Amateur brass and wind bands in Southern England between the late eighteenth century and circa 1900

Thesis

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AMATEUR BRASS AND WIND BANDS IN SOUTHERN ENGLAND
BETWEEN THE LATE EIGHTEENTH CENTURY AND CIRCA 1900

VOLUME II: APPENDICES

Thesis presented to the Open University in candidature
for the degree of Doctor of Philosophy

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Introduction

The following appendices are arranged roughly in chronological order. In most cases, the appendices include a note on the left-hand page, giving bibliographical information, a short description of the material reproduced, and a commentary.

I have departed from this procedure in only two cases. Appendix 12 reproduces extracts relating to banding from a typescript copy of the autobiography of the Witney bandsman, William Smith. In this, I have indicated the location of the extracts in the original typescript by the use of square brackets in the text itself. This appendix includes a short introductory note. In addition, I have provided a number of sidenotes which give further commentary and some guidance on chronology; Smith gives very few dates. The spelling, punctuation, grammar, etc., are sic throughout; that is to say, they are reproduced exactly as they appear in the typescript.

Appendix 17 gives a handlist of contests taking place in southern England between about 1850 and 1899. The main source for each contest is indicated on the right-hand pages. However, some additional information and source material is given in sidenotes.
This is a copy of a contract, dated 6 November 1769, between [John Adam] Buckner, 'of London, Musician' on the one hand and Lord Bruce and two officers of the Wiltshire militia on the other. The agreement commits Buckner to teaching the regiment's band and fifers six days a week for a period of eighteen months and to providing music at his own expense (this last requirement was subsequently modified).

I have reproduced this document for two reasons; despite its damaged condition, it gives a great deal of valuable information about early military bands. Buckner seems to have been a professional musician; judging by his name, he may have been a German. He was employed on very generous terms; this - and the restrictions upon him seeking other employment - would indicate that there was fierce competition at this time for the services of capable musicians. The contract also specifies the instrumentation of the band Buckner was to teach, which was to consist of 2 bassoons, 2 french horns and 3 clarinets. I have also reproduced Buckner's contract in order to place it more in the public domain; at the time this thesis was being prepared, the manuscript was uncatalogued and almost inaccessible to researchers.
Articles of Agreement made and come to be agreed upon the 6th day of May in the year 1769 —

Between the Right Hon. the Earl of Bath,

Baron of Andover, Count of Knapheath, Regius

of St. John, William, Duke of Gordon, and Charles

of the one part and

Richard Stone, Esquire, of Long Acre,

of the other part.

In consideration of the sum of one thousand pounds (£1,000),

the said Earl of Bath, for himself and assigns, and the said

Richard Stone, for himself and assigns, hereby agree

that the said Earl of Bath shall, and is hereby authorized to,

purchase, receive, and possess the premises described in the

Articles of Agreement, and that the said Richard Stone shall,

and is hereby authorized to,

sell, convey, and transfer the said premises to the said Earl of

Bath, and all and singular the covenants, agreements, and

conditions therein contained, and the estate and interest in the

said premises hereby purchased, received, and possessed, to be

and remain subject to, and subject to the conditions and

covenants contained in the said Articles of Agreement.

In witness whereof, the said Earl of Bath and the said

Richard Stone have hereunto set their hands and seals this 6th

day of May, in the year of our Lord 1769.

[Signatures]

[Seals]
2) Memorandum re. bass viol for Ampney Crucis church choir, c. 1786-7

Source: GRO P15 CW2/1 [at front, pasted in].

This manuscript is an agreement signed by the church choir and churchwardens of Ampney Crucis, Gloucestershire, relating to the use of a bass viol or 'cello purchased by subscription for use in the church. It is undated, although a [later?] note at the bottom of the page indicates that the memorandum was written '1786-1787'. This is probably about right; one of the churchwardens who signed the document, Jonas Gorton, is referred to as a churchwarden in the churchwardens' accounts for 1787.

This is one of a number of surviving manuscripts which give indications of restrictions on the use of church band instruments in the late eighteenth and early nineteenth centuries. This agreement specifies that the bass viol was 'for the use of the Choir only', implying that it was considered that there was a risk that the instrument might be appropriated for other, secular purposes. Regulations of this kind cause one to suspect that a number of instruments provided for church bands were sometimes used in contemporary secular wind bands.
Whereas by a Subscription of
the said, &c. &c. and by a
Committee of the said, &c. &c. a
Committee of the said, &c. &c. was
engaged for the use of the said, &c. &c.

The Majority of
the said, &c. &c. made a Consent to have it raised
in the said, &c. &c. in the Parish Church of

Said, &c. &c. to be kept by
the said, &c. &c. to be kept by
the said, &c. &c.

in the Parish Church of

Said, &c. &c.

in the Parish Church of

Said, &c. &c.

in the Parish Church of

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Said, &c. &c.

in the Parish Church of

Said, &c. &c.
3) Andrew Mack, from music manuscript book of William Aylmore [late 18th/early 19th cent.]

Source: SAS/[Aylmore MS]/[1], pp[40-1].

This comprises two pages from the music manuscript book of William Aylmore, the Sussex clarinetist. The book contains parts for a number of secular pieces, probably for wind band; it includes references to clarinets, oboes, horns and bugles. It is difficult to be sure about the date of this piece; the book bears the dates 1796 and 1818. Two treble parts and one bass part are given for this dance in 6/8 time. It is probable that the two treble parts are for clarinets; Aylmore was a clarinetist and there are a number of pieces in this book for which first and second clarinets are given. The bass may have been a bassoon, which was the commonest bass instrument in use in wind bands at that time.

I have included a facsimile of these pages because it is the only piece of manuscript secular band music I have found which gives parts for more than one or two instruments. Although other parts may have existed, at least this gives some idea of how secular wind band music sounded in the late eighteenth and early nineteenth centuries.
4) Letter from J. Pearce to N. Winchcombe, re. formation of Frampton-on-Severn volunteer band [1798]

Source: GRO D149/X21.

This is a letter to Nathaniel Winchcombe from his bandmaster, John Pearce, regarding the formation of the Frampton-on-Severn volunteer band in 1798.

While this letter is representative of the considerable amount of manuscript source material relating to the establishment of military bands in this period, it contains a number of interesting features. Pearce mentions the funding of the Frampton band by subscription. He refers to there being a number of 'performers' (probably skilled players) in the area; indeed, he himself displays a certain amount of specialised musical knowledge, making recommendations concerning the instrumentation of the band and retailers to contact. Other evidence suggests that several of these skilled players (including Pearce) were working-class amateurs. However, the letter also implies that skilled musicians were still in short supply. It appears from Pearce's comments that the band was intended for church and concert work as well as for normal military purposes - this indicates that Winchcombe was not only interested in creating a band to enliven the parades of his corps.
5) Proceedings and report of 'Committee of Music' of Loyal Chelmsford Volunteers, 1798

Source: ERO L/U 3/4/[1].

In 1798, the Loyal Chelmsford Volunteers appointed a 'committee of music' to examine a number of instruments which had been the property of a local gentleman, who had recently died. The document reproduced in this appendix records the committee's proceedings; it also gives the committee's recommendations for the further expansion of the band.

The manuscript shows the very high prices which could be paid at this time for wind instruments. The C clarinet, horn, bassoon and flute originally cost a total of £17/15/-. Even the second-hand price for these - £12/9/6 - was quite high.

The committee's recommendations for the expansion of the band show both the strength of the band after the acquisition of the instruments and the further instruments it was considered necessary for the corps to obtain.

A further interesting point in this document is that the committee were assisted by S.S. Backofer, who tried out the various instruments. Andrew Backofer played French horn in the band. These names would suggest that the Chelmsford Volunteers were using Germans [perhaps imported professionals?] in their band.
At a General Council held on the 5th of October, 1778,
the State of the Bank of Harmony was discussed. It was represented by Mr. G. J. P., but the property of the bank was not yet in a sound condition. It was thought advisable to open the bank for the purpose of issuing such instruments as might be necessary.

Mr. G. J. P. stated that he had not yet been able to procure letters of credit, but that it was expected that such instruments as might be necessary could be secured.

Mr. G. J. P. informed the Council that he had been in London and had seen the bank. He had seen a number of the instruments of the bank, and had examined them. He said that the bank's stock was not large enough to cover its debts, and that it was necessary to increase the stock.

The Council expressed their regret that the bank was not in a better condition and voted to lend the bank a further sum of money.
15th Oct.

Never then proposed for a moment of rejecting this arrangement that a Committee of five persons be appointed, the whole being full power to inspect, examine, and examine the said instruments, in the name of the Cape, take from Valentin on the same; which proposition meeting the assent of the audience present, it was resolved unanimously that Mr. J. Giff, Mr. Tall, Gifford, Mr. N. Glaz, Mr. P. N. Gifford, be appointed a Committee to conduct on the whole, and that their proceedings be in the name reported to the General Committee.

22nd Oct.

The proceedings of the Committee of five were reported to the General Committee of July

"Committee of five appointed by the Cape for the purpose of examining the instruments, and the whole, and that their proceedings be in the name reported to the General Committee.

20th Oct. Mr. J. Gifford thought it was essential that he should be present in any subsequent sale to inspect the instruments, and that the said instrument be put to the Committee to inspect at Mr. J. Gifford's expense. The Committee was to inspect and examine the whole, and that the instrument be put to the inspection of the said instrument.

"Instruments not by Mr. Gifford.

1. P. Clarinet, in a mahogany box, with silver work and gold, made in London by Pasquier. 14 oz.
2. French horn, with mouth piece, in a mahogany box, made in London by Pasquier. 5 oz.
4. Kettles (by Dufour) in a cloth bag, with gold work. 7 oz.
29th Oct. - At a General Committee of the Royal Club for Fraternity, held at the Nine Bar, the following Report of the Committee of Music was read.

Committee of Music.

26th Oct. - At a Meeting of the Committee, at Mr. C. Pepp's House, this evening, Mr. Pepp stated that in pursuance of the Resolution passed at the last Meeting, the Committee received at the General Committee, a Report from Mr. Phillips, stating the Estimates made by the Committee of Music, detailing the same, as the tender, on which they were ready to provide the instruments in the name of the Club, and ensuring that he had been an earnest from Mr. Pepp, declining the remittance of the terms agreed on in the letter, which tendering further to hand to the Committee, the following Resolution was unanimously agreed to: -

We the Members of the Royal Club for Fraternity,

Do hereby present to the Royal Club for Fraternity,

Our musical Instrument (practised in our youth) Report and musical Tunes, being of ancient

by law, to consider the same as a for the purposes of the between our Oaths, to the same end, to

the General Committee, being the best model of the same.

According to the manner hereunto appended,

hymn made by W. H. for the service of the Chairman of the General Committee of the former of the to the words, to "the nine bar" for the purpose of the

To be received, in the style and order of the 2d. of November, and at the time of the 5th. of November, at 11 o'clock, for all Creeds, with the same, to be printed and distributed among the number of persons among the several names in the major.

Signed,

[Signature]

[Signature]
25th Oct.

You Command me to conduct the state of the Line of the Cope (or course of the instructions) received, at the said Line Command, back, or contrary, that the Line and the field of the following circuits, including their principal objects, may be

2. Conserve all the objects of this circle.

Before I will determine the road

and conserve all the objects of this circle,

to form a kind of counter, by which the purpose

in the Regulator of the circuits of the Line Command shall be produced,

that the circles may be included in the circles,

with another, the object of this circle,

their circle. The purpose of this circle,

induced to them,

may be fixed to the object of this circle,

convention shall have been

shall have been

the above Regulation.
6) **John Percival's The Bristol Volunteer Troop** [1799?]

*Source: Percival [1799?]*

This is a good example of the many pieces of printed music which were dedicated to militia and volunteer units in the late eighteenth and early nineteenth centuries. Percival, a professional musician, was bandmaster of the Bristol Volunteers.

The piece is scored for the sort of combination which was common at this time: a 'core' of clarinets, horns and bassoons, to which are added serpent and trumpet. There is no reference to percussion, although most bands had at least a bass drum.

As is usual with music of this kind, a version for pianoforte is included. The inclusion of a keyboard part may suggest that it was anticipated that the piece might be purchased and performed by those wealthy enough to afford a piano; it may be another indication of the taste for military music amongst the more prosperous members of society at this time. Unusually, the piece also appeared complete with a version of the main part of the troop for two German flutes.
No. I

THE BRISTOL VOLUNTEER TROOP

Composed by

John Percival

Master of the Band

LONDON

Printed and Sold by M'Fie. Broderip & Co.

 Entered as Stale at Stalten's Hall
For two German Flutes

Vivace
Extract from diary of John Carrington, re. 'Wellwyn Band of Musick', 1807

Source: HRO D/EX 3/10. (Page containing diary entries for Tuesday 12 May 1807 to Sunday 17 May 1807 inclusive.)

This is an unusual reference to an early secular civilian wind band, dating from the first decade of the nineteenth century. It is taken from the diary of John Carrington, the Bramfield (Hertfordshire) farmer.

Carrington gives quite a good idea of the instrumentation of the band, which seems to have been made up from a flute, clarinets, horn and bassoons as well as percussion; this type of combination was quite commonly used at this time. Other instruments may have been present; Carrington's list of instruments ends '&c & c'. The band was led by Mr. Otway, who was a schoolmaster at Welwyn.

The fact that Carrington described the band in detail in his diary might suggest that the performance of the Welwyn band was an unusual experience for him, which was therefore worth recording. It is probable that, notwithstanding the popularisation of band music by church and secular instrumentalists, band music was still rarely encountered by many Englishmen in the early nineteenth century, especially in the more remote rural areas.
8) **List of players of Modbury band, [late 1830s]**

Source: DeRO Z7/Box 19/7c.

The date of this list of the members of the Modbury (Devon) band (established 1838) would appear to be after the resolution of a quarrel which took place in late 1838.

The trombone mentioned here was a bass trombone. One of the clarinets was in C, with six keys.

This list indicates that not all of the amateur bands formed in the early part of Victoria's reign were all-brass bands; the Modbury band consisted of brass, woodwind and percussion players. Also, chromatic brass instruments only gradually became important in the mid-nineteenth century; only two of the players mentioned in this manuscript were using fully-chromatic brass instruments. One of these was 'doubling' on clarinet, [probably natural] trumpet and keyed bugle.
9) Picture of Charles Bridger, Haslemere bandsman, [c.1840]

Source: Waddell/[1].

This is one of a number of iconographical sources dating from the early nineteenth century which provide useful material for the student of bands. This type of evidence is particularly valuable because other sources are often quite uninformative.

The picture reproduced below is a copy of a watercolour, executed around 1840, of Charles Bridger, (1819-1910) trombonist with the Haslemere (Surrey) band. Charles Bridger was a local estate agent. With his brother William, he was co-founder of the Haslemere band in the 1830s. Bridger's descendants are still associated with the Haslemere town band today.

The painting is one of a pair depicting Charles and his brother. The fact that both of these bandsmen had their pictures painted is testimony to their pride in their musical achievements and/or their prestige in their locality.
10) **Title page and solo cornet part of No. 7 of The Amateurs' Brass Band Quartetts; [1852]**

Source: Childe [1852], No.7, title page and solo cornet part.

I have included the title page and solo cornet part of a published arrangement of a **Duetto** from Spohr's *Jessonda* because they are representative of an important category of evidence for the student of banding.

The price of these pieces - six shillings for a set of six quartets - was very high. The other pieces in this series, listed on the title page, indicate that bands in the mid-nineteenth century were playing quite a broad 'art' music repertoire, which included arrangements of Beethoven chamber music and Schubert songs as well as operatic pieces, such as the **Duetto from Jessonda**. (See Chapter 5.)
The Amateurs' Brass Band Quartetts.

Three Sets of Pieces from the Works of Handel, Haydn, Spohr, Beethoven, and Berlioz.

Three Cornets & Pistons, (Cornopeans), and

Ophicleide or Valve Tenor Trombone.

Arranged by W. C. Child.

London.


229 Regent Street, London.
"THE AMATEURS BRASS BAND QUARTETTO SET 2.
ARRANGED BY W. CHILDE.

No. 7. DUETTO. (Treble.)
11) Newspaper report of band contest at Exeter, 1861

Source: The Western Times, Saturday 10 August 1861, p3.

This report of the contest organised by Enderby Jackson at Exeter on 5 August 1861 is one of a large number of contemporary newspaper reports of band performances of various kinds.

However, it is unusual because of the detailed information it gives regarding the music played and the instrumentation and members of some of the competing bands.
THE BAND CONTEST.

The old city was all alive on Monday, in consequence of the Grand Band Contest at Neath Abbey. November brought from various parts of Devonshire, and by the broad page from various parts of Devonshire, and by the broad page from various parts of Devonshire, and by the broad
12) Extracts relating to banding from the autobiography of William Smith, 1872

Source: Smith/[1].

William Smith (1815-1875) was an orphan, brought up in Witney, Oxfordshire, by his grandfather, Henry Smith, a skilled worker in the blanket trade. Forced to leave school early after the collapse of his grandfather's health, Smith began work at the age of eight as a quill winder in a nearby mill. He gained rapid promotion from his employer, the blanket manufacturer, Edward Early. Smith gradually built up some capital and became a member of a teetotal society and a pew-renter in the local Wesleyan chapel. Eventually, he left the employment of Early and set up a brewing business (despite his temperance connections!) which was quite successful. By the late 1850s, Smith had abandoned brewing and had set up his own mill. After some initial difficulties, he managed to become established as one of the three main blanket manufacturers in the town. (For further information, see Gott 1986, esp. p44..) Of particular interest to this study is the fact that Smith was also a member of the Witney band. His autobiography (commenced in November 1872) includes numerous references to his musical life, all of which I have reproduced below. They provide a rare eyewitness account of mid-nineteenth century banding.
Extracts relating to banding from the autobiography of William Smith, 1872
(1) It is difficult to be sure about the date for the foundation of Witney band. Smith later states that the band was in existence for 25 years. The latest reference in his autobiography to the band's activities refers to a concert in March 1863; this implies that the band was founded no earlier than about 1838. Smith also stated that the band was playing at a tea meeting to mark the end of Mr. Sharp's ministry, an event which occurred in about 1846 or 1847. They were already capable of playing oratorio choruses and an operatic overture by this time. It is therefore probable that they had been in existence for at least a year or two and that the latest date for the formation of the band must be no later than 1844/5.

(2) The Earlys were important mill-owners in Witney at this time. This is one of the earliest references I have found to a southern band which may have had connections with an industrial concern.

(3) Probably this should read 'leader'.
...My musical experience forms an important and interesting portion of my life. After joining the Teetotal Society it was considered desirable to form a Brass Band for society purposes, and religious festivals. (1) No sooner was this suggested than it was adopted and the money was at once raised for the purchase of twelve instruments. We commenced on ABC under the tuition of Mark Tallboys, who had for many years taken part in a select Band that was well known as "Mr. William Early's", and was far superior to any other in the neighbourhood. (2)

After receiving our Instruments, progress was very rapid, and within the first week we ventured our first tune beneath the Town Hall. The air was "We lived and loved together" and this was verified in after experience. Twenty five years, from first to last, our Band was in existence, and I can say with confidence that a more consistent party of young men were never banded together for any purpose. I never remember hearing an oath, or seeing one the worse for liquor while on duty. The worst appearance I ever saw was at a festival at Wantage when an orchestra was erected for the performance of a Programme of choice Music, and in playing "The Heavens are telling" from the Creation, one of our men was noticed by the Reader (3) to have missed his part (and I may here state that any part being neglected by any performer never escaped the vigilance of Mr. Thos. Clarke our Leader, who
(4) Although it would be unwise to attach too much significance to impressionistic quantitative statements of this kind, this (and other similar comments about Witney playing for large crowds) is nevertheless evidence of the great popularity of band music in southern England in the mid-nineteenth century.
would be sure to enquire and correct in the most gentlemanly manner.) In this case the delinquent made a very plausible excuse, viz, that "the dust had got in his eyes". This excuse was very reasonable, as there were thousands of people and the street literally crammed. (4) Nevertheless "the dust in the eyes" was a phrase well understood till our Band was no more.

The band uniform was a Military Officers undress of blue cloth, trimmed with braid, made by Mr. Parsons of Chipping Norton, together with caps to match, at a cost of upward of forty pounds. It was also thought desirable to have a Carriage of our own, as our journeys were frequent and some of them a considerable distance. Having visited thirty three Cities, Towns and villages, and calculating the distance of one journey to each amounting in the aggregate to 1298 miles and in six different Counties.

The first performance of note was at a great Temperance demonstration at Reading, got up at the instance of John Faulkner the great Apostle of Temperance, and held on Prospect Hill, under the largest Tent (I presume) that ever was erected, and under which upward of three thousand sat down to Tea. After the procession, and orchestra was fitted up for our band, and a choice selection of Music performed. Such was the satisfaction it gave, that a special invitation from several gentlemen was given to revisit Reading, and give a series of Promenade
Concerts, which were carried out in due course at the Concert Hall, and gave great satisfaction to the publick [sic]. The musical talent of Reading at that time, was chiefly under the direction of the celebrated Mr. Packer, who the last Evening but one (which had been continued for a week) rose in the middle of the audience (quite unknown to any member of the Band) and expressed himself in the following language:

"I have been in Reading many years, and a promoter of all descriptions of Concerts, and have engaged Musicians from London and elsewhere, but I must say to the credit of the Band now in the Orchestra, that it was never better filled, and as a proof of my appreciation of their performance this Evening, I will take fifteen tickets, and hope the example will be followed to give the Band a special benefit". (Which proved a great success). The programme comprised both sacred and secular Music, and included the Hallelujah and other Choruses, together with Overtures "Tancredi" "Italiana in Algeria" Caliph of Bagdad" and interspersed with selections from Operas "Norma" "Sommambula". At the close of the concert, Mr. Packer applied to the writer (who was considered as Band Master) for the purpose of arranging for an engagement on his own account, and was disappointed to learn that the performers were men of business come out specially for a holiday. The character of our Band was now well
(5) This is probably a reference to the common practice of using guest vocalists in mid-nineteenth century band concerts. However, it is possible that some of the members of the band were singers themselves and performed in the vocal as well as the instrumental items. (See Chapter 5.)

(6) It is interesting to consider why the Witney band was brought all the way from Witney to Reading for these events. It was not because there were no bands in Reading at this time; as Chapter 5 shows, there were a number of bands of various kinds (including temperance bands) in the Reading area by 1844. It is possible that the Witney band was imported because it had a good reputation. It certainly enjoyed some success in contests at Witney, Bristol and the Crystal Palace and was praised by knowledgeable contemporaries such as Enderby Jackson and George Ellis.
established in this neighbourhood and a way was opened for further engagements.

Goring near Reading was the next scene of action, and the services of the Band was required to serve the "Thames Fish Conservation Association". This society is composed of the Nobility and Gentry on the banks of the Thames, who hold [p18] an annual Meeting and dine together, and on this occasion at the above named Village where a large tent was erected equal to the occasion where a most magnificent spread was laid for the guest, comprising all the delicacies of the season. An Orchestra was erected in the tent for the Band and a suitable selection of Music was brought out (interspersed with singing) (5) and performed with much satisfaction to the company, at the intervals of speeches. At the close of the days enjoyment, the Chairman paid a great compliment to the Band by proposing a vote of thanks which was supported by the whole company, and duly acknowledged by the Band Master. Beds were provided and every comfort studied the Band, and we returned home the next day after spending one of the most enjoyable and profitable engagements we ever had.

Similar arrangements with all its provisions, were carried out at the Village of Streetly on the following year, and thus closed our services in the neighbourhood of Reading. (6)

The next leading project of the Band was a
(7) Smith's memory (he was writing 13 years later) seems to have been at fault here. According to the The Bristol Gazette, and Public Advertiser, Thursday 8 September 1859, p5, the prizes were £15, £8, £4 and £2 respectively.

(8) The contest actually took place on Monday 5 September 1859. (See ibid., loc. cit.)

(9) I have found no evidence of newspaper advertisements inviting entries for band contests during this period. It may be that many of the bands at Jackson's contests were invited to attend; this appears to have been the reason for Witney's appearance at the Crystal Palace.

(10) This was the piece Bristol Waltzes (see ibid., loc. cit.); I have been unable to find a copy of this.

(11) The newspaper accounts of this contest do not mention Witney; however, it is possible that the advertisements and reports of the contest did not give the correct names of the participants. Witney may have been the band identified as the 'East Challow band'. There are a number of things which link Witney with this band; firstly, it was 'a very good one'. Secondly, their chosen test piece was Vivi tu, which accords with Smith's recollection that Witney played Viva ?. Also, East Challow was placed second in the competition, as Smith later claims Witney were. (See ibid., loc. cit.)

(12) There were, in fact, only 7 contestants - see Chapter 5.
competition at Bristol (against all comers in England and Wales) for four prizes, viz: first prize £20 -- second prize £15 -- third prize £10 -- fourth prize £5 -- with expenses paid. (7)

This competition was carried out at the Zoological Gardens, Clifton, Bristol in the summer 1860 (8) by Enderby Jackson the Great Northern Musician. He advertised (9) for Amateur Bands in England and Wales to play a Grand prize Waltz, composed and arranged by himself, (10) and each Band to play any piece in addition of their own choice. Our selection was Viva ?. (11) The Waltz was a difficult piece of Music to parties not practising new compositions frequently, and as we had the misfortune (through a gust of wind) to get some of our copies displaced, may consider ourselves fortunate in being placed on the prize list, amid the many Bands who mustered from the North, West and even from Wales.

There was a limit of performers in each Band from 12 to 20 in number, our band being 15. The order of playing was by lot, and the highest number fell to the Witney Band and if I mistake not was something between 20 and 30. (12)

The judges were three in number viz:

the Bandmaster of the gardens in question

' ' ' ' 4th Dragoons

unknown to us - A Bandmaster from London
(13) The full results were: 1st - Gloucester
   2nd - East Challow [Witney?]
   3rd - Bachelors Brothers' Sax-horn
   4th - Merthyr Tydfil [possibly R.T.
   Crawshay's Cyfarthfa band].

(The Bristol Gazette, and Public Advertiser, Thursday 8
September 1859, p5.) The contest was in two parts. The
first consisted of each band playing Bristol Waltzes.
After this, the massed bands played Rule Britannia and God
save the Queen. (Massed band performances were to be an
important component of the big band contests until the
twentieth century.) The second half of the contest
consisted of the bands playing their 'own choice'
selections, mainly arrangements of operatic music. (See
ibid., loc. cit. and The Bristol Mercury, Western
Counties, Monmouthshire, and South Wales Advertiser,
Saturday 3 September 1859, p5.)

(14) The band's appearance at the Crystal Palace contest
was not in 1861; the band participated (and had a little
success) in the first day (Tuesday 10 July) of the 1860
contests. Witney was not mentioned in published lists of
entrants for the competition of 1861. (See The Times,
Monday 22 July 1861, p1.)

(15) The first prize was much larger, consisting of £40, a
silver cup for the winning bandmaster and a 'champion
contre-bass [sic] in E flat', (valued at 35 guineas).
(See ibid., Wednesday 11 July 1860, p9.)
After the performance of the whole of the Band the prizes were announced

[p19] Gloster first
Witney second
Cardiff third
Unknown fourth (13)

Mr. Jackson, the promoter of the competition, offered us his congratulations. At the same time he said the first prize would have been awarded to our Band, but the judges concluded we were professional Men banded together for the occasion, and expressed himself sorry that we had not made ourselves better known as we had rendered his composition with more perfection than any other Band. At the same time he informed us he was preparing for a grand demonstration at the Crystal Palace for 1861, (14) and gave us a special invitation.

In due time the programme for the Crystal Palace performance came out, and the Witney band included in list of 76 Bands from all parts of England and Wales. The Grand National prizepiece was the Hallelujah Chorus from Handel's Messiah, and the first prize £30 -- (15) Each band had to select one piece in addition, and as there was an extra prize for the best Bass performer, we made choice of a selection from Trovatore which we had arranged as solo. The Bands were devided into 10 groups with three competent judges to each, who were to note every point made in the prize piece, and compare notes at
(16) There are a number of errors and omissions in Smith's recollection of the qualifying round of the first day of the 1860 Crystal Palace contest. The competitors were divided into 6 (not 10) groups, with 7 or 8 bands in each. The competing bands were each expected to play 2 pieces before the judges. 2 bands from each group (a total of 12 - not 6 - in all) were selected to take part in the final round of the contest. (See The Daily News, Wednesday 11 July 1860, p3.) Smith's list of the bands qualifying for the final part of the contest is also incomplete. The finalists were: Saltaire, Cyfarthfa, Deighton Mills, Witney, Stanhope, Chesterfield, Stalybridge, Dewsbury, Black Dyke Mills, Accrington, Holmfirth Temperance and Darlington Saxhorn. (See The Times, Wednesday 11 July 1860, p9.)
the finish. Six best bands were to be selected for the final competition, their names to be placed in the order of merit and put in a conspicuous part of the Handel Orchestra.

They were as follows:

Dewsbury No. 1
Witney '' 2
'' 3
Black & Dyke '' 4 (16)

After an hour's interval we prepared (as a matter of course) to perform the Hallelujah Chorus, "The Grand National prize piece."

To our great astonishment and disappointment the programme had been altered without notice to a great number of the Bands (and Witney among them) by Enderby Jackson himself, who demanded that the final competition should be from Operatic Selections, each Band choosing [sic] their own piece. [p20] This unwarrantable course being taken threw us completely on our backs, as we had no other Music with us, than the solo before referred to, with accompaniments.

I remonstrated with Mr. Jackson who had reserved to himself the right of adopting any course he thought proper by a rule, and this rule was not known by many bands, and imperfectly understood by others. This was a sad blow to Mr. Jackson's reputation, and injured his subsequent efforts for similar objects.
(17) Newspaper reports of the contest state that only 44 bands took part. (See The Daily News, Wednesday 11 July 1860, p3 and The Times, Wednesday 11 July 1860, p9.)

(18) The massed bands also played Rule Britannia and God save the Queen. (Ibid., loc. cit.) The standardising effect of contests themselves upon the instruments and the repertoire of bands has been pointed out before. However, the massed band performances which took place at contests were a further standardising influence; all the bands were playing a set programme, and - in order to avoid chaos - using the same arrangements.
An interesting part of the Programme was the performance by the united 76 Bands (17) in the Handel Orchestra. The whole number had the same arrangement (timed by metronome) of the Hallelujah Chorus

the Heavens are telling

the Wedding March (18)

The effects of this was wonderful, near upon 2000 Instruments, all brass, was never brought together before, and I question whether they ever will again. Almost every Band had an E cornet or Bugle of the same pitch and in the hands of men equal to the profession, with more than double that number of Solo Cornets to support them, making in this aggregate 230 leading Instruments and the whole Band made complet by its arrangement. Thus the disappointment we met with in one particular was partly made up by the treat this concert afforded. By permission of Mr. Bowley, the Crystal Palace Manager, we erected our own Marquee, for our convenience and social comfort, with suitable provisions for our own Band and provided a shelter for many of our Witney friends who attended to witness the performance.

About this date the whole Country was in arms, and fears were expressed on all hand that France had become our enemy and was about to invade our shores. This cry had reached almost every City, Town and Village in the Land, and the loyalty of Witney began to appear by the formation
The Witney band did not become associated with the volunteer force immediately; the band was still referred to as 'the Witney Amateur Brass Band' in an account of the enrolment of members of the Witney R.V.C. in May 1860. (Volunteer Service Gazette, Saturday 19 May 1860, p4.) Nor was the band unrewarded for its services to the force; as Chapter 6 shows, the volunteers' band committee appear to have supplied the band with instruments and uniforms.
of a Rifle Corps. A Company called the 5th Oxfordshire was established under the Command of Captain C.E. Thornhill, Woodleys Lieutenant M. E. Taunton, Freeland Lodge Ensign J.A. Clinch, Banker, Witney.

The Company made considerable progress under the ministration of Sergeant Wallace, late of the Grenadier Guards.

[p21] It was considered desirable that a Band should be added to the 5th Oxon, and a request from the Officers was complied with that the Band should become part of the Administrative Battalion of the County and drill in the ranks at all times when not required as a Band. This question was submitted, and a unanimous agreement entered into, to bring the whole of our Band stock and capital, into use for the Rifle Corps free of expense or reward...

(19)

[p22] ... Our Company was now divided, the Woodstock members being made a sub-division under the Command of C.E. Thornhill Esq, and, the Captaincy of the Witney Corps fell to the lot of M.E. Taunton Esq, and the Lieutenancy to ..... This command was not well received by some of the volunteers, but my impression was that there was six of one, and half doz of the other nevertheless, from various causes. The Military ardour of the Witney soldiers seemed to be greatly damped. However we dragged on for several
years till one Captain was about to resign his commission to go abroad with his family, when he sent me the following letter:

"Sir, I am about to resign my commission in the Witney Rifle Corps, and before doing so, wish to express my thanks to the Members of your Band for their disinterested support during my command. At the same time, I wish to observe that I am prepared to assist in any project for a substantial acknowledgement of such services.

M.E. Taunton.

To Sergeant Smith,

Band Master.

Accordingly the Band resolved to give a concert in the New Corn Exchange and selected a programme for the occasion, and being assisted with the best vocal talent Oxford could produce, made it a very imposing affair. This being the first appeal the Band ever made on their own account for upwards of twenty years the inhabitants rallied to their support in a praiseworthy manner. The tickets were divided into three classes: 
Reserved numbered seats 
2 Class 
3 --

The result proved beyond all expectation, the room
(20) Smith's recollections about time are inaccurate here - as they are elsewhere. This concert probably took place between May 1860 and July 1861, when the association between the band and the volunteers was [permanently?] severed. (See Smith/[2], p[3], et seq..)
being literally crammed. The receipts amounting to upwards
of fifty pounds, and was acknowledged by all to be the
best concert ever given in Witney up to that time. (20)

During the 25 years that the band was in existence,
it always gave its services gratis to all popular Town
demonstrations, and any religious festivals when required,
such as Wesleyan Circuit Tea Meetings, Day and Sunday
School Anniversaries etc. etc.

The most important and numerously attended circuit
Tea Meeting I ever remember, was held in Messrs J. Early
Warehouse, the top apartment of which was at that time all
in one. The object of this meeting was to pay a farewell
to the Rev'd Mr. Sharp who was leaving the Circuit [sic]
[p24] and altho' five, or six and twenty years have now
passed away, the Ministry of Mr. Sharp is not forgotten.
(More especially his prayers, in which he used to
introduce some of the most beautiful Psalms of David). At
this Tea Meeting the Band had an Orchestra erected at one
end of the room covered with scarlet Cloth and bedeck with
flowers, and the room was tastefully festooned with
evergreens and motto's. The programme for the Band was
chiefly Handel's Choruses and opened with Boildieu's [sic]
Overture "The Caliph of Bagdad".

This celebrated Overture took the audience by
surprise, and called forth rapturous applause.
Nevertheless, one of the company (My old superintendent in
the old thatched Sunday School) rose to his feet and
remarked that Music was all very well, but he had no opinion of Music without the words. He therefore hoped that before the next tune was played, some one would give out the words so that all may join in the harmony. I presume if the old gentleman's request had been complied with, the result would have been more perplexing than the Yorkshire Concert of which I have read, when the Tenor's were from one part of the Country and the Bass from another part, and while singing the "fly by night" from Macbeth, the Tenor's rendered it "fle be nete" and the Bass repeated it "floy boi noit". The effect to the audience, in such a contradiction, to convey the same idea must be anything but agreeable. In our case as no one appeared to support Mr. Langford, we were spared the trouble of giving out the words of the "Hallelujah Chorus", "Sing unto God", "The Glory of the Lord", etc., and proceeded with our programme with apparent delight to the audience, and in the end concluded a very enjoyable afternoon. A vote of thanks by Mr. Griffiths, (Mr. Sharp's Colleague) for the services of the Band (being supported by a general rising) and duly responded to, all parties separated for their respective homes.

The Sunday and Day School processions, have been too numerous to come within the scope of my intended remarks, but the most interesting of these is still impressed on my memory. On this occasion it was a most interesting
display. The children met on the Chapel premises and paraded the Town, with flags, banners and a variety of motto's. The place of rendezvous was Merry Field Farm, the occupier of which was Mr. Sam'l Lea, a gentleman who had distinguished himself for many years, as superintendent [p25] and principle supporter of this Institution. The provisions made by Mr. and Mrs. Lea for the Band and all visiting friends was beyond all praise. Eatables, and drinkables, were used adlibitum, and the amusements provided for all, were highly interesting. As evening approached, the signal was given to muster for returning home. The Union Jack was hoisted in front of the Band, and a scene presented itself on the road home, such as was never witnessed in the same route before, and I may question whether it ever will again. On reaching Witney hundreds now eere added to the already numerous party, who repaired to Mrs. Harris' Close Newland, when a vote of thanks to the Band was proposed by the Rev'd Mr. Rea, the same being seconded, supported, and duly acknowledged. The Band played the National Anthem and dismissed, after spending one of the most interesting, and enjoyable days the Wesleyan School ever experienced...

[p27] The services of the Band were always at the command of the Town for all popular festivals free of charge. The conclusion of peace after the Crimean War afforded an opportunity such as is seldom witnessed in
(21) The Crimean War was ended by the Treaty of Paris in March 1856.

(22) Probably this should read 'sash'.
this, or any other Town of similar means, at which the Band especially distinguished itself. (21) On this occasion a committee was formed of a greater part of the Tradesmen of the Town, for the purpose of giving vent to the joyous emotions in our hearts. A Meeting was called at the Town Hall to ascertain the desires of the principle inhabitants, and to decide in what way it should be commemorated. It was proposed by Mr. J. Clinch, Banker, that a Committee of the whole Meeting be formed, and that each one should subscribe two guineas. This was acceded to with two exceptions only. [p28] It was then decided that the whole of the poor of the Town, should be treated with a dinner on Church green, of roast Beef, plum pudding and beer. The band had contemplated something of the sort, and I was prepared to offer their services gratis, which was readily accepted... Tents were erected encircling the greater part of Church Green, with an Orchestra for the Band at the top... The Children mustered on Woodgreen at Mid-day, about seven hundred in number, and the schools formed respectively, with the Union Children in front. Each Committee Man was provided with a sah (22) and favour made up of Red, White and Blue, and preceeded the Band and took the lead of the procession... If I was rightly informed, the first part of the procession reached Church green before the latter part left Wood green, about a mile in length. The Children were now regaled with an orange
(23) The marriage of the Prince of Wales took place on 10 March 1863. As the band was still playing in 1863, it apparently survived the breach with the volunteers in 1861.
and three penny bun, and dismissed. The tables were then spread with the good things of this life... the Band playing a choice selection of Music during dinner... [p29] The Band continued their performance till the sun withdrew behind the trees, and indicated that time had arrived to conclude.

The whole party then formed a circle when the Rev'd Jas Mayer, Wesleyan Minister, made a few suitable remarks followed by three cheers for the Queen, the Band playing the National Anthem.

The Rev'd R. Lankey then proposed the Army and Navy, followed with three cheers, the Band playing Rule Britannia. Thus concluded the most interesting holiday for Witney in the memory of Man. It is worthy of note that not a single case of intoxication was seen the whole day.

I have always found that nothing will move the inhabitants of Witney like a call for Loyalty, and the Marriage of the Prince of Wales offered another opportunity for a display and we only wanted a fine May day for a repetition of the peace celebration. (23) Nevertheless the programme was adhered to as nearly as possible, the Corn Exchange being substituted for Church green. A free Promenade Concert, given in the evening by the Band, made up in some measure for other deficiencies.

Another very interesting day in the history of our Band was known here as the "Thame Band Contest". In the
summer our Band was engaged for a festival at Bicester, and the promoters of it announced by playcard and through the publick press, that the best Amateur Band in England was engaged for the occasion. Our neighbours at Thame at this time, possessed a Band who held the title "Royal" because they happened to play as her Majesty was passing on her way to Blenheim. The advertisement above referred so roused the feelings of our Thame rivals that they sought an opportunity of coming to Witney, and therefore wrote to the Secretary of the Cross Keys Club, and offered their services at a nominal charge, this was duly accepted, and followed with an advertisement "That the Thame Band was coming to let the inhabitants know that their's was not the best Amateur Band in England."

[p30] This festival was held the Wednesday in our feast week, and on the same day the Witney branch of the London Institution held their feast at the Marlbro' Arms Inn, which presented a favourable opportunity for the Witney Band to make its appearance. In the course of making preparations for this contest, all of a sudden, Edmunds' division of Wombwells Menageree announced their intended entry into the Town for the same day. Therefore we had competent judges to decide as to the Merits of the two Bands, as I presume the band in question was equal to, if not superior, to any small Brass Band in the Kingdom, and was at this time in first rate practice, being led by
(24) The date of the contest between the Witney and Royal Thame bands is difficult to determine. It is probable that it took place before about 1859, when Ellis started playing the euphonium for (and tutoring) the 4th Lancashire R.V.C. (Bacup) band. (Taylor 1979, p62.) This type of 'challenge' competition probably took place in other parts of England at this time.

(25) Sing unto God is from Judas Maccabeus, not Messiah.
John Young, with George Ellis as solo cornet. (The latter was a great arranger and leader of Music in the North of England, also a composer and arranger of many of the pieces performed by the three Bands on the present occasion). (24)

The position of each Band was about equal in distance and within hearing, and played alternately a great portion of the afternoon. At the same time rain was falling, and the whole distance presented a forest of Umbrellas. The pieces played by our Band during the afternoon were:

- Overture
  - Tancredi
  - Caliph of Bagdad
  - Barbier de Seville
  - Il Italiana in Algeria
- Chorus
  - Hallelujah
  - Glory of the Lord
  - Sing unto God
  - To our great God

Judas Maccabeus (25)

with Rondo's Pas-de-doubles to intersperse at the conclusion. All ears were open for the decision of the professionals. I need not multiply words to explain, sufficeth to say that Mr Ellis offered us his congratulations, and at the same time said he had never heard his own composition, an arrangement, rendered so
well out of the profession. I may further state that the leader of the Thames Band, "Mr. Sanders", was at once discountenanced by the members of his Band, and was compelled to retire in favour of Mr. Fowler, who I believe leads till this day...
The Bury Departmental Committee was set up by the War Office to consider the organisation and finances of the volunteer force. The committee sent out a questionnaire to volunteer commanders which sought to ascertain details of the expenditure of each unit for the period 1873 to 1877 inclusive. The results of this enquiry were presented in Appendix VII Table I of the committee's report, which was published in 1878. This gave the average (i.e., mean) annual expenditure of each corps for the period of the survey, under a number of heads. One of these (column L) purported to state the average annual band expenditure for each unit. This information is reproduced in column 3 of the table below. The committee's table gives a figure for the total average annual expenditure of each unit. However, this does not show the full total average annual expenditure; it is really an estimate of how much money was required for the running of each unit. In order to find out how much was needed to run each corps, the committee subtracted the amounts each unit earned from hiring out drill sheds, etc. from total average annual expenditure. In order to calculate the full total average
Figures for volunteer band expenditure from Bury report, 1878
annual expenditure of a corps it is therefore necessary to add the committee's figure for average total expenditure to the amount (if any) earned by the unit from various sources. This has been done in order to produce the figures given in column A of the table below. The last column in the table shows the percentage of the total average annual expenditure of each corps (A) which was accounted for by band expenses (B). The figures in this column have been rounded up or down to give whole numbers only.

Some units failed to reply to the committee; their reasons are given in the table below. For the sake of completeness, I have given details of the expenditure of all the corps from southern England included in the table, even those which claimed that they did not spend anything on bands. As this study is concerned with the south, I have not reproduced figures for the band expenditure of units from other parts of Britain; however, some attention is given to the levels of volunteer band spending prevalent in the rest of England in Chapter 6.

I have used the unit names and abbreviations given by the committee. It should be remembered that 'Ad. 3n.' stands for 'administrative battalion' and 'Ad. Br.' is an abbreviation for 'administrative brigade'.

The evidence on volunteer band expenditure in the Bury report of 1878 is discussed at length in Chapter 6.
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<thead>
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<th>Unit name</th>
<th>A (£sd)</th>
<th>B (£sd)</th>
<th>B as % of A</th>
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<td>40.8.10</td>
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<td>return incomplete; no records before 1877</td>
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<td></td>
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<td>208.0.4</td>
<td>19</td>
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<td>B as % of A</td>
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<td><strong>(Average for 2 years)</strong></td>
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<td>return incomplete</td>
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<td>return incomplete</td>
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(Average for 4 years)

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14) Figures for volunteer band expenditure from Volunteer Capitation Committee report, 1887

Source: PP 1887 [c.4951] XVI, p280 et seq.

The Volunteer Capitation Committee (which reported in 1887) was set up to give further consideration to the finances of the force. Like the Bury enquiry, this committee sent out a questionnaire to all volunteer units, asking for details of their expenditure under a number of heads for the period 1881 to 1885 inclusive. The results of this survey were included in Appendix B of the committee's report. A figure was given for the total average annual expenditure of each unit (in this case, it purported to represent the full average annual expenditure of the corps concerned); this data appears in column A of the table below. The average annual band expenditure for each unit was also given; this information is reproduced in column B below. The final column of my table gives the percentage of the total annual expenditure of each unit which was represented by band spending. Figures have been rounded up or down to give whole numbers only.

I have given details of all the units in southern England included in Appendix B. Where necessary, I have given explanations in my table, next to the entry for the unit concerned. I have used the unit names given in the
Figures for volunteer band expenditure from Volunteer Capitation Committee report, 1887
Appendix, although I have abbreviated them in the following way:

R.V.C. - Rifle Volunteer Corps
V.C. - [Rifle] Volunteer Corps
V.B. - Volunteer Battalion
V.Br. - Volunteer [Artillery] Brigade

The information on volunteer expenditure contained in the 1887 Volunteer Capitation Committee report is discussed at length in Chapter 6.
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(Band exps. = repayment £80 + interest of £4)

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15) **Rules of Woodford Military band, 1892**

Source: ERO D/Z 81/13, pp[11-14].

This appendix reproduces the rules of the Woodford Military band, which were drawn up and inserted in the band committee minutes in February 1892.

These rules are similar to those adopted by other contemporary bands; they place great emphasis on thrift, independence and respectable behaviour. However, it will be noticed that, although bandsmen were usually expected to pay a weekly subscription, this requirement was to be suspended if a player was unemployed or ill (see rule 5). This provision seems to have more in common with the working-class traditions of mutual assistance embodied in the friendly societies than it does with individualistic middle-class notions of thrift and independence.
The meeting was held on the 12th, and the following rules were agreed upon—

(present: Messrs. Dr. Brown, Mr. Gay, Mr. Wood, Mr. Laid.) Mr. Chitty.

---

**Rules**

1. That the Band be called the Woodford Military Band.
2. That it shall consist of an indefinite number of members, but that instruments and uniform be procured out of the Band Fund for 36 members.
3. All members on joining shall sign these Rules.
4. An entrance fee of £1 to be charged which is to stand to the Members' credit as a deposit covering for the proper care of any Band property he may have. The amount to be returned to him should he leave through sickness or removal.
5. A weekly subscription may be required to pay the expenses of the Band, and for the joint practice night in each week (unless the members are in the service of the the Band). A member's absence for three weeks will not be permitted to affect any engagement of the Band for a further period of three weeks, and if unable for any reason, may be excused upon application.

NB. The rules do not apply to the maintenance of the Band.
Rules Continued

11 Each member shall make good any damage done beyond ordinary wear and tear to any instrument, uniform, or music, which is beyond the ordinary wear and tear to the satisfaction of the committee. Any member disposing of, or passing any property of the band will be proceeded against.

12 The committee reserve the right of calling any instrument and any member found non-effective after a fair trial shall have his entrance fee refunded.

13 No member to fall out or leave the band unless assembled without the consent of the bandmaster or other official in charge. For so doing he shall be fined one shilling.

14 Any member misconducting himself in any way to bring discredit upon the band, shall be dealt with as the committee thinks proper.

15 Members wishing to leave, to give fourteen days' notice in writing, all property of the band to be sent with such notice together with a statement.
Rules Continued

10. All funds or accounts of subscriptions to be deducted from the members' share of the money due to them from the bank.

11. No member shall be dismissed for breach of discipline unless all claims on the bank.

12. The duties of the secretary are to carry on all correspondence, keep all books, pay all money over to the treasurer, draw money from the treasurer to pay accounts as they shall become due, and make out an annual balance sheet.

13. The duty of treasurer is to take charge of all money, give receipts for same, and pay the secretary all demands, when duly authorized by the committee.

14. Any alterations, or new rules found necessary, will be posted on the notice board in the premises.

15. Any question these rules do not meet shall be dealt with by the committee and their decision to be final.
16) Photograph of Woodford Military band, 1894

Source: ERO D/Z 81/20/[1].

The frame of this photograph bears the caption 'Woodford Military Band. 1894'.

This is one example of the large body of photographic evidence of bands which dates from the latter years of Queen Victoria's reign. It is probable that some players are missing from this picture; 16 men are shown; however, a list of bandsmen compiled a year or two before this consists of the names, addresses and instruments of 20 players, including the bandmaster. (See ERO D/Z 81/14, pp[2-3].)
An old photo of a military band in uniform. The band members are standing in a field, with their instruments in hand. The band is composed of trumpets, drums, and other musical instruments. The uniforms are dark and formal, with hats and medals. The image captures a moment of preparation or practice, possibly for an upcoming performance or event.
Handlist of band contests in southern England, c.1850-1899

The following handlist gives in chronological order all the band contests I have found which were held in southern England in the nineteenth century. Its main purpose is to give some idea of the development of contesting in southern England. For this reason, I have given as much information as I can regarding contest venues, dates and winning bands. I have also included notes upon each contest. In a few cases, I have indicated the level of support which contesting attracted from southern bands and audiences. However, it should be remembered that, while it has been compiled from a large number of sources, it is almost certainly not comprehensive. Many contests (particularly the smaller local ones) may have escaped my attention. Also, information on contesting in the last two decades of the century is easy to find; the band press carried numerous contest reports. It is much harder to uncover information on this subject before 1880.

Although the handlist probably gives an incomplete picture of contesting in the south, it still confirms the view given in Chapter 7 that band contesting was fairly rare in most of southern England for most of the nineteenth century. Contesting was also much less popular in the south than it was elsewhere. I have found details
Handlist of band contests in southern England,
c.1850-1899
of 138 contests held in southern England in the second half of the nineteenth century. This contrasts with the two hundred or so contests a year which are known to have been taking place in the rest of the country by the 1890s.

This handlist may also be helpful to students of the band repertoire; where possible, I have given details of set test pieces - if these were specified by contest organisers. In contests in which a test piece or pieces were 'own choice' - that is to say, contests which allowed the competing bands to choose their own test piece or pieces - it would have been cumbersome for me to list all the items played by the various contestants. However, I have given the music played by the winning band - where this information is available. Often, reports of contests do not mention the composers of music used as test pieces; I have attempted to supply this information in a few cases. Also, contest reports rarely state whether an operatic piece was a selection or overture. I have given as much information as I can.

For reasons of space, each entry in the handlist only gives details of my main source for the contest concerned. However, supplementary sources are to be found in the sidenotes.

(1) By 1859, Ellis was playing euphonium and tutoring a volunteer band in Lancashire. See Taylor 1979, p62.
1)

Venue: Witney.

Date: a Wednesday in mid-September, c. 1850.

Winning band: Witney.

Test piece: own choice (several each). According to William Smith, Witney played four overtures. Three were by Rossini: Tancredi, L'Italiana in Algieri and The Barber of Seville. The other was Boieldieu's The Caliph of Baghdad.

The band also played four arrangements of sacred pieces: And the Glory of the Lord and the Hallelujah Chorus from Handel's Messiah, and Sing unto God and To our Great God from Handel's Judas Maccabeus. In addition, Smith stated confusingly that the band played 'Rondo's Pas-de-doubles to intersperse at the conclusion'. At least one of the pieces was arranged by George Ellis.

Notes: The contest was adjudicated by the members of Wombwell's menagerie brass band, which also played on this occasion. Among the menagerie bandsmen was the cornet player George Ellis. Ellis's presence would suggest that this event took place before about 1859. (1) It was a 'challenge' contest between Witney and the Royal Thame band, similar to those which took place in other parts of the country in the mid-nineteenth century.

Reference: Smith/[1], pp29-30.
2)
Venue: Norwich.
Date: some time between 1856 and about 1859.
Winning band: unknown.
Test piece: unknown.
Notes: This contest appears to have been one of several organised in many different parts of the country by Enderby Jackson. I have no further information.
Reference: Taylor 1979, p47.

3)
Venue: Zoological Gardens, Clifton, Bristol.
Date: Monday 5 September 1859.
Winning band: Gloucester.
Test piece: Bristol Waltzes (E. Jackson) and one piece own choice. It was reported that Gloucester's 'own choice' piece was 'an air or two from "Lucia di Lammermoor"' by Donizetti.
Notes: This contest - which attracted 'some thousands of spectators' - was one of those organised by Enderby Jackson. 3 of the 7 competing bands came from the south of England; the remainder were from south Wales and the Midlands. There was a short performance by massed bands in an interval. After the contest, there was dancing and other entertainment, including a firework display.
(2) Apparently the disqualification was later challenged in court by the band - with no success. Brass Band News, 1 April 1894, (supplement), p[1] - letter to editor from Frank Gray.


(4) See Smith/[1], p19.
Date: Monday 9 July 1860.
Winning band: Bramley.
Test piece: unknown.
Notes: Bands which had entered the Crystal Palace competition the next day were banned from appearing at this contest. Bramley band ignored this regulation and were disqualified by Jackson. (2)

Dates: Tuesday 10 July 1860 and Wednesday 11 July 1860.
Winning bands: (Tuesday) Black Dyke Mills; (Wednesday) Cyfarthfa.
Test pieces: There is some doubt here. On Tuesday, it seems that the bands played two pieces in the preliminary phase of the competition. A single (further?) piece seems to have been played by those bands which qualified for the finals. (3) This was probably the format of the contest on Wednesday also. One of the pieces was probably a set test piece, played by all the competitors; this was the norm for Jackson's contests. Smith claims that the set test piece for Tuesday's contest was Handel's Hallelujah Chorus. (4) On Wednesday, the set test piece was a set of
(5) Brass Band News, 1 April 1894, [supplement], p[1] - letter to editor from Frank Gray.

(6) Russell and Elliot 1936, p117.

(7) Brass Band News, 1 April 1894, [supplement], p[1] - letter to editor from Frank Gray.

(8) The results were given in The Western Times, Saturday 13 July 1861, p6.

(9) Ibid., loc. cit..
quadrilles by Jackson himself. (5) The other pieces played were left to the discretion of competing bands. At least one of the pieces used by Black Dyke on the first day is known; they played a selection from Verdi's *Preciosa*.

Notes: These contests were the first in a series of annual contests organised by Enderby Jackson at the Crystal Palace between 1860 and 1863. On both days, there was a massed band concert, conducted by Jackson himself. On Tuesday, 44 bands competed. Around 7000 were in the audience. (6) On Wednesday, the audience was 'considerably over 22,000' and 70 bands took part. (7) Witney band from Oxfordshire were one of the 12 bands which qualified for the finals of the contest on Tuesday. No southern bands qualified for the finals on Wednesday.


6)

Venue: Northernhay, Exeter.

Date: Thursday 4 July 1861.

Winning band: Exeter and South Devon Rifle Corps. (8)

Test piece: This is not clear; probably each band played an 'own choice' piece as well as a set test piece; this was usually the case for contests at this time. There is a reference to one of the competing bands playing quadrilles - this may have been the test piece. (9) One of the massed
(10) The Times, Friday 26 July 1861, p10.
band items was **The Devon Volunteer Quadrilles**, by the adjudicator, the Royal Artillery bandmaster, J. Smyth; this may have been used as a test piece.

Notes: This was a contest for volunteer bands, organised in conjunction with the summer exhibition of the Devon and Exeter Botanical and Horticultural Society. There was a massed band concert. Seven Devon volunteer bands entered. There were few spectators - this was probably because of heavy rain, which nearly ruined the contest.


7)

Venue: Crystal Palace, London.

Date: Tuesday 23 July 1861 and Thursday 25 July 1861.

Winning bands: (Tuesday) 3rd West Yorkshire Volunteers; (Thursday) Messrs. Marriners' band.

Test pieces: unknown.

Notes: Part of the series of contests promoted at the Crystal Palace by Enderby Jackson. Seventeen bands competed on the first day of the contest and twenty on the second. More than 12,174 spectators attended Tuesday's event; these were 'mainly excursionists from all parts of the country'. 9,157 people attended on Thursday. (10) Taylor states that at least 8 southern bands took part in one or other of the two competitions. The Victoria Rifle Corps band was placed second in Thursday's contest. There
was a massed band performance on each day.
References: The Times, Wednesday 24 July 1861, Taylor
1979, pp57-8.

8)
Venue: Northernhay, Exeter.
Date: Monday 5 August 1861.
Winning band: Blandford.
Test piece: Two 'own choice' pieces. Blandford played a
selection from Meyerbeer's Le Prophète and a selection
from Verdi's Ernani.
Notes: This contest was organised by S.H. Culley of Exeter
and Enderby Jackson. It included a massed band
performance, followed by a concert by Distin's Ventil Horn
band. 6 bands (from Devon, Dorset and Gloucestershire)
took part. The contest attracted 'a multitude of persons'.
Reference: The Western Times, Saturday 10 August 1861, p3.

9)
Venue: Cambridge.
Date: Tuesday 20 May 1862.
Winning band: Civil Service RVC.
Test piece: unknown.
Notes: This was a contest for volunteer bands.
Reference: The Times, Friday 23 May 1862, p12.
10)
Venue: Crystal Palace, London.
Date: Tuesday 9 September 1862.
Winning band: Chesterfield.
Test piece: For the qualifying round of the contest, all bands had to play a set test piece, which was a selection from Meyerbeer's Robert le Diable, which was 'arranged expressly for the contest by Mr. Jas. Smythe, Bandmaster, Royal Artillery'. In addition, each band had to play one other piece of its own choice. The finalists had to play a (further?) piece of their own choice.
Notes: 26 bands took part in the single day of this contest organised by Enderby Jackson. 8 came from southern England. 2 of these (Blandford and Southampton) were among the 12 finalists. Blandford gained 4th place. (11) 14,000 people had been admitted to the Palace by 2pm and more arrived later. There was a short concert in between the qualifying round of the contest and the finals. This featured the massed bands, the buglers and drummers of the Guards and two solos by Jules Levy, the cornet virtuoso.

11)
Venue: Crystal Palace, London.
Date: Tuesday 28 July 1863.
(12) Cox 1987, p[3] states that, in the finals, Blandford tied with Dewsbury (who were eventually placed second). The contest was decided by a solo competition between the two bands, which was won by the solo tenor player of Blandford, Thomas Hunt. Cox relates a possibly apocryphal story that, after the contest, Hunt was taken in triumph to Covent Garden, where the famous soprano Adelina Patti congratulated him and pinned a blue ribbon on his breast.

(13) The Times, Monday 8 July 1872, p7.
Winning band: Blandford.

Test piece: Probably 2 pieces were played in the qualifying round. Finalists had to play a (further?) single piece. I have found no reference to a set test piece; at least one of the pieces played by each band was 'own choice'. Some of the music chosen by the bands seems to have consisted of operatic selections.

Notes: 21 bands took part in this, the last of the Crystal Palace contests organised by Enderby Jackson. 12 qualified for the final round of the competition. 3 of the finalists (Blandford, Brighton and the Civil Service RVC) were from southern England. Brighton won a special prize for the best band from the counties of Middlesex, Kent, Surrey, Sussex or Hampshire. 13,366 people were admitted to the Palace on the day of the contest. There was a massed band performance between the qualifying round and the finals.


Venue: Crystal Palace, London.

Date: Tuesday 2 July 1872.

Winning band: St. George's Rifles. (13)

Test pieces: A selection from the following (one piece from each category?): Overtures - *Fra Diavolo* (Auber),
(14) *The Times*, Monday 8 July 1872, p7.
L'Italiana in Algieri (Rossini), The Sicilian Bride (Balfe); Waltzes – Natalien (Labitzki), Geister Schwingen (Lanner); Marches – Amazonen (Strauss), En Avant (Lumbye).

Notes: This was a contest for volunteer bands, which was Class 7 of the first of the National Music Meetings, a series of competitions for various musical organisations, held in the early and mid-1870s. The first competition was a failure; only one band entered and therefore received automatically the very generous prize of £50. (14)

Reference: The Times, Monday 1 July 1872, p1.

Venue: Crystal Palace, London.
Date: Late July 1873.
Winning band: The brass band of the Royal Artillery, Woolwich.
Test piece: unknown.

Notes: This was the 'Brass Bands class' of the National Music Meetings of 1873, which permitted some regular army bands to enter. The two other prizes were awarded to bands from southern England – The Carrow Works band [from Colman's mustard factory, near Norwich] and the Gloucestershire Artillery.

Reference: The Musical Times, 1 August 1873, p176.
(15) The Musical Times, 1 August 1875, p171.
14)
Venue: Crystal Palace, London.
Date: Friday 9 July 1875.
Winning band: Carrow Works (Norwich). (15)
Test piece: unknown.
Notes: This was the last of the National Music Meetings. There were only three competitors in what was (again) a rather unsuccessful band competition; all of these (the other two were Southall Schools and First Tower Hamlets Volunteers) were from southern England.
Reference: The Times, Thursday 8 July 1875.

15)
Venue: unknown, somewhere in the Forest of Dean area.
Date: 1876.
Winning band: unknown.
Test piece: Grand Fantasia, The Storming of Coomassie (H. Round).
Notes: No further details are given.
Reference: Brass Band News, 1 December 1884, p[4].

16)
Venue: Crystal Palace, London.
Date: September? 1881.
Winning band: Wyke Temperance.
Test piece: unknown.
Notes: This was a contest for temperance bands.
Apparently, there had been others; the report stated that Wyke had won all previous temperance band contests held at the Palace.
Reference: Brass Band News, 1 November 1881, p[5].

17)
Venue: The Drill Hall, Plymouth.
Date: October? 1881.
Winning band: Truro Volunteers.
Test piece: Les Cloches de Corneville (arr. D. Godfrey) and one own choice piece.
Notes: This was a contest for 'volunteer or amateur bands'. 5 bands took part.
Reference: ibid., loc. cit..

18)
Venue: Falmouth.
Date: ? August 1882.
Winning band: St. Dennis.
Test piece: unknown.
Notes: 7 Cornish bands took part in this contest.
Reference: ibid., 1 September 1882, [supplement], p[1].

19)
Venue: Crystal Palace, London.
Date: July? 1883.
Although the contest report gives no date, see *Brass Band News*, 1 July 1884, p.3, which refers to a contest to be held on 22 July for bands from Devon, Dorset, Somerset and Wiltshire.
Winning band: South Nottinghamshire.
Test piece: unknown.
Notes: This was a contest for temperance bands. All the prizewinners were from the north.
Reference: Brass Band News, 1 August 1883, p[2].

20)
Venue: St. George's Vicarage, Bristol.
Date: Saturday 4 August 1883.
Winning band: Warmley Tower.
Test piece: Glee: Hours of Beauty (H. Round).
Notes: This contest was held in connection with a village fete. Only 3 bands competed. It was claimed erroneously that this was 'the first contest held in this locality'. 2 of the bands (including the winning band) were brass and reed bands. The other band was a brass band.
Reference: ibid., 1 September 1883, p[4].

21)
Venue: Yeovil.
Date: n.d., probably 22 July (16) 1884.
Winning band: Yeovil.
Test piece: unknown.
Notes: 5 west country bands took part.
Reference: ibid., 1 September 1884, p[3].
22) 
Venue: Plymouth Guildhall.
Date: 6 October 1884.
Winning band: Truro.
Test piece: selection from *Iolanthe* (Sullivan) and two own choice pieces.
Notes: This contest was well-attended by excursionists, despite the fact that only three bands (from Devon and Cornwall entered). The low entry may have been because of the idiosyncratic regulations of the contest, which permitted reed and percussion instruments.
Reference: *Brass Band News*, 1 November 1884, pp[2-3].

23) 
Venue: Pendennis Castle, Falmouth.
Date: 3 August 1885.
Winning band: St. Agnes.
Test piece: unknown.
Notes: six Cornish bands took part.
Reference: ibid., 1 September 1885, p[6].

24) 
Venue: Harpenden.
Date: 25 August 1886.
Winning band: Rushden Temperance.
Test piece: unknown.

(18) Ibid., loc. cit.
Notes: 4 bands (all from the midlands) took part.
Reference: Brass Band News, 1 September 1886, p[6].

25)
Venue: Newquay.
Date: Bank holiday, August 1886.
Winning band: unknown.
Test piece: unknown.
Notes: The source gives no details, although it does contain the comment by the adjudicator, S. Traise, that 'Band Contests in Cornwall are of very rare occurrence - perhaps one or two in a year, and some times not even that'.
Reference: Brass Band News, 1 October 1886, p[4].

26)
Venue: West Wycombe Park.
Date: 7 August 1888. (17)
Winning band: (quickstep and other) West Wycombe.
Test pieces: (quickstep) own choice; (other) selection from Wallace's Maritana.
Notes: This contest was held in conjunction with the annual show of the West Wycombe Horticultural Society.
(18)
27)
Venue: Falmouth.
Date: Bank holiday, August 1888.
Winning band: Penzance.
Test piece: own choice.
Notes: There was also a competition for drum and fife bands.
Reference: Brass Band News, 1 September 1888, p[6].

28)
Venue: Olympia, London.
Date: 1 and 2 October 1888.
Winning bands: (1 October) Wyke Old; (2 October) Stalybridge Borough.
Test pieces: (1 October) Potpouri on popular operatic airs of Auber (arr. Haydn Millars); (2 October) Grand Fantasia, Joan of Arc (H. Round).
Notes: These contests were held in connection with the Irish Exhibition. They attracted a large entry from bands from the north and midlands. Southern bands were conspicuous by their absence. Audiences were small. (19)

29)
Venue: Ipswich Public Hall.
Date: Wednesday 28 November 1888.
Winning band: Ipswich Public.
Notes: This contest was organised by the Juvenile Oddfellows' band committee.

30)
Venue: West Wycombe.
Date: 6 August 1889.
Winning bands: (quickstep) Watlington Temperance; (other) Uxbridge and Hillingdon.
Notes: Only 3 bands (all from the locality) entered.
Reference: ibid., 1 September 1889, p[4].

31)
Venue: Wood Green.
Date: 31 August 1889.
Winning band: Kettering Town.
Notes: only one London band competed - a band of boys from Strand Union.
Reference: ibid., 1 October 1889, p[6].
32)  
Venue: Reading.  
Date: Whit Monday, 1891.  
Winning band: St. Peter's Brass Band (Staines).  
Test piece: unknown.  
Notes: All three of the prizewinners came from southern England.  
Reference: The Orchestral Times and Bandsman, July 1891, p192.

33)  
Venue: Aylesbury.  
Date: 10 July 1891.  
Winning band: Rushden Silver.  
Test piece: selection from The Bohemian Girl (Balfe).  
Notes: 6 bands entered; only one of these (Luton Red Cross) was from the south - the rest were from Northamptonshire. The contest was organised in conjunction with the annual Aylesbury Horticultural show.  

34)  
Venue: Tregullow.  
Date: September 1891.  
Winning band: Truro.  
Test piece: unknown.
Notes: Truro's win at this contest led to a challenge contest between Truro from Camborne band, which took place at Tregullow shortly afterwards. (See below.)
Reference: The Orchestral Times and Bandsman, November 1891, p295.

35)
Venue: Tregullow.
Date: 26 September 1891.
Winning band: Truro.
Test piece: unknown.
Notes: This was the challenge contest between Truro and Camborne, mentioned above. There was 'a large concourse of people' present.
Reference: ibid., loc. cit..

36)
Venue: Public Hall, Ipswich.
Date: December? 1891.
Winning band: St. John's Home.
Test pieces: selection from The Bohemian Girl (Balfe) and overture Don Pedro.
Notes: This contest was organised in aid of the band fund of the Juvenile Oddfellows' band. Only 2 bands competed.
(20) The Orchestral Times and Bandsman, August 1892, p201.
(21) Ibid., loc. cit..
(22) See The British Musician, July 1893, p183.
37)
Date: Wednesday 20 July 1892.
Winning bands: (quickstep) Reading Temperance; (test piece) unknown. (20)
Test piece: (quickstep) own choice; (other) grand contest fantasia, The Champion (J. Hartmann).
Notes: only 4 bands, all from the south, took part. (21)
The contest (for amateur brass and reed bands) was organised by Wokingham Town band, in aid of the band's 21st anniversary.
Reference: The Orchestral Times and Bandsman, July 1892, p175.

38)
Venue: Wisbech.
Date: Whit Monday, 1893.
Winning band: Gainsborough Britannia.
Test piece: Marino Faliero (Donizetti).
Notes: Only 3 bands (from the north and midlands) competed. (22)
Reference: The Brass Band Annual, 1894, p43.

39)
Venue: Nansloe, Helston.
Date: July ? 1893.
Winning band: Penzance Independent.
(23) *The Brass Band Annual*, 1394, p50.

(24) Ibid., loc. cit.
Test piece: selection from *Haddon Hall* (Sullivan).

Notes: This contest for Cornish bands was held in aid of Helston Volunteer band. It included a massed band performance. About 800 people were in the audience.


40)

Venue: Aylesbury.

Date: 16 July 1893.

Winning band: Kettering Rifles.

Test piece: own choice.

Notes: 5 bands, mainly from the midlands, took part.


41)

Venue: Redhill.

Date: 19 July 1893. (23)

Winning band: Reading Temperance.

Test piece: selection from Balfe's *The Bohemian Girl*.

Notes: This was the first contest promoted by the Southern Counties Band Association. 6 bands took part. (24)


42)

Venue: Bedford.

Date: 20 July 1893.
Winning band: Luton Red Cross.
Test piece: own choice.
Notes: All the prizewinners came from southern England.
Reference: The Brass Band Annual, 1894, p50.

43)
Venue: Bristol.
Date: 2 December 1893.
Winning bands: (open section) Llanelli; (junior section) Bristol Training Ship.
Test piece: (open) Weber; (junior) unknown.
Notes: 2 Bristol bands took part in the junior section. 6 bands competed in the open section; only 2 of these were from the Bristol area - and these could only gain 5th and 6th place. The rest were from Wales and the north. The contest was held in conjunction with the Bristol Exhibition. (25)
Reference: ibid., 1894, p57.
44)  
Venue: Aylesbury.  
Date: 14 May 1394.  
Test piece: own choice.  
Notes: Seven bands competed.  
Reference: *The Brass Band Annual and Bandsman's Companion*, 1895, p44.

45)  
Venue: Helston.  
Date: 4 June 1394.  
Winning band: Hayle Artillery.  
Test piece: *Elixir of Love* (Donizetti).  
Notes: This was apparently a contest for Cornish bands.  
Reference: ibid., p46.

46)  
Venue: 'The Denbies', Dorking.  
Date: 18 July 1894.  
Winning band: Dorking Town.  
Notes: This contest was organised by the Southern Counties Amateur Band Association. Six bands took part, of which five were mixed brass and wind bands and one was a brass band. There was a massed band performance before the prizes were presented.
(26) The Brass Band Annual and Bandsman's Companion, 1895, p57.
Reference: The British Musician, August 1894, pp185-7 and ibid., September 1894, p211.

47)
Venue: Leighton Buzzard.
Date: 16 August 1894.
Winning band: Kettering Town.
Test piece: Elixir of Love (Donizetti).
Notes: Luton Red Cross were placed third at this contest.
Reference: The Brass Band Annual and Bandsman's Companion, 1895, p57.

48)
Venue: West Ham Park.
Date: Saturday 18 August 1894.
Winning bands: (Class 1) Romford (1st V.B. Essex Regt.); (Class 2) Walthamstow Lighthouse.
Test piece: own choice. (26)
Notes: This contest was restricted to bands from East London and Essex. 7 bands competed in the two sections.
Reference: The British Musician, October 1894, p239.

49)
Venue: Wolverton.
Date: 25 August 1894.
Winning band: Bedford Town.
Test piece: Elixir of Love (Donizetti).
Notes: Ten bands took part in this contest. All the prizewinners were from the Buckinghamshire/Bedfordshire area.
Reference: The Brass Band Annual and Bandsman's Companion, 1895, p58.

50)
Venue: Luton.
Date: 25 August 1894.
Winning band: Bedford Town.
Test piece: Elixir of Love (Donizetti).
Notes: This contest was promoted by Luton Red Cross band.
Reference: ibid., p59.

51)
Venue: Crystal Palace, London.
Date: 25 August 1894.
Winning band: St. Albans C.E.T.S.
Test piece: own choice.
Notes: Seven bands took part in this contest. Both of the prizewinners were from the south.
Reference: ibid., loc. cit..

52)
Venue: Aylesbury.
Date: Monday 3 June 1895.
Winning bands: (open section) St. Albans C.E.T.S.; (local
(27) The performances of the southern bands at this contest elicited favourable comment. The adjudicator, Warwick Williams, who had some knowledge of northern bands, stated that, in a few years, southern bands might 'have no need to fear entering into any contest in the country'. ('The British Musician, August 1395, p190.)
53)
Venue: Devonshire Park, Eastbourne.
Date: Saturday 8 June 1895.
Winning band: Luton Red Cross.
Test piece: *I Lombardi* (Verdi).
Notes: 10 bands competed, all from the south. (27)
Reference: ibid., loc. cit..

54)
Venue: Royal Agricultural Hall, London.
Date: Saturday 15 June 1895.
Winning band: Wyke Temperance.
Test piece: *Halevy*.
Notes: This contest was organised for the contesting bands of the north and midlands, in conjunction with the International Music Trades Exhibition. 15 bands competed. The contest was harmed by several factors, notably the refusal of the railway companies to run cheap trains to London.
(28) A report of the Agricultural Hall contests compared the performances of the southern bands with those of the contesting bands of the week before. It stated that the southern bands' playing had 'a great deal more colour and individuality', although their performances were not as good as their northern rivals. (See The British Musician, July 1895, p156.)

(29) This conflicts with the report in ibid., September 1895, p215, which states that Steyning won what was probably the second section.

55)
Venue: Royal Agricultural Hall, London.
Date: Saturday 22 June 1895.
Winning band: Luton Red Cross.
Test piece: *Maritana* (Wallace)
Notes: This was also organised in conjunction with the International Music Trades Exhibition. The contest was limited to bands from southern England (the south being defined as the area south of a line drawn fifty miles north of London). 19 bands took part. (28)
Reference: ibid., p165.

56)
Venue: Horsham.
Date: 11 July 1895.
Winning bands: (1st section) Reading Temperance; (2nd section) Haslemere. (29)
Test pieces: (1st section) *William Tell* (Rossini); (2nd section) *Grecian Goddess*.
Notes: This contest was organised by the Southern Counties Band Association.
57)  
Venue: Wolverton.  
Date: 13 July 1895.  
Winning band: (quickstep and other) Burton Latimer Britannia.  
Test pieces: (quickstep) unknown; (other) Gems of Scotia.  
Notes: 13 bands took part in this contest; some of them were from the midlands.  
Reference: The Brass Band Annual and Bandsman's Companion, 1896, p58.

58)  
Venue: Totterdown.  
Date: 20 July 1895.  
Winning band: Bristol Britannia Temperance.  
Test piece: own choice.  
Notes: 5 bands took part; at least 4 of these were from Bristol.  
Reference: ibid., p59.

59)  
Venue: Aylesbury.  
Date: Thursday 15 August 1895.  
Winning band: Bedford Town.  
Test piece: own choice.  
Notes: 8 bands took part. All the prizewinners were from southern England.

60)
Venue: 'The Cedars', Portway, West Ham Park.
Date: Saturday 17 August 1895.
Winning bands: (test piece) 4th V.B. Essex Regiment; (quickstep) Thames Ironworks.
Test pieces: (quickstep) own choice. Thames Ironworks played The Advance Guard (J. Ord Hume). (Other) selection, Schubert.
Notes: This was a contest for Essex bands. 9 bands took part. Apparently, 'The playing throughout, with the exception of the winning band, was not of a very high order'.
Reference: The British Musician, September 1895, pp214-5.

61)
Venue: Thame.
Date: 5 September 1895.
Winning band: Bedford Town.
Test piece: Torquato Tasso (Donizetti).
Notes: 8 bands took part. All the prizewinners were from the south.
(30) See The British Musician, June 1896, p143, which states that Gems of Albion was the set test piece.
62)
Venue: Lydney.
Date: 6 April 1896.
Winning bands: (open section) Prince's End; (local section) Drybrook; (march) Prince's End.
Test pieces: (march) unknown; (open section) Torquato Tasso (Donizetti); (local section) Trafalgar.
Notes: All the prizewinners came from Bristol and the Forest of Dean area.
Reference: The Brass Band Annual and Bandsman's Companion, 1897, p44.

63)
Venue: Luton.
Date: 26 May 1896.
Winning bands: (valse) divided between St. Albans City, Thrapston Town and Bedford Town; (other) St. Albans City.
Test pieces: (valse) unknown; (other) own choice. (30)
Notes: This contest was quite unusual in its inclusion of a valse competition.
Reference: ibid., p50.

64)
Venue: Bletchley.
Date: 24 June 1896.
Winning band: Olney.
Test piece: Lucrezia Borgia (Donizetti).

(32) See The British Musician, June 1996, p143, which mentions that it was intended that the contest should include a massed band performance.
Notes: 5 bands, all from southern England, took part.
Reference: The Brass Band Annual and Bandsman's Companion, 1897, p52.

65)
Venue: Royal Agricultural Hall, London.
Date: Saturday 11 July 1896.
Winning band: St. Albans City.
Test piece: selection from Cinq Mars (Gounod).
Notes: This contest was organised in conjunction with the Music Trades' Exhibition, and was restricted to bands from the area south of a line drawn 50 miles north of London. 9 bands competed.

66)
Venue: Redhill.
Date: Wednesday 15 July 1896.
Winning bands: (1st section) Redhill; (2nd section) East Grinstead; (march) 2nd Middlesex Volunteers. (31)
Test pieces: (1st section) selection from Gounod's Faust (arr. Hare); (2nd section) England (J. Ord Hume); (march) own choice.
Notes: This contest was organised by the Southern Counties Amateur Brass and Reed Band Association. (32)
Date: Saturday 18 July 1896.
Winning band: Goodinge Road.
Test piece: The Bohemian Girl (Balfe).
Notes: Both of the prizewinners came from the London area.
Reference: The Brass Band Annual and Bandsman's Companion, 1897, p56.

68) Venue: Olney.
Date: Saturday 18 July 1896.
Winning band: Earls Barton Old.
Test piece: Lucrezia Borgia (Donizetti).
Notes: 8 bands (from the midlands and the south) took part.
Reference: ibid., p57.

69) Venue: Totterdown.
Date: Saturday 25 July 1896.
Winning band: (quickstep and other) Fochriw.
Test pieces: (quickstep) own choice; (other) Gems of Columbia.
Notes: 7 bands (from Wales and the south-west) competed. Bristol bands gained 2nd and 3rd place. This contest was
held at Bristol Knowle and Totterdown Flower show.
Reference: The British Musician, August 1896, p191.

70)
Venue: Gravesend.
Date: Wednesday 29 July 1896.
Winning band: Northfleet Silver Temperance.
Test piece: Gems of Albion.
Notes: 4 bands - from Kent and East London - took part.

71)
Venue: Trevenson Park.
Date: 3 August 1896.
Winning band: Camborne.
Test piece: Round the World.
Notes: All the prizewinners were from Cornwall.
Reference: The Brass Band Annual and Bandsman's Companion, 1897, p58.

72)
Venue: Leighton Buzzard.
Date: 13 August 1896.
Winning band: Bedford Town.
Test piece: own choice.
Notes: 6 bands took part, mainly from the south.

Date: 15 August 1896.

Winning bands: (military bands) 4th V.B. Essex Regiment, Stratford; (brass bands) Fulham Borough.

Test pieces: (military bands) The Gondoliers selection (Sullivan); (brass bands) selection from Il Giuramento (Mercadante, arr. H. Round).

Notes: 2 bands took part in the military band contest. 10 bands took part in the brass band contest. All were from the Essex and London area. The contest was organised in conjunction with the Stratford Musical Festival.


74) Venue: Bournemouth.

Date: 19 August 1896.

Winning band: Black Dyke Mills.

Test piece: Tannhäuser (Wagner).

Notes: All of the prizewinners at this contest came from Wales, the midlands and the north.

Reference: The Brass Band Annual and Bandsman's Companion, 1897, p62.
75) 
Venue: Woburn Sands.  
Date: 19 August 1896.  
Winning band: Newport Pagnell.  
Test piece: Lucrezia Borgia (Donizetti).  
Notes: 5 bands - all from the south - took part.  
Reference: The Brass Band Annual and Bandsman's Companion, 1897, p62.

76) 
Venue: Bedford.  
Date: 22 August 1896.  
Winning bands: (waltz) Irthlingborough Town; (other) Earls Barton Old.  
Test pieces: (waltz) unknown; (other) own choice.  
Notes: 13 bands - from the south and midlands - took part.  
Reference: ibid., loc. cit..

77) 
Venue: Walthamstow.  
Date: 29 August 1896.  
Winning band: Goodinge Road.  
Test piece: Eureka.  
Notes: This contest was organised by the Essex and Middlesex Amateur Band Association. 10 bands competed.  
Reference: The British Musician, October 1896, p240.
78)  
Venue: Thame.  
Date: 10 September 1896.  
Winning band: Bedford Town.  
Test piece: own choice.  
Notes: Both prizewinners were from the south.  
Reference: The Brass Band Annual and Bandsman's Companion, 1897, p65.

79)  
Venue: Slough.  
Date: 12 September 1896.  
Winning band: divided between Hanslope and Slough and Chalvey.  
Test piece: Gems of Columbia.  
Notes: 9 bands took part.  
Reference: ibid., loc. cit..

80)  
Venue: Luton.  
Date: 24 October 1896.  
Winning band: Luton Red Cross.  
Test piece: The Bohemian Girl (Balfe).  
Notes: All of the 4 prizewinners came from the south.  
81)  
Venue: Bedford.  
Date: 19 April 1897.  
Winning bands: (march) Luton Red Cross; (other) Rushden Temperance.  
Test pieces: (march) unknown; (other) own choice.  
Notes: Most of the prizewinners came from the midlands.  
Reference: The Brass Band Annual and Bandsman's Companion, 1898, p50.

82)  
Venue: Lydney.  
Date: 19 April 1897.  
Winning bands: (1st section) Prince's End; (2nd section) Pillowell.  
Test pieces: (1st section) Macbeth (Verdi); (2nd section) quadrille, Titania.  
Notes: 10 bands, mainly from the south-west, took part.  
Reference: ibid., loc. cit..

83)  
Venue: Berkhamsted.  
Date: 19 April 1897.  
Winning band: Berkhamsted Volunteers.  
Test piece: Love in a Mist.  
Notes: 10 bands competed.  
Reference: ibid., p51.
84)
Venue: Reading.
Date: 15 May 1897.
Winning bands: (1st section) Reading Temperance; (2nd section) Feltham Volunteers; (march) Reading Temperance.
Test pieces: (1st section) I Puritani (Bellini); (2nd section) Wales; (march) unknown.
Notes: This contest was organised by the Southern Counties Amateur Band Association. 4 bands competed in the first section and 8 in the second.
Reference: The Brass Band Annual and Bandsman's Companion, 1898, p52.

85)
Venue: Earls Court, London.
Date: 28 May 1897.
Winning band: Wyke Temperance.
Test piece: Souvenir de Wagner.
Notes: This was the first of a series of contests, organised on a regional basis in conjunction with the Victorian Era Exhibition. 6 bands entered, all from northern England.
Reference: ibid., p53.

86)
Venue: St. Albans.
Date: 5 June 1897.
Winning bands: (waltz and other) St. Albans Abbey.
Test pieces: (waltz) unknown; (other) own choice.
Notes: 6 bands, all from the south, took part.
Reference: The Brass Band Annual and Bandsman's Companion, 1898, p54.

87)
Venue: Hitchin.
Date: 7 June 1897.
Winning band: (march and other) Olney Town.
Test pieces: (march) unknown; (other) own choice.
Notes: 9 bands, mainly from the south, took part.
Reference: ibid., loc. cit.

88)
Venue: Luton.
Date: 8 June 1897.
Winning bands: (march) Olney Town; (other) Finedon.
Test pieces: (march) unknown; (other) Macbeth (Verdi).
Notes: 6 bands took part.
Reference: ibid., p55.

89)
Venue: Earls Court, London.
Date: 11 June 1897.
Winning band: Rushden Temperance.
Test piece: Maritana (Wallace).
Notes: This was part of the series of contests held in conjunction with the Victorian Era Exhibition. All the prizewinners came from Northamptonshire and Lincolnshire. Reference: The Brass Band Annual and Bandsman's Companion, 1898, p55.

90)
Venue: Earls Court, London.
Date: 25 June 1897.
Winning band: Kingston Mills.
Test piece: I Puritani (Bellini).
Notes: This was part of the series of contests held in conjunction with the Victorian Era Exhibition. 6 bands from the north and midlands took part.
Reference: ibid., p56.

91)
Venue: Wembley Park.
Date: 26 June 1897.
Winning band: Hucknall Temperance.
Test piece: Torquato Tasso (Donizetti).
Notes: 4 bands (2 from the south) took part.
Reference: ibid., loc, cit..

92)
Venue: Cinderford.
Date: 1 July 1897.
Winning band: Pillowell.
Test piece: Victorian Melodies.
Notes: All three prizewinners came from the Forest of Dean area.
Reference: The Brass Band Annual and Bandsman's Companion, 1898, p57.

93)
Venue: Aylesbury.
Date: 3 July 1897.
Winning band: Berkhamsted Volunteers.
Test piece: Smiles and Tears.
Notes: 6 bands from the south took part.
Reference: ibid., loc. cit..

94)
Venue: Bexley Heath.
Date: 7 July 1897.
Winning band: (march and other) Northfleet.
Test pieces: (march) unknown; (other) Victorian Melodies.
Notes: 4 bands from Kent took part.
Reference: ibid., p58.

95)
Venue: Luton.
Date: 21 July 1897.
Winning band: Luton Red Cross.
Test piece: own choice.
Notes: Both of the prizewinners were from the south.
Reference: The Brass Band Annual and Bandsman's Companion, 1898, p59.

96)
Venue: Wembley Park.
Date: 24 July 1897.
Winning band: Berkhamsted St. Peters.
Test piece: *Maritana* (Wallace).
Notes: Only one band took part.
Reference: ibid., p60.

97)
Venue: Woburn Sands.
Date: 11 August 1897.
Winning band: Berkhamsted St. Peters.
Test piece: own choice.
Notes: 5 bands - all from the south - took part.

98)
Venue: Leighton Buzzard.
Date: 12 August 1897.
Winning band: Bedford Town.
Test piece: unknown.
Notes: 5 bands from the south and midlands took part.
Reference: The Brass Band Annual and Bandsman's Companion, 1898, p61.

99)
Venue: Stratford.
Date: 14 August 1897.
Winning bands: (Essex Championship) Walthamstow Silver; (Southern Counties Championship) Luton Red Cross.
Test pieces: (Essex Championship) Victorian Melodies; (Southern Counties Championship) St. Paul.
Notes: 6 bands took part in the Essex Championship and 5 in the Southern Counties Championship.
Reference: ibid., loc. cit..

100)
Venue: Walthamstow.
Date: 28 August 1897.
Winning band: Walthamstow Temperance.
Test piece: Victorian Melodies.
Notes: This was the Essex and Middlesex Band Association contest. 8 bands took part.
Reference: ibid., p63.

101)
Venue: Apsley.
Date: 4 September 1897.
Winning bands: divided between Fenny Stratford and Wollaston Excelsior.
Test piece: own choice.
Notes: 9 bands took part.
Reference: The Brass Band Annual and Bandsman's Companion, 1898, p63.

102)
Venue: Slough.
Date: 4 September 1897.
Test piece: Victorian Melodies.
Notes: 7 southern bands competed.
Reference: ibid., loc. cit..

103)
Venue: Lydney.
Date: 11 April 1898.
Winning bands: (open) Prince's End; (local) Pillowell.
Test pieces: (open) Moses in Egypt (Rossini); (local) La Favorite (Donizetti).
Notes: a total of 7 bands, mainly from Gloucestershire, competed.
Reference: ibid., 1899, p36.
104) Venue: Watford.
   Date: 7 May 1898.
   Winning band: North London Temperance.
   Test piece: La Favorite (Donizetti).
   Notes: 14 bands from the south and midlands took part.
   Reference: The Brass Band Annual and Bandsman's Companion, 1899, p37.

105) Venue: St. Albans.
   Date: 28 May 1898.
   Winning band: (march and other) Luton Red Cross.
   Test pieces: (march) unknown; (other) Fairest of the Fair.
   Notes: All the prizewinners were southern bands.

106) Venue: Luton.
   Date: 31 May 1898.
   Winning bands: (march) Kettering Rifles; (other) St. Albans City.
   Test pieces: (march) unknown; (other) own choice.
   Notes: 9 bands from the south and midlands took part.
   Reference: ibid., loc. cit..
107)
Venue: Gravesend.
Date: 18 June 1898.
Winning bands: (first section) Rushden Temperance; (second section) Feltham Town.
Test pieces: own choice (both sections).
Notes: 5 bands, mainly from the south, took part in the first section and seven southern bands competed in the second section.
Reference: The Brass Band Annual and Bandsman's Companion, 1899, p41.

108)
Venue: Stroud.
Date: 30 June 1898.
Winning band: Bristol City.
Test piece: La Favorite (Donizetti).
Notes: All of the first six bands came from the south.
Reference: ibid., p42.

109)
Venue: Cinderford.
Date: 9 July 1898.
Winning band: Pillowell.
Test piece: Modern Melody.
Notes: 4 bands from Gloucestershire competed.
Reference: ibid., loc. cit.
110) 
Venue: Hounslow.  
Date: 20 July 1898.  
Winning bands: 1st section: (march and other) Reading Temperance; 2nd section: (march) Cranleigh, (other) Steyning Town.  
Test pieces: (marches) unknown; other: (1st section) I Lombardi (Verdi), (2nd section) Zampa (Herold). 
Notes: This was organised by the Southern Counties Band Association. 5 bands took part in the 1st section and 4 in the 2nd section. 
Reference: The Brass Band Annual and Bandsman's Companion, 1899, p45. 

111) 
Venue: Aylesbury.  
Date: 1 August 1898.  
Winning band: Wendover.  
Test piece: Queen's Prize. 
Notes: At least 3 local bands took part. 
Reference: ibid., p47. 

112) 
Venue: Wendover.  
Date: 2 August 1898.  
Winning band: Wendover.
Test piece: Fairest of the Fair.
Notes: At least 4 local bands competed.
Reference: The Brass Band Annual and Bandsman's Companion, 1899, p47.

113)
Venue: Stratford.
Date: 13 August 1898.
Winning band: Thames Ironworks.
Test piece: Daughter of the Regiment (Donizetti).
Notes: This contest was organised in conjunction with the Stratford Musical Festival. 7 bands competed.
Reference: ibid., p51.

114)
Venue: Leighton Buzzard.
Date: 18 August 1898.
Winning band: Hanslope Excelsior.
Test piece: own choice.
Notes: At least four bands from the south and midlands took part.
Reference: ibid., loc. cit..

115)
Venue: Camborne.
Date: 25 August 1898.
Winning band: Penzance Independent.
Test piece: **Maritana** (Wallace).
Notes: At least 4 Cornish bands took part.

116)
Venue: Apsley.
Date: 3 September 1898.
Winning band: Leighton Buzzard Excelsior.
Test piece: unknown.
Notes: 6 bands took part.
Reference: ibid., p53.

117)
Venue: Yeovil.
Date: 8 September 1898.
Winning band: Bath Railway.
Test piece: this is given as 'March, Own Choice'; it is unclear whether this means that the test piece was a march or - more likely - a march and another item.
Notes: At least 3 local bands took part.
Reference: ibid., p54.

118)
Venue: Fulham.
Date: 10 September 1898.
Winning bands: (1st section) St. Albans City; (2nd
section) Barnet Town.

Test pieces: (1st section) *Moses in Egypt* (Rossini); (2nd section) *Crown of Honour*.

Notes: This contest was organised by the London and Home Counties Band Association. 5 local bands took part in the first section and 5 in the second.


119)

Venue: Bristol.

Date: 12 September 1898.

Winning band: Bristol City Mission.

Test pieces: (march) unknown; (other) *Modern Melody*.

Notes: 2 Bristol bands took part.

Reference: ibid., loc. cit.

120)


Date: 8 October 1898.

Winning bands: (waltz) St. Albans Abbey; (other) St. Albans City.

Test pieces: (waltz) unknown; (other) own choice.

Notes: 13 southern bands took part.

Reference: ibid., p55.
121)
Venue: Bristol.
Date: 12 October 1898.
Winning band: Bristol City Mission.
Test piece: unknown.
Notes: 2 bands took part.
Reference: The Brass Band Annual and Bandsman's Companion, 1899, p55.

122)
Venue: Lydney.
Date: 3 April 1899.
Test pieces: (march) unknown; (other) Lucia [di Lammermoor? (Donizetti)].
Notes: 7 bands from Gloucestershire and the midlands took part.
Reference: ibid., 1900, p36.

123)
Venue: Barnet.
Date: 3 April 1899.
Winning band: Luton Red Cross.
Test piece: own choice.
Notes: 9 southern bands took part.
Reference: ibid., loc. cit.
124)
Venue: Berkhamsted.
Date: 29 April 1899.
Winning bands: (march and other) Luton Red Cross.
Test pieces: (march) unknown; (other) Songs of the Sea.
Notes: 10 bands from the south and midlands took part.
Reference: The Brass Band Annual and Bandsman's Companion, 1900, p37.

125)
Venue: Watford.
Date: 6 May 1899.
Winning band: Luton Red Cross.
Test piece: Lucia [di Lammermoor? (Donizetti)].
Notes: 6 bands from the south took part.
Reference: ibid., loc. cit..

126)
Venue: East Grinstead.
Date: 22 May 1899.
Winning bands: (1st section - march and other) Reading Temperance. (2nd section) (march) Wargrave Industrial School; (other) Cranleigh.
Test pieces: (1st section) march: unknown; other Falstaff (Verdi). (2nd section) march: unknown; other: La Sonnambula (Bellini).
Notes: 3 bands competed in the first section and 5 in the
second. All the competitors were from southern England.
Reference: The Brass Band Annual and Bandsman's Companion, 1900, p39.

127)
Venue: Luton.
Date: 23 May 1899.
Winning band: (march and other) Kettering Town.
Test pieces: unknown, probably own choice.
Notes: 6 bands from the south and midlands took part.
Reference: ibid., p40.

128)
Venue: Uxbridge.
Date: 3 June 1899.
Winning band: (march and other) Luton Red Cross.
Test pieces: (march) unknown; (other) own choice.
Notes: 6 southern bands took part.
Reference: ibid., p41.

129)
Venue: Apsley.
Date: 1 July 1899.
Winning band: St. Albans City.
Test piece: The Bohemian Girl (Balfe).
Notes: 7 southern bands took part.
Reference: ibid., p43.
130)  
Date: 1 July 1399.  
Winning band: Walthamstow Silver.  
Test piece: England.  
Notes: At least 2 southern bands took part.  
Reference: The Brass Band Annual and Bandsman's Companion, 1900, p43.

131)  
Venue: Newport Pagnell.  
Date: 15 July 1899.  
Winning band: (march and other) Finedon Old.  
Test pieces: (march) unknown; (other) Songs of the Sea.  
Notes: At least 4 bands - from the south and midlands - took part.  
Reference: ibid., p44.

132)  
Venue: Aylesbury.  
Date: 7 August 1899.  
Winning band: Waddesdon Old.  
Test piece: The Stranger.  
Notes: At least 4 local bands took part.  
133)  
Venue: Wendover.  
Date: 8 August 1899.  
Winning band: Wendover.  
Test piece: *Rose Queen*.  
Notes: At least 4 local bands took part.  
Reference: The Brass Band Annual and Bandsman's Companion, 1900, p48.

134)  
Venue: Dean (Salisbury).  
Date: n.d., probably between 8 and 12 August 1899.  
Winning band: Lockerby.  
Test piece: *Carl Rosa*.  
Notes: At least 2 local bands took part.  
Reference: ibid., p49.

135)  
Venue: Gravesend.  
Date: 12 August 1899.  
Winning bands: (1st section) Rushden Temperance; (2nd section) Watford L. and N.W.R..  
Test pieces: the source only gives a single piece for the two sections - *Halévy*.  
Notes: At least 6 bands from the south and midlands took part.  
Reference: ibid., p50.
136)
Venue: Dunstable.
Date: 26 August 1899.
Winning band: (march and other) Luton Red Cross.
Test pieces: unknown; probably both own choice.
Notes: 5 southern bands competed.
Reference: The Brass Band Annual and Bandsman's Companion, 1900, p51.

137)
Date: 23 September 1899.
Winning bands: (open) St. Albans City; (military) Livingstone Military; (3rd section) St. Albans City.
Test pieces: 2 test pieces only are given, probably for the open and 3rd sections respectively. These are *Il Trovatore* (Verdi) and *Il Giuramento* (Mercadante).
Notes: 11 southern bands took part.
Reference: ibid., p53.

138)
Venue: Aldershot.
Date: 30 September 1899.
Winning band: (march and other) Uxbridge and Hillingdon.
Test pieces: (march) unknown; (other) *Madame Angot*.
Notes: 14 southern bands took part.
Reference: ibid., loc. cit.