made all the other bands fall in line. I may say I had great difficulty in getting some bands to give up the valve trombone and adopt the slide. In 1873 valve trombones were used for the last time at a contest, when Mr Phineas Bower of Black Dyke won both the trombone and euphonium prizes.
(Taylor,1979;p72)

Although Gladney seems to be taking the credit in this letter he does mention that

discussion had occurred but with whom? The ideal band proposed by Gladney is almost the same as the modern brass band comprising:-

1 Eb Soprano Cornet	2 Bb Baritones
3 Bb Solo Cornets	2 Bb Trombones
2 Bb Repiano Cornets	1 G Bass Trombone
1 Bb Second Cornet	2 Bb Euphoniums
1 Bb Third Cornet	2 Eb Bombardons
1 Bb First Flugelhorn	1 Bb Bass (Single)
1 Bb Second Flugelhorn	1 BBb Bass (Monstre)
3 Eb Horns	Drums (Banned from major contests).

This instrumentation is very similar to that of the modern brass band except that an extra flugelhorn is used and the single Bb bass is still present. Extant part books, ie. arrangements, of this era show some bands using three flugelhorns.

Standardisation would have been more difficult to achieve had some form of collusion not occurred with the instrument making companies. By 1890 there were an estimated 52 companies manufacturing band instruments in Britain. It is not surprising then that men of influence, such as Gladney, would have had the ear of these companies and no doubt had some influence over which products were manufactured. It is no accident that Gladney's Meltham Mills Band were equipped with a complete set of Besson instruments in 1878. Hire purchase and deferred payment plans were in place by the 1850's making instrument purchases relatively easy for bands.

One of the earliest makers in England was Joseph Higham of Manchester who began in 1842. By 1852 his factory had expanded to a staff of seventy, having the contract to produce instruments for the army. Prior to the opening of the Higham, workshop and at least for sometime after, the majority of brass instruments were imported from Europe. The Distin family were both agents for Adolphe Sax and manufacturers of their own instruments. Besson & Co. (England) were founded in 1858 from their French parent F. Besson. Other makers which became better known later were Boosey & Co., Hawkes & Co., Reynolds of Manchester and the Salvation Army.

Instrumental in Defence²²

In 1804 the *Yeomanry and Volunteers Consolidation Act* was passed by the British Parliament. Although the act was not invoked until many years later, in 1859, it was to prove important to the re-organization of the British reserve forces. In 1852 the parliament also passed the *Militia Act*, which made further provisions for the organization of the reserve forces. This organization was deemed necessary due to the increase in tensions with the French around the middle of the nineteenth century. All eligible men were included in a ballot for militia service except men who had volunteered under the *Yeomanry and Volunteers Act* who were exempt. A parallel occurring in Australia during the Vietnam War, where volunteer members of the Citizen Military Forces (CMF) were exempt from the Vietnam and national service ballots. Many bands enlisted *en masse* into the volunteers. Volunteers still had to undergo some form of military training and were expected to attend twenty four drills per year, although the rules for bandsmen do not seem to have been as rigid. There was no mass recruitment and training of musicians to

²² The motto of the Australian Army Band Corps.

form volunteer bands but they were instead directly contracted to provide musical services, for payment of course, for their local volunteer units.

Bands were nearing one of the high points of their popularity after 1860 and although it would be impossible to state exactly how many bands were in existence there were an estimated 40,000 by 1889. (Taylor;1979,p62) With such a large number of bands in circulation and only a finite number of engagements and contests to go around it is hardly surprising that many bands were to find themselves in danger of folding. The volunteer movement provided a valuable lifeline to bands having money troubles. The volunteer corps bands were supported by money from the local gentry many of whom would have no doubt have purchased their commissions and were all eager to outdo each other in pomp and patriotism. The extra subscriptions levied on the officers for the formation of the volunteer's bands was in the vicinity of 10 guineas per annum on top of their commissions. This was necessary as no funding was forthcoming from the war office. One of the earliest bands to join the militia was the Bacup Band who became the 4th Lancashire Rifle Volunteers (Bacup) and in 1859. This association may have been short lived however because the Belle Vue results for 1864 show their name as having reverted to Bacup. It is important to note that the bandsmen were not full time employees and were only paid for loss of wages, the real financial benefit was for the band as a whole. Quite substantial fees were paid to existing bands to become volunteer's bands. In 1874 the Penrith Volunteer Band were receiving £52 per annum, Whitehaven £74 and in the 1880's the Dobcross Band was receiving £60 per annum to play as the band of the 34th West Yorkshire Volunteers. These fees would go a long way to explaining why ten bands competing at the Crystal Palace contest of 1861 were rifle volunteers bands. The majority of the bandsmen were not properly trained as soldiers; the bands effectively being

civilian bands under contract and, as a consequence, their behaviour and lack of discipline was a constant source of problems. Bandsmen were exempt from firing guns, their most important role was ceremonial. Bands were also used to help with recruitment. The bands were provided with funding, uniforms, band rooms and sometimes instruments in exchange for their services. There are also accounts of some volunteer bands playing for radical and political activities. The 5th Fife Artillery Volunteers are recorded as having played for a trade union demonstration in 1873 and the 2nd Cambridgeshire Rifle Volunteers were reported as having escorted a Liberal parliamentary candidate. By the end of the nineteenth century only a small number of bands were still carrying the names of volunteer corps and by the beginning of the twentieth century only the Oldham Rifles appear in the competition results. The Kettering Rifles appear to have survived until at least 1909.

The Abstinence Movements, Sabbatarians and the Salvation Army

The Temperance Movement was loosely attached to various minority churches in Britain, most notably the Methodist and Calvinist churches. There would seem to have been a plethora of these smaller protestant churches and chapels in existence by the nineteenth century. Many of these sects aggressively promoted austerity and abstinence from many social evils, especially with regard to tobacco and alcohol. Although many bands attached themselves to the Temperance Movement there was only ever, except in the case of the Salvation Army, a very loose connection of bands to their local churches. The Rechabites, another temperance organisation, differ inasmuch as they were a Friendly society, in a similar fashion to the International Order of Oddfellows (IOOF), the Druids and Manchester Unity. The Rechabites required abstinence as a condition of membership.

They did not have any particular alliance with a church and did not have any visible connection with the band movement.

The Temperance Movement has had a hold over some sections of the band movement for many years (although not always with complete success). The leaders of the Temperance Movement deemed brass bands a suitable leisure activity for the working man and would provide a worthwhile distraction from unsuitable temptations. The first recorded Temperance band is from 1836, when the members of the Bramley Old Reed Band joined the Temperance Movement and, coincidentally, converted to all brass at the same time (Taylor;1979,p20&21). The picture of an entire band signing the pledge at the same time is a testament to the strength of the movement during the nineteenth century. The Temperance bands remained part of the mainstream brass band movement unlike the Salvation Army bands later in the century. Temperance bands entered contests and fulfilled engagements in the same way as other bands whilst at the same time eschewing the 'demon drink'. There are however many cases of players and bands jumping off the wagon from time to time.

Although the Bramley Band was the first Temperance band on record, the early fame must go to the Mossley Temperance Saxhorn Band of 1853. This was the first band to compete in a contest using the newly introduced saxhorns, and featured in the prizes of the early Belle Vue contests up until 1858. Although their heyday was short lived there were to be many other Temperance bands who were to figure prominently in the prizes of major contests. Rushden, Hucknall and Rothwell Temperance bands feature in the prizes of major contests in the latter half of the nineteenth century. Mossley re-appears in the prize list in 1897 but had severed its connection with the movement. The most successful

Temperance bands were Wyke, in the latter half of the nineteenth century, and Wingates in the twentieth century. It should be noted that there were two bands in Wyke, the Wyke Old Band and Wyke Temperance. They were keen rivals in contests and their relationship was not always cordial. (Taylor;1979,p76&ff) By 1906 the Wyke Old Band had ceased to exist and Wyke Temperance appear to have severed connections with the movement just resorting to the name Wyke. Wingates Temperance were consistently near the top of the championship section contests for the better part of the twentieth century. The Temperance Movement has largely disappeared by the end of the twentieth century. It is ironic that by 1983 two of the best known bands to come out of the Temperance Movement were actually being sponsored by breweries. Wingates became known as Bass Wingates sponsored by the Bass Brewery and Mossley became known as Mossley (J.W.Lees Brewery) Band. (Taylor;1983,p184).

The Sabbatarians were a movement who promoted strict observance of the Sabbath day as a day of rest and worship free of the distractions of the other six days of the week. In the nineteenth century the great majority of people still worked on at least part of Saturday which only really left Sunday as a free day. Consequently Sunday was one of the most popular days for bands to perform and for people to listen to them. Indeed both brass and military bands were seen as regular attractions in the many parks and gardens of the major cities of Britain. In 1856 the British Parliament, no doubt with a strong Sabbatarian push, voted against the opening of the British Museum and National Gallery on Sundays. The Sabbatarians also strongly pushed to have bands banned from playing in parks and gardens on Sundays. They do not appear too have had a great deal of success as there are no records of bands being banned from playing on Sundays. The Sabbatarian Movement seems to have disappeared by the latter half of the nineteenth century.

The Salvation Army has long been using bands as effective public relations exercise both for the saving of souls and for the raising of money. There are quite large differences between the Temperance bands and those of the army. The first major difference is that although temperance is a requirement of membership of the Salvation Army, a definite faith and membership of the army is also required, the Temperance Movement was only loosely aligned to the churches. Temperance Bands have remained members of the larger brass band movement and have been involved from the earliest times in all aspects of banding including contesting. The Salvation Army bands however are prohibited from contesting, although members of their bands often attend contests and are keen followers of the contesting bands. The Salvationists only play their own published or approved music and dedicate their playing to the glory of god. This has not stopped individual musicians from becoming professional musicians, many holding down major symphony orchestra positions and teaching assignments in conservatoria and universities as well as being military bandsmen.

The relationship between bands and the Salvation Army comes about more by accident than design. The early Salvationist musicians were probably from brass band backgrounds and therefore had influence over the type of ensembles that were formed, rather than a conscious effort by the army to form brass bands. In its infancy the Salvation Army was known as the Christian Mission. These early missionaries were despised by the general public who saw them as a threat and a nuisance. Aggressive missionary zeal was not popular in many quarters and many early Salvationists not only found themselves unpopular with the masses but also with officialdom. Music of some form or another was used to attract attention and the musicians were also seen as extra

‘muscle’ if events took a turn for the worst.

Brass players were to be associated with the army from very early. The first person recorded as having played the cornet at a Salvation Army meeting was one George Leedham. The most important name in the early history of Salvation Army bands is Fry. Charles Fry and his sons Fred, Ernest and Bert are considered to be the first Salvation Army bandsmen. Charles’ father was a builder and his mother, ironically, the daughter of a publican. Charles would seem to have been a fairly religious person to begin with, being the leader of a Wesleyan chapel orchestra. He also played first cornet in the 1st Wiltshire Rifles. His son Fred also played in the chapel orchestra and was an organist. The family’s association with the Christian Mission appears to have begun in 1878 when they attended a meeting conducted by James Dowdle who was also known as the Hallelujah Fiddler. Some time after this meeting, Fry and his sons were persuaded to take their instruments to open air meetings to provide both music and the above mentioned ‘muscle’. They were eventually sworn in as soldiers of Salisbury (no.33) Corps. The Fry family were originally builders but soon closed their business and went full time into Salvation Army activities. ‘Charles Fry and his three sons thereby became the nucleus of the first staff band of the Salvation Army’(Boon,1966;p8). The head of the army, General William Booth, did not immediately accept bands and they were put on trial to ascertain their suitability to the aims of the army. In 1880 however General Booth was accompanied by the Salisbury Brass Band on a visit to Wales. Advertisements in the *War Cry* for musicians had limited success. The army did not try to recruit brass players specifically but players of any instrument that could have been used for the cause. Indeed many bands had clarinets and violins; saxophones were used as late as 1938. Charles Fry died on the 24th August 1882 and so did the Salisbury Brass Band. Some of the other

players in this pioneering band were 'Welsh Tom' or Jack Wilson on bass drum, Johnny Clifford on baritone and Arthur Sheard on 3rd cornet. Arthur Sheard was later promoted to officer by General Booth's son Bramwell and became known as the General's Trumpeter. He eventually resigned his commission and returned to his engineering job later becoming the bandmaster at Hanley. He died in 1940. Charles Fry's son Bert migrated to Australia and became one of the founders of the movement in this country.

The formation of 'corps' bands began around 1880 and, as with the history of the band movement in general, just which band came first is open to speculation. The Consett Band claims to be first but this is disputed by Salisbury and Norwich. The *War Cry* of the 4th September 1880 reports a band of twelve at Norwich and the Consett Band is not mentioned until 1881. Other early corps bands were Whitechapel No.1 Corps, the first London band, Regent Hall, Clapton Congress and Chalk Farm. These bands were all in existence by 1882. The first General Rule for Bands was published in 1884. The Salvation Army bands were the first to admit women to their ranks. From 1880 Captain Valentine Case, his wife and two daughters were playing brass instruments.

In the *War Cry* of 12th March 1887 there appeared an advertisement for volunteers to form a full time band. The players were not paid a salary but were provided with food, clothing and accommodation. This was to become the first of the 'non corps' bands. It was known at first as the Life Guards and later the Household Troops no doubt in imitation of the military. The first bandmaster was Staff Captain Harry Appleby who had been a military bandmaster prior to joining the Salvation Army. The band's schedule must have been gruelling starting work at 08:30 and playing for three meetings and three marches per day and sleeping on the floor. The band toured throughout Britain and

overseas, visiting Ireland, USA and Canada. A second Household Troops band was formed as a boys' band in 1889 because of the lengthy absences of the original band. Both bands combined for a tour of Holland in 1891 but were disbanded by 1893. The Household Troops were not to be the last of the special purpose bands. The disbanding of the Household Troops paved the way for the establishment of the International Staff Band. Like the Household Troops No.2 band the International Staff Band was originally formed as a boys' band. After a couple of years the members of the band became too old to be known as a boys' band so the name was change to the International Headquarters Staff Band. This band has been in continual existence until today, other than for a short hiatus during the First World War. The band was officially sanctioned in October 1891 but not properly constituted until 1893. The first bandmaster was Brother Jabez Lyne, who eventually resigned and did not remain a Salvationist. Amongst the subsequent bandmasters was Captain Eric Ball, a name well known in both Salvationist circles and the brass band world in general. Ball was an unusual choice as bandmaster having never been a bandsman but a composer.

Other non corps bands have also existed over the years including the Home Office Band which was formed by Herbert Booth third son of General William Booth. This band lasted a mere eighteen months. Another interesting 'non corps' band was was formed at the Trade Headquarters under the baton of Ensign Fred Hawkes. This band performed on instruments made on their own premises. Unfortunately the band ran foul of General Booth for playing Hawkes' own musical arrangements which were not approved and it was disbanded in 1896. The SP & S (Salvationist Publishing & Supplies) band was eventually formed at Trade Headquarters in 1928 and was fortunate to have had Eric Ball as bandmaster for twelve years. This band collapsed owing to military call ups during

World War 2. Another band which collapsed owing to the war was the Mens Social Work HQ Band. One of the special purpose band to survive conscription was the Band of the Salvation Army Assurance Society Ltd. Or S.A.A.S. band. Eric Ball was bandmaster of this band from 1942 the band disbanding in 1951.

The instrumentation of Salvation Army bands although predominantly brass can vary according to local variations and the small level of autonomy given to bandmasters. The Salvation Army Band Journal was begun in 1884 at about the same time as the General Rule for Bands was published. It contained parts for Eb & Bb Clarinets, 1st & 2nd Cornets, 1st & 2nd Tenor Horns, 1st & 2nd Baritones, 1st, 2nd & Bass Trombones, Solo Euphonium, Bb Bass and Eb Bombardon. The flugelhorn was a later addition and it should be noted that the original Bb bass part was played on a euphonium until the adoption of the BBb bass in 1895. It is not unusual to find some of the earlier bands using violins and concertinas. The Chalk Farm Corps Band used a set of saxophones until 1938 under bandmaster Punchard, as did Swindon, Exeter and Warrington Corps at various times.

CHAPTER 3

THE MILITARY INFLUENCE: NEW SOUTH WALES BANDS TO 1888

Discovery and Settlement

Australia had been ‘discovered’ in 1770 during the voyages of Captain James Cook, who had been commissioned by the British Admiralty to “observe the transit of Venus at Tahiti and then search for the unknown southland”. (Manning Clark, 2001;p14) The “southland” of course was well known to the Australian aboriginal people who had been present for tens of thousands of years and had been previously ‘discovered’ by others. The Dutchmen Willem Jansz visited the West coast of Cape York in North Queensland in 1606, Dirk Hartog visited Western Australia in 1616, Peter Nuyts accidentally arrived at the Great Australian Bight off South Australia and Abel Tasman between 1642 and 1644, made two trips visiting both Tasmania and both islands of New Zealand. As early as 1688 another Briton, William Dampier followed Hartog’s footsteps to Western Australia.

Any claims that Australia was discovered by James Cook are of course preposterous and bear no further mention in this thesis. It was the events that took place after Cook’s return to Britain that are more relevant to formation of British colonies in Australia, as were as the events that occurred in North America between 1776 and 1783. Convict transportation by the British to North America ceased from 1776 and the United States of America were born in 1783 via the war of independence. The British Government was faced with a serious dilemma, where to send their

unwanted under-class of convicts and political prisoners. The newly 'discovered' continent provided a possible solution to the problem. After much debate and conjecture it was decided that a colony at Botany Bay was to be established¹.

On the 13th May 1787 the First Fleet set sail from Portsmouth with around 750 convicts, both male and female, a number of civil and military officers and a contingent of marines for Australia. They were under the command of Arthur Phillip who was a 'half pay' or semi-retired naval officer². Phillip was also appointed Governor of the new, and as yet unfounded, colony. The fleet sailed via Rio de Janeiro in Brazil and eventually arrived in January 1788. There was insufficient fresh water and arable land around Botany Bay, Cook's landing place, which was promptly deemed unsuited for settlement. Fortunately for the fleet more suitable land was found a short distance to the north at what we now know as Sydney Harbour which also had the benefit of much deeper water and as such was more suitable for shipping. On the 26th of January 1788 the British Flag was flown at Sydney Cove and the colony was officially founded. From this small fleet of around 1000 souls, both convict and free, the colony of New South Wales was founded. Convict transportation to New South Wales continued for many years after the arrival of the first fleet. Transportation was officially ended by a resolution of the New South Wales Legislative Council in 1850. In addition to the convicts well over 200,000 free settlers had arrived in the colony by 1850 many by means of a bounty scheme.

Early Musical Influences

¹ The botanist Sir Joseph Banks accompanied Cook on his voyage. Banks' research into the flora and fauna of Australia is well known and Botany Bay was named after his botanical research.

² Both Army and Navy Officers who were retired or not on active duty were still able to draw half of their pay. They still performed some military duties or were still loosely attached to their regiments.

Brass band scholars in Britain tend to agree that there were four precursors to the development of brass and reed bands³. As mentioned in chapter 2, church bands had been in existence in Britain from the 17th Century. The waits or professional municipal had been in existence for many years until they were disbanded in the first half of the 19th century. Village bands were in existence prior to brass bands and were generally string bands with some brass, woodwind and percussion. It is probable that the church and village bands contained many of the same musicians but were largely independent of each other. Military bands in their various forms are also considered to be an important influence.

Owing to the short history of New South Wales, and indeed the rest of Australia, these precursors are of lesser importance. The colony of New South Wales was not founded until 1788, many hundreds of years after the cities and towns of Britain. It may be said that the band movement generally in Australia developed independently of church bands. Although the Anglican church was established soon after the arrival of the first fleet the long tradition of the Anglican high church was not immediately evident. Catholic worship did not begin until the arrival of Irish convicts in 1891 and for the first few years was largely restricted to the convict population; there was little likelihood of church musicians being present. Responsibility for the provision of music in churches during the early years of the colony fell on to the military bandsmen. It was not until the 1850's that organs began to be built and used in worship. The organ largely replaced bandsmen in churches although not completely. In 1825 St Mary's Catholic Church (later Cathedral) employed a substantial orchestra consisting of 5 or 6 clarinets, 2 bassoons, 1 serpent, 2 french horns, 2 flutes, 1 cello, 1 first violin and 1 tenor violin (viola?). (Radic, T. in Whiteoak & Scott-Maxwell [eds]; 2003,p482)

³ Newsome,R. (1998), Taylor,A. (1979), Mortimer,H. (1981), Brand,V. (1979), Herbert,T. (1991) and Jones,I. (1995)

The earliest influence over the musical life of Sydney was exerted by the visiting bands of the British army. The newest music, both serious and popular, available in the colony was generally heard as part of a military band concert. The repertoire of these bands was wide and covered both serious and popular music. The dance forms of the day⁴ and popular song were performed for both the general public and the military themselves, as were the latest orchestral and operatic works. In addition to playing military band instruments military bandsmen were also accomplished string performers allowing the band to perform for all occasions. Bandmasters and musicians from within the ranks were also skilled arrangers and transcribers, each band having its own unique library.⁵ All music performed by early bands was arranged by band members, until the publication of band journals from 1840. Bands still continued to use their own arrangements even after the publication of military band journals. The instrumentation, although similar, was not standard across all regimental bands, so journal arrangements needed to be adapted or even re-arranged. Popular music was arranged as needed giving each band its own unique library.

Various corps and regiments were stationed in New South Wales and many were simply passing through *en route* to other colonies, the Asian sub-continent generally being the next stop. Some regiments were represented by small detachments and others in full. The primary duties of the British forces sent to the colony were those of convict transportation, guard duty and some civilian policing. Most if not all British army units in the nineteenth century had their own bands and by this stage they had become part of the mainstream of the army and were counted as part of

⁴ Dances introduced during the early colonial period were the *sauteuse* or *santeuse* in 1810, the *waltz* in 1815, the *quadrille* in 1824, the *galop* in 1829 and the *polka* in 1845. By 1860 various forms of *mazurka*, *schottische* had been introduced as well as the *redowa* and *varsoviana*. (Andrews,S. & Whiteoak, J. in Whiteoak & Scott-Maxwell [eds]; 2003,p614)

⁵ At this time neither brass and reed bands or military bands were 'conducted'. The bandmaster usually played and conducted in equal measure merely beating the band in and controlling changes in tempo. The bandmaster was often the solo clarinetist who also played most of the solo lines and cadenzas.

the regiment's strength⁶. Although the musicians in these bands were ostensibly full time players they were also expected to attend to a certain amount of general military duty and numbers and standards within the individual bands were, as indeed they still are, strictly regulated. It would seem though that these military musicians were slightly more privileged than the common soldiers. In time the military musicians would mix with the musically inclined amongst the free settlers and through this collaboration we see the development of the early Sydney 'music scene'. Musicians from visiting military bands settled in the colony on retirement and would eventually become part of the developing class of professional musician.

Concerts open to the general public were often given within the military barracks which were attended by the general public as well as military personnel. Bands would later perform regularly in the parks of the city catering to an even wider audience. It is also reasonable to assume that within the ranks of the free settlers and convicts there would have been some brass and reed band musicians, ex-military musicians and possibly municipal musicians. It is also highly likely that at least some of these musicians had participated in the early musical life of Sydney. The level of musical participation *per capita* was much higher in the nineteenth century than the late twentieth and early twenty first centuries, where the preference is for playing a compact disc rather than an actual instrument.⁷ It is appropriate to look in some detail at the various military bands known to have been stationed in New South Wales.

⁶ Military bands in Britain had not always enjoyed official status. They were often the private bands of the commanding officers and existed on their whim.

⁷ It should be remembered that there was little mechanical reproduction of music, except perhaps street organs and music boxes, so people heard most of their music live. This required bands and performers on various instruments and we can see from the plethora of reed bands present in Britain that the participation rate for learning and playing of instruments of any kind must have been higher than the present.

The Marines 1788 to 1870⁸

As stated above, the first contingent of soldiers to arrive in New South Wales were the marine contingent attached to the First Fleet. Marines are sea going soldiers attached to the Royal Navy and quite distinct from the mainstream army. Each detachment of marines was accompanied by a number of drummers, these drummers were often recruited from the children of soldiers and sailors and often began their military service from as young as eight. The youngest recruits were known as “boy buglers” or “drummer boys”. They were taught to “blow the bugle, beat the drum and to play the fife”.(Royal Marines Drum and Bugle Association, December 2001) Official military service began at age eighteen, with boys remaining as drummers but able to transfer to the ranks. Transferring to the ranks was not always popular because the drummer’s pay was higher than a private. One of the more distasteful jobs of the adult drummers was that of administering floggings, for which they received extra pay. The main duties of these early bands was purely military, any entertainment value was a secondary issue, thus “At this time the role of bands was simply to pass on orders musically, to provide a beat for marches and to entertain the civilian population.” (Dennis et. al. [eds] 1995; p393-394) The early marine contingents in New South Wales did not have a military band, as such, but certainly had drum, fife and bugle bands. Marines military bands were in existence by 1874, in the form of ship’s bands attached to a particular Royal Navy vessel, and divisional bands attached to the various training facilities.

The First Fleet contingent consisted of 212 men of all ranks under the command of Major Robert Ross, who was also appointed as Lieutenant Governor on his arrival. This particular contingent was a part of the Marine Light Infantry otherwise known as the Light Bobs. The detachment was offered three years fixed service with the promise of return to Britain or settlement in New South

⁸ Much of the information for this section is available from www.eclipse.co.uk/marine-buglers/Resources/index.html (2000) the homepage of the Royal Marine Drum and Bugle Association, www.exmarinebandsmen.co.uk (2000) the

Wales. The majority of soldiers signed on until death or incapacity prevented further service, exceptions being made in this instance and with the later New South Wales Corps. It was actually four years before the arrival of the New South Wales Corps.

According to Manning Clark (2001; p21), the first military band music in the new colony was heard on the 6th of February 1788 at a ceremony proclaiming Arthur Phillip as Governor of the colony.

The next day the convicts were marched to a clearing where, to the accompaniment of a regimental band, they heard Phillip sworn in as Captain-General and Governor in Chief.
(Manning Clark, 2001; p21)

It is most likely that the regimental band referred to was a band of marines ie. a drum and fife band. Marines were not generally organised into regiments so the expression 'regimental band' is a little misleading and probably just refers to a military band.

The New South Wales (Rum) Corps 1789 to 1810

The New South Wales Corps was a force raised specifically for service in the colony of New South Wales. Unlike the majority of the British army, members New South Wales Corps were recruited under special conditions which included a fixed term of service⁹. The officers of the New South Wales Corps led firstly by Major Grose and then Captain Paterson, were given magisterial duties in addition to military and were more than once accused of corruption. Their control of the rum trade (rum was then a form of currency) brought criticism. They were however

homepage of the Royal Marine Bandsmen's Association and at www.bluebandmag.demon.co.uk/history/development.htm (2000).

⁹ Other soldiers in the British Army signed on for life or until they were *hors de combat* or unfit to fight.

highly effective soldiers. The New South Wales Corps had a military band although references are few. The *Sydney Gazette* of May 8th 1803 (p3) refers to the band taking part in the funeral of William Thompson, a marine from HMS Buffalo who had died of consumption.

Order of Parade.

Mr Barnes Minister, 4 Marines arms reversed, ditto, Corpse with six bearers, A Serjeant (sic) of Marines, The NSW Corps, The Regimental Band without instruments.

The *Sydney Gazette* of 26th February 1809 (p1) also records the band as having provided the entertainment at a ball given by Lieutenant Governor Foveaux earlier in the same month. A band is also reported (Manning Clark, 2001; p37) as being present at the swearing in ceremony of Governor Lachlan Macquarie in January 1810. This band is most probably the Band of the New South Wales Corp, as they would not yet have been relieved by the 73rd Regiment. Unfortunately the only repertoire mentioned as being performed was *God Save the King*. It would seem likely that the band performed on a more regular basis than is reported in the *Gazette* and was the first true military band in the colony. The New South Wales Corps was re-named the 102nd Regiment and returned to Britain via Cape Horn becoming the first British regiment to circumnavigate the globe. It was disbanded in 1818 but was re-formed by volunteers and returned to serve, albeit in small numbers, in New South Wales and Norfolk Island as the Veterans Corps.

The Regiments of Foot¹⁰

At least twenty regiments of foot, or infantry regiments, that served in New South Wales and the other Australian colonies between 1810 and 1870. Some of these regiments were garrisoned in

¹⁰ The material in this section has been compiled from many sources. The two main sources used in compiling this section are www.users.on.net/proformat/garrison.html (2002) and *A Short Military History of the Military Forces in*

Sydney and were represented at least at battalion strength.¹¹ Other regiments were only represented by small detachments and merely passed through Sydney on their way to the other colonies. All regiments of foot had bands but only those fulfilling garrison duties brought their bands with them. It was these bands that were to have the most influence over early Sydney musical life. In addition to their military duties and public entertainments, musicians from these bands mixed with civilian musicians. A number of military musicians also accepted discharge and settled here including the bandmaster of the 80th Regiment, Samuel Edgerton, who settled in the Windsor area.

The bands of the regiments of foot and individual musicians from these bands gradually began to circulate amongst the local musicians. Military bands were involved in the general entertainment of the colony through their various concerts both within the military barracks, firstly at Wynyard Barracks and later Victoria Barracks, and the Sydney Domain. The individual members participated in other instrumental and orchestral performances; their professionalism had a profound impact on the musical activities of the colony.

73rd Royal Highland Regiment ‘The Black Watch’ 1810 to 1815

The New South Wales Corps were relieved by the 1st Battalion 73rd Royal Highland Regiment under the command of Lieutenant Colonel M. O’Connell. Although the regiment arrived with only one battalion the band was definitely present. The Black Watch is also renowned for having a very good pipe band but there is no evidence of a pipe band being stationed in Sydney¹². In

New South Wales 1770- 1900 published by the Victoria Barracks Museum Society (1977). A reading list about this period is also available at the Australian War Memorial website at www.awm.gov.au.

¹¹ Currently around 900 but may have been smaller in the nineteenth century. A regiment does not necessarily have a defined strength and may be smaller than a battalion. Regiments may also have more than one battalion.

¹² Pipe and Drum bands were only part time the members being drawn from the ranks. They were expected to perform a more full range of military duties than the military bandsmen.

addition to their military functions the officers of this regiment are credited with introducing horse racing into the colony and are connected with the formation of the Sydney Turf Club which is still in existence at Rosehill Racecourse. The first engagement of the band of the 73rd Regiment is referred to in the *Sydney Gazette* of 20th October 1810. The performance of the band was well received and drew the following critical praise:-

The full band of the 73rd played "God Save the King" in exquisite style, and between the country dances filled the room with other melodious and appropriate airs. (Sydney Gazette, 20th October 1810;p2)

The band provided the entertainment for the *Sydney Gazette* Subscribers Ball during the same month. The *Gazette* does not give a lot of space to cultural or musical pursuits. It was not primarily a newspaper but rather a Government gazette which contained general orders for the residents of the colony and official rather than social news. The band is reported as playing at a commemorative dinner given by the then Governor, Lachlan Macquarie, during January of 1813 perhaps for the fifteenth anniversary of the colony. It is reported in the *Sydney Gazette* of January 1813 thus:-

At six the company sat down to an excellent dinner; during which the full band of the 73rd, under favour of the commanding officer, Lieutenant Colonel O'CONNELL, played a number of appropriate airs. (p2)

The other main achievement of the regiment was the building of the South Head Road from Oxford St., Darlinghurst to Watson's Bay. This was no doubt achieved by the use of convict labour. Detachments of the regiment also served at Newcastle and Van Diemen's Land. The 73rd Regiment was replaced firstly by the 46th South Devonshire Regiment from 1814 and then the

48th Northamptonshire Regiment from 1817. These regiments are almost certain to have brought bands with them but reference to them is not evident in extant records.

3rd East Kent Regiment “The Buffs” 1823 to 1827

The 3rd Regiment, known as the ‘Buffs’ were initially sent to the Australian colonies in small detachments. This regiment served at various colonial outposts such as Port Dalrymple in Tasmania, Port Macquarie, Wellington New South Wales and Bathurst. The entire regiment eventually assemble in Sydney *en-masse* before 1827 for transfer to India. The band of the 3rd Regiment, under bandmaster Kavenagh, was in attendance at Sydney with musicians performing in the early Sydney Amateur Concert Society concerts during 1826.

(Irvin,;1977,p77&ff)

40th 2nd Somersetshire Regiment 1824 to 1829, 1852 to 1860

The 40th Regiment served for two terms in the Australian colonies. The first term was served primarily in Sydney under the command of Lieutenant Colonel Thornton. The second term, under Lieutenant Colonel T.J. Valliant, was largely concentrated in the Victorian goldfields where they took part in quelling the Eureka Uprising.

The 40th Regiment had a renowned band and, for the first time, we know the name of the bandmaster, Mr. Reichenberg. The *Sydney Gazette* of 28th April 1825 and subsequent issues record some of the engagements of the band. These include the combined King’s Birthday/ St. Georges Day banquet in April of 1825 and the Turf Club Ball in October of the same year.¹³

¹³ A band known as Captain Piper’s Band was also present at the Turf Club Ball of 1825. This may have been the contemporary or colloquial name for the band of the 40th or another band altogether.

Performing at the annual Turf Club Ball was a regular engagement for all the regimental bands that followed. The band also performed at the King's Birthday celebration during 1826.

57th West Middlesex Regiment 1825 to 1832

The 57th Regiment, under the command of Lt. Colonel Shadforth, saw service in Sydney, Moreton Bay and Melville Island. Members of the band of the 57th were present at the Sydney Amateur Society Concerts of 1826 along side members of the 3rd Regiment. (ibid.p77&ff)

17th Leicestershire Regiment 1830 to 1836

The 40th Regiment was relieved of garrison duties in Sydney by the 17th Regiment under the command of Lieutenant Colonel H. Despard. Like their predecessor the 17th Regiment had a band. The band seems to have fulfilled the regular round of military and Government functions. In addition, however, the band of the 17th Regiment performed more in the public domain and as part of more commercial musical ventures. The band is recorded as having performed at a private engagement organised by a Mr. Gordonovitch on the 20th of January 1835. Although advertised as being under the patronage of the Governor this engagement does not appear to have been an official Government function.

Mr. Gordonovitch has the pleasure to announce, that his concert, under the patronage of His Excellency The Governor will take place at the old courthouse, Castlereagh St., on Tuesday, 20th instant, in which (by permission of Colonel Despard) he will assisted by the inimitable Band of the 17th Regiment. (The Alfred, 13th January 1835; p3)

The band lived up to critical acclaim and is mentioned in *The Australian* of 18th December 1835 as “having performed various overtures, and in their usual fine style.” (p2), evidence perhaps that the band was widely heard up to this point. During the same month the band had performed as a prelude to a theatrical performance given by the officers of the 17th Regiment of two plays entitled *Hypocrite* and *The Haunted Inn* as well as the St. Andrew’s Day Dinner.

The 50th West Kent Regiment was also stationed in Sydney between 1833 and 1841 during the tenure of the 17th Regiment. The 50th Regiment possessed a band which is remembered for only one engagement. *The Australian* of 26th January 1838 (p2) records the band accompanying an unnamed Oratorio performed by the officers of the regiment¹⁴.

28th North Gloucestershire Regiment 1835 to 1842

The 28th Regiment under the command of Lieutenant Colonel French also had a fine band. The band of the 28th regiment was popular amongst the burgeoning population of Sydney. Amongst the growing middle class, band concerts were becoming an important part of the city’s entertainments, no doubt adding to the social standing of Colonel French. The band of the 28th Regiment was the first to perform regular concerts at the Sydney Domain in an area, now in the Sydney Botanical Gardens, known as the Band Lawn. Band concerts in the parks of Sydney remained popular until the 1980’s and were administered by the Band Association of New South Wales and funded by the City Council.

A Short History of the Military Forces in New South Wales published by the Victoria Barracks Museum Society in 1977 contains references to the activity of the band and although the original sources are not specified, they attest to the band’s popularity.

The 28th possessed a particularly fine band and in 1841 used to gladden the hearts of Sydney's citizens by rendering excellent performances in the Sydney Domain, varying the tunes with the change of season. (p18)

This points to regular and perhaps weekly concerts by the band. Their popularity may also be assessed by the fact that they were also in great demand by the musical societies of Sydney for their concerts. They are also the first mentioned band playing for a Roman Catholic function, having assisted in the performance of an Oratorio at St. Mary's Cathedral¹⁵.

80th Staffordshire Volunteers Regiment 1836 to 1844

The 80th Regiment began its stay in the colony operating as separate detachments performing police like functions¹⁶ around the colony including the quelling of convict unrest. The band was however stationed in Sydney and performed twice weekly concerts during 1843 on the Band Lawn of the Sydney Domain. (*Parramatta Chronicle*, 30th December 1843; p3)

The bandmaster of the 80th Regiment Band was a clarinettist by the name of Samuel Edgerton. Edgerton took his discharge when the regiment departed in 1844 and settled at Windsor, New South Wales. He became an important figure in the musical life of the Hawkesbury area, teaching music in Windsor. He also became the Captain of the Hawkesbury Volunteer Rifles. Edgerton

¹⁴ In Britain and Europe the accompaniment of church music such as the oratorio or cantata was traditionally the domain of the town musicians such as the Waits or *Stadpfeifen*.

¹⁵ Again military musicians were performing the functions that would have been the realm of the town musicians elsewhere.

¹⁶ Captain Plunkett of the 80th Regiment was the Police Magistrate of Wollongong and Goulburn. The regiment is also credited with the building of the Bathurst Road across the Blue Mountains.

died on the 16th August 1878 and is buried in St. Matthews Churchyard, Windsor. The formation of a town band at Windsor occurred at around the time that Edgerton settled in the area.

99th Wiltshire “Duke of Edinburgh” Regiment 1843 to 1856

The 99th Regiment was stationed at Parramatta for the first part of their tour of duty. Parramatta was at different times the preferred residence of the Governors of New South Wales and the seat of Government. The 99th Regiment was quartered at the military barracks in Parramatta Park. The band of the 99th Regiment, under bandmaster Martin, who played the hautboy (oboe) and clarinet, proved to be very popular with the citizens of Parramatta and many references are made to its activities in the *Parramatta Chronicle*. The *Parramatta Chronicle* of various dates during 1843 contains reports of the activity of the band but one particular issue complains that the public did not get to hear the band as much as they would have liked.

It is a pity the inhabitants of this town are not permitted to enjoy the privilege of hearing the band of the 99th perform once or twice a week in some place of public resort, if persons are prohibited from entering the officer's barracks where they play of an afternoon for the mess. (Parramatta Chronicle, 30th March 1844; p3)

Public concerts were however held and proved popular and may have provided some impetus for the proposed formation of the *Parramatta Town Band* as advertised in the *Parramatta Chronicle* of 30th March 1844 (p2).

In January 1844 the band fulfilled a more sombre engagement playing at the funeral of one of their own bandsmen. Later in the same month they were found marching, in Parramatta, at the head of the 59th Rutlandshire Regiment who were marching through on their way to Windsor.

The band also accompanied their own regiment on manoeuvres at Rosehill Racecourse during the same year. The band also accompanied the regiment back to barracks playing a march entitled *The Maid Of Judah*. The regiment was transferred to Sydney in May 1844 to the consternation of one newspaper correspondent who made the observation “THE NINETY NINTH- Since this regiment left Parramatta the town has been unusually dull, wanting the minstrelsey (sic) of this splendid band. (*Parramatta Chronicle*, 7th September 1844; p3)

The regiment was quartered at the Wynyard Barracks in Sydney and a new commanding officer was appointed Lieutenant Colonel Henry Despard. Despard was to say the least unpopular in Sydney. He had banned the general public from promenading on the lawn of the barracks during band concerts and had his buglers practice on Flagstaff Hill, now known as Observatory Hill, early in the morning to the great annoyance of the residents. Whilst under his command the regiment almost mutinied but were dissuaded by the appearance of the 11th Regiment.

(Austin,1979;p116) and (*A Short History of the Military Forces in New South Wales*, 1977;p22)

While in Sydney the band performed weekly in the Domain as well as other functions such as the Mayor’s Fancy Dress Ball at the Victoria Theatre alongside the Theatrical Band (see chapter 5). There is also a record of the band of the 99th Regiment performing in Hobart Tasmania in 1848.

11th North Devonshire Regiment 1845 to 1857

The 11th Regiment was the longest serving regiment of foot in New South Wales remaining for twelve years. They were the first regiment to be stationed at the newly built Victoria Barracks at Paddington. (Krecker,1995;p21&ff) Their commanding officer was Lieutenant Colonel Bloomfield and the bandmaster was Mr. M. Winterbottom.¹⁷ The band performed twice weekly

¹⁷ There was a dynasty of Winterbottoms in British military bands. This M. Winterbottom may have been related to William Winterbottom who was first appointed as a bandmaster in the early 1800’s. Further information is available at <http://military-bands.co.uk/trumpets-extract.html> 2002 and the volumes referred to therein.

at concerts in the Domain which were held on Tuesday afternoons, as well as engagements at Government House and their normal military duties. The *Illustrated Sydney News* of 29th April 1854 (p36) also reports the band as taking part in a private concert at the Royal Hotel in which the band performed selections from *Fra Diavolo* and *Lucia de Lammermoor*. The concert also featured Mr. Winterbottom who performed four bassoon solos, somewhat of a rarity in Sydney at this time

12th East Suffolk Regiment 1854 to 1860

The 12th Regiment had a somewhat shorter stay in the colony than their predecessors the 11th Regiment. The commanding officer was Lieutenant Colonel W.J. Kemp and the bandmaster Mr. Douglas Callen. In addition to their garrison duties in Sydney, members of the regiment were also involved in the Eureka uprising of 1854¹⁸ in Victoria and the Maori wars of 1860¹⁹ across the Tasman Sea in New Zealand.

The band of the 12th Regiment under bandmaster Callen was active in the musical life of Sydney. Bandmaster Callen remained in Sydney after the departure of the regiment and became the first bandmaster of the New South Wales Permanent Army Band. The band performed the customary round of military and Government engagements but became more involved than previous bands in the general music scene. The Sydney Philharmonic Society was formed in 1854 at the time the band of the 12th Regiment arrived in Sydney. The band performed in tandem with the fledgling Philharmonic Society and individual members of the band are known to have performed with the Society's orchestra. The Sydney Philharmonic Society was the first local musical society to have its own permanent orchestra. The orchestra consisted of local professionals and dedicated

¹⁸ The band was not present at the Eureka Stockade. The only band present was a German band from a nearby circus who were pressed into service by the rebels.

amateurs assisted by military musicians. It was through this avenue that true orchestral music began to be heard in the colony as opposed to band transcriptions. The Philharmonic society was well supported by the citizens of the colony who attended their regular performances in large numbers. The influence of military musicians may also have extended to tuition of local players.

After the departure of the 12th Regiment in 1860, garrison duties were performed by the 77th Regiment, the 2nd Battalion 14th Regiment and the 18th Regiment which all possessed bands. The bands of the British regiments were however becoming less visible. Bands formed as part of locally raised volunteer corps were beginning to take over from the British army bands during the decade from 1860.

The Volunteer Movement to 1870

The Volunteers were an unpaid or partially paid military body formed from the citizenry which existed alongside and in theory complemented the regular army. The volunteer movement had begun in Britain by an act of Parliament passed in 1804 called the *Yeomanry and Volunteers Consolidation Act*. New South Wales was a British colony at the time was subject to British law. The act was merely an attempt to formalise the somewhat *ad hoc* collection of local volunteer forces who owed allegiance more to their local gentry than to the central government. The act was not invoked however until 1859. Members of the volunteer forces, including bandsmen, signed up of their own free will. During the 1860's local volunteer forces served alongside their British counterparts eventually taking over from 1870.

The Militia differed in one major respect from the volunteers. They were conscripted, when necessary, by ballot and service was compulsory rather than voluntary although still largely part

¹⁹ The contingent sent to New Zealand consisted of 1 field officer (Major), 2 Captains, 3 Subalterns (Lieutenants), 4

time. Volunteers were exempt from any militia ballot so in some ways volunteer service was preferable. Many bandsmen, or indeed whole bands, enlisted in the volunteers. Most volunteer corps had their own band, which was often contracted for a certain number of parades and drills, in exchange for which instruments, uniforms and eventually pay were provided. The same band may have appeared as both a volunteer band and a civilian band on different days.

The earliest volunteer corps in Australia date from 1800, four years prior to the *Consolidation Act* of 1804, when two corps, namely the Sydney and Parramatta Loyal Association Corps, under captains Thomas Rowley and James Thompson were raised to quell some uprisings amongst the Irish Catholics. From the names of these corps it can be seen that they were allied to the Orange Movement²⁰. These corps lasted only a matter of a few years. The volunteer movement proper in New South Wales began from 1854 with the formation of the Volunteer Sydney Rifle Corps and the slightly later Volunteer Artillery. Although volunteer corps had their ups and downs over the years, notably a hiatus between 1856 and 1859, they would eventually form the nucleus of the New South Wales permanent army. The duties of the volunteers were to assist and supplement the British forces in coastal and inland defence. By the 1860's the population had grown to the extent that the one or two regiments of British forces in the colony would have barely been enough to mount a reasonable defence against civil unrest let alone attack from outside.

The volunteer movement finally received Parliamentary recognition in 1860 when they were provided with funding for drill instruction, uniforms etc. The initial grant was for 10,000 pounds and this yearly grant became known as the 'volunteer vote'. Various land grant schemes were

Sergeants, 1 Drummer and 100 rank and file including corporals.

²⁰ The Orange Order or Loyal Orange Institution was formed in 1795. It is a Protestant fraternal society committed to the defence of the Protestant religion, the laws of the realm and the succession of the Protestant house of Windsor. The order was named after King William III the Prince of Orange. Although the order supposedly forbids admitting members who are intolerant of other religions, for example Catholics, the reality is quite different as can be witnessed by the activities of the Order in Northern Ireland.

available members of the volunteers as a form of payment for service of over five years but service remained basically voluntary. So popular was the movement that by 1863 there were over 2,000, over double battalion strength, volunteers of all ranks. The system of land grants had assisted in opening up large tracts of farming land around Sydney.

It was inevitable that bands would be attached to volunteer corps, no doubt to encourage some *esprit de corps*. Bands were an essential part of any military organisation and civilian brass and reed bands were beginning to form everywhere. Funding a band has always been difficult and it is highly likely that the volunteer vote provided a lifeline to many struggling bands. The civilian bands were generally contracted to their corps for fixed engagements and enlisted *en masse*. They were probably exempt from most of the military training.

The *Oxford Companion to Australian Military History* (Dennis, P., et. al., 1995; p393) claims that the first volunteer band was the Garrison Artillery Band founded sometime in 1861, a somewhat unconvincing claim, although this band would later become the permanent army band. Other volunteer bands were probably in existence before this. Bands existed at both East and West Maitland as early as 1852 and corresponding corps of volunteers were founded possibly as early as 1859. These bands probably functioned both as civilian bands and volunteer bands before 1861. Indeed, by late 1861 a number of volunteer bands paraded at Windsor in honour of the Governor Sir John Young. The participating bands on this occasion were the Sydney Battalion Volunteer Rifles Band, an un-named band of rifles, and the No.3 Company Volunteer Rifles Band. The Parramatta Band also paraded but were not named as a volunteers band. Drum and fife bands were also popular amongst the volunteer corps. At the 4th Anniversary celebrations of the volunteer movement in 1864 a number of other bands appear, namely, the Artillery Volunteers Band, the Sydney Riflemens Volunteer Band and the A.S.N. Company Band. By 1869 the Bathurst Volunteers Band was also in existence. The bulk of the band music provided in the

colony from 1860 to the departure of the British army in 1870 was provided by these local bands in either civilian or military guise. The departure of the British army in 1870 led to the formation of the New South Wales permanent army.

The Permanent Army Band to 1901

The first permanent army force in Australia was established in New South Wales from 1870. The departure of the British meant that the local inhabitants were required to mount their own external and internal defence. The initial permanent forces were formed out of the volunteers who had served alongside their British counterparts starting with the artillery. The first full company of artillery was in place by 1871 rising to 319 full time members in 1884. There were still substantially more part time soldiers at this time assisting the full time members who were only at one third battalion strength.

A band was attached to the permanent army from as early as 1872 when the Permanent Forces Band came into existence. Band activity prior to 1872 was still probably part time but a permanent full time band was definitely in existence by 1872. The first bandmaster was Lieutenant Douglas Callen who had previously served as the bandmaster of the 12th Regiment until its departure in 1860. It seems that Callen, who had trained at Kneller Hall, took his discharge or transfer to the New South Wales Forces and remained in New South Wales directing the band until 1879. The initial permanent band contained as few as 14 members. Presumably drummers were not counted as part of the band's numbers as their primary responsibility was still communication rather than music. On the retirement of Callen the band was under the control of various sergeant bandmasters until 1887. During this period the strength of the band had risen to 25 and may well have included a number of band boys or apprentice musicians in imitation of British practice. The band was able to provide a variety of entertainments and included a small

string band. The basic line up of the band however was brass and reed in imitation of their British counterparts. The band converted to all brass for the first 70 years of the twentieth century returning to military band configuration in the early 1970's.

In 1887 Warrant Officer Martin Devery was appointed bandmaster having previously served as bandmaster of the Band of the 6th Dragoon Guards and coming with the recommendation of the Governor Lord Carrington. Devery was succeeded by Warrant Officer Hutchinson who was also the bandmaster of the newly formed Metropolitan Police Brass Band, a part time position. Hutchinson died suddenly in 1901. Warrant Officer Hutchinson was replaced by Band Sergeant McCarthy.



Figure 1 New South Wales Permanent Forces Band circa 1870 (Courtesy Australian Army Band Sydney 2001)

From Federation in 1901 the New South Wales permanent forces ceased to exist, becoming instead part of the Australian Imperial Force. The permanent army band continued to function after federation, it is still in existence today, and has been known by various names including the

Lines of Communication Band, the Band of the Eastern Command and the Band of the 2nd Military District. It is now known as the Australian Army Band Sydney.

Volunteers and Militia from 1870

The size of the volunteer and militia forces steadily increased from 1870. The initial volunteer vote of £10,000 had risen to £70,000 by 1883. There had been a corresponding increase in the strength of the forces. In addition to the original artillery and rifle companies, naval brigades had also been added in both Sydney and Newcastle. There was no local navy in existence as such, the naval brigades were army units with the specific responsibility of defending local harbours, rivers and the coastline around settlements. Defence on the high seas was still the responsibility of the Royal Navy although the naval brigades were probably responsible for the protection of shipping between Sydney and Newcastle. There were bands attached to both the Sydney and Newcastle naval brigades. It is not clear exactly when these bands were formed but it appears that the Newcastle Naval Brigade Band pre-dates its Sydney counterpart by a few years. The first recorded performance of the Newcastle Naval Brigade Band was in 1874. The band performed on board the flagship during the annual Newcastle Regatta during January 1874. Rowing was at this time an extremely popular pastime, rivalling rugby, cricket and Australian football, with many rowing clubs in existence in both Sydney and Newcastle. Entertainment at the many regattas held on Sydney and Newcastle harbours were provided by the naval brigade bands. Performances were not however limited to nautical settings. In March 1874 the Newcastle Naval Brigade Band gave their own concert of serious music at the Mechanics Institute, Hamilton. In July 1875, and indeed in subsequent years, the band took part in the annual demonstration of the local lodges of the Loyal Orange Association, a protestant fraternal society. (see above) A month later they provided music for dinner and dancing at the Northern Agricultural Society annual dinner. They are also reported as taking part in various demonstrations at the Newcastle Protestant Hall. A

distinctly sectarian bias may be inferred from the activities of this band who are only reported as playing at Protestant functions.

The Newcastle Artillery Band was formed at about the same time as the naval brigade band. The various volunteer artillery units of this time were responsible for the land based defence of the coast. The bandmaster of this band was a Mr. J.T. Morris of New Zealand who had settled at Wallsend. Morris was also the bandmaster of the Wallsend Brass Band and musical director of the local philharmonic society. He also found time to run his own tobacco and gift shop. The first documented performance of the Newcastle Artillery Band was at a gymnastics display at the Newcastle City Hall in August 1875 followed shortly after by a Grand Masonic Ball held by the Lodge of Harmony No. 381 (English Constitution). Like their naval counterparts the artillery band performed at a wide variety of functions including serious concerts.

By 1875 a number of other bands had also been formed bearing the names of the local rifle companies. The Newcastle Volunteer Rifles, East Maitland Volunteer Rifles, West Maitland Volunteer Rifles and the Singleton Volunteer Rifles Bands amongst others were all active by 1875 around the Hunter Valley. Away from the Hunter, volunteer bands were formed in the country towns of New South Wales. One of the earliest volunteer bands, formed in 1869, was the Bathurst Volunteers Band under band sergeant McCarthy which lasted until 1879 when it reformed as a civilian band. Of the three bands in existence in Mudgee in the 1870's one was a volunteer band under the baton firstly of Mr. A. Hermes and later of Mr. H. Schlue who had also been a volunteer bandmaster at Geelong, Victoria. Individual members of these bands remain largely anonymous but one member of the Mudgee Volunteers Band is recorded as having become a success in the big city. The *Mudgee Independent* of 17th May 1877 reports the following:-

MERIT REWARDED- Many of our readers will remember a young man called Williams, who was a talented member of the Mudjee Volunteer Band. When he left Mudjee he joined the Permanent Artillery Force in Sydney, in which he has, by good conduct and ability, attained the creditable position of Trumpet-Major. (p2)

By 1880 the structure of the volunteer movement began to change. The unpaid or amateur status of the volunteers made them somewhat ineffective. An enquiry was held by the Farnell ministry of the New South Wales Government and reforms were subsequently introduced to improve effectiveness. Land Order Grants were made available after a fixed period of enlistment and payments for service were introduced. Although these reforms made some impact on the bands, many survived and eventually became paid semi-professional outfits.

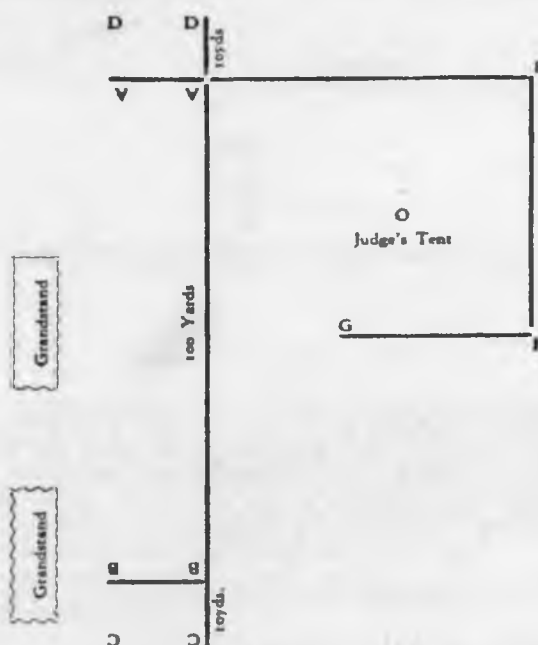
The Sydney Naval Brigade Band was in existence by 1880 and like their counterparts in Newcastle fulfilled duties on the flagships of the various regattas held on the harbour. Serious concerts were also in the repertoire of the band having performed as part of the International Exhibition at the Garden Palace in the Sydney Domain. Appearances of the band were also commonplace at the Exhibition Building in Prince Alfred Park as reported in the amusements section of the *Sydney Daily Telegraph* on various dates during 1880. Between 1880 and the Centenary Celebrations of 1888 there was a general increase in the number of volunteer bands. In the City of Sydney, excluding suburban areas, the Volunteer Headquarters Band, the Contingent Band and the Band of the Naval Artillery Volunteers represented the volunteer movement alongside the permanent army band which was known during this period as the Band of the New South Wales Artillery.

The effect of the military band structure was manifested in a number of ways over the later civilian bands. Both the structure of the British military bands and the local volunteer bands

appear to have had an impact on the organisation of civilian bands. The impact is manifested in a number of different ways firstly in rank structure. The civilian brass band movement until at least the 1980's retained some of the military leadership or rank structure. The all powerful bandmaster was a rank borrowed from the military. Even in the civilian bands, the uniform of the bandmaster was more elaborate than the other bandsmen. The bandmaster himself was generally one of the longest serving musicians but also needed superior musical ability both in performance and theory. The modern concept of the musical director was foreign to both military and civilian bands during the nineteenth century²¹. Civilian bands also had committees with a president, secretary and treasurer but they retained some other military ranks. Supporting the bandmaster were the band sergeant who was responsible for the overall discipline of the band members whilst in uniform or at rehearsal. The band corporal was generally in charge of the band property such as instruments and uniforms which would have been of considerable value. The lance corporal was generally the band librarian and in charge of another of the band's valuable assets. The drum major, generally of sergeant's rank or status in the military bands, was another military office that remained in civilian bands. The drum major was, and still is, responsible for the drill and presentation of the band on parade. The drum major is also responsible for the training of the band in drill which by World War II had become increasingly complex.

²¹ Most modern bands hire a professional musical director who is solely responsible for the musical performance of a band, much like an orchestral conductor. The older style bandmaster was ultimately held responsible for all facets of the band not just the musical.

Marching Plan. No. 1 Diagram



When the bands have arrived at point A they will halt and dress and prepare to move off, playing the quickstep by command of the officer in charge, and march to point B, cadence 120 paces to the minute, to be timed by stop-watch, from points A to B, which points will be marked by red flags. After passing point B they will continue marching to point C (about 10 yards). On arrival at point C the band will counter-march from front to rear, and from flank to flank. On completion of counter-march band will continue marching and playing to point D (about 10 yards to the rear of point A). On arrival at point D the band will again counter-march from front to rear and from flank to flank, and on reaching point A will left turn, march to point E, then right turn, march to point F, then right wheel, march to point G, halt, and continue to play quickstep to end—or sign. Any band moving past point G will be penalised one point for each pace.

Note.—If desired by contest promoters (owing to limited space of ground where the marching is taking place), the distance between points A and B may be decreased to 80 yards, when 96 paces will be the required number, and 48 seconds the time to be taken.

Figure 2: Example of a diagram march (Diagram no. 1) typical of those used in band contests from the late 19th century until the end of the 20th century. (Courtesy Band Association of New South Wales.)

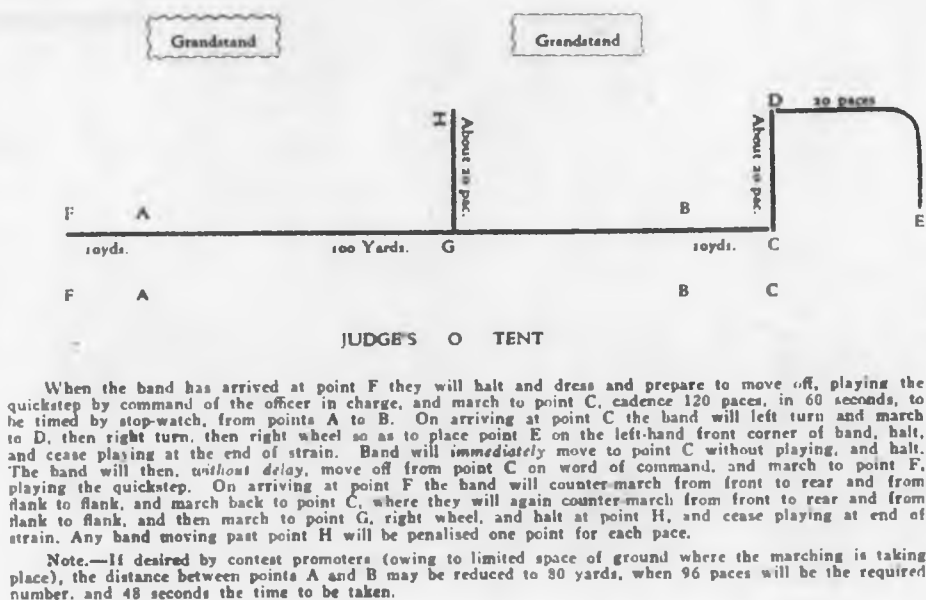


Figure 3: Diagram March no.2 (Courtesy Band Association of New South Wales)

Other aspects of the military bands that were copied by the civilian bands were uniforms and repertoire. Civilian bands in Australia have always considered uniforms important and these uniforms have often imitated the military uniform of the day. Uniforms also give each individual band its distinct appearance and improve the appearance of the band whilst performing. They also give some feeling of *esprit de corps* which is a necessary character of a contesting band and indeed a military band.

Whether or not the early civilian bands directly copied the repertoire of the military bands is open to conjecture. It may be said that the bands played arrangements, both published and private, of the available music of the day. The same music was available to both civilian and military bands and was to some extent governed by the publishers of the day. Another argument may be put that the civilian bands were merely copying the formula they saw as successful for the military bands.

It was not until the advent of contesting that civilian band repertoire began to diverge from their military counterparts.

CHAPTER 4

CIVILIAN BANDS TO 1888

Music in Early Sydney

Research into music in early Sydney, at least the period 1788 to 1824, is made difficult by the lack of a free press. Prior to 1824 the only newspaper published during this time was the Government owned and controlled *Sydney Gazette*. The activities of the resident British military bands are reported in some detail but attempts at civilian music making are treated rather disparagingly. From 1824 the *Sydney Morning Herald* and the *Australian* newspapers began publication signalling the end of the government monopoly of the press and consequently reports of civilian music making began to be published with a little more regularity.

It is impossible to give an account of the civilian music scene in early Sydney without making a number of suppositions, based on the scant accounts in the press, as follows. Early musical groups, ie. bands, in Sydney were an *ad-hoc* collection of players performing on a variety of instruments. The piano was popular as were string instruments such as the violin and cello and also the flute. It is inevitable that ensembles would have formed for the entertainment of the populace. The *Sydney Gazette* reports of public entertainment in the pubs of the city, although in fairly derogatory terms. At least for the first few decades of the colony's existence most 'respectable' as well as official music was the domain of the military bands. By the 1840's a class of professional musician had come into existence, many having benefited from the training and influence of the military bandsmen who appear to have been allowed to circulate in other musical

circles fairly freely. Brass and reed band musicians¹ may also have been present, certainly amongst the free settlers and quite possibly amongst the convicts. There would have been a number of ex military bandsmen in the colony as well. There is no evidence to suggest that during the early nineteenth century wind instrumentalists formed into homogeneous groups but rather mixed with other instrumentalists.

Musical instruments became available for sale in a retail outlet in the colony of Sydney after the establishment of Campbell & Co. Merchants at Sydney Cove in 1798. The Campbell family had been successful merchants in India for some years before arriving in Sydney. By 1824, and almost certainly earlier, the company had opened a music shop known as Campbell's Music Warehouse which offered flutes, fifes, clarinets, bugles and flageolets as well as pianos, violins and drums. Importantly Campbell's also sold sheet music, band and orchestral arrangements.

As early as 1825 a composition entitled *Quadrilles for Australia* was published and scored for piano, flute, violin or full band; a full band arrangement at this time would have included parts for strings, winds, brass and percussion and could have been performed by any combination, the gaps being filled by the piano. This composition was available from Campbell's Warehouse and was written by Mr. Reichenberg, the bandmaster of the 40th Regiment Band. Although Reichenberg was not Australian born, this may possibly be the first western work formally composed on Australian soil. Other regimental bandmasters who composed works while in Australia were Ernesto Spagnoletti and Mr. Kavanagh. (Bannister, R. & Whiteoak, J in Whiteoak & Scott Maxwell [eds]; 2003,p421)

The level of press coverage given to musicians during this time, even after the establishment of the first private newspapers, varies according to their status. Activities of the military bands seem

¹ Many free settlers were tradesmen and artisans and slightly later miners. These types of occupation and

to be reported freely and they were considered somewhat respectable, likewise were the dedicated amateurs who donated their services to various causes. The professional musicians, street musicians and later civilian bandsmen were not regarded highly and are seldom acknowledged by name. For example, an unnamed 'Band of Music' is mentioned as being present at Mrs. Hill's Hotel for the 37th anniversary of the colony in February 1825; just what and who made up this band is unknown. (*The Australian*;10/6/1826,p3) Later in 1825 an ensemble known as Captain Piper's Band played at the Sydney Turf Club sharing the bill with the Band of the 40th Regiment. (*Sydney Gazette*;3/10/1825,p3) In April 1826 another group referred to simply as 'a band' were performing at the Kings Birthday celebrations. (*Sydney Gazette*;19/4/1826,p2) These groups were more than likely professional bands; only one out of these three examples is given a name and this suggests a military ensemble. By contrast, amateur musicians are often mentioned specifically by name.

The first reported amateur concert was held on 7th June 1826 and featured among other things an overture by Hook² with violins, violoncello and horns and a 12 year old amateur flautist known as Master Josephson . Therese Radic (Whiteoak,J. & Scott-Maxwell,A [eds];2003,p482) and Eric Irvin (1977,p78) state that much of the orchestra was made up professional and military musicians.

Another orchestral concert was also held in June of the same year featuring a Mr Edwards on violin and a Mr Sippe on cello; a 2nd violin and pianist were also present. Further accounts of amateur concerts also record the names of the performers such as those taking part in a concert organised by J.A. Reid a member of the Royal Bavarian Academy at the Old Court House, Castlereagh St during 1826 for the relief of the distressed poor. Mr Deane, Mr Curtis and several other 'Gentlemen' or amateurs offered services to the orchestra. Another early orchestral concert was held at the Royal Hotel by a Mr Deane on 16th August 1839 featuring an orchestra of the

corresponding social groups were the breeding ground for brass and reed bands in Britain.

“German School”³. (*Australasian Chronicle*;23/8/1839,p6) The Royal Hotel was owned by one of the colony’s early entrepreneurs, Barnett Levey, and had provided the venue for a number of orchestral concerts. In 1829 Levey was granted permission by the governor to hold balls and dances in addition to concerts at the Royal. (Pont,G. in Whiteoak,J. & Scott-Maxwell,A. [eds];2003,p243)

Music and theatre were closely aligned in the early days of the colony. One of the very earliest musical, and indeed dramatic, performances in the colony was of an opera entitled *The Poor Soldier* by William Shield at Robert Sidaway’s Theatre in 1796. (Gyger,A. in Whiteoak,J. & Scott-Maxwell,A [eds]; 2003,p468) Opera appears to have disappeared for a number of years from the theatres of Sydney between 1796 and the opening of the Theatre Royal. (ibid.,p468) In 1833 the Theatre Royal was opened by Barnett Levey and was used for dramatic performances which often featured musical interludes consisting of solo and orchestral performances and opera. This theatre had its own resident orchestra which was known as the Sydney Theatrical Band. Members of this band included Monsieur & Madame Gautrot, Mr. S.W.Wallace and Mr. Leggatt. This band was probably not a brass or reed band although brass and reed instruments were no doubt used⁴. Monsieur Gautrot was himself a violinist so it seems that this band was in fact more like a small orchestra.⁵ The Theatrical Band provided the overture and incidental music for straight plays as well as the musical score for opera and operetta. The Theatre Royal had some competition in the form of the Royal Victoria Theatre which was opened in 1838 by Joseph

² Probably the British composer James Hook b. Norwich 1746 d. Boulogne (Fr) 1827.

³ Presumably an orchestra of the ‘German School’ resembled the modern symphony orchestra with full strings, woodwind, brass and percussion as opposed to smaller types of theatre band consisting of any combination of piano, strings, single winds, single brass and a percussionist.

⁴ John West in ‘Musical Theatre’ p382&ff of the *Companion to Theatre in Australia* mentions the 1838 orchestra at Joseph Wyatt’s Royal Victoria Theatre as consisting of “four violins, two violas, a violoncello, a double bass, two clarinets, two flutes, two horns, a trumpet, a bassoon, a serpent.....and a drum.”.(p382)

⁵ In the *Australasian Chronicle* of 17th September 1839 Gautrot seems to have given himself a promotion, “Monsieur Gautrot begs to acquaint his friends that he purposes establishing himself as a Professor of Music”.

Wyatt. The Royal Victoria Theatre featured one of the first major operas performed in the colony, namely *Der Freishutz* by Carl Maria von Weber which opened on the 15th September 1838. (ibid;p468)

Monsieur Gautrot settled temporarily in Melbourne around 1841 and was instrumental in the reformation of the Melbourne Town Band which had begun as a brass and reed band in 1839. By the time Gautrot had taken over the band, string instruments were being used and one of the prime functions of the band was theatrical accompaniment. They had competition in the form of Hore's Saxe Horn Band which obviously used the recently invented saxhorn family of instruments but also strings.⁶ (Whiteoak;1999;p29&ff) The presence of the Sydney Theatrical Band, the Melbourne Town Band and Hore's Saxe Horn Band further confirms the establishment of a class of professional musician in the Australian colonies. Another confirmation of increasing professionalism in the Sydney music scene was the presence of the Professional and Vocal Union, the nineteenth century predecessor of the Professional Musicians Union. The exact date of the establishment of the union is not clear but it was well established by 1859. On the amateur front the Sydney Philharmonic Society was formed in 1854. The society consisted of a choir and orchestra of amateurs augmented by professional soloists, professional musicians and military bandsmen where necessary. The Sydney Philharmonia Choirs are still in existence to this day. By 1870 the city of Sydney had grown from its humble origins as a penal colony of little over a thousand to a large city. The colony of New South Wales by 1870 had a population of 498,659⁷ the majority of whom lived in and around Sydney region.

⁶ The original Melbourne Town Band consisted of 2 keyed bugles, 2 clarinets, 2 flutes, piccolo, bass & tenor trombones, bassoon, large drum, side drum and triangle. In its later incarnation under Gautrot the band may also have included a violin and cello. Hore's Saxe Horn Band could also provide a string band, or very nearly, featuring violin, cello, flute and cornet. (Whiteoak;1999,p37)

⁷ The colony had begun with 212 Marines and the convicts they transported in 1788. By 1804 the population had grown to 2100 excluding the military, 40 years later in 1844 the population had risen to 36,000 in Sydney and 5 389 in Parramatta. A rapid increase between 1844 and 1859 saw the total population rise to 336,572 and by 1860

Early Brass and Reed Bands

Both band instruments and suitable arrangements were available for retail sale from as early as 1798. It was inevitable that brass and reed musicians would form into groups of their own although it seems the process was more evolutionary than immediate. At least for the first couple of decades of the nineteenth century brass and reed musicians appeared content to perform with other instrumentalists. The civilian band movement in Britain was in its infancy at the time so the idea of a brass and reed ensemble took some time to reach the colonies. For most of the first half of the nineteenth century most performing ensembles are simply named 'bands of music' and are not mentioned as being string, brass or reed. It is pertinent to look at some of the earliest references to band performances.

An again unnamed band was reported as playing at the Campbell Town races in 1840.

(*Australasian Chronicle*;15/9/1840,p3) Campbelltown, as it is now known, at this time was fairly remote from Sydney so it is difficult to ascertain whether this band was a small town band or that of the 99th Regiment in attendance from Paramatta. Possibly the earliest recognizable town band was the Windsor Band which is mentioned in the *Windsor Express* of 21st December 1843 (p3)⁸.

They were playing for the St. Patrick's Total Abstinence Societie's (sic) annual bullock roast.

This band re-appears in March of 1844 this time as the St. Patrick's Teetotal Band.

(ibid;21/3/1844,p2) It is probably no accident that the band in Windsor comes into existence around the time that Samuel Edgerton, the retired bandmaster of the 80th Regiment Band, settled in the area. In addition to his position as Captain of the Windsor Volunteers, Edgerton was a local

348,546. The period to 1870 saw about 10,000 arrivals per year giving a total colonial population of 498,659 after the withdrawal of the British army in 1870.

⁸ In a communication with John Whiteoak (July, 2004) the earliest band was more probably Tickle's Band formed in 1839 in the Port Phillip District of modern Victoria. As stated in chapter 1 this thesis has been confined to the area now known as New South Wales.

clarinettist and teacher of music. Although not specifically linked to the Windsor Band it is entirely reasonable to assume that he had some association.

The year 1844 saw the first attempt to form a town band in Parramatta, the seat of government in New South Wales at this time. The citizens of Parramatta had been treated to performances by the band of the 99th Regiment during the early 1840's whilst they were stationed at the barracks in Parramatta Park. The Temperance movement was also keen to form a band of its own:-

THE TOWN BAND- As the committee of the Total Abstinence Society, in the Town, will hold their usual monthly meeting on Monday evening next, it will be desirable for those young gentlemen, who have any intention of joining the proposed band, to communicate the same to them (through the secretary), by letter, previous to the meeting, in order that they may not be retarded in their arrangements. (Parramatta Chronicle;30/3/1844,p2)

If the Parramatta Band was actually formed in 1844 it is probably the oldest existing band in New South Wales although the Hawkesbury Concert Band from Windsor may lay claim.

Towards the end of the first half of the nineteenth century the military bands were still the most visible but civilian bands were finally receiving some notice. British settlement had started to spread out from the Sydney, Parramatta and Hawkesbury areas and consequently we see the genesis of the band movement in rural areas. The town of Maitland west of Newcastle showed first signs of band activity from 1847 when a band is recorded in the Maitland City Brass Band history (<http://www.mcbb.org.au/>;2002) as having played at the racecourse. By 1852 Maitland could boast two bands namely the East Maitland and West Maitland Bands. Band activity also appeared in Bathurst, 200 kilometres to the West of Sydney, sometime during 1850 with an Overture for Band performed as a part of the First Monthly Concert at Mr. Minehan's large room,

Although professional 'Bands of Music' had been providing entertainment and dance music for some time it took the press until the middle of the nineteenth century to report their names. The dominant dance forms during this period were the Waltz, Quadrille and the Polka¹⁰. Repertoires and concert programs of later brass band performances contain many compositions and arrangements of the above dance forms which were used for dancing, concert and contesting purposes. The Sir Joseph Banks Hotel, complete with zoological gardens, at Botany to the south of the city held regular weekend bazaars complete with quadrille bands for the entertainment of their patrons. The Best Quadrille Band proved a hit at the Sir Joseph Banks fulfilling regular Sunday engagements. Botany, at the northern entrance to Botany Bay, is now very much another suburb of Sydney. In the 1850's, however, it was a little more remote and was a popular weekend holiday destination for those escaping the city. Another popular weekend getaway was at Watson's Bay to the east of the city at the southern entrance to Sydney Harbour. The hotel, still in existence, also engaged entertainment on weekends. The City Band provided the regular entertainment at this venue. The London Quadrille Band led by a Mr. G. Arnold was to be found performing regularly at venues in the city as was Need's Band. It is unlikely that either the Best Quadrille Band or the London Quadrille Band were brass and reed ensembles but the City Band may have been.

The 1860's were very much the domain of the volunteer bands as discussed in the previous chapter. Many civilian bands, such as Fanning's Band, became volunteer bands. Fanning's Band became the Newcastle Volunteer Rifles Band. The Parramatta Band were playing alongside the

⁹ The emergence of the town of Bathurst may be explained by the gold rush of 1851 to 1860 which began in the Bathurst region.

¹⁰ The polka had been a popular dance form in the 1840's but had caused consternation amongst some. A public meeting is reported in the *Atlas* of 16th January 1847 where it was demanded that the polka be banned from the colony because of its *risque* nature.

volunteer bands at the Windsor Volunteers Parade in 1861. The Parramatta band may have fulfilled a dual role as both a civilian and volunteer band. The Bathurst Town Band, not to be confused with the later Bathurst District Band, was formed under bandmaster Hardy in 1867. The band joined the volunteers en masse a couple of years later which may explain why Bathurst in the 1850's and 1860's was without a civilian band. In 1861 there is also the first mention in the Sydney press of a 'German' brass band playing at the Windsor Volunteers Ball held in connection with the parade. These German¹¹ brass bands were in existence in Melbourne as early as 1854 (Whiteoak;1999,page37&38) and were often street buskers viewed by the establishment, other bandsmen and professional musicians, as pests. It is surprising then that a German brass band was chosen to provide the entertainment at the respectable Windsor Volunteers Ball.¹²

The Rise of Newcastle

The development of Newcastle, on the Hunter river approximately 100 kilometres (65 miles) north of Sydney, as the second city of New South Wales began as early as 1798. Aboriginal people had inhabited the area for more than 20,000 years owing to the abundance of fresh water and food. As early as 1791 escaped convicts had been in the area and in 1797 the Hunter river was 'discovered' by Lieutenant John Shortland Junior RN. Shortland foresaw the use of the Hunter for transport and the site that is now Newcastle as a useful port. Coal mining in the area began on a small scale from 1798 and it is on the back of the coal mining industry that city of Newcastle was built. Although initially a penal colony, one of the most brutal in Australia, the potential for free settlement was also realized. Convicts were still being sent to Newcastle as late

¹¹ Immigrants of German extraction formed the next biggest ethnic group after the British and Irish.

¹² A German Band was employed at the Noble, Jones and Foley Circus in 1854 consisting of an F flute, Eb clarinet, Bb cornet, Eb horn and Bb bass. (Whiteoak;1999,p70) This band was also pressed into service by the rebels at the Eureka Stockade uprising according to the Brass Band Photographic web page maintained by Phil Anderton and Barbara Turner (<http://www.optom.unsw.edu.au/public/bbhistory/bbh.htm>;2003). It is also known that some members of the Stalybridge Old Band emigrated from England to play in a German Band in Victoria in 1857. This band consisted of 2 soprano cornets, Eb horn, solo and bass ophicleides. (Taylor,1979)

as 1848 but by this time free settlers were taking over. The free settlers to the area were largely concerned with coal mining, timber and agriculture. As a result of these primary industries, and ready access to water transport via the Hunter river, secondary industry was quick to follow. The building of the railway from the 1850's gave further impetus to growth. Immigrants from the north of England and Wales working in the mines and industry would no doubt have brought some of the musical traditions of their homeland notably bands and choirs. It is by no accident that a strong musical culture developed in the Newcastle region. From 1870 Newcastle experienced a period of fiscal and musical prosperity.

The musical scene in Sydney by the 1870's seems to have hit a plateau, as this quote from Biron, an arts commentator, in the Town and Country Journal shows:-

There is a perfect dearth of musical intelligence. Sydney was never so bare of musical amusement. We seem to have no musicians amongst us; certainly no musical body; and none care to go a step out of their private practice to do anything for the advancement of art in this colony We have no music hall, or indeed a hall of any kind in which even ordinary musical performances can take place with any degree of satisfaction to performers and public. Until we have one, and a recognised Academy of music, it is not likely that the art will revive in Sydney. (Australian Town and Country Journal;17/1/1874,p111)

Although not mentioning bands specifically it is a damning indictment on the state of music in the capital at this time. The press makes little mention of bands of any kind during this period and banding in Sydney seems to have been in quite a slump. Quite the opposite was the case in Newcastle.

By The mid 1870's the population of the Hunter region, including the cities of Maitland, Singleton and Cessnock, had risen to around 50,000; Newcastle City itself had a population of around 18,000. The total population of the colony of New South Wales at the time was nearing 600,000 with the majority in Sydney. Newcastle by comparison to Sydney was still a relatively small city. It could, however, boast 7 brass bands, at least 1 string band, 2 philharmonic societies and 1 minstrel troupe. The Borough of Wallsend including Plattsburg and Brookstown, located 8 miles west of Newcastle, had a population of around 6,000 from which they produced a brass band and a (phil)harmonic society. Waratah including Hanbury, Georgetown and North Waratah with a population of 2,839 had a brass band which is still in existence. Minmi 12 miles to the west had a brass band as did Hamilton located near the city centre. There was a brass band at Burwood Borough located on the Merewether estate 2 miles south of the city. The Borough of Lambton had 2 brass bands, a string band, philharmonic society and a minstrel troupe all from a population of around 2,000. These figures indicate a city with a healthy musical life as opposed to Biron's commentary of Sydney. (*Miners' Advocate*, 7/8/1875, p2&ff) r5 We are also fortunate that the local press contains regular articles on the activities of the bands of the region unlike their Sydney counterparts.

There has always been a strong attachment between mining and trade unions and Newcastle proved no exception. The labour movement and the celebration of its achievements proved an integral part of the life in the city. In the strongholds of the brass band movement in Britain, namely Lancashire, Yorkshire and Wales, there has always been a close connection between mines, industries and brass bands. Colliery and works bands were, and still are to some extent, the backbone of the British band movement. The same phenomena occurred to some extent in Newcastle. Although Newcastle's bands are identified by the name of their borough or municipality they were also in some way attached to their local mine or industry.

The *Miners Advocate* of 14th March (p3) and 21st March 1874 (p3) reports of the annual demonstration of the Associated Masters and Miners Union which involved a street procession. Four of the city's bands accompanying the various branches or lodges of the union. The Borehole Miners Lodge were supported by the Hamilton Brass Band, The Wallsend and Co-operative Lodge by the Wallsend Brass Band, Lambton and Waratah Lodges by the Lambton German Brass Band and the New Lambton, Anvil Creek and Greta Lodges by the Lambton Brass Band. There was a massed band performance under the baton of J.T.Morris of the Wallsend Band (see below). The local press were particularly impressed by the standard of the bands and, as always, the competition with Sydney was strong. "We allude to the Wallsend and Lambton Bands, which we are sure would compare favourably with any Sydney Band." (*Miners Advocate*;21/3/1874,p2) The Lambton German Brass Band and, assumingly, the other bands taking part received a fee for playing at the miner's demonstration of £4, not a small sum in those days.

The Borough of Lambton was able to support two brass bands, namely the Lambton Brass Band and the Lambton German Brass Band, both separate entities. Both bands, like Wallsend, would have been in existence for some time before 1873 as they were both fully functioning and performing at various engagements by this time. Indeed the Lambton Brass Band put in an appearance at the Waratah Temperance Festival as early as January of 1873. Both bands marched at the miners' demonstration mentioned above and both were to be found playing around the streets of Lambton on new years eve 31st December 1873.

The life of the bandsman in the 1870's was fraught with danger. The *Miner's Advocate* of 14th March 1874 (p2) reports a near disaster:-

On Thursday evening last, about 9 o'clock, the alarm of fire was given by a number of men sitting on Mr. James' verandah. It appears that while the Lambton Brass Band were

practising in Stoker's Hall, one of the kerosene lamps exploded, and fell on the floor. The flames were seen at a distance and the bandmen (sic) perceiving their position, at once pulled off their coats, and one of their number got the bag belonging to the drum and very soon succeeded in conquering their enemy (although it will cost some of them a new coat), and after a short but unwelcome delay they resumed practice, feeling to be out of danger.

By 1875 the Lambton Brass Band was in trouble. Whether through lack of funds or players is not known but the *Miner's Advocate* of 29th May 1875 (p2) carries an advertisement from the secretary Charles Neate calling for the return of books and instruments. Possible amalgamation with the Lambton German Brass Band is also mentioned.

The two brass bands have made arrangements to amalgamate. Mr. Hardy, of Newcastle, will be the teacher. There is some dispute about some of the instruments formerly belonging to the old band, which is likely to lead to something unpleasant. (ibid.)

Whatever the result of this meeting the Lambton German Brass Band appeared to flourish at least for a couple of years playing at the opening of a public school at Burwood (Newcastle)¹³ and at an Oddfellows excursion in December of 1876. More will be mentioned about Mr. Hardy later.

Another of Newcastle's earliest formally organised bands appears to be the Wallsend Brass Band who were in existence before 1873. The first mentioned bandmaster of this band is a Mr. Maddison and their first recorded engagement was at the Wallsend annual races in December of the same year. By 1874 a new bandmaster had been appointed, Mr. J.T. Morris, who had recently arrived from New Zealand. The press of the time noted the improvement of the band after

Morris’ appointment. Mr. Morris was also appointed musical director of the Wallsend Philharmonic Society. In his other life Morris was a purveyor of fancy goods, pipes, tobacco and cigars. (*Miners Advocate*;13/3/1875,p3) The Wallsend Brass Band’s first visit to Sydney proved to be a disaster. The band was invited to Sydney by a Mr. Bennett, who was the manager of the Victoria Theatre in Pitt St. for a fortnight of engagements. The musical arrangements for the band, which were to have been provided by Bennett, were not completed on time so he reneged on the engagement leaving the band high and dry in Sydney. The band did however complete two known engagements in Sydney. On Monday 12th April 1875 they performed at a dinner held by the speaker of the House of Representatives and the following day on the Band Lawn of the Botanical Gardens. The fact that the band members were able to travel to Sydney for a 2 week engagement, assuming they had jobs, points to a certain level of professionalism or at least the paying of allowances for lost wages. Shortly after this episode on the band gave a concert at the local railway station for which the *Miners Advocate* of 24th April 1875 (p2) publishes their program consisting of:-

Slow March	<i>Norma</i>	Bellini
Selection	<i>Lucia de Lammermoor</i>	Donizetti
Quadrille	<i>La Fille de Madame Angot</i>	Coote
Fantasia	<i>From Bellini’s Opera</i>	Bellini
Troop	<i>Comin’ thro’ the Rye & Auld Robin Gray</i>	D’Arnold
<i>God Save the Queen</i>		

The band also gave another concert at the railway station on 19th June of the same year for which the *Miners Advocate* of 23rd June 1875 (p3) gives the following program although the composers names are omitted:-

¹³ Not to be confused with the suburb of Burwood in Sydney. Newcastle also contained a suburb variously called

Russian Quickstep

Selection Madame l'Archiduc

Buresque Waltz

Fantasia on English Songs

Madame Angot Quadrilles

Holy! Holy!

Foxhunter Gallop

God Save the Queen

The Wallsend Band undertook many engagements during the 1870's which are too numerous to mention here. Needless to say that they were one of Newcastle's most successful early bands. Many of the recorded engagements of this band were on working days so it is possible that they received some payment for loss of earnings or were indeed professional.

The Waratah Brass Band was formed in 1875. The *Miner's Advocate* of 31st March 1875 (p3) and following issues give some details of benefit concerts and fundraising activities associated with their foundation. By May 1875 the band was "parading the streets playing their best pieces" (*Miner's Advocate*, 19/5/1875;p2) and by June were given permission to practice in the council chambers. By September of the same year they were good enough to be playing as part of the Prince of Wales' birthday celebrations at the Newcastle Asylum. The Waratah Brass¹⁴ in their history claim 1884 as the date of their foundation but this appears to be wrong. Nevertheless after the Parramatta Brass Band they are the second oldest band still in existence in New South Wales.

Glebe, The Glebe or Glebeland. There is also a suburb called Glebe in Sydney.

¹⁴ The current band is known as Waratah Brass but has been known by a number of names including the Waratah Mayfield Brass Band for much of the twentieth century.

The Hamilton Brass Band was also active during this period as was the Burwood Brass Band¹⁵ in Newcastle itself although little is mentioned in the press of their activities other than two isolated engagements for the Burwood Band at the Miner's Arms Hamilton in April 1874 (*Miner's Advocate*;8/4/1874,p3) and at an Orange Demonstration in 1878 (*Maitland Weekly Post*;29/5/1878,p2). Other bands also formed in the Hunter region around Newcastle.

The *Miner's Advocate* of 2nd June 1875 (p3) reports of the formation of the Greta Band Company with the aim of starting a brass band. The band was to be funded by player subscriptions of 5 shillings entry and 2 shillings and sixpence per week. Ten possible members were enrolled with Mr. Wenlock appointed as the teacher, Mr. Vindin as President, Mr. Chapman as treasurer and Mr. Drew as secretary. There may have previously been a band at either Greta or Anvil Creek. Bands had also been in existence for some time at both East and West Maitland although by this time under volunteer auspices (*Maitland Weekly Post*;7/8/1878,p1 and www.mcbb.com.au;2002). In 1878 we see the formation of a band at Raymond Terrace north of Newcastle and also a fully functioning band at Minmi under bandmaster Ralph. Not much is mentioned in the press about the Minmi Brass Band but two engagements are recorded both in 1878. Other bands that have existed in the Newcastle area during the nineteenth century were the Wickham, Stockton, Merewether, Carrington, Blue Ribbon Temperance, Great Northern and Adamstown. Later in 1878 the St. Leon's Circus visited this area performing at Greta, Singleton and West Maitland. This circus possessed a talented brass band who, in addition to playing their instruments, would also perform circus acts.

Although Newcastle City itself did not have a civilian band, The Newcastle City Band was established around the end of the century, it did possess two military bands at this time, namely,

¹⁵ To confuse matters one of the leading bands of Sydney during the twentieth centuries was also known as the Burwood Brass Band and for a while the Burwood Concert Band. To confuse matters further it was conducted by

the Newcastle Naval Brigade Band and the Newcastle Naval Artillery Bands. If not already busy with his shop, the Wallsend Brass Band and the Wallsend Philharmonic Society, J.T. Morris was also the bandmaster of the Naval Artillery Band. Between these two bands many of the official Government and City Council engagements seem to have been divided. The Naval Brigade Band fulfilled a variety of engagements. As well as typically maritime engagements such as the Newcastle Regatta they also gave formal concerts such as that held at the Mechanics Institute Hamilton on the 4th March 1874 and more informal concerts outdoors and at various picnics and outings. The band also appeared at balls and dinners as well as many functions for the Oddfellows. The Naval Artillery Band fulfilled many similar engagements. The volunteer bands of the area appear to have been strong during this period. By 1875 there were a number of Volunteer bands in the region. The Newcastle Volunteers Rifle Band was in existence in 1875 as was the Singleton Volunteer Rifles Band; the East and West Maitland Volunteer Bands were still functioning also.

The Town Bands

Just as bands had developed in the various boroughs and municipalities of both Sydney and Newcastle, rural towns were also beginning to form their own bands from the 1870's. One of the earliest town bands in New South Wales was the Windsor Band of whom an early performance is recorded in December of 1843 (*Windsor Express*;21/12/1843,p3). Windsor is now part of the Greater Sydney area but in 1843 it was very much a country town. Much of the land around the Windsor area was settled by retired soldiers and volunteers under land grants. By 1870 much of the colony of New South Wales had been opened to settlement.

The central tablelands city of Bathurst would eventually become one of the colony's larger inland

Albert H. Baile who was the conductor of the Newcastle Steelworks Band. The author also conducted the Burwood

cities. Bathurst would also produce several brass bands and become central to the formation of New South Wales' first band association. Growth around the Bathurst area was fuelled by both the gold rush and prime agricultural land. An early band concert, as mentioned above, had been given in 1850 at the Crooked Billet, Durham St. Bathurst. It would be naïve to suggest that this band was a brass or reed band, it was more than likely an ad-hoc collection of instruments. Prior to the formation of the official Bathurst Town Band in 1867 some sort of band had been attached to the Loyal Kincora Lodge of Oddfellows. We know little of this band other than the names of two of its early bandmasters, namely Messrs. Dunne and Woolley. By 1867 the Bathurst Town Band had been formed under a bandmaster Hardy, mentioned previously in connection with the bands of Lambton. By 1869 this band had become the Bathurst Volunteers Band, enlisting en-masse, under the leadership of Band Sergeant McCarthy who led the band until at least 1876. In 1879 the Bathurst volunteers had folded but the band continued to function. The split from the volunteers necessitated a name change, firstly to the Bathurst Band and then from 1880, the Bathurst City Band under the baton of G.D. Stone. The Bathurst Guild Band, formed under the auspices of the Australian Holy Catholic Guild, also came into existence around this time. The bandmaster was W.D.Cope who was also the 'Professor of Music' at St. Stanislaus College Bathurst. The Bathurst Guild Band was one of very few brass bands to identify strongly with the Roman Catholic church. Another 'Catholic' band was the St. Frances de Sales Christian Confraternity Band in Sydney which had a brief existence some years earlier. (*Sydney Mercantile Advertiser*;15/2/1871,p3) Sectarianism, a fact of life until possibly the last couple of decades of the twentieth century, may have been a motivating factor in the formation of the Guild Band. The Bathurst Post reports the Bathurst City Band performing at the E. Webb and Company half day holiday picnic each March in during the 1880's but does not mention the activities of the Guild Band. The Bathurst City Band is also reported as having played concerts for each night of the Bathurst Agricultural, Horticultural and Pastoral Society show of 1884 and playing a Selection of

Brass Band (Sydney) for a few years in the early 1990's.

Airs for the Public School's show. In 1886 a bandstand was completed at the show ground prompting a journalist with the Bathurst Post to write that "The Band Stand is one of the prettiest, if not the prettiest in Australia, and does credit to its designer". (*Bathurst Post*;8/4/1886,p2)

Another bandstand was built later and is still standing in Machattie Park. Sabbatarian influence was also to be found in Bathurst. From 1881, and for some years, bands were prohibited from giving concerts in the city's parks on Sundays.(Blackwood;1999,p28) The ban was lifted some years later and Sunday band concerts in the Machattie Park band rotunda became commonplace late in the 19th century and early in the 20th century.

In 1885 a new band, and one that would prove to be influential in the broader band movement, was formed. A group of players who all worked at the railway decided to form a band. The Bathurst Railways Band was the result and Samuel Lewins was appointed bandmaster. Lewins was a euphonium player in the Bathurst Guild Band and had spent time in Victoria after arriving from England at the around the same time as Thomas Bulch, also an important figure in the band movement in Australia¹⁶. Lewins would prove to be a seminal figure in the band movement in New South Wales and somewhat famous in his adopted home town¹⁷. The connection with the railways was only short lived, the band split from the railways in either late 1886 or early 1887 and became the Bathurst District Band under Lewins' leadership. The Bathurst District Band was one of the most influential brass bands during the last part of the nineteenth century and the early twentieth century. The town of Blayney around 20 miles to the south of Bathurst also had a band. The *Bathurst Post* of 15th January 1885 (p3) reports that the Blayney Band was "fast becoming efficient, under Mr. Drapers conducting".

Other areas around Bathurst were also prospering due to the discovery of gold. Many small

¹⁶ Thomas Bulch was the bandmaster of Bulch's Model Band in Victoria and a composer of band music. He wrote a march entitled *Bathurst* in honour of Samuel Lewins and the Bathurst District Band.

communities, now little more than tourist spots and ghost towns, sprang up such as Peel, Sofala and Hargraves. Amongst the first of these to have a brass band is the now largely forgotten locality of Home Rule near Mudgee to the north east of Bathurst. The *Australian Town and Country Journal* of 31st January 1874 (p171), not generally noted for arts commentary, tells of the Home Rule Brass Band performing at the Royal Shamrock Theatre, Home Rule in a concert with other amateur performers on 27th January 1874. The Home Rule Brass Band did continue for some time after 1874 although the former town is now just a locality marked by a solitary sign post with little evidence that there had ever been a township. During June of 1861 at the gold mining area of Lambing Flat near the town of Young a local band was involved in a racist riot against Chinese miners. Manning Clark, (2001;pp116&117) states that a local miners' band provided martial music to spur on the violence against the Chinese miners. Sectarian bias may be inferred by some bands but this is a very rare case of a band being actively involved in overtly racist activity¹⁸.

Mudgee, on the Cudgegong river north east of Bathurst, itself was to produce three brass bands¹⁹. Mudgee is essentially an agricultural town but is and has been surrounded by gold mining and cement mining, Mudgee is now known for its wine and tourist industries. The Mudgee Town Band is first mentioned in the *Mudgee Independent* of 1st February 1877 (p2); the newspaper itself also having begun publication at around this time. The band was fully functioning by 1877 and entertained the townsfolk with regular concerts in the Market Square on Friday evenings. (see appendix for programme details) The bandmaster at this time was Mr. Hardy who had moved from Newcastle. By March of 1877 the *Mudgee Independent* (various issues March,1877)

¹⁷ A set of gates erected at MacHattie Park Bathurst were dedicated to Lewins. The gates are currently in storage awaiting restoration and reinstatement to their former place. (Bathurst City Council, 2000)

¹⁸ Another account of the Lambing Flat Riot can be found at <http://members.ozemail.com.au/~natinfo/1lambing.htm#introduction> 2002 although no mention of the band is made. There is also a discrepancy between Manning Clark and the above reference re the subsequent trial of the miners. A more fictional account is given in *Tommo and Hawk* a novel by Bryce Courtney.

¹⁹ See thesis appendix for details of concert programs performed by the Mudgee bands.

also reports of the Mudgee Volunteers Band also performing regularly at the Market Square under their bandmaster, Mr. Hermes, who was also the local French teacher. Herr Bucho's Band, also a brass band, is mentioned from 1878. The reporters of the Mudgee Independent report in detail of the programs played by the bands. They contain the popular forms of the day including the Quadrille, Polka, Valses or Waltzes, Marches, Galops, Mazurkas, Troops and Operatic Selections that would become the norm for the 19th century band concert. Also included in the programs are two polkas composed by Koenig, the cornet soloist of Jullien's Orchestra, which are likely to be cornet solos of some difficulty which would have needed to be handled by a proficient player. The soloist may have been Trumpet Major Williams mentioned in chapter 4.

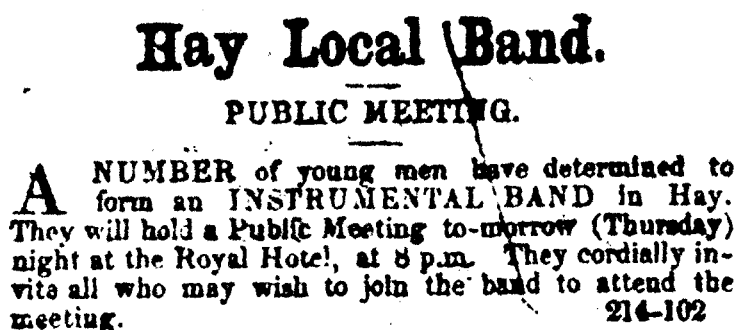
A stinging criticism of the Mudgee bands was delivered by Amos Keetur, the resident satirist, right wing commentator and self appointed music critic of the *Mudgee Independent* in his column 'Buzzing Around':-

Whilst buzzing around the block on Saturday night I enjoyed the musical treat furnished by a band of kerbstone musicians, who must have conveyed a lesson to our local instrumentalists which they ought to profit by, and who extracted more music from two drums and two brass instruments than any sixteen I have heard in Mudgee. What a pity that one really good band cannot be formed in Mudgee instead of two or three very indifferent ones. Hardy's band is passable, but could be better; Herr Bucho's is only just enrolled and is hardly ripe for criticism. The real Volunteer Band has "bust up" but it was never up to much. (Mudgee Independent, 2/1/1878; p2)

The *Mudgee Independent* reports on 19th December 1877 (p2) that the Mudgee Volunteers Band was actually being re-formed under their new bandmaster Mr. H. Schlue from Geelong, Victoria. Herr Bucho's Band does not seem to have had a long existence but the Mudgee Town Band has a

long and distinguished existence being one of the oldest bands still in existence in New South Wales.

The Riverina district of New South Wales is located on the Murray River in the south of the state. The Murray forms most of border between the then colonies of New South Wales and Victoria. Prior to federation in 1901 the two colonies remained separate and there was even a customs duty payable on goods passing across the border. It may be considered as unusual then that a band was formed amongst towns straddling the Murray. The Corowa Border District Band was formed in 1874 and is still active although now under the name of the Border District Band. The band was formed at a public meeting at Wahgunyah, Victoria, in 1874. The band drew, and still draws its members from the Victorian towns of Wahgunyah, Rutherglen and Wodonga and the New South Wales Towns of Corowa, Albury and Lavington the band being based in Corowa. This band is more associated with Victoria than New South Wales owing to its closer proximity to Melbourne.



Hay Local Band.
PUBLIC MEETING.
A NUMBER of young men have determined to form an INSTRUMENTAL BAND in Hay. They will hold a Public Meeting to-morrow (Thursday) night at the Royal Hotel, at 8 p.m. They cordially invite all who may wish to join the band to attend the meeting.
214-102

Figure 1: *Riverine Grazier* 6th October 1875

Formed just after the Corowa Border District Band in 1875 was the Hay Brass Band. Hay is located on the Murrumbidgee River in South Western New South Wales in the upper Riverina area now known as the Murrumbidgee Irrigation Area. The Hay Brass Band was formed from scratch by public subscription. The details of the process of forming a band are detailed in the local newspaper the *Riverine Grazier* (various issues October 1875). On the 6th October 1875 a

meeting was held with Mr. J. Andrew as chairman, Mr. W.L. Smith as leader (bandmaster) and a Mr. Dwight as Secretary pro tem. James MacGregor of the Australian Joint Stock Bank was appointed Treasurer and the subscription lists were carried by Messrs. Lynch and Donaldson. (*Riverine Grazier*;13/10/1875,p2)

Members were solicited via the following advertisement in the local newspaper:-

A MEETING of MEMBERS and persons intending to join the band will be held at Mr. King's ROYAL HOTEL, on MONDAY 18th instant, at Eight p.m..
CHARLES J. DWIGHT
Hon. Sec. Pro tem. (Riverine Grazier;6/10/1875,p3)

Enough money, or nearly enough, had been raised to buy a set of band instruments from the public subscriptions which is in itself quite an achievement considering the size of the town. At the current rate (2002) of about AUD\$80 000 to AUD\$100 000 for a set of instruments it is doubtful whether that kind of money would be raised for such a project today. By late November of 1875 the instruments had arrived and were put under the protection of the trustees Mr. Esplin, publican of the Tatersalls Hotel, Mr. Peter, publican of the Crown Hotel and a local printer Mr. Halbish. A number of the players had played before and the *Riverine Grazier* reported that by late 1875 the band could play “a goodly number of tunes together already”. (24/11/1875,p2)

The Hay Brass Band proved to be a newsworthy subject. The *Riverine Grazier* of 29th December 1875 (p2) observed “Our local brass band made the air melodious with their sweet sounds, and we believe that they will also play the old year out”, rapid progress indeed. The public connection was not approved of by all as the same issue points out “...we would quietly urge upon our fellow citizens the propriety of treating the band to donations in money rather than to

liquor” (ibid.,p2). The bandsmen may of course have disagreed. The good citizens of Hay were still giving to the band and appeared to have deep pockets. Collections on Christmas day totalled £8/18/- and on boxing day £5. It would seem that the initial subscriptions had fallen a little short of the full cost of the instruments “They have a balance due upon the instruments still to pay, they also require uniforms, music and funds to pay the bandmaster”. (*Riverine Grazier*;29/12/1875,p2)

The North West town of Narrabri has had three brass bands since foundation, one of which was a Salvation Army band. Band activity in Narrabri has been virtually continuous since 1870 with the current Narrabri Shire Band, another of the oldest bands in the state at a strength of around forty five, visiting France for the year 2000 ANZAC day service at Villers- Bretonneux. Brass bands have also had a long history at the nearby towns of Gunnedah and Moree.

Band activity in the north coast region of New South Wales seems to have begun a little later. The *Northern Star* of 17th June 1876 (p3) reports a band in attendance for the opening of a bridge near Casino but it is not until 1884 that the Lismore Band is reported as having formed. Band music in the Lismore area up until this time had been provided by Mr. Webster’s Band. At a performance at the St. Andrews Church Bazaar in Lismore Webster’s Band gave a performance sharing the program “with Lady and Gentleman Amateurs and a company of singers” and featuring a play called *The Ana Belle*.(sic) The band performed the *Palermo Quadrille*, *Sweethearts Waltz*, *Victorine* from A. Mellor’s opera, *The War Galop* and *Star of France* by Charles D’Albert.²⁰ (*Northern Star*;10/8/1878.p3) A concert was also held on 8th November in aid

²⁰ Webster’s Band was anything but a brass band it did however use a cornopean and a Euphonium or Brass Bass. The personnel were:

1 st Violins	W. Webster & P.J. Harrison
2 nd Violins	T. Barrow, P.J. Askew & J.P.F. Walker
1 st Cello	J. Askew
2 nd Cello	N. Sharpe

of band funds on 8th November 1878, a Saturday night, that proved so popular that it was repeated on the following Monday.²¹ (*Northern Star*;9/11/1878,p2)

The Lismore Brass Band was formed in 1883, Webster’s Band having disappeared by this time. The *Northern Star* of 9th May 1883 (p2) reports the arrival of a set of instruments from Moss Ltd. Hunter St. Sydney having been ordered by a Mr. Paulson. The instruments were made by Distin & Sons. Exactly how the money was raised is unknown but the instruments received were; 2 bombardons, 2 euphoniums, 2 baritones, 3 Eb tenor saxhorns, 2 clarinets, cornets, bass drum, side drum, cymbals and piccolo. Several members had also joined the band who owned their own cornets and the total strength was fifteen. The first recorded engagement for the Lismore Brass Band, although probably not in reality the first, was at a New Years Day concert on 1st January 1884 at the respectable hour of 3pm. They are also reported as having performed a series of concerts in November of 1884 and as playing “a choice selection of popular airs and marches”. (*Northern Star*;21/11/1884,p2) The band was still flourishing late in the nineteenth century.

Campbelltown to the south west of Sydney is now part of the greater Sydney area although in the nineteenth century and the first half of the twentieth century it was very much a country town as was neighbouring Camden. The earliest evidence of band activity in this area dates back to 1840 where a band was playing at the ‘Campbell Town’ races. This is likely to have been, as stated previously, the 99th Regiment Band who were at that stage stationed at Parramatta. The majority of land in this area was held under grant by the MacArthur family who were descended from an early governor of the colony of New South Wales. Land was held by the MacArthur family well

Cornopean	G. Harrison
Piano	J.R. Stocks
Euphonium or Brass Bass	T Scrivener. (<i>Northern Star</i> , 10/8/1878)

²¹ This program was shared by a lady and gentleman amateur and various trios and quartets. Webster’s Band is reported as having added several new instruments. The band played a *Selection of Marches, Sweethearts Waltz, Il Bacco Waltz, Royal Windsor Galop, Como Quadrilles, Star of France Waltz, God Save the Queen* and *God Bless the Prince of Wales*.

into the twentieth century. The land was eventually sold and subdivided and gradually has become part of the Sydney metropolitan area. The first local brass band in this area was the Campbelltown Sons of Temperance Brass Band formed sometime around 1880. After a concert at the Temperance Hall, Campbelltown on 14th February 1880, a local music critic penned the following, somewhat parochial, observation:-

To speak candidly, we have listened to much finer bands of music, the Band of the Coldstream Guards, London and the ditto of H.M.S. Wolverine in Sydney; but we have certainly been agonised by scores of country bands who do not half sound so well as the fourteen sons who comprise this orchestra. (Campbelltown Herald;14/2/1880,p2)

The secretary of the band was a Mr. G. Lusted who also was a local builder. The band advertised in the Campbelltown Herald of 3rd August 1881 (p4) of their availability for engagements The Campbelltown Sons of Temperance Band lasted for at least a few years but had disappeared by the turn of the century and there is no record of formal band activity in the town for around a half a century. The current Campbelltown Camden District Band was formed after WWII and is unrelated.

The area to the west of Parramatta during this time was also still rural. A brass band was also in existence at South Creek near the current day St. Mary's. The South Creek Brass Band is recorded as having played at the Annual Bullock Roast in 1882. (*Nepean Times* cited in the St Marys Band history <http://www.users.bigpond.com/cornelly/history.htm> ;2003) This band may be the direct descendant of the St. Mary's Band Club Band who claim to be over one hundred years old. This area, now part of greater Sydney, has provided two very competitive brass bands during the twentieth century namely the Blacktown District Band and the St. Mary's Band Club Band.

The Sydney Scene to 1888

The early 1870's seem to have been a fairly quiet period in the musical life of Sydney but it would be naïve to say that musical life came to a complete standstill. The Sydney newspapers of the 1870's do not report a lot of brass band activity. This may be simply explained by editorial reluctance to report on such working class music. Suburban and rural newspapers do not show the same reluctance to report on brass band activities. The population was also spreading further afield as can be seen by the rapid expansion of suburban areas, rural and regional towns owing to expansion of the rail network and technological improvements.²² By the end of the 1870's a new nationalism was beginning to develop along with the concept of Australian nationhood. It would still be nearly thirty years before the colonies would come together under the banner of federation. By the 1880's the number native born Australians of British extraction began to outnumber immigrants. The colony was also experiencing a period of economic prosperity referred to by Manning Clark (2001, pp123&ff) as the "Age of the Bourgeoisie". Much of the prosperity of this period was generated by industrial advances, a boom in the building trades and architecture. Many of Sydney's finest historical buildings are from this period.

During 1879 construction began on the Garden Palace, a large exhibition building, contained within the walls of the Sydney Botanical Gardens. The building was opened on 17th October 1879 by Lord Loftus, the Governor of New South Wales. The Garden Palace was built for the same purpose, and in much the same manner, as the Crystal Palace at Hyde Park London and later Sydenham ie. to hold an International Exhibition of science and culture. Other buildings and institutions of similar kinds were also built around this time. The Museum of Applied Arts and

²² It was around this time that the Westinghouse Brake, or air brake, was introduced on the railways. This allowed longer and heavier trains to run with greater safety. This method of braking was one of the greatest advances in railway technology.

Sciences, The Mining and Geological Museum and the Art Gallery of New South Wales came into existence at this time as did the Exhibition Buildings at Prince Alfred Park near the modern day Central railway and the Eveleigh Railway Workshops. The Garden Palace and the Exhibition Buildings were to become important venues for bands. The Exhibition Buildings were demolished early in the 20th century to make way for the new Central Railway Station. Like the Crystal Palace, the Garden Palace was destroyed by fire in 1882. Although named as an International Exhibition the purpose was to showcase Australian primary products, forestry resources, mining displays, and Australian designed and built agricultural machinery. The exhibition in Sydney lasted until April 1880 and was quickly followed by a similar exhibition in Melbourne where the exhibition building, also used for the early Australian Parliament prior to the founding of Canberra, is still standing.

In 1879 we see the emergence of the Young Australia Band which was allied to the Young Australia National Party, a conservative political organisation with racist overtones.²³ Mistrust of people from Asian backgrounds, especially the Chinese and people from the sub-continent, eventually led to the infamous White Australia policy of the 20th century²⁴. The emergence of racist attitudes began many years before federation.

²³ The Young Australia Band had no connection with the Young Australia League founded in Western Australia by J.J. Simons although some of the aims may have been similar. The Young Australia League also had a brass band which existed at least until the late twentieth century.

²⁴ The White Australia Policy was given force under the *Immigration Restriction Act 1901* which was passed by the first Australian Parliament after federation. The act sought to restrict the arrival of non European persons to Australia via means of a language test. The language test was given in a 'prescribed' ie. European language at the discretion of the immigration or customs officer. Provisions were also made to test Asian migrants of less than five years residence leading to many deportations. A Chinese peasant worker would have little chance of passing a language test given in German. It was by this means that Asian peoples were excluded. There were some compassionate provisions which meant that those under threat in their won countries, ie. refugees, were permitted to stay. Other acts were also passed that had racial overtones such as the *Commonwealth Posts and Telegraphs Act 1901* and the *Commonwealth Franchise Act 1902*. The former forbid employment of anybody who was not white to work for the post office and the latter disenfranchised anybody who was not white except Australian born asiatics and New Zealand natives or the Maori. (Manning Clark, 2001;p174&ff)

Mention of the Young Australia Band first appears in the press in July of 1879. The bandmaster of this band was one Mr. J. Hardy, an ex military bandsman, who made his first appearance in 1867 as the bandmaster of the Bathurst Town Band a position which he held for a short time. In 1875 Hardy is mentioned as the band teacher during collapse and amalgamation of the Lambton and the Lambton German brass bands. Hardy at this time is cited as a resident of Newcastle. There is little mention of his activities in relation to Lambton or the length of his tenure but by 1877 we find the same Mr. J. Hardy as bandmaster of the Mudgee Town Band which he was conducting as late as 1878. By 1879 however the ubiquitous Mr. Hardy was in Sydney as the bandmaster of the Young Australia Band. Hardy makes an appearance a little later in an ill fated attempt at forming a boy's band at Gosford in 1892. Hardy was sacked because he could not control the boys, somewhat of a prerequisite for the bandmaster of a boys band.

(<http://members.tripod.com/~GCBB/;2001>)

The first recorded engagement for the Young Australia Band was on July 2nd 1879 where they provided the entertainment at the Master Butchers Association annual picnic at the Sir Joseph Banks Hotel at Botany. This was followed by a performance at the Mercantile Rowing Club's annual ball. Rowing at this time was one of the favourite pastimes of Sydneysiders. The band was to fulfil this engagement for many subsequent years. These performances were followed up by winning what may very well be the first formal band contest held in Sydney at the International Exhibition on July 31st 1879 playing an arrangement of Il Trovatore. Later in the year they performed for the French Consul General Mr. Ballieu esq., November 1st, and at a quadrille party at the Protestant Hall on November 11th.²⁵

²⁵ At a concert given before the French Consul general, their patron, the Young Australia Band performed the following selections:-

Part 1		
1. March	<i>Conqueror</i>	B.Smith
2. Selection	<i>Maritana</i>	arr. J.Hardy
3. Valse	<i>Liela</i>	E. Uling
4. Quadrille	<i>Carmen</i> (by request)	J. Hardy

Early Contests

Formalised band contests in New South Wales do not seem to have begun as early those in Victoria. John Whiteoak (1999;p38) states that band contests began in Victoria in 1862. Band contests in Britain had begun as early as 1818 when the Stalybridge Old Band won a contest at Sheffield, the Besses o'th' Barn Band won another contest in 1821 and the first formal contest at Burton Constable was won by the Wold Band in 1845. It seems that the first recorded formal band contest in New South Wales was as late as 1879 as part of the International Exhibition of that year. As mentioned above this contest was won by the Young Australia Band. It would be naïve to believe this was the first actual contest, it may just be that early competitions took place as part of other events and did not receive specific mention in the press. We do however have evidence of contests starting from 1879 and advertisements making much use of their novelty value to draw crowds. From 1879 however contesting began in earnest often run by promoters who saw the money making value of such events.

Part 2		
5. March	<i>The Memory Ever Dear</i>	B. Smith
6. Selection	<i>Il Trovatore</i>	Verdi
7. Lancers	<i>Grand Duchesse</i>	J. Hardy
8. Galop	<i>Wire In</i>	J. Hardy.

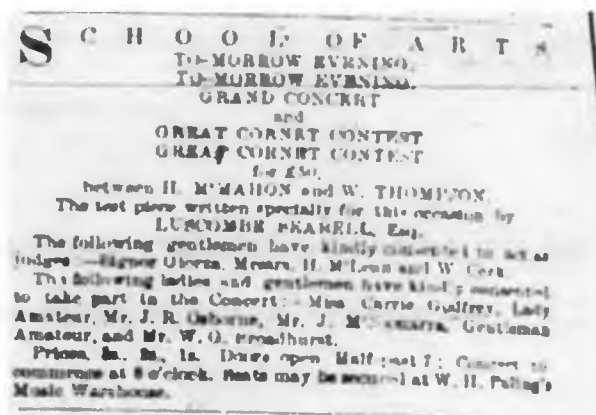


Figure 2: Sydney Morning Herald 12th August 1880

In August 1880 a contest of a different sort was to take place. A contest between the two leading cornet players of the day, Mr. H. McMahon and Mr. W. Thompson, was organised. It should be remembered that the cornet was not just a band instrument but was also a solo instrument rivalling the violin and flute. The trumpet was still the low pitched instrument in Eb, F or G often with only two valves which did not lend itself to solo playing, the cornet was often substituted orchestrally. McMahon and Thompson were the leading professionals of the time and came from opposite sides of Sydney Harbour. The Great Cornet Contest was organised to sort out who was the best and the results are reported at length in the major Sydney newspapers of the day. The competition was fought out in three sections, first sight reading, second a test piece and third an own choice selection. The *Daily Telegraph* reported on the sight reading section:-

The first manuscript placed before them bore a most awkward composition, replete with chromatic difficulties, and it was not surprising one of the contestants, Mr. McMahon, failed to interpret the ideas satisfactorily. His attention being so closely confined to the notes as to debar him from strictly observing the time. (Daily Telegraph;14/8/1880,p5)

Mr. McMahon appeared to get off to a bad start and things did not get any better. The test piece

which is unnamed was written especially for the occasion by Mr. Luscombe Searell.²⁶ The *Daily Telegraph* (14/8/1880,p5) reports thus:-

Both of them played the test piece, written specially by Mr. Luscombe Searrell, with good effect, Mr. Thompson taking the honours most decisively.

For the own choice McMahon played A Legis by Jules Levy followed by an encore The Bay of Biscay. Thompson chose Hartmann's arrangement of Berit's Fifth Violin Concerto and four unnamed encores. Mr. Thompson won quite decisively scoring 68, 67 and 70 points respectively to Mr. McMahon's 38,35 and 36. The prize was a winner take all £50 plus the gate, making Mr. Thompson a happy man. The two were forced to shake hands although it seems begrudgingly. The *Bulletin* also carried a report on the contest citing some mitigating circumstances:-

Last Friday evenings concert at the School of Arts was well attended. Mr. Thompson, who has wonderfully improved since he last appeared in Sydney, was awarded the stakes in the Cornet Contest. His less practised opponent, Mr. H. McMahon, was suffering from a cold, but in no case have been expected successfully to cope with the performer who, no doubt by way of getting up a small excitement, was really or ostensibly pitted against him.
(The *Bulletin*;21/8/1880,p2)

²⁶ Luscombe Searelle was born in Devon, England, in 1853, but was raised in New Zealand from the age of nine. He worked as pianist, then conductor and composer at Christchurch. He wrote several unsuccessful operas. Only *Estella* became a smash hit in Australia where it was mounted by the Montague-Turner Opera Company in 1884. He became bankrupt in 1886 and left for the U.S.A. Searelle died in 1907. Searelle's real name was Isaac Israel.
<http://math.boisestate.edu/gas/whowaswho/A/ArnoldJA.htm> 2002

THE GREAT MUSICAL EVENT of 1880.		
Saturday and Monday Evenings	EXHIBITION BUILDING, PRINCE ALFRED PARK. Under Distinguished Patronage. (For TWO NIGHTS ONLY.) SATURDAY and MONDAY EVENINGS.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	OCTOBER 2nd and 4th, 1880. GRAND BRASS BAND CONTEST and	October 2nd and 4th, 1880.
Saturday and Monday Evenings	PROMENADE JUBILEE MUSICAL FESTIVAL.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	The most Gigantic Musical Carnival ever witnessed in Australia. PRIZES to the 3 VICTORIOUS BANDS.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	33—BRASS BANDS—23 already booked for the CONTEST. EACH BAND ALLOWED 13 PERFORMERS.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	The BAND WINNING the 1st PRIZE to enter the GREAT INTERNATIONAL BAND CONTEST, MELBOURNE, OCTOBER, 1880.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	NOTE.—The magnificent Gold and Ebony Baton, together with the 15 Superb Gold Medals, set with Diamonds, will be on exhibition in the atelier of Mr. T. F. WILSON, the Manufacturer, 348 GEORGE STREET, TO-MORROW, TUESDAY, MORNING, September 28.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	The two Beautiful Silver and Ebony Batons, together with the 20 Splendid Silver Medals, on exhibition same window, THURSDAY EVENING, September 30.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	To AVOID the CRUSH Doors will open at 6.30; begin at 8 o'clock.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	ADMISSION to all parts of the House (Not Reserved) ONE SHILLING. RESERVED CHAIRS, TWO SHILLINGS.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	SPECIAL NOTICE to BAND-MASTERS.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	In consequence of the advertised Test Band Pieces not being procurable in Sydney, I have concluded to allow EACH BAND to CHOOSE ITS OWN SELECTIONS. One selection will be required for each Evening. Names of selections must be forwarded to me at once. In deference to the wishes expressed by several Bandmasters, a Committee of three Musical Gentlemen will be appointed to act as Judges.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	CONTEST CONDITIONS to be SIGNED TO-MORROW (Tuesday), September 28, between 3 and 5 and 7 and 8 p.m.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	JOHN R. FULTON, Manager, Bowden's Club House Hotel.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	N.B.—Watch this paper for the Extraordinary Attraction in connection with Band Contest.	October 2nd and 4th, 1880.
Saturday and Monday Evenings	H. GIFFARD, Secretary.	October 2nd and 4th, 1880.

Figure 3: Daily Telegraph 27 September 1880

A larger scale band contest was proposed for October 1880 at the Exhibition Buildings Prince

Alfred Park promoted by a Mr. J.E. Fulton. The advertisement for this contest appeared in the *Daily Telegraph* of the 27th September (p4) for the contest to be held over several days from the 2nd October concluding on Saturday the 23rd October 1880. It seems that brass band music was not appreciated by all in the music scene. The music and drama editor of the Sydney Mail made the following incisive comments about the impending contest:-

We are threatened with a brass-band contest this (Saturday) and Monday evenings at the Exhibition Building, Prince Alfred Park, and 23 bands have entered for it. Mr. J.E. Fulton has organised it, and admirers of "the sounding brass and the tinkling cymbal" will probably have a surfeit if they sit it out. There are a few fairly good bands in Sydney, and a number of very bad ones; and I cannot see why people who like band music should be compelled to listen to the agonising attempts of the latter. Surely some sort of previous examination could have been held, and only those bands whose fifteen members (it is stated that fifteen performers are allowed each) could show their ability to keep in tune, and to recognise – however dimly – the beauties of time, be allowed to compete. (Sydney Mail;2/10/1880,p658)

The competition entailed the performance of three own choice works over three evenings²⁷; the bands marched to the venue through the streets of the city on each of the three evenings'. The first prize, in addition to the glory of winning, was a gold and ebony baton and 15 gold medals set with diamonds. The second and third prizes were silver and ebony batons and silver medals. The prizes were designed and manufactured by a Mr. T.F. Wibsener of 348 George St Sydney. Signor Giorza, Mr H.B. McLean & Mr Charles Packer were to be the judges. The first two evenings competitions were held at the Exhibition Building, but the final night was held at the

²⁷ The contest was originally advertised as being over two nights and with a test piece and own choice. Own choice works were substituted for the test piece because of the unavailability of the music.

Theatre Royal owing to inclement weather²⁸. The first night, 2nd October, drew a large crowd of 2500 despite the attempts of the above critic. The Newcastle Great Northern Band, previously unheard of but more than likely a scratch band combining the best players of the area, was initially mentioned as a competitor but do not seem to have shown up. Likewise the Petersham Band was a non starter. In fact of the initial 23 bands the competition actually took place with 10 entrants. Perhaps the critic's advice was heeded. The program for the evening, including the selections and bandmasters was:-

Band	Selection	Bandmaster
Cumberland Band (Parramatta)	<i>Lucrezia Borgia</i>	J.M. Garland
Balmain Alliance	<i>Maid of Athens</i>	J.M. Summers
Naval Brigade	<i>La Figlia del Regimento</i>	Mr. J. Devlin
St. Leonards	<i>Il Trovatore</i>	Mr. H. McMahon
Albion Band	<i>I Puritani</i>	Mr. J. Devlin
Young Australia Band	<i>Maritana</i>	Mr. J. Hardy
City Fire Brigade	<i>Dorinda</i>	Mr. J. Devlin
Volunteer Head-Quarters	<i>Recollections of Verdi</i>	Mr. W. A. Thompson
Balmain United	<i>Congress</i>	Mr. J. Devlin
Imperial Band	<i>Marta</i>	Mr. W. H. Smith

(*Daily Telegraph*;4/10/1880,p3)

It would seem that Mr. Devlin was a fairly busy man, conducting and rehearsing, four bands for

²⁸ Although the venue was the Exhibition Building contests at this time, indeed until the early 20th century, were held outside. The final evening was moved to the Theatre Royal owing to the weather; why it was not just moved inside the Exhibition Building remains a mystery.

the one contest as well as maintaining his career as a professional clarinettist. J. M. Summers was also a professional musician but strangely he was a piano accompanist and music arranger rather than a wind instrumentalist. Also mentioned are the ubiquitous Mr. Hardy, another clarinettist, and the two protagonists from the recent Great Cornet Contest Messrs. Thompson and McMahon.

A local newspaper, the *Balmain Independent and Leichhardt Observer*, reported on the performance of the Balmain Alliance Band after the first evening of the contest:-

One amongst the number of bands that performed in the Exhibition Building on last Saturday Evening was the BALMAIN ALLIANCE. The piece of music selected by the band was a very pretty one, arranged by Mr. Summers, called "Maid of Athens" which they played in an excellent manner, and received loud applause. It will be remembered that this band has been established very little over twelve months. (Balmain Independent and Leichhardt Observer;9/10/1880,p5)

The contest continued on the following Monday in the evening with the bands arriving at the venue on the march. The *Daily Telegraph* of 5th October 1880 (p3) reports of the selections played by the bands as:-

Young Australia Band	<i>Zampa Pre Aux Clerico</i>
City Fire Brigade band	<i>Sorcerer</i>
Imperial Band	<i>Martha</i>
Cumberland Band	<i>Souvenir de Bellini</i>
Balmain United Band	<i>The Beautiful Severn</i>
Volunteer Headquarters Band	<i>London Echoes</i>

The selections played by St. Leonards, Naval Brigade and the Albion Band are for some reason omitted.

The competitors had to wait until the end of the month before the contest was concluded on Saturday 23rd October. The selections on this occasion were:-

St. Leonards Band	Valse	<i>Fairy Revels</i>
Naval Brigade Band	Overture	<i>Nabucco</i>
Cumberland Band	Fantasia	<i>Souvenir de Bellini</i>
Albion Band	Selection	<i>I Puritani</i>
Young Australia Band	Fantasia	<i>Il Trovatore</i>
Balmain United Band	Waltz	<i>Beautiful Severn</i>
Imperial Band	Selection	<i>Lucrezia Borgia</i>
City Fire Brigade Band	Waltz	<i>Dorinda</i>
Volunteer Headquarters Band	Fantasia	<i>Honorio</i>

The winners were the Naval Brigade Band with 224 points, second were the Volunteer Headquarters Band with 205 points and third the Cumberland Band with 163 points. Not everybody was happy with the result as the *Daily Telegraph* reports:-

Upon the decision being made known, there was some slight disturbance in the upper section of the house and Mr. Thompson, Bandmaster of the Headquarters Band, in declining to except the second prize, issued a challenge to the victors to play for either £50 or £100 a side. (Daily Telegraph;25/10/1880,p4)

A New Respectability

From the early 1880's Sydney newspapers begin to report in more detail about the activities of bands. This may be due in some part to an improvement in both musical standards and the quality of venues at which bands were performing. Brass bands had gained a new respectability and could be found playing in the theatres of the city, venues that had previously shunned this kind of music. On July 30 and 31 1880 at the Queens Theatre, Pitt St both the City Band and the Victoria Brass Band were on the program for Liddy's Complimentary Benefit. Earlier in the same month the Victoria Band under bandmaster J. Douglas performed at the farewell benefit for a well known local actor named George Darrell who was leaving to perform overseas. Interestingly letters to the editor in the *Sydney Morning Herald* of 19th (p6) and 21st August 1880 (p6) call for the formation of a city band even though a band of that name was already in existence. A further correspondent on the 30th August (p5) also points out the moral and civil benefits of just such a band performing park concerts.²⁹

There is also a record (*Daily Telegraph*, 7/8/1880, p1&ff) of the City Fire Brigade Band playing during the interval of a City Fire Brigade benefit concert at the School of Arts, which is still standing in Pitt St. near the corner of Park St., under their bandmaster Mr. J. Devlin. The New South Wales Fire Brigades Band is still in existence today making it around 120 years old and one of the older bands still in existence although not continuous. This band is not however amateur the players receiving payment for their services on a part time basis. Bands were also involved at other fundraising activities. Both the City Fire Brigade and the Balmain United Band played at the a fundraising concert for the Fire Brigades sick and accident fund in August 1880. The No.3 Fire Brigade Band is also mentioned as playing for a Fire Brigades Benefit Concert but

is not heard of again. Many individual fire brigades, both suburban and city, had their own bands. Other bands were also to be found fulfilling what may be seen as more traditional engagements. Also in July of 1880 we find the Cumberland Band which was also known as the Parramatta Band playing in a procession celebrating the Raikes' Centenary. Robert Raikes was the founder of the Sunday school movement. The Young Australia Band fulfilled an engagement for the Glebe Rowing Club Ball as well as their regular engagement for the Mercantile Rowing Club. The Young Australia Band also participated in the Loyal Orange Association 12th of July procession, another of their regular engagements, leading the brethren in full regalia.³⁰

During the 1880's we see the emergence of many previously unmentioned bands. The Imperial Band fulfilled two engagements at the harbour side venue of Clontarf on the 18th September 1880, firstly a daytime engagement for the Christian Doctrine Confraternity Central Council³¹ outing and then for dancing in the evening for the Royal Order of Foresters.³² Clontarf is now a fairly densely populated suburb on Middle Harbour but at this time was a popular waterside picnic venue. Chowder Bay was also a popular venue for outings and the Court Progress Brass Band was playing for an outing to this venue on the same day. Also on the 18th two of the military bands of the period, the New South Wales Artillery Band (Permanent Army Band) and the Naval Brigade Band gave a concert at the Garden Palace. The New South Wales Artillery Band, under the leadership of bandmaster sergeant Pennell, were invited back for subsequent concerts as part of a bazaar and fair held in the western nave of the Garden Palace.

The Garden Palace was to provide the venue for more band performances in September 1880.

²⁹ The ruling classes probably viewed bands as constructive working class activities, not to mention cheap entertainment.

³⁰ The Young Australia Band also showed a certain sectarian bias. Many of their engagements were at the Sydney Protestant Hall or for the Loyal Orange Association.

³¹ Possibly the other end of the sectarian spectrum.

³² Yet another fraternal organisation alongside the many that have been popular such as the Freemasons, Oddfellows, Buffalos, Druids and Elks.

The first was a Grand Promenade Concert featuring the leading bands of the time. The *Daily Telegraph* of 20th September (p4) gives us the proposed programme for the concert on the following day. The concert was shared with various vocalists the pieces to be rendered by the bands were:-

Part 1

The Petersham Band	Schottische	<i>L'Esperance</i>	Bodsto
The Young Australia Band	Selection	<i>Maritana</i>	Wallace
The Naval Brigade Band	Selection	<i>La Figlia del Regimenti</i>	Donizetti
The Albion Band	Selection	<i>Les Cloches de Corneville</i>	Planquette

Part 2

The Young Australia Band	Selection	<i>Maid of Artoi</i>	
The Naval Brigade Band	Waltz	<i>Les Solens</i>	Waldteufel
The Petersham Band	Quadrille	<i>The Lewis Scott Lancers</i>	Blanchard
The massed Naval Brigade and Albion Bands	Finale	<i>Carmen Quadrilles</i>	Arbano

As was his right as the winner of the Great Cornet Contest, Mr. Thompson played two cornet solos The Whirlwind Polka by Jules Levy³³ and The Test Polka by an unknown composer. There was also an appearance by a Mr. Sebastian Hodge who, rendering a selection of airs, gave what was a rare solo saxophone performance in Sydney. It should be remembered that the saxophone was not regularly used in military bands at this time and would have been somewhat of a novelty.

The *Sydney Mail*, during this period, seems to have overlooked the activities of Sydney bands. It does, however, give us a list of the bands performing at the Melbourne International Exhibition. They are The Band of the Cerberus, Band of the Wolverine, City of Fitzroy Brass Band, Richmond Fife and Drum, Brown's Brass, Brickmakers Fife and Drum, Brunswick Brass Band, Seaman's Union Brass Band, City of Fitzroy Drum and Fife, Williamstown Brass Band, Hallas' Brass Band and the Yarraville Drum and Fife. This list gives us a snapshot of Melbourne bands at this time. Victorian band enthusiasts would recognise one or two names which are still in existence today. (*Sydney Mail*;9/10/1880,p693)

The now inner city areas around Glebe, Balmain and Petersham were more or less the outer suburbs of Sydney in 1880. Each borough had their own band and in the case of Balmain several bands. By 1880 the previously mentioned Balmain United Band was competitive as was the Balmain Alliance Band³⁴. The Coldstream Band and the Britannia Band were also in existence in

³³ One of the solo cornet players of the John Phillip Sousa band.

³⁴ The *Balmain Independent and Leichhardt Observer* of 11th June 1881 (p4) contains a notice about a regular monthly meeting of the band. Although not a municipal band as such the President of the band was one Alderman Clubb sometime mayor and local builder of Balmain. The notice reads:-

The usual monthly meeting of the Balmain Alliance Brass Band was held in the bandroom on 2nd June; Mr. Alderman Clubb, President, in the chair. The business of the meeting was the selecting of a suitable uniform for the members of the band, which was done and ordered to be procured at once. All communications in reference to this band, to be addressed to W. West Mullens Street Balmain.

Balmain. Bands were also flourishing in the nearby Glebe and at Petersham on the southern side of the Parramatta Road. The first reported engagement of the Petersham Brass Band was at Donovan's Paddock Leichhardt which was still at this time a mainly rural area. (*Balmian Independent & Leichhardt Observer*,4/12/1880;p5) It is around this time that the Newtown Brass Band was formed although it did not reach prominence until the early twentieth century. *The Balmain Independent and Leichhardt Observer* of 4th December 1880 (p5) reports of a combined concert at Happy Valley Balmain of the Balmain Alliance Band and the Glebe Brass Band conducted by J. Summers, who seems to have been the bandmaster of both bands at this time. The program selected, typical of the era, was:-

March	<i>Primrose Park</i>
Quadrille	<i>Martha</i>
Waltz	<i>Fantini</i>
March	<i>Never Take the Horseshoe</i>
Schottische	<i>Clara</i>
Selections from	<i>Moody and Sankey</i>
Quadrille	<i>Christmas Echoes</i>
Polka	<i>Cremorne</i>
Anthem	<i>God Save the King</i>

The Naval Brigade Band played for the Balmain Regatta in 1880, and subsequent years, in its typical position on board the flagship. It was in subsequent years to have a nautical rival as moves were being made to establish a band on the training ship Vernon which was permanently moored in the harbour near Balmain and was used to provide basic naval training for boys. (*Daily Telegraph*;5/9/1880,p7)

Uniforms are rarely mentioned in reference to bands during this period.

Preliminary arrangements were also being made at this time to bring the variously named Strauss Band or Wildner's Austrian Band to Sydney. The band eventually arrived early in 1881. It comprised the best military bandsmen of Austria combined into one band and had some connection with the famous Viennese family of waltz composers. The band gave two concerts at the Garden Palace on Saturday February 12th 1881 and rendered the following programs:-

3:30 PM 12th February 1881

- | | |
|---|-----------|
| 1. <i>Radetzky March</i> | Strauss |
| 2. <i>Light Cavalry Overture</i> | Von Suppe |
| 3. <i>Thousand and One Nights' Waltz</i> | Strauss |
| 4. <i>Stabat Mater</i> | Rossini |
| 5. <i>Chorus of Pages and Finale Princess of Trebizonde</i> | Offenbach |

INTERVAL

- | | |
|---|------------|
| 6. <i>Grand March from The Prophet</i> | Meyerbeer |
| 7. <i>Festival Overture</i> | Towin |
| 8. <i>The Beautiful Blue Danube Waltz</i> | Strauss |
| 9. <i>Austrian Retraite, Descriptive Piece</i> | Keler Bela |
| 10. <i>Austrian National Anthem Gott Erhalte Franz den Kaiser</i> | Haydn |

GOD SAVE THE QUEEN

8PM 12th February 1881 Grand Moonlight Promenade Concert

- | | |
|---------------------------------------|-----------|
| 1. <i>Panofski March</i> | Kral |
| 2. <i>Festival Overture</i> | Foroni |
| 3. <i>Tales From The Forest Waltz</i> | Strauss |
| 4. <i>Cavatina from Lucrezia</i> | Donizetti |
| 5. <i>Vienna Life Quadrille</i> | Strauss |

INTERVAL

- | | |
|---|-----------|
| 6. <i>Babies on the Block March</i> | Pleyer |
| 7. <i>Overture Lady of the Lake</i> | Rossini |
| 8. <i>Blue Danube Waltz</i> | Strauss |
| 9. <i>Cavatina from Falsi Monitari</i> | Verdi |
| 10. <i>Bolero from Giovanni Di Guzman</i> | Verdi |
| 11. <i>March from The Prophet</i> | Meyerbeer |

(Mitchell Library Concert Programmmes)³⁵

This concert would have provided some relief from the concert programs presented by the local bands, being devoid of the mandatory Quadrille. Austrian marches and waltzes were also presented, this probably being the first time they were performed in Sydney. The musical literati of Sydney no doubt enjoyed the performances of the Austrian Band and would no doubt have put them on a pedestal above the local product. The cultural cringe began early in Sydney and was extremely unfair to the local bands. The colony was not even one hundred years old, and with a population of only around 750 000 had a thriving music industry. Comparisons of the Austrian Band containing the top professionals of Austria and its dominions, not to mention a long

tradition, to the small local bands of Sydney was totally puerile but not unexpected. The *Campbelltown Herald* of 19th February 1881 (p2) contains an interesting account of the opinions of the time as one correspondent reports:-

The Austrian Band has come, viewed and conquered the musically inclined portion of Sydney Having some business the other day in the abode of the righteous, the Lands Office, I overheard the following conversation :-

First Clerk Jones: Well now, would it not be a good thing for Sydney to try and establish a City Band that would compare favourably with the Austrians.....

Second Clerk: No, I do not think there is enough go or confidence in Sydney people for such an undertaking.

It seems to have escaped the attention of these people that a City Band was already in existence and playing regularly at Watson's Bay and Coogee.

During the 1880's the Band of the 50th Regiment also visited Sydney, this band had been in Sydney previously in 1838 as part of their tour of duty, and performed at a Grand Moonlight Promenade Concert in aid of the City Night refuge and Soup Kitchen.

³⁵ This program and subsequent programs for this period are from a collection of concert programs held in the Mitchell Library Sydney. (Card catalogue, Q791/C)

- | | |
|---|-----------|
| 1. <i>Grand Coronation March La Prophete</i> | Meyerbeer |
| 2. <i>Overture La Muette</i> | Auber |
| 3. <i>Quadrille St. Patrick</i> | D'Albert |
| 4. <i>Grand Selection Un Ballo</i> | Verdi |
| 5. <i>Serio-Comic Valse Paul-y-Tool-y-Technic</i> | Gassner |
| 6. <i>Comic Fantasia An evening About Town</i> | Basavit |
| 7. <i>Polka Whimsical</i> | Gassner |
| 8. <i>Grand Selection William Tell</i> | Rossini |

(Mitchell Library Concert Programmes)

The hotbed of banding in the Sydney area during the mid to late 1800's was undoubtedly Balmain. Balmain was a working class suburb on a peninsula adjacent to the city and was a hive of industrial and maritime activity. As mentioned previously, the training ship Vernon was moored nearby and the earlier attempts to form a band on board were a success and by 1884 the band was fulfilling engagements regularly such as the opening of an institution for the deaf and blind in September 1884. The Balmain United Band had by this stage disappeared but the Balmain Alliance Band was still very much in existence playing at a number of engagements around the area such as the Shipwrights' Picnic, the St. Joseph's Catholic School picnic and at the Corporation Baths. They were also regularly engaged for dancing. The most popular band of the day though would no doubt have been the Coldstream Brass Band who were more than likely a professional or semi- professional outfit. Their foundation date is unknown but they were very popular fulfilling outdoor engagements and dance evenings all over the area as well as further south in the St. George area. One of the first recorded engagements of the band was at the welcome home festivities for William Beach, in August 1884, who had just been crowned the

Champion Sculler of the World. The band played firstly on the balcony of Dick's Hotel Balmain, which is still in existence although now without balcony. The band rendered *See the Conquering Hero Comes* by Handel for Beach's arrival. The band was also engaged for the banquet and dancing afterwards. During October of the same they were engaged to perform at the Balmain Collingwood Cricket Club's annual excursion to Tennyson, then for the Bald Rock Ferryman's picnic at Chowder Bay, another popular picnic spot that, by this time, rivalled Clontarf. They also shared the bill with the Alliance Band at the St. Joseph's Catholic School picnic also held at Chowder Bay. The Coldstream Band held a concert in February of 1885 to raise funds for the formation of the Coldstream Drum and Fife Band which had a short existence. Sadly by the end of the century the Coldstream Band had disappeared. Other bands in the area include Austin's Band which was probably a string band. There was also a Contingent Band which made a sole appearance at the Balmain Burwood Cycle Club race meeting on July 18th 1885 alongside the Naval Brigade Band.

Prior to the building of the Sydney Harbour Bridge in the 1930's settlements on the northern side of the harbour were a little less populated than they are today. There was, however, a reasonable amount of band activity in this area. Herr Gustav Kluster's Band was engaged for the Manly Flower Show of 1885 as were the Manly Band. During the same month another flower show was held at Walker St. North Sydney and featured the Permanent Army Band, then known as the New South Wales Artillery Band, and a visiting band from HMS Nelson. Mr. Aidey's North Shore Band is also recorded (*North Shore and Manly Times*, various dates from September 1885) as having given a number of concerts at the Masonic Hall in Walker St. North Sydney. A number of private bands were in existence in the Sydney area at this time. Another example was Need's Band, which supplied various combinations of bands and orchestras, for the entertainment of patrons at Need's Refreshment Rooms, Nithsdale St. Sydney and elsewhere.

The runner up in the Great Cornet Contest Mr. H.(Harry) McMahon was one of the leading lights of the time, having conducted the St. Leonards Band for some time, and being featured at the St. Leonards Musical Society Inaugural Concert in August of 1886 performing an own composition entitled Polka Militaire and in duet with a Mr. F. Rollo playing Twin Brothers by Bonniseau. His playing seems to have improved in six years causing a reporter of the *North Shore and Manly Times* to write:-

The abilities of Mr. McMahon as a cornet player are now so thoroughly known that to recapitulate them here would be wholly unnecessary. His own solo, a military polka, he played faultlessly, and with Mr. F. Rollo, received an enthusiastic encore for the cornet duo written by Bonniseau and called 'Twin Brothers'. This work a spirited polka written for the two instruments in thirds, and played by the difficult 'tripled- tounded'(sic) process had to be repeated. (North Shore and Manly Times;28/8/1886,p2)

From 1870 a large number of musical groups that were known as brass bands had been formed. Most of these groups however still used clarinets and sometimes flutes and so technically speaking were still reed bands. The trend in Britain from 1870 was toward a uniform all brass instrumentation, although ophicleides were still widely in use, following the model devised by John Gladney. This trend was a little slower to catch on in the antipodes which may be explained by the lack of contact, and competition, between the bands of Britain and those of New South Wales. Another explanation may lie in the early military band influence of the British army bands stationed in the colony to 1870. By the end of the 19th century some bands, such as the 4th Regiment Newcastle and Bulch's Model from Victoria, would begin to convert to all brass but it would be well into the 20th century before the instrumentation would become standard and then mainly with contesting bands; the town bands making do with whatever instrumentalists they could find.

By 1888, the centenary of British colonisation, the band movement in New South Wales can be said to have been in a healthy state. The colony numbered around 750 000 and supported one permanent army band as well as several part time army and naval bands and at least a hundred borough and town bands plus a number of private bands. Brass bands in addition to light entertainment often also provided the public with a taste of art music. Many of the latest operatic and orchestral works were first heard as band transcriptions or arrangements which often appeared soon after the original was written. Original works by local composers were also beginning to emerge and many of the bandmasters were doing arrangements and transcriptions for their own bands.

The Salvation Army³⁶ and Temperance Bands

The year 1882 saw the emergence of a band movement of another type and with very much another purpose. In 1882 Bert Fry, son of Charles Fry, one of the original Salvation Army bandsmen emigrated to Australia. The Fry family had devoted their musical abilities to the Salvationist cause from around 1878 and were very much the founders of the Salvation Army band movement. The early Salvationist bands in Britain, namely Norwich, Salisbury and Consett were formed in 1880. By 1881 fourteen more bands were formed and by 1882 some of the big names in Salvation Army banding were formed, notably Regent Hall, Clapton Congress Hall and Chalk Farm. Salvationist activity including bands began quite early in Australia.

It was not Fry however who was originator of the movement in Australia and the movement did not begin in the larger cities of Sydney or Melbourne but the more unlikely and much smaller Adelaide. The enterprising Captain 'Glory Tom' Sutherland and his wife arrived in Adelaide

during February of 1881. Sutherland bought with him twelve Salvation Army uniforms and his pocket cornet. In no time Captain Sutherland had formed a band from his converts consisting of two clarinets, three cornets, one tenor horn, one euphonium, two baritones, a bombardon and a drum, thus becoming the first Salvation Army 'brass' band in Australia. Bert Fry would eventually become the bandmaster of this band which eventually became known as the Adelaide Staff Band.

The first Salvation Army band in New South Wales was not formed until 1882 after a Salvationist 'attack' or rally at Paddy's Market. A band was formed a short time after the 'attack' with two unknown male officers on cornet and euphonium and brothers Mudiman, Thorn and Beckwith on baritone, bass and drum respectively. This band would eventually become the renowned Sydney Congress Hall Band. Many other bands were formed as Salvation Army corps spread through the state. By 1884 there were as many as five Salvation Army bands in New Zealand the movement having been started there by Captain George Pollard who played the concertina and Lieutenant Edward Wright who played cornet.³⁷

By 1884 Salvation Army bands had become fairly commonplace in Sydney and New South Wales. By 1884 the Balmain Corps Band was giving regular Sunday evening concerts. An interesting dispute took place in August of 1885 involving the Ryde Brass Band and the Ryde Salvation Army Band and is reported in the council column of the *Balmain Observer* of 29th August 1885 (p2). The Ryde Brass Band used the council chambers to rehearse two nights a

³⁶ Information for this section comes from *Play The Music! Play* by Brindley Boon (1966). This excellent book gives a thorough account of Salvation Army bands from their incorporation to the mid 1960's.

³⁷ Although the concertina is definitely not a brass or indeed military band instrument Salvationist musicians often played whatever was at hand. In 1884 the *Salvation Army Brass Band Journal* was founded as was the *General Rule for Bands*. The instrumentation of the journal was Bb and Eb clarinets, 1st and 2nd cornets, 1st and 2nd tenor horns, 1st and 2nd baritones, 1st, 2nd and bass trombones, solo euphonium, Bb bass and Eb bombardon. The Bb bass part was played on a euphonium and the flugelhorn was added later. By 1885 the Salvation Army bands were restricted to approved music only.

week as did the Ryde Salvation Army Band. As a result of a complaint from a sick neighbour, the Salvation Army Band was forbidden from rehearsing in the council chambers but not, it seems, the Ryde Brass Band who seem to have continued to play throughout the supposed illness without complaint. It must be remembered that the Salvation Army was considered somewhat radical at this time and very definitely was not popular amongst the more conservative members of society. The contemporary press mentions little of their activities.



Figure 4: Mudgee- Wollar Salvation Army Band circa 1900. (Courtesy Mudgee District Historical Society)

The Salvation Army were by no means the only religious or fraternal society to recognize the value of bands both as a constructive leisure activity and to draw attention, and converts, to their causes. The various temperance societies such as the Grand Templars and the Rechabites hired bands for their needs. The Lifeboat Band of Hope of the United Order of Grand Templars may have had a band or at least instrumentalists of their own. (*Balmain Observer*, 27/12/1884) As

mentioned previously bands at Parramatta, Windsor and Campbelltown began as temperance bands but do not seem to have remained attached for very long. The then Methodist Church was divided between the mainstream and the Primitive Methodists who appear to have been more evangelical and certainly had a temperance attachment. The Primitive Methodist Brass Band (*Balmain Observer*, 18/10/1884&ff) appears on the scene from 1884 and lasted at least for a couple of years. It was first led by bandmaster J. Smith and later by a bandmaster Hobson and they fulfilled engagements at Methodist Church meetings, Sunday school picnics and outings and made regular appearances in association with the lodge of Grand Templars. The activities of the Primitive Methodist Brass Band are unreported from 1886 their fate remaining a mystery. The Temperance Movement has never reached the prominence of its British counterpart and few bands have ever been formally associated with the movement.

CHAPTER 5

CENTENARY TO FEDERATION

1888 TO 1901

By the end of the 1870's the brass band genre¹ had started to gain some respectability. After the departure of the British regimental bands in 1870, local musicians came to the fore. By the late 1870's many brass bands had been formed in suburbs of Sydney and Newcastle as well as across rural New South Wales. Many bands had also been formed, or co-opted by, volunteer and militia units. The ceremony and parade for the laying of the foundation stone of Trades Hall in Sydney during 1888 attracted some 30 bands. A massed band of around 300 musicians and 5 military bands were involved in the opening ceremony of Centennial Park, also in 1888.

The period 1888 to 1901 is marked by two of the largest celebrations in the history of the colony of New South Wales. The year 1888 marked the centenary of the colony of New South Wales and 1901, the federation of the colonies into the nation of Australia. This period, however, is more notable for the great economic and political upheaval that took place. The Australian colonies experienced the first economic depression in their history between 1890 and 1893. The labour² movement began to flex its political muscle attempting to force changes in working conditions. The first major industrial strikes occurred between 1890 and 1894, most notably in

¹ Although few bands were actually all brass bands until the early 20th Century, the term 'brass band' was generally used, in Australia, to describe any type of brass and reed band. During this period the term 'military band' is not widely used. The term 'military band' was later used to describe mixed wind and brass bands but during this period is more applicable to bands with military associations.

² In this context often spelled 'Labor'.

the maritime, wool and mining industries. Politically there was a great push toward a federation of the colonies which eventually occurred formally in 1901.

The political and economic uncertainties of the time appear to have had little effect on the strength of the band movement. After the withdrawal of the British army in 1870 a plethora of quasi-military or volunteer bands began to appear on the horizon. By 1888, as evidenced by the bands participating in the Centennial Park opening ceremony (see below), a great number of active brass bands were allied to the volunteer or militia forces. Almost half of the performers in the massed Centennial Band, made up of the bands³ competing in the Centennial Band Contest, had volunteer or militia allegiances. In addition, 5 more military bands, one assumedly being the Permanent Army Band, accompanied the troops from Victoria Barracks to Centennial Park to take part in the opening ceremony.

By 1901 bands appear to have shifted somewhat back into the civilian fold. Many bands bearing regimental names were still present but there had been a marked increase, at least in the contest field, in the number of bands identifying purely with a suburb or town. The Federation celebrations in Sydney present us with a showcase of the bands of New South Wales, both civilian and military, with over 30 bands participating in some way or another. In all probability there were many more bands involved both in Sydney and the rest of the colony. The band world in 1901 was in a healthy state.

The Opening of Centennial Park, Sydney 1888

The first major celebration of 1888 was the opening of Centennial Park in Sydney on January 26th celebrating 100 years since the foundation of the first colony at Sydney Cove. Centennial Park

³ There were a number of visiting bands from other colonies, notably Tasmania, Victoria and South Australia.

was built on the site of the Lachlan Swamps, adjacent to the Sydney Common at Moore Park. The Lachlan Swamps had been Sydney's chief water supply for a period after 1824 following the closure of the Tank Stream. The park was constructed by the government as a gift to the people for recreation and leisure activities.

Centennial Park was opened with much pomp and ceremony on Thursday 26th January 1888, including performances by both brass and military bands. A massed band of around 300 performers, as well as five military bands, were enlisted as part of the opening ceremony. The massed bands, known as the Centennial Band, were drawn from those competing in the Centenary Band Contest (see below), organised as part of the Centenary festivities. Five military bands were also involved, accompanying the soldiers marching from Victoria Barracks to the opening ceremony. The massed bands commenced playing from 11 am, prior to the official opening ceremony that was due to begin at 12 pm. The military forces arrived some time around 12 noon having marched from Victoria Barracks accompanied by their bands. In due course and after due ceremony the park was dedicated to the citizens of New South Wales and duly declared open. The programme of music, played by the Centennial Bands, for the opening ceremony was as follows:-

1. *The Centennial Grand March*
2. *The Australian National Anthem*
3. *The Centenary Quick March*
4. *The Hallelujah Chorus*
5. *The National Anthem.*

The *Centennial Grand March* was composed especially for the occasion by M. Leon Caron and Signor Zelman. Assumedly, the *Centenary Quick March* was also composed for the occasion.

Both the *National Anthem*, *God Save the Queen*, and a separate but unknown *Australian National Anthem* were performed.

The Centenary Band Contest⁴

CARRINGTON

GROUNDS

JANUARY 26, 27, 28, and 30.

The Greatest Event in the History of Australian Bands.

GRAND CENTENNIAL BAND CONTEST
GRAND CENTENNIAL BAND CONTEST,
the first on an extensive scale ever held in any of the Colonies,
at which
EIGHTEEN BANDS WILL COMPETE,
the whole numbering over
PERFORMERS 400 PERFORMERS
PERFORMERS 400 PERFORMERS.

Grand Contest : Operatic Selections, Dance Music, and Quick
Steps on the March.
Performance by the Combined Bands of the Australian National
Anthem and Centennial Grand March, under the direction of the
Composers, M. LEON CARON and Signor ZELMAN.

THE CARRINGTON GROUNDS,
specially fitted up and decorated for the occasion.
Full programmes in future issues.

SPECIAL ANNOUNCEMENT.
LADY CARRINGTON has kindly consented to present the
prizes and Adjudicators' Certificates to the
SUCCESSFUL BANDS
and
SOLO COMPETITORS,
on
MONDAY EVENING, January 30th,
PROTESTANT HALL.
A limited number of tickets will be disposed of, which may be
procured at Messrs. Nicholson and Co.'s, on and after WEDNES-
DAY.
Chairs (reserved). 5s; unreserved, 3s; side gallery, &c., 1s.
W. H. TERRY, Manager.

Figure 1: *Sydney Morning Herald* 24th January 1888

As part of the Centenary festivities two band competitions were organised, one for brass bands⁵,

⁴ This event is widely reported in the press of the day. Sources for this section are the *Sydney Mail*, *Sydney Morning Herald* and the *Illustrated Sydney News* various dates during January and February 1888.

the other for drum and fife bands. The brass band contest, billed as “The Greatest Event in the History of Australia’s Bands” in the *Sydney Morning Herald* of 24th January 1888 (p2), featured seven bands from the colonies of Victoria, South Australia and Tasmania, as well as five bands from New South Wales. On Wednesday 25th January there was a rehearsal of the massed bands for the opening ceremony of Centennial Park. There was also a conference of bandmasters and secretaries to finalise the draw and rules of the contest.

On Thursday 26th January 1888 the massed bands, of some 300 performers, took part in the opening ceremony of Centennial Park. There was also a Grand Promenade Concert planned for the evening at the Carrington Athletic Grounds. The competition proper began on Friday 27th January 1888 with the bands performing their ‘Grand Contest Selections’, the Cumberland Band did not perform their selection until the following day owing to lack of time. The following day the bands performed their dance selections and the march contest was held, as were the solo sections. The drum and fife band contest was held on the 30th January.

There were seven judges for the contest who were screened from view, each band being identified by number. For the selection, each judge awarded a mark out of 30 without consultation which were added together to give a total out of 210. For the dance selection marks were also given out of 30, again without consultation, but only the best 3 counted to give a total out of 90. For the march the judges, in ‘conclave’, gave a mark out of 10. All the marks were added together to give a grand total out of 310. The names of three of the judges are known and reported by the *Illustrated Sydney News* of 22nd February (p14&ff) as Signor A. Zellman conductor of the Australasian Military Band Melbourne, Mr. W. Gilden of the Royal Military School of Music London (Kneller Hall) and Monsieur Leon Caron. The prize money was £100,

⁵ Although styled brass bands most were actually brass and reed, the possible exceptions being the 4th Regiment from Newcastle and Bulch’s Model bands. Some of the bands bear military names and were in fact members of the volunteer forces.

£60, £35, and £15, first to fourth places respectively. The fife band competition was for £5 and the solo contests were for £5/5/- each.

The overall results are as follows A refers to the selection, D dance selection and B quickstep on the march:-

Band	Bandmaster	Selection	Program Number	Order of Playing			Marks			Total
				A	D	B	A	D	B	
4th Reg. Newcastle	W. Barkell	<i>Ernani</i>	8	3	2	3	182	10	82	274 1 st
Bulch's Model	T.E. Bulch	<i>Gems of Weber</i>	11	10	4	11	167	8	61	236 2 nd
Launceston City	A. Wallace	<i>William Tell</i>	9	11	8	5	160	8	66	234 3 rd
Eastern Suburban S.A.	A. Heath	<i>Der Frieschutz</i>	4	6	9	2	144	7	68	219 4 th
Hobart Garrison	W.T. Bates	<i>Lucrezia Borgia</i>	6	9	6	1	133	6	58	197
S.A. Militia	Lieut. Squarise	<i>Lo Forga del Destino</i>	5	7	1	6	132	8	47	187
Northcott's (Sandhurst Military Band)	L. Northcott	<i>Rigoletto</i>	7	4	7	10	111	8	56	175
St. Joseph's	T. Harper	<i>Maritana</i>	12	2	12	8	111	9	52	172
Albury Town	D. Pogson	<i>Il Talismano</i>	1	1	10	4	112	7	49	168
Cumberland	W. Walters	<i>Ernani</i>	2	12	3	9	116	5	45	166
Naval Brigade	J. Devlin	<i>Rienzi</i>	3	8	5	7	116	9	29	151
Mudgee	A.W. Sheppard	<i>Gospel trumpet</i>	10	5	11	12	54	4	16	74

Source: *Sydney Mail* 4/2/1888 (p268-269) & *Sydney Morning Herald* 30/1/1888 (p6)

The marches played by the various bands are as follows:-

Band in order of appearance

March

1. S.A. Militia	<i>Sophie</i>
2. 4 th Regiment	<i>Chef D'Euvre (Bulch)⁶</i>
3. Cumberland	<i>True Till Death</i>
4. Bulch's Model	<i>The Typhoon</i>
5. Naval Brigade	<i>Vandalia</i>
6. Hobart Garrison	<i>Distant Greeting</i>
7. Northcott's	<i>The Challenge</i>
8. Launceston City	<i>The Allies</i>
9. Eastern Suburban	<i>Precioda</i>
10. Albury Town	<i>Australasia</i>
11. Mudgee	<i>No Surrender</i>
12. St. Joseph's	<i>Always Ready</i>

⁶ It is interesting to note that the 4th Regiment Band chose to play a march composed by the Bandmaster of a rival band.

The Dance selections were all waltzes unless specified.

Band	Dance Selection
1. Hobart Garrison	<i>Krolls Bell Klange</i>
2. Eastern Suburban	<i>Die Hydropaten</i>
3. 4 th Regiment	<i>The Don (Quadrilles)</i>
4. Albury Town	<i>Tit Bits (Quadrilles)</i>
5. Launceston City	<i>Baden Baden</i>
6. S.A. Militia	<i>Stella Mia</i>
7. Naval Brigade	<i>Caro Fior</i>
8. St. Joseph's	<i>Amorettanza</i>
9. Cumberland	<i>Youth and Beauty</i>
10. Northcott's	<i>Fortissimo (Quadrilles)</i>
11. Bulch's Model	<i>Homage aux Dammes</i>
12. Mudgee	<i>Boccaccio</i>

The clarinet⁷ contest was won by Mr. Allison of the Eastern Suburban Band, South Australia, followed closely by Mr. Munro from the Hobart Garrison Band. The cornet contest was won by a Mr. Grant, again, from the Eastern Suburban Band, and the euphonium contest by a Mr. Ferguson, whose band is not mentioned. There was also a single competitor in the trombone competition who remains unknown.

It is quite obvious that these bands were not strictly brass bands, as the presence of a 'clarinet' contest suggests. There is also a differentiation made between the horn (French) and the saxhorn.

⁷ This spelling appears to have been the standard spelling of clarinet at this time.

The 4th Regiment Newcastle Band is specifically mentioned as being all brass by a commentator in the Sydney Morning Herald of 30th January (p6). This would make the 4th Regiment Band the first all brass band in seen in New South Wales. This band was also referred to on occasion as Barkell's Model Band in the Newcastle press. Bulch's Model Band (Victoria) is not specifically mentioned as all brass but appears to have been so from the 1870's.

The Centennial Cantata and Centennial Banquet

In honour of the Centenary an ambitious musical performance was planned and scheduled to be performed at the opening of Centennial Park. A specially commissioned work called the Centennial Cantata was written by Hugo Alpen and a Mr. Plummer. It was written for a choir of one thousand five hundred children, three hundred adults, a military band and an orchestra. Due to the obvious logistical difficulties, the performance was delayed and actually took place on the 31st January. The military band concerned was the Band of the Permanent Artillery under bandmaster Devery, who also did the musical arrangements to suit the instrumentation of his band. The orchestra consisted of handpicked professionals under the leadership of Mr. Rivers Allpress, a noted Sydney violinist. The performance was conducted by Hugo Alpen.

During the evening of the 26th January a banquet was held at the Sydney Town Hall. The entertainment for the banquet itself was provided by the Sandhurst Military Band, which entered the band contest under the name Northcott's led by Mr. L. Northcott. On this occasion, however, they were conducted by bandmaster Marcus Hume. Outside the Town Hall the vice regal party was greeted on arrival by the band the Permanent Artillery and the band of the 2nd Infantry Regiment. These bands would later combine forces at the nearby St. Andrews' Cathedral to provide the music for a special combined military church service.

Other Celebrations

The *Illustrated Sydney News* (22nd February 1888;p14&ff) reports of the laying of the foundation stone at the new Trades Hall which is still located at the corner of Goulburn and Dixon Streets Sydney. No date is given for this event but it was part of the Centenary activities and involved a staggering thirty bands:-

No less than twenty- eight industrial organisations marched in procession from the place of rendezvous to the appointed site at the corner of Dixon and Goulburn Streets, and formed a body of about 9000 persons, who trudged along merrily to the music of about thirty bands.

This is one of the few instances of bands, in Sydney, being overtly associated with the trade union movement at this time. This practice, however, was quite common in Newcastle with the various borough bands associated with their local miner's lodges.

At the Coogee Palace Aquarium we find the somewhat confusingly named Centennial Band, taking over the residency from the Circus Band from the 24th January. This band should not be confused with Centennial Band that performed at the opening ceremony of Centennial Park. The bands used at this venue were most probably professional bands.

There were some pre- centenary celebrations including a reception at Government House on the 24th of January. The bands of the New South Wales Permanent Artillery and South Australian Militia provided the entertainment, which included a selection from the Mikado. Still earlier in

the month, the Balmain (Alliance) Band played at a fireworks display by Mr. Pain in the Domain, and the band of the Naval Artillery performed at a Masonic luncheon in honour of the Centenary.

Post- centenary celebrations included the Centenary Regatta held on the 27th which featured the Permanent Artillery Band, who appear to have been busy during this period. The ceremony for the unveiling of a statue of Queen Victoria at Queens Square, near the historic St. James Church, on the 30th involved the combined efforts of the Naval Brigade Band and the Permanent Artillery Band.

Other festivities were taking place away from the city on the Centenary Day and these also featured bands. West of the city, on the Parramatta River, at Correy's Gardens, Cabarita, the Young Australia Band entertained the patrons, whilst at Manly a German brass band performed. At the Moore Park Zoological Gardens, now the site of Sydney Boy's and Sydney Girl's high schools, an unnamed military band was performing. The Britannia Band, Balmain, was on board the *SS Sydney* for the Grand Centenary Excursion to Broken Bay. It was also a busy day for the band of the Naval Artillery Volunteers who were engaged to perform at both the New Brighton recreation Grounds at Lady Robinson's Beach as well as at a sailor's festival.⁸ The band of the Naval Artillery Volunteers were engaged to play at an Intercolonial Exhibition on the same day as were the visiting Blayney Band.

In Newcastle, the City Council did not hold any official centenary functions⁹, the event passed merely as a public holiday. The Wallsend Band played for the Wallsend and Plattsburg Regatta, the Glebeland Band, a band of twelve from the Glebe, played for the Newcastle Waterman's Picnic and the Adamstown Band played for an Oddfellows gathering at Waratah. The 4th

⁸ Lady Robinson's Beach is located at the modern suburb of Brighton le Sands, on Botany Bay. This was then a considerable distance from the city suggesting that the Sailors Festival may also have been held on Botany Bay.

Regiment Band, Newcastle's premier band, was in Sydney for the Centenary Band Contest. It is highly likely that the 4th Regiment Band was a 'scratch' band, made up of the best players from the Newcastle area, as was the Newcastle Steelworks Band of the 1920's.

Country towns also entered into the festive spirit. The secretary of the Tumut Centennial Committee was "empowered to provide a brass band" (*Adelong Argus*; 24th January 1888, np) for their celebrations at Tumut recreation Grounds. A band known as Homann's Band was engaged for the occasion. The Tumut Brass Band was definitely in existence by 1892 so there may be some connection between the two bands. A ball was held at nearby Mt. Adrah in the evening, a brass band from Adelong, also nearby, known as Parker's Band was engaged.¹⁰

Following shortly after the centenary celebrations came the Intercolonial Temperance Festival in February of 1888. The various temperance organisations, including the Rechabites, had hundreds of lodges throughout the colonies. The festival featured a number of bands, the names of which are unreported. By 1888 no bands in New South Wales bore the temperance name and there is no evidence to suggest that bands were connected to the temperance movement so the bands were probably hired for the occasion.

Two existing bands, long associated with Sydney, claim their formation during 1888. The New South Wales Lancers Band, later to become the Royal New South Wales Lancers, was originally formed as part of the Maitland Hunter River Troop of the Australian Light Horse, the band later transferred to Parramatta. The Kogarah Municipal Band, from the St. George area, was also founded at this time. The band is still in existence although now a concert band.

⁹ Newcastle was founded some 10 years later than Sydney so did not celebrate the Centenary with the same gusto as Sydney.

¹⁰ Tumut and Adelong are both towns in the alpine Snowy Mountains region of New South Wales. A number of players bearing the Homann name, somewhat uncommon, appear in connection with bands in the Riverina area of New South Wales during the early twentieth century.

“Let There Be Light”¹¹ The Newcastle band contest of 1890

Prior to 1888 most towns and cities of New South Wales were lit by gas lighting, from 1888 electric lighting began to take over. One of the first towns to adopt electric lighting, early in 1888, was the country town of Tamworth and many other towns began to follow. Outdoor evening performances by brass bands, and the like, had been somewhat problematic. Candle lighting was suitable for indoor performances but obviously unsuitable outdoors. Bands had used a number of means of lighting for outdoor performances, the most common being kerosene lanterns and portable acetylene lighting, both of which were cumbersome and not to mention dangerous.

A band contest was organised to run from New Year's Eve 1889 through to New Year's Day 1890 at the Newcastle Cricket Ground. One of the attractions of the contest was that it featured the use of fourteen electric lights, the first band contest to do so. The contest began at 7pm on New Year's Eve with the bands assembling outside Moroney's Hotel, the bands then marched to the end of Hunter St. and then on to the cricket ground. The bands marched in the following order:-

1. Adamstown
2. 4th Regiment
3. Wollongong
4. Burwood (Newcastle)
5. Rosehill¹² (Parramatta/ Cumberland)
6. Wallsend.

¹¹ Genesis Chapter 1 Verse 3.

(*Newcastle Morning Herald*, 2/1/1890, np)

The procession itself drew large crowds as did the contest proper. By 8PM the crowd at the contest had reached 1500, eventually swelling to around 2000 during the evening. The adjudicator was a Mr. J. Churchill Fischer who was screened in a tent so as not to see the bands; a stage was erected for the bands. The contest committee was made up of C.H. Hannell, E. Farley, L. Lipman and D.J. Davies who conducted a ballot for the order of play. The order, drawn by lots, and selections were as follows.

Band	Bandmaster	No. of Players	Time Taken	Selection
Burwood	R. Sneddon	15	15mins.	<i>Maritana</i>
4 th Regiment	W. Barkell	24	17mins.	<i>Ernani</i>
Adamstown	R. Scott	16	16mins.	<i>Evera</i>
Rosehill	W. Walters	15	18mins.	<i>I Lombardi</i>
Wollongong	J. Charlesworth	21	19mins.	<i>Honorio</i>
Wallsend	T. Jobson	14	16mins.	<i>The Tournament</i>

(ibid.)

These selections were followed by a rendition of the National Anthem by the combined bands which brought the first day of proceedings to a halt. The Burwood Band mentioned is from Merewether near Newcastle and should not be confused with the later Burwood Brass Band from Sydney.

¹² The Parramatta Band used more aliases than any other in Australian band history.

The contest resumed the following day at mid-day and again began with a march from Moroney’s Hotel to the cricket ground. The daylight session involved the solo contests and march past, attracting a crowd of around 500. The cornet solo attracted three competitors, Messrs. E. Walters, R. Scott and R. Sneddon from Rosehill, Adamstown and Burwood bands respectively. The euphonium contest attracted five starters, Messrs. T. Crossland, J. Kerr and C. Hardy from the 4th Regiment Newcastle Band, John Hope of the Wallsend Band, and Mr. S. Fellowes from the Burwood Band. The horn contest attracted only one competitor, Mr. S. Hardy of the 4th Regiment Band as did the trombone contest, with Mr. J. Sherly of the Burwood Band. The march past was held after the solo events had concluded.

The evening section consisted of dance selections and also doubled as a Grand Ball attracting a crowd in the vicinity of 4000. The selections rendered and the order of play were as follows:-

Band	Dance Selection
1. Burwood	<i>Aurelia Waltz</i>
2. 4 th Regiment	<i>Don Quadrilles</i>
3. Euphonium Solo	John Hope Wallsend Band
4. Wallsend Band	This band is reported as having marched around playing a popular air
5. Adamstown	<i>Summer Region Waltz</i>
6. Rosehill	<i>Sweet Sixteen</i>
7. Wollongong	<i>Some Day</i>

(ibid.)

During the delay while the judge’s results were finalised, the bands, by agreement of their

bandmasters, marched around in pairs, each pair starting when the previous pair had finished. The pairs were Wollongong/ Rosehill, 4th Regiment/ Adamstown and Wallsend/ Burwood. The results, for the operatic and dance selections only, out of a possible 700 were as follows:-

Band	Marks	Places
4 th Regiment	700	1 st
Wollongong	670	2 nd
Burwood	660	3 rd
Rosehill	650	4 th
Wallsend	640	5 th
Adamstown	590	6 th

(ibid.)

The march past was assessed separately and the results based on alignment, time and halt. Surprisingly, in what would become somewhat of a trend, the volunteer military bands were generally beaten by civilian outfits in this type of contest. The Rosehill band was placed first, equal second going to the 4th Regiment and Wallsend. Wollongong finished fourth, fifth and sixth places going to Adamstown and Burwood respectively. (ibid.)

The results of the solo contests were also given. The cornet contest was won by Mr. R.Scott of Adamstown with 90 points, second place went to Mr. E. Walters of the Rosehill Band and third was Mr. R. Sneddon of the Burwood Band. The euphonium was won by Mr. T. Crossland of the 4th Regiment with 80 points followed by John Hope of Wallsend with 70 points in second. Third prize was won by Mr. J. Kerr also of the 4th Regiment with 60 points. C. Hardy , 4th Regiment and S. Fellowes, Burwood scored 50 and 40 points respectively. The horn contest was won by S.

Hardy of the 4th Regiment, the only competitor, with 90 points and the trombone contest by J. Sherly, also the only competitor, of the Burwood Band also with 90 points. (ibid.)

This initial band contest was promoted, and financially backed by, Mr. M.J. Moroney, the owner of Moroney's Hotel. The size of the crowds would no doubt have meant that the contest made a healthy profit. This may have provided the motivation for the Second Band Contest, again held at the Newcastle Cricket Ground under electric lighting, during April of 1890. Mr. Moroney was the promoter once more and a Mr. W. Hutchinson, a noted bandmaster of Sydney, was engaged as adjudicator. The contest was to be structured along similar lines with selections, a march past and solo contests. The 4th Regiment Band was barred as a result of their previous win.

For possibly the first time there were formalised rules published for this contest, possibly to curb past abuses. Contest rules prior to this appear to have been decided on or near to the day by meetings of bandmasters and secretaries. Bands were to consist of no less than twelve and no more than 24 performers. Professionals were not permitted except for the conductor. Reed instruments were permitted but percussion was not allowed other than for the march. The competing bands and their numbers, including percussion, were, the Bathurst Brass Band, 22 players, Newtown Brass Band, 20 players, Wallsend Brass Band, 20 players and the Burwood Brass Band, 20 players. The bands were required to play two own choice selections, one on each evening. The first prize was £50, a silver medal to each performer, a gold medal and certificate for the conductor. The second prize was £25 with a medal and certificate for the conductor. Owing to a conflicting engagement at the Lillie Bridge Athletic Grounds, Forest Lodge, Sydney, Mr. Hutchinson was unable to attend so the actual adjudicator was Professor A.A. Smith GSM. The bands drew lots for the order of play. (*Newcastle Morning Herald*, 3/4/1890, p5)

The *Newcastle Morning Herald* of 5th April 1890 (p5) reports the first evening's performances in

detail. The Wallsend Band of 19 players¹³ and with Mr. Jobson at the helm played *I Lombardi* by Verdi. Jobson played the cornet as well as conducting. The band would have been conducted by Mr. Barkell of the 4th Regiment but he was unavailable owing to the volunteer's Easter encampment. The Newtown Brass Band was next with 17 players under the baton of Mr. Thomas Mellor and played *Excelsior* by Harry Round. They were followed by the Bathurst Brass Band under Samuel Lewins with 20 performers playing *Maritana* by Wallace. Lewins also managed to play the euphonium as well as conduct, no mean feat. The last band was the Burwood Brass Band, conducted by Mr. Sneddon with 17 players. These selections were then followed by the march past with a prize of £5, playing a march of their own choice. There were three judges, messrs. Farley, Smith and one other. The first night was again a success drawing a crowd in the vicinity of 2000. The march past was won by Wallsend with 85 points, followed by Bathurst and Burwood, both with 70 points.

The daytime session on the following day, when the solo contests were held, attracted a crowd of around 400 people. The cornet solo contest with a prize of £3 was won by Mr. Sneddon of Burwood with 160 marks out of 200, second place was awarded to Mr. Roberts of Newcastle with 125 marks. Equal third place went to Mr. Clarke and Mr. Laycock, both of the Bathurst Band, with 95 marks each. The sole competitor in, and consequently the winner of, the euphonium contest was Mr. S. Fellowes of the Burwood Band, who took home the princely sum of £1/10/-. The trombone solo was won again by Mr. J. Sherly of the Burwood Band with 140 marks, followed by a Mr. J. Walker with 125.

The evening competition was the second selection by each band. The Wallsend Band performed first, playing *Field of the Cloth of Gold* by V. Bout. They were followed by the Newtown Band who played *Joan of Arc*. Then came the Bathurst Band who played *Excelsior* by Round as did the

¹³ Discrepancies between player numbers given in this paragraph and those given above can be attributed to

Burwood Band who played last. The contest was won by the Burwood Band with 840 marks out of a possible 1000 based on the combined selections from both nights. The Wallsend Band came in second with 755 marks. The Bathurst Band came third but no marks are reported. The performance of the Wallsend Band was said to have been let down by the timidity of their leader Mr. Jobson. The Newtown Band were reported to have performed poorly. The euphonium playing of Mr. Fellowes of the Burwood Band was highly praised. (*Newcastle Morning Herald*; 7th April 1890, p5) In the same issue, the *Newcastle Morning Herald* (7th April 1890, p5), also reports the Mr. Moroney intended running an Inter- Colonial contest including bands from New Zealand later in 1890. This contest does not appear to have taken place.

The Burwood Band in spite of its success still had a few problems. A meeting was called shortly after the contest by the Mayor of Merewether to inquire into the financial state of the band. It appears that the band had a few outstanding debts and needed some new instruments. The aim of the meeting was to raise funds from the local community. (*Newcastle Morning Herald*; 1st May 1890, p7) Their fundraising efforts would have been helped by the presentation, on Saturday 3rd May, of the £50 first prize from the recent contest.

The Rise of the Labour Movement

The first few years of the 1890's were a period of great industrial turbulence. A maritime strike began early in 1890 and had a flow on effect to other industries, notably rail transport and mining. In addition, there was also a shearers' strike. New South Wales was at this time mainly a primary producer and exporter so these strikes, in areas greatly effecting primary production, had a strong impact. This strike was coupled with a serious economic depression, not generally attributed to strikes but rather a world wide financial downturn, which saw many out of work for

percussion being banned from the own choice section.

long periods.

The 1890's began happily enough, however, in the band world. On New Year's Day the Young Australia Band performed at Correy's Gardens at Cabarita, one of their regular venues. At Clontarf the Imperial Brass Band provided the entertainment for a Grand Family Excursion. Brass bands were engaged at both the Coogee and Bondi aquariums. The Naval Artillery Band played at the Exhibition Buildings and the Newcastle Naval Artillery provided the entertainment for a picnic at Port Stephens. Anniversary Day, on January 26th, saw the Young Australia Band back at Correy's Gardens. The brass band at the Coogee Aquarium, probably the City Band, was sharing the stage with Herr Reiner's Electric Orchestra, the composition of which sparks the imagination. On Sydney Harbour the Band of HMS Ballarat was performing on board their ship, for the National Regatta, under bandmaster S.G. Cawse. Around the Newcastle area the Wallsend Band performed at the Wallsend and Plattsburg Regatta and the Stockton Brass Band entertained at an excursion to Tomago. The 4th Regiment Band was performing on board the *SS Namoi* on Port Stephens.

The strikes and economic downturn had a fairly limited effect on the band movement. There are, however, some examples of bands experiencing some difficulty in the Newcastle area. The Lambton Brass Band and the Lambton German Brass Band were forced to amalgamate, more from the demise of the Lambton Brass Band than problems within the Lambton German Brass Band. By September of 1890 however, the new Lambton Brass Band had begun to perform in public again. The *Newcastle Morning Herald* of 13th September 1890 (p3) reports on their progress:-

Our local brass band members are evidently, after a struggle, making fair progress towards reaching the point of success achieved by the once famous brass band belonging

to our town, which carried of prizes and praise in galore (sic). Mr. W. Gibbes and company are to be congratulated on having been successful in being chosen from amongst a large number to again discourse their sweet music at the Gosford Wild Flower Show on 19th & 20th instant. They recently played at the annual Singleton Show, and these, added to a small number of engagements, at least go to prove that their performances are getting satisfaction. Members are, and have been, always ready to turn out for the benefit of our own residents and their success will no doubt gladden the hearts of all Lambtonians.

Bands at Greta¹⁴ and Burwood (see above) had also been experiencing some difficulties at this time.

The other bands of the area also remained active with little effect being seen from the depression and strikes. The Waratah Brass Band fulfilled a number of engagements including several quadrille parties at the Newcastle School of Arts. They also held a number of benefit concerts to raise funds and were involved in various 'Grand Vocal and Instrumental Concerts' with the other musical groups of the area. The Wallsend and Stockton Bands were also very active and visible during the early 1890's.

There had been campaigns for many years to reduce the hours of workers which averaged 48 hours per week. In some lesser skilled occupations more than 50 working hours per week were common. Trade unions were still in their infancy and had little of the power they were to enjoy in the twentieth century. There was however a certain collective thought that working hours were

¹⁴ For two and a half years the officials of the Greta Band Company had been pursuing instruments that they had purchased and still owed money on. The band had run into some sort of difficulties and folded. Some members of the band had kept the instruments and were using them elsewhere. The instruments were eventually returned, albeit, short one mouthpiece. The eventual fate of these instruments is not known but presumably they were sold to recover the debt. (*Newcastle Morning Herald*;2/1/1890,p5)

too long and very much in favour of the employers, at the expense of the employees. An early attempt at rationalising workers hours came through the Half Day Holiday Association which, needless to say, advocated a half day holiday every week in addition to Saturday afternoon and Sunday. The Half Day Holiday appears to have had some employer support. E. Webb and Co., a large wholesaler and retailer in Bathurst, held a company Half Holiday picnic every March on a Wednesday afternoon for their employees and their families during the 1880's. The Bathurst City Band provided some of the entertainment on the day, indicating that other businesses may have given time off also. The Half Day Holiday movement was also active in Sydney with the various bands, especially those of the Balmain area, being involved.

There was a more active and widely supported movement calling for an eight hour working day. The push for the eight hour day began earlier in the 1800's and achieved a modicum of success. Stonemasons and similar skilled workers were granted an eight hour working day as early as 1856 in Victoria. By 1890 building workers in New South Wales had achieved a 44 hour week, working 8 hours from Monday to Friday and 4 hours on Saturday. The eight hour day did not become universal until 1948. The 'Eight Hour Day Movement' is now commemorated by May Day, held on the 1st of May each year. The push for the eight hour day included many 'demonstrations'¹⁵ which involved a complete stoppage of work in favour of meetings and entertainment. Eight Hour Day demonstrations were held widely in all of the colonies at different times but the push had reached its zenith by 1890. During September and October of 1890 the City of Newcastle came to a complete standstill on at least two occasions for Eight Hour Day demonstrations. The first of these demonstrations occurred on, or around, September 27th with a 'Monster Mass Meeting' of the Labour organisations of Newcastle. As with most large public events at this time, brass bands were utilised. The Young Australia Band was 'imported' from Sydney and the local bands were represented by Stockton and Merewether. A similar union

demonstration in Sydney was attended by the Britannia Band Balmain and probably other bands.

Another Eight Hour Day demonstration on the 9th October in Newcastle involved a march through the city and a mass meeting at the racecourse. Bands, of course, were needed and the Eight Hour Day Demonstration Committee sought tenders. Six tenders for the meeting at the racecourse were received from local bands. The successful tenderers were the Stockton, Merewether and 4th Regiment bands¹⁶. These three bands were not the only bands involved in the procession however. The *Newcastle Morning Herald* of 10th October (p5) reports the order of bands marching as Burwood, Young Australia, Stockton, Waratah, Sydney Wharf Labourers and the 4th Regiment. The three tendered bands performed at the combined concert at the racecourse. It should be noted that bands at both Burwood and Merewether were in existence by this time even though the two localities were very close together. The Burwood Band would become known as the Burwood Adamstown Brass Band and eventually the Adamstown Brass Band. The Young Australia Band, from Sydney, was on a tour of the area having been in Newcastle from late in September. As well as the above commitments, the band also played for the Newcastle Centennial Harriers grand amateur sports meeting giving a combined concert with the previously unknown Newcastle City Band. Whilst the 'working classes' were demonstrating, the more well to do of Newcastle were enjoying their own entertainments. More genteel entertainment was provided by Hardy & O'Connell's Premiere Band, a string band or small orchestra which was active around the early 1890's. The City Hall and the Alhambra Music Hall were favourite venues for orchestral performances. Another string band popular at the same time was Fry's Band.

The *Newcastle Morning Herald* of 8th November 1890 (p1) carried an advertisement for another

¹⁵ The term 'demonstration' was used to describe public meetings, rallies and parades of unions, miner's lodges and the like.

band competition, known as the “Newcastle Champion Band Contest”, to be held on 31st December and 1st January. The entrance fee was 1 sov.¹⁷ and the closing date for entries was the 1st of December. The first prize was to be 50 sovs., a gold medal and certificate to the conductor. Second prize 25 sovs., plus a medal and certificate, third prize 15 sovs., with medal and certificate and fourth prize of 10 sovs.. The promoter was again Mr. Moroney, now a City Council Alderman, no doubt flushed with his previous successes. This contest did not get off the ground, there is no evidence of any contest taking place at the appointed time. The cash prizes alone added up to 100 sovs. plus the cost of medals and certificates and rental of the contest ground. Moroney would have had to attract a considerable number of bands and audience to break even.

By far the busiest Newcastle band of the time was the 4th Regiment Band, under the baton of William Barkell. The band had regular engagements at the Victoria Theatre Newcastle, as well as the Elite Skating Rink, located at Hunter St. West, during September and October of 1890. The 4th Regiment Band also appeared under the name of Barkell’s Brass Band and Barkell’s Model Band¹⁸ at various other events and were regarded as, if not the best band in Australia, certainly the champion band of New South Wales by virtue of their win at the Centennial Band Contest. After their eight hour day commitments they undertook a tour, with members of their regiment, to Sydney, to farewell the outgoing Governor of the colony Lord Carrington, ironically one of the few reported instances of the band actually being involved with the military.

December 1890 was also a particularly busy time for the 4th Regiment Band, who had recently

¹⁶ There does not appear to have been a problem with a volunteer quasi-military band being involved at what could be described as a political rally

¹⁷ Presumably a sovereign.

¹⁸ The alternate names appear to have been used when playing at Roman Catholic functions. The band does not appear to have had any particular sectarian bias performing for both Catholic and Protestant functions but the 4th Regiment name was definitely dropped when performing for Catholic functions. There doesn’t appear to have been a problem using the regimental name at political rallies.

returned from their trip to Sydney. The YMCA, in connection with Mr. W. Arnott of Arnott's Biscuits, held a 'Grand World Fair' at the Elite Skating Rink. One of the main attractions was a daily band concert, the price of admission being one shilling. The 4th Regiment Band was engaged and billed as 'Australia's Premiere Band' although some other bands may have disagreed. The band played daily from Monday 16th December to Saturday 20th December, combining on Thursday the 18th for a 'Grand March' with the visiting Sydney Cadet Corps Drum and Fife Band. The Sydney Cadet Corps Band also fulfilled an engagement at a 'Splendid Athletic Exhibition' held at the Olympic Hall, Newcastle, on the same day. The Stockton Brass Band also performed at this event. The 4th Regiment Band became somewhat of a resident band at the Elite Skating Rink, they continued to play there, at regular intervals, for many years. On Boxing Day the 4th Regiment Band was engaged to play on board the *SS Namoi* for the Newcastle Steamship Company outing to Port Stephens, repeating the trip on New Years Day. The Newcastle Morning Herald of 30th December 1890 (p1) ran an advertisement for the 4th Regiment Band performing at the Elite Skating Rink in the evening of January 1st. The Wallsend Band was also active during this period, fulfilling a number of engagements including a Christmas Eve concert and the 'Grand Entertainment' at Plattsburg. The Waratah Band also entertained the public in various places around the town during December. Hardy's Premiere Quadrille Band gave a New Year's Day performance at the Alhambra Music Hall.

There is a large question mark over the amateur status of the 4th Regiment Band. Many engagements fulfilled by the band were during the day on week days and were at commercial entertainment venues. In fact, during the last 3 months of 1890, the 4th Regiment Band is recorded as performing on so many week days that it is doubtful whether the bandsmen could have maintained any other sort of employment. The same accusation may also be laid on the Young Australia Band, which appear to have been on an extended tour of the Newcastle region for some months. The Young Australia Band was led by bandmaster J. Hardy, who had spent an

amount of time in Mudgee, Bathurst and Newcastle. Not all of Hardy's attempts at bandmastership were successful. Hardy was selected to form a band a Gosford, between Sydney and Newcastle, in 1892. The *Town and Country Journal* of 29th October 1892 (p14) reported "A brass band has been formed- bandmaster Hardy of the Y A Band visits Gosford every Friday to instruct.". Hardy was dismissed because of his inability to control the boys, he is also reported as having "wielded a clarionet". (also cited at <http://members.tripod.com/~GCBB/> 2000)

It was around 1890 that the Salvation Army and their associated bands began to appear in Newcastle. The Salvation Army was frowned upon by the general public because of its radical approach to Christianity and the members often found themselves on the wrong side of the law for causing public disturbances. Salvationist activity in New South Wales had begun a number of years earlier. The first Salvation Army Band in New South Wales was formed in Sydney in 1882 and another, was in existence at Ryde by 1885. By 1890 there were two Salvation Army bands in the Newcastle region, namely, the Wallsend Salvation Army Band and the Merewether Salvation Army Band. During October of 1890 the Salvation Army Guards Band, a full time band modelled along the lines of the Household Troops Band formed in England, visited Newcastle performing at Salvationist rallies around the district. (*Newcastle Morning Herald*;7/10/1890,p2) A No. 2 Guards Band was also in existence and playing at a rally in Crookwell, near Goulburn, in 1892. (*Goulburn Herald*;26/8/1892,p6) The *Manly Gazette and Pittwater Express* of 11th March 1899 (np) tells of Mr. E. Trickett and his son Alfred, a bandsman, re-joining the North Shore Corps indicating that this Salvation Army Corps may have had a band.

1891 to Federation

Although the early part of the last decade of the 1890's was marked by large scale strikes and an economic depression, the band movement continued to strengthen. New bands were forming all

over the colony as more land was opened up and smaller regional towns began to grow larger. The brass band movement had begun to de-centralise from the traditional centres of Sydney and Newcastle. Country bands and their bandmasters began to gain some prominence.

One of the most successful country bands of the 1890's was the Albury Town Band. The New South Wales town of Albury, and its twin, the Victorian town of Wodonga¹⁹ occupied a unique geographical position. Most of the border between New South Wales and Victoria, the two largest colonies, is marked by the Murray River and these towns are located on opposite sides. The New South Wales and Victorian railways, at this time the most common mode of long distance transport, both used different track gauges at this time and for many years to come. The railway station at Albury was where the two rail lines met, requiring a change of train for further travel in either direction. Albury was also an important import/ export point between the two colonies, customs duties being payable for goods crossing the borders.

In 1891 the incumbent Governor of New South Wales, Lord Carrington, was replaced by Lord Jersey²⁰. During February of 1891 Lord Jersey's wife, Lady Jersey, was travelling between Melbourne and Sydney by rail and had to make the mandatory stop in Albury. During her stopover, long enough for Lady Jersey to enjoy a meal in the refreshment rooms at the station, she was treated to a performance by the Albury Town Band. Lady Jersey's appreciation was conveyed via the Governor's aide-de-camp to the Mayor of Albury, Mr. Griffith, in the *Albury Evening Mail* of 20th February 1891 (p2):-

Government House, Sydney, February 18. Dear Mr. Griffith, Lady Jersey has requested me to write and ask you to be so good as to convey her thanks to the Albury Band for the selection of music they played during dinner.... RUPERT LEIGH A.D.C..

¹⁹ Now commonly known as Albury/ Wodonga, a combined city under 2 state Governments.

They Albury Town Band had been in existence for some time and had been honing their skills with regular performances at the Albury Botanical Gardens, every second Tuesday during the summer months under the leadership of their bandmaster, Mr. D. B. Pogson. The *Albury Evening Mail* of 28th January 1891 (p2) reports of one concert being “a pleasant evening of enjoyment” although marred by the presence of some 500 children who were obviously being seen and, quite improperly for the era, heard. These concerts proved quite a financial success also and by the end of February one concert alone had raised over £9/10/-.

Reports of the band’s prowess had reached as far as Melbourne being hailed as “The best provincial band in the colony” by the *Argus* (cited in *Albury Evening Mail*;20/2/1891,p2), after the visit of Lady Jersey. This claim was to some extent born out by their victory at a contest during Easter of 1891 held at nearby Benalla, in Victoria, which carried a prize of £20 and an electro-plated²¹ cornet, presented by Messrs. Boosey and Co. Melbourne. The Albury Band played the quickstep *Battle of Eureka* by the Victorian bandmaster and composer Thomas Bulch, the waltz *Casino Tanze* by Gung’l and the selection *Excelsior* by H. Round. The Albury Town Band scored 150 points, The Benalla Town Band 120 and the Darby Town Band 10 points. The points score for the Darby Band is probably a typographical error and more likely 100 points. The adjudicator was a Mr. Warnecke. (*Albury Evening Mail*;31/3/1891,p2&ff) Other bands that were formed around this time in the southern part of the colony were the Tumut Brass Band, formed around 1888, under bandmaster A.G. Pearce and the Temora Brass Band who were led by Mr. Rens, a local cornet player. In 1895 a band contest was held in Albury as part of a Fire Brigade demonstration. As well as the Albury Town Band the contest was of sufficient importance to attract 4 bands from Sydney, namely, Heim’s Premiere Band, the Newtown Band

²⁰ The 4th Regiment Band provided the music for Lord Carrington’s farewell.

²¹ A relatively new process at this time.

and Paddington Brewery Band²² and a Cadet Band. Unfortunately no results have been found for this contest. The Albury Band would later take part in the Federation celebrations on Sydney.

The area west of the Blue Mountains also began to gain some prominence in the band movement. During the 1890's the central New South Wales city of Bathurst would become one of the centres of the New South Wales band scene. By this time at least 6 bands had, or still, existed in Bathurst. A number more had existed in surrounding towns such as Mudgee, Home Rule, Blayney, Cowra and Orange. By the 1890's the Bathurst Railway Band had become the Bathurst District Band under the leadership of Samuel Lewins. The Bathurst Model Band was still in existence and members of the Bathurst Catholic Guild Band²³, which had only a short existence, had been swallowed up largely by the District and Model bands. The Bathurst Independent Band, under bandmaster Gartrell, was formed sometime around the beginning of the 1890's and would later change its name to the Bathurst City Band, incorporating the remnants of the Bathurst Model Band. Mr. Gartrell was also the founder of the original *Australasian Bandsman*, an early brass band publication, and a writer for the Bathurst newspaper *The National Advocate* under the *nom de plume* of 'The Rambler'. From 1897 the Bathurst Military Band, under bandmaster J. Pearson, made a brief appearance using the music library of the former Bathurst Volunteers Band. One of the most important events during this period was the formation of a formalised umbrella body for the bands of the region. During 1893 the Western Band Association, representing the bands of Bathurst, Orange, Dubbo and surrounding areas was formed. This was the first band association formed in New South Wales, preceding the New South Wales Band Association which was not formed until 1895. Prior to the Western Band Association there had been no formal body to overseeing the band movement. Contests tended to be localised affairs or

²² This is the first and only mention of the Paddington Brewery Band which may have in reality have been the Tooth's Brewery Band. The original brewery in Paddington was Marshall's Paddington Brewery located on the corner of Oxford and Dowling Streets Paddington and later at Short St Leichhardt. This brewery was eventually taken over by Tooth's Brewery.

²³ Of which Samuel Lewins had been a euphonium player.

privately promoted, as with the Newcastle contests mentioned above. Without a formalised contesting structure it was possible for any band to claim the title of being the 'Premier Band' in the colony without due trial.

The Bathurst District Band had some success at contests prior to 1893, coming third at the Newcastle contest of 1890/1891 and third again at a contest in Wollongong in 1892. Further success came in 1893 when they won a contest held as part of an Eight Hour Day demonstration and came second to the Newtown Band at a Fire Brigade demonstration contest.

(Blackwood;1999,p46&ff) The Bathurst District Band also went on to win the inaugural Western Band Association contest held at nearby Orange in 1894. (ibid.) In 1895 they won another Eight Hour Day demonstration contest and in 1896 achieved second prize in the quickstep and third in the selection at a contest in Wollongong. The Band Association of New South Wales did not hold its first contest until 1903.

The years 1894 and 1895 saw the formation of the New South Wales Police Band, still in existence, which was initially known as the Metropolitan Police Brass Band. Funding for the band was raised initially by player subscriptions and subscriptions from other police, with salaries being covered by the Police Department. Members of the band were initially drawn from the ranks of the police force but 'Special Constables' were eventually appointed²⁴. Formation can be dated back to the initial meeting held at the Central Police Barracks in Sydney with the founding secretary being George Neil. Permission was granted by the Inspector General of Police for the formation of the band on the 15th June 1894 thus:-

I cordially concur and approve the movement. The matter of time for practice can be subsequently considered but I must say I see no necessity for it interfering with the fixed tour of

²⁴ These 'Special Constables' played in the band only and had no ordinary police duties.

duty. (<http://www.policensw.com/info/band/policeband1.html>, 2003)

It was obvious that the Inspector General was willing to support the band as long as the members practised in their own time. The aim of the band was twofold. Firstly the band provided an outlet for musicians who happened to be police officers. The main aim however, as cited in the *Centenary History*, (ibid.) was loftier. The band would:-

Materially strengthen that Esprit De Corps so necessary for the highest development of all bodies of disciplined men. It would also bring the respectable portion of the community more into touch with the Police.

Initial fundraising for the band had reached over £116 which enabled the band to purchase a full set of instruments for £108 from the French Musical Instrument Depot. Although initially titled as a brass band, the instrumentation was mixed from the word go, consisting of:-

1 piccolo, 1 Eb clarinet, 3 Bb clarinets, 4 cornets, 2 flugelhorn, 2 tenor horns, 1 baritone, 2 trombones, 2 euphoniums, 1 contra bass 1 side drum, 1 bass drum, cymbals and 20 music stands.

The first bandmaster, Mr. W. Hutchinson was appointed on a part time basis from outside the police force on a salary of £75 per annum. Mr. Hutchinson was also the bandmaster of the Permanent Army Band. Rehearsals started in February 1895 at the Police Barracks in Belmore Park Sydney. The first performance of the band was on the 27th February 1896. Problems had arisen, however, with some members not being allowed off duty to attend the twice weekly rehearsals, a problem that would persist until the band became a full time unit during the twentieth century. By 1899 some £300 had been collected in subscriptions from members of the

police force. More instruments had been purchased, including a set of saxophones, which were still somewhat of a novelty at this time. Performances of the band required the approval of the Inspector General and were largely limited to police or charity engagements. The activities of the Police Band would raise the ire of the Professional Musicians Union on more than one occasion during the early twentieth century. The first chapter of the history of the New South Wales Police Band came to an end with the resignation of bandmaster Hutchinson in 1901 and his death a short time later.



Figure 2: Metropolitan Police Brass Band circa 1896 (ibid.)

National Contests

Contests had previously been held by bands from the different colonies starting with the Centennial Band Contest held in Sydney in 1888. There would no doubt have been localised contests between bands in towns around the colonial borders, such as the above mentioned contest in Benalla. These were localised contests and certainly did not represent any form of national band contest. The contest held in Sydney in 1888 was deliberately meant to be a

showcase of the best bands in Australia. By winning this contest, between the leading bands of the colonies, the 4th Regiment Band could claim, at least for a while, to have been the premier band of the Australian colonies. This contests provided the forerunner to the intercolonial contests which began from 1896. During the early twentieth century, at least until the formation of the National Band Council in 1934, the National champion was the winner of the state championship of the state nominated for that year, state championships being open to interstate competitors.

On October 5th, 1896 a 'Grand Band Contest' was held as part of an Eight Hour Day demonstration at Rosehill Racecourse, near Parramatta, which also included sporting events and novelty items including an egg and spoon race. Interestingly, in imitation of contests promoted by Enderby Jackson in Britain, special railway excursion tickets to the demonstration were available. The price of £-/1/6 included the rail fare, admission and a ticket in the 'Eight Hour Demonstration Art Union', a kind of raffle. The prizes on offer for the band contest were substantial. 1st prize was £50, 2nd prize £30 and 3rd prize £20. (*Daily Telegraph*, 28/9/1896&ff)

Six bands entered the contest, namely Newtown, Parramatta, Railway, Glebe Borough and the Enterprise Band Sydney. The Sydney Cadet Band was also present but is unlikely to have been a competitor as it was a fife and drum band. The test piece was entitled *Airs of Meyerbeer* and was arranged by Mr. J. Devlin, bandmaster of the Naval Artillery and Glebe Borough bands. 1st prize was won by the Newtown Band with 82 points, 2nd prize went to the Parramatta Band with 78 points and 3rd prize to the Glebe Borough Band with 74 points. The adjudicator was Mr. J. Charlesworth, an occasional conductor of the Naval Artillery Volunteers and later bandmaster of the Lithgow Model Band

This contest is of no particular significance in itself and was just one of many 'Eight Hour Day'

contests held around the time. It did however provide an important lead up to the first official intercolonial contest, held one month later. The inaugural Grand Intercolonial Band Contest was held on the 7th and 9th of November at the Exhibition Building, Prince Alfred Park, Sydney. This contest was billed as the 'Championship of Australia' although only bands from New South Wales, Tasmania and Queensland were present, the Victorians being curiously absent. On offer were cash prizes and trophies to the value of £500. The Premier of New South Wales, G.H. Reid, donated £250 on behalf of the New South Wales government and W.H. Paling's music store was also a major sponsor. Initially the contest was billed as having 28 bands, in reality 13 bands took part. Nine bands entered the 1st class section and four entered the 2nd class. This is the first occasion where bands were graded into different classes. (*Daily Telegraph*, 24/10/1896, np)

The Premier of New South Wales took great interest in the contest, declaring it officially open on the 7th of November. The cost of entry to each session was £-/1/- for general admission and £-/1/6 for reserved seating. The ultimate responsibility for the running of the contest fell on a committee headed by Mr. John H. Thompson, President, and Mr. John Palmer, Secretary.

The contest began, during the afternoon of the 7th of November, with the 2nd class contest. The contestants were assessed on the test piece, *Beautiful Galatea*, and an own choice dance selection. 1st Prize for the 2nd class was £40 plus the Paling's Presentation Cup, 2nd prize £20 cash, 3rd prize a Thibouville- Lamy 4 valved euphonium and 4th prize a Paling's presentation cornet. The 2nd class contest was won by the Zeehan Military Band from Tasmania, under bandmaster Mr. A. Caddie. They were followed by the Armidale City Band, under bandmaster A. Lovell. The Enterprise Band Sydney, under Mr. J. Palmer and the Bourke District Band, under Mr. W.G. Philpott were placed 3rd and 4th respectively. (*Sydney Morning Herald*, 10/11/1896, np)

The 1st class competition took place on Monday the 9th of November on the Prince of Wales'

birthday holiday. 1st prize was worth £100 plus 2 silver challenge cups and a gold medal for the conductor valued at £3/3/-. 2nd Prize was £50 plus a baton valued at £3/3/-, 3rd prize £20 cash and 4th the J. York Trophy valued at £20. 1st prize went to the Newtown Band, under bandmaster Tom Mellor. The Newtown Band, with some justification, could be called the ‘Champion Band of Australia’. They were followed in 2nd place by the Hobart Garrison Band, under bandmaster W. Hopkins, with 3rd prize going to the Naval Artillery Volunteers, conducted by J. Charlesworth. The 4th prize band was St. Joseph’s Band, Launceston, under the baton of the well known march composer Alex Lithgow. The Launceston Garrison Band, under bandmaster Harrison and the Glebe Borough Band under Mr. J. Devlin were unplaced, as were the Parramatta, Wollongong and Bundaberg Bands. Interestingly, no marching contest is reported for either the 1st or 2nd class sections. (ibid.)

As with the Centennial Band Contest in 1888, not all the bands in either section were strictly speaking brass bands. The St. Joseph’s Band was definitely a mixed brass and reed band and in all probability so were some of the other bands. The direct descendant of the St. Joseph’s Band, the Launceston City Band, did not convert to brass until 1926. In a curious parallel to the Centennial contest, the winning band, Newtown, were all brass. The *Daily Telegraph* of 9th November 1896 (p6) lists the instrumentation of the Newtown Band as 1 soprano cornet, 3 solo cornets, 1 repiano cornet, 2 second cornets, 2 third cornets, 4 Eb horns, 2 baritones, 2 tenor slide trombones, 1 bass slide trombone, 2 euphoniums, 2 Eb bombardons, 2 Bb contrabasses and 1 BBb monster bass.

This is very similar to the modern line up except for the absence of a flugelhorn and the addition of an extra Eb horn²⁵. Although slide trombones were used by the Newtown Band, other bands at this time, such as Lismore and Code’s Melbourne Band, persisted with valve trombones as late as

²⁵ This may be an error on the part of the reporter who may have mistaken the flugelhorn for a tenor horn.

1899. On Wednesday 11th November a 'Grand Concert' featuring some of the competing bands was held at the Sydney Town Hall under the auspices of the Lord Mayor of Sydney, Alderman I. E. Ives, who also had the honour of presenting the prizes (see appendix). The concert also featured some vocal items and solo numbers.

Another Intercolonial contest held in Sydney during November of 1897. On this occasion the Intercolonial contest was preceded by a military tattoo held on the 15th September which featured most, if not all, of the bands of the armed forces of New South Wales. The New South Wales Police Band also took part. The military tattoo was led by the band of the permanent forces which was at this stage known as the Band of the New South Wales Artillery. The other bands that took part in order of appearance were the 2nd Garrison Division Artillery, New South Wales Police, 1st Infantry Regiment, 2nd Infantry Regiment, Irish Rifles, Australian Rifles and the St George's Rifles. A combined band made up of the Naval Brigade and the Naval Artillery Volunteers brought up the rear. (*Sydney Morning Herald*; 10/9/1897,p2&16/9/1897,p6)

The Intercolonial contest followed in early November and was again divided into two classes and, unusually for the time, held indoors at the Sydney Town Hall. The adjudicators, Messrs. M.H. Staeli and G.A. Martin, were especially bought over from New Zealand for the occasion. The 2nd class contest was held on Saturday 6th of November and included two previously unheard of bands, the Bellambi Brass from Wollongong and the Oriental Brass. The other competing bands were the Mudgee Town Band, Cobar United Band, Enterprise Brass Band, Bourke District Band and the Glebe Local Band. The winner was the first time entrant, the Bellambi Brass Band, who took away the prize of £40. The runner up was the Enterprise Brass Band who walked away with £20 pounds. 3rd place went to the Bourke District Band and 4th to the Glebe Local Band who received trophies to the value of £15 and £10 respectively. The solo competitions were held during the afternoon and evening of the 6th. A few contestants from the 2nd class bands made the

placings and one even won. The solo placings as given in the Sydney Morning Herald (8/11/1897,p3) were:-

Eb Cornet		Bb Cornet	
1) E. Walters	Parramatta Model	1) H. Freeman	Sydney Model
2) W. Keys	Cobar United	2) J. Pheloung	Queenstown
Tenor Horn		Clarinet	
1) J. Arcus	Sydney Model	1) J. Lane	Railway Military
2) A. Leadbetter	Parramatta Model		
Euphonium		Bombardon	
1) W. Partington	Queenstown	1) A. Bibb	Sydney Model
2) H. Harper	Zeehan Militray	2) W. Whittington	Queenstown
Baritone		Slide Trombone	
1) J. Bailey	Sydney Model	1) F. Jurjens	Enterprise Band
2) A. Bibb	Sydney Model	2) A. Sommerville	Naval Artillery

It is from this time that the distinction between all brass and military (mixed) bands begins to be reflected in their names. Those bands designated ‘Model Bands’²⁶ were by this stage all brass. The term military band did not necessarily imply a military connection.

The 1st class contest was held on the 9th November as part of the Prince of Wales birthday holiday with nine bands originally entered. The relatively newly formed Bathurst Military Band was a non starter. Again this contest was not a completely representative intercolonial contest, lacking a single Victorian or Queensland band. The *Sydney Morning Herald* (10/11/1897,p6) over successive days gives the results of the main contest but does not mention a marching contest for

²⁶ Based on John Gladney’s remodelling of band instrumentation. (see chapter 2)

either class, which more than likely took place. 1st prize was won by the Queenstown Band from Tasmania, under bandmaster T.W. Hopkins, playing *Rossini Selections* and scoring 48 points out of a possible 60. 2nd Prize went to the Band of the Naval Artillery Volunteers, under J. Charlseworth, which played *Tannhauser* and scored 47 points. 3rd prize was awarded to the Sydney Model Band, under J. Devlin, which played *Rienzi* and scored a creditable 46 points. 4th place went to the Parramatta Model Band for their rendition of *Souvenir de Bellini* with 44 points. The unplaced bands were the Newtown Band, under Tom Mellor, which played *Weber Selections*, the Zeehan Military Band, under A. Caddie, which performed *Czar and Zimmerman* and the Armidale Band, under A. Lovell, which performed *Euryanthe*.

The lack of Victorian bands at the 1897 contest may be explained by the holding of, from 1896, of Intercolonial contests in both Victoria and Tasmania. During 1898 alone two intercolonial contests were held in Victoria, at Bendigo in June and Melbourne at Easter and further one at Launceston. No Intercolonial contest was held in Sydney during 1898 for a number of possible reasons, one being that a crisis was brewing in South Africa which would lead to the Boer War. The Sydney Town Hall, the venue for the 1897 contest, was also fully booked for a long running series of Pops Concerts between September and December 1898. The Exhibition Building, previously favoured for contests, seems to have met its demise by this time so a suitable venue may have been difficult to find. A more inclusive Intercolonial contest was scheduled to be held at Bathurst in 1899.

The Intercolonial Band Contest held in Bathurst in 1899 was, as with the 1896 Sydney contest, preceded by a warm up event held earlier in the year. The Western Band Association held a contest at Orange in January of 1899 in connection with a Fire Brigade demonstration. The adjudicator on this occasion was Mr. George O'Shea of Parramatta. This contest was again divided into two classes and attracted a respectable number of entrants. The 1st class bands were

Bathurst District, Bathurst City, Lithgow Model, Dubbo, Bourke and Orange Town. The 2nd class bands entered were Cobar United, Nymagee, Molong, Forbes and Stuart Town. The organiser's plans were somewhat thwarted by the lack of appearance of any of the 2nd class bands. It is not surprising that no band appeared from Stuart Town, which can hardly be described as a town at all, consisting only of a railway station, level crossing and a pub. This is also the only report of a band from Molong, located between Stuart Town and Orange. The 1st class contest however went ahead as planned and was comprehensively won by the Bathurst District Band under Samuel Lewins. It doesn't appear from the results given in the *National Advocate* of 27th January 1899 (p2) that the Bourke or Dubbo bands attended either. The competition between the Bathurst bands was quite intense. At this time both bands were contracted by the local council to perform fortnightly in the band rotunda in MacHattie Park, Bathurst, which gave them ample opportunity to try out the contest music beforehand. Before this contest both bands also held outdoor public rehearsals. The results were:-

Band	Test /70	Own Choice /80	Total /150	Places
Bathurst District	66	78	144	1 st
Orange Town	66	72	138	2 nd
Lithgow Model	65	72	137	3 rd
Bathurst City	59	65	125	4 th

(*National Advocate*, 20/1/1899&27/1/1899,p2)

Initial planning for the upcoming Intercolonial Contest began shortly after the above contest and is mentioned in the *National Advocate* as early as the 28th January 1899 (p2), although the contest

was scheduled for November. By March of 1899 a committee had been formed from the Bathurst Progress Association and the Western Band Association for the running of the contest. The *National Advocate* of 22nd March (p2) mentions a public meeting where £140 was raised. A further £250 was donated by the Colonial Secretary and, as far as fundraising was concerned, the contest was a success even before it started. Entries closed on the 4th September 1899 with nine 1st class bands and five 2nd class bands entered. The 1st class bands who entered were Wellington Garrison New Zealand, Code's Melbourne Band, Newtown Band, McMahon's Hillgrove, Bathurst City, Bathurst District, Annandale, NSW Lancers and Lithgow Model. The 2nd class bands were Nymagee, Lismore, Warren, Cobar United and Sydney Hibernian. A late entry was considered from the Naval Artillery Volunteers from Sydney but, rules being rules, it was disallowed. The entries for the solo contests closed a month later with an impressive 73 entrants. The test piece²⁷, for the 1st section, from Paling's was late arriving, leaving insufficient time for the bands to learn it, so an extra own choice piece was substituted. The test march, written specially for the occasion, arrived at the same time as the test music and was distributed to the bands. The time frame for learning the march was deemed sufficient. By late October the bands had begun arriving in Bathurst. In addition to the contesting bands, the Sydney Cadet Drum and Fife Band, under bandmaster Norris, was also invited to attend. This band was at the disposal of the committee to provide entertainment during gaps in the contest. They also took part in the march past and provided some marshalling services. They were billeted under canvas at the Ordinance Ground whereas the rest of the bands stayed in the various hotels of Bathurst, then, as now, quite numerous. If the legendary capacity of bandsmen is true then the publicans struck gold.

²⁷ The title remains a mystery.



Figure 3: Hillgrove Brass Band circa 1898 (<http://www.satich.org.uk/vinbb/phot1546.jpg>, 2003)

The contest festivities began with an evening ‘continental’ held in MacHattie Park with entertainment provided by the Sydney Cadets, Wellington Garrison, Code’s Melbourne, Lismore, Armidale and McMahon’s Hillgrove. A form guide was published for the bands in the *National Advocate* of 8th November (p5) by their correspondent known as ‘The Rambler’. This correspondent was more than likely Mr. A. Gartrell the bandmaster of the Bathurst City Band who would later start the initial *Australasian Bandsman Journal*. ‘The Rambler’ assessed the bands as follows:-

Wellington Garrison T. Herd

New Zealand Champions with 6 1st places and 2 2nd places from 8 contests earning some 800 pounds in prize money.²⁸

NSW Lancers E. Watters

Their first contest.

Bathurst District S. Lewins

7 1st places, 5 2nd places, 4 3rd places and one special mention

Melbourne Brass E.T. Code

Had won 4 Intercolonial Contests Bendigo June 1898, Melbourne Easter 1898, Launceston 1898 and Melbourne 1899 as well as 2 Druid's Contests.

Lithgow Model J. Charlesworth

No wins but several placings

Armidale City A. Lovell

2nd in 2nd class at Intercolonial Contest Sydney 1896.

Hillgrove H. McMahon

1st Tamworth 1897 and 2nd Launceston 1898. This band had seven brothers in their ranks.

Newtown Tom Mellor

Winner of 1st Intercolonial 1896 Sydney.

Sydney Hibernian T. Goodsell

Appearing in only their second contest.

Cobar United W.B. Price

A highly regarded 2nd class band.

Bathurst City A. Gartrell

Two 2nd Prizes and favourites for the Singer March Contest.

²⁸ Obviously one of the favourites in The Rambler's eyes. They did not live up to expectations.

The 2nd class contest, consisting of an own choice waltz and own choice selection, was held during the afternoon of the 8th November at the Bathurst Show Ground. The 1st prize was £50 plus a gold medal for the conductor. £20 and £30 were the prizes for 2nd and 3rd respectively. As only three bands showed up everybody was in the money. The results, selections played and order of appearance were as follows:-

Band	Waltz	Selection	Points (Waltz)	Points (Selection)	Total
Lismore	<i>Dreams of the Ocean</i>	<i>Halevy</i>	140	142	282 1 st
Sydney Hibernian	<i>Sunny Spain</i>	<i>Schubert</i>	139	140	279 2 nd
Nymagee	<i>Dreams of the Ocean</i>	<i>Tannhauser</i>	127	133	260 3 rd

In the evening of the 8th the 1st class contest, billed as the “Championship of Australia” (*National Advocate*;10/11/1899,p2) and consisting this time of 2 own choice selections, was held. The prizes for this contest being proportionately larger 1st £150, the Besson and Boosey Cups and a gold medal for the conductor. 2nd and 3rd prizes were £75 and £50 respectively. The results were as follows:-

Band	Selections	Sub-totals	Total
Hillgrove	<i>Tannhauser</i>	154	
	<i>Rossini</i>	152	306 1 st
Melbourne	<i>Tannhauser</i>	153	
	<i>Verdi</i>	145	298 2 nd
Newtown	<i>William Tell</i>	149	
	<i>Tannhauser</i>	148	297 3 rd
Lithgow	<i>Tannhauser</i>	144	
	<i>Rossini</i>	146	290
Bathurst District	<i>Rossini</i>	144	
	<i>Halevy</i>	143	287
Wellington	<i>Meyerbeer</i>	138	
	<i>Euryanthe</i>	143	281 ²⁹
Bathurst City	<i>Roberto Il Diavolo</i>	141	
	<i>Meyerbeer</i>	139	280
NSW Lancers	<i>Meyerbeer</i>	115	
	<i>Halevy</i>	139	254

²⁹ Incorrectly given as 218 in the *National Advocate* of 10 November 1899 (p2).

The results were somewhat of a surprise to most people. The contest was won by the Hillgrove Band, or more properly McMahon's Band, having seven McMahon brothers in its ranks. Hillgrove at the time was a small, but prosperous, gold mining town outside of Armidale. At the height of its prosperity, Hillgrove had two brass bands namely the Hillgrove Municipal Band and McMahon's Band. At the time of writing Hillgrove is a locality of fewer than 200 and sadly the bands have disappeared along with the town's fortunes. As a result of their win, the Hillgrove Band, were given the honour of a trip to Sydney which involved some engagements on the Band Lawn of the Sydney Domain. The favoured Wellington Garrison were a disappointment, as were Bathurst District Band who were beaten by the less favoured Lithgow Model Band. The massed band performance and marching contest were scheduled for the following day. The honour of conducting the massed bands fell on Mr. T. Herd, bandmaster of the Wellington Garrison Band.

The marching contest was sponsored by the Singer Manufacturing Company³⁰ and a new march, entitled *The Singer March*, was written for the occasion. The contest was again divided into 1st and 2nd class sections with separate prize money. The prizes for the 1st class section were 50 guineas and 10 guineas for 1st and 2nd respectively. The 2nd class section carried prizes of 10 guineas and 5 guineas. There was an award that went to the best drum major and that honour on this occasion went to Mr. A. Code of Code's Melbourne Band. Just as the Hillgrove Band had a number of brothers so did Code's. Code's also included at least one son, the famous Percy Code³¹. A special vote of thanks was given by the Lismore Band to Mr. Louis Lupp, of the Bathurst City Band, who acted as their drum major in the 2nd class, taking them to victory. The full results for the marching contest were as follows:-

³⁰ The manufacturers of the Singer sewing machine.

³¹ The celebrated cornettist and composer.

1st Class

Band	Marching	Music	Points	Places
Melbourne	65	71	136	1 st
Hillgrove	62	71	133	2 nd
NSW Lancers	62	70	132	3 rd
Newtown	57	72	129	
Wellington	57	71	128	
Bathurst City	54	71	125	
Bathurst	51	69	120	
District				
Armidale	50	70	120	
Lithgow	41	71	112	

2nd Class

Band	Marching	Music	Points	Total
Lismore	59	70	129	1 st
Sydney	56	70	126	2 nd
Hibernian				
Nymagee	55	66	121	3 rd

The solo competitions were held on the following day and, as has been mentioned, attracted 73 entries. The star of the show was undoubtedly J.R. Swindon from the Sydney Hibernian Band who placed a creditable third in the Bb cornet contest. Swindon was only 12 years old at the time so 3rd place against adult players was no mean feat³². Interestingly two separate trombone

³² There were no specific junior solo contests until post WWII.

competitions were held, one for valve trombones and one for slide trombones. The valve trombone had been outlawed for contesting purposes in Britain from as early as 1889 but its use in Australia was not officially banned until the early 20th century. (see appendix for further results) The contest committee also published a full break down of the prize money distributed for the contests. The Hillgrove Band received £160, Code's Melbourne £106, Lismore £80/10/-, Newtown £30/10/-, Sydney Hibernian £25/5/- and Nymagee £10.

The financial success of contests was not always guaranteed, although the Bathurst Intercolonial Contest does seem successful. The Wollongong Brass Band had run a contest of their own towards the end of 1897. Contests at this time very much relied on drawing both entrants and crowds. A band contest could generally be expected to draw large crowds, as was demonstrated in Newcastle, but only if there were sufficient quality entrants. Rental costs for the contest field, adjudicator's costs, music, correspondence and advertising all added to the cost borne by the promoters. A healthy crowd drawn by top class competitors, who also paid an entry fee, could more than adequately defray expenditure, the opposite meant disaster. The contest promoted by the Wollongong Brass Band drew only 4 bands, the Newtown, Parramatta Model, and Gympie Odd-Fellows bands plus the hosts. The prize were distributed as follows, Newtown £60, Parramatta £30 and Gympie Oddfellows £20. The *South Coast Herald* of 7th January 1898 (p2) demonstrates the organisers dilemma:-

"... in order to square accounts, the W.B.B (Wollongong Brass Band), will not only have to absorb a reserve fund of £53, but must call on the guarantors to make up deficiencies of about £40."

Expansion

By the end of the nineteenth century bands were being formed all over the colony. As more of New South Wales was settled, bands appeared in the newly formed suburbs and towns, the appearance of a town or municipal band was a sign of a strongly developing community. Much of what are now the South, West and South Western suburbs of Sydney were at this time were rural or, at least, semi-rural areas. The development of the rail system made these areas more accessible and brought them, metaphorically speaking, closer to the city. A band sprung into existence at Rookwood, a name now associated with the largest cemetery in Sydney, the Rookwood Necropolis, but at this time an area roughly corresponding to the current suburbs of Lidcombe and Auburn. Bandmaster E. Watters started the Rookwood Band around 1897. Watters was also the bandmaster of the NSW Lancers Band, which had located to Parramatta, and also led the Gosford Band, a substantial distance away, after the failed attempt by Mr. Hardy in 1892. Bandmaster Watters had also had some previous involvement with the Parramatta Band. The suburb of Rookwood would later become known as Lidcombe, its current name. The Liverpool Brass Band was formed around the end of 1897. Liverpool, approximately 30 kilometres south west of Sydney, was, at this time, a largely agricultural area and rail head on the banks of the George's River³³. Right from its inception the Liverpool Brass Band was assisted in its fund raising efforts by other musical groups within the community. The Liverpool Glee Club on more than one occasion held concerts that helped raise funds for the band. On one occasion a benefit concert held by the Glee Club raised the small, but tidy sum, of £1/4/3. The Ladies Benevolent Society received exactly double this amount from the same concert.³⁴ (*Liverpool*

³³ Liverpool had the dual advantage of access to both rail and water transport. It is now part of the greater Sydney area.

³⁴ A Mrs. Crankanthorp was the driving force behind this, and subsequent fundraising, efforts. On December 22nd 1897 she engineered the performance of the *Toy Symphony* by Haydn. Not only was she the organiser, but also musical director and violinist. She was assisted on this occasion by the following 'artistes' who deserve at least small recognition for their contribution to the band movement:-

1st Violin, Miss Murray, 2nd Violin, Mrs J.C. Crakanthorp, Miss Evans & Master Balmain, Trumpets, Miss L. Robson, Tambourine, Miss G. Linklater, Bells, Miss Long, Nightingale, Miss M. Buckley, Cuckoo, Miss L. Hatton, Quail, Mr Crakanthorp, Drum, Miss D. Evans & Miss Balmain, Rattles, Mr. Carruthers, Kazoo and Mr A. Bossley, Triangle.

Herald;22/1/1898,np) The band, however, did not rely wholly on others to raise funds. They were often to be found ‘busking’ around the streets, especially during Christmas and New Year, passing the hat around for donations. A picnic, held on Anniversary Day (26th January 1898), at Clinch’s Ponds, Moorebank, drew a crowd of 300. By 1898 the band also had its own band hall, which must have been of a reasonable size as it was appropriated by the Liverpool Agricultural, Horticultural and Industrial Society to house some of their exhibits during their annual show. The Liverpool Brass Band, along with the Parramatta Band, is amongst the oldest surviving bands in New South Wales.

Other areas of Sydney were also being opened up to settlement. In the St. George area, to the south, the Kogarah Municipal Band was formed during 1888. During the 1890’s more of the St. George area was gradually opened to settlement. By 1899, as a consequence of the population rise in the area, we also see the emergence of the St. George Brass Band and the St. George’s Rifles Brass Band. The *St. George’s Advocate* of 4th February 1899 (p2) carries an advertisement for the formation of the Rockdale Brass Band, rehearsing at the fire station and offering tuition under bandmaster Walker. This band was formed as the Rockdale Fire Brigade sometime during 1899 and was in existence for some years. The Rockdale Fire Brigade Band achieved a certain amount of success and was certainly financially solvent by 1901. The *St. George’s Advocate* of the 12th January 1901 (p3) reports the results of their Annual General Meeting. The balance sheet of the band, one of the few published, was reasonably healthy showing an income of £89/12/- 1 halfpenny with an expenditure of £84/5/2 leaving a balance of £5/6/10 and 1 halfpenny. Looking at the extent of the expenditure it would appear that the band had either outlaid a large amount of money on equipment, or music, or the players were paid fees per engagement which is more likely. The outgoing Secretary was a Mr. G. Ostlund who was replaced by a Mr. W. Bradley, the Assistant Secretary was a Mr. A.H. Wennholm, Mr. J. Crogan remained as Treasurer, The Band Sergeant was Ted Ridgeway and the President Mr. J. Barsby. The engagements of the band are

reported as being of a wide variety and included open air concerts in Rockdale and charity functions.

The instrumentalists of the St. George area were no doubt assisted by the presence of Mr. George Bird, the late Chief Bandmaster of HMS Orlando, who had settled in the area and offered tuition on the violin, cornet and military band instruments; he was also apparently able to supply bands for all occasions. (*St. George's Observer*; 21st January 1899, p1) A Mr. J. A. O'Neill was also offering tuition on any brass or reed instrument at the same time. (ibid.) A popular venue in the area for brass bands performances was at Moorefields, near Kogarah, which was then a racecourse. (It is now the site of two high schools, James Cook Boys High and Moorefields Girls High, and housing.) Various 'continentals' were held there during the last few years of the nineteenth century, featuring the local bands, as well as the Coldstream Band from Balmain. A popular string band around the area was Herr Speckman's String Band. Another popular venue in the St. George area was a paddock adjacent to the Grand Hotel at Rockdale³⁵. The various beaches around Brighton le Sands, on Botany Bay, were still popular venues for brass bands.

³⁵ The life of a bandsman in the St. George area was not always safe. The *St. Georges Advocate* of 5th January 1901 (p2) reports of an incident involving a bandsman travelling home from the Federation celebrations.

ROCKDALE HOODLUMS

The above class of gentry are again becoming an intolerable nuisance to persons passing along the Rockdale tram terminus.....for a fact one of our staff saw, with his own eyes, one of them throw a missile at a bandsman returning home from an outing and hit his instrument, damaging it to some extent.

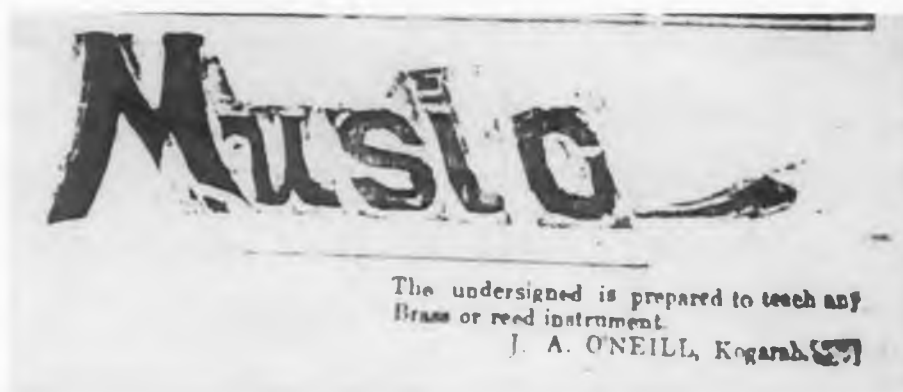


Figure 4: *St George's Observer* 21st January 1899

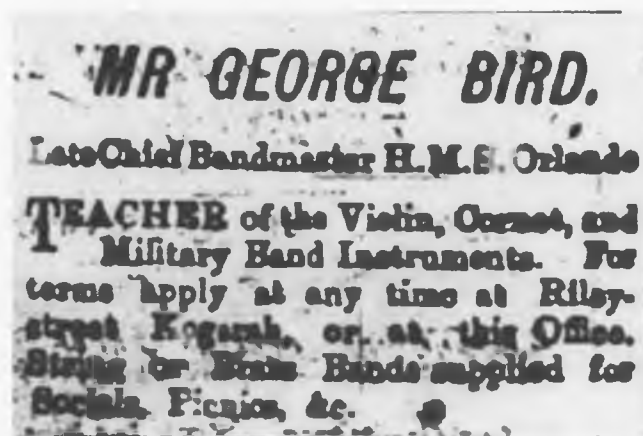


Figure 5: *ibid.*

A new band had also appeared in Balmain to rival the already established Balmain Alliance and Coldstream bands. The Britannia Band Balmain was in existence in 1897 and had fulfilled its first recorded engagement, at Maitland, by this time. The appearance of this band seems to coincide with the demise of the Alliance Band or may indeed be the same band re-named. Both the Britannia and Coldstream Bands seemed to have a fairly happy, although competitive, co-existence into the early decades of the 20th century.

By 1898 the South Coast area, south of Wollongong, became somewhat of a banding hotbed. More agricultural land was being opened up along the coast and with it followed settlement.

Wollongong was, and still is, an industrial city based around coal mining, shipping, iron ore and steel manufacture. The area south of Wollongong was more agriculturally based and also relied heavily on whaling and fishing. New bands were also appearing with expanding settlement. A band was formed at Coolangatta³⁶ North of Nowra sometime before 1897. The township itself barely took off so the band had folded by 1897. Ownership of the instruments passed firstly to the Shoalhaven District Band that enjoyed a brief life and eventually were passed to the Berry Town Band, which is still in existence today. By 1898 the Nowra Town Band under bandmaster W. Tidd were in existence and contesting as were the Shellharbour Brass Band under bandmaster E. Allen and Albion Park Band under bandmaster Dan Condon. Bands also existed at Milton and Uladalla but it would appear only briefly. With such a plethora of bands being formed it is not surprising that quite a number of localised band contests took place around this time. Many of these contests were organised as part of agricultural and horticultural shows. A two day contest between the Shellharbour and Nowra Town bands was organised as part of the Kiama Agricultural and Horticultural Society Show beginning on 21st January 1898. The first day was won by the Shellharbour Band on a forfeit, the Nowra Band had failed to show because of rain. The contest went into a second day but the eventual winner is unknown. The Shellharbour Band had been receiving coaching from a Mr. De Groen, from Sydney, who had been holidaying in the area. De Groen was a professional orchestral conductor and was the bandmaster of his own professional band.

North of the harbour, band activity was also expanding. The Sydney Harbour Bridge was not yet built and the North Shore enjoyed a quiet detachment from the rest of the city. Bands such as those at St. Leonard's and Ryde had begun to appear during the 1880's as had the Manly Band.

Manly, named after the 'manly appearance' of the indigenous Australians of the area, was a

³⁶ Not to be confused with Coolangatta on the Queensland Gold Coast. Coolangatta NSW is, in fact, older. The old

popular beachside village and holiday destination at the time of federation. The preferred method of transport to Manly was, and still is, by ferry. The Manly Band is still in existence and is one of the oldest bands in New South Wales. During the summer months of 1899 the Manly Band had a regular engagement on Wednesday afternoons entertaining ferry passengers adjacent to the Manly wharf. The band held on to this engagement until at least 1901. At this stage the Permanent Army Band, at this stage titled the Band of the Permanent Artillery, was stationed at North Head near Manly.

Federation 1901

During the last decades of the nineteenth century, the concerted push towards the federation of the Australian colonies came to fruition. The Commonwealth of Australia was born on the 1st of January 1901 out of the separate self governing British colonies spread over the continent. Australia from this point became one nation with its own central Government and its own combined military force. The newly founded nation no longer relied on British governance³⁷, other than keeping the British sovereign as token head of state. Gone also were the tariffs payable on goods crossing between colonial borders and to some extent intercolonial rivalry. Naturally enough, the inauguration of the Commonwealth involved large scale festivities. At this time, celebrations, probably the largest seen in New South Wales, enlisted the use of quite a number of bands, both civilian and military.

The Commonwealth of Australia was proclaimed at Centennial Park, Sydney, on the 1st January 1901. The festivities began at 8.30 am, not counting the riotous celebrations of the night before, New Year's Eve. More than 25 bands were involved in central Sydney alone. The inauguration

settlement buildings are now used as a winery.

³⁷ The Commonwealth was actually established under an act of the British Parliament called the *Commonwealth of Australia Constitution Act* in 1900.

ceremony was scheduled for around mid-day and was to be preceded by a massive procession, firstly around the city and then along Oxford St. to Centennial Park. There is no doubt that the crowd would have begun to amass quite early so the organisers provided suitable entertainment before the procession began. The entertainment was provided by bands located at strategic points along the procession route. The first session of bands began at 8.30 am at locations in the city. The bands in this group, their bandmasters and their locations are as follows:-

Location	Band	Bandmaster
Moore St	Wellington	Mr. W.H. Loughnan
Queens Square	Newcastle 4 th Regiment	Mr. W. Barkell
Parliament House	De Groen's	Mr. De Groen
Bourke Statue	Helensburgh	Mr. S. Fellowes
Treasury	Grafton	Mr. Sandilands
Macquarie Place	Wagga	Mr. Patmore
Town Hall	St. George	Mr. J. Devlin
Martin Place	Marrickville	Mr. French

At 9:30 am a further group of bands were scheduled to perform at various locations along Oxford St., where the crowds were amassing to watch the Federation Procession. Stands had been set up along the side of Oxford St. for the crowd to view the procession. The bands, bandmasters and locations were as follows:-

Location	Band	Bandmaster
Museum	Blayney	J.S. Carruthers
Block 1 Barracks Stand	Corowa Border United	E. Stephenson
Water & Sewerage Station	Hibernian	T. Goodsell
Roman Catholic Stand	Lismore	W.G. Philpott
Centennial Park Stand	Armidale	A. Lovell
Centennial Park	Australian Rifles Goulburn	H. Weaver
Hyde Park & Oxford St	Newtown	T. Mellor
Darlinghurst	City Brass	W. Norris
Block 22 Barracks Stand	Britannia Balmain	J. Drew
Presbyterian Stand	Western Suburbs	S.A. Thompson
Church of England Stand	Cobar	W. Kelly

The Federation Procession began sometime around 11:00 am. The full order of the procession is detailed in the *Sydney Morning Herald* of 31st December 1900 (p8). The bands involved in the procession itself were led by the Railway Military Band, under bandmaster Heim, who marched ahead of the Trade Union contingent. The next band was the Royal Australian Artillery Band (also known as the Permanent Army Band) of 30 players, under the leadership of Band Sergeant McCarthy. The Permanent Army band led a contingent of colonial troops from New South Wales. The Band of Queensland Troops led the contingent from Queensland. Next came the New South Wales Police Band, under Band Sergeant Bradley, ahead of the New South Wales Police. A Victorian Military Band of 56 players, under the command of Lieutenant Riley, led the Victorian contingent. The sole pipe band, the Southland New Zealand Pipers, followed next and were in turn followed by the Band of the Australian Horse under Mr. J. Yale both leading groups of troops from the other colonies. The contingent of Indian Troops was led by the NSW Lancers

Band while the band of the Highland Light Infantry, led by drum major Evans, preceded the Imperial Contingent from Britain. The Chaplains and other corps followed the Band of the Royal Arthur led by their bandmaster, Signor Bellizzi.

The procession reached Centennial Park at around 12 midday to await the arrival of the Governor General designate of the Commonwealth, Lord Hopetoun. The inauguration of the Commonwealth and the swearing in of the Governor General began at 1 pm and included performances of the *Commonwealth Hymn*, *Old 100th Psalm Tune* and a *Te Deum* by the choir, billed as somewhere around 10,000 voices including 1,000 public school children, accompanied by the military bands. The *National Anthem* was also played a number of times as was the *Commonwealth March* composed for the occasion by Anton D'Auverga.

HYMN OF THE COMMONWEALTH

TO BE SUNG BY THE ADULT CHORUS OF THE YOUNG OF AUSTRALIA DAY

Words by John Farrell Music by G. S. Carroll Kings

In steady time

Vocals

Accompaniment

O latest born nation! O first born of lands! In

day of jubilee triumphantly stands the world declare

ation. With hands grasping hands, from shore to shore, from shore to shore!

I

O latest-born nation!
O first-born of lands!
To-day our Australia
Triumphantly stands
With world-acknowledgment,
With hands grasping hands,
From shore to shore!

II.

O strong be the nation!
God teach us our parts
May peace for ever reign
And peace and love
In perfect communion
Mind fast all our hearts—
This we implore!

III.

Our Father! put from us
All blessing and scorn,
Lord God! on Australia
Thy wisdom restore
In glory and splendour,
This Century crown,
Thy blessings pour.

IV.

Ordain that as brothers
We live in the sun
And light of Australia
With nationhood true,
Just, kind, as no others
Before us have been,
For evermore!

Figure 6: Daily Telegraph 22nd December 1900

The following evening, January 2nd, at 8pm a Naval and Military Tattoo was held at the Royal Agricultural Society grounds at Moore Park. The tattoo was billed as featuring bands from the “Imperial Commonwealth states, and New Zealand Bands will take part.” Some 20 bands in total with the addition of the Southland New Zealand Pipers. (*Daily Telegraph*;1/1/1890,p3) Again, as with the Newcastle contest of 1890, electric light was a feature. Each band marched to its allotted place heralded by trumpets, some bands were accompanied by troops from their regiments. The trumpeters were from the Imperial Corps, Royal Australian Artillery and the Army Service Corps. The list of participating bands gives us a snapshot of band activity in the militia and permanent army forces in the colony of New South Wales with some representation from Victoria and Queensland. Until 1901 colonial forces had been kept separate under the command of their own colonial authorities which although somewhat democratic were still dependencies of Britain. This tattoo was one of the first ‘parades’ of the combined Australian military forces. The full list of participating bands in order appearance is:-

Permanent Artillery
Highland Light Infantry
Royal NSW Lancers
1st Australian Light Horse
Mounted Rifles
New South Wales Police
Victorian Commonwealth Band
Queensland Headquarters Band
1st Regiment
2nd Regiment
3rd Regiment
4th Regiment
5th Regiment Scottish Rifles
6th Regiment Australian Rifles
7th Regiment St. George's Rifles
8th Regiment Irish Rifles
National Guard
Public Service Volunteer
Naval Brigade
Naval Artillery Volunteer

It is interesting to note that three of the bands, namely the Royal NSW Lancers, 1st Australian Light Horse and the Mounted Rifles, played on horseback, as was then the fashion for cavalry bands. The Royal NSW Lancers are the only one of these three cavalry band still in existence. With the mechanisation of cavalry regiments after World War I, cavalry bands began to perform

on foot and the practice of playing on horseback died out. Strangely, considering the town’s importance as a centre of banding and its prominence in the Federation movement, no band from Bathurst was involved in the federation celebrations. The presence of the Mounted Rifles Band goes some way as to explaining this. Although not mentioned as being from Bathurst, the Mounted Rifles Band was actually the Bathurst District Band under bandmaster Lewins in another guise. Sometime during 1900, the Bathurst District Band had joined the militia en masse, attaching themselves to the Bathurst Half Company of Mounted Rifles, becoming a mounted band almost overnight. The Mounted Rifles Band disappeared almost as quickly as it appeared and may have only have been formed with the federation festivities in mind.

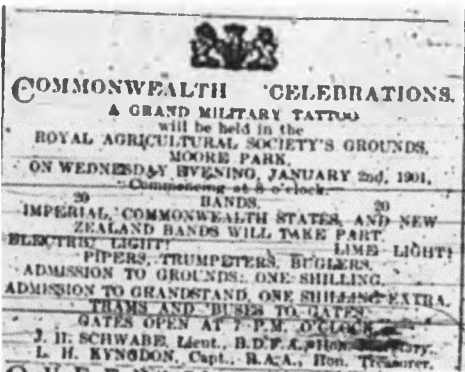


Figure 7: *Daily Telegraph* 1st January 1901

Further band performances were scheduled for the evening of January 1st at 7:30 pm. The bands involved and their locations are as follows:-

Location	Band
Cycling Carnival SCG	1 st Regiment
Hyde Park & Oxford St	Marrickville
Cook Park	Western Suburbs
Liverpool & Elizabeth St	City Brass
Darlinghurst	St. George
Town Hall	Naval Artillery Volunteers

Queens Square	6 th Regiment
Bourke Statue	Britannia Balmain
Treasury	Grafton
Macquarie Place	Railway
George & Bridge St	2 nd Regiment
George & Market St	Helensburgh
Haymarket	Cobar
Moore St	De Groen's
GPO	Newcastle (4 th Regiment)
Citizens Arch	National Guard
Band Stand Hyde Park	Lismore
Victoria Park	Hibernian
Circular Quay	Armidale
Botanic Gardens	Mudgee
Herald Office	Corowa Border United
Wynyard Square	Wellington
Redfern Park	Burwood
Prince Alfred Park	Wagga
Hordern's Corner	Blayney
Ambulance Corner	5 th Regiment
Paddington Fire Station	Australian Rifles Goulburn

Celebrations continued for some time after January 1st and bands were almost always a part of any celebrations. A Commonwealth Concert was held on 2nd of January at the Sydney Town Hall which featured entertainment by the band of the Highland Light Infantry. (*Sydney Morning Herald*;31/12/1900,p3)

The celebrations surrounding the inauguration of Federation in Sydney provide a 'snapshot' of the prominent New South Wales bands in 1901. There were some 20 military bands, including the New South Wales Police Band, 19 civilian and town bands, 3 works or private bands present in the city area alone. There were, undoubtedly, many other suburban, town and militia bands playing elsewhere throughout New South Wales and indeed Australia.

By 1901 a strong brass and military band movement had been established both in New South Wales and throughout Australia. A conservative estimate would number bands in New South Wales at around one hundred from a population of around 1,400,000. Almost every suburb was represented by at least one band and in some cases more. Likewise with country towns and cities. String bands, as well as drum and fife bands were also popular during this era of 'self entertainment'.

CONCLUSION

By the end of the twentieth century the all brass band had become a recognised ensemble form not only in Britain, where it originated, but as far afield as Australia, New Zealand and the United States of America. The brass band grew out of humble beginnings during the early decades of the nineteenth century in the north of England to become a unique mode of music making visible across many parts of the former British Empire. By the beginning of the twentieth century the all brass band eventually became the dominant wind band form present in the colonies of Australia and New Zealand. During the latter years of the twentieth century an interest, and a distinct brass band movement based on the British model, had also developed in North America and Canada. European countries, such as Holland and Sweden, also have recognisable British style brass band movements. Brass bands can also be found in Japan. Consequently, the tools of trade of the brass band, namely the unique instruments and arrangements, are now commercially viable enough to be produced across Europe and also in Asian countries such as Taiwan and Japan.

During most of the nineteenth century bands in New South Wales remained mixed brass and reed. In contrast many, if not most, bands in the north of England and Wales had become all brass by the middle of the century. There are two fairly obvious explanations for this phenomena. The first explanation lies in the migration pattern and the second was the presence of the British military bands. For the first half of the nineteenth century migration, both convict and free, was largely from the urbanised south of England where the band tradition was largely absent. This urbanised migration was also one of the reasons why early attempts at agriculture failed. As the pattern of migration changed, ie. toward free settlers from northern England, Wales and Scotland, the all brass band followed.

Equally as important was the influence of the British military bands which, although they had string players, were predominantly brass and reed. A number of bandmasters and bandsmen had

retired and settled in the colony after the British withdrew in 1870. These musicians would have continued to have some influence over local musicians as both performers and teachers. Their influence may also go some way as to explaining the continued popularity of reed instruments in New South Wales bands until the end of the century. The influence of these ex-military bandsmen would gradually be overshadowed by the influx of migrants from the north of Britain.

Changing migration patterns came about directly as a result of the expansion, both in population and geographically, of the colony. Agriculture had become a necessity and consequently large tracts of land had been opened up for this purpose and country towns established. Mining had also become increasingly important to fuel both local industry and for export revenue. The expansion of these industries was also aided by improvements in transport and most importantly the railway. The workforce for these industries was provided by migration from the north of Britain and it was these migrants that brought with them the traditions of the all brass band. Another explanation for the trend towards all brass bands is offered by John Whiteoak (in Whiteoak, J. & Scott-Maxwell, A. [eds] 2003, p90) as “Contemporary observers noted that difficulty in retaining skilled woodwind players...” and that “...mediocrity was considered aurally tolerable in an all-brass band...”. (ibid.) It is doubtful, considering the competitive nature of bands, whether there was any conscious acceptance of mediocrity.

By the early 1890's a trend toward the all brass bands can be observed although mixed bands were still in existence. Contests during this period were held without any particular regard to instrumentation. Some bands, often designated 'model' bands, were all brass where others were called 'military' bands meaning mixed brass and reed rather than bearing any military allegiance. Other bands with actual military allegiance, such as the 4th Regiment band, were among the earliest all brass groups. By the early twentieth century the all brass format had become by far the most popular.

Immigrants from the more traditional bases of brass banding may also have been responsible for the adoption of an 'amateur' tradition absent from New South Wales bands for much of their genesis. During the early nineteenth century the concept of amateurism was quite different from the amateurism at the end of the century. Early Sydney concerts featured many local amateur performers performing alongside professionals. The use of the term amateur at this juncture did not necessarily preclude payment but rather referred to somebody of a particular social class, ie. the gentleman amateur. Gentlemen amateurs in other fields, such as the allegedly amateur cricketer W.G. Grace, were often paid substantial amounts of money and earned their entire living from their amateur pursuits. The latter concept of amateurism, such as that espoused by the brass band enthusiasts off the end of the nineteenth and early twentieth centuries, was based on the pursuit of something as a distraction from labour or as a hobby. Although many nineteenth century bands were definitely amateur there were also many who were professional. For example, the Young Australia Band and the 4th Regiment Band from Newcastle appear to have been full time for much of their existence. The bandsmen in these, and other, bands would have to have received some form of remuneration for their services as they would have found it difficult to maintain other employment owing to the number of week day commitments and travelling they undertook. In Britain, professional players had been banned from playing in contests from as early as 1853 but this rule does not seem to have been adopted in New South Wales.

The real beginning of the amateur brass band movement in New South Wales may be said to have occurred in 1893 with the formation of the Western Band Association. This association and the Band Association of New South Wales, formed shortly after, were established with the aim of regulating the band movement and contesting as well as preserving and improving general musical standards.

APPENDIX TO CHAPTER 4

Details of the programs played by the Mudgee Town Band, under bandmaster J. Hardy, as reported in the *Mudgee Independent* from 1st February 1877 and subsequent issues. These programmes, and those included in the Appendix to Chapter 5, were published prior to the actual performance of the band in a manner similar to modern orchestral concerts. These programmes show the depth of repertoire of the Mudgee Town Band who were able to perform a different programme each week, many of which are major works. The performances took place at the then Market Square, Mudgee. It seems that bandmasters Hardy and Hermes were both composers and arrangers.

Performance date 9th February 1877

Grand March	<i>Stabat Mater</i>	Rossini
Valse	<i>Blue Danube</i>	Strauss
Quadrille	<i>Pericole</i>	Coote
Selection	<i>Lurline</i>	Wallace
Valse	<i>Hilda</i>	Godfrey
Quadrille	<i>Harvest Home</i>	Coote
Galop	<i>Cherry Ripe</i>	Coote

(*Mudgee Independent*;8/2/1877,p3)

Performance date 9th March 1877

March	<i>Widow Machree</i>	J. Hardy
Valse	<i>Woodland Whispers</i>	Stanley
Quadrilles	<i>Royal Irish</i>	Jullien
Selection	<i>The Rose of Castille</i>	Balfe
Valse	<i>Crystal Fountain</i>	J. Hardy
Quadrilles	<i>Promenade</i>	Coote
Mazurka	<i>Aurora</i>	L. ? obscured
Galop	<i>The Phantom</i>	J. Hardy

(*Mudgee Independent*;8/3/1877,p2)

Performance date 16th March 1877

March	<i>Katy Darling</i>	J. Hardy
Valse	<i>Burlesque</i>	Coote
Quadrilles	<i>Promenade</i>	Coote
Selection	<i>Rose of Castille</i>	Balfe
Valse	<i>Messenger of Love</i>	Coote
Quadrille	<i>Champagne Charlie</i>	Marriott
Polka	<i>The Alma</i>	Hardy
Galop	<i>Cherry Ripe</i>	Coote
	<i>National Anthem</i>	

(*Mudgee Independent*;15/3/1877,p2)

Performance date 23rd March 1877

March	<i>My Voice Is Near Me</i>	J. Hardy
Valse	<i>Water Sprite</i>	C. Coote
Quadrille	<i>La Belle Helene</i>	Strauss
Selection	<i>La Fille du Regiment</i>	Donizetti
Valse	<i>Far Innocence</i>	C. Coote
Quadrille	<i>Pride of the Ocean</i>	S. Glover
Polka	<i>Eclipse</i>	Koenig
Galop	<i>Spirit of the Night</i>	Harvey
	<i>National Anthem</i>	

(Mudgee Independent;22/3/1877,p2)

Performance date 6th April 1877

March	<i>On the Square</i>	?
Valse	<i>Silver Threads Amongst the</i>	Hardy
	<i>Gold</i>	
Valse	<i>Hilda</i>	Godfrey
Quadrilles	<i>Merry Kittens</i>	Glover
Selection	<i>Star of Love from Lurline</i>	Wallace
Valse	<i>Harry Clifton</i>	Coote
Quadrille	<i>Fille du Madame Angot</i>	D' Albert
Mazurka	<i>La Traviata</i>	Idem.
Galop	<i>The Fizz</i>	Tinney
	<i>National Anthem</i>	

(Mudgee Independent;5/4/1877,p2)

Performance date 13th April 1877

March	<i>Like Waves o'er the Ocean</i>	J. Hardy
Valse	<i>Ernestine</i>	Willoughby
Quadrilles	<i>Prime Donna</i>	Coote
Selection	<i>From Bohemian Girl</i>	Balfe
Valse	<i>Messenger of Love</i>	Coote
Quadrille	<i>Promenade</i>	Idem.
Polka	<i>Rataplan</i>	Koenig
Galop	<i>Maggie Moore</i>	Jaeger
	<i>Rule Britannia</i>	Dr. Arne
	<i>National Anthem</i>	

(*Mudgee Independent*;12/4/1877,p3)

Performance date 20th April 1877

March	<i>Nix My Dolly</i>	Hardy
Valse	<i>Burlesque</i>	Coote
Quadrilles	<i>Royal Irish</i>	Jullien
Selection	<i>Nil from I Lombardi</i>	Verdi
Valse	<i>Crystal Fountain</i>	Hardy
Quadrilles	<i>Harvest Home</i>	Coote
Mazurka	<i>Tivoli</i>	Lascelles
Galop	<i>Excelsior</i>	Boldieu
By request	<i>Rule Britannia</i>	Dr. Arne
	<i>National anthem</i>	

(*Mudgee Independent*;19/4/1877,p2)

There are some missing editions of the *Mudgee Independent* after April 1877. The band concerts were put on hold during the winter months but resumed later in the year.

Performance date 21st December 1877

March	<i>Helen's Babies</i>	Hardy
Valse	<i>Extravaganza</i>	Coote
Quadrille	<i>Ireland</i>	D'Albert
Mazurka	<i>Un Ballo in Maschera</i>	Hardy
Valse	<i>Hilda</i>	Godfrey
Quadrilles	<i>Fille du Madame Angot</i>	D'Albert
Polka	<i>Rataplan</i>	Koenig
Galop	<i>Maggie Moore</i>	Jaeger
	<i>National Anthem</i>	

(Mudgee Independent;19/12/1877,np)

Performance date 23rd January 1878

March	<i>Blue Eyed Nellie</i>	Hardy
Quadrille	<i>Prima Donna</i>	Coote
Valse	<i>Millgrove</i>	Stanley
Selection	<i>Bohemian Girl</i>	Balfe
Quadrille	<i>Covent Garden</i>	Coote
Valse	<i>Very Charming</i>	Idem.
Polka	<i>Hiawatha</i>	S. Hill
Galop	<i>Cherry Ripe</i>	Coote
	<i>National Anthem</i>	

(*Mudgee Independent*, 23/1/1878,np)

The Mudgee Volunteer Band also played in the Market Square for the entertainment of the townsfolk. The Volunteers performed on different evenings to the Town Band and with less frequency. On Easter Monday 1877 the Mudgee Volunteers Band, under the baton of their bandmaster Mr. A. Hermes, gave an open air concert, in the Market Square, to a reported audience of around 600 persons but the program remains unknown. On Thursday 12th April 1877 the Volunteer Band gave another concert in the Market Square.

Performance date12/4/1877

March	<i>No Doubt About It</i>	A. Hartmann
Valse	<i>Woodland Whispers</i>	Stanley
Quadrille	<i>Eurig</i>	D’Albert
Schottische	<i>Sunflower</i>	D’Albert
March	<i>Hollyoak Bridge</i>	A. Hermes
Selection	<i>obscured Troop</i>	Bonniseau
Quadrille	<i>Fille du Madame Angot</i>	Coote
Galop	<i>Blue Danube</i>	Strauss
	<i>God Save the Queen</i>	

(*Mudgee Independent*;12/4/1877,p3)

APPENDIX TO CHAPTER 5

The Elite Skating Rink at the West End of Newcastle held a 'Grand World Fair' during December of 1890. The resident band was, of course, the 4th Regiment Newcastle under bandmaster W. Barkell. Unlike many bands of the era, the 4th Regiment, whose repertoire was quite large, was able to provide a different program over 6 consecutive evenings. Programs performed between Monday 15th December and Saturday 20th December 1890 are as follows:-

Monday 15th December 1890

March	<i>Cock o'th' Walk</i>
Selection	<i>Excelsior</i>
Valse	<i>Summer Showers</i>
Fantasia	<i>In Memoriam</i>
Quadrille	<i>Diana</i>
Fantasia	<i>Golden Rose</i>

(Newcastle Morning Herald;15/12/1890,p1)

Tuesday 16th December 1890

March	<i>Lark Hill</i>	G. Allen
Selection	<i>Romeo & Juliet</i>	H. Round
Valse	<i>Fond Memories</i>	H. Round
Selection	<i>Bohemian Girl</i>	Balfe
Quadrille	<i>Garden Party</i>	Newton or Mewton
Overture	<i>The Sybil</i>	Richards

(*Newcastle Morning Herald*;16/12/1890,p1)

Wednesday 17th December 1890

March	<i>Royal Tiger</i>	H. Round
Fantasia	<i>String of Pearls</i>	Ravilledieu
Valse	<i>Blumes Amwege</i>	Wallace
Quadrille	<i>Homeward Bound</i>	H. Round
Selection	<i>Pride of Ireland</i>	Wright

(*Newcastle Morning Herald*;17/12/1890,p1)

Thursday 18th December 1890

March	<i>The Conqueror</i>	G. Allen
Overture	<i>Symphonia</i>	V. Bout
Valse	<i>Little Gypsy</i>	Jones
Selection	<i>Reminiscences of Verdi</i>	Verdi
Quadrille	<i>The Don</i>	H. Round
Selection	<i>Notre Chere Alsace</i>	Kling ?

(*Newcastle Morning Herald*;18/12/1890,p1)

Friday 9th December 1890

Slow March	<i>Bengal</i>	Dawson
Overture	<i>Nil Desperandum</i>	H. Round
Valse	<i>Shepperus</i>	Bright
Selection	<i>I Lombardi</i>	Verdi
Quadrille	<i>Marie Stuart</i>	H. Round
Fantasia	<i>String of Diamonds</i>	Jones

(*Newcastle Morning Herald*;19/12/1890,p1)

Saturday 20th December 1890

March	<i>Chef D'Euvre</i>	Bulch
Selection	<i>Roberto Il Diavolo</i>	Meyerbeer
Valse	<i>Battle of the Flowers</i>	Burns
Selection	<i>Reminiscences of Donizetti</i>	Donizetti
Selection	<i>Stiffelio</i>	Verdi
Selection	<i>Semiramide</i>	Rossini

(*Newcastle Morning Herald*;20/12/1890,p1)

From January 1891 the Albury Town Band, under bandmaster D.B. Pogson, gave weekly concerts at the Albury Botanical Gardens. These concerts were given with some regularity and, like the both the Mudgee Town and 4th Regiment bands, their repertoire seems to have been large. A selection of the programmes given is as follows:-

27th January 1891

Quickstep	<i>Advance Australia</i>	C. Ritter
Quadrille	<i>Old Nick</i>	D.B. Pogson
Baritone Solo	<i>Beatrice D'Effendi</i>	Bellini arr. Pogson
Waltz	<i>Casino Tanze</i>	Gung'l
Quickstep	<i>Hark the Drum</i>	Wadson
Grand Selection/Overture	<i>Excelsior</i>	H.Round (
Contest Quadrille	<i>The Don</i>	H. Round
Valse	<i>Mountain Rose</i>	Bowman

(*Albury Evening Mail*;27/1/1891,np)

10th February 1891

Quickstep	<i>Punjab</i>	Wadson
Valse	<i>Golden Showers</i>	Waldteufel
Grand Fantasia	<i>Field of the Cloth of Gold</i>	Victor Bout
Contest Quadrille	<i>The Don</i>	H. Round
Contest Quickstep	<i>Battle of Eureka</i>	Bulch
Selection	<i>Barber of Seville</i>	Rossini
Valse	<i>Mountain Rose</i>	Bowman
Quickstep	<i>Binchester</i>	Allen

(*Albury Evening Mail*;10/2/1891,np)

25th February 1891

Overture	<i>Crown of Gold</i>	Bust
Trio	<i>Life is a Bumper</i>	
Quartet	<i>Come Leave With Me</i>	S.Webb
Glee Number	<i>Bonnie Scotland</i>	arr. Pogson

(*Albury Evening Mail*;25/2/1891,np)

This program is obviously incomplete and appears to have included some unlisted vocal items.

10th March 1891

Quickstep	<i>Hold Fast</i>	Jubb
Waltz	<i>Light and Shade</i>	Round
Overture	<i>In Memoriam</i>	Newton
Waltz	<i>Vespertide</i>	Mayostlere
Quickstep	<i>True as Steel</i>	Round
Waltz (by special request)	<i>For You</i>	Mayostlere
Contest Quadrille	<i>Tit Bits</i>	arr. Pogson
Waltz	<i>Blanche</i>	Farmer

(*Albury Evening Mail*;10/3/1891,np)

The band concerts continued for a number of years and showed no discernable change in repertoire, as this program, from 14th January 1895 shows.

14th January 1895

Quickstep	<i>Washington Grays</i>	Graffula
Waltz	<i>Sunshine and Shadow</i>	Karl Keller
Selection	<i>Field of the Cloth of Gold</i>	V. Bout
Quadrille	<i>Tit Bits</i>	arr. Pogson
Selection	<i>Beatrice</i>	Bellini
Waltz	<i>Loves Messenger</i>	H. Round
Quadrille	<i>The Don</i>	H. Round

(*Albury Evening Mail*;14/1/1895,np)

The intercolonial band contest held during November of 1896 was the first 'National' band championships held in Australia. The results of the band contests are in the body of the thesis.

The results of the solo contests are as follows:-

Bb Cornet

- | | | |
|----|------------|---------------|
| 1. | E. Knott | Armidale |
| 2. | Pheloung | Zeehan |
| 3. | H. Freeman | Glebe Borough |

Euphonium

- | | | |
|----|---------------|-----------------|
| 1. | W. Partington | Hobart Garrison |
| 2. | J. Prince | Cobar United |

Eb Cornet

- | | | |
|----|-------------|--------|
| 1. | J.C. Turner | Zeehan |
|----|-------------|--------|

Eb Horn

- | | | |
|----|-----------|------------------------|
| 1. | J. Arcus | Glebe Borough |
| 2. | F. Jurjen | Enterprise Band Sydney |

Baritone

- | | | |
|----|---------------|-----------------|
| 1. | W. Partington | Hobart Garrison |
| 2. | J. Holden | Bundaberg |

Eb Bass

- | | | |
|----|-----------|---------------|
| 1. | S. Gibb | Glebe Borough |
| 2. | T. Padley | Railway |

(*Sydney Morning Herald*;10/11/1896,p3)

In Conjunction with the ‘Grand Intercolonial Band Contest’ a ‘Grand Concert’ was held at the Sydney Town Hall during the evening of 11th November 1896. The concert also involved the presentation of the prizes from the contest, some vocal and solo items as well as band selections.

Band Selection	<i>Lucia di</i>	Donizetti	St. Joseph’s (A.
	<i>Lammermoor</i>		Lithgow)
Song	<i>The Skipper’s Boy</i>	Barrie	Mr. Templeton
Horn Solo	<i>La Rev D’Amour</i>	Millars	Mr. J. Arcus
Song	<i>Oh, Take Me to Thy</i>	Balfe	Miss Minnie Gates
	<i>Heart Again</i>		
Band Selection	<i>American</i>	Seebold	Hobart Garrison (T.
	<i>Jollification</i>		Hopkins)
	<i>–Plantation Holiday</i>		

Presentation of Contest Prizes by the Mayor of Sydney Alderman I.E. Ives

Band Selection	<i>Dreams of the</i>	Gung’l	Newtown Band (T. Mellor)
	<i>Ocean</i>		
Song	<i>The Two</i>	unknown	Herr Ernst. Staetgen
	<i>Grenadiers</i>		
Euphonium	<i>The Gypsy’s</i>	Hartmann	W. Partington
Solo	<i>Warning</i>		
Band Selection	<i>Meyerbeer</i>	arr. J. Devlin	Glebe Borough (J. Devlin)
Song	<i>In Happier</i>	Vincent	
	<i>Moments</i>	Wallace Mr.	

Templeton

Band Selection	<i>Rule Britannia</i>	Hartmann	Hobart Garrison with Cornet
by request			Solo.from Sergeant Webber

(*Sydney Morning Herald*;11/11/1896,p2)

Results of the Solo Contests at the Bathurst Intercolonial Band Contest November 1899

Eb Soprano 6 entrants

1. G Buckley	Wellington Garrison	60
2. H. Northey	Lithgow Model	59
3. F.R. Foran	Armidale	56

Bb Cornet 6 entrants

1. Hugh McMahon	Hillgrove	60
2. H. Freeman	Newtown	59
3. J.R. Swindon	Sydney Hibernian	58

Eb Horn

1. S. Hill	Melbourne	58
2. J. McLean	Melbourne	57
3. Geo. Sutton Hill	Hillgrove	56

Bb Valve Trombone

1. T. McKeown	Melbourne	57
2. Albert Sutton	Lismore	56
3. T. Richards	Melbourne	55

Bb Baritone 8 entrants

1. C. Forrest	Wellington	60
2. F.L.D. McRae	Armidale	59
3. Jas. Tougher	Lithgow	58

Bb Euphonium 12

entrants

1. J.A. Donaldson	Wellington	60
-------------------	------------	----

2. C. Lupp	Bathurst City	59
3. T. Sullivan	Lithgow	58

Bb Slide Trombone 5

entrants

1. H. Cummings	Wellington	58
2. Jas. McMahon	Hillgrove	57
3. A.E. Walton	Newtown	56
3. Alf Sommerville	Wellington Garrison	56

Eb Bass 5 entrants

1. A.E. Warne	Melbourne	59
2. Ed. Anderson	Sydney Hibernian	59
3. G. Bliss	Armidale	57

Bb Bass

1. C. Davey	Wellington Garrison	59
2. Ed. McMahon	Hillgrove	58
3. P. Appleby	Bathurst District	56

(National Advocate;10/11/1899,p2)

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