

VOLUME TWO

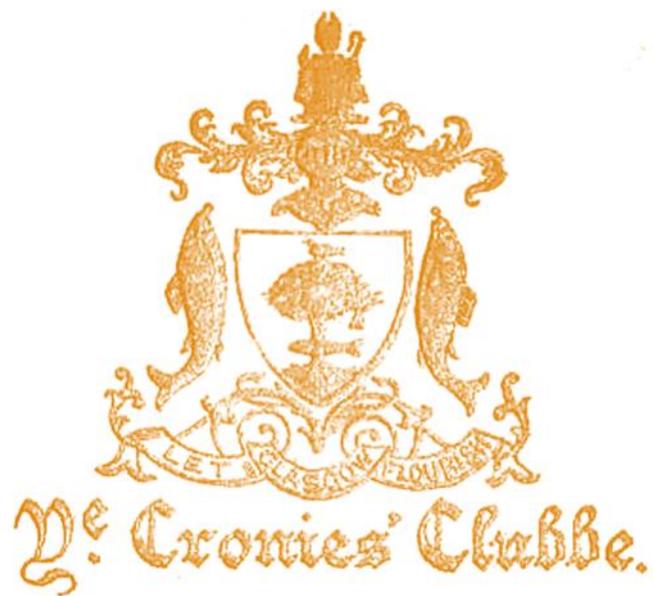
1890—1919



Our Story

A collection of minutes, pictures, programmes,
and anecdotes from the Ye Cronies Archives.

Collated by
David Cameron
December 2020



CEAD MILE FAILTE

“One Hundred Thousand Welcomes”

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END

Preface

Volume Two

As the cliché goes, volume two was a game of two halves, with the second half representing the “difficult second album” compared to Volume One!

Thanks to the meticulous records of founding Club Secretary, W.D. Main, we have an abundance of material and information regarding how Ye Cronies was run up to the turn of the 20th century.

Unfortunately the same cannot be said for the next 20 years where the Secretary’s have been misplaced over the last century and no longer sit within our Club’s archive.

Significantly more investigation and guesswork was required in the absence of material in our archives, with online ancestry services proving key to uncovering details of key individuals and opening up further avenues to investigate.

I’m pleased to say that this additional effort did not go unrewarded as Volume Two has resulted in some additions to our Club’s records, mostly with effects written or closely associated to our former members. My favourite amongst has to be a self-published book of poetry written by long-time Cronie Dr. John F. Fergus. Having found a hardback copy of this book for sale online, I was delighted to find Ye Cronies was referenced within the first paragraph of his preface! I have also retrieved a brochure from Ye Cronies’ preferred venue, The Windsor Hotel, which was on sale in a collectors bookstore in California!

The most surprising aspect to date in researching our early years, is how influential our members were across Glasgow and further afield. As well as many buildings and Parks being built and/or named after our members, correspondence between the Club and key figures of the stage are also safely stored away by the Shakespeare Centre Library in Stratford, another lead that will be followed-up on in the future.

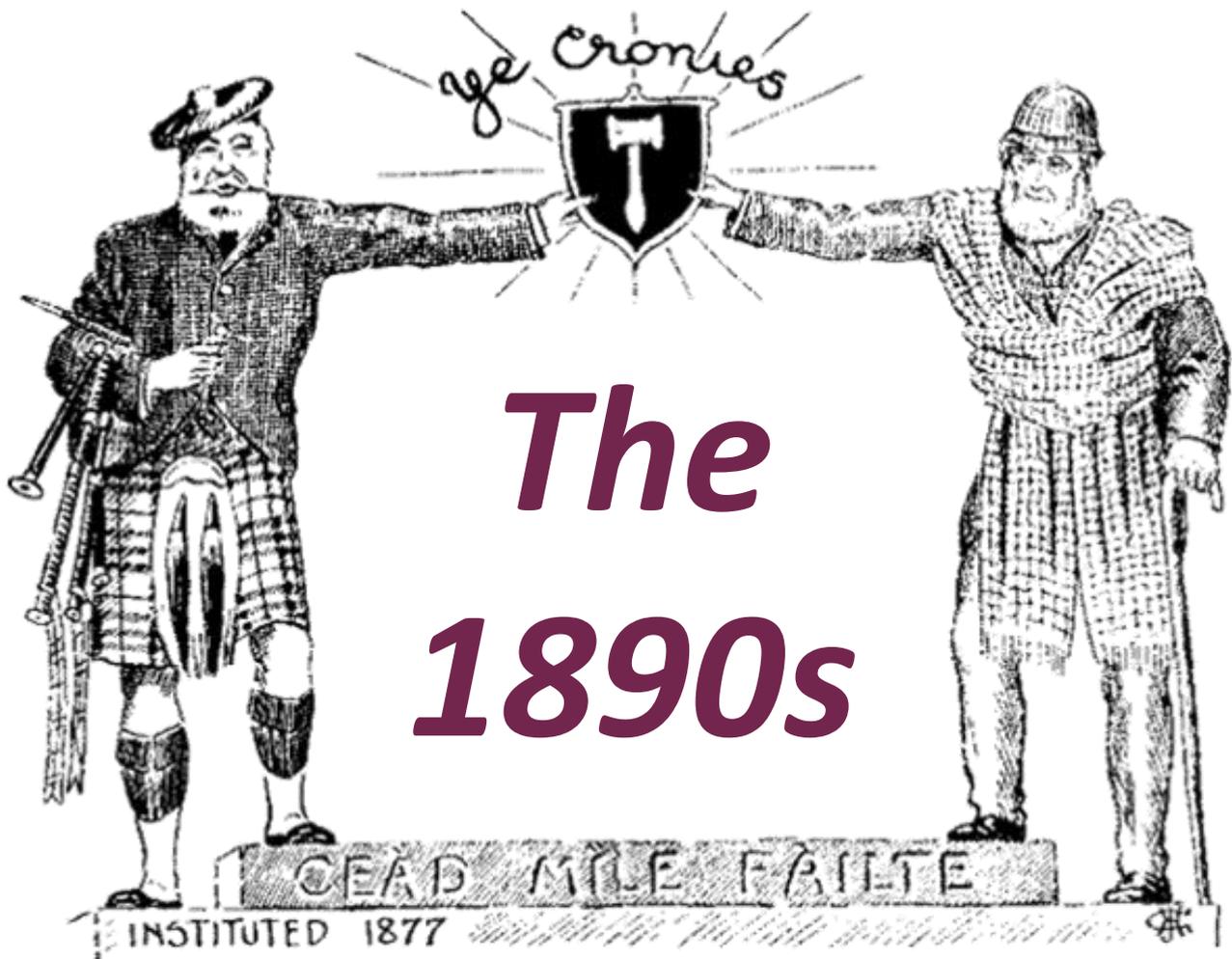
And finally, there are pieces that remain tantalisingly out of reach, such as the three operetta’s specifically written by and for Ye Cronies members. I am certain they will be sitting on a bookshelf somewhere gathering dust as we speak!

It is my sincere hope that more material will surface as these volumes are published as it will only enrich our understanding of our influential and fascinating Club.

David Cameron
10th December 2020

Our Story

Chapter 1



Musical Director | Burns' Grace | The Windsor Hotel | Bill of Fare
Sir August Manns | 3rd Club President | Presidential Farewell | Wine List
Rehearsals | Carl Rosa Company | Calendar Changes | Cronies 'At Home'
Sir Henry Irving & Dracula | 21st Anniversary | Final Reflections

Cronies in the 1890s

Coming of Age

By the end of the 1890s, Ye Cronies were celebrating their 21st “Coming of Age” birthday, a very apt summary of what had been a decade of teenage excitement, variety and learning.

As the Club approached the turn of the century, a few of the club’s ‘norms’ that we know today started to make tentative steps, and its networks with the likes of the Scottish Orchestra began to be established.

The or Ye?

A question that starts to arise, at least retrospectively, in the 1890s is when, how and why a Club first instituted as ‘The’ Cronies, became ‘Ye’ Cronies?



The use of ‘the’ and ‘ye’ appear interchangeably across the Club’s communications - where the Club’s record books and notices to members are headed with ‘Ye Cronies’, the earliest artwork and invitations show ‘The Cronies’. To complicate matters further, some paperwork actually have instances of using both, namely Notices to members and Ballot papers.

It appears both members were happy to refer to themselves as The Cronies as much as Ye Cronies, at least in the lead up to the turn of the century.

Cronies in the 1890s

Coming of Age

Membership

Upon inspection of the Ye Cronies Member's sign-in book, the membership threshold had clearly been raised from its initial limit of 50, as at least 80 signatures were present at the Club's 21st anniversary on 29th December 1898.



Annual subscriptions had also been increased since 1877, with members in 1891 being asked to pay 21 shillings (or £1 and 1/-) per year as opposed to the original 5s fee.

With Ye Cronies concerts being held at the reputable Windsor Hotel, the Club started crossing paths with some notable names in the music industry who took up residence at the same venue during their tours. This inevitably opened some doors, and the Committee responded by offering "honorary" memberships to prominent figures in the operatic and orchestral scene, such as Sir August Manns.

In 1896, the Committee made liberal use of the Club's Rule #7, which had been amended in 1887 to allow the Committee to admit new members 'unballoted' based on their potential to contribute to the entertainment offered at each concert. With performances still being sourced from within the Club's membership, four individuals were brought in specifically due to their musical talents.

Ye Cronies Club.

CANDIDATES ELECTED BY THE COMMITTEE WITHOUT BALLOT.

CANDIDATES.	PROPOSER.	SECONDER.
GEORGE D. ARMOUR, Waterside, Busby.	WM. STRANG.	DR. HARDY.
JAMES E. CHRISTIE, 81, St. Vincent Street.	W. D. MAIN.	DAVID KENNEDY.
THOS. B. DUNN, 1, Hampton Court Terrace.	JOHN HAMILTON.	W. D. MAIN.
JAMES TANNAHILL, 66, Esplanade, Greenock.	W. D. MAIN.	J. D. MACINTYRE.

GLASGOW, November, 1896.

Cronies in the 1890s

Coming of Age

Concerts & AGMs

Up until 1892, Ye Cronies' AGM was held after dinner had been served. With events starting at 6pm prompt, this was typically at around 8pm, presumably prior to the start of the night's entertainment.

For the majority of the 1890s however, the AGM was actually held on a separate evening to the Club's concerts, and apparently well attended.

Growth of Cronies 'At Home'

If records from this decade are any indication, the 'At Home' concerts, first established as an annual event in 1887, had become a highly successful and significant event in Ye Cronies' social calendar.



Now referred to as "Ladies Entertainment", the event had settled on a format of a concert, followed by 'supper' and dancing. By 1897, the Club was also making full use of the Windsor Hotel's facilities with teas and coffees being offered in the venue's smoking and drawing rooms to allow the dining hall to be prepared for the night's dancing.



Ticket prices varied over the years from between 5 shillings person, up to as much as 7 shilling and sixpence.

Ye Cronies Calendar

1890 - 1899

The Members Sign-in Book kept records of all events held between 1890 and 1899 and are listed below accordingly.

Year	Month	Date
1890	January	30
	February	27
	March	20
	April	11
	October	30
	November	27
	December	29
1891	January	21
	February	26
	March	25
	April	10
	April	30
	October	29
	November	26
1892	December	28
	January	27
	February	25
	March	31
	April	28
	October	27
	November	24
December	29	

Year	Month	Date
1893	January	26
	February	23
	March	30
	April	27
	October	26
	November	23
	December	28
1894	January	25
	February	22
	March	29
	April	26
	October	25
	November	28
	December	27
1895	January	31
	February	28
	March	28
	April	25
	October	31
	November	28
	December	26
1896	January	30
	February	27
	March	26
	April	30
	October	29
	November	26
	December	31

Year	Month	Date
1897	January	28
	February	25
	March	25
	April	29
	October	28
	November	25
	December	30
1898	January	27
	February	24
	March	31
	April	28
	October	27
	November	24
	December	29
1899	January	26
	February	23
	March	30
	April	27
	October	26
	November	30
	December	28

CANCELLED

Cronies 'At Home'

Setting the Scene

World events in the 1890s

- 1890 - *Completion of the Forth Railway Bridge.*
- 1891 - *Buffalo Bill's Wild West show takes up residence in Glasgow until February 1892.*
- 1892 - *The Adventures of Sherlock Holmes is first published.*
- 1893 - *22nd US President Grover Cleveland is sworn in as the 24th US President.*
- 1894 - *Rudyard Kipling publishes "The Jungle Book"*
- 1895 - *Electric light is introduced in Edinburgh.*
- 1896 - *First modern Olympic Games are hosted in Athens, Greece.*
- 1897 - *Bram Stoker's "Dracula" published.*
- 1898 - *The People's Palace on Glasgow Green opens.*
- 1899 - *Charles Rennie MacIntosh's Glasgow School of Art is built.*

Our Timeline

The 1890s

1890s



October 1890

The Cronies venue is renamed to The Windsor Hotel.



January 1891

Robert Burns' Selkirk Grace is sung for the first time at January's meeting.



October 1891

John Hamilton elected as Ye Cronies President.



8th December 1898

First Ye Cronies President, James Muir, passes away at the age of 58.



29th December 1898

Ye Cronies celebrate their 21st, with a performance of their most successful Operettas and songs.

Office Bearers

1890 - 1899

President

1890 - 91 James Cowan
1891 - 89 John Hamilton

Vice-President

1890 - 95 John Hamilton
1895 - 99 Dr. J. E. Hardy

Secretary / Treasurer

1890 - 89 William. D. Main

Musical Director

1890 - 89 Montague Smith



Musical Director

1877 - 1900



MONTAGUE SMITH

b. July 1843 d. 1923

George Richard Nixon Smith, better known as Montague Smith, was the Club's founding Musical Director and remained in the role for 23 years up to the turn of the century.

Son of a shoemaker, Smith displayed a great musical talent at an early age and by his 17th birthday was earning a living as a teacher of music.

He moved from his birth town Norwich to Glasgow in 1866 to take up the position of organist in St. Andrew's Parish Church. In 1869 he transferred to St. Silus's Episcopal Church, remaining there for 22 years whilst simultaneously holding the position of organist at Glasgow University.

***"[He was] respected for this musical ability,
refined taste, and suavity of manner"***

[Musical Scotland, 1894]

Whilst working for Glasgow University, Smith also taught classes in musical theory, conducted the Glasgow University Choral Society, and was an examiner of Music. He was also known to offer private tuition from his home in Rosebury Terrace (now part of the Albion Hotel).



In 1889 Smith took on the final role of his career as organist and choirmaster for the newly opened Thomas Coats Memorial Baptist Church in Paisley.

The Church began construction in 1885 and Smith used this time to train its 50 voice choir, ultimately arranging them *cantoris and decani* on either side of the Church. On the choir's debut their performance was described as "a startling innovation for a Scotch Baptist Church".

Musical Director

1877 - 1900



Coats Memorial Organ

Smith was highly respected for his almost unrivalled knowledge of organs and organ music. This was no more evident that in the design of the Coats Memorial Church's organ, built to Smith's own specifications and built by William Hill & Sons in London. It includes 3,040 pipes and remains as one of only a few of its kind left in Britain, completely unmodified since its installation.

Smith composed a variety of musical pieces whilst including many cantatas such as "By the Waters of Babylon" and "Blessed is the Man".

A performance of the latter was witnessed by Sir Arthur Sullivan in 1873 who quickly recommended Smith's work to the Norwich Musical Festival for which he played.

Smith's reputation reached new heights as he was invited to compose a concert overture to open the Gloucester Music Festival in 1877, titled "Te Deum Laudamus" (see Chapter 5 for a copy of this piece).

As Ye Cronies Musical Director, Smith was responsible for arranging the entertainment for each evening, but also applied his many talents to composing a three-act operetta specifically for Ye Cronies titled "The Killabag Shootings", which was performed in front of a Cronies audience in 1892.

Montague Smith died quite suddenly at the age of 80 in March 1923 and was buried in Woodside Cemetery.

Smith's eldest son, Montague Jnr., who was a guest of his father at Ye Cronies events after his retirement, assumed the role of organist at the Coats Memorial Church following his father's death, continuing in the role until well after the Second World War.

Ye Cronies were very privileged to have Montague Smith as our inaugural concert director. His contributions to the high quality of music at our concerts set a very high bar for his successors to follow.



Burns' Grace

21st January 1890

Montague Smith's longest lasting influence on the Cronies has to be his composition of Robert Burns' Selkirk Grace, titled "Burns' Grace", which was first played at the start of a Cronies evening in 1891.

Not one concert has gone by since this evening without the Grace being sung by Cronies members prior to dinner being served.

Burns' Grace.

MUSIC BY MONTAGUE SMITH.

TENORS.

BASSES.

Some hae meat, some hae meat,
mf Some hae meat, hae meat, Some hae meat, and
Some hae meat,

Some hae meat,
And some wad eat, Some wad eat,
mf can - na eat, Some wad eat, wad eat,
Some wad eat,
Some wad eat,

Some wad eat that want it; But we hae meat, and we can
f

eat, We hae meat, and we can eat, And *ff* sae the
ff

Lord be thank - et, And sae the Lord be thank - et.

Change of Venue

October 1890

By 1895 the Cronies' venue of choice, MacLean's Hotel, had fallen out of favour with Glasgow citizens as competition in the hotel sector increased dramatically.

There is no evidence of the Cronies considering a change of venue despite this decline, but the hotel was bought over by German hotelier named Albert Thiem, who's brother ran the old St. Enoch Station Hotel.

Mr. Thiem invested significant sums into the refurbishment of the venue, bringing a "touch of Prussian glamour" to the place. By 1890, having installed electric lighting and passenger lifts, as well as building a reputation for high-class cuisine, the hotel was renamed "The Windsor" and was considered one of the best hotels in the country.

Bradshaw's Railway Guide April 1910 **GLASGOW—Continued.**

WINDSOR HOTEL, GLASGOW.
FIRST-CLASS FAMILY HOTEL

PATRONISED BY ROYALTY.

High-class Cuisine. Every Modern Comfort. Electric Light.
Passenger Lift. Central position, without noise of Traffic.

MODERATE TERMS.
SPECIAL FACILITIES FOR BANQUETS, BALLS, WEDDINGS.

A. M. THIEM, Proprietor.



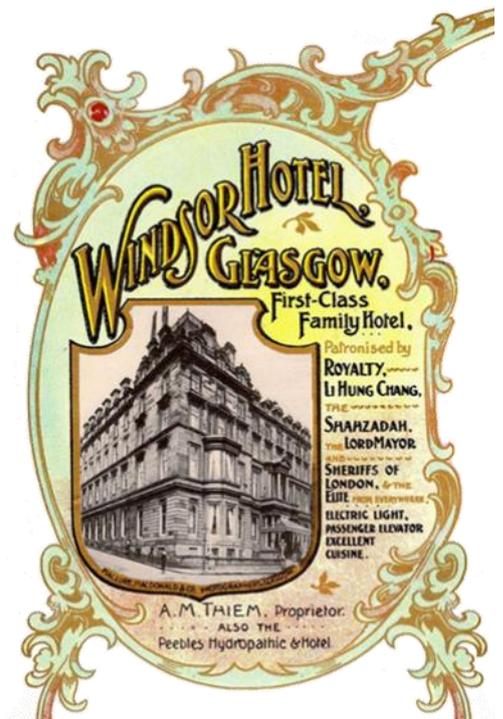
To underline the developments made under Mr. Thiem's watch, the hotels' list of patrons was known to include celebrated English actor Sir Henry Irving, Queen Victoria, and even Kaiser Wilhelm II who celebrated his 51st birthday there.

Sadly, the good times weren't to last as the outbreak of The Great War saw German-owned hotels fall out of favour in Britain.

The Cronies stood loyal to the very end however, holding their events until the hotel officially closed in 1918 and the building was repurposed for use by the Ministries of Food and Munitions.

After the war the building served as the Ministry of Labour, an Income Tax office and eventually, after a significant construction work in the 1980s, home to Direct Line Insurance and the Royal Bank of Scotland.

Today the building is empty, but plans were recently lodged in 2020 proposing a return to its former glamour by creating Glasgow's first Meliá Inside hotel.



WINDSOR HOTEL
GLASGOW.
First-Class Family Hotel.

Patronised by
ROYALTY,
LI HUNG CHANG,
SHERAZADAH,
LORD MAYOR,
SHERIFFS OF LONDON,
ELITE.

ELECTRIC LIGHT,
PASSENGER ELEVATOR,
EXCELLENT CUISINE.

A. M. THIEM, Proprietor.
ALSO THE
Peebles Hydropathic & Hotel

The Windsor Hotel

Visitors Information

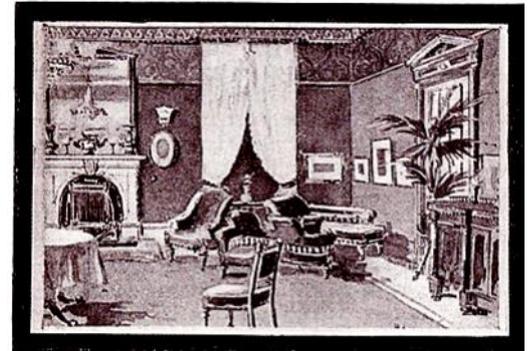
In researching The Windsor Hotel, we discovered a guest information booklet for sale in an old bookstore in California. We managed to secure this and below is an extract of it:

Construction of Hotel

In addition to Dining Room, Reading and Smoking Rooms, Reception, Drawing Rooms and huge Ball Room, the Windsoe has a large complement of Private Sitting Rooms and Bath Rooms, all elegantly furnished with a view to health and comfort. Bedrooms are likewise furnished in the most approved modern methods.

Decorations

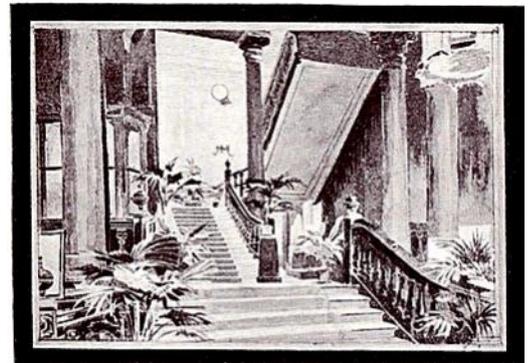
Further interest is added to the public rooms in the artistic decoration of the walls, which are mainly covered by sections of the great scenic picture—'The Battle of Bannockburn' - by Prof. Fleischer of Munich. This historic painting was on exhibition in the Panorama Buildings, Sauchiehall Street, Glasgow, and visited by thousands of delighted spectators.



Sketch of Drawing Room

Distinguished Patronage

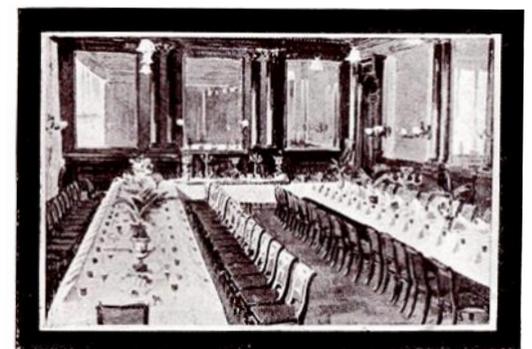
It has been an honour and privilege of the present proprietor to create for the Windsor a reputation for high-class and efficient catering world-wide in approval. Rulers and representatives of Foreign Courts have slept under its roof; the Lords of Session make it their headquarters; and scarcely a Congress of any importance visiting the City but here entertains in one form or other.



Sketch of Staircase

A Few of the Guests

To enumerate all the notable visitors who patronised the Windsor in public and private capacities would require a special directory; but amongst others may be mentioned :- H.I.H. Prince Henry of Germany, H.I.H. The Archduke Louis Victor of Austria; H.R.H. The Duke d'Abruzzi of Italy; H.H. Prince Abbas Bey of Egypt; The Shahzada, Nasrulla Khan of Afghanistan; Sir A. Martin; Sir Henry Irving; Madame Patti; Mr. Paderewski; and members of the leading nobility of Great Britain.



Sketch of Dining Room

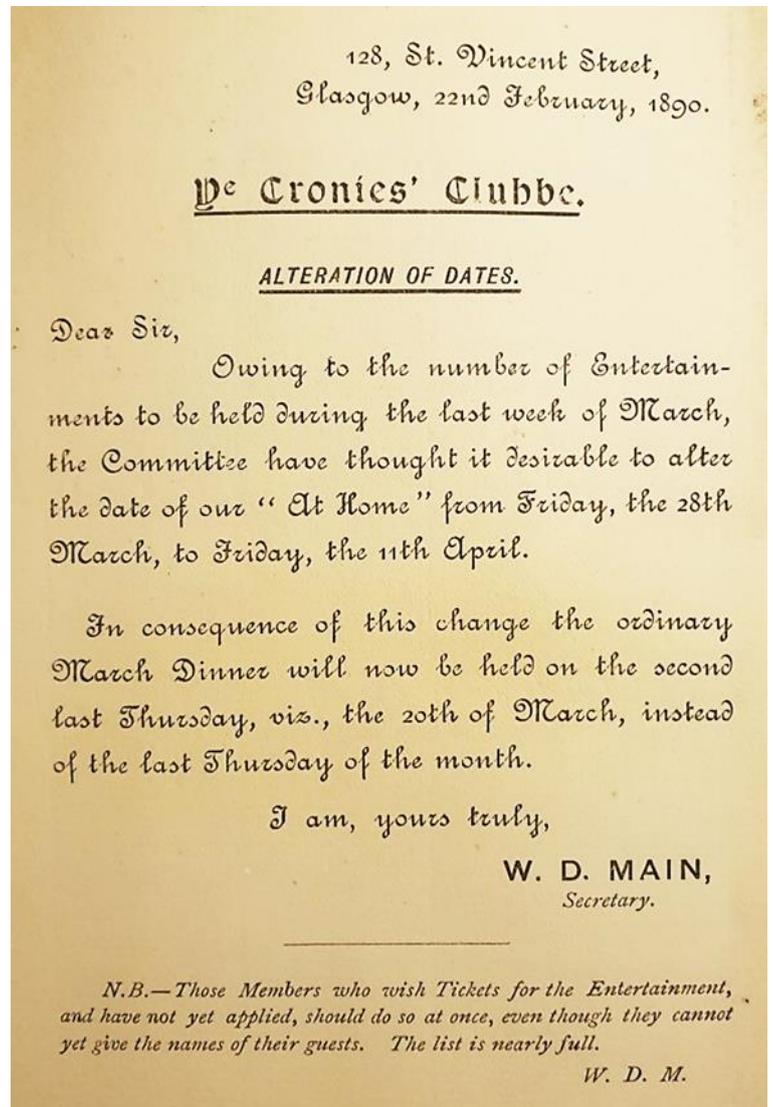
Cronies "At Home"

11th April 1890

To give you an insight into the materials issued in relation to just one concert, we have collated all tickets, letters, programmes and menus that were created for the Ye Cronies "At Home" event of 11th April 1890.

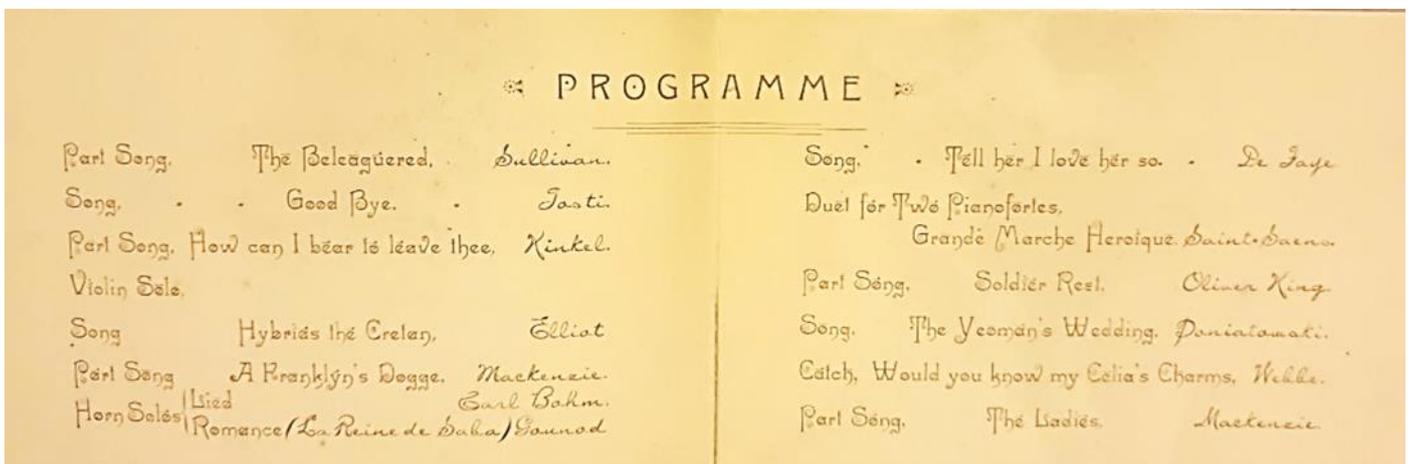
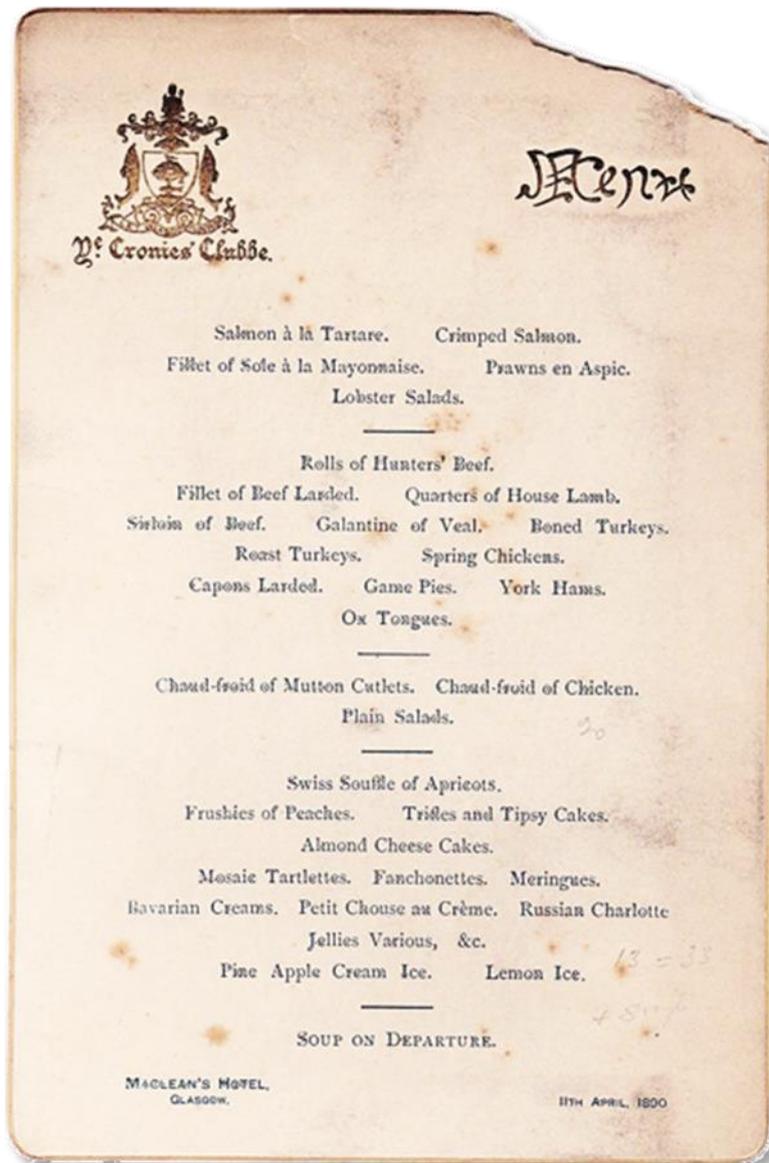
There were actually a few further letters than this as the Committee made an impromptu decision in February 1890 to make March's evening an "entertainment" evening. A letter was issued to inform members of this change to their social calendars, with the caveat that it relied upon the "entertainers within the membership being available".

Availability and social diaries appear to have not helped secure this end of March date as evidenced by the letter shown here, and so the "At Home" event was moved to the 11th April, and March's original, ordinary, concert moved forward to the 3rd week of March.



Cronies "At Home"

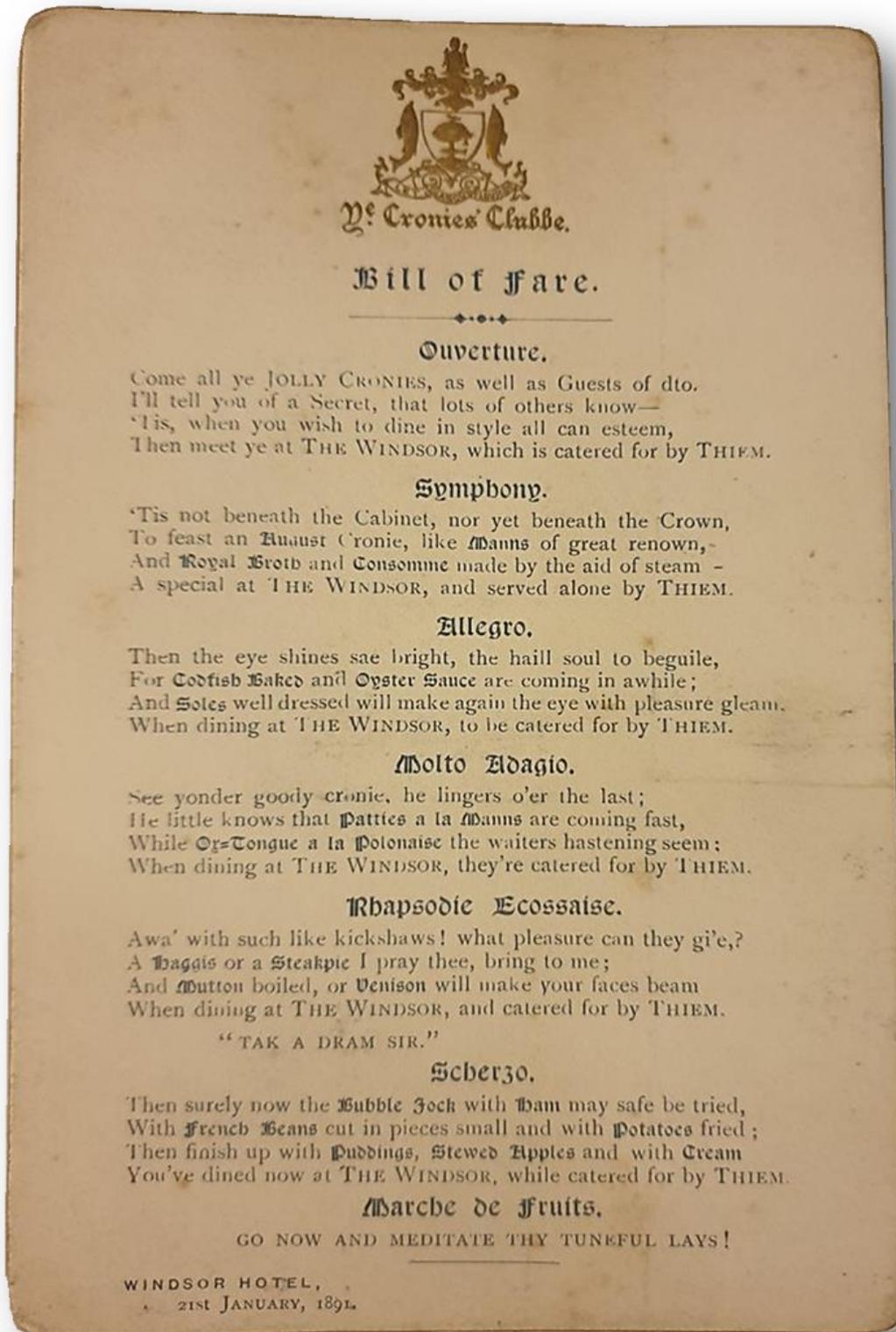
11th / 24th April 1890



Bill of Fare

21st January 1891

Being a club of confident performers, the Cronies took great pleasure in presenting the first "Bill of Fare" of 1891 in the form of jovial prose as can be seen by the following card:



Honorary Member

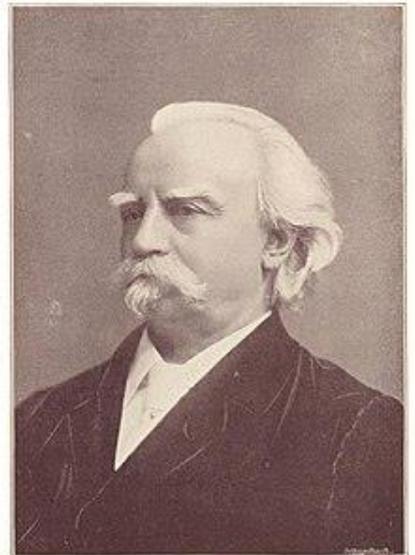
Sir August Friedrich Manns

Ye Cronies had a far fetching network of contacts in the late 19th century, and regularly invited esteemed members of the British musical scene to join them at a Cronies event.

One such special guest was **Sir August Friedrich Manns** (12 March 1825 – 1 March 1907), a German-born British conductor who visited Cronies in February 1891.

Manns had moved to England after serving as a military bandmaster in Germany, and became director of music at London's Crystal Palace in 1855.

Over the next forty years, Sir August is believed to have performed the works of more than 300 composers, and had given more than 12,000 concerts!



128 St. Vincent Street,
Glasgow, 6th January, 1891.

The Cronies' Club.

Dear Sir,

It has been arranged to hold this month's meeting on Wednesday the 21st, in the Windsor Hotel, as usual, at 5.30; dinner at 6 p.m. prompt. The usual Intimation Card will be sent you nearer the time.

Mr. August Manns is to be the guest of the Club that evening, and as a large meeting is expected, I hope you will let me know of your intention to be present, and whether you will be accompanied by a guest, or more than one.

I am,

Yours faithfully,

W. D. MAIN,
Secretary.

Sir August's connection to Glasgow was through the Glasgow Choral Union, where he directed their orchestral concerts for thirteen consecutive seasons, and we can only assume he met members of the Cronies through this venture, most likely via our Musical Director Montague Smith who himself was conductor of the Glasgow University Choral Society.

The Club notice regarding Sir August's appearance warned members that they expected a large audience. So impressed by the Cronies entertainment, Sir August returned in December 1893 with several members of his orchestra whereupon he was made an Honorary Member of the Club.

Three years after visiting Ye Cronies, Manns became a British citizen, and in 1903 was knighted.

Unfortunately just 4 years later Manns passed away, just short of his 82nd birthday, and was buried at West Norwood Cemetery in London.

Club President

1891 - 1910



JOHN HAMILTON

John Hamilton
b. 30th Oct. 1840 d. 6th Dec 1930

Born and raised in Barony Glasgow (today's Barony Hall, Strathclyde University), Ye Cronies' 3rd President represented the fastest growing industry in Glasgow in the late 19th century – Clyde Shipbuilding.

Being the first son of James Hamilton, an engineer and partner of Robert Barclay and Curle, Hamilton married the daughter from another shipbuilding family – the Denny Brothers.

By the 1870s he had established himself as an engineer, working for “the father of Clyde Shipbuilding” Robert Napier at his Lancefield ship yard.



Lancefield Shipyard, 1860s

After Robert Napier's death in 1878, John purchased the Napier family business at auction for £270,000 and became a partner alongside his brother, James, and the talented marine engineer Dr. Alexander Carnegie Kirk.



Over the course of the next two decades, still trading under the renowned Napier name out of the Govan Old Yard, Hamilton's company built ships for the Aberdeen White Star Line.

In 1881 they were the first to develop the ‘three crank triple expansion’ engine when building the ‘SS Aberdeen’ and fitted it to their new ship the ‘Parisian’, which became the first steel-hulled vessel to cross the Atlantic.



The Parisian

Club President

1891 - 1910

In 1891, ten years after joining the Club, John Hamilton succeeded James Cowan as Ye Cronies President.

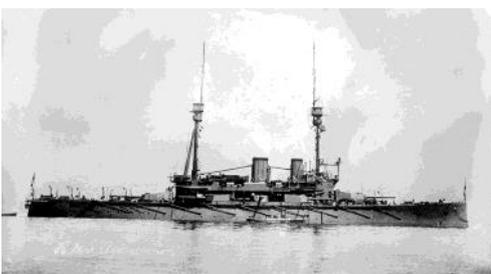
As will be seen, John's tenure saw a lot of musical talent pass through the Cronies doors, and he went on to set a record term of 19 years as President.



It was during these years that the Chairman's gavel made its first appearance at a Cronies Committee meeting. Hamilton clearly became synonymous with the gavel as the Cronies membership went to the effort of presenting him with a personally inscribed copy upon his retirement from the Presidency in 1910.

By the turn of the century, as Hamilton approached his 60s, the Napier shipyard was sold on to William Beardmore & Co. who he continued to advise as a consultant.

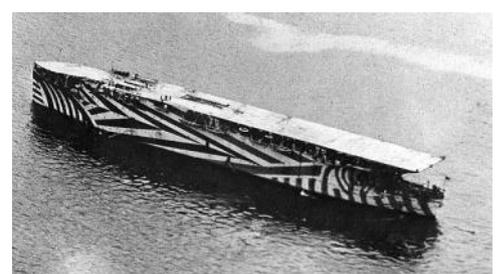
John listed his occupation, perhaps light-heartedly, as "sometime shipbuilder" for Beardmore, and this role would become critical in the lead up to and during The First Great War where he would have overseen the company's building of three dreadnoughts and the world's first aircraft carrier to have a full-length flight deck.



HMS Agamemnon (1904)



HMS Ramillies (1917)



HMS Argus (1917)

John Hamilton remained a member of Ye Cronies until his passing in 1930 at the age of 90, a total of 48 years which left an indelible mark on Cronies history.

His brother James died just two years later and is buried in the Glasgow Necropolis. Unfortunately, as of this writing, we have yet to ascertain where John was laid to rest.

Presidential Farewell

James Cowan's Presentation

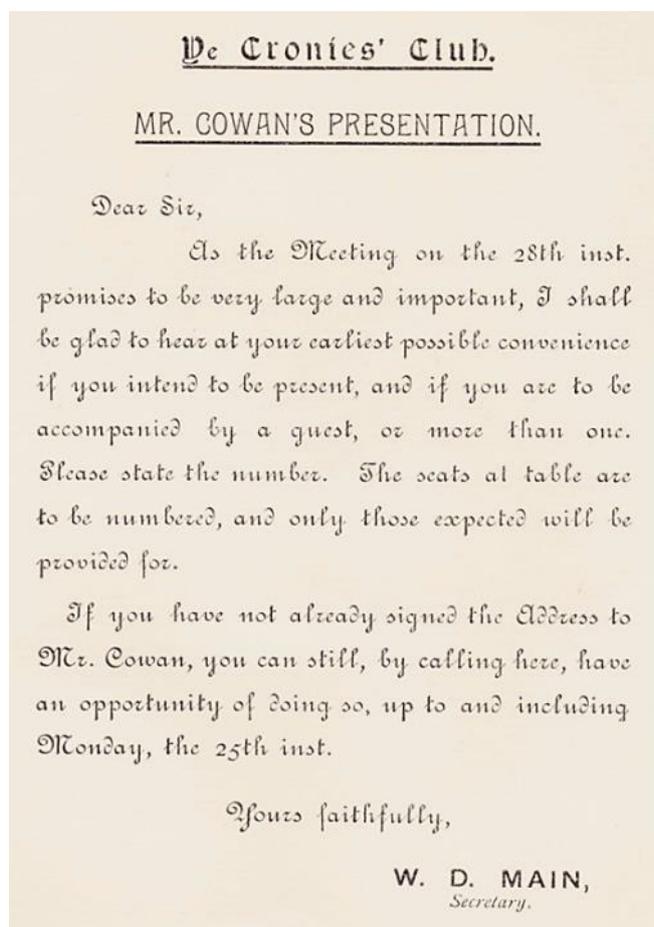
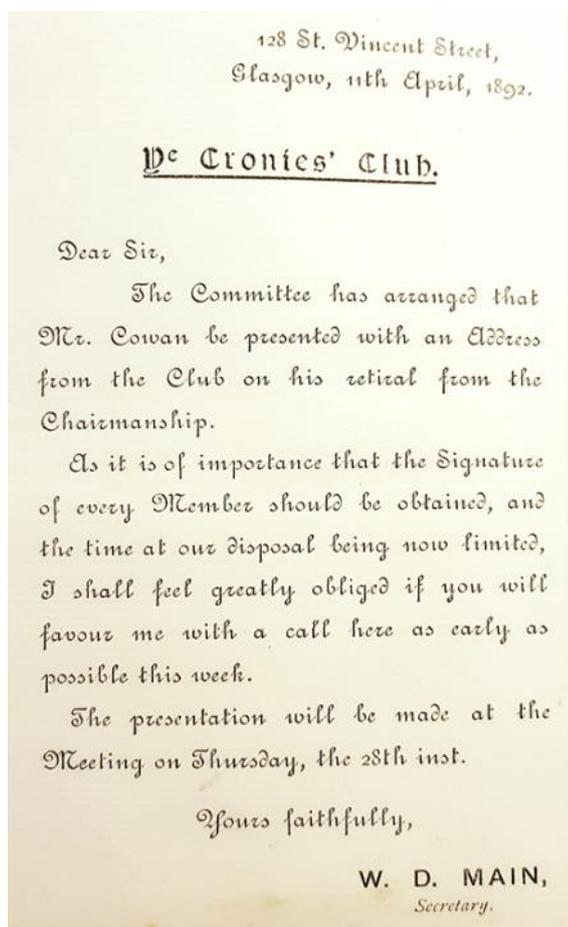
The Cronies' second President, James Cowan ended his term in 1891, and the Club's members clearly felt his 9-year term deserved recognition and thanks.

As shown by these Club notices, Members were asked to sign a 'testimonial' plaque that would be presented to Mr. Cowan at the season-closing evening in April.



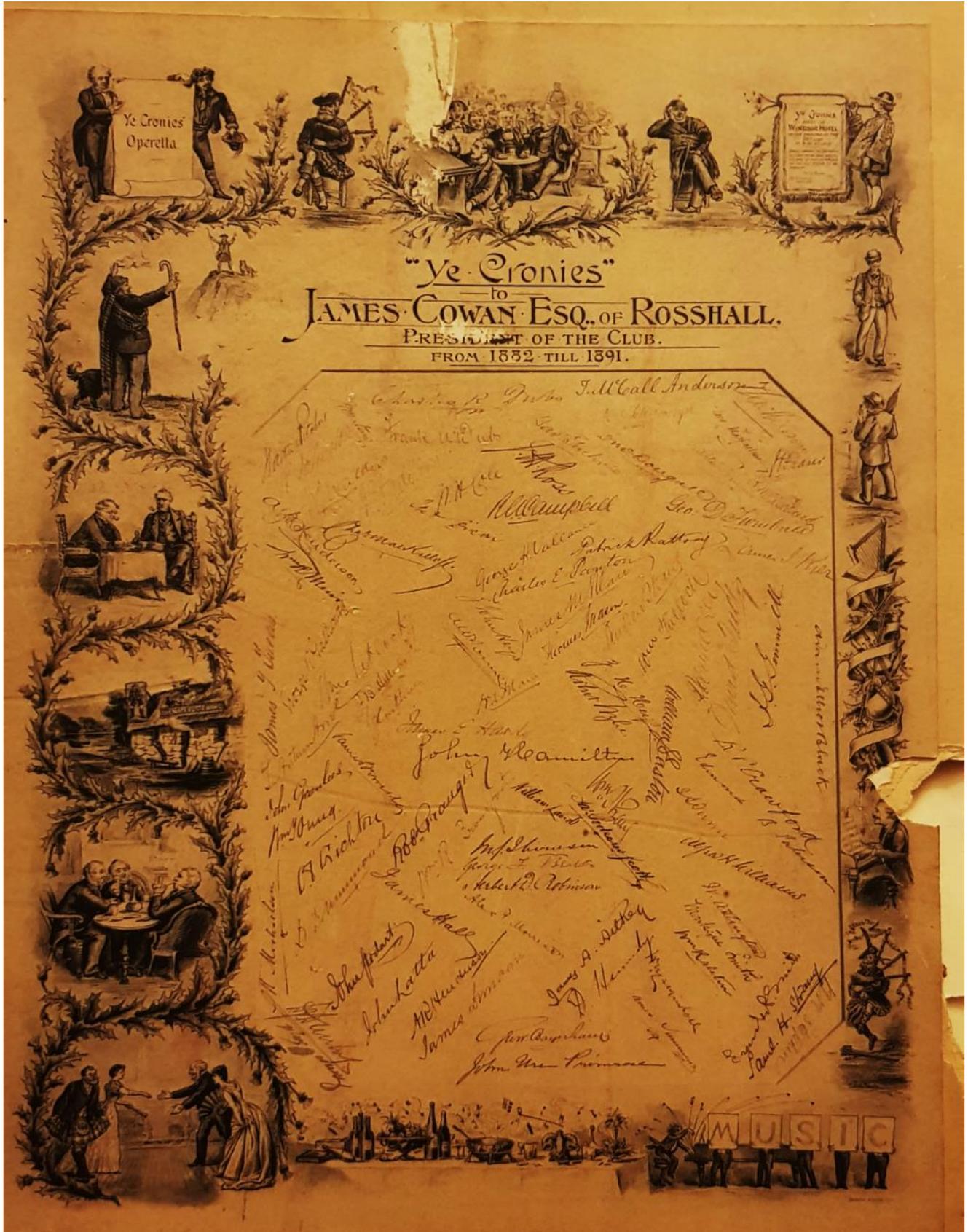
Having stepped down as President in 1891, it is unclear why the Club waited a full year to make a presentation to James Cowan, it may be that his successor felt April's 'At Home' event ensured a significant audience to give full credit to Mr. Cowan's time in office.

Free copies of the 'testimonial' was offered to all members and a copy has been recovered for the Cronies archives. Whilst it is in poor condition you can see many members made the effort to get this signed prior to being presented to the former Chairman.



Presidential Farewell

28th April 1892



Wine List

November 1893



SHERRY.			
		Bottle.	Half-Bot.
1	Pale Sherry, - - -	4/	2/
2	Vino de Pasto. - - -	6/	3/
PORT.			
5	Fine Old Port, - - -	7/	3/6
CLARET.			
25	Medoc, - - - -	3/	1/6
26	St. Julien, - - - -	5/	2/6
28	Chateau d'Issan, - - -	7/	3/6
32	Chateau Durford Margaux, 1880,	10/	—
BURGUNDY.			
7	Beaune, - - - -	5/	2/6
STILL HOCK.			
6	Nierstein, - - - -	5/	2/6
9	Liebfraumilch, - - - -	6/	3/6
CHAMPAGNES.			
11	St. Marceaux, 1884, - - -	12/6	6/6
10	Deutz & Geldermann, 1884,	12/6	6/6
10c	,, Magnums,	25/	—
10d	,, double Magnums,	50/	—
15	Ayala, 1887, - - - -	11/	5/6
16	Irroy, 1884, - - - -	12/	—
	Binet Fils & Co., - - -	10/6	5/6

November, 1893.

Cronies Correspondence

A call to rehearsals

The early days of the Club relied upon its members to provide the musical entertainment at each event. This resulted in a plethora of operetta's, part-songs and prose being made specific for these events, but the following letter issued at the start of the 1897 season indicates the Committee felt members required some practice in advance of each event!

The Cronies' Club.

128, St. Vincent Street,
Glasgow, 23rd October, 1897.

Dear Sir,

With a view to improving the Part-Singing in the Club, it has been arranged that a rehearsal shall be held at 7-30 p.m., every month, on the Monday previous to the usual Monthly Meeting of Members.

You are particularly requested to be present at these rehearsals.

The rehearsal for our first Meeting will, therefore, be held on Monday next, the 25th inst., at 7-30 p.m., in the Windsor Hotel.

We are,

Yours faithfully,

W. R. BROADFOOT,

W. STRANG,

Members of Committee.

Cronies Special Guests

Carl Rosa Opera Company

In April 1894, Glasgow's Theatre Royal were playing host to a rare one-off staging of Berlioz's *Damnation of Faust*, as performed by the Carl Rosa Opera Company.



Role	Cast
Marguerite	Zélie de Lussan
Faust	Barton McGuckin
Méphistophélès	Alec Marsh
Brander	Lempriere Pringle
Conductor	Claude Jaquinot

This would have attracted significant interest within Glasgow as the company was well known for having brought professional opera to Glasgow for the first time back in 1877.

What brought their visit even more excitement amongst Cronies members was an announcement 10 days prior to this performance that “several members” of the company would be in attendance at the Cronies ‘At Home’ concert, scheduled for the day before the Theatre Royal’s performance.

Founded by Germany’s Carl Rosa alongside his wife, Scottish operatic soprano Euphrosyne Parepa, the Carl Rosa Company still holds the record as the longest-running and most successful travelling opera company in British history.



As per the cast list above, four individuals as well as the conductor were in Glasgow for their stage production and would no doubt have been the guests of Cronies on 26th April 1894.

Amongst the cast was the versatile Ms. Zélie de Lussan, one of the company’s star performers following her world-acclaimed *Carmen*, as well as being Charles Gounod’s first Juliette in England. Lussan’s presence at Ye Cronies would have undoubtedly been noticed.

Just two years after the cast members attended Cronies, they made the first performance in England of Puccini’s *La Bohème* in Manchester in 1896, a popular song at Cronies today!

After nearly 100 years of travelling the globe, the Carl Rosa Opera Company officially ended their operatic productions in 1960 with a performance of *Don Giovanni* in London.

Today, in a strikingly similar vein to Ye Cronies’ own Opera Awards, the company lives on as a Trust that uses its resources to support opera singers in the form of grants.

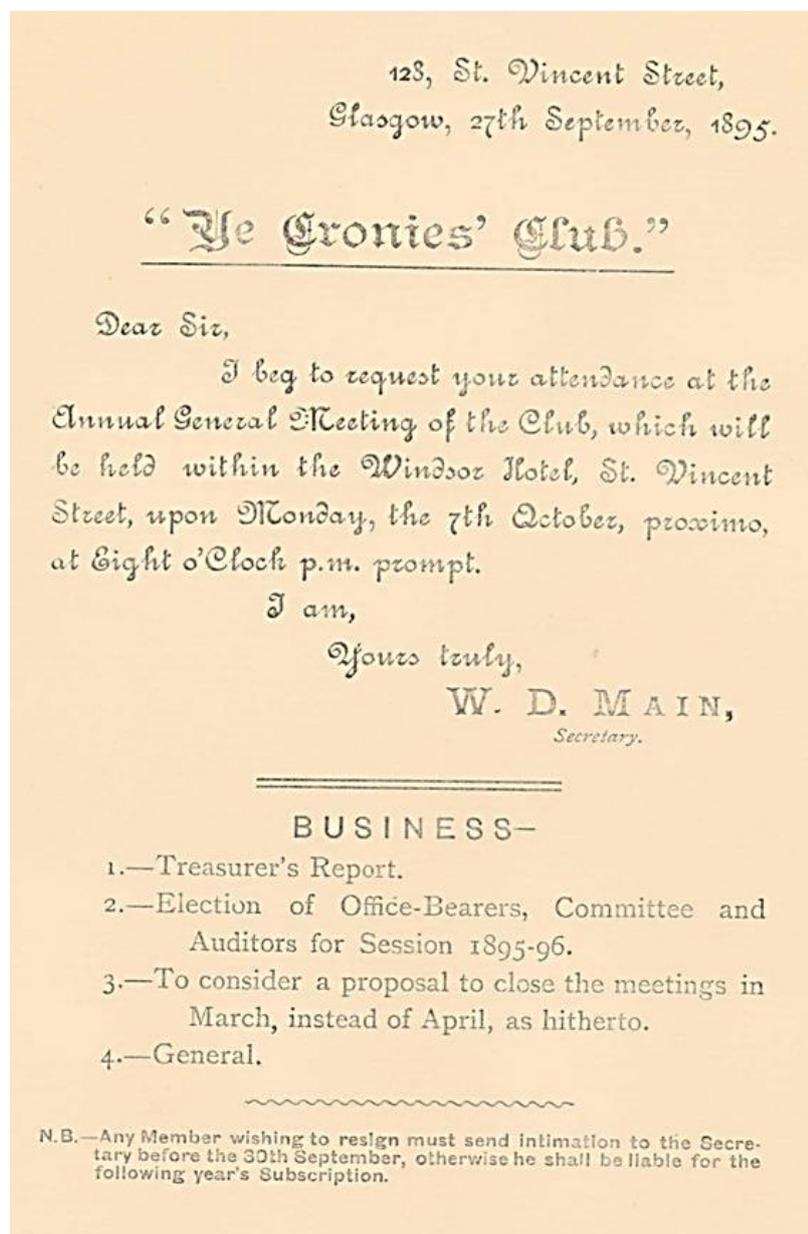
Cronies Correspondence

Proposed Calendar Changes

Up until the 1895 season, Cronies had used their April concert to hold their 'At Home' events, typically an evening of performances followed by a dance/ball.

The 1894/95 season saw these very popular events switch to a February date and the AGM that year saw a proposal to reduce the Cronies season to 6 events, removing April's date completely.

This proposal appears to have been rejected outright as the April concert continued to be held well into the early part of the 20th century.



Ye Cronies Menu

27th February 1896

MENU

Soups.

Consommé à la Royal.

Soup à la Reine.

Fish.

Mayonnaise of Salmon.

Entrées.

Sweetbreads à la Jardinière. Chicken and Rice.

H A G G I S.

Joints.

Roast Lamb, Mint Sauce.

Roast Turkey and Ox Tongue.

Peas. Salade.

Sweets.

Meringues and Cream. Ashantee Trifle.

German Tart.

Cheese. Celery.

WINDSOR HOTEL.

27th February, 1896.

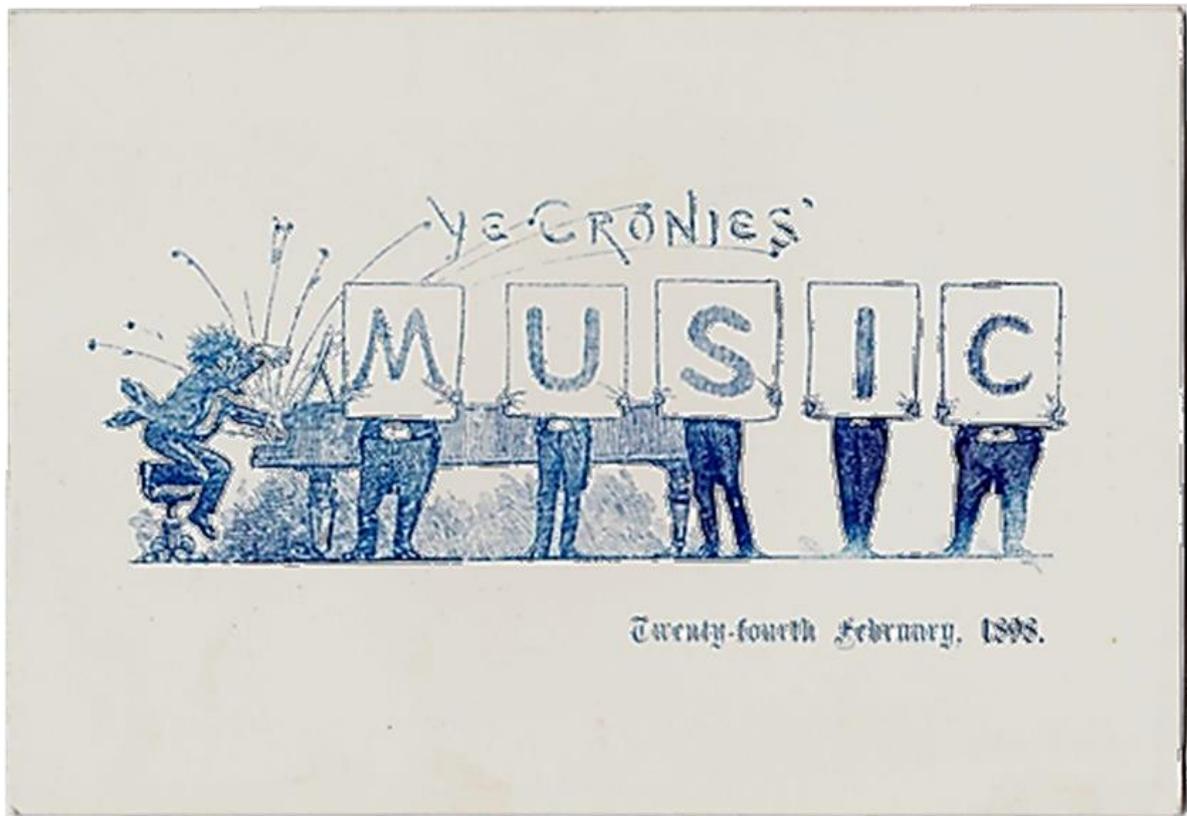
Invitations

February 1897



Cronies 'At Home' Programme

February 1898



Twenty-fourth February, 1898.

PROGRAMME

Part Song, "Fill the Shining Goblet," *Parry*

Fill the shining goblet and pass it freely round, Quaff the purple stream to music's cheerful sound;	Let our motto be mirth and harmony, And let all gloomy thoughts in sparkling wine be drowned.
---	---

Solo.

To sing of woman's charms
Your voices join with mine,
Her dear, bewitching smile
Gives brightness to the wine.

Song, "Kit" (The Flower of the Regiment), *Stephen Adams*
Mr. H. J. M'DOWALL.

Kit was the darling of us all ! Soldiers short and soldiers tall Adored this maid of tender years, Who was one of ourselves, and knew no fears ; Her mother she had never known, — So the colonel's daughter was all our own, And the men all said, where'er they went, That Kit was the Flower of the Regiment.	Kit, with her love of daring pranks, Ruled us all from chief to ranks ; With her rippling laugh, like a silver bell, Where'er she came the sunlight fell. The women laughed, the children cheered, When Kit in her soldier cap appeared ; And the men sang gaily as they went — "Our Kit is the Flower of the Regiment," —
---	---

Kit with her fearless eyes of blue, —
Kit with a heart so brave and true !

Cronies 'At Home' Programme

February 1898

Then came the war,—and soon our call
Right to the front, to stand or fall.
Kit was there, where'er we led,
Cheering us on when hope seemed fled,—
Till with one great charge we gained the day ;
But a cruel bullet glanced her way,
And there with a smile, and her life blood spent,
Lay Kit, the Flower of the Regiment !

Softly, my comrades, we laid her down,
The soldier's cap for her earthly crown ;
There, with the red wound in her breast,
Weeping, we laid her down to rest.
And then we sadly marched away ;
But ne'er a man forgot the day
When God to earth His angel sent,
To claim the Flower of the Regiment ;—

Kit with her fearless eyes of blue,—
Kit with a heart so brave and true !

Violin Solo, *Lègende,* *Wieniawski*
Mr. MAURICE SONS.

Song, *Serenade,* *A. D. Roche*
Mr. SUMMERS.

I watch for thee in starless night,
I list for thee when winds are still,
Look forth, thine eyes shall give me light,
Speak, and my heart with music fill.

Good-night, Good-night ! my watch I keep,
Near to thee while others sleep,
Good-night, a thousand times, Good-night.

What ! will thine eyes not deign to shine ?
Nay, then, my heart is lone and drear ;
What ! will thy voice not answer mine ?
My song thou wilt not come to hear.

Good-night, Good-night ! Ah ! let me hear
That one word my heart to cheer,
Good-night, a thousand times, Good-night.

3

Part Song, "Rest, Dearest, Rest," *Kuchen*

Rest, dearest, rest in thy bower,
Where nought shall thy calm slumber break,
While soft cooling breezes are blowing,
And night's deep'ning shadows are growing,
True love shall near thee wake.

Sweet be thy sleep till the day is new born,
Till once more there comes the morn.

Rest, dearest, rest in thy bower,
Throughout all the calm hours of night,
And when golden morning's bright beaming
Shall rise to awake thee from dreaming,
Then bless the cheerful light.

Sweet be thy sleep till the day is new born,
Till once more there comes the morn.

Song, "Bedouin Love Song," *Pinsuti*
Mr. MARSHALL.

From the desert I come to thee,
On my Arab shod with fire ;
And the winds are left behind,
In the speed of my desire.
Under thy window I stand,
And the midnight hears my cry,—
I love thee ! I love but thee !
With a love that shall not die !—
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment Book unfold !

From thy window look and see
My passion and my pain ;
I lie on the sands below,
And I faint in thy disdain.
Let the night winds touch thy brow
With the breath of my burning sigh,
And melt thee to hear the vow
Of a love that shall not die !—
Till the sun grows cold,
And the stars are old,
And the leaves of the Judgment Book unfold !

4

Cronies 'At Home' Programme

February 1898

Part Song, "The Winds Whistle Cold," *Sir H. R. Bishop*

The winds whistle cold and the stars glimmer red,
The flocks are in fold and the cattle in shed.

Solo.

When the hoar frost was chill upon moorland and hill,
And was fringing the forest bough,
Our fathers would trowl the bonny brown bowl,
And so will we do now, and so will we do now, Jolly Hearts.

Gaffer Winter may seize upon milk in the pail,
'Twill be long, 'twill be long, ere he freeze the bold, bold brandy and ale.
For our fathers, our fathers so bold,
They laughed at the cold
When Boreas was bending his brow, quaffed mighty ale,
And they told a blyth tale,
And so will we do now, and so will we do now, Jolly Hearts.

Chorus, "Soldiers' Chorus," *Gounod*

Toy Symphony (ORCHESTRA), *Dr. Hardy*

7

Auld Lang Syne.

1st Verse, Mr. JOHN GUTHRIE.
2nd Verse, Mr. MACPHERSON.
3rd Verse, Mr. BROADFOOT.

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne!

Chorus.

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

And surely ye'll be your pint stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.

Chorus.

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

And there's a hand, my trusty fiere!
And gie's a hand o' thine!
And we'll tak a right gude-willie waught,
For auld lang syne.

Chorus.

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet,
For auld lang syne.

8

Cronies Correspondence

Sir Henry Irving & Bram Stoker

One fascinating piece of correspondence discovered whilst researching this period of Cronies history was found, rather surprisingly, within the archives of Shakespeare Centre Archive in Stratford Upon Avon.

Within this archive are letters between Ye Cronies and two very prominent figures from the stage and literary world of the late 19th century - Sir Henry Irving and Mr. Bram Stoker.



Actor Henry Irving was highly respected in his field having gained great success on the stage. He was recognised for raising the standards of theatre productions, particularly through London's Lyceum Theatre which he owned and ran.

This success saw him rewarded with a knighthood by Queen Victoria in 1895, a first for the acting profession at the time.

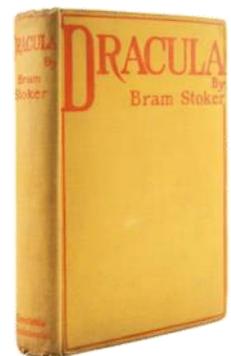
During a short provincial tour in September, Sir Henry fell severely ill whilst travelling from Dalmeny to Glasgow in the midst of a storm and retired to the Windsor Hotel to recover.

Unfortunately his illness nearly proved fatal as he was diagnosed with pneumonia and pleurisy in the early weeks of October, leaving him breathless and bed-ridden.

On the night of the next Cronies concert, on 26th October, word had clearly got out that Sir Henry was gravely ill and members took it upon themselves to sign a menu card with a note expressing their wishes for a swift recovery.

Upon receipt of these well wishes, Sir Henry wrote a note on the back of an envelope the following day asking his business manager to contact the Cronies President and thank the club for their note, alongside an apology for not being able to meet them in person.

What may not be well known is that Bram Stoker, author of the classic novel *Dracula*, was Sir Henry's business manager, and therefore was charged with contacting President John Hamilton with their thanks.

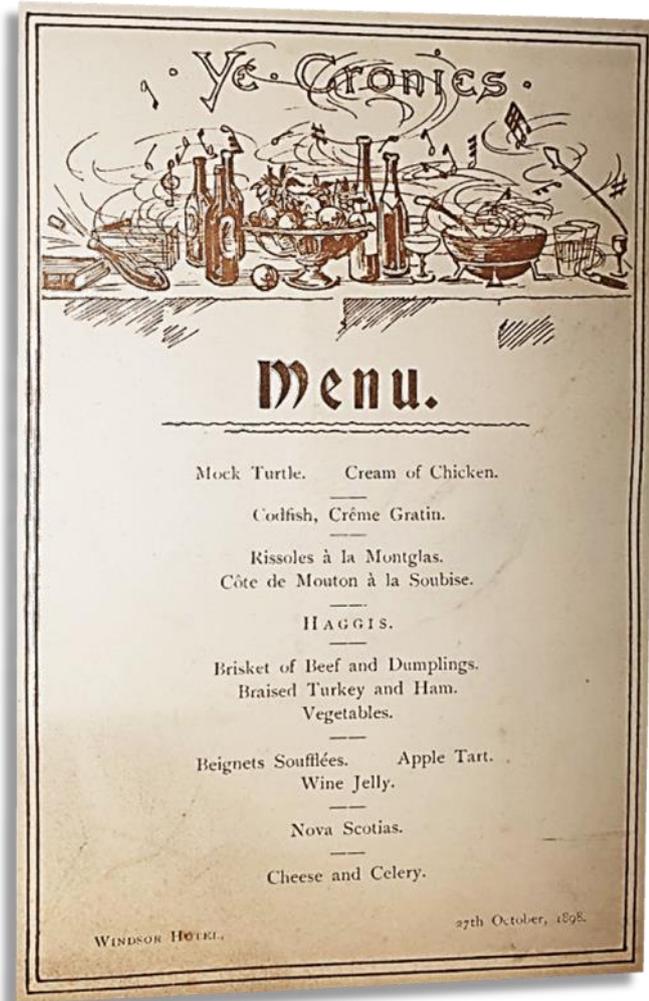


Sir Henry made a full recovery, returning to work in November with his theatre company. Sadly his fortunes did not improve much in the longer term as he fell on financial hardship and in 1905 suffered a stroke whilst performing in Bristol and died shortly thereafter.

Cronies Correspondence

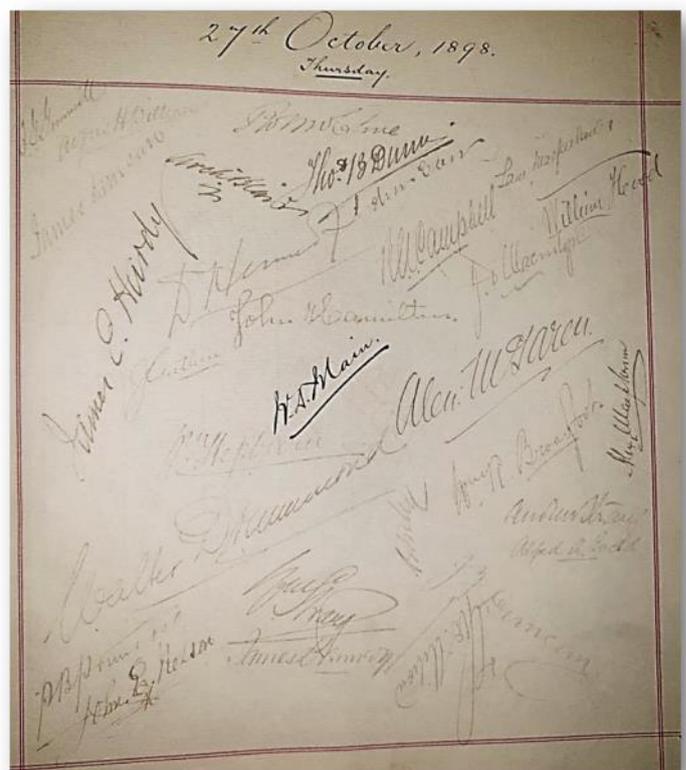
Sir Henry Irving & Bram Stoker

We have yet to gain access to the physical letters that were exchanged between Sir Henry Irving and Ye Cronies, but we do have a copy of the menu card that our members would have signed, and the sign-in book from that evening's event indicating which members were involved in the gesture.



Menu Card - October 27th

The reverse side of this menu card was signed, in pencil, by all members including John Hamilton.



Members Sign-in Book - October 27th

The signatures of all members present at October's event who would have sent their well wishes to Sir Henry.

Honorary Member

Dr Francis Elgar

Under President John Hamilton's watch, Ye Cronies featured a number of notable figures from the Clyde's shipbuilding community.

One such individual who was awarded an Honorary membership in the 1890s was Dr. Francis Elgar who served on the Board of Directors for the Fairfield Shipbuilding and Engineering Company at the time.

Born in Portsmouth in 1845, the Elgar family had been long associated to the Royal Dockyard, and this is where Francis Elgar began his professional training in 1858.



b. 24 Apr. 1845 d.17 Jan. 1909

After a distinguished three years at the new Royal School of Naval Architecture and Marine Engineering at South Kensington, Francis graduated with first class honours in 1867 and took up a junior role in the Navy's shipbuilding department.

Elgar undertook contracts with various institutions over the next 14 years, including assisting Chief Naval Constructor Sir Edward James Reed in the Admiralty and advising the Japanese government on their naval construction.

In 1883 Elgar was appointed the first professor of naval architecture at Glasgow University, a position he held for the next 3 years, achieving his Doctor of Laws (LL.D.) in 1885.

Leaving his University post after such a short tenure only occurred as Francis was invited to become Director of the Admiralty Dockyards, which led to him being appointed Naval Architect and a Director of the Fairfield Shipbuilding & Engineering Company in 1892.



CAMMELL LAIRD
& CO. LTD.

Coming towards the end of his career in 1906, Francis attempted to stand down from his post at Fairfield but was quickly recalled and asked to take on a second Chairmanship at Cammell, Laird & Co. where he continued until his sudden and unexpected passing in 1909 whilst in Monte Carlo.

Ye Cronies 21st Anniversary

29th December 1898

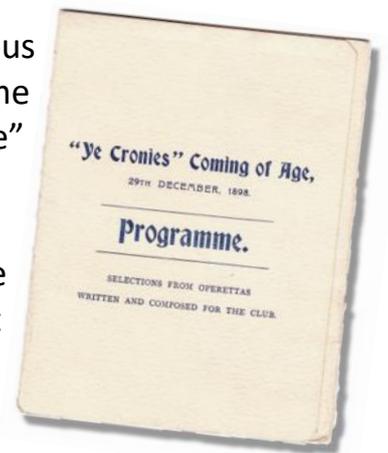
The Ye Cronies concert of 29th December 1898 represented the 21st anniversary of the Club's existence.

The Club Secretary, William D. Main, recorded his reflections and observations on how the Club had grown from such humble beginnings noting:

“Functions had become so popular that the number of guests has only been limited by the accommodation in the hotel.”

The Committee were very keen to recognise this prestigious milestone, an age recognised as when someone is seen to become a member of society, so they titled the night their “Coming of Age” concert

To fully appreciate the achievements of the Club, the Committee decided that the evening would include selections from the most popular and successful operettas performed at Cronies events, namely:



Ye Cronies Operetta

First performed on 20th February 1880, this operetta was wholly written, composed and produced by members of the Club. It received such a positive response that it prompted the creation of the first Cronies 'At Home' event just two months later which attracted an audience of over four hundred avid listeners.

Killabag Shootings

Performed on 29th March 1882, this three-act operetta made its debut at the first ever Cronies Ball in St. Andrew's Halls. Written by our first President James Muir, with music composed by Concert Director Montague Smith, it played to a sold out audience.

“Daniel O'Rourke” or A Voyage to the Moon

Finally, by but no means least, this very popular musical interpretation by Mr. Ernest Ford first featured at the Ye Cronies 'At Home' event held on 1st February 1884 and become a long-time Cronies favourite.

"Coming of Age" Concert

Menu Card



“Coming of Age” Concert

Programme

The programme to celebrate the 21st anniversary of Ye Cronies consisted of the most popular compositions created and performed by its members over the years.

The inserts have been magnified to highlight the authors and contents of each operetta.



“Killabag Shootings.”

COMPOSED BY MONTAGUE SMITH.

LIBRETTO BY JAMES MUIR.

CHORUS, - - - “Here’s health to Man.”
 SOLO AND CHORUS, “When the breath of Autumn.”
 SOLO AND CHORUS (Gaelic), - “Vertach Maree.”
 SONG, - - - “A host of tender Memories.”
 SONG AND CHORUS, “I’m a Critic for a Journal.”
 CHORUS, - - - “Farewell, the evening closes.”

“Ye Cronies Operetta.”

COMPOSED BY A. ROSENBERG.

LIBRETTO BY JAMES MUIR.

CHORUS, - - - - - “Hail, hail, hail.”
 SONG AND CHORUS, “Now Cronies take the Cup.”
 LAWYER’S SONG, - - - “Six and Eight-pence.”
 QUARTETTE & CHORUS, “We wish you good evening.”
 SONG, - - - - - “Then adieu Sweet-one, adieu.”
 SONG & CHORUS, “Nigh fourteen thousand years ago.”

“Daniel O’Rourke” or A Voyage to the Moon.

COMPOSED BY ERNEST FORD.

LIBRETTO BY W. MACINTOSH.

CHORUS (Pirates), - “Now we’re ready to set Sail.”
 SONG AND CHORUS, “Let the Lords in their Castles.”
 CHORUS, - - - - - “Mighty Ale.”
 SONG AND CHORUS, - - - “I keep a small Inn.”
 SONG, - - - - - “Old man of the Moon.”
 SOLOS AND CHORUS, - - - - - “Joy, Joy.”

“Coming of Age” Concert

Reflections

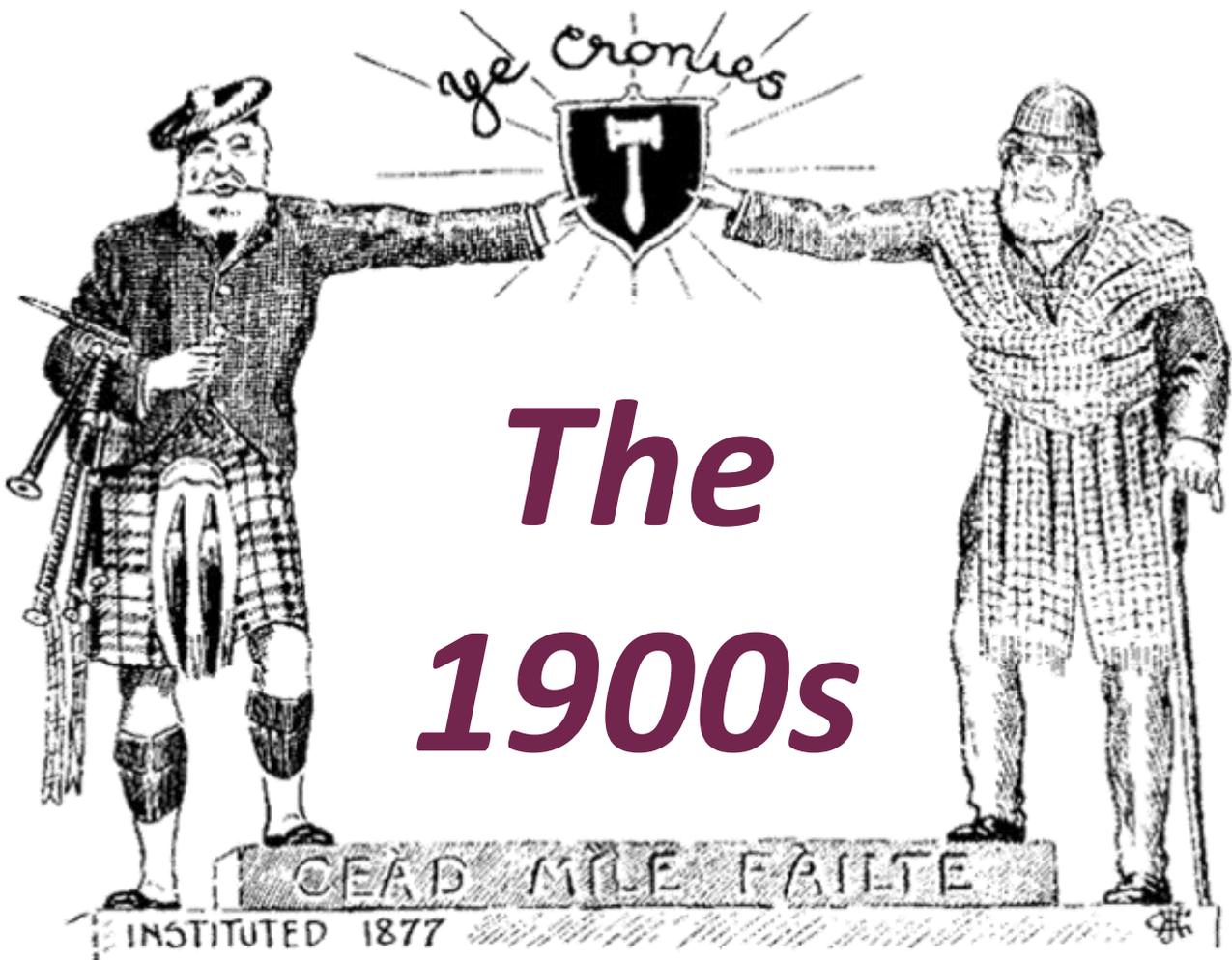


***Perhaps our most enjoyable experiences
are the ordinary monthly meetings,
when we keep the “lamp of friendship” burning,
by dining together, and listen to the strains of music
under the soothing influence of the “pipe of peace”***

Reflections of Club Secretary W.D. Main
on 21st anniversary of Ye Cronies
29th December 1898

Our Story

Chapter 2



The 1900s

Establishing a Legacy | Philip Halstead | Sir Frederick Cowen
Concert - Cancelled | Glasgow International Exhibition | Silver Jubilee
Gavel & Jewels | Committee Photo | Defining a Generation of Music

Cronies in the 1900s

Establishing a Legacy

In the first decade of the 20th century, it's hard to ignore a feeling that Ye Cronies was undergoing a "changing of the guard", whilst at the same time establishing some of the norms that we see in the Club today...

Ye Cronies Archives

Unfortunately one of the most glaring issues in this period is the severe lack of official Club records. In comparison to the first 20-odd years of the Cronies existence, there are few records regarding the Club's next 20 years.

What we do have from this period is reduced to a few well-preserved mementos. The original set of 'leather-bound books' that provided a wealth of detail on the early years of the club came to an end in 1904. Whether the effort involved in maintaining archives to the rich extent of previous decades proved too much is unknown.

Curiously, the existence of two, very thorough, guestbooks that captured who attended each event in the 1900s suggests further records do exist somewhere but have been misplaced. Hopefully they will be re-discovered in time and allow more light to be shed on the character of the club beyond what has been established in these pages.



Musical Direction



Given the Club's original rules stated very explicitly that concerts must be of Scottish origin, the turn of the century saw a clear movement towards incorporating more mainstream operatic and orchestral characters, if not actual performances.

It is notable that the Club's founding Musical Director, Montague Smith, stood down at the end of the 1899/90 season.

Whilst our Club guestbooks show that Montague continued on as an ordinary member for many more years (bringing his son Montague Jnr along with him), the next 10 years saw two successful Musical Directors join the club.

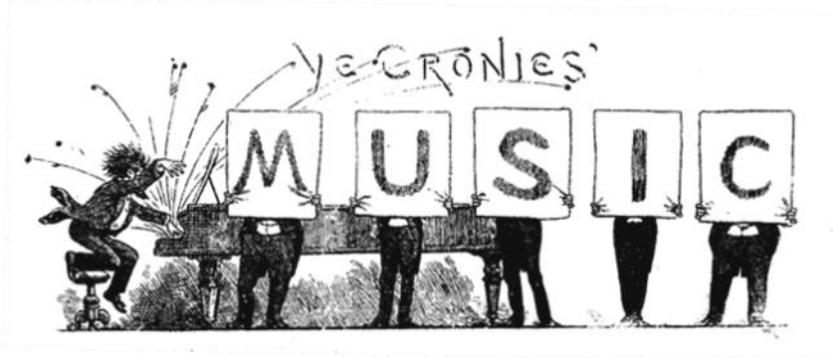
Both new Directors brought their own distinctive musical tastes, and it was noticeable that more humour and prose started to appear on programmes.

Cronies in the 1900s

Establishing a Legacy

Concert Direction

This decade also saw the introduction of a “Concert Director”, a role that would provide a constant between concerts, as well as define the tone and joviality at each event.



Whether it was by design or chance, the first man chosen for this role remained in this new position for the next 40 years, and there is no doubt he left an indelible mark on how Ye Cronies concerts were presented to members and visiting guests.

Membership

Following the passing of the Cronies’ first President, James Muir, in 1898, a memorial to him described the Club as:

“One of the most distinctive of the social institutions in the city”

This statement, whilst very flattering, was very much reflected in its membership at the start of the 20th century. With Glasgow’s shipbuilding industry in full-flow, some of the most notable family-run businesses were represented in the Club. No doubt heavily influenced by the Cronies President at the time, John Hamilton, Ye Cronies had members of the Napier, Inglis, and Broadfoot clans amongst others.



As will be explored later, Ye Cronies’ members played some key roles in Glasgow’s International Exhibition of 1901, and just further underscores the character of the Club’s membership at the time.

Ye Cronies Calendar

1900 - 1909

The Members Sign-in Book kept records of all events held up to 1904 at which point records did not restart until the 1930s

Year	Month	Date
1900	January	24
	February	22
	March	29
	April	26
	October	25
	November	29
	December	27
1901	January	31
	February	28
	March	28
	April	25
	October	31
	November	28
1902	January	30
	February	27
	March	25
	April	24
	October	30
	November	27
1902	December	29

Year	Month	Date	
1903	January	29	
	February	26	
	March	??	
	April	30	
	October	29	
	November	26	
1904	December	-	
	January	7	
	January	28	
	February	25	
	March	31	
	April	28	
1904	October	??	
	November	??	
	December	??	
	1905	January	??
		February	??
		March	??
October		??	
November		??	
December		??	

Year	Month	Date
1906	January	??
	February	??
	March	??
	October	25
	November	29
	December	27
1907	January	31
	February	28
	March	28
	October	31
	November	28
	December	26
1908	January	30
	February	27
	March	26
	October	29
	November	26
	December	31
1909	January	??
	February	25
	March	25
	October	28
	November	25
	December	30

CANCELLED

Cronies 'At Home'

No Records

Setting the Scene

World events in the 1900s

- 1900 - *The Opera Tosca by Giacomo Puccini premieres in Rome.*
- 1901 - *The “Grandmother of Europe”, Queen Victoria dies aged 81 after a 63 year reign.*
- 1902 - *Ritz Hotel opens in London*
- 1903 - *First UK Number Plate issued*
- 1904 - *JM Barrie’s Peter Pan is first performed.*
- 1905 - *Aspirin marketed for the first time.*
- 1906 - *Mount Vesuvius erupts, killing more than 100 people.*
- 1907 - *Sir Robert Baden-Powell forms the Boy Scouts movement*
- 1908 - *First Model T Fords are produced, costing \$850.*
- 1909 - *US Navy engineer, Robert Peary, becomes first man to reach the North Pole.*

Our Timeline

The 1900s

1900s



22nd January 1901

Ye Cronies announce the cancellation of their January concert out of respect for the death of Queen Victoria.



ANNIVERSARY

29th December 1902

Ye Cronies celebrates its Silver Jubilee, 25 years and 2 days since its first ever concert.



October 1903

Club Jewels are issued to Office Bearers for the first time.



October 1909

Mr. John Hamilton steps down as Club President after 19 years.

Office Bearers

1900 - 1909

President

1900 - 09 John Hamilton

Vice-President

1900 - 03 Unknown

1903 - 09 William R. Broadfoot

Secretary / Treasurer

1900 - 09 William. D. Main

Musical Director

1900 - 07 Philip E. Halstead

1908 - 09 J. Crossland Hirst

Concert Director

1905 - 09 William Storry



Musical Director

1900 - 1908

By the turn of the century the Cronies' inaugural Musical Director, Montague Smith, had made the decision to step down and handed the honour to a prominent, young pianist...

Philip E. Halstead

b. 23rd May 1866 d. 17th Mar. 1940

Philip Edwin Halstead was brought up in a very musically-inclined family in Blackburn, Lancashire. Whilst older brother Alfred took up the life of a professional flautist, Philip had a clear talent and passion for the piano and chamber orchestra that saw him take up studies at the Leipzig Conservatorium in 1884. Within a year the institution had offered young Philip, without formal examination, the Mozart Scholarship.

By the late 1890s, Halstead had moved to Glasgow with his Finnish wife Thyra, and worked as a pianist in a variety of orchestral concerts, it was through these performances that he likely met Montague Smith, leading to him becoming Ye Cronies' new Musical Director.

Alas, with such talent came notable success that ultimately resulted in Halstead's short tenure in the role.

By 1907 Philip had established a highly effective partnership with well-known violinist Henri Verbrugghen with whom he performed at that year's Proms festival. This growing success and recognition clearly put a strain on Halstead's ability to commit fully to his responsibilities at Ye Cronies as he introduced the role of Concert Director to support him in 1905, and by 1908 determined that he had to step back from the role of Musical Director entirely.

Halstead continued to live in Glasgow, and remained a loyal member of Ye Cronies, attending concerts frequently up until 1939, a year before his death at the age of 73.



A handwritten signature in cursive script that reads "Philip Halstead".



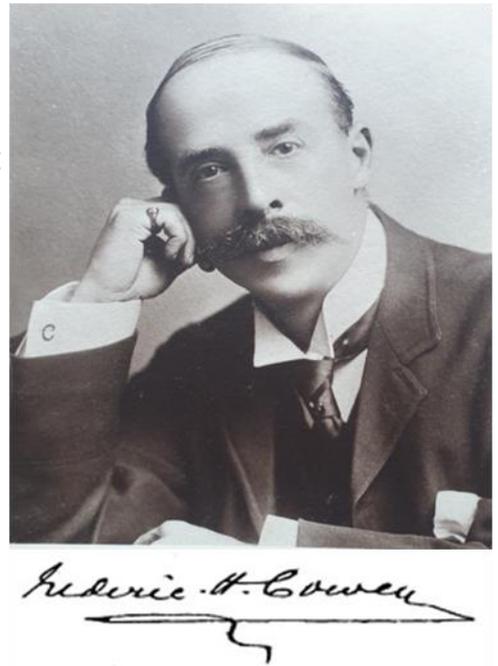
Honorary Member

Sir Frederick Hymen Cowen

Like many Honorary Members of the club at the time, Cowen was a highly talented musician and accompanist.

Despite publishing his first composition, *Minna-waltz*, at the age of six, and his first operetta, *Garibaldi*, before he was even 10, Cowen's career, as both composer and conductor, are largely forgotten today.

In his autobiography *My Art and My Friends* (1913), Cowen comes across as a very honest and humorous character. He regarded himself primarily as a symphonist, with the majority of his success coming from lighter orchestral pieces containing graceful melodies. He was admirably referred to by the public as "the English Schubert" and is known to have written over 300 songs and 4 operas.



Cowen first arrived on the Glasgow musical scene as far back at 1884, standing in for an otherwise engaged Augustus Manns, another honorary Member of Ye Cronies. Whilst this initial visit was short-lived, he soon returned as lead conductor of the Scottish Orchestra in 1900, holding the role for the next 10 years.

The Scottish Orchestra hosted two concerts a week, and the affinity he built with the Glaswegian audience was very evident in his memoirs:

"It was an assemblage mostly of habitues who attended regularly, and sat nearly in the same seats week after week. I soon got to look upon them more as personal friends or members of one large family than as a usual concert audience"

Given the growing interest in opera and the number of links to Orchestras within the Club, we can be fairly confident that a number of Cronies would have constituted a number of these "habitues" noted by Cowen.

Just one year after leaving his role as conductor of the Scottish Opera, Cowen was knighted at St. James's Palace shortly after the coronation of King George V, on 6th July 1911.



Concert - Cancelled

January 1901

128 ST. VINCENT STREET,
GLASGOW, 23rd *January*, 1901.

De Cronies' Club.

DEAR SIR,

In consequence of the death of our beloved Queen, I have to announce, by order of the Committee, that the Club's meeting on Thursday, the 31st inst., will not take place.

I am,

Yours faithfully,

W. D. MAIN,
Secretary.

Glasgow International Exhibition

May 1901



Ye Cronies did not participate directly in the Glasgow International Exhibition of 1901, but a number of its members certainly had a hand in its design and running...

James Miller - Exhibition Designer

Ye Cronies member Mr. Miller had his designs for the exhibitions chosen over one Charles Rennie Mackintosh. Subsequent acclaim saw Miller design many more iconic Glasgow buildings.



James Muir - *Convenor of "Loan Collection of Pictures"*

Appointed by the Archaeology Committee, Ye Cronies first President was nominated as Convenor in 1897 but sadly passed away in 1898 before the exhibition took place.

James Cowan - Fine Art General Committee

Our second President was an avid art collector, with numerous works by Rembrandt, Van Dyck and others that he loaned to the Exhibition.



Sir Frederick H. Cowen - Scottish Orchestra Performances



Leading "a month's performance at the Glasgow Exhibition", the Scottish Orchestra performed in tandem with "the celebrated Souza". Cowen noted in sharing the same hotel as Souza they spent many an evening together where "he did all the talking and I did all the listening, which was the way he liked best to carry on a conversation"

Ye Cronies Silver Jubilee

29th December 1902

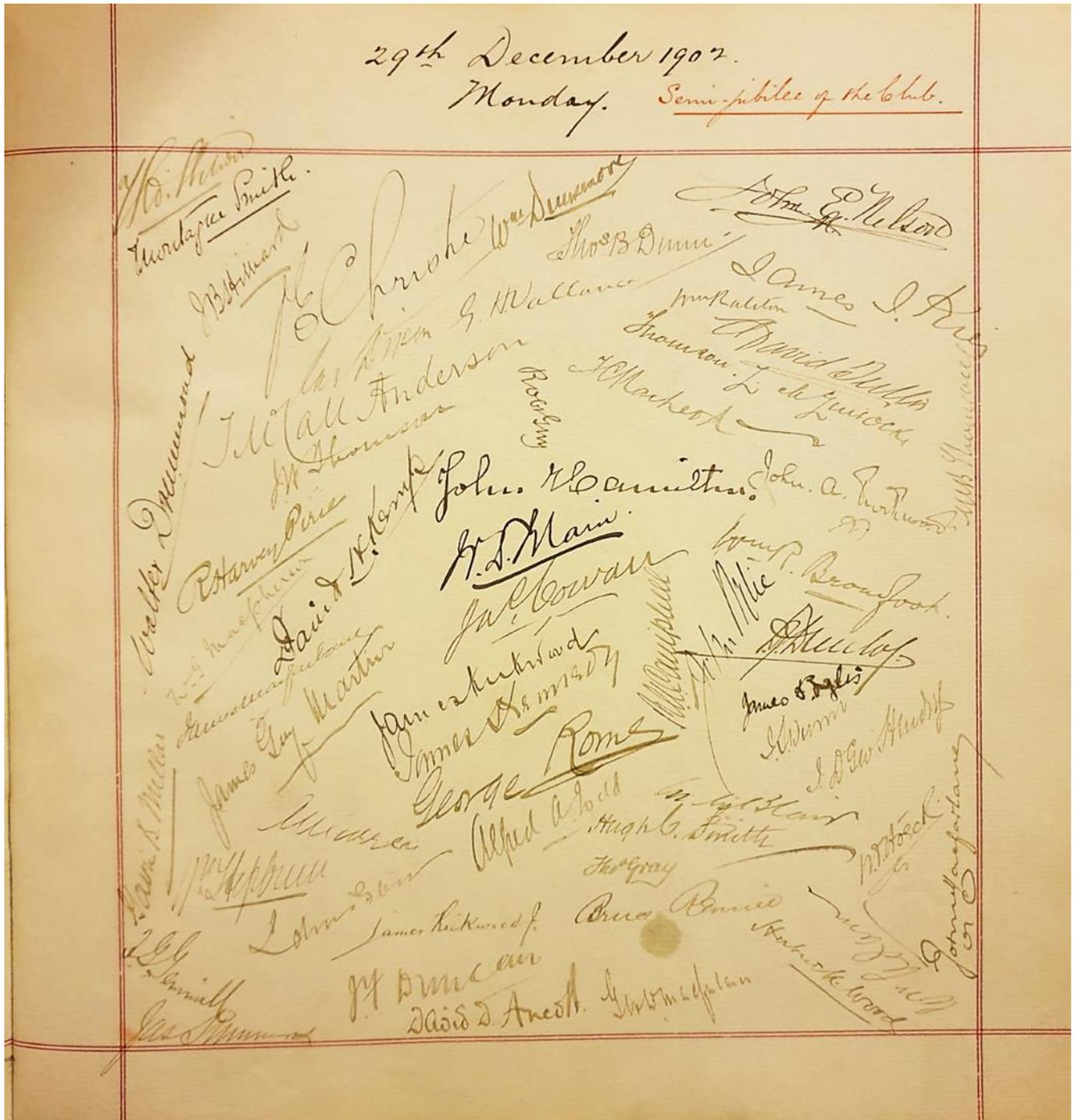


Hosted by Ye Cronies President John Hamilton,
the Club celebrated its 25th year
at the Windsor Hotel, Glasgow

Ye Cronies Silver Jubilee

Members Sign-In Book

Unfortunately no details have been retained to remind us of how the Club's 25th anniversary was celebrated other than the members sign-in book which showed it was a very well attended evening.



Office Bearer Accoutrements

Jewels & Gavels

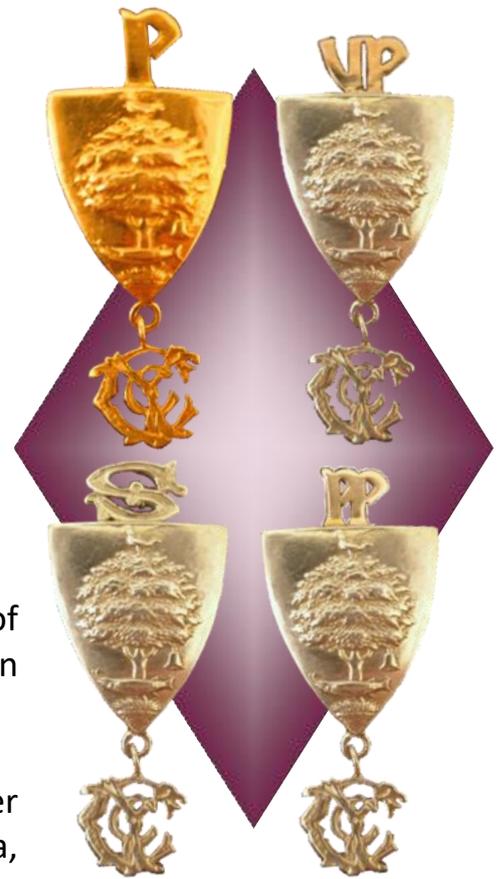
Photographs of Ye Cronies members from the start of the 20th century indicated that the Club' Officer Bearers started wearing a jewel indicating their position in the 1902/03 season.

These jewels were initially awarded to the President and Vice-President, who at the time were John Hamilton and William Broadbent respectively.

Featuring the Glasgow City Crest, the badge has the initial of the Office Bearers position at its top, and the Cronies emblem is attached by a separate ring below.

These jewels were later created for the positions of Secretary and Past Presidents, although it is not known exactly when.

The original jewels have been replaced multiple times over the years, with the latest set having been made in Doha, Qatar.



Another “accessory” introduced by the President of the time, John Hamilton, was the ceremonial gavel.

Two gavels existed, each inscribed to indicate which position they belonged to—President or Vice-President. Today we still use the original models at our meetings and both are very much intact and in good working order.

it is unclear when exactly these were first introduced to Ye Cronies functions, but we do know it was likely introduced at the request of John Hamilton when he became President as he was the first to be pictured with one in or around 1901.

This conclusion is further evidenced by the Club's leaving gift to Mr. Hamilton upon his retirement from the Presidency in 1910 —a personalised gavel. No other President has ever received such a gift before or since.

Committee Photo

1903/04

It was by the turn of the century that Ye Cronies Secretary, William D. Main, had taken it upon himself to start collating photo albums of its various members over the last quarter century.

As well as individual headshots of key members, the very first photo of the Club's Committee was taken in 1903



Back Row (L-R): Andrew Strang, Bruce Rennie, William Dunsmore
Front Row (L-R): William Hepburn, John Hamilton (P), William R. Broadbent (V-P), William D. Main (S/T)

Ye Cronies Directors

Defining a Generation of Music

As mentioned previously, under Philip Halstead's watch as Musical Director, the new role of Concert Director was created in 1905 and filled by Mr. William (Bill) Storry, a well known singer in the Glasgow social scene with a jovial character that would define what Cronies members would expect of their Concert Directors going forwards.

Shortly after Storry's appointment, James Crossland Hirst attended Ye Cronies as a guest of Secretary W.D. Main in 1908, and by the end of the year was installed as the Club's new Musical Director.

Hirst was a pianist and choirmaster, working as a Profession at the old Athenaeum School of Music (today's Royal Conservatoire of Scotland). As well as composing many pieces for the pianoforte, was known to have played for the Royal Family at Sandringham in 1892 to celebrate the 28th birth of Prince Albert Victor, Duke of Clarence and second in line to the throne.



William Storry

Concert Director (1905 - 1946)

A handwritten signature in cursive script that reads "Wm Storry".



James Crossland-Hirst

Musical Director (1908 - 1943)

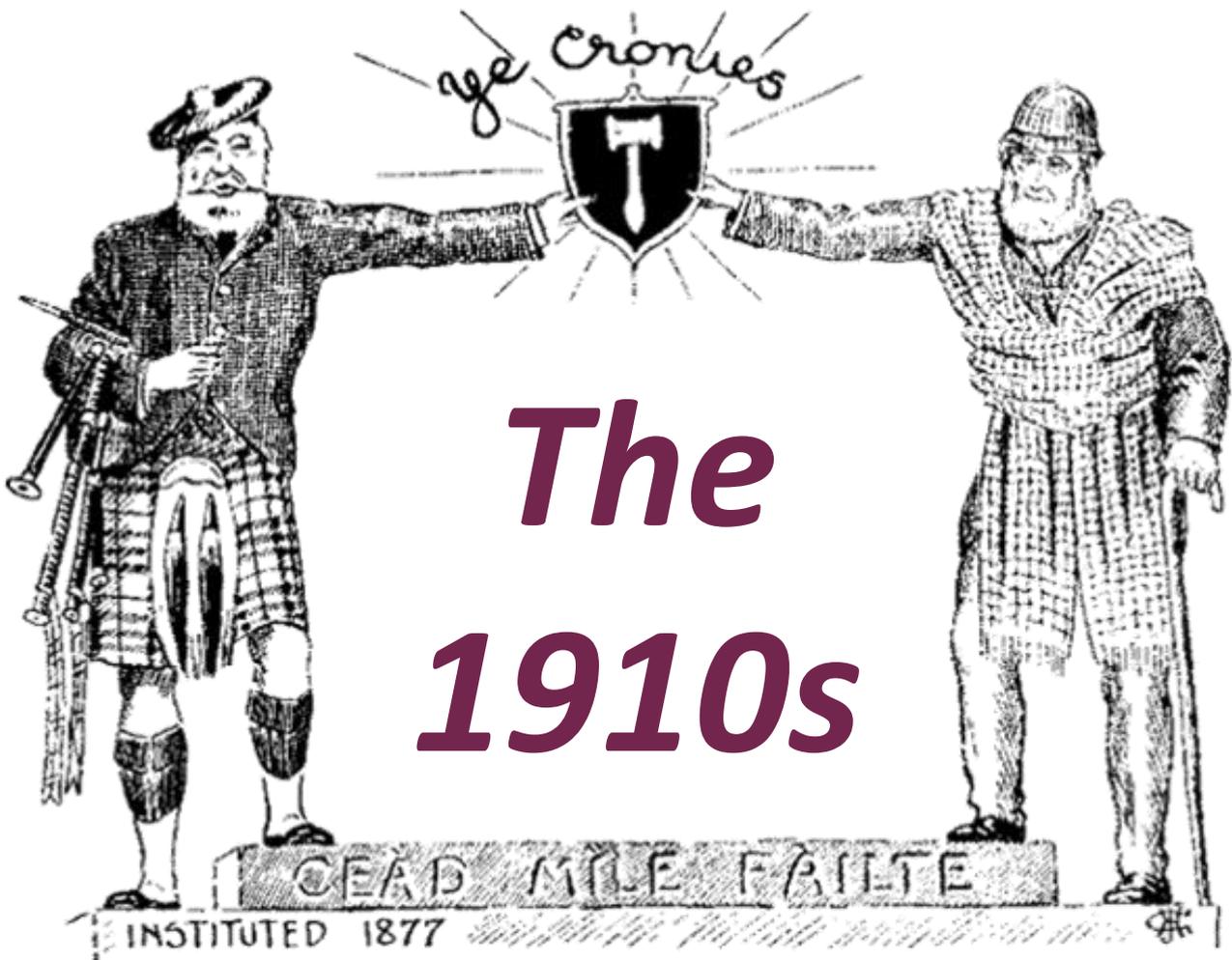
A handwritten signature in cursive script that reads "Crossland Hirst".

Together these two men would shape the style and form of Cronies entertainment for the next 35 years, their partnership only being sadly cut short by Hirst's passing in 1943.

Storry would go on to serve a total of 40 years as Ye Cronies Concert Director before retiring with a special dinner in his honour in 1946.

Our Story

Chapter 3



The 1910s

Dark Times | A President's Retirement Dinner | A Short Presidential Term
'The Godfather' | Lest We Forget | Corporal H. C. Main | A Change of Venue

Cronies in the 1910s

'Dark Times'

It goes without saying that in the annals of World history, the years 1914 - 1919 will never be forgotten, nor remembered fondly, by anyone.

There is no doubt that the build to, involvement with, and consequences of The First Great War had an impact on the keeping of Ye Cronies records too.

What has been gathered in this volume is thanks to memoirs written by its members in other publications, or through other institutions and obituaries made by their contemporaries who were award of their association with the Club between 1910 and 1919.

Over the following pages, we have focused on the key members of the Club who ensured Ye Cronies' ability to bring together members and guests, and entertain them, could and would continue during this very dark time for the World.



Ye Cronies Calendar

1910 - 1919

The Members Sign-in Book kept records of all events held up to 1904 at which point records did not restart until the 1930s

Year	Month	Date
1910	January	27
	February	24
	March	??
	April	07
	October	27
	November	24
	December	29
1911	January	??
	February	23
	March	30
	October	26
	November	??
	December	28
1912	January	25
	February	29
	March	28
	October	31
	November	??
	December	26

Year	Month	Date
1913	January	30
	February	27
	March	27
	October	30
	November	??
1914	December	18
	January	29
	February	26
	March	26
	October	29
	November	26
1915	December	30
	January	28
	February	25
	March	25
	October	28
	November	25
1916	December	30
	January	27
	February	24
	March	30
	October	26
	November	30
December	28	

Year	Month	Date
1917	January	25
	February	22
	March	29
	October	25
	November	29
1918	December	27
	January	31
	February	28
	March	28
	October	31
1919	November	28
	December	26
	January	30
	February	27
	March	28
1919	October	30
	November	27
	December	26

CANCELLED

Cronies 'At Home'

No Records

Setting the Scene

World events in the 1910s

- 1910** - *Halley's Comet is visible from Earth on April 20th.*
- 1911** - *First 5 Nations rugby contest is held*
- 1912** - *RMS Titanic hits an iceberg on her maiden voyage, sinking less than three hours later.*
- 1913** - *First newspaper crossword puzzle is printed*
- 1914** - *Ernest Shackleton begins his Antarctic expedition as "The Great War" begins...*
- 1915** - *Last FA Cup is played in Britain for the duration of the War.*
- 1916** - *British Summertime (BST) is first used.*
- 1917** - *P.G. Woodhouse publishes his first Jeeves & Wooster story.*
- 1918** - *Armistice is signed ending fighting in World War I between 'The Allies' and Germany.*
- 1919** - *Prohibition is established through ratification of the 18th Amendment to the US Constitution.*

Office Bearers

1910 - 1919

President

1910 - 13 William R. Broadfoot
1913 - 19 W. D. Main

Vice-President

1910 - 13 W. D. Main
1913 - 14 David Kemp
1915 - 19 J. F. Duncan

Secretary / Treasurer

1910 - 19 Aif A. Todd

Musical Director

1910 - 19 J. Crossland Hirst

Concert Director

1910 - 19 William Storry



Our Timeline

The 1910s

1910s



October 1910

Brassfounder William R. Broadfoot is voted in as the Club's fourth President.



October 1913

Founding Club Secretary, William D. Main, is voted in as the Club's fifth President after 36 years.



October 1918

Ye Cronies relocate their events to the Grosvenor Hotel, Gordon Street.

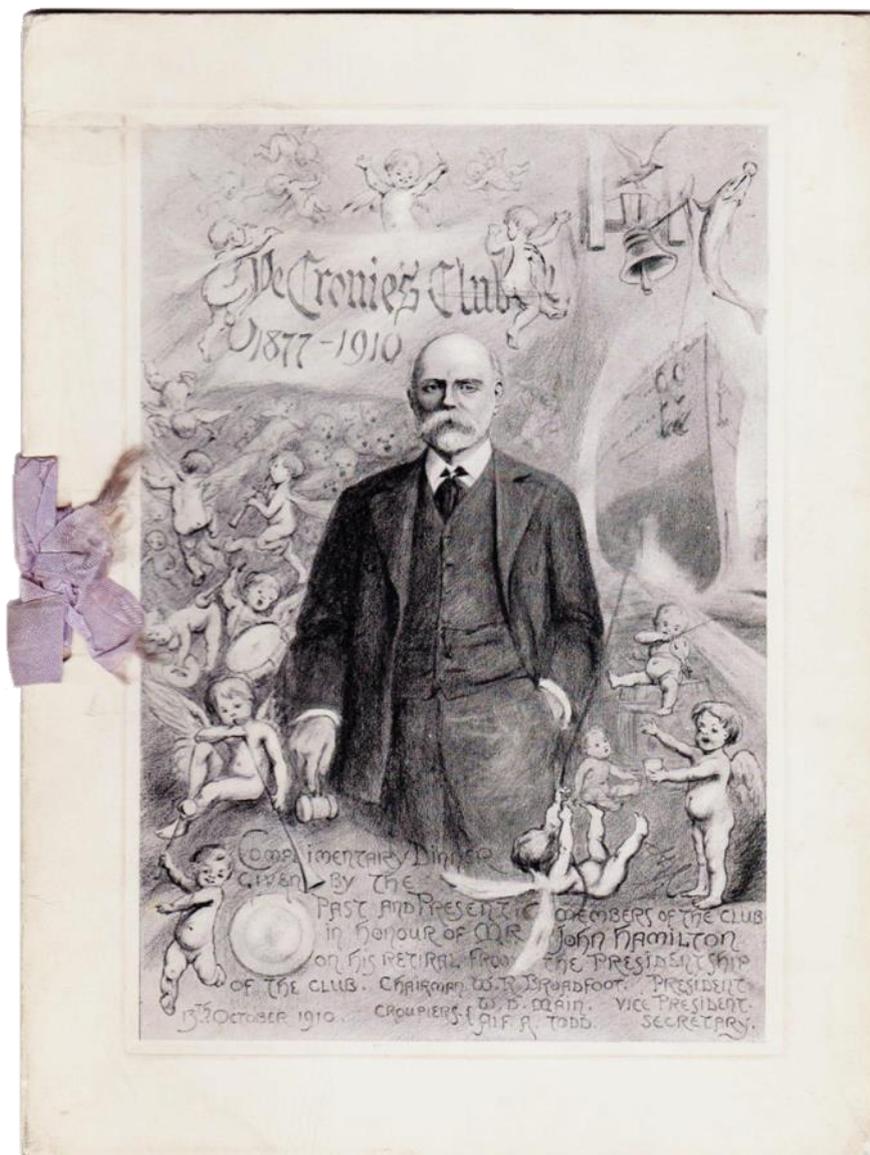
President's Retirement Dinner

7th April 1910

At the season closing concert of the 1909 / 10 season, after 19 years as President and Chairman of Ye Cronies, John Hamilton hosted his final Ye Cronies evening.

In his honour, the Club held a special evening of entertainment to celebrate his reign. Members past and present, alongside special guests, were in attendance as Hamilton was presented with retirement gifts in the form of a personalised Presidential Gavel, and a silver plated Cigar box featuring the signatures of all the Club's members.

He remains, and forever will remain, the longest-serving President of the Club.



Front Cover Mr. Hamilton's Retirement Dinner Programme

President's Retirement Dinner

Menu

BURNS' GRACE.

"Some hae meat, and canna eat,
And some wad eat that want it;
But we hae meat, and we can eat,
And sae the Lord be thankit."

Music by Montague Smith.

Menu.

Chablis.	Whitstable Oysters.
Amontillado.	Turtle Soup. Hare Soup.
Marcobrunner.	Turbot, Lobster Sauce. Fillets of Soles au Vin Blanc.
Heidsieck, D.M., 1904.	Sweetbreads à la Financière. Casseroles of Quails and Mushrooms.
	HAGGIS. Aqua.
	Saddle of Mutton and Spinach. Fillet of Beef Piquée Parisienne. Vegetables.
	Punch à la Romaine. Cigarettes.
	Roast Pheasants. Roast Partridge. Salad. Potato Croquettes. French Beans.
Port, 1890.	Pudding Soufflé Saxon. Liqueur Trifle. Charlotte Rubanée. Jelly à la Russe. Meringues Chantilly.
Liqueurs.	Bombé Panachée.
Château La Rose, 1880.	DESSERT.
Cognac, 1878.	Coffee.

Club President

1910 - 1913



WILLIAM R. BROADFOOT

b. 4th May 1855 d. 4th May 1916

In a time where Ye Cronies Presidents held the position until such time as they chose to stand down, William Ritchie Broadfoot held the curious record for the shortest tenure of any President under these rules, a mere three years between 1910 and 1913.

Broadfoot was a long-standing member of the Club, having become an ordinary member in October 1880, with his brother James joining 15 years later.

Alongside another long-time Cronies member William Strang, Broadfoot's name started appearing on club notes in the late 1890s where he expressed a desire to "improve the part-singing of the Club" by hosted regular rehearsals for its members. These communications started appearing just prior to Broadfoot becoming the Club's Vice-President in 1899.

As like many of the Club's members at the time, Broadfoot came from a family strongly linked to the shipbuilding trade in Glasgow and was a Director of his father's firm - *John Broadfoot & Sons*. Specialising in brassfounding and engineering services, the company held a long-time contract with the UK Government's Admiralty (previously known as the Office of the Admiralty and Marine Affairs).

By the time of William's promotion to Ye Cronies President he had been Vice-President for 11 years. Unfortunately the reasons for William's short reign as President remain unclear.



If any deductions are to be made, the growing arms race with Germany in the early 1900s may have placed additional demand on Broadfoot's time due to their services to the Admiralty. Questions over William's long-term health may also have played a part in his short Presidency as he sadly suffered a fatal stroke just 3 years after stepping down in 1913. Aged 61, William Broadfoot, ever the bachelor, was survived by his brother James' family.

Club President

1913 - 1919



WILLIAM D. MAIN

b. Aug 1848 d. Sept. 1924

A Banking Clerk and Agent for the various Banks in Glasgow, William Davidson Main (who referred to himself as W. D. Main) joined Ye Cronies at the age of 29 and was its first, and only, Secretary/Treasurer between 1877 and 1910—33 incredible years of dedicated service to Ye Cronies' success.

Main was a steady presence within Ye Cronies, maintaining diligent and meticulous records of the Club's activities in the form of several large leatherbound ledgers. Full of menus, minutes, photographs, invitations, ballot papers, dance cards, sign-in books and so much more — We are truly indebted to him for preserving these mementos for future generations to enjoy and reflect on.



Beyond his Secretarial and Treasury duties, little is known about W. D. Main and his influence on Ye Cronies. It is fair to say he was the 'grease between the gears', working quietly in the background to ensure the Club's smooth running, and sustained momentum.

Having switched from Secretary to Vice-President in 1910, it fell to W. D. Main to lead Ye Cronies through the darkest period of British history up to this date when Broadfoot stepped aside in 1913.

Having the calm and steady hand of someone like Main at the helm must have come as some relief to Cronies members as they navigated their way through the First Great War.

By 1919, with signs of the War coming to an end, Main chose to retire from the Committee for the first time in 42 years.

The "Godfather" of Ye Cronies, W. D. Main, passed away in 1924 at the age of 76. He was survived by his wife, five children, and seven grandchildren, including Margaret Main who passed away in 2010 at the age of 98 in Melbourne, Australia.

Lest We Forget

Ye Cronies and “The Great War”

There are no words to describe, or fully recognise, the sacrifices made by all in the lead up to and during the First Great War between Britain and Germany.

With Glasgow’s shipbuilding community holding a large presence in the Club’s ranks, it’s clear that many had a hand in supporting the war effort in some way.



Whilst we have no records of our members being directly involved militarily during these years of brutal war, we do know that President W. D. Main, and his successor Major John F. Duncan both lost sons on the Western Front in 1917.

In memory of all servicemen who survived this horrible conflict, and those who gave their lives to end it, we pay our respects to just two of the many young men lost.

Sons whose fathers lived on to lead a humble music society back home.

Lest We Forget

Corporal H. D. Main



HALCRO DRUMMOND MAIN

Australian Infantry

Service No: 1611

b. 22nd Dec. 1885 d. 12th Apr. 1917 (Aged 32 years)

Third son of William D. Main, Halcro started work with the Union Bank in 1911 and shortly thereafter transferred to their branch in Adelaide, Australia.

At the outbreak of war, Halcro enlisted with the all-volunteer Australian Imperial Force as a non-commissioned Private in August 1914 at the age of 29.

Immediately sent into training, Private Halcro was assigned to one of the first units raised in Australia during the war, the 10th Battalion which itself was part of the 3rd Brigade, 1st Division.

After basic training, the 10th Battalion embarked for Egypt in 1914 where further training was undertaken until they were committed to the Gallipoli campaign.

Whilst facing heavy losses during this campaign, members of the 10th Battalion penetrated the enemies defences farther than any other Australian troops, and helped defend their positions against heavy counter-attack until Allied advance arrived.

The relative success of this mission saw Private Main promoted to Corporal and the Battalion returned to their base in Egypt where the Australian forces were to be re-organised.

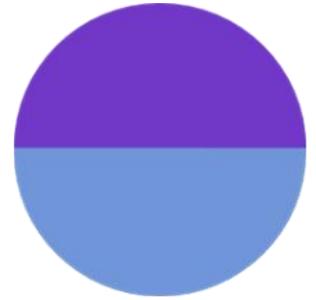


9th and 10th Battalion at Mena Camp, Egypt

Lest We Forget

Corporal H. D. Main

Corporal Main was re-assigned to the newly created 50th Battalion, which combined experienced personnel from the Gallipoli campaign with recently recruited personnel who had been dispatched as reinforcements from Australia.



Colours of 50th Battalion

It was the 50th Battalion that would see Corporal Drummond enter the Western Front theatre of war.

In February 1917 the Germans had taken the Allies by surprise by withdrawing from their front line in France, and consolidating their forces along a stronger front on the Hindenberg Line.

As part of this retreat, the German forces had left behind fortified towns, such as the small village of Noreuil, to slow down the Allied advance.

It was Corporal Main's responsibility to lead his section of the 50th Battalion in an attack on Norueil on the 2nd April 1917 and break the German forces defences.

The attack took a heavy toll of the Battalion's young officers, many of whom were veterans of the Gallipoli campaign, including the 32 year old Main.

Main was wounded twice whilst leading his section in the face of heavy machine gun fire. Despite this setback, Halcro continued to encourage his men, doing his duty until he received a third wound that forced his withdrawal from the front line.



Corporal Main was awarded the "Bravery in the Field" medal shortly before succumbing to his wounds on 12th April 1917 and was buried at the St. Sever Cemetery in Rouen, France.

Lest We Forget

Lieutenant Harold F. Duncan

Harold Forrester Duncan

Royal Flying Corps.

b. 1895 d. 24th Mar. 1917 (Aged 22 years)

In the lead up to the outbreak of the Great War, Harold Duncan had been working at the Accountancy firm Bannatyne & Gurthie C.A..

In 1914 he obtained a commission as a Lieutenant in the Highland Light Infantry and served with his regiment in France where he was promoted to Captain for bravery in the field.



The Royal Flying Corps (precursor to the Royal Air Force), was very much in its infancy during the First World War with primitive aircraft and immature operations. From this low level of maturity the RFC's leadership still pursued aggressive tactics to "pin the enemy back" and garner vital up-to-date intelligence.

Following the brutal Battle of the Somme in 1916, the RFC had lost 800 aircraft, with 252 aircrew killed. British pilot training by this stage was not only poorly organised and inconsistent, it had to be drastically abbreviated to keep squadrons up to strength following the heavy casualty rate. This approach became self-perpetuating as the new recruits lacked practical experience before reaching the front, with most surviving no more than a few days.

It was in this context that Captain Harold Duncan of the Highland Light Infantry found himself transferred to the RFC's 70 Squadron, Farnborough in November 1916, returning to the rank of Lieutenant to support their pilots in the two-man Sopwith 1 1/2 Strutter aircraft.



Sadly 4 short months later, Lieutenant Duncan would suffer fatal wounds during a morning reconnaissance mission.

Lest We Forget

Lieutenant Harold F. Duncan

On the morning of 19th March 1917, Pilot Captain Arthur Gerald Saxty with Lieutenant Duncan as observer departed for a reconnaissance mission over the Douai-Cambrai area near the Belgian border. One hour into their mission they encountered a German squadron of twelve aircraft.

In the ensuing 15-minute battle, the Germans came off the better. Whilst Saxty managed to pilot the plane back onto safe territory unharmed, Duncan had been injured...

“Although twice wounded, [Duncan] continued firing until his gun was hit and put out of action. He then kept in communication with his pilot during the remainder of the action, and continually informed him as to the whereabouts of hostile aircraft.”

[Report by Capt. A. Saxty, No. 70 Squadron]



For his actions, Duncan was awarded the Military Cross for “conspicuous gallantry and devotion to duty during an aerial combat”, but he succumbed to his injuries 5 days after the aerial attack.

He was survived by his father, Major John F. Duncan, and younger brother who was also fighting on the Western Front at the time, Alan M. Duncan.

Harold was buried in the Commonwealth War Graves Communal Cemetery Extension at Gezaincourt, a village in the Somme.

In 1922 his father, now Provost of Helensburgh, officially unveiled the Helensburgh Cenotaph in Hermitage Park, which bore the name of his son stating it was a poignant yet striking reminder of the dreadful carnage of the First World War, yet formed an appropriate means by which the community could pay its respects to the fallen.



Helensburgh Cenotaph

“Fellow citizens, this is without a doubt the most historic as well as the most solemn and memorable day in the annals of this Burgh.”

[Provost J. F. Duncan of Helensburgh]

Change of Venue

October 1918

Over the course of the Great War, the German-owned Windsor Hotel had fallen out of favour with the British public and gradually became an unsustainable business.

Being the only venue for Cronies events since the Club was first established, the decision to move was taken out of the Committee's hands when the British Government converted the building for use by the Ministry of Food and Munitions in 1918.



Ye Cronies' next home was to be opposite Glasgow's Central Railway station, at the Grosvenor Hotel on Gordon Street.

Originally built as a warehouse in 1859, the building was restructured in 1907 with a "large superstructure" containing the Grosvenor Restaurant being added.

The ground floor contained bars and tea-rooms, but it was the hotel's huge marble staircase that was its defining feature. This led up to the restaurant and various function rooms used by Ye Cronies.

Sadly, as tastes changed, the ornate and picturesque staircase was replaced, but not before the stonework was snapped up by locals, particularly brides and grooms who had walked up and down it.

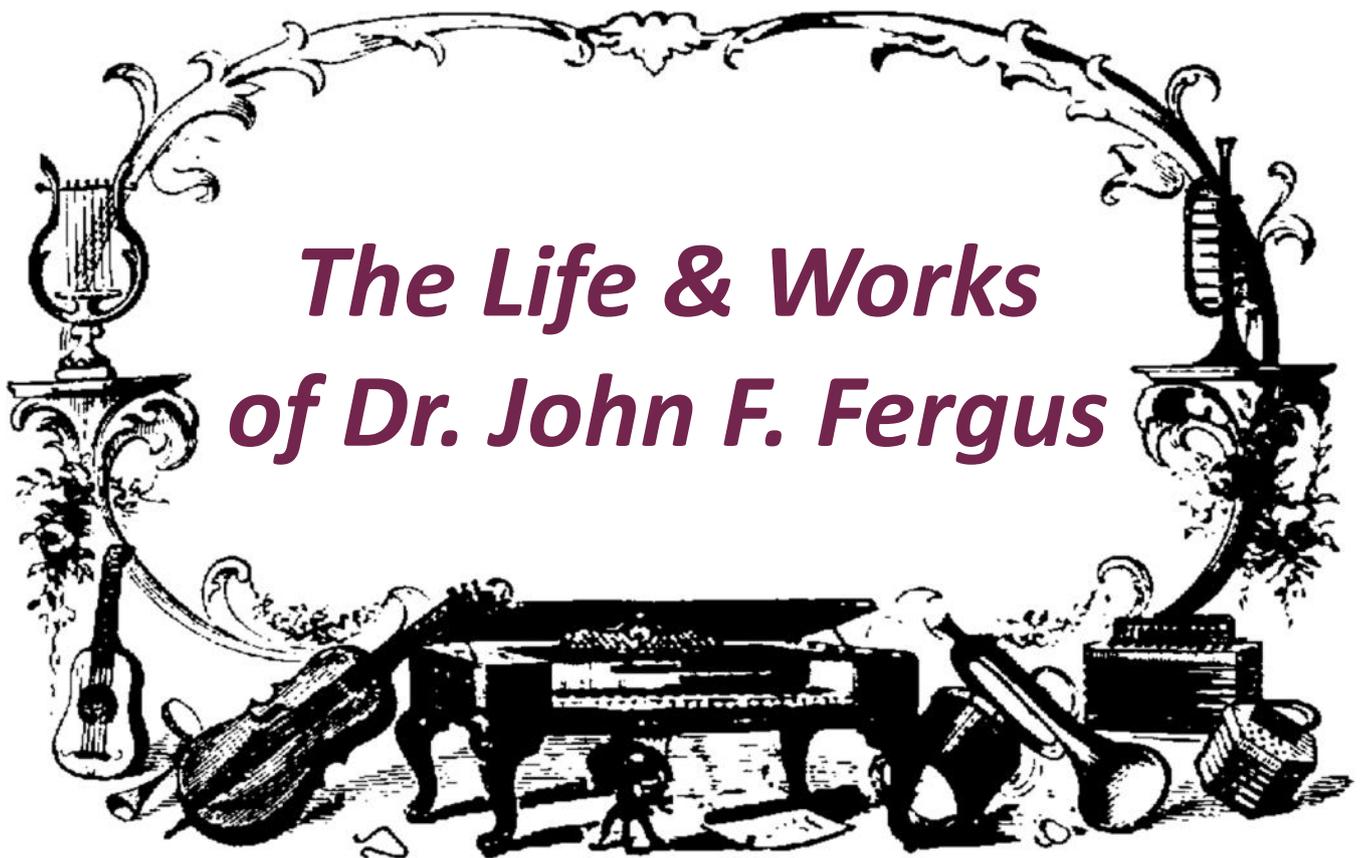


The Grosvenor's Marble Staircase

The Grosvenor had built up a reputation as the "centre of upmarket nightlife in Glasgow" and so no doubt came top of the list of potential venues for Ye Cronies to secure, which it did for the next 30 years.

Our Story

Chapter 4



The Life & Works of Dr. John F. Fergus

Wartime Prose & Ballads

Dr. John Freeland Fergus

John Fergus joined Ye Cronies at the turn of the century as an ordinary member, and quickly established himself with a distinctive voice on the stage with his diverse and dramatic poetry recitals.

Dr. Fergus was a most ready writer and in contrast to many of the Cronies members at the time, who came from an engineering background, the Fergus family name was synonymous with the medical practice.

John was a practicing physician at the “Old” Royal Infirmary, and established himself as a much respected family physician and clinical teacher. Being from a family of doctors, John would go on to set a unique “record” within the Royal Faculty of Physicians and Surgeons of Glasgow, becoming its President 1929, the fourth member of the Fergus family between 1874 and 1932 to do so.



John F. Fergus



Sport was a constant in John’s life, albeit in a variety of ways. By the time he retired he was known to spend a lot of time in the art of salmon fishing, but it was in his earlier years that he demonstrated his true sporting prowess—getting selected to represent Scotland in Penny Farthing cycling (alongside his brother Edward as his ‘Starter’).

It is also worth noting that John would, through his close association with Glasgow University, become pivotal in securing the playing fields at Anniesland for student use.

At the outbreak of The Great War, John became one of the visiting physicians of the Springburn-Woodside Red Cross Hospital, and it was during this time that some of his most poignant poetry would be produced and revered by others.

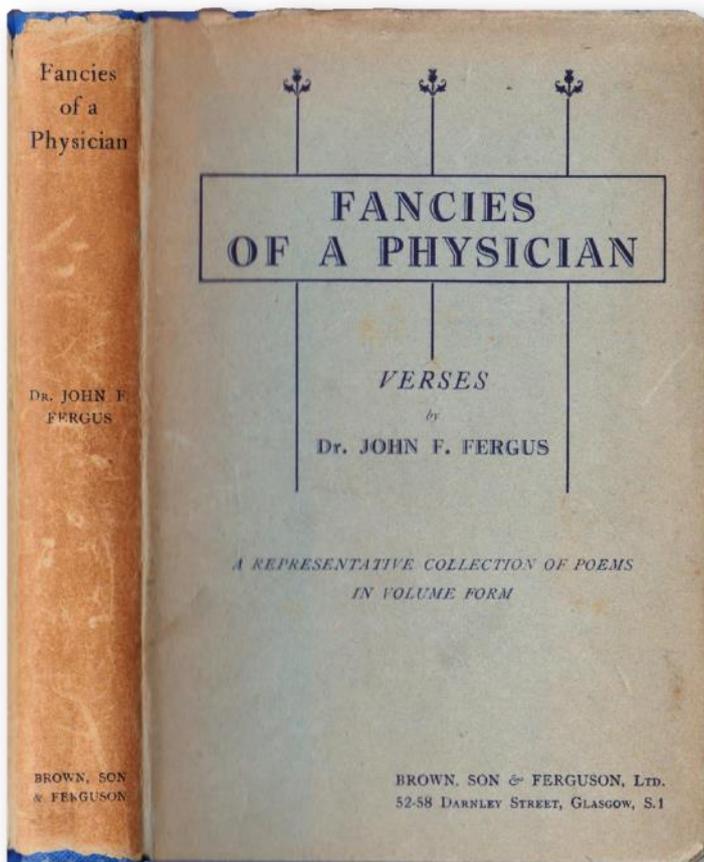
John characterised most of his prose as “trivial verses”, but to his audience they made far more of an impression both at Ye Cronies and within other professional circles. Exhibiting refined feeling and lofty sentiment the “genial doctor” recited his verses with gusto. He used unexpected rhymes that played with his audience’s anticipation, and worked them up to the quips, racy tales, and humorous references of medical and rural life.

Fancies of a Physician

By Dr. John F. Fergus

In the early 1900s, John was the headline act at many a Cronies event most likely due to his favouring the Scots vocabulary in his writing—a call back to the Club’s original premise on re-establishing a Scottish identity in the musical scene. John held a masterly command of the local vernacular, and dearly loved the Doric tongue which he avidly attempted to recreate in his writing.

John remained a loyal member of Cronies right up until his death in 1943, retiring from his medical profession only 5 years earlier. In recognition of the public’s enjoyment of John’s recitals, he relented in publishing a compilation of verses titled “Fancies of a Physician” in 1938, and it is from this book we have extracted two pieces that reflect the times and adventures of Glasgow during the war years.



“The only excuse I can offer for giving these trivial verses—for “poems” they can hardly be called—the dignity of print and submitting them to the public, is that several of them when read on such occasions as Medical Dinners, meetings of “Ye Cronies” and of the Glasgow Ballad Club, and other similar gatherings, have met with sufficient approval from some of my over-indulgent auditors as to lead to requests for copies of some of the verse for private perusal: hence I have now ventured to put them into a more permanent form.”

John F. Fergus (1938)

**Extract from PREFACE of
“Fancies of a Physician”**

Fundraising in 1916

'The Sodger and Other Verses'

The following poem was self-published by Dr. Fergus in 1915 amongst a small volume of many other Scots verses he had written.



This collection was titled *'The Sodger and Other Verses'*, and proceeds garnered from its sale went towards supporting "The Soldiers & Sailors Families' Association"

To the Sodgers' Wives & Mithers

Dr. John Fergus

Ye've given a' that ye could gie, an' given it wi' pride
The bairn ye bore wi' muckle dool, the guidman frae your side.
Dry-eyed, heart sair, ye bade them gang to fecht for hame an' King
And to the country o' their birth a glory fresh to bring:
"The men are splendid" - aye its true, but noo we brawly ken
The sodgers' wives and mithers are as splendid as the men.

Frae Solway sands to John o' Groats, frae Berwick to Cape Wrath,
Ye sent them forth, leal men an' true, on Honour's shining path;
Ye bade them gang whaur glory waits on mony a bloody field,
Ye tell't them hoo a man should dee, but na hoo he should yield.
Your courage haps them like a plaid, an' warms them like a lowe
And "For our wives an' mithers" is their solemn battle vow.

Frae whaur the mists hing thick as reek amang the towerin' bens.
Frae whaur the burnie croons an' louns adoon the bonnie glens,
Frae slums amang the city's lums whaur a' is murk an' reek.
Frae dour soor lands hard by the sands whaur western billows speak,
Frae daurk moss hags, frae heathery crags, frae corries by the sea,
Ye wives an' mithers sent them forth to keep their country free.

Ye bade them gang, God kens to what, the anes ye held so dra,
Your callants an' the leal guidman ye've lo'ed through mony a year.

Ye didna bide to coont the cost, ye gied an' freely gied
To help your weel-lo'ed country in her oor o' sairest need,
Yet aye ye're thinkin' o' them an' the pairtin' words they spoke
Oh, sodgers' wives an' mithers, ye're the wale o' a' oor folk.

Ye hope that gin God wulls it they'll be spared to come again
Frae oot the very jaws o' death, frae scenes o' blood an' pain,
Or ye may hear, wi' streamin' een, ye'll never see them mair
An' your heart that ance was lichtsom will aye be toom an' sair;
But gin they come or divna when the war is at an' en',
Ye'll be prood, ye wives an' mithers, that ye gied your gallant men.



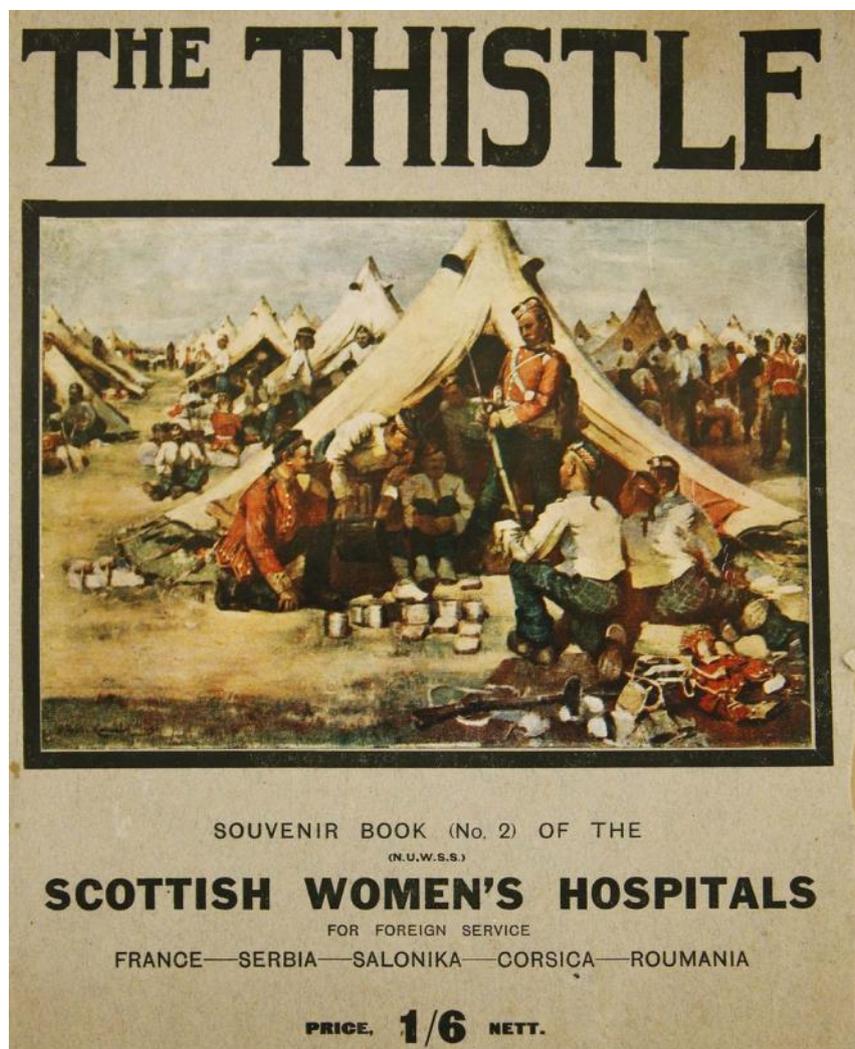
Fundraising in 1917

The Thistle 'Souvenir Book'

In contrast to the various Sodgers verses, Fergus published further poems of a more humorous nature in a “souvenir book” titled *The Thistle*.

Two editions of *The Thistle* were issued in 1916 and 1917, with Fergus making contributions to both.

The second issue, whose front cover is presented below, included the tale of “The Red Cross Draw”, a copy of which we have included in full over the next few pages.



As with many of Dr. Fergus' works during The Great War, proceeds from sales of *The Thistle* went towards supporting his medical colleagues, in this instance to “Scottish Women’s Hospitals for Foreign Service”.

The Red-Cross Draw (1917)

By Dr. John Fergus

(Written during the War. Founded on fact)



This war's a terrible affair,
An' gars fu' mony a heart feel sair,
Tho' we're a prood as prood can be
O' oor brave callants ower the sea;
So a' at hame maun dae their pairt
To keep the laddies in guid heart,
An' if they change to come to grief
To send them things for their relief.

And even in this wee bit toon
There's aye some guid scheme gangin' roon
To raise some siller for the chieils
Wha'll mak' the Germans show their heels;
An' ane, a Grand Rid Cross Prize Draw—

The finest thing ye ever saw;
Wi' faur mair nor a hunner prizes,
A' sorts o' things, a' shapes an' sizes.
A roast o' beef, a fountain pen,
A phonograph, a clockin' hen,
A ton o' coals, a muckle ham,



Twa stane o' floor, a cross-bred lamb,
A silver tea-port, five pair boots,
Three dizzen checkit washin'-clouts,
A leddy's tailor-made costume,
An' jeuks, a caddy, an' a purse,
A dress for a bit bairn at nurse,
A dizzen photys (caib'net size),
Eggs in uncountable suppliers,
An' tea in puns, an' tea in kist,

A muckle goose that gabbed an' hissed,
A bubbly-jock, a pair o'towels,
An fifteen sets o' carpet bowls,
An' taw-three pair o' leddies' shoon,
An' shortbread, sugared like the mune,
A grauvit an' a necktie preen,
A chiney tea-set (rale Nankeen),
A salted tongue, fower packs o' cairds
Sections o' honey yairds on yairds,
"The British Empire" (14 vols.),



An' near a dizzen talkin' dolls,
A pair o' blankets, ditto sheets,
Three dizzen tins o' potted meats,
A hauf gross double seedlitz pouthers,
An' gallowses to fit a' shouthers,
Ten bottles fine-drawn caster ile,
A gross o' peels to cure the bile,
Twa dizzen infants' pacifers,
A saw, five chisels, three pair pliers,
Fower paid o'stays (the "Anatomic"),
An' buiks baith serious an' comic,
An' ten chemises (a' hand-sewn),
A paurrit (stuffed), an' a' bassoon,
A nanny an' a billy goat,
A leddy's powny-skin fur coat,
A cuddy guaranteed to bray,
A cheese, a churn, a load o' hay,
A walkin'-stick, a fine lum hat,
A collie pup, a Persian cat,
A string o' pearls that lookit sham,
An' last, nut least, a muckle RAM;
An' sic a ram is seldom seen,
Like amber beads his glowin' een,
His horns spread oot like gnarled trees,
His fleece faur-streamin' in the breeze,
An' sic a substance, shape, an' size—
Wi' oot a doubt he was *the* prize.



Sic a carfuffle in the place;
Young leddies gie'in' a' folks chase
To buy a ticket for the draw,
An' nane o' them wad tak' a' "na".
The lawyer's dochter, bonnie lass,
She nabbed me as I chanced to pass,
An' syne she wadna let me be
Till I had ta'en an pey'd for three.
I saw the sly luk in her een,
That ane o'them was marked "thirteen."

The Red-Cross Draw (1917)

By Dr. John Fergus



An' so anon the day arrived,
The hale toon for admission sribed.
The Drill-hall, when the folks won in,
Was packed like sardines in a tin.
The laid himself' was in the chairl
The meenister put up a prayer.
Then they brocht in twa muckle churns,
Whilk twa bit callants ca'ed by turns—
The rale Art Union thing, ye ken—
The tickets drawn by weel-kent men:

The Provost ane—a pompshious loon;-
The ither, wha but Mr. Broon
The banker—a weel liket man,
The churns were birlid, the fun began.
Broon drew a ticket frae his churn,
The Provost drew frae his in turn,
An' fairly burstin' wi' his swank
Looked at the caird an' roared oot "blank,"
Or else gi'ed oot wha'd won a prize,
An' a' folks sat wi' glowerin' eyes
Fixed on the churns as though the De'il
Wad loup frae them wi' eldritch squeal.
The wean's dress went to auld Rab Cairns,
Wha never married, so's nae bairns;
That prim auld maid, Miss Betsey Byars,
She won the infants' pacifiers;
Her blushes micht hae warmed a room.
The leddy's tailor-made costume
That a' the lassies yearned to hae,
Was won by burly Bob Macrae
That keeps the "Black Bull" up the toon
An' measures fully sax feet roon.
Daft Wullie Waugh—the village fule—
That daft he'd never been to Schule—
Of course must win the fountain pen.
The banker won the clockin' hen.
The photygraphs—it seemed rale mean—



Went to blin' Tam, wha'd never seen.
The goats, the billy an' the nanny,
Went to the wash-wife Mangle Annie,
Wha tied them near her bleachin' green,
An' next day sic a sicht was seen,
An' sic a claver an' a clashing:
The goats were deid—they'd ate her washin'"
The doctor won the castor ile,
The laird the peels for curin' bile;
The dominie he won the cane,
Soon to be kent by mony a wean;
The sweep he won the fine lum hat,
The meenister the Persian cat;
The milliner, a quate auld buddy,
Was scunnert when she won the cuddy:
The beadle in his Sunday claes
Was sair put oot to win the stays;
An' to this day a'body teases
The wright for winnin' the chemises,
For though he's speired at mony a lass
His mairriage hasna come to pass.
I maist had drappit aff to sleep
After the slater won a sheep,
When, keekin' up through blinkin' een,
I saw the Provost lookin' keen,
An' glowerin' hard ower at my airt
(It set me loupin' at the heart),
An' when he ca'ed "Thirteen, the Ram,"
I thocht I'd fa' intil a dwam.
Guidsakes, it was a fell surprise!
Me, the auld roadman, wi' a prize,
An' sic a prize! The wale o' a',
The hale clamjanfty o' the draw.
I stepp'd ower the merchant's shope
An' brocht a guid manilla rope,
Haltered the beast, wha seemed gey tame,
An' blithely started oot for hame—
A guid three mile o' muirland road,



The Red-Cross Draw (1917)

By Dr. John Fergus

But easy gin ye hae nae load.
The hale toon watched me gang awa'
(Mines was the last prize o' the draw),
Wi' callants trotting at my side
I strode alang jist fu' o' pride;
But pride, they say, maun hae a fa'
An' noo, Guid kens, I've nane at a'.

I gied the rope a wee bit chug,
The ram, as weel trained as a dug,
Cam' in to heel an' mairched alang,
The whiles I crooned a wee bit sang.
We cam', afore we'd traivelled faur,
To whaur the auld laird's motor caur
Was waitin' till the draw was ower;
The ram hung back an' gied a glower,
An' then wi' een like livin fire

He chairged an' burst the front wheel tyre.
Then we'd nae mair nor cleared the toon
Afore I saw his heid gang doon,
An' he was add a' in a glint,
Wi' puir me taiglin' on ahint.

Oh, sic a race ye never saw;
Ere lang my braith I couldna draw.
The sweat was pourin' doon like rain,
My legs were jerkin' wi' the pain,
My heart was thumpin' in my breist
Wi' chasin' that accursed beast;
When a' at ance he stoppit deid,
An' wi' the soomin' in my heid
I couldna tell what he was after—
Mind ye, it's no a thing for laughter—
When, like the lichtnin' frae on hie,
He doon we's heid an' chairged at me.

I hadna time to dae a haet
But tumell't fell hard on my sate
Wi' baith legs cockin' in the air—
A waefu' picture o' despair.
But still, wi' a', I grupp't the rope

Through this involuntary stope,
An' stacherin' to my feet wi' pain
I ettled to gang on again.
But was he start? Na, de'il a bit,
An' I was rather fleyed to hit
A beast sae strang an' sae unceevil:
I micht as well hae hit the Deevil.
I coaxed him, ca'ed him "ma pet lamb":
He didna seem to gie a damn;
I barked, maist awfu' like a dug:
He never budged, just cocked his lug.
I whustled lang, an' loud, an' clear,
To mak' him think a collie near;
I even swore—an awfu' word—
He wagged his tail but never stirred.

The nicht was closin' doon wi' rain.
An' I was gey near wud wi' pain,
So, seein' nane aroon' to help,
I gied the brute a guid hard skelp;
I'll never dae the like again,
For wi' a grunt o' rage an' pain
He rushed at me wi' een aflame,
An' caught me fairly in the wame:
The wame's a pairt that's verra tender,
Even in a grizzelt auld road mender;
I was fair doobled wi' the pain
An' I was seek an' seek again.
An' a' the time I was forfochen
I'll swear that devilish ram was lauchin'.
I canna tell ye a' tht happ'd,
But this I ken, that twal' had chap'd
Afore the ram an' me won hame—
Me wi' the maist uneasy wame,
But him as croose as croose could be,
Wi' devilment still in his ee.
I tied him to a washin pole,
An' to my lanesome bed I stole;



The Red-Cross Draw (1917)

By Dr. John Fergus



But sleep at first could get nane,
For when he fand himself' alane
The ram begood to "baa" an' hoast,
An' mony 'oors o' sleep I lost;
But when the knock had chappit fower
A' on a suddent he gied ower.

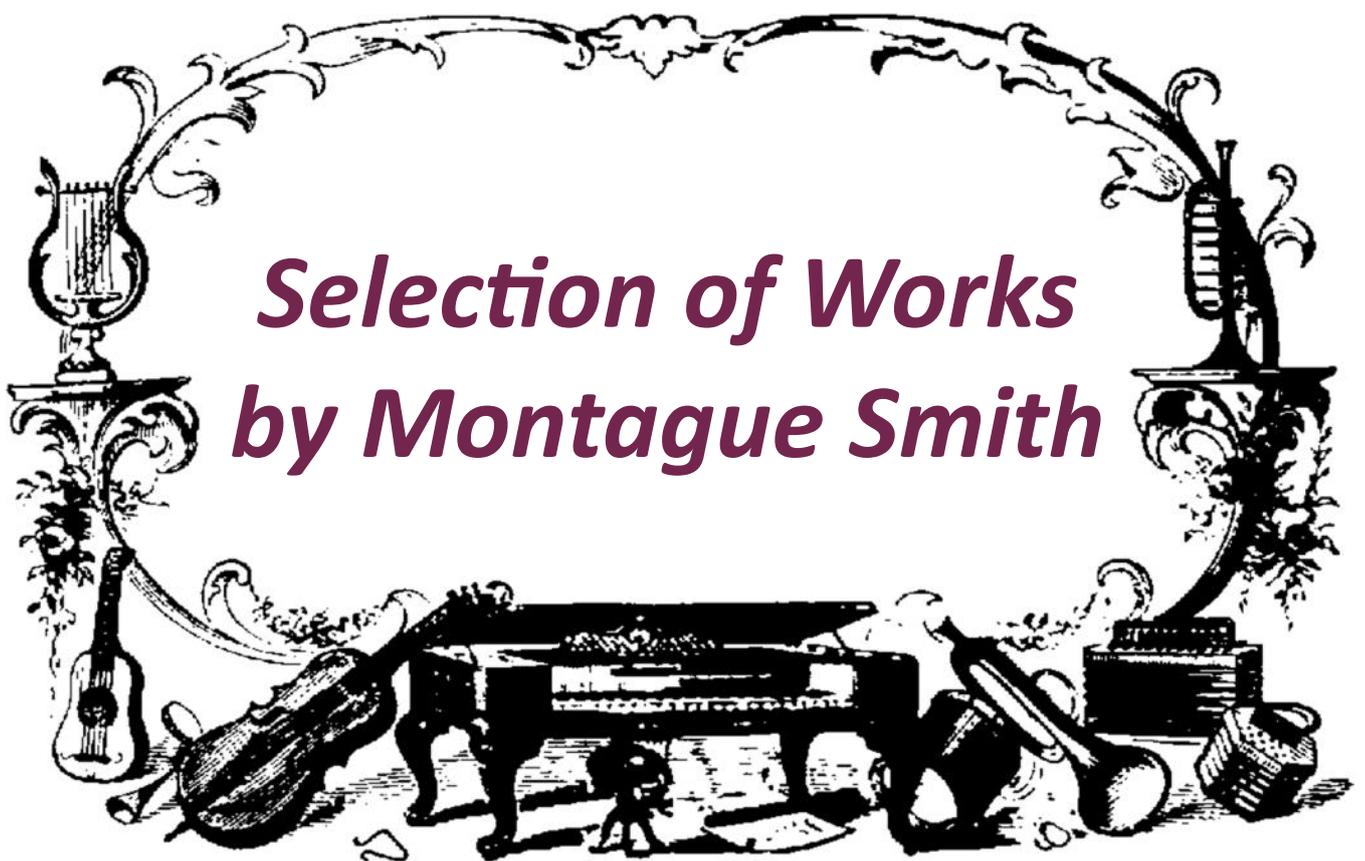
I rose at sax to gang to wark,
An' just as I pit on my sark
Still wi' a wummlin' in my wame,
An' gey an' stiff an' unco lame,
I minded o' the nicht afore,
An' so I hirpled to the door
To keek oot at the washin' green:
An' what a sicht there met my een!

The ram that noo I couldna thole
Was lyin' close in at the pole,
Wi' starin' een an' hangin' tongue,
Just like a murd'rer that's been hung;
An' so he was, the silly loon,
For he'd gane roon' an roon' an' roon
The washin' pole for leelang nicht
Until he drew the rope ower ticht,
An' choked himsel' - the devilish beast—
Just as the run rose in the East.
I louped wi' joy despite the pain
To think he couldna dunch again,
Oh, my relief I canna tell,
That the prize ram had hanged himsel'.



Our Story

Chapter 5



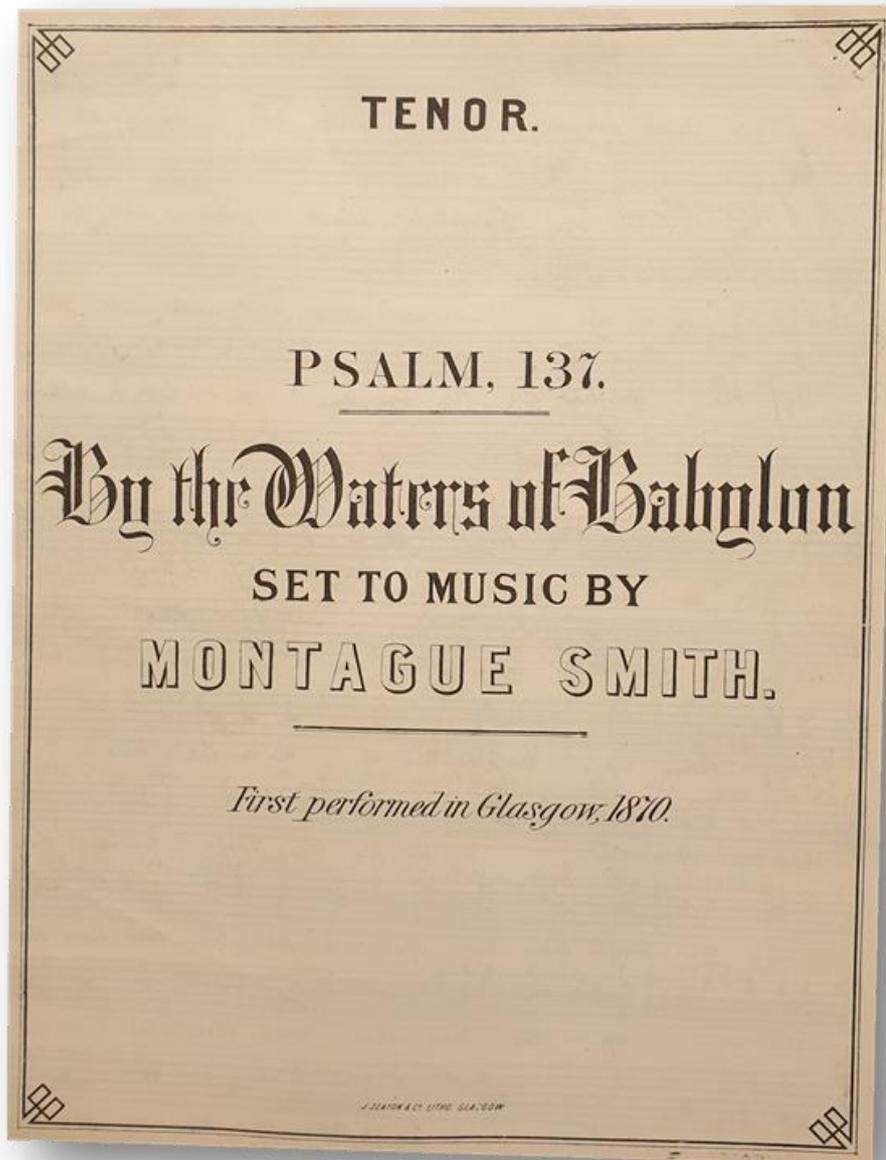
Selection of Works by Montague Smith

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By The Waters of Babylon

1873

Ye Cronies' inaugural Musical Director, Montague Smith composed the following interpretation of Psalm 137 - "By The Waters of Babylon".



Smith conducted a performance of this piece in 1873, and left a member of the audience so moved that they immediately contacted the Norwich Music Festival committee to recommend that Smith be invited to compose a piece for them.

This newfound 'fan' of Smith's music was none other than Sir Arthur Sullivan, the man who went on to compose many operas, including *The Pirates of Penzance* and *The Mikado*.

By The Waters of Babylon

Page 1 of 7

Psalms 137.

By the Waters of Babylon

Montague Priest

Introduction Instrumental

No. 1 Solo & Chorus

Symphony

Solo

13

14

Adagio



the 6 lion

Chor!

By the wa-ters of Ba-by-lon we sat down & wept
By the wa-ters of Ba-by-lon wept when we re-mem-ber'd
the 6 lion As for our harps we hang'd them up
up on the trees that were there-in As for our harps we
hang'd them up we hang'd them up up on the trees
that were there-in As for our harps we hang'd them
up we hang'd them up up - on the trees that were there-
in - - - up on the trees that were there - in
As for our harps we hang'd them up up - on the

By The Waters of Babylon

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2

trees that were there-in As for our harps we hang'd them
up we hang'd them up up-on... The trees up-
-on the trees that were there-in As for our harps we
hang'd them up up-on the trees that were there-in up-
-on the trees that were that were there-in up-on the trees that
were there-in up-on the trees that were there-in
the O Lion By the wa-ters of
Ba-by-lon we sat down and wept By the wa-ters of
Ba-by-lon wept when we re-mem-ber'd thee O Lion

By The Waters of Babylon

Page 3 of 7

No. 2. Quartett & Chors. For They that led us away

Clarinete *Symphony Voice* *19* *Allegro.* *Chor.*
10 18 *19* *20*
hea - vi - ness Sing us
one of the songs of Si-on Sing us one of the songs of
Si-on Sing us one of the songs of Si-on
Sing us one of the songs of Si-on Sing us one of the
songs of Si-on Sing us one of the songs of Si-on
Sing us one of the songs of Si-on Sing us one of the
songs of Si-on Sing us one Sing us one
rall. - Tempo Sing us Sing us Sing us Sing us
Sing Sing us one of the songs of Si-on

No. 3 Tenor Solo. If I forget thee O Jerusalem.

By The Waters of Babylon

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No. 4. Chorus

Remember the Children of Edom.

Allegro.

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Allegro.' The lyrics are written below the notes. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'p'. The lyrics are: 'ber Re-mem-ber Re-mem-ber the children of Edom O Lord in the day of Je-ru-sa-lem in the day of Je-ru-sa-lem in the day of Je-ru-sa-lem how they said down with it down with it even to the ground Re-mem-ber the children of E-dom O Lord in the day of Je-ru-sa-lem how they said down with it down with it even to the ground to the ground Re-mem-ber the children of E-dom Re-mem-ber the children of E-dom O Lord in the day of Je-ru-sa-lem how they said down with it down even to the ground Re-mem-ber the children of E-dom O Lord Re-mem-ber re-mem-ber O Lord in the day of Je-ru-sa-lem how they said down down with it

By The Waters of Babylon

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5

down even to the ground ev'n to the ground ev'n to the ground
Re-mem-ber the children O Lord Re-mem-ber the
children O Lord *Piu mosso* the children of E-dom O Lord in the day of Je-ru-sa-
-lem how they said down with it down with it ev'n to the ground ev'n to the
ground down with it to the ground Re-mem-ber the children of
E-dom O Lord in the day of Je-ru-sa-lem in the
day of Je-ru-sa-lem how they said down with it down with it ev'n
to the ground how they said down with it down with it ev'n to the
ground Re-mem-ber Re-mem-ber.

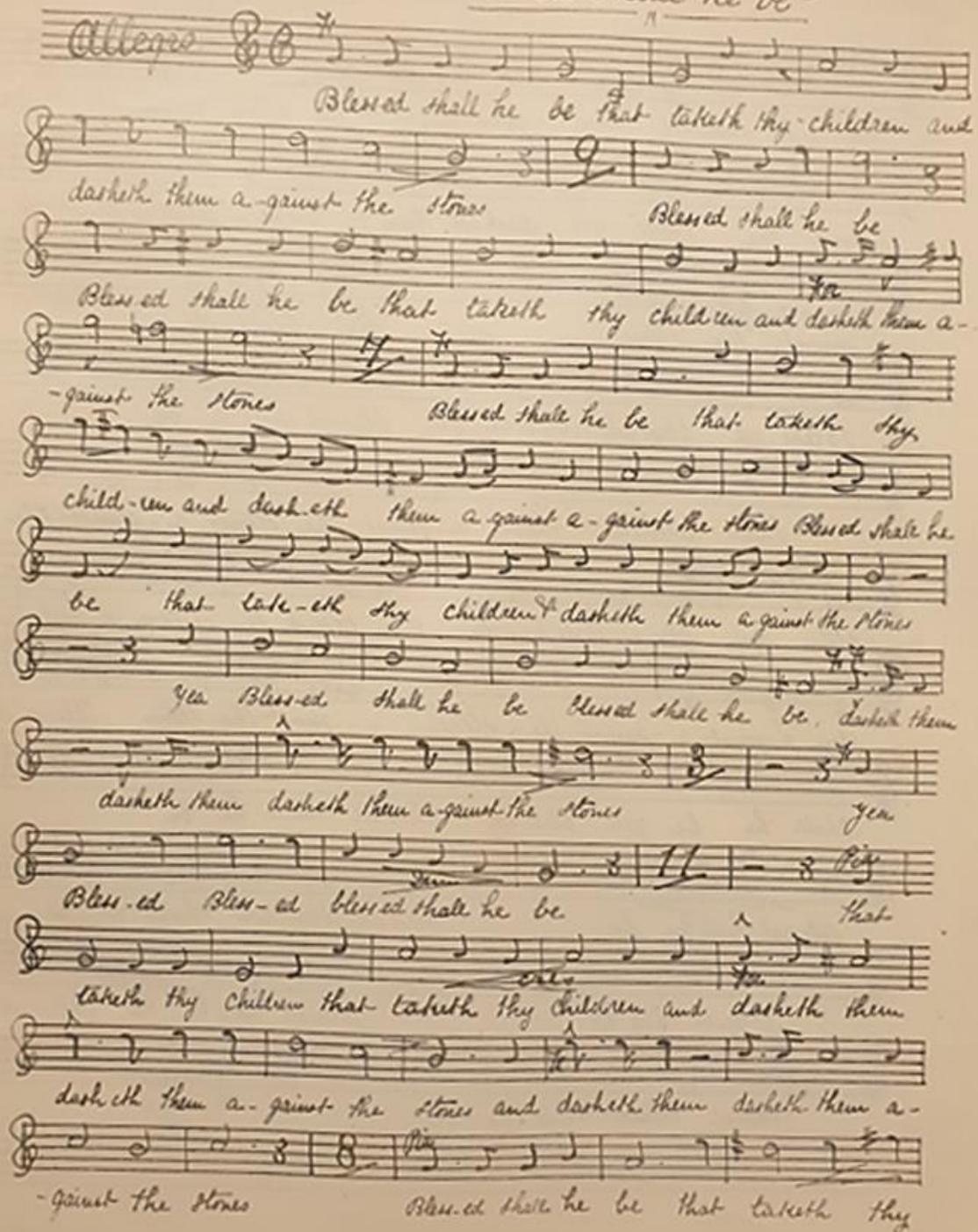
N^o 5. Soprano Solo. O Daughter of Babylon

By The Waters of Babylon

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No. 6 Solo & Chorus

'Blessed shall he be'

Allegro 

Blessed shall he be that taketh thy children and dasheth them a-against the stones

Blessed shall he be that taketh thy children and dasheth them a-against the stones

Blessed shall he be that taketh thy children and dasheth them a-against the stones

Blessed shall he be that taketh thy children and dasheth them a-against the stones

Blessed shall he be that taketh thy children and dasheth them a-against the stones

yea Blessed shall he be Blessed shall he be. Dasheth them dasheth them dasheth them a-against the stones

Bless-ed Bless-ed blessed shall he be that taketh thy children that taketh thy children and dasheth them dasheth them a-against the stones and dasheth them dasheth them a-against the stones

Bless-ed shall he be that taketh thy

By The Waters of Babylon

Page 7 of 7

Handwritten musical score for the hymn "By The Waters of Babylon". The score is written on ten staves of music. The lyrics are written below the notes. The music is in a single melodic line, likely for a voice or a simple instrument. The lyrics are: "children & dasheth them a- gainst a- gainst the stones a- gainst a- gainst the stones and dasheth them & dasheth them a- gainst a- gainst the stones yea bless- ed Bless- ed blessed blessed yea blessed shall he be that dasheth them a- gainst the stones a- gainst the stones yea Blessed shall he be that taketh thy children & dasheth them a- gainst a- gainst the stones a- gainst the stones Bless- ed shall he be yea bless- ed Blessed shall he be. Blessed shall he be Blessed blessed shall he be. Blessed shall he be Blessed shall he be Blessed Blessed shall he be." The score includes various musical notations such as treble clefs, time signatures (3/4, 3/8, 4/4), and dynamic markings like *rit.* and *org.*. The piece concludes with a double bar line and the word "Fine".

children & dasheth them a- gainst a- gainst the stones a- gainst a-
gainst the stones and dasheth them & dasheth them a- gainst a-
gainst the stones yea bless- ed
Bless- ed blessed blessed yea blessed shall he be
that dasheth them a- gainst the stones a- gainst the
stones yea Blessed shall he be that taketh thy children & dasheth
them a- gainst a- gainst the stones a- gainst the stones Bless- ed
shall he be yea bless- ed Blessed shall he be.
Blessed shall he be Blessed blessed shall he be.
Blessed shall he be Blessed shall he be Blessed
Blessed Blessed shall he be.

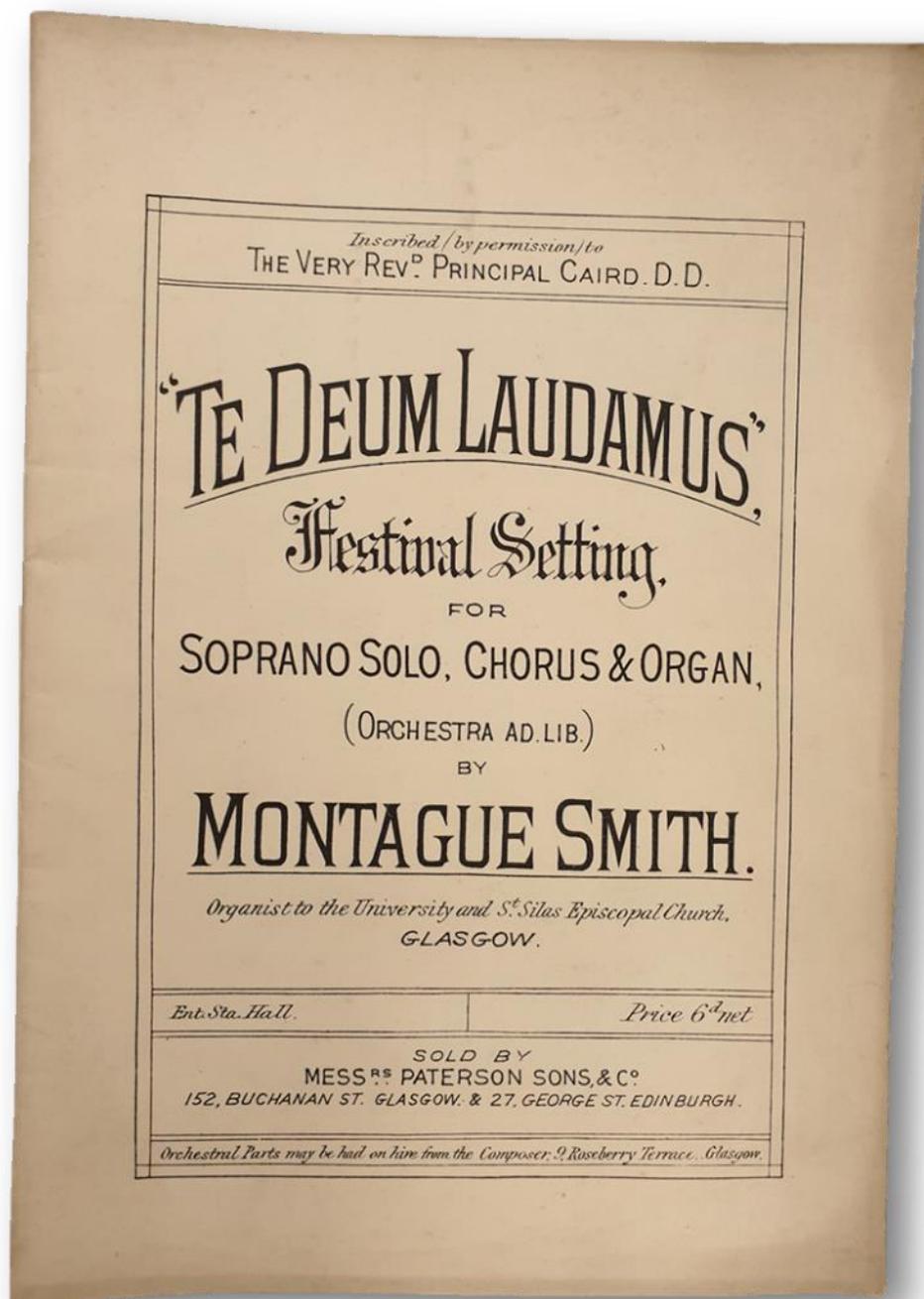
Fine
M. Smith
1840.

Te Deum Laudamus

Gloucester Music Festival, 1877

As a highly respected organist, Montague Smith was invited to compose a piece for the opening of the Gloucester Music Festival in 1877, shortly before becoming Ye Cronies' first Musical Director.

With the kind permission of the Royal Conservatoire of Scotland, we have been able to obtain a copy of this composition.



Te Deum Laudamus

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1

TE DEUM LAUDAMUS.

Orchestral Sym:

MONTAGUE SMITH.

Allegro. ♩ = 132. *Tempo* *p*

N. B.*

The musical score is written in 4/4 time and begins with a key signature of one flat (B-flat). It features five systems of staves. The first system includes a grand staff (treble and bass clefs) with a piano (p) dynamic and a tempo marking of 'Allegro. ♩ = 132.' and 'Tempo'. Below the grand staff, it specifies 'Horns & Trombones. 4 Horns.' and 'Wood.'. The second system continues the grand staff with a piano (p) dynamic and is labeled '4 Horns.'. The third system introduces a 'Flute 8ve /' part in the treble clef and 'Wood.' in the bass clef, with a piano (p) dynamic and a 'cres.' (crescendo) marking. It also includes 'Strings.' and 'Tym.' (Tympani) parts. The fourth system features a 'marc.' (marcato) marking and an 'Org. Ped' (Organ Pedal) marking. The fifth system begins with a 'Tutti.' marking, a fortissimo (ff) dynamic, and a 'rall.' (rallentando) marking.

Horns & Trombones. 4 Horns. Wood.

4 Horns.

Flute 8ve /
Wood. Strings. *cres.*
Tym.

Org. Ped

Tutti. *ff* *rall.*

* When this work is performed without Orchestra, the opening Symphony may be omitted at pleasure.

Te Deum Laudamus

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2

The musical score is arranged in three systems. The first system includes staves for Soprano/Alto, Tenor/Bass, and Organ. The Soprano/Alto staff begins with a rest followed by a melodic line starting on a whole note 'We'. The Tenor/Bass staff begins with a rest followed by a melodic line starting on a whole note 'We'. The Organ part provides accompaniment with chords and moving lines. The second system continues the vocal lines with the lyrics 'We praise Thee O God We' for Soprano/Alto and 'We praise Thee O God' for Tenor/Bass. The Organ part continues with accompaniment. The third system continues the vocal lines with the lyrics 'praise Thee O God We praise Thee O God We ac - know - ledge' for Soprano/Alto and 'praise Thee O God We ac - know - ledge' for Tenor/Bass. The Organ part continues with accompaniment. The score includes dynamic markings such as *f*, *mf*, and *f*, and tempo markings such as *Tempo* and *Tempo f*.

SOPRANO.
ALTO.

Tempo

Tempo.

We praise Thee O God We

TENOR.
BASS.

f

We praise Thee O God

ORGAN.

mf Tempo

f Tempo

praise Thee O God We praise Thee O God We ac - know - ledge

praise Thee O God We ac - know - ledge

Te Deum Laudamus

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3

Thee to be the Lord All the earth All the earth All the earth

All the earth

earth doth worship Thee the Fa - - ther e - - last - - ing, To Thee all

An - gels cry a - loud the heav'ns and all the pow'rs there - in To

mf

Te Deum Laudamus

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4

Thee Cher-u-bin And Se-ra-pthin. con-tin-u-a-ly do
cry con-tin-u-a-ly do cry... Ho-ly, Ho-ly,
Ho-ly, Lord God of Sa-ba-oth Ho-ly, Ho-ly, Ho-ly,

Choir
Dulcina

Te Deum Laudamus

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5

Ho - ly Lord God of Sa - ba - oth Heav'n and earth are

full of the Ma - jes - ty of Thy glo - ry

Thy glo - - ry Thy glo - rious com - pa - ny of the A -

f Full Swell.

ff *mf*

Gt: *ff* *mf*

Te Deum Laudamus

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6

- pos - tles praise Thee The good - ly fel - low - ship of the

Pro - phets praise Thee. The no - ble Ar - my of

Martyrs praise Thee The Ho - ly Church throughout - all the

Te Deum Laudamus

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7

world doth acknowledge Thee..... The Fa - ther of an in - fi - nite

Ma - jes - ty, Thine hon - our - a - ble, true and on - ly Son:

Al - so the Ho - ly Ghost, the Com - fort - er

Al - - so the Ho - ly Ghost Al -

Al - so the Ho - ly Ghost

mf

Oboe.

Sw. *pp*

Oboe.

Ped only
16 ft:

Te Deum Laudamus

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8

Al. so the Ho - ly Ghost the Com - fort - er, the Com - fort - er
- so the Ho - ly Ghost the

Al. so the Ho - ly Ghost the

Thou art the King of Glo - ry O Christ of Glo - ry O.....
King of Glo - - - - - ry O Christ of Glo - ry O.....

Glo - ry O Christ *f*

mf Alto. Thou art the King Thou art the King
Christ Thou art the King Thou art the King the
mf Bass. Thou art the King Thou art the King

Thou art the King Thou art the King

Te Deum Laudamus

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9

King of Glo - - ry, of Glo - - ry O.....

Christ, Thou art the ev - er - last - ing Son, Thou art the

ev - er - last - ing Son of the Fa - - ther

cres.

poco rall.

poco rall. *p poco rit.*

Te Deum Laudamus

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10

Andante con espress. ♩ = 80.

SOPRANO. When Thou tookest up - on Thee to de - liv - er

QUARTET. When Thou took - - est up - on Thee to de - liv - - er

When Thou took - - est tookest up - on

ORGAN:

man Thou didst not ab - hor the Vir - gin's womb When

man Thou didst not ab - hor the Vir - gin's womb When

Thee, Thou didst not ab - hor the Vir - gin's womb When

Thou hadst o - ver - come the sharp - ness of death, hadst o - ver -

Thou hadst o - ver - come the sharp - ness of death, o - ver -

Thou hadst o - ver - come the sharp - ness of death, hadst o - -

ppp
16 ft.

Te Deum Laudamus

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11

come the sharp-ness, the sharp-ness of death, Thou didst o - pen the
king - dom, the king - dom of Heav'n Thou didst o - pen the king - dom, the
king - dom of Heav'n to all to all

16 ft. only

Te Deum Laudamus

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12

..... be liev - - - ers, to all be - liev - ers
all be liev - - - ers, to all be liev - ers
all be liev - - - ers, to all be - liev - ers

16 ft. *p*

Allegro. ♩ = 104.

TREBLES *f* Thou sittest at the right hand of God in the Glo - ry.....

ALTOS *f*
Solo voices or Chorus.

ORGAN: *f* Sw.

..... of the Fa - - - ther We be -
We be - lieve that Thou shalt

16 ft.

Te Deum Laudamus

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14

be our Judge

be our Judge We there-fore pray Thee

Choir Flutes

help Thy ser-vants whom Thou hast re-deem-ed with Thy

pre-cious blood Make them to be num-ber'd

ALTISS.

Make them to be num-ber'd

Te Deum Laudamus

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15

with Thy Saints in glo - ry ev - - er - -

with Thy Saints in glo - ry ev - - er - -

last - - - ing

BASS & TENOR

last - - - ing O Lord, save Thy peo - ple, And bless Thine

he - ri - tage. Gov - ern them: and lift them up for ev - -

Te Deum Laudamus

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16

er,

vall.

This system contains the first two staves of music. The top staff is a vocal line with a fermata over the final note. The bottom staff is a piano accompaniment with a *vall.* (rallentando) marking. The key signature has two sharps (F# and C#).

Tempo
f CHORUS.

Day by day; Day by day; we magni-fy Thee, we

Tempo

This system contains the first two staves of the chorus. The top staff has the lyrics "Day by day; Day by day; we magni-fy Thee, we". The bottom staff is the piano accompaniment. The tempo marking is *Tempo* and the dynamic is *f*.

And we

magni-fy Thee And we worship Thy Name, we

And we worship Thy Name, Thy Name ev-er

This system contains the second two staves of the chorus. The top staff has the lyrics "And we magni-fy Thee And we worship Thy Name, we". The bottom staff is the piano accompaniment. The dynamic is *mf*.

Te Deum Laudamus

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17

worship Thy Name, Thy Name, we worship Thy Name, Thy
worship Thy Name, We wor - - ship Thy Name, Thy
world without end, We wor - - ship

And we worship Thy Name,

Name ev - er world with - - out end, Vouch safe O
ev - er

Lord to keep us this day with - out sin,..... to
to

senza fine

Te Deum Laudamus

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18

keep us this day with-out sin O Lord have mer-cy up-on

us, have mer-cy up-on us, have mer-cy up-

- on us, O Lord let Thy mer-cy light-

1st ALTO.

p

mf

Te Deum Laudamus

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19

As our

- en up - on us, As our trust is in Thee, As our

trust is rit. in Thee. Tempo

trust is rit. in Thee. O Lord in Thee, in Thee have I trust - ed

Tempo.

senza *Ad* *Ad*

let me ne - ver be con - found - ed let me ne - ver

Te Deum Laudamus

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20

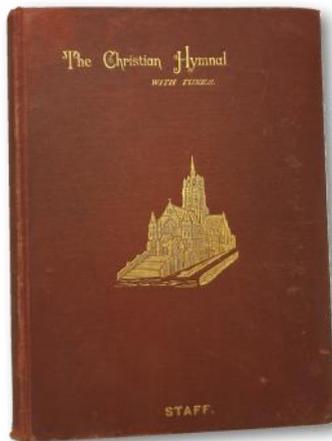
ne - ver be con - found - ed, Let me ne - ver me
Let me ne - ver

ne - ver be con - found - ed
ed

mf *f* *ff* *rit*

Coats Memorial Hymn Book

1898



In 1889 Montague Smith became the organist and choirmaster for the newly opened Thomas Coats Memorial Baptist Church in Paisley. The Church donated a number of their Hymnals to the Royal Conservatoire of Scotland's Archive.

Within these Hymn books were a number of pieces composed by Montague, one of which we have presented here with the kind permission of the RCS.

HYMNS OF GRATITUDE

86

Montague Smith.

Gratitude—84. 84. 84.

1 MY God, I thank Thee, who hast made
The earth so bright,—
So full of splendour and of joy,
Beauty and light ;
So many glorious things are here,
Noble and right.

2 I thank Thee, too, that Thou hast made
Joy to abound,—
So many gentle thoughts and deeds
Circling us round ;
That in the darkest spot of earth
Some love is found.

3 I thank Thee more that all our joy
Is touch'd with pain,
That shadows fall on brightest hours,
That thorns remain ;
So that earth's bliss may be our guide,
And not our chain.

4 I thank Thee, Lord, that Thou hast kept
The best in store ;
We have enough, yet not too much
To long for more ;
A yearning for a deeper peace
Not known before.

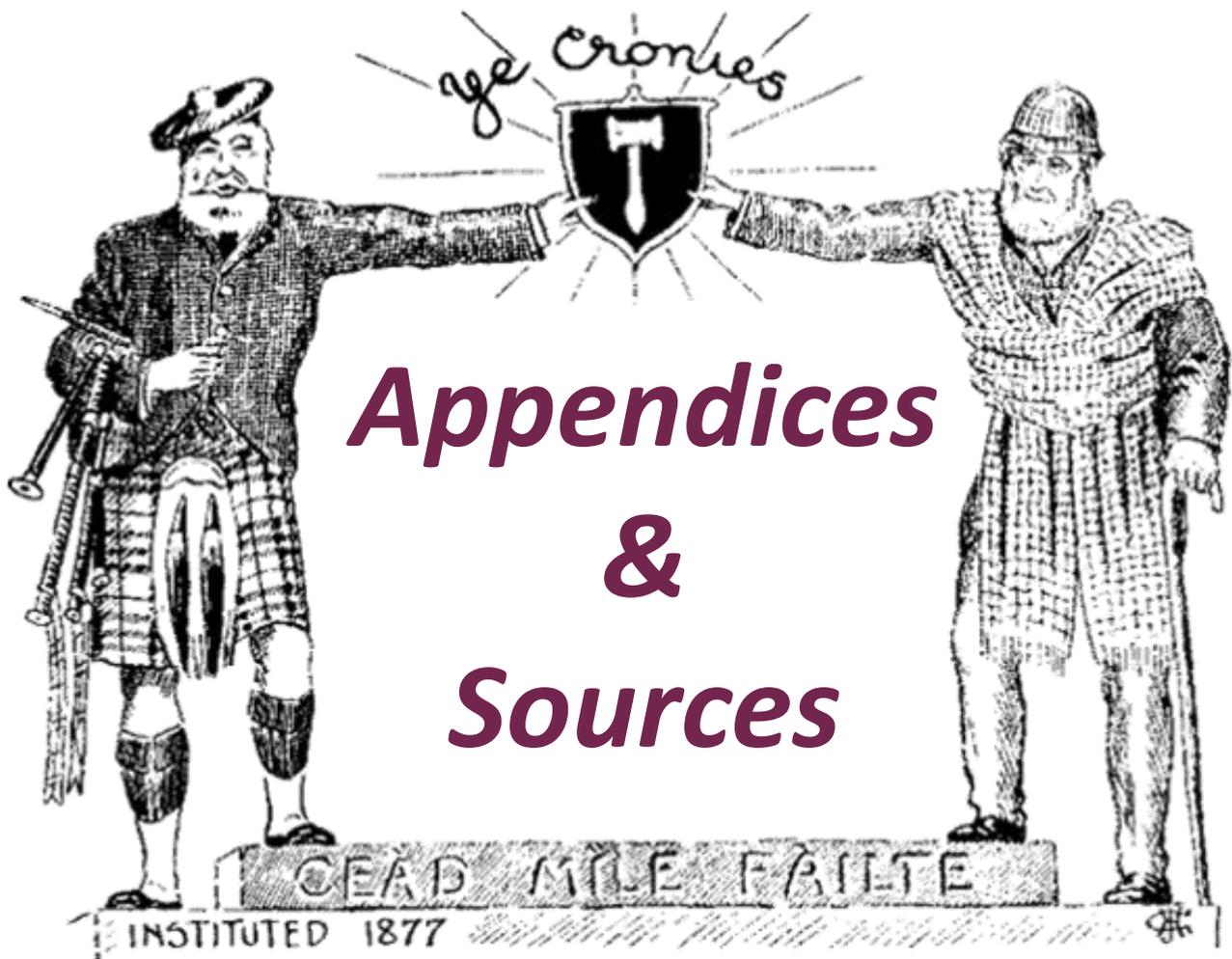
5 I thank Thee, Lord, that here our souls,
Though amply blest,
Can never find, although they seek,
A perfect rest,
Nor ever shall, until they lean
On Jesus' breast.

Adelaide A. Procter.

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Our Story

Chapter 6



Appendices & Sources

Acknowledgements

Volume Two

Special Thanks to the following contributors

David Black

*

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*

Norrie Graham

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*

Ancestry.co.uk

*

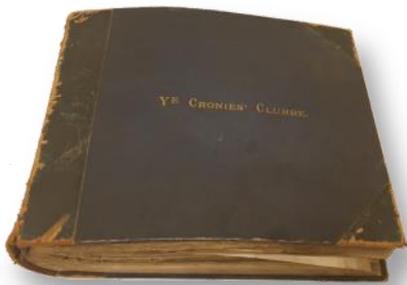
Royal Conservatoire of Scotland

Without their support and access to additional materials this publication would be far less informed than it is.

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We are indebted to the first ever Ye Cronies Secretary, Mr. William D. Main, for keeping very thorough records of the Club's activities from its inception. The following sources have provided the bulk of material that have been presented and commented on in Volume Two:

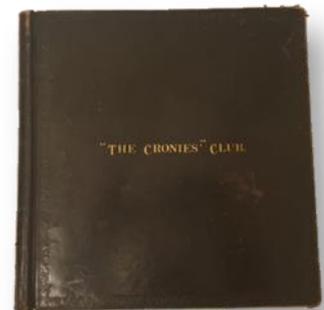


Ye Cronies Clubbe Scrapbook

A collection of programmes, dance cards, Food and Wine menus, meeting minutes, ballot papers, event invites and tickets, and various other additional materials dated from 1879 onwards.

Ye Cronies Members Sign-In Register

A page representing each concert held, with signatures of all members in attendance. Dating from 30th October 1879 onwards.



Ye Cronies Album Vol. 1 & 2

A photo album, with additional illustrations, of members from 1877 to 1909.

Ye Cronies Guest Books

Register of all guests of members who attended a Ye Cronies event between 1906 and 1979.



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Additional information has been gathered from external sources to provide both context and insight into the individuals cited in this volume.

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Further Information

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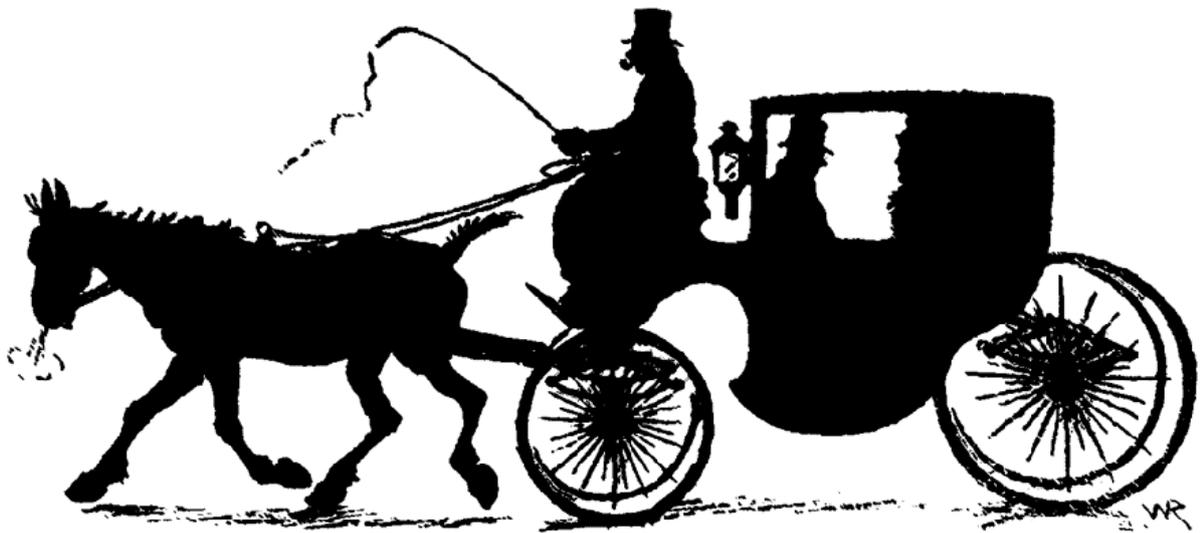


**Our knowledge of Ye Cronies history
is continually evolving.**

**Should you have any additional information
you think would enhance this volume
(or future time periods)
we would welcome your contribution.**

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ye end of everything