

**AN HISTORICAL SURVEY OF THE ESTABLISHMENT OF AN
ORCHESTRAL TRADITION IN CHRISTCHURCH TO 1939**

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Philip Jane

Abstract

This dissertation is the first study devoted solely to the history of an orchestral tradition in Christchurch. Within a timeframe stretching from the beginning of the local settlement to the establishment of the first “national” orchestra in 1939, it provides detailed portrayals of all facets of amateur and professional orchestral activity.

This includes the histories of all orchestral bodies, their membership, a chronology of concerts, repertoire, programme structure and critical reception. This dissertation explains the advance of orchestral tradition that is at times tentative and at times bold, until it is securely entrenched as a mainstream musical activity in Christchurch.

A preliminary narration, which begins in 1857, ends in 1906 with the International Exhibition. This is then discussed as a landmark event for orchestral music in Christchurch. A series of case studies for the period of 1908 to 1939, covers each of the five major orchestral groups that flourished in this period. The case studies also include the footprints of development, the “incidental” music performed by the cinema orchestras, and the “studio only” performances of many broadcasting groups. The role played by minor orchestral groups as an “alternative” music culture is included, along with the impact of orchestras associated with visiting opera companies. The final section is a detailed analysis of the repertoire and programme construction, and a discussion of the people who played an influential role in the development of an orchestral tradition.

Numerous tables and illustrations are provided. A number of appendices are also attached: a chronology of orchestral concerts in Christchurch; some significant orchestra personnel lists; an extensive set of source readings discussing the formation of a permanent orchestra; a chronology of orchestral activity for a selection of Christchurch musicians; a timeline of visiting opera companies, and a selection of concert programmes.

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Preface

In the south Pacific Ocean, nearly 2,000 kilometres to the south-east of Australia, a country that consists of three main islands underwent Polynesian settlement from about 1300 onwards. This country is now known as New Zealand. The first documented contact with New Zealand by Europeans was in 1642, when the Dutch explorer Abel Tasman visited and named it *Staten Landt*. Dutch map-makers changed the name in the following year to *Nova Zeelandia*. The next European contact was in 1769 when the three islands were claimed for England by the explorer James Cook, who also anglicised the name to New Zealand. After this the number of Europeans coming to New Zealand, initially mainly sealers, whalers and missionaries, increased.

The New Zealand Company was formed in London in 1837, ushering in an intense period of colonisation with settlements established in quick succession in Auckland, Wellington (both 1840), New Plymouth (1841), and Nelson (1842). The southern settlement of Dunedin was founded in 1848 by the Scottish Otago Association, who were members of the Free Church of Scotland, while yet another colonising society based in England, the Canterbury Association, then founded a settlement at Christchurch in 1850. This city was an attempt to create an idealised English society centred around the Church of England.

British rule had been established in 1839 under William Hobson when New Zealand became a dependency of New South Wales, and in 1840 a treaty with the indigenous people, Maori, was signed at Waitangi. However, relations were not always smooth between settlers and Maori, particularly over land ownership, and sporadic confrontations took place. These land wars were mainly throughout the North Island in the Taranaki and Waikato regions, and served as a vivid reminder of the difficulties faced when transplanting one culture into another. The British response ensured a large military presence in the country, often with their accompanying bands.

New Zealand is a long and narrow country, extending over 1,750 kilometres from north to south, and has a land area of 270,534 square kilometres; somewhat larger than the combined area of England, Scotland and Wales. The physical nature of the country, mountainous and heavily forested, ensured that settlements were developed in isolation, with early movement between main centres only possible by coastal shipping. In 1862

the first telegraph service was begun between Christchurch and its port of Lyttelton. In 1863 a regular coach service began between Timaru and Christchurch, and the first public train line in New Zealand was opened, from Christchurch to the outlying Ferrymead. It was also the year that the first theatre in Christchurch opened, the Canterbury Music Hall. In 1879 the main trunk railway from Christchurch to the southern-most city of Invercargill was completed, but northwards it was not until 1945 that Christchurch was connected through to Picton, thus completing a train service the length of the South Island.

Early settlers did not have an easy life as housing, transport, and all associated infrastructure had to be established. The country was essentially agricultural, with crops and stock, but the discovery of gold and other valuable minerals resulted in a huge influx of men bent on making their fortune. In addition, the immigration policies in the 1870s under the Premier Julius Vogel, flooded the country with nearly 300,000 immigrants. These were intended to provide labour for railway and road construction and had been offered free or assisted passage. The effect of this upon the society being formed is indicated by the census of 1871 that shows only 65% of the European population was literate. Despite the presence of settlers from other cultures, including French, Scandinavian, Chinese, and Dalmatians, the overwhelmingly predominant influence on the formation of New Zealand society was that of the English, the Scots and the Irish. Consequently, their cultures were also the main influence upon music development in New Zealand. However, German immigrants played a particularly influential role in the establishment of instrumental music.

As a developing colonial society, there were no established forms of musical entertainment. Rather, such entertainments began haphazardly through the efforts of those with any musical skill, and were bolstered by an increasing number of visits from individuals and groups from Australia. The long-term presence in Auckland of the 58th Regiment and the 65th Regiment in Wellington provided military bands, but this hindered the development of any local instrumental musical endeavour. Choral societies were the first form of local musical organisation, early examples being the Auckland Choral Society (1855); Lyttelton Choral Society (1852); and the Canterbury Vocal Union (1860). Any form of orchestral activity only appeared much later. In the four main centres the first orchestral societies established were in Christchurch (1871); Wellington (1882); Dunedin (around 1883), and Auckland (1889).

Private music teachers were active, especially in the four main centres, but often music teaching was only one part of an overall income, as the demand from the local population did not sustain full-time teaching. Only in 1891 was a professional association for music teachers formed in Christchurch. Music tuition was also introduced into the universities, the earliest courses being in Auckland (1889) under Carl Schmidt, and in Christchurch (1891) under George Tendall.

Christchurch provides other early examples of musical development; choral scholarships were offered at the first church in Christchurch, St. Michael and All Angels (1863); a military band was formed by the Canterbury Yeomanry Cavalry (1868); the first national brass band competition was held in Christchurch (1880); and a choir school was opened at the Christchurch Cathedral (1881). Indeed, Christchurch often laid claim to be the most musical city in New Zealand, although this was a claim which was echoed throughout New Zealand by many other cities. Such claims were based upon fierce parochial pride and a general ignorance of musical development and standards in other centres. With the possible exception of choral music, there is no strong evidence to support this claim for Christchurch, and, as one of the four main centres, Christchurch had a pattern of musical development probably very similar, at least in general terms, to Dunedin, Auckland and Wellington. Nevertheless, the numerous instances of the formation of orchestral groups throughout this half century provide the opportunity for the then current Christchurch context to be explored within this dissertation. This is especially in reference to the population at the time, the number of music teachers active, and for a comparison of entry prices to other forms of entertainment.

New Zealand moved from colony to self-governing dominion in 1908. To celebrate this event an International Exhibition was held in Christchurch in 1906 to 1907. This Exhibition provided a major focus on orchestral music, with the formation of a fully professional symphony orchestra for the duration – usually held to be the first professional symphony orchestra in New Zealand. This orchestra provided the city with a major boost in creating an audience for orchestral music. However, the orchestra could not be sustained and disbanded at the end of the Exhibition. World War One provided another focus for music in general, and orchestral music in particular, as local individuals and musical societies became heavily involved in the provision of patriotic concerts, raising money to support the war effort. This form of musical activity was noticeable again in the years of the depression.

Into the twentieth-century, even as New Zealand's population increased, and settlements and society had grown in size and maturity, the role of music remained firmly established primarily as an amateur activity. In the 1920s this changed with the advent of moving pictures and radio broadcasting, and the opportunities for musicians to be employed professionally.

To set the cinema orchestras and the consequences of their establishment within their immediate social environment, an examination is made of the changing taste of local society, the broadening base of those who might be attracted to orchestral music. The context of the development of this new and technically exciting entertainment is discussed in relation to activity in the United States, England, and Australia. This is similarly carried out for the role of broadcasting, where the establishment of radio orchestras follows the pattern set up by the population growth, reinforcing the notion of the four main centres. But with broadcasting, a national emphasis developed focussed on Wellington, geographically situated in the centre of the country and also the capital. Broadcasting removed the barriers of physical isolation with technology, but at the same time transportation advances expanded the ability of people to move more easily within the country. It was the combination of these factors that reduced the isolated nature of New Zealand settlement, and unfortunately resulted in the removal of a number of orchestral musicians from Christchurch to Wellington.

It is against such a background, rapidly changing in social development and coloured by numerous attempts to provide diverse entertainments and musical societies, that this dissertation outlines the development of an orchestral tradition within the city of Christchurch.

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Chapter 1 Introduction

This dissertation is the first study devoted solely to the history of an orchestral tradition in Christchurch. Within a timeframe stretching from the beginning of the local settlement to the establishment of the first “national” orchestra in 1939, it provides detailed portrayals of all facets of amateur and professional orchestral activity. This includes the histories of all orchestral bodies, their membership, a chronology of concerts, repertoire, programme structure and critical reception. All this is placed within the context of local society to determine the nature of support, and the changing attitudes towards orchestral music. This dissertation then explains the advance of orchestral tradition that is at times tentative and at times bold, until it is securely entrenched as a mainstream musical activity in Christchurch.

“Orchestral tradition” relates to three distinct areas. First, the development and growth of opportunities for performing in orchestras by amateur and professional musicians. Such opportunities involved the creation of distinctive instrumental bodies and participation was either as a purely amateur activity or social occasion, or as an adjunct activity to teaching and other performing occasions for professional musicians. Second, the establishment and growth of audience appreciation for orchestral concerts. Because of their inter-connected nature, the two areas are discussed in tandem. The third area, growth and changes in repertoire, forms a separate section, but is also discussed in passing in many chapters.

The term “orchestra” is used in the widest sense. It was as often applied to ensembles ranging from no more than six or seven players, as to groups numbering more than fifty to sixty players. This study concentrates on groups that were formed primarily to perform orchestral music on an on-going basis, as opposed to “orchestral” groups which were mainly brought together to provide the accompaniment for choral works.

1.1 Outline of dissertation structure

The manner of presentation is chronological within an overall structure of four main sections. A preliminary narration which begins in 1857, ends in 1906 with the International Exhibition. This Exhibition with its professional orchestra is then discussed as a landmark event for orchestral music in Christchurch. A series of case studies for the period of 1908 to 1939, covers each of the five major orchestral groups that flourished in this period. These

case studies are supplemented by further focussed investigations: the “incidental” music performed by the cinema orchestras, and the “studio only” performances of many broadcasting groups. The role played by minor orchestral groups as an “alternative” music culture is included, along with the impact of orchestras associated with visiting opera companies. The final section is a detailed analysis of the repertoire and programme construction, and a discussion of the people who played an influential role in the development of an orchestral tradition.

Preliminary narration of early orchestral activity up to 1906

Early orchestral activity in Christchurch prior to 1906 encompasses the beginnings of this activity within the new settlement and follows the rise and fall of successive orchestral groups. Chapter 2 highlights the pioneering work of Alexander Lean and his emphasis upon the symphony as the *raison d'être* of an orchestral society, contrasting this with the lighter fare of the next orchestral group, the Amateur Orchestral Society. The creation of yet another group in 1891 and the rise of Frank Wallace as the leading local conductor begins Chapter 3, which then follows the fortunes of a seemingly secure hybrid choral-orchestral body, the Musical Union (established in 1894), through to the International Exhibition of 1906. Wallace left Christchurch two years prior to the Exhibition, but the discussion shows that he influenced orchestral development significantly, reflecting his status as a professional orchestral musician as opposed to an enthusiastic amateur, or a professional organist or choirmaster.

Major landmark of the 1906-07 International Exhibition

The first professional orchestra in New Zealand was created to be the resident orchestra at the six-month long International Exhibition held in Christchurch in 1906-07. The orchestra provided a watershed experience that raised awareness and expectations of both musicians and audiences, and not surprisingly has already been studied in some detail. While this body comprised mainly imported players, it did contain some local musicians. Significantly for local developments, a number of the foreign players chose to remain in Christchurch after the event. Chapter 4 is devoted to the Exhibition, and the following chapter explores the impetus this orchestra gave to calls for the establishment of a permanent local orchestra.

Case studies of orchestral “hey days” in Christchurch, 1908 – 1939

Prior writings have highlighted the period 1908 – 1939 as the “hey day” of orchestral music in Christchurch. For the first twenty years “Wallace’s legacy remained as [his successors] Benno Scherek and Alfred Bünz presided over what can be regarded as a golden period of instrumental music in Christchurch.”¹ Similarly Brian Pritchard, “Even allowing for some doubling of membership, the simultaneous existence of an orchestral society, a small orchestral group attached to the Musical Union and at least four sizeable theatre orchestras during the 1920s demonstrates that the city possessed notable resources of instrumental talent. Indeed, the post-war decade was an outstanding one in the history of Christchurch orchestral music.”² The five case studies of individual orchestras put this “golden period” under the microscope.

Against this constant activity, which was primarily amateur, an inexorable move to professionalism developed from the 1920s onwards, first as cinema theatre orchestras were established, and then, as this form of employment ended around 1930 with the introduction of the “talkies,” the beginning of the broadcasting industry opened up other opportunities for orchestral musicians. A chapter is devoted to each of these developments and their consequences. One consequence was the National Broadcasting Service String Orchestra founded in Wellington in 1939, which was seen by some as the start of centralisation of orchestral resources within New Zealand. It caused something of a “cultural exodus” from Christchurch as key players were attracted to the capital, and it serves as the endpoint of this dissertation.

Analysis

Analysis of repertoire focuses on the individual items that together make up the concert programme and like the orchestral groups that performed them, these programmes were constantly changing and evolving creations. Entire symphonies are given prominence, with particular attention being paid to the introduction of symphonies by Beethoven. However, individual movements from symphonies, overtures and other smaller-scale works that filled so many programmes are not neglected. Numerous tables illustrate the changing pattern of

¹ Bohan, Edmund. “Inspired conductor led golden age of instrumental music.” *The Press* 26 August 1994, 12.

² Pritchard, Brian W. “Music in Canterbury.” In *A history of Canterbury : volume two*, 440-464. Christchurch: Canterbury Centennial Historical and Literary Committee : Whitcombe & Tombs, 1971. pp. 456-457.

incorporation of works and composers into the repertoire over time. The ways these individual items have been put together to construct coherent and artistic concert programmes are also analysed. This analysis reveals features in common with the construction of concert programmes from other orchestral traditions, such as those from England. More importantly, it provides the details that demonstrate the progress of a small colonial settlement in forming its own orchestral tradition with regard to building an appreciative audience.

This dissertation also includes biographical material for many of those involved in some way with orchestral activities. The most substantial discussions are reserved for those perceived as the prime movers within the development of orchestral music in Christchurch. Others, although perhaps giving long service to orchestral music through regular participation, can only be given a short “potted” biography. While Chapter 16 is devoted to detailed biographical discussion, it has been considered necessary to include relevant personal information throughout the entire dissertation whenever it contributes to an increased understanding of the topic under discussion. It is notable that within the subject area of this dissertation, the people involved have not been considered to be of a stature sufficient to warrant a monograph in their own right.³ Unfortunately, biographical information has been tightly constrained in the present study, and a case may be made for a comprehensive biographical study of local orchestral musicians. Beyond the biographies, wide-ranging demographic detail contained within census data has been used to provide insights into the growth of the music teaching and performing profession within Christchurch. The census figures have been fleshed out with more detailed information obtained from the electoral rolls, almanacs and directories of the census years. All this information, together with newspaper advertisements inserted by music teachers, provides a comprehensive and detailed picture of the growing role and demographics of many of the people most closely associated with orchestral music in Christchurch. It also allows a view of the growing population which would be the potential support for the growing orchestral tradition.

³ One exception is John Bradshaw, although he was primarily a major choral figure within Christchurch music. See Tucker, Frank Kingswell. *J. C. Bradshaw : a memoir*. Christchurch: Caxton Press, 1955.

Appendices

This dissertation includes a number of appendices: a chronology of orchestral concerts given within Christchurch during the time period, along with a finding list of relevant concert programmes within New Zealand libraries; some selected orchestra personnel lists; a comprehensive set of source readings on the discussion about the formation of a permanent orchestra in Christchurch; a chronology of orchestral activity for a selection of Christchurch musicians; a timeline of visiting opera companies, and a selection of concert programmes. A concluding chapter provides an overall summary of the development of an orchestral tradition in Christchurch, and offers some areas for future research.

1.2 Review of associated music studies

The New Zealand writer John Jennings has argued that local music research, while often taking the role of gathering together and presenting documentation hitherto ignored, should also reveal the strength and character of amateur music-making and show that musical expression was a product of the prevailing social attitudes of the time.⁴ These three roles are combined in this dissertation.

Growth of the literature

Musicological studies of local music activity within New Zealand are an important facet of the general history of New Zealand. If such studies are not undertaken and documented, it “leads to a curiously myopic view of the part music played in shaping the social and cultural framework of our society.”⁵ Research into New Zealand music history appears to have been fragmented, haphazard, and late in starting. It was not until 1991 that a concise history of New Zealand music was assembled by John Thomson,⁶ although this was built upon numerous brief writings in journals and newspapers, and a growing body of more lengthy studies. Before Thomson’s work, New Zealand music was seen by Adrienne Simpson as “a field of research which had previously received only sporadic bursts of scholarly attention.”⁷ Simpson went on to note that the development of New Zealand music studies had been stunted by indifference, lack of outlets, cold hard economics, and the fact that musicologists

⁴ Jennings, John M. “An historical background to New Zealand composition” *Studies in music* 9 (1975): 64-69.

⁵ Simpson, Adrienne. *Opera in New Zealand : aspects of history and performance*. Wellington: Witham Press, 1990. p. 1

⁶ Thomson, John M. *The Oxford history of New Zealand music*. Auckland: Oxford University Press, 1991.

⁷ Simpson, Adrienne. “New Zealand music studies, 1996-1997.” *Australasian music research* 2-3 (1997-1998): 221-234.

in New Zealand had not been inclined to promote New Zealand music studies, but remained predominantly Eurocentric.

Some twenty years earlier, in 1969, Jennings had already noted the tendency for music research to concentrate upon European music from most periods, while local inquiries were limited to historical surveys of music-making in some of the provinces. A reason offered for this situation was that at that time many staff in the four music departments of major universities were more interested in composition rather than research, and that only one staff member out of the twelve listed by Jennings had an interest in local music history.⁸ In 1972, Jennings again confirmed the Eurocentric predominance of music research but also noted that since 1969 a growing number of local music history theses had been produced, and commented “The quality and range of [this] research ... provides strong support for the proposition that research on regional topics should be undertaken in the region itself by people familiar with national (or local) history and tradition.”⁹

Academic writings

Of the four main centres within New Zealand Christchurch has probably been best served by academic surveys and documentation of regional activities. Helen Watson’s thesis provided an initial comprehensive study, covering all aspects of music from settlement to the 1940s.¹⁰ Completed in 1948, Watson was able to obtain valuable first-hand information from many of the early participants. Christchurch also has had more specific research carried out on the sociology of local choral societies,¹¹ and on Anglican church music, 1850 to 1900.¹² Later research has looked at the work of a small but influential amateur music society, the Laurian Club¹³ and has been further enhanced by studies from Philip Norman,¹⁴ Rachael Hawkey,¹⁵

⁸ Jennings, John M. “Report from New Zealand : music in the universities” *Current musicology* 9 (1969): 35-39

⁹ Jennings, John M. “Report from New Zealand : New Zealand music research” *Current musicology* 14 (1972): 70-76. p. 71

¹⁰ Watson, Helen “Music in Christchurch.” M.A., Canterbury University College, 1948.

¹¹ Pritchard, Brian W. “Societies in society : a case study in the historical sociology of music” M.A., University of Canterbury, 1965.

¹² Borne, Christopher Philip Prior. “Anglican church music in Canterbury 1850-1900.” M.A., University of Canterbury, 1973.

¹³ Jane, Philip. “The Laurian Club “For chamber and orchestral music” : a study of a Christchurch musical society.” Mus.B. (Hons), University of Canterbury, 2002.

¹⁴ Norman, Philip. “The beginnings and development of a New Zealand music : the life, and work (1940-1965), of Douglas Lilburn.” Ph.D., University of Canterbury, 1983.

¹⁵ Hawkey, Rachael May. “Vernon Griffiths (1894-1985) : his life and philosophy of music education as demonstrated in his collected papers.” Ph.D., University of Canterbury, 1993.

and Juanita Welsh.¹⁶ Despite these researches there remains a notable lack of investigation into local orchestral endeavours. Further afield there has been the general survey of orchestral activity in the four main centres carried out by David Walsh.¹⁷ Much more recent is David Murray's biographical study of Raffaello Squarise, a leading figure in orchestral activity in the late-nineteenth and early-twentieth centuries.¹⁸ This is a landmark piece of work, the first-ever detailed biography of a local professional orchestral conductor and instrumentalist is combined with a thorough documentation of orchestral activity itself in Dunedin.

Non-academic publications

While valuable information on general musical activity and musicians in many regions, cities and towns is contained within the six volumes of the *Cyclopedia of New Zealand*, this early publication does not qualify as genuine scholarly research, being more in the nature of primary source material.¹⁹ The earliest published example of original research is Maurice Hurst's *Music and the stage in New Zealand* (1944),²⁰ although it has been described as "discursive and fragmentary."²¹ The *Encyclopedia of New Zealand*, published in 1966, provided a general outline of New Zealand music history up to that date.²² Non-academic publications that deal with the important and substantial orchestral organisations are far more numerous than academic writings. These include Owen Jensen's early account of the National Orchestra,²³ which was followed twenty years later by that of Joy Tonks.²⁴ While both contain a certain amount of material on the lead up to the formation of the National Orchestra, they concentrate on post-1939 activity. The early role of broadcasting in the development of local orchestral traditions within New Zealand's four main cities is to be

¹⁶ Welsh, Juanita M. F. "George Frederick Tendall (1845-1901) : the career of a professional musician in late-Victorian Christchurch." M.A., University of Canterbury, 2004.

¹⁷ Walsh, David Baillie "A survey of orchestral activity in New Zealand" M.A., Victoria University, 1967.

¹⁸ Murray David. "Raffaello Squarise (1856-1945) : the colonial career of an Italian maestro." Ph.D., University of Otago, 2005.

¹⁹ *The Cyclopedia of New Zealand*. Wellington: Cyclopedica Co., 1897-1906.

²⁰ Hurst, Maurice. *Music and the stage in New Zealand, 1840-1943*. Auckland: Charles Begg, 1944.

²¹ Thomson, John Mansfield. "Reflections on writing music history" *Canzona* (1994): 2-5

²² "Music" In *An Encyclopedia of New Zealand : volume two*, edited by A. H. McLintock, 605-615. Wellington: R.E. Owen Government Printer, 1966. This contribution was written by "L.C.M.S" – Linden Saunders.

²³ Jensen, Owen. *NZBC Symphony Orchestra*. Wellington: A.H. & A.W. Reed, 1966.

²⁴ Tonks, Joy. *The New Zealand Symphony Orchestra : the first forty years*. Auckland: Reed Methuen, 1986. Tonks, Joy. *Bravo! : the NZSO at 50*. Auckland: Exisle, 1996.

found in a number of publications, including those by John Hall,²⁵ Peter Downes and Peter Harcourt,²⁶ and Patrick Day.²⁷ Thomson has also explored the activity of an early New Zealand amateur orchestral group, the Wellington Orchestral Society, providing an example of the approach, writing and style possible for investigation of such groups.²⁸ The extensive research by Simpson into aspects of opera in early New Zealand provides an invaluable insight into the role that touring companies played in preparing audiences for different orchestral sounds and styles.²⁹

Christchurch music has again been well served by a number of substantial publications. These include writings on the two major local choirs, the Royal Christchurch Musical Society,³⁰ and the Christchurch Harmonic Society,³¹ as well as a comprehensive general regional history.³² Other publications cover the specialised Liedertafel choir,³³ and the local music council.³⁴ Accounts of orchestral endeavours are less comprehensive and numerous. The indefatigable John Thomson has published two studies which have particular relevance to Christchurch. His biography of the composer Alfred Hill relates to the role Hill played at the 1906-07 International Exhibition in Christchurch and during tours of New Zealand by the State Orchestra of New South Wales.³⁵ The other study is a chapter on the orchestral music

²⁵ Hall, John Herbert. *The history of broadcasting in New Zealand : 1920-1954*. Wellington: Broadcasting Corporation of New Zealand, 1980.

²⁶ Downes, Peter, Peter Millais Harcourt, and Radio New Zealand. *Voices in the air : Radio broadcasting in New Zealand : a documentary*. Wellington: Methuen, 1976.

²⁷ Day, Patrick, and Broadcasting History Trust. *A history of broadcasting in New Zealand*. Auckland: Auckland University Press in association with the Broadcasting History Trust, 1994.

²⁸ Thomson, John Mansfield. "A question of authenticity : Alfred Hill, Ovide Musin, the Chevalier de Kotski and the Wellington Orchestral Society, 1892-1896." *Turnbull Library Record* 13 no. 2 (1980): 80-92.

²⁹ Simpson, Adrienne. *Opera's farthest frontier : a history of professional opera in New Zealand*. Auckland : Reed, 1996.

³⁰ Barton, Peter D., and Royal Christchurch Musical Society. *A choral symphony : a short history of the Royal Christchurch Musical Society, 1860-1985*. Christchurch: Royal Christchurch Musical Society, 1985.

³¹ Pritchard, Brian W. *Words and music : a jubilee history of the Christchurch Harmonic Society*. Christchurch: Published for the Christchurch Harmonic Society by the Pegasus Press, 1977.

³² Pritchard, Brian W. "Music in Canterbury." In *A history of Canterbury : volume two*, 440-464. Christchurch: Canterbury Centennial Historical and Literary Committee : Whitcombe and Tombs, 1971.

³³ Simpson, Wyndham. *Rise brothers, rise : a history of the Christchurch Liedertafel, 1885-1985*. Christchurch: The Liedertafel, 1985.

³⁴ Barton, Peter D., and Christchurch Civic Music Council. *Music in the city : a history of the Christchurch Civic Music Council, 1941-1971*. Christchurch: Christchurch Civic Music Council, 1991.

³⁵ Thomson, John Mansfield. *A distant music : the life and times of Alfred Hill, 1870-1960*. Auckland: O.U.P., 1980.

at the Exhibition within a comprehensive history of the event.³⁶ The official history of the Exhibition also contains substantial detail on this unique piece of Christchurch orchestral history.³⁷ Specific in time and scope, these three items do little to remedy the paucity of literature already noted under academic writings. There is still a significant gap to be filled with a study of the history of early orchestral endeavour in Christchurch.³⁸

Summary

This survey of both academic writing and the non-academic published materials, confirms that a comprehensive study of orchestral music in Christchurch up to 1939 is still lacking in the literature. While only Watson and Walsh have touched generally upon the subject area now under consideration, there is an abundance of background material available. The seminal work of Watson provides the basic outline and chronology of the main orchestral bodies present in Christchurch during the period under study. Now, this dissertation provides more detail about the repertoire performed and the players involved, as well expanding discussion on the Exhibition Orchestra. There is also more detailed and critical comment as to reasons for the progress of an orchestral tradition in Christchurch, and a number of small orchestral groups unnoticed by Watson are revealed.

1.3 Source materials

Archival sources

Archival sources, such as financial records, minute books, correspondence and the like, rarely survive in any substantial quantity for any of the orchestral societies under investigation. Access to such sources that do exist is through the *Union Catalogue of New Zealand and Pacific manuscripts in New Zealand libraries*, published in 1954, with revised editions in 1968 and 1969.³⁹

³⁶ Thomson, John Mansfield. “‘A triumph for instrumental music of the highest type’ : from the orchestra to the Besses O’Th’ Barn Band” In *Farewell colonialism : the New Zealand International Exhibition, Christchurch, 1906-07*, 79-93. Palmerston North: Dunmore Press, 1998.

³⁷ Cowan, James. *Official record of the New Zealand International Exhibition of Arts and Industries held at Christchurch, 1906-7 : a descriptive and historical account*. Wellington: Govt. Print, 1910.

³⁸ Even though a recent publication from the research of Tom Rogers and Simon Tipping provides comprehensive coverage of orchestral activity in Christchurch from 1966 onwards. Rogers, Tom., and Simon Tipping. *Classical sparks : the story of the Christchurch Symphony Orchestra*. Wellington: Dunmore Publishing Ltd., 2008.

³⁹ Crisp, Peter, and Alexander Turnbull Library. *Union catalogue of New Zealand and Pacific manuscripts in New Zealand libraries*. Wellington: Alexander Turnbull Library, 1968. This was subsequently updated by the *National register of archives and manuscripts in New Zealand*, and then by online access to an electronic

The local archival repositories within Christchurch have all been personally searched for any relevant materials. Christchurch City Libraries have only a very small number of concert programmes, but hold the deposited archives of the law firm of Iazard and Loughnan which contain two items relating to the Christchurch Orchestral Society. The Christchurch City Libraries also hold the archives of the Christchurch Liedertafel, as well as the personal papers of the Corrick family, musicians active in Christchurch from 1898 to 1934.

Canterbury Museum holds the archives of a significant number of Christchurch musical organisations. These include the Royal Christchurch Musical Society, the Christchurch Savage Club, and the Laurian Club. The personal papers of the Wilding family are of particular importance: Mrs Julia Wilding was a local musician of ability, but, more importantly, was a genuine sponsor and philanthropist of local cultural activity. The Canterbury Museum also has many relevant concert programmes within an ephemera collection which is newly accessible to the public.

Concert programmes pertaining to early twentieth century orchestral concerts are contained within the University of Canterbury Macmillan Brown Library, as are the only archival materials to survive from the earliest Christchurch Orchestral Society (1871-1878).⁴⁰ There are also other relevant materials contained within collections of papers from local musicians and patrons of the arts in Christchurch, including those of William Baverstock⁴¹ and Vernon Griffiths.⁴²

Radio New Zealand Sound Archives, located in Christchurch, is concerned mainly with preserving audio materials, but also holds a largely unsorted collection of materials relating to the early history of orchestral music within the broadcasting organisation, from 1928 onwards. This includes correspondence, financial figures, and photographs relating to the

format in 1998. Alexander Turnbull Library., National Archives of New Zealand., and National Library of New Zealand. *National register of archives and manuscripts in New Zealand*. Wellington; National Library of New Zealand, 1979. <http://www.nram.org.nz/>

⁴⁰ This material is described in detail: Pritchard, Brian W. "Alexander Lean and the Christchurch Orchestral Society - a primary source recovered." *Crescendo* 35 (1993): 3-13.

⁴¹ Baverstock (1893-1975) was an artist and curator of the Robert McDougall Art Gallery. An example of his artistic work is seen in the programme cover for the Savage Club concert in 1936 (Plate 13.3).

⁴² Griffiths (1894-1985) was a composer and the second Professor of Music at Canterbury College. His collection of eighty-five scrapbooks contain a wealth of concert programmes along with newspaper clippings.

early 3YA orchestral groups. Unfortunately, the only printed catalogue of preserved sound materials indicates nothing relevant to the period under investigation.⁴³

Investigation has been carried out at repositories outside Christchurch, including Dunedin, the Hocken Library, and the Auckland War Memorial Museum. The latter holds the Kerridge Odeon Archive, but this does not contain materials relating to early cinema theatre orchestras within Christchurch.

Not surprisingly, relevant material is to be found at both the Alexander Turnbull Library and National Archives in Wellington. National Archives holds player lists for the early 3YA Orchestra, and some relevant correspondence. The manuscripts, ephemera, and photograph collections of the Alexander Turnbull Library hold many relevant items: in particular concert programmes, especially those from the collection donated by an early Christchurch orchestral player, William Barsby. As well, a number of personal papers, mainly of musicians from the era under investigation, contain some relevant materials.⁴⁴

An extensive search has confirmed the sporadic nature of retained archival materials within the major archival repositories, and this was also the case with other organisations.

The Christchurch Orchestral Society was registered as an Incorporated Society in 1910, but no records have been retained by the Companies Office, and the present form of the Christchurch Orchestral Society, now renamed the Canterbury Philharmonia, has no records from the earlier organisation. Likewise, no records or archives have been retained at the Theatre Royal which was a regular performance venue for this organisation.

Records are also lacking for the Christchurch Symphony Orchestra, the Christchurch Professional Orchestra, and the Canterbury College Orchestral Society.⁴⁵ Watson had found it difficult to locate reliable and adequate sources,⁴⁶ and it is obvious that the main sources of

⁴³ Radio New Zealand. Sound Archives. *Sounds historical : a catalogue of the sound history recordings in the sound archives of Radio New Zealand*. [Timaru]: Radio New Zealand, [1982].

⁴⁴ Musicians such as H. Gladstone Hill (1880-1977); who was a conductor of brass bands and cinema orchestras, as well as being touring manager of the New South Wales State Orchestra in 1920; and Hamilton Dickson, who was a composer and a 'cellist in Christchurch cinema orchestras.

⁴⁵ For the last named organisation, the lack of records has been confirmed by the University of Canterbury Students' Association historian, Lloyd Lilley.

⁴⁶ *Op. cit.*, iv

information for all the orchestral societies that are being studied will be newspapers, contemporary journals and concert programmes.

Newspapers and periodicals

During the period under investigation Christchurch was very well served by local newspapers: two morning papers, *The Press* (1861-) and the *Lyttelton Times* (1851-1929), as well as their associated weeklies, the *Weekly Press* (1865-1928) and the *Canterbury Times* (1865-1928). Subsequently, a series of mergers and changes whittled this down to only *The Press* and the *Christchurch Times*. The latter ceased in 1935, leaving Christchurch with one morning paper.

Evening papers in this period include *The Star* (1868-1935), the *Evening News* (1909-1917), and *The Sun* (1914-1935). The effects of competition during the Depression and a pricing conflict eventually led to the merged single title, the *Christchurch Star-Sun* (1935-1958).

This means that at any one time up to four newspapers are available as sources for critical comment, advertisement and lighter social comment on orchestral entertainments. In the absence of any substantial archival records such comment is invaluable. However, the quality of musical criticism in Christchurch is questionable, with many reviews unsigned, especially in the nineteenth century.⁴⁷

In addition to local newspaper comment, there are also reviews in journals of the time, such as *The Triad* (1893-1927), *Canterbury Radio Journal* (1924-1929), *Radio Record* (1927-1938), *Music in New Zealand* (1931-1937), and the *New Zealand Listener* (1939-1973). Coverage of concerts in Christchurch was very selective in New Zealand-wide journals, and was often no more than a truncated repetition of a review in a local newspaper.

Another form of primary material for concert-giving bodies is the published programmes of concerts. My own research has indicated the importance of concert programmes.⁴⁸

⁴⁷ Watson noted that she was forced to depend upon newspaper accounts, and that to overcome any inadequacies of competence or bias of the local critics, it was necessary to rely on comparisons of reports from the two main newspapers.

⁴⁸ Jane, Philip. "Music programmes as an information source." *Crescendo* 65 (2003): 6-7.

However, it is acknowledged that it is essential to use them in conjunction with the newspaper sources.⁴⁹

1.4 Method

Parallel studies

A review of music studies produced in England, the United States and Australia has focussed on those relating to local amateur musical endeavour. Their number highlights the lack of comparable research in New Zealand, and confirms the importance of orchestral music, and that the orchestra is a significant facet of local musical endeavours.

England in particular, with its much longer history of orchestral activity, provides a number of excellent studies, such as that of a long-running series of orchestral concerts in Manchester by Wilfred Allis,⁵⁰ and Simon McVeigh's detailed survey of two early subscription series within London.⁵¹ These are two contrasting studies; one covering a period of 140 years, and the other detailing only a ten year period. Dave Russell's study of a provincial concert series held in Bradford in the period 1865 to 1914,⁵² is chronologically much closer to the period of this dissertation, and also includes an assessment of the social base of concert life.

Within North America a study of music organisations in Hawaii is of interest for its concentration upon three amateur organisations,⁵³ while work similar to that of Walsh has been carried out by Debra Begg on the topic of regional orchestral development.⁵⁴

Research into local orchestral activity in Australia includes that undertaken by Frederick Erickson into the development of orchestras and brass bands in colonial Brisbane.⁵⁵ A major contribution in this area is from Thérèse Radic, who has carried out research into a wide

⁴⁹ Watanabe, Ruth. "Concert programs in the Sibley Music Library, Rochester, New York" *Fontes Artis Musicae* 28, no. 1-2 (1981): 75-78. p 76

⁵⁰ Allis, Wilfred. "The Gentlemen's Concerts : Manchester, 1777-1920." Ph.D., University of Manchester, 1995.

⁵¹ McVeigh, Simon W. "The Professional Concert and rival subscription series in London, 1783-1793." *R.M.A. Research Chronicle* 22 (1989): 1-135.

⁵² Russell, Dave. "Provincial concerts in England, 1865-1914 : a case-study of Bradford." *Journal of the Royal Musical Association* 114, no. 1 (1989): 43-55.

⁵³ Hall, Dale E. "Early symphonic music organizations in Honolulu and their conductors." *Hawaiian journal of history* 20 (1986): 172-187

⁵⁴ Begg, Debra Ann. "A history of orchestras in Ottawa from 1894 to 1960." M.A., Carleton University, 1981

⁵⁵ Erickson, Frederick J. "The bands and orchestras of colonial Brisbane." Ph.D., University of Queensland, 1987.

range of amateur music-making in Melbourne, covering the period 1836 to 1915.⁵⁶ Radic has also examined exhaustively one of the first examples of a professional orchestra in Melbourne, the Victorian Orchestra spawned by the Centennial Exhibition in 1888.⁵⁷ Peter O’Byrne has studied the Melbourne Symphony Orchestra between 1906 and 1915.⁵⁸

Application of methodology

A number of useful techniques and approaches have been found in the examples cited above. Most provide chronologies of the concerts performed, which include such details as location and venue, conductor, solo performers, and works performed. A number also include critical comment from the press of the day. Some provide additional detail, not only about the performers, but also about others involved such as subscribers. Where demographics of either players or subscribers have been provided, they include details on age, sex, marital status and occupation, and help provide information that can be used to assess the social base of concert life at that time. The studies reviewed also demonstrate the difference that access to primary archival sources can make. Where this primary material is unavailable, researchers have had to reconstruct chronologies and histories of relevant organisations from newspapers and concert programmes.

There are more broadly based studies – not of one ensemble or one city – and another aspect of research often pursued here is the integration of music, amateur or professional, within society as a whole. This area of music history has been well developed by William Weber with his study of music and the middle classes as seen in the concert life of London, Paris and Vienna.⁵⁹

Other researchers have concentrated upon repertoire performed by orchestras, and have used this as an indicator of the state of music appreciation in society at the time, as well as detailing the place of works or composers in the orchestral canon. This is seen in the original

⁵⁶ Radic, Thérèse. “Aspects of organised amateur music in Melbourne, 1836-1890.” M.Mus., University of Melbourne, 1968. Radic, Thérèse. “Some historical aspects of musical associations in Melbourne 1888-1915.” Ph.D., University of Melbourne, 1978.

⁵⁷ Radic, Thérèse. “The Victorian Orchestra 1889-1891 : In the wake of the Centennial Exhibition Orchestra, Melbourne, 1888” *Australasian music research* 1 (1996): 13-101.

⁵⁸ O’Byrne, Peter. “Zelman’s children : Albert Zelman Jr. and the first decade of his Melbourne Symphony Orchestra, 1906-1915” *Australasian music research* 2-3 (1997-1998): 65-97.

⁵⁹ Weber, William. *Music and the middle classes*. London: Croom Helm, 1975. Based upon the author’s original thesis; “Music and the middle class : the social structure of the middle-class concert public in London, Paris, and Vienna between 1830 and 1848.” Ph.D., University of Chicago, 1971.

work by Mueller,⁶⁰ and two subsequent studies.⁶¹ My dissertation includes comment on changes in programme structure and the emergence of an “orchestral programme,” although here the analysis is for a mixture of professional and amateur orchestras.

⁶⁰ Mueller, John H. and Kate Hevner. *Trends in musical taste*. Indiana: Indiana University, 1942.

⁶¹ Mueller, John H. *The American symphony orchestra : a social history of musical taste*. Westport, Conn: Greenwood Press, 1976, c1951., and Mueller, Kate Hevner. *Twenty-seven major American symphony orchestras : a history and analysis of their repertoires, seasons 1842-43 through 1969-70*. Bloomington: Indiana University, 1973.

Chapter 2 Christchurch orchestral music: 1857 – 1889

2.1 Early colonial orchestral activity (1857 – 1870)

On 27 May 1857, the first public concert containing any major item of instrumental music was given in Christchurch. Prior to 1857, most concert activity had been that of the Lyttelton Choral Society which, under the conductorship of J.F. McCardell, had given its first concert on 31 May 1853 in the Church School Rooms, Lyttelton. The Society usually gave three concerts per year, mainly of songs and choruses. However, a regular contributor from early on was the violinist, R. Smeaton, and by 1856 their programmes included flute items by a Mr. Lucas. It was also in this year that orchestral musical instruments, such as ‘cellos and violins, were being sold by McCardell in his role as local auctioneer.

In 1857 Charles Merton, of Cambridge Terrace East, Christchurch, advertised himself as a teacher of vocal and instrumental music.¹ He taught the violin, violoncello, flute, clarinet, cornet and “all kinds of brass instruments,”² and on 27 May 1857, he conducted the first public choral meeting of his singing classes at the Assembly Rooms of the Royal Hotel, Christchurch. On this occasion, a band, led by the violinist David Clarkson, performed orchestral music that included *Pastoral Symphony* (Handel), the overture from *Samson* (Handel), and an overture by Martini. Another concert at the same venue followed on 5 August 1857. Again Merton conducted a programme that included the overture to *Alcina* (Handel), a symphony (Haydn), the Overture to *Iphigénie en Aulide* (Gluck), and the “Grand March” from *Ruins of Athens* (Beethoven). Finally, in the same year, on 1 October, Merton, “assisted by his musical friends,” provided a Grand Vocal and Instrumental Concert on the occasion of the opening of the Commercial Hall in Christchurch. The overture, *Tancredi* (Rossini) was performed, along with a well-received repeat of the overture *Iphigénie en Aulide* (Gluck).³

The format of these concerts was to set the tone for the performance of orchestral music within Christchurch until 1871, when a separate orchestral society was formed by Alexander

¹ Charles Merton (1820 – 1881) was born in England and arrived in New Zealand in 1856. He was a musical leader in early Christchurch, being the music master at Christ’s College and then at Rangiora from 1860 onwards.

² *Lyttelton Times* 12 February 1857, 2

³ *Lyttelton Times* 3 October 1857, 4

Lean.⁴ For nearly twenty years the choral society was the vehicle that provided the opportunity for concerted public music, and it was at these concerts that a rudimentary form of orchestral repertoire was performed by an *ad hoc* group of instrumentalists. A number of choral societies, perhaps as many as ten, formed, collapsed, and re-formed – “now dying, now reviving.”⁵ In addition to the Lyttelton Choral Society there was a Philharmonic Society, the Christchurch St. Cecilia Harmonic Society, the Canterbury Vocal Union, and various forms of the Canterbury or Christchurch Musical Society, and each had a rag-tag tail of instrumentalists.

The early Christchurch choral groups, from the St. Cecilia Society to the Mendelssohn Society, usually managed to scrape together a heterogeneous collection of instruments, reinforced by a piano and a harmonium, to accompany their performances. But no permanent group was formed, and, indeed a plentiful supply of trained instrumentalists could not be expected among the early settlers.⁶

Players

Inevitably, the number of competent instrumentalists available within a newly-colonised society was going to be very small. While brass players may have been available from various brass band combinations, there would have been no similar source for string or wind instruments.

Merton appears to have been the original teacher of any orchestral instruments. For the earliest years up to 1860, a few instrumental players may be identified: the violinists Smeaton, Clarkson, Benjamin Button, Neeve, Packer, Jones, and Carl Bünz;⁷ the viola player, another Jones; the ‘cellists Harrington, Lee, and James Spensley; and a double-bass player, Thompson.⁸ Similarly, a small number of wind players can be named: Lucas, Charles W. Bishop, Woods, Poore, and Joseph Rowley (all flute players), and Triphook, a clarinet player. Other instruments available were the cornet (Richard Kohler and Charles Coombs), cornepean (Henry W. Packer), tenor sax horn (Paynter), and drums (Edward W. Seager).

Most performers at this time were amateurs, with very few professional musicians at all in

⁴ Alexander Lean (1824 -1893) is discussed in more detail on p. 22 and in Chapter 16, p. 409-410.

⁵ *The Press* 19 February 1864, 2

⁶ Pritchard, Brian W. “Music in Canterbury.” In *A history of Canterbury : volume two*, 440-464. Christchurch: Canterbury Centennial Historical and Literary Committee : Whitcombe & Tombs, 1971. p. 446.

⁷ Carl Bünz (1844 – 1923) is discussed in more detail in Chapter 16, pp. 402-404.

⁸ Players are identified fully when possible, but in many instances only the surname can be given.

Christchurch. The exceptions were those who made their living as music teachers, such as Merton, Bünz, Robert Parker,⁹ and Carl Zinckgraf. These “professors of music” taught and performed on instruments that were included in the orchestral combinations of the choral societies, or else were the conductors of such groups. The occupations of the amateur players were various, and included leather merchant (Coombs – cornet), painter (Button – violin), tinsmith (Rowley - flute), and music seller (Spensley – ‘cello).¹⁰ The number of instrumentalists within Christchurch and Lyttelton must be placed within the context of the total European population, which was 2,578 in 1859, rising to 12,466 in 1871.¹¹

From about 1861 the string players became centred around the violinist Charles Bonnington. Early in 1862, Bonnington was active as a music teacher in Christchurch,¹² and by May he was the leader of the band associated with the Canterbury Vocal Union.¹³ Later in this same month he also became the leader of the Canterbury Musical Society, an aggregate of the St. Cecilia Society and the Vocal Union.¹⁴ On Tuesday, December 22 1863, Bonnington’s new music rooms in Cathedral Square were opened, an event the Canterbury Musical Society celebrated with a vocal and instrumental concert on the premises. The instrumental items were:

Overture <i>Zampa</i>	(Hérold)
Overture <i>Guy Mannering</i>	(Bishop)
<i>Somnambula</i> – selection	(Bellini)

The concert was severely criticised for content and performance generally, but the band was singled out for praise. “We earnestly hope that the Canterbury Society will reform its programmes, eschew poor songs and weak glees, and rely upon its band, which under Mr. Bonnington’s excellent guidance, shows that it is capable of playing the best music...”¹⁵

Next year the public still remained unsatisfied with the offerings of the local choral society,

⁹ Robert Parker (1847 – 1937) was an English-born organist and choirmaster who emigrated to Christchurch for health reasons. Resident in Christchurch from 1869 to 1878, he then relocated to Wellington for the remainder of his life, where he played an important role in musical activity of that city.

¹⁰ Information from *Wise’s Directory*, 1872-73.

¹¹ Wigram, Henry F. *The story of Christchurch, New Zealand*. Christchurch: Lyttelton Times, 1916. p. 252.

¹² *Lyttelton Times* 19 February 1862, 1

¹³ *Lyttelton Times* 17 May 1862, 6

¹⁴ *The Press* 31 May 1862, 6

¹⁵ *The Press* 23 December 1863, 2

Every concert of our Society is also an opportunity lost or gained, as they choose their programme. Why should they not arrange an orchestra with something of the proper proportion of stringed instruments, and manfully attempt the performance of a great master...¹⁶

However, the ability and skills of Bonnington remained cause for praise in the local press, reflecting the high esteem in which he was held,

...we should say that the authority of our Conductor is not sufficiently recognised in every part of the band and orchestra before him. Very few country bands have the opportunity of following the lead of so admirable a player and so accomplished musician as Mr. Bonnington; and his advice on the management of the orchestra and the modulation of its parts is, we are sure, never wanting, nor his judgment ever at fault; but it is the Conductor who should enforce it, because the Conductor is responsible for the whole effect...¹⁷

This same editorial severely criticised the presence of the pianoforte and harmonium in the orchestra, but this was a common practice at this time, mainly to make up for missing instruments. This issue was raised again later, when another strong protest was voiced against placing a piano into a band. This was seen as worse than the harmonium – “against which we have so often complained...” – as it spoiled everything and drowned out all by its “harsh jangling.”¹⁸ Later in this same year, 1865, the Musical Society was congratulated on acquiring a double bass, and other stringed instruments.¹⁹

By 1869 the addition of the Philharmonic Society to Christchurch’s musical bodies forced the available orchestral resources to be even more thinly spread. Yet another new group, the Mendelssohn Society, then presented its first concert on 20 May 1870. The orchestra on this occasion was very meagre, a “few instrumentalists, chiefly wind, reinforced by the piano and harmonium.”²⁰ At their second concert in July this group unwisely attempted Mozart’s overture to *The Magic Flute*. It was seen as a grave error and probably detrimental to the cause of gaining public support for orchestral music in Christchurch.²¹

¹⁶ *The Press* 19 February 1864, 2

¹⁷ *The Press* 26 May 1864, 2

¹⁸ *The Press* 13 May 1865, 1

¹⁹ *The Press* 9 August 1865, 3

²⁰ *The Press* 21 May 1870, 2

²¹ *The Press* 23 July 1870, 2

By 1870 any purely orchestral performance was additional to whatever was being presented by the currently existing choral society, and was given by a very small-sized group. A number of musicians had stepped forward to conduct, including McCardell, Spensley, Parker, Bünz, Merton, Packer, and Bonnington. Of these, only Bünz and Bonnington were anything other than a choral conductor.

Repertoire

The orchestral repertoire performed was necessarily very limited both by the music available, and by the number of instrumentalists who possessed sufficient technical ability. Players were also limited in the amount of time they could devote to personal practice, and to time available for attending rehearsals. Nevertheless, by 1870 numerous overtures, including those by Rossini, Gluck, Handel, Hérold, Auber, Boieldieu, and Mozart, had been heard, as had some Haydn symphonies; an unspecified one (1857); No. 2 (1860, 1861); No. 6 (1861); and No 12 (1862).²² Much more common were selections and extracts from operas (Donizetti, Bellini), or polkas, waltzes, quadrilles (Gung'l, d'Albert). In order to expand the market for printed music, publishers would often release arrangements of symphonies for varying combinations, often including a piano, but another common combination was a reduction for string quartet or quintet.²³

Haphazardly and slowly, foundations of orchestral performance were being laid and after two decades of settlement, orchestral music in Christchurch was now at the stage for a local musical enthusiast, Alexander Lean, to “weld ... the slowly increasing number of local instrumentalists into an independent musical group...”²⁴

²² Haydn symphonies are unable to be identified accurately, as the numbering provided does not match the accepted “modern” list of 104. Numbering may be that given by the publisher of the edition used for performance. There is further discussion on work identification in Chapter 15.

²³ A portion of Mozart’s *Jupiter* symphony was performed by a string quartet in September 1871, at a concert in the Canterbury Music Hall under the direction of Achille Fleury. Fleury (? – 1875) was a visiting violinist who was leader of the nine-player orchestra at the Princess Theatre in Dunedin.

²⁴ Pritchard, *op. cit.*, p. 446

Plate 2.1 Advertisement: Merton's Singing Class, 27 May 1857

SINGING CLASSES,
CHRISTCHURCH.

Conducted by Mr. C. MERTON.

MR. MERTON begs respectfully to
announce that the

FIRST PUBLIC CHORAL MEETING

Of his Singing Classes will be held (by the kind
permission of Mr. Stewart) at the Assembly
Rooms, Royal Hotel, on

WEDNESDAY NEXT, MAY 27TH.

A BAND AND CHORUS OF
FORTY PERFORMERS

Leader—Mr. D. CLARKSON.

Pianist—Mr. BULTON.

PROGRAMME.

PART I.

National Anthem—God save our gracious
Queen.

Hymn—Forth from the dark and stormy
sky—*Rousseau*.

Hymn—Give to us peace in our time.

Pastoral Symphony—*Handel*.

Recitative—And God said (Creation)—Mr. Mer-
ton—*Haydn*.

Air—Now Heaven in fullest glory shone—
Haydn.

Overture in Samson—*Handel*.

Hymn—Thou that from thy throne—*Haydn*.

(Intermission of Fifteen Minutes.)

PART II.

Overture—*Martini*.

Song—Mr. Stringer.

Glee—Glorious Apollo—*Callcott*.

Part Song—How glad with smiles—*Gluck*.

March—*Lucia di Lammermoor*—*Donizetti*.

Glee and Chorus—See our cars—*Steevenson*.

Chorus (men's voices) Lutzow's wild hunt—
Weber.

March—From the Huguenots—*Meyerbeer*.

Song—Man the life-boat—*Bussell*.

Chorus—I see them on their winding way—
Hime.

Finale—Rule Britannia—*Dr. Orme*.

Doors open at 7 o'Clock; Concert to com-
mence precisely at Half-past.

Admission:—Reserved Seats, 6s.; Family
Ticket, to admit five persons, 21; Second Seats,
3s.

Tickets may be obtained at the "Standard"
Office. An early application will add to the
comfort of the sittings.

Source: *Lyttelton Times* 27 May 1857, 9

2.2 Christchurch Orchestral Society (1871 – 1878)

Alexander Lean (1824-1893) was “the father of the orchestra in Christchurch.”²⁵ This description derives mainly from his activities as the founder and driving force behind the Christchurch Orchestral Society (1871-1878). The initial meeting of this group was held on 1 May 1871, in the Commercial Hotel in Cathedral Square. Fourteen members were present, each paying an entrance fee of 10s. They were Thomas Lee, W.R. Mitchell, B. Button, Neeve (violins); George Jones, senior (viola); Rowley junior, Jacombs (‘cello); Tankard (oboe); Inwood (bassoon); Coombes²⁶ and Fletcher (cornets); Walter Gee (trombone); Seager (timpani), and Lean (conductor).²⁷

Born in London, Lean was an architect and surveyor who had emigrated to New Zealand in 1851. He joined with Stroud, Mountfort and Armson to form Canterbury’s Association of Architects in 1872, with his major architectural work in Christchurch being the Supreme Court building. He was also an enthusiastic supporter of the Volunteer movement, rising to the rank of colonel before his retirement in 1891. However, his outstanding contribution to Christchurch’s social life was his leadership in musical affairs.²⁸ During a seven year period he oversaw a total of twenty concerts from the first purely orchestral organisation in Christchurch, with the last concert being given on 8 August 1878.

The concerts were the usual nineteenth-century mixture of orchestral music and songs. The orchestral works drew mainly on the classical masters of Beethoven, Haydn and Mozart; a mixture of thirty-nine overtures and fourteen symphonies. It was through this concert series that Christchurch audiences were introduced to three symphonies of Beethoven (the first, second and fourth), and to a number of overtures by Auber, Cherubini, and Rossini. The nucleus of the music library gradually built up by the Christchurch Orchestral Society was

²⁵Pritchard, *op cit.*, p. 446

²⁶ The cornet player is obviously Charles Coombs, but within Lean’s notes, an “e” is added to his surname. There are four different spellings for this name; “Combs,” “Combes,” “Coombes,” and “Coombs.” The one chosen as the correct form for both Charles and his brother James, a violinist, is “Coombs” as it became the most commonly used form in all programmes and reviews.

²⁷ The primary source material on this music society is Alexander Lean’s music scrapbook which is held in the Macmillan Brown Library, University of Canterbury. It is the source of all annotations and comments quoted from Lean. A detailed overview of this material is provided by: Pritchard, Brian W. “Alexander Lean and the Christchurch Orchestral Society – a primary source recovered” *Crescendo* 35(1993): 3-13.

²⁸Pritchard, Brian W. “Lean, Alexander 1824 – 1893”. *Dictionary of New Zealand Biography*, updated 16 December 2003. URL <http://www.dnzb.govt.nz/>

the purchase of a number of overtures and symphonies from the defunct Sydney Harmonic Society.

Concerts and reception

The first concert was given a year after the founding meeting, on 1 May 1872 in the Oddfellows' Hall. Tickets were sold to the public at either 3s, 2s, or, in the Gallery, for 1s. From this first concert, the serious nature of the repertoire to be performed was immediately apparent, with the orchestra performing an unspecified Haydn symphony, two movements from a Mozart symphony, and two overtures. While all four movements of Haydn's symphony were played, the movements were not in succession. The first movement opened the concert. It was followed by Haydn's, "My Mother Bids Me Bind My Hair," sung by Miss Ada Taylor, and then came the other three movements of the symphony. It was Lean's belief that this was the first occasion in Canterbury on which a symphony had been played through in its entirety.²⁹ The potential for audience fatigue would be the reason for breaking up the "serious" orchestral music with a lighter vocal item. Repertoire at all concerts was also limited by the range of instruments and numbers of players available from a small colonial settlement. This first concert was advertised as featuring an orchestra of twenty players, but in the event it was performed with a total of sixteen; a relatively small orchestra that lacked both clarinet and bassoon. Even that number included non-members whom the society was forced to use, either to boost the ranks, or to provide missing instruments. Such players included Bünz (violin and leader), Spensley ('cello), and Rutland (double-bass).

The critical response to the concert was generally favourable despite the thin attendance.

The concert of the Orchestral Society last evening at the Oddfellows' Hall marks an era in the history of music in Canterbury which deserves more than passing notice. Totally independent of any particular society, though numbering in its ranks representatives from all, we look upon the formation of this society as the first step towards what to our mind is thoroughly essential for the solid progress of good music amongst us....For the first time in Canterbury we have had the whole of the available instrumental talent of Christchurch on the platform, and the result was a complete success..³⁰

Such endorsement must have been encouraging to Lean. The precision and spirit of the playing were singled out for particular praise, although the intonation of the strings was

²⁹ *Lyttelton Times* 17 January 1876, 2

³⁰ *The Press* 2 May 1872, 2

noted as a problem. It was realistically seen that much more practice as a body was necessary before this group would be able to present to the public “the works of the great masters in the style their excellence demands.”³¹

A year later, in 1873, a brochure informed the public that the Society’s concerts were to be limited to subscribers only, and that two concerts, in May and November, would be provided annually. A £1 1s (one guinea) subscription provided five tickets to each concert, or ten tickets to one concert; a half guinea subscription provided two tickets to each concert, or four to one concert. The funds made available to the Society were to be used to rent the practice room, and for the purchase of music and instruments. In addition to the funds provided by subscriptions, another source was from “fines for irregular attendance” which were levied upon players. Practices were held 8-10 pm each Monday in Boots’ Assembly Room in High Street.

By the fourth concert of the Society, on 14 August 1873, audience numbers had picked up, despite still being limited to subscribers. At this concert, Christchurch was given a complete performance of the first symphony by Beethoven. It was seen as the gem of the evening, and the taste, brilliancy and precision of the playing were favourably commented upon.

Throughout the whole symphony the orchestra evinced a knowledge of the subject, there being noticeable a delicacy of treatment and precision in taking up the parts which showed that the various instrumentalists had practised the work thoroughly. Indeed we have not heard anything before in Christchurch which was so artistically given.³²

As part of this programme, the orchestra also played the *Egmont* Overture (Beethoven). This was not seen in the same favourable light as the symphony. It was felt to be the least successful of the items, and beyond the powers of the orchestra.

Three years later, in 1876, in addition to the two subscription concerts another concert was given on 13 January. This was in aid of Library funds, as the Society at this time showed a deficit of £35. On the “credit” side though, the Society now owned two instruments; an oboe and a double-bass.

³¹ *Lyttelton Times* 2 May 1872, 3

³² *The Press* 15 August 1873, 2

In addition to its own annual series of concerts, the Orchestral Society was sometimes used by other organisations for accompanying work. Such an occasion was the second annual concert by the choir of St. Michael and All Angels, under the direction of Robert Parker on 27 July 1878. The orchestral contributions were two movements from the “*Surprise*” Symphony (Haydn), the Overture *Otello* (Rossini), and the “March and Chorus” from *Tannhäuser* (Wagner).

In 1877 a combination of the current choral organisation within Christchurch, the Harmonic Society, and the Orchestral Society resulted in the formation of the Musical Union on 27 January. It was a union for both musical and financial reasons, and in addition, it was noted by the Secretary of the Harmonic Society that such a combination of the musical talent was necessary to remove the apathy being shown by local audiences in musical matters.³³ Four concerts were to be given annually by this Musical Union; the first an oratorio; the second a secular cantata, plus a symphony; the third an orchestral concert; and the final one another oratorio. The second and third concerts of this new Union, on 12 July and 27 September respectively, were noted by Lean as the eighteenth and nineteenth concerts for the Orchestral Society. The size of the orchestra performing had by this stage decreased from a maximum of twenty-eight players in 1873 to only fifteen. Notably missing from the orchestra at these concerts were the stalwart violin players, Charles and George Bonnington.

The stability of the Musical Union relationship did not last the year. For a performance of the *Creation* (Haydn) by the Harmonic Society on 20 December, the accompaniment was provided by an organ, not by the Orchestral Society. This event provoked an exchange of letters in the local newspaper between Hermann Lund (1848? – 1932), conductor of the Harmonic Society, and Lean. Lean maintained that the fault was with the Harmonic Society, which, for a number of reasons, gave only six days notice of the concert to the Orchestral Society. He did admit, however, that the standard of the Orchestral Society had suffered with the departure of Charles Bonnington.

In April 1878 it was announced that the Orchestral Society was to give a concert for its own funds. This concert would only be given when a total of 250 tickets had been sold, and it was

³³ *The Press* 13 January 1877, 2

not until four months later, on 8 August, that it took place. The orchestral items were the Overture *L'Alcade* (Onslow); *Symphony no. 2* (Beethoven); and the Overture *Rosamunde* (Schubert). In his scrapbook Lean noted the twenty-seven players anticipated for the orchestra. This is an impressive list of musical talent that was available within Christchurch at the time. Unfortunately, an orchestra of only fourteen players performed. The review of this concert lamented that the attractive programme drew only a small audience. In fact, the reviewer went so far as to say, "...classical music, it is now pretty certain, is not popular in Christchurch, in spite of the well-meant and very creditable efforts to make it so."³⁴ This was the last concert given by the Christchurch Orchestral Society.

Players

The support available for any cultural activity in Christchurch during the existence of the Christchurch Orchestral Society was relative to the population at the time; in 1871 this was only 12,466, rising to 13,425 by 1878.³⁵ Even though Christchurch was growing, the small population of colonial settlers still could not provide a large pool of competent musicians for an orchestra, and these were instrumentalists who were already instructed and proficient before arriving in the colony. The more common "group" musical activities in the city were those of choral music and the brass band. The most commonly taught instruments were those of the brass band and the pianoforte. Those wishing to learn orchestral instruments faced a high purchase cost and limited opportunities for tuition. Also, the time to gain proficiency on an orchestral instrument was generally longer than that for the piano or a brass instrument. This was reflected in the size and makeup of the orchestra that the Orchestral Society could assemble. Strings were present in relatively balanced proportions, though problems occasionally arose with filling the viola or double-bass positions. Woodwind only rarely were present in more than one of each instrument. Similar problems were faced with horns and trumpets, so the brass band cornet was often called upon to fill these roles. Much hinged on the loyalty of individual players, with Inwood, the sole bassoonist, very faithful in his attendance, missing only two of the twenty concerts. The largest orchestra was that assembled for the fourth concert in 1873, when twenty-eight players took the stage. The orchestral contribution was:

³⁴ *Lyttelton Times* 9 August 1878, 3

³⁵ Population figures are from the Census data of 1871 and 1878.

Overture <i>Iphigénie en Aulide</i>	(Gluck)
<i>Symphony no. 1</i>	(Beethoven)
Overture <i>Idomeneo</i>	(Mozart)
Overture <i>Oberon</i>	(Weber)
Overture <i>Egmont</i>	(Beethoven)

The orchestral strength for the next five concerts remained at over twenty players. However, from the eleventh concert onwards numbers steadily decreased to the smallest-sized orchestra of fourteen players assembled for the last concert given. Throughout the performing history of this group, loyal, enduring support was forthcoming from a few key players such as Inwood, Seager, and Charles and George Bonnington.

The Bonnington family provided a substantial contribution to music-making in Christchurch. George was a local chemist and druggist, while his brother Charles operated a bookshop in High Street. Both had been raised in Nelson, and each had come to Christchurch at a different time.³⁶ George had arrived in 1872, but Charles had been here earlier, possibly even prior to his marriage on 14 September 1861, which had been held in his Christchurch rooms. In 1850 Charles had been in Nelson where he offered tuition in music and piano tuning and repair.³⁷ In addition to bringing his music-teaching to Christchurch he had expanded to be an “importer of books, stationery, music and musical instruments,” and also supplied the services of bookbinding and a circulating library. From its second concert in October 1872, Charles served as leader of the Orchestral Society. He also featured in their concerts on a regular basis as a chamber music or solo performer. For example, accompanied by W.H. Simms, he performed a *Violin Romance* (Beethoven) at the third concert in 1873, and in 1876 was the violinist in a group that performed *Piano Quartet in E Flat, op. 16* (Beethoven). Charles had been joined in the violin section by his brother George from the fourth concert in 1873 onwards. Lean had a very high opinion of Charles as a player, calling him “at once virtuoso and amateur.”³⁸ Unfortunately for the cause of local music, Charles departed from Christchurch in 1877, removing his business to Lambton Quay in Wellington.

³⁶ Obituary. *The Press* 19 December 1901, 5

³⁷ Maurice, Donald. “Michael Balling 1886 -1925 : pioneer German solo violist with a New Zealand interlude.” *JAVS Online* Summer (2003).

<http://www.americanviolasociety.org/JAVS%20Online/Summer%202003/Balling/Balling.htm>

³⁸ *The Press* 26 December 1877, 3

Demise of this Society

It is worthwhile to look in some detail at possible reasons for the failure of this first Orchestral Society in Christchurch. It appeared to have many qualities that should have resulted in success. However, while enthusiasm, quality repertoire and some skilled performers were positive qualities, they may also have contributed to the failure.

A variety of reasons were put forward as contributing to the demise of this organisation include: a lack of educated musical taste in Christchurch; the perceived heavy nature of the repertoire; entry prices; personal petty differences between members, and apathy. In addition, the Society was also centred around only a few people of ability and enthusiasm.

An editorial in the *Lyttelton Times* of 17 January 1878, attributed by Lean to Professor Cook, summarised the problems that the writer saw facing the Orchestral Society,

[The Orchestral Society] ... has assuredly not received that amount of support which it had a right to expect; but at the same time it must be said that the class of music which it brings before the public requires a considerable amount of musical taste for its appreciation, and of musical education for its understanding and enjoyment. The overtures which it has produced have generally been at least creditably performed, and in some cases they have been done really well; the symphonies sometimes required more instruments than the society could muster, still it has made no attempt to produce the most exacting works as those of the most modern writers, which usually require a great number and variety of instruments ...³⁹

The related issue of musical taste and concert repertoire had been raised earlier by other critics. The reviewer of the concert of 13 January 1876, noted that, despite programme content having already been lightened by the Society, the public impression was still that the music was “too heavy.”⁴⁰ “Semi-quaver,” writing to *The Press* after this concert, offered the following advice, “...never attempt any music that your audience cannot understand, or your society play.” In the writer’s opinion a varied audience required varied music, and the works of Beethoven and Mozart were singled out as being better appreciated at home in the parlour. The writer also drew comparison between the small audience attending concerts by the

³⁹ *Lyttelton Times* 17 January 1878, 2. Charles Henry Herbert Cook (1844 – 1910) was one of the three foundation professors at Canterbury College in 1873. One of his daughters, Lucy, was a violinist who trained at the Leipzig Conservatorium, and was leader of the Christchurch Musical Union orchestra 1901 to 1905.

⁴⁰ *Lyttelton Times* 14 January 1876, 2

Christchurch Orchestral Society and the large attendance at those of the Kaiapoi Philharmonic Society.⁴¹

Promotion of orchestral music was difficult enough in England, where the work of August Manns (1825 – 1907), Louis Jullien (1812 – 1860), and Charles Hallé (1819 – 1895) was providing an educational background to prepare audiences for orchestral music. This “prior awakening” did not happen in Christchurch. In addition, the young colonial settlement was not being populated by settlers who came from London or Manchester, areas where such music was most likely to be heard. Pritchard notes, “...this step from entrenched middle-of-the-century indifference and often hostility towards orchestral music, to enlightened appreciation was too wide to be made overnight.”⁴² John Thomson agrees with this, and contends that a major problem for the Orchestral Society was Lean’s idealistic underestimation of the magnitude of the task he had set himself.⁴³

The editorial in the *Lyttelton Times* had also criticised the petty jealousies and divisions that had arisen between the local societies,

There can be no doubt that the concerts here are marred principally through the facts that, owing to apathy and indifference, the members of the societies do not devote sufficient time and attention to rehearsals, and that others, who, whether as amateurs or professionals, could render good service, stand idly aloof. With a comparatively limited population, really good performances of works of any magnitude, such as oratorios or symphonies can be attained only by a hearty co-operation of all who are able to give assistance.⁴⁴

In his address to the audience at the Society’s fund raising concert in 1876, Lean had commented on entry price. He argued that the entry price of 2s 1d, to a subscriber, was not exorbitant, and that it produced at best a return leading only to a small surplus over expenses. He had then listed the types of expenses that the Society faced in producing concerts.⁴⁵ He

⁴¹ *The Press* 17 January 1876, 3. Kaiapoi was a small borough twenty kilometres north of Christchurch, with a population of 5,210 in the 1874 Census. The Kaiapoi Philharmonic Society had been formed in early January of 1876, with the instrumental branch under the leadership of a Mr. McKenna, VC. *The Press* 3 January 1876, 2. Two concerts had been given close together in January, attended by large and most enthusiastic audiences.

⁴² Pritchard, Brian W. *Selected source readings on the musical activity in the Canterbury settlement, 1850-1880*. Edited by Brian W. Pritchard, *Canterbury series of bibliographies, catalogues and source documents in music ; no. 1*. Christchurch: School of Music, University of Canterbury, 1984. p. 47

⁴³ Thomson, John Mansfield. *The Oxford history of New Zealand music*. Auckland: Oxford University Press, 1991. p. 45

⁴⁴ *Lyttelton Times* 17 January 1878, 2

⁴⁵ *The Press* 14 January 1876, 2

argued that £12 was required to mount an orchestral concert, this being exclusive of any vocal fees payable. This equated to a minimum audience required of 120 at the entry price of 2s 1d. Correspondingly, a reduction of the entry price to 1s would require an audience of at least 240. The concert and Lean's address resulted in a number of letters to the local newspapers. One writer, while being very supportive of the Society's activities, nevertheless felt that the ability to purchase the lower-priced season tickets was not possible for all who would like to attend the concerts, and that the pricing structure would shut out those of limited means.⁴⁶

While Lean had quoted the subscriber ticket price for concerts, the price paid by non-subscribers at the door was 5s. The "single ticket issued at the door" was instituted at the ninth concert of the Society, on 4 February 1875. However, this price was reduced to 3s, at the thirteenth concert on 22 December 1876. Entry prices to other entertainments at this time varied as to the type of entertainment, and whether it was being provided by a local group or a touring organisation. The tour by Simonsen's Royal English, Italian and Opera Bouffé Company, provided a season of twenty-four concerts in Christchurch in May 1876. Season tickets, giving twenty-four tickets valid for any night, were seven guineas. Single admission charges at the door ranged from 2s 6d, to 7s 6d. A visiting solo artist, such as "The Hungarian Nightingale," Ilma de Murska (1836 – 1889), charged £2 10s for a season ticket to six concerts; single reserved seats were 10s.

The Canterbury Music Hall at the same time charged 2s. Other local musical organisations, such as the Lyttelton Amateur Christy Minstrels and the Christchurch Harmonic Society had admission prices ranging from 1s to 3s. The Kaiapoi Philharmonic Society charged a subscription price of 10s 6d, for two tickets to each of three concerts, and single entry 3s (at the front), and 2s (at the back). It would appear that entry prices for programmes of orchestral music in particular, rather than entry prices in general, were thought to be too high. Other musical societies and events charged similar amounts, if not more.⁴⁷

⁴⁶ *Lyttelton Times* 15 January 1876, 3

⁴⁷ To place entry prices in context, the annual salary of professional workers in 1876 ranged from £40 (Head nurse), to £400 (Resident house surgeon). A laundress might earn £40, with a good general servant receiving £30. Skilled labourers, such as miners or quarrymen, would be paid between 1/6 and 2/- per hour.

David Walsh supports the reasons for failure as being the “heavy” nature of the programmes, the high entry price, and lack of enthusiasm for classical orchestral music in Christchurch. In addition, he argues that the failure to obtain any consistent and enduring support stemmed from the Society’s dependence upon key players, and the negative attitude of the local newspapers.⁴⁸ Helen Watson also noted that the newspapers had not helped the struggling society by concentrating on the heavy nature of the programmes. She found, “An orchestral society has proved itself to be one of the most difficult of musical activities to organise, and the first Christchurch Orchestral Society was no exception.”⁴⁹ The reasons put forward for the failure of this society were a foretaste of behaviour and conditions that were to become a continual feature of the Christchurch musical landscape and especially affected the success of orchestral activity.

Poor attendance at concerts was seen as indicating the level of support local musical organisations might expect. It was the subject of an editorial in *The Press* in December of 1878, written in response to a “wretched” attendance at the Harmonic Society’s performance of *Messiah*, where the audience was outnumbered by the performers. In this editorial the writer pressed the point that Christchurch did not need to maintain separate instrumental and vocal societies, as this only put a tax on the pockets of people. If concert attendances did not improve in the future, the writer felt forced to confess that music was not one of the strong points of Christchurch.⁵⁰

This strongly-worded criticism drew replies that again offered reasons as to why music was not well supported within Christchurch. One correspondent felt that the problem was not jealousies, as suggested by some, but a musically ignorant public that needed to be educated. To achieve this, it was proposed that a Chair of Music be established locally.⁵¹ Another response, from a member of the Harmonic Society, saw the problem as the high charge of admission, and advocated a standard entry fee of 1s.⁵²

⁴⁸ Walsh, David Baillie. “A survey of orchestral activity in New Zealand.” M.A., Victoria University, 1967. pp. 38-41

⁴⁹ Watson, Helen. “Music in Christchurch.” M.A., Canterbury University College, 1948. pp 133-137.

⁵⁰ *The Press* 28 December 1878, 2

⁵¹ *The Press* 30 December 1878, 3

⁵² *The Press* 31 December 1878, 3

This debate, arising after the demise of the Orchestral Society, may perhaps be viewed as a clear sign that Christchurch, at this stage of cultural development, was not very supportive of music in general.

Repertoire

While Lean may have been dispirited by the limited public support his orchestral venture had received over seven years, he had provided an impressive quantity of quality classical orchestral music to Christchurch music-lovers. It had included three symphonies by Beethoven; seven by Haydn; and four by Mozart. This was in addition to a total of thirty-nine overtures. When he died in 1893, he was recognised as having been one of the most consistent advocates of high-class music that Christchurch had possessed, and the repertoire that he introduced with the first Orchestral Society had not been heard since its demise.⁵³ All the concerts performed by this society naturally showed a predominance of orchestral items. Only one of the society's twenty concerts did not include a complete symphony.⁵⁴ A number of concerts also contained movements from other symphonies. Overtures were an equally important part of the programmes, with at least one, and sometimes up to four performed in each concert.⁵⁵ Lean included few lighter orchestral items in his programmes; these appeared only in eight concerts.⁵⁶ The orchestral content of Lean's programmes certainly was solid, and may well have deserved the label "heavy."

However, the programmes also contained vocal items, either solos or part songs, along with a smaller number of instrumental items. All of these items were seen as necessary to avoid giving "too much of a good thing,"⁵⁷ and to offer some variety from the orchestral sound.⁵⁸

The vocal solos were invariably performed by local amateurs with a varying degrees of success. Many performers were noted as being nervous, and it was sometimes felt that both the artist and the chosen repertoire were more suited to the confines of the drawing room

⁵³ *The Press* 21 November 1893, 2

⁵⁴ This was the concert on 2 March 1876. However, the first three movements from Mozart's Symphony no. 34 were performed.

⁵⁵ The second concert, on 24 October 1872, is a good example, with overtures by Mozart, Beethoven, Weber and Méhul performed on this occasion.

⁵⁶ The lighter works included orchestral arrangements of some Schubert songs, an operatic selection from Verdi, a number of excerpts from operas by Weber, waltzes by Lanner, and an orchestral "Rhapsodie" by Raff.

⁵⁷ *Lyttelton Times* 9 May 1873, 2

⁵⁸ *Lyttelton Times* 5 February 1875, 3

rather than to a public hall. The solo vocal items included ballads, art songs, and arias from opera.⁵⁹ Part-songs invariably were included and were performed either by members of the Christchurch Glee Club, or members of the Musical Society. Both these groups were conducted by W.H. Simms, but in the later concerts, a number of part-songs were contributed by singers under Robert Parker.

Instrumental items were present in thirteen concerts. They ranged from solos for violin, flute and piano, to piano duets, with the quality of the music chosen generally very high, including, for example, a *Violin Romance* and a *Violin sonata*, both by Beethoven.⁶⁰ Reception of the solo piano items was mixed, and they were not seen as entirely appropriate within the concert, "...as a rule piano solos, except played by really first-class executants, are exceedingly tiresome, and the one played last night was no exception to this."⁶¹ In addition to the solo items, two piano concertos, accompanied by the orchestra, were performed.⁶² As the end of this society's existence drew near, some examples of chamber music started to appear in their concerts.⁶³

The "heavy" nature of programmes reflected Lean's personal preference for symphonies and overtures. He was not prepared to waste time "over rubbish that only tickles the ear of the ignorant."⁶⁴ However, programmes did contain a mixture of musical styles that should have attracted broad audience interest. The overtures, in particular, were often of a lighter nature, while the occasional operatic "selection" was provided. Despite the enthusiasm and tenacity of Lean, the cultural soil of Christchurch was not yet fertile enough for the seeds he sowed to take root and flourish.

⁵⁹ Art songs were by a large range of composers, including Pinsuti, Smart, Proch, Blumenthal, Lachner and Schondorff. Arias came from operas by Mozart, Meyerbeer and Handel, to name only a few.

⁶⁰ Both were performed by Charles Bonnington.

⁶¹ *The Press* 5 December 1873, 2

⁶² These were by Sterndale Bennett and Mozart.

⁶³ *Piano Quartet in E Flat, op. 16* (Beethoven), string quartets by Beethoven and Mozart, and a string quintet by Boccherini.

⁶⁴ Contained in a letter by Lean, written in 1882. Quoted in Pritchard, *Selected source readings*, p. 50.


Table 2.1 Major repertoire: Christchurch Orchestral Society, 1871 – 1878

Genre	Composer
Symphonies	
*Symphony no. 1	Beethoven
*Symphony no. 2	Beethoven
Symphony no. 4	Beethoven
Symphony no. 17	Haydn
* “The Clock” Symphony	Haydn
“Military” Symphony	Haydn
“Surprise” Symphony	Haydn
* Symphony no. 4 in D major	Mozart
* Symphony no. 40 in g minor	Mozart
* “Jupiter” Symphony	Mozart
Overtures	
The Bronze Horse	Auber
Masaniello	Auber
*Egmont	Beethoven
Fidelio	Beethoven
Coriolanus	Beethoven
Prometheus	Beethoven
*Don Giovanni	Mozart
*Idomeneo	Mozart
Magic Flute	Mozart
Semiramide	Rossini
La Cenerentola	Rossini
Rosamunde	Schubert
*Freischütz	Weber
Oberon	Weber
Miscellaneous	
Il Trovatore – selection	Verdi
“March” from <i>Tannhäuser</i>	Wagner
“March” from <i>Oberon</i>	Weber
Instrumental (concertos etc)	
Piano concerto in D Minor	Mozart
Piano concerto no. 4	Sterndale Bennett

* = items performed at more than one concert

Plate 2.2 Programme: Christchurch Orchestral Society, 1 May 1872

Fruit of the Society.
A. B. Conducted.



THE
Christchurch Orchestral Society.

PROGRAMME OF A CONCERT
OF
Instrumental & Vocal Music
AT THE ODD FELLOWS' HALL,
ON WEDNESDAY, MAY 1, 1872.

PART I.

Allegro con spirito—Symphony No. 17 ... (1732—1809.) ...		<i>Haydn</i>
Ballad—" My mother bids me bind my hair " ...		<i>Haydn</i>
(Miss A. Sinclair Taylor)		
Andante	} Symphony No. 17. {	} <i>Haydn</i>
Menuetto e Trio		
Allegro vivace		
Aria—" Voi che sapete " ... (Mrs. Long) ...		<i>Mozart</i>
(1750—1791.)		
Overture—" Don Giovanni " ...		<i>Mozart</i>

PART II.

Menuetto e trio } Symphony No. 3 <i>G minor</i> ...		<i>Mozart</i>
Allegro assai		
Song—" Rosina Mazurka " ... (Miss Taylor) ...		<i>Ciro Pinsuti</i>
(1760—1842.)		<i>Cherubini</i>
Overture—" Lodoiska " ...		
Song ... (Mrs. Long) ...		
(1786—1826.)		<i>Weber</i>
March—" Oberon " ...		

PIANIST ... MR. W. H. SIMMS.

Concert to Commence at Eight o'Clock.

Tickets: Three Shillings and Two Shillings; Gallery, One Shilling.

Source: Macmillan Brown Library, University of Canterbury

Plate 2.3 Programme: Christchurch Orchestral Society, 7 August 1878

THE

Orchestral Society

◆◆◆

Eighth Season—Concert

OF

Classical Instrumental Music

ON THURSDAY, AUGUST 8, 1878

AT THE ODDFELLOWS' HALL, LICHFIELD ST.

◆◆◆◆◆

OVERTURE.....	“ <i>L' Alcade</i> ”.....	Onslow, 1784-1853
SONG.....	“ <i>Marta</i> ”.....	Flotow
	SIGNORA VENOSTA	
SYMPHONY— <i>No. 2, in D</i>		
	1. <i>Adagio—molto Allegro con brio</i>	
	2. <i>Larghetto</i>	
	3. <i>Scherzo e trio</i>	
	4. <i>Allegro molto</i>	Beethoven, 1770-1827
SONG.....	“ <i>Oh! hear the wild winds blow</i> ”.....	Tito Matteo
	MR. KNOX	
RONDO CAPRICIOSO.....		Mendelssohn, 1813-1847
	PIANOFORTE MR. RICHARD SEARELL	
SONG.....	“ <i>Il Segreto per esse felice</i> ”.....	Verdi
	SIGNORA VENOSTA	
CORNET SOLO.....		Nehr
	MR. CHARLES COMBES	
SONG.....	“ <i>I fear no foe</i> ”.....	Ciro Pinsuti
	MR. KNOX	
OVERTURE.....	“ <i>Rosamunde</i> ”.....	Schubert, 1797-1828

AT THE PIANO MR. RICHARD SEARELL

Concert to commence at 8 o'clock. Carriages may be ordered at a quarter to 10

Tickets Three Shillings each

G. Tombs & Co., Printers, Cathedral Square, Christchurch

Source: Macmillan Brown Library, University of Canterbury.

2.3 Christchurch Amateur Orchestral Society (1879 – 1889)

On Thursday, 24 November 1881, the Christchurch Orchestral Society made its debut with a “Grand Public Concert”.⁶⁵ This was the first public orchestral concert to be given in Christchurch in just over three years, since the last performance by Lean’s Orchestral Society on 8 August 1878, and the venue, the Gaiety Theatre, a small wooden hall adjacent to Warner’s Hotel in Cathedral Square, was filled to overflowing.⁶⁶ On this occasion an orchestra of twenty-four players was mustered, comprising five violins; two violas; two ‘cellos; three basses; one each of flute, oboe, clarinet and bassoon; three each of cornets and horns; one euphonium, and one timpani player. A number of the players had previously been associated with the earlier Orchestral Society, including the violinist and leader, James Coombs, the violinist Benjamin Button, who was now playing bass, and the ‘cellist Henry H. Loughnan. Other players of note were the violinist Bünz, and, interestingly, Lean himself as a viola player.

The concert was a mixture of songs, glees, instrumental solos, and orchestral items, with conductorship being shared by Charles Coombs and Button, and Richard Trist Searell providing the pianoforte accompaniments. From orchestral items on the programme:

Overture <i>Masaniello</i>	(Auber)
Overture <i>William Tell</i>	(Rossini)
<i>Vestale</i> – selection	(Mercadante)
<i>Dream on the Ocean</i> – Valse	(Gung’l)
<i>Echo du Mont Blanc</i> – Polka	(Jullien)

it is immediately obvious that in orchestral matters the programme content was much lighter than that to which Lean had aspired with the previous society. Gung’l (1810 -1889), was a Hungarian composer who produced hundreds of dance numbers which were characterised by easy flowing melodies and well-marked rhythms. Jullien, already encountered as pioneer figure in popularising orchestral music with his concerts in London, is also remembered for

⁶⁵ The names assumed by different orchestral bodies in Christchurch can be confusing. For clarity and consistency, the title Christchurch Orchestral Society will be given to three separate bodies; 1871-1878, 1891-1893, and 1908 – 1939. “Christchurch Amateur Orchestral Society” will be used to refer to the body in existence from 1879 – 1889, even though they advertised themselves as the Christchurch Orchestral Society for their first public concert. Apart from a small number of lapses to the truncated name “Orchestral Society”, “Amateur Orchestral Society” was the name given to this group from 1882.

⁶⁶ *Lyttelton Times* 25 November 1881, 5. It was not ideal for the purpose of a concert, and critics felt that the Society should use the larger Theatre Royal in the future.

his prodigious output of quadrilles which were key elements in his success. Reviews of the concert were very favourable and observed that it was a matter of regret that such a musical treat had not been available to the Christchurch public for a long time.⁶⁷

Prior to this public concert, the Amateur Orchestral Society had been functioning as a private body, and since 1879 had provided subscriber-only concerts held in Coomb's Building in Lichfield Street. While these concerts were initially "men only" by invitation, and with smoking permitted during the concert, they were often repeated at a later date, on which occasion subscribers were requested to bring their lady friends.⁶⁸ The first in this series of "smoke" concerts had been given on 5 September 1879 with an orchestra of only ten players – six of whom had been members of the previous society. It came to range from ten to nineteen players, and gave about five such concerts each year. Its early conductorship was shared by James Knox and Button, and secretaries for these initial three years included W.R. Mitchell, who had been one of the original violinists in the first orchestral society, and T. Rutland.

Concerts and reception

Following their first public concert the activity of the Amateur Orchestral Society increased. In addition to a regular subscription series, begun on 22 July 1882 and given in the Oddfellows' Hall in Lichfield Street, they provided assistance at a number of other musical events throughout the year. Seven seasons of concerts were given, with up to four subscription concerts per season, plus an additional one for gentlemen only.⁶⁹ Subscription terms were one guinea per season, which gave a "Family Ticket" for each concert.⁷⁰ Regular entry prices for non-subscribers were 2s 6d, or 1s in the Gallery. This compared favourably with the charges levied by Lean's earlier organisation, which had started at 5s, and then been reduced to 3s.

⁶⁷ *The Press* 25 November 1881, 3

⁶⁸ The major primary source of information on these early concerts is again the Alexander Lean scrapbook or reviews. For private concerts no critics were invited, and no notification nor reviews were provided in any of the local newspapers.

⁶⁹ The seven seasons of concerts by this orchestra fell between 1881 and 1889, with some seasons being within a calendar year, while others were spread across a period longer than a year. First season: 1881, 5 concerts; second season: 1882, 3 concerts; third season: 1883-1884, 4 concerts; fourth season: 1885-1886, 4 concerts; fifth season: 1887, 3 concerts; sixth season: 1888-1889, 4 concerts; seventh season: 1889, 1 concert.

⁷⁰ Letter on 17 February 1887 to intending subscribers from the Secretary, Fred C.B. Bishop.

The reviewer of the second concert of the second season noted,

It has been the custom hitherto for the society to confine admittance to its public rehearsals to subscribing members only, but now, having extended the privilege to the general public, it is almost impossible to understand that a more general attendance of our musical people does not result... we cannot understand the apparent want of sympathy and appreciation on the part of the reputed superabundance of musical people in Christchurch.⁷¹

During the third season, in 1883, the Dunedin Orchestral Society paid a return visit for the Amateur Orchestral Society's two-concert visit to Dunedin in 1881.⁷² The two concerts on 8 and 9 of November, were given by a combined orchestra of twenty-six players, and conducted by the Dunedin musician, G.A. Martin. Substantial assistance was provided by members of the Amateur Orchestral Society, as Lean noted that eleven players were Christchurch musicians. For the first concert, attendance was not large, "The audience might reasonably have been expected to fill the hall to overflowing, for the reputation of the visitors had preceded them, but, unfortunately for the credit of the musical connoisseurs of Christchurch, the attendance was far from being what had been anticipated."⁷³ The Christchurch public redeemed itself by providing a full house for the second concert, despite the higher than usual entry price of 3s to each of these concerts. The content of the programmes of both concerts was very similar to that which the local society provided; operatic selections and overtures by composers such as Balfe, Meyerbeer, Verdi, Donizetti and Sullivan. In addition, a *Toy Symphony*, by Romberg, was given. Included among the instrumental items were some cornet solos by the Christchurch player, Charles Coombs.

Players

It was also in the third season that Searell, previously the regular accompanist at many of the Society's concerts, became the sole conductor, taking over from Knox and Button in order to have them available as instrumentalists. Searell was a local music teacher, who taught piano, organ, harmonium and singing from his studio at 272 Armagh Street. He had been born in

⁷¹ *The Press* 27 October 1882, 3

⁷² This proven existence of the Dunedin Orchestral Society predates by at least three years the date given by both Margaret Campbell and Maurice Hurst, and by five years the date of 1888 ascribed by Walsh. Campbell, Margaret. *Music in Dunedin : an historical account of Dunedin's musicians and musical societies from the founding of the province in 1848*. Dunedin: Charles Begg, [1945]. p. 49. Hurst, Maurice. *Music and the stage in New Zealand : a century of entertainment, 1840-1943*. Auckland: Charles Begg, 1944. p. 106. Walsh, *op cit.*, p. 54.

⁷³ *Lyttelton Times* 9 November 1883, 5

Devon in 1852, and arrived in Lyttelton in 1865. Following five years at Christ's College, he was articled to a local solicitor, but just prior to becoming qualified he chose to follow a musical career. This began with the position of organist, first at Christ's College, then at St. Luke's, and subsequently as organist and choirmaster of the Durham Street Wesleyan Church. He was the Bandmaster of the Christchurch Garrison Band for eleven years, and also of the Stanmore Band.⁷⁴

The fragility of the Amateur Orchestral Society is demonstrated by its reliance on support from a small number of enthusiastic players. In June 1884, after the final concert of the fourth season, three members left Christchurch; James Coombs (violin and leader); Maurice Cohen (viola); and Charles Clayton (clarinet). The loss of these instrumentalists was viewed with concern, as they left an "almost irremediable gap."⁷⁵ Their departure was compounded by the removal of Charles Coombs (cornet) to Dunedin about the same time.⁷⁶ Key players moving away presented major problems to the continuing existence of the organisation, and the next public concert by the society was not given until more than a year later, on 31 July 1885. The resumption of orchestral concerts at this time was noted as an occasion for "rejoicing to that section of the Christchurch public which cares to hear important orchestral works honestly attempted by capable amateur musicians."⁷⁷

During this phase of the Amateur Orchestral Society, three musicians played the important role of leader. As noted previously, the first leader was James Coombs, who was a professional violinist. Born in Auckland in 1862, he had studied in New Zealand and Melbourne.⁷⁸ He left Christchurch in 1884 to live in Dunedin.⁷⁹ The role of leader was then taken up by Richard Wood, a local teacher of violin and viola with a studio at 186 Cashel

⁷⁴ *The Cyclopaedia of New Zealand: volume 3 – Canterbury*. Christchurch: Cyclopaedia Co., 1903. p. 198

⁷⁵ *The Press* 10 June 1884, 2

⁷⁶ He was later to appear back in Christchurch as a member of the International Exhibition Orchestra in 1906-07.

⁷⁷ *The Press* 1 August 1885, 3

⁷⁸ Campbell. *op cit.*, pp 49-50.

⁷⁹ He became conductor of the Dunedin Orchestral Society in 1889, and continued in this role until his retirement in 1930.

Street.⁸⁰ Wood's leadership ended in 1888, and William Skelton then assumed this role. Skelton was leader for the next five concerts, including the last to be given by the orchestra.

Demise of this Society

The last public concert of this society took place on 18 September 1889. This concert, the first of the society's uncompleted seventh season, presented an ambitious programme that included Beethoven's *Symphony no. 1*, and Mendelssohn's *Midsummer Night's Dream* Overture. However, critics saw a falling off in standards, including a tendency to get away from the conductor, and a lack of decision and clarity.⁸¹

Audience support for this society was not an apparent cause for concern. Indeed, at the last three concerts the audience was large enough to fill the Oddfellows' Hall to every part. This was seen as "... an indication not alone of the growing popularity of the society, but also the development of a keener interest in music on the part of the public than has hitherto been the case."⁸² In part this "keener interest" may have been fostered by performances given outside the subscription concerts, as the Society came to play an increasing role in other concerts produced in Christchurch. They assisted at "Mr. Merton's Singing Classes Grand Concert" (1882); gave a performance at the Joubert and Twopeny Exhibition (1882); and assisted the Christchurch Musical Society in 1883, and again with *Messiah* in 1888. As well there were fund-raising concerts for the "Lyttelton Times" sick fund (1884), the Christchurch Synagogue Fund (1885), and the Juvenile Oddfellows' Band benefit (1886). In this respect the Society countered some of the criticisms levelled against Lean's group – especially that of catering for connoisseurs of music. For these concerts they worked under a number of different conductors including Merton, Bünz, Frank Mackenzie Wallace, and Arthur Towsey.

Notwithstanding the ongoing support for this Society, the last public concert was given in September 1889.

⁸⁰ Wood was born in England, where he received his musical training. He arrived in New Zealand in 1883 and initially settled in Christchurch, but later removed to Timaru. See: *The Cyclopedia of New Zealand – volume 3 Canterbury*. Christchurch: Cyclopedia Co., 1903. p. 988

⁸¹ *The Press* 19 September 1889, 5

⁸² *The Press* 12 October 1888, 6

Repertoire

The Christchurch Amateur Orchestral Society gave programmes that were much lighter in content than those conducted by Lean. At the twenty-four public concerts given between 1881 and 1889, only four complete symphonies were performed.⁸³ Selected movements from symphonies were given only on two occasions.⁸⁴ Instead, the orchestral music performed was predominantly a mixture of overtures and other lighter music.⁸⁵

As with the earlier society, their programmes also contained vocal items. However, these were now mainly solos. Part-songs had all but disappeared from the programmes, being performed only at three concerts.⁸⁶

Instrumental items became a major part of each concert programme. There were solo items for violin, flute, clarinet, cornet and euphonium, with players being members of the orchestra.⁸⁷ The quality of the music chosen for these items was not uniformly high, being in the main showpiece arrangements rather than more classical items.⁸⁸ They were invariably accompanied by piano. As had been the case with the previous society, an integration of some chamber music within an orchestral programme occurred in four concerts, including a performance of the *Trout Quintet* (Schubert). There were also two occasions when the orchestra was used in an accompanying role for concerted piano music.⁸⁹

⁸³ Three symphonies by Haydn; no. 11 (1884), no. 4 (1886), and no. 2 (1887), and *Symphony no. 1* by Beethoven (1889).

⁸⁴ Three movements from *Symphony no. 7* (Haydn), and two movements from the “*Surprise*” *Symphony* (Haydn).

⁸⁵ The only overtures of any substance were *Egmont* and *Prometheus* (Beethoven) and *Oberon* and *Freischütz* (Weber).

⁸⁶ Part-songs were performed by the Christchurch Glee Club on two occasions, and by the newly-formed Liedertafel at the concert on 31 July 1885.

⁸⁷ Players who gave solos included Clayton (clarinet), James Coombs (violin), Charles Bowles (euphonium), and J. Rowley (flute). Rowley was a regular and popular performer, playing solos at most concerts the Society gave.

⁸⁸ Items given by the violinist James Coombs were a notable exception, including at least one performance of Beethoven’s *Violin Sonata no. 8*.

⁸⁹ Both items were by Mendelssohn; *Serenade and Allegro Gioioso, op. 43*, and *Capriccio Brillant, op. 22*.

Plate 2.4 Advertisement: Christchurch Orchestral Society, 24 November 1881

ACADEMY OF MUSIC.
 GRAND PUBLIC CONCERT
 BY THE
 CHRISTCHURCH ORCHESTRAL SOCIETY
 ON
 THURSDAY EVENING, NOV. 24th, 1881.

VOCALISTS.
 Solos and Duets by the Misses Spensley.
 Glee by Messrs McCutelli, McIntosh, & Phillips, Simms, A. Merton, A. J. Merton.

ORCHESTRA.
 Violins—Messrs Coombs, Cohen, Dunn, Rutland, and Bonnington
 Violas—Messrs A. Loan and T. Jones
 Cellos—Messrs J. Spensley and B. H. Loughnan
 Basses—Messrs Thompson, Dorn, and Sutton
 Flutes—Mr J. Rowley
 Oboe—Mr H. Tankard
 Clarinet—Mr C. Clayton
 Bassoon—Mr H. Tyrrell
 Cornets—Messrs B. W. Kohler, C. Coombs, and W. Hamilton
 Horns—Messrs Grosz, J. Painter, and P. Paister
 Euphonium—Mr C. Bowler
 Trombone—Mr E. Seeger.

PART I.
 Overture—"Mazurka" ... (Anshel) ... Orchestra
 Glee { A } "To a Rosebud" (Hann) Glee Club
 { B } "Come boys drink" (Marshall) ... Glee Club
 Solo—Flute—"Swiss Day" ... (Clinton) ... J. Rowley
 Duet—"Saints Mother" ... (Wallace) ... Misses Spensley
 Solo—Clarinet—"Air Varié" ... (Bragant) ... C. Clayton
 Selection—"Valse" ... (Mercadante) ... Orchestra

PART II.
 Overture—"William Tell" ... (Rossini) ... Orchestra
 Glee { A } "To Night" (Weber) ... Glee Club
 { B } "Maiden Liston" (Adams) Glee Club
 Duet—Violin and Piano—(De Brist and Osbourne) ... J. Coombs and B. T. Small
 Song—"A Little Mountain Lad" ... (Booker) ... Miss B. Spensley
 Valse—"Dream on the Ocean" ... (Grieg) ... Orchestra
 Polka—"Echo du Mont Elise" ... (Julien) ... Orchestra.
 N.B.—The Solo Cornet in this Polka will be played by B. W. Kohler.

Prices of Admission—Front seats, 2s 6d; back, 1s.
 Accompanist—Mr B. T. SEARELL.

Source: *Lyttelton Times* 24 November 1881, 1


Table 2.2 Major repertoire: Amateur Orchestral Society, 1879-1889

Genre	Composer
Symphonies	
Symphony no. 1	Beethoven
Symphony no. 2 in D	Haydn
Symphony no. 11	Haydn
Symphony no. 98	Haydn
Overtures	
* Masaniello	Auber
Crown of Diamonds	Auber
* The Bronze Horse	Auber
Egmont	Beethoven
Prometheus	Beethoven
Daughter of the Regiment	Donizetti
Zampa	Hérold
Midsummer Night's Dream	Mendelssohn
Figaro	Mozart
* Magic Flute	Mozart
Merry Wives of Windsor	Nicolai
* William Tell	Rossini
* Thieving Magpie	Rossini
* Barber of Seville	Rossini
The Siege of Corinth	Rossini
The Italian Girl in Algiers	Rossini
* Rosamunde	Schubert
Freischütz	Weber
Oberon	Weber
Miscellaneous	
Masaniello – selection	Auber
Satanella – selection	Balfe
Anna Bolena - selection	Donizetti
Daughter of the Regiment – selection	Donizetti
Lucia di Lammermoor – selection	Donizetti
* Vestale – selection	Mercadante
“March” from <i>Le Prophète</i>	Meybeer
Orpheus in the Underworld – selection	Offenbach
Semiramide – selection	Rossini
Mignon – selection	Thomas
* Rigoletto – selection	Verdi
Instrumental (concertos etc)	
Capriccio brillante, op. 22	Mendelssohn
Serenade and allegro gioioso, op. 43	Mendelssohn

* = items performed at more than one concert

Plate 2.5 Programme: Amateur Orchestral Society, 24 May 1887

ODDFELLOWS' HALL, LICHFIELD STREET.



CHRISTCHURCH

Amateur Orchestral Society

FIFTH SEASON.

The Members of the above Society have the honor to announce
that the

SECOND CONCERT

OF THE SEASON WILL BE HELD IN THE

ODDFELLOWS' HALL, LICHFIELD STREET,

ON

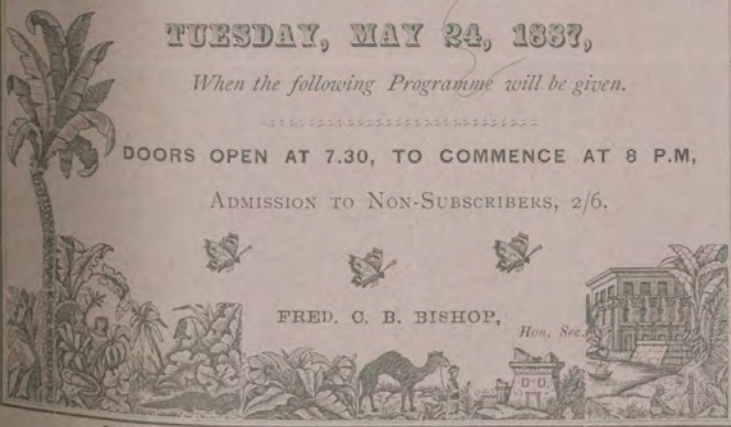
TUESDAY, MAY 24, 1887,

When the following Programme will be given.

DOORS OPEN AT 7.30, TO COMMENCE AT 8 P.M.

ADMISSION TO NON-SUBSCRIBERS, 2/6.

FRED. C. B. BISHOP, *Hon. Secy.*



J. Willis, Printer and Bookbinder, 36, Cathedral Square, Christchurch.

Source: Macmillan Brown Library, University of Canterbury.

Chapter 3 Christchurch orchestral music: 1890 – 1906

3.1 1890 – “The troublesome year”

With the Amateur Orchestral Society disbanded in 1889, there was no focal point for orchestral music in Christchurch, and any unifying element had disappeared. There were, however, two active choral societies, the Musical Society and the Motett Society. The Motett Society was relatively new, having been established by Henry Wells¹ in 1887. The Musical Society was the longer-established body, and prior to 1888 used an *ad hoc* group of players, frequently led by Albert Corrick.² Although mainly employed for choral accompaniment, the orchestra did on occasion provide accompaniments for concertos inserted into the Society’s programmes.³ Each of these groups placed competing and often conflicting demands on orchestral players which may have contributed to the demise of the Amateur Orchestral Society.

The violinist Frank Wallace arrived in Christchurch in 1887, and immediately became fully involved in the musical activity of the city. From July to September he assisted in a series of six “Matinee Musical” concerts in collaboration with Arthur Towsey, the conductor of the Musical Society. In December he was the leader of the first orchestra used by the Motett Society. The next year, 1888, he expanded his activity, and was a prominent soloist and leader of a string quartet for the four concerts in “Mr. Wells’ Concert Series”. He had also extended his leader activity to include the orchestra with the Musical Society,⁴ and by December of the year had become conductor.⁵ In 1889 Wallace further consolidated his role

¹ Henry Wells (1852 – 1918) was an organist and choirmaster, born in England, who came to Christchurch in 1879. Initially he was the organist at St. Michael’s, and became the first organist and choirmaster at Christchurch Cathedral in 1881.

² Albert Corrick arrived in Lyttelton in 1862, at the age of fourteen. He became actively engaged in music in Christchurch, as an organist and choirmaster, and founded an entertainment troupe which used his own family of one son and seven daughters to form a small “orchestra” of eight players, comprising three violins, and one each of viola, cornet, flute, clarinet and piano. Albert was evidently a proficient violinist, and he was occasionally leader for other orchestras formed to accompany local choral societies. Henry Corrick, who founded the Oxford Terrace Orchestral Society was his younger brother. The Corrick family left New Zealand for Hobart in 1898. Information is from the Corrick Archive, Arch. 283, held in Christchurch City Libraries.

³ Such as for Mendelssohn’s *Piano Concerto in G Minor*, in November 1884, and Mozart’s *Piano Concerto in D Minor*, in August, 1885.

⁴ The first concert in 1888, on 24 May, included a Haydn symphony, and *Violin romance no. 2 in F* (Beethoven), with Wallace as soloist. The concert was conducted by Towsey, and the rest of the programme was the choral cantata *Comala* (Gade).

⁵ The concert was on 20 December 1888 in the Palace Skating Rink, and was a performance of *Messiah* with the Amateur Orchestral Society.

as the leading musician in Christchurch by assuming conductorship of the Christchurch Amateur Operatic Society.⁶ Thus by 1890 he was firmly entrenched in all aspects of local music-making as conductor of the Musical Society, the Amateur Opera Society and the Liedertafel. During his seventeen years in Christchurch he was to dominate the city's "highly charged" musical life from his home and studio at 258 Hereford Street.⁷ However, as noted by Edmund Bohan, an acute, almost endemic, and sometimes damaging rivalry was to become a characteristic of Christchurch's musical life as the proliferation of choral societies and orchestras competed for audiences and members, and professional differences engendered intense personal conflict.

This personal conflict was evident in 1890 between the two strong personalities in Christchurch music, Wells and Wallace. Despite the early co-operation it is obvious that a serious rift developed and this came to a head in October 1890 when Wallace refused to contribute to a benefit for Wells.⁸ It is evident that little co-ordination of concert activity took place between the major societies, as seen by the concerts on consecutive nights in December 1890.⁹ Indeed, the annual performance of the *Messiah* by the Motett Society on 19 December, was unable to provide an adequate orchestra. In a letter to the Editor of *The Press*, a correspondent observed,

The much and undeservedly abused orchestra would, I feel sure, welcome an amalgamation of the kind which would doubtless result in an increase both in efficiency and numbers. At present they are in that impossible situation of 'serving two masters.' The existence of one good powerful Society, such as I have hinted at, would most probably also lead to our getting a much needed want supplied. I refer to a suitable music hall, which the Oddfellows' Hall certainly is not, its anterooms also being simply a disgrace to civilization...¹⁰

Steps to remedy this ridiculous situation were taken in April 1891.

⁶ This Society generally gave an annual production. In the 1889 performances of *Iolanthe* (Sullivan) an orchestra of twenty musicians was used. (*Lyttelton Times* 22 April 1889, 1) And in the next year, a five night season of *Les Cloches de Corneville* (Planquette) in both March and September was performed. While no details can be found to indicate who the players were, the orchestra was obviously small.

⁷ Bohan, Edmund. "Inspired conductor led golden age of instrumental music" *The Press* 26 August 1994, 12. See Chapter 16, pp. 413-416 for a fuller account of Wallace.

⁸ Lean had tried to arbitrate, and had asked Wallace to overcome his differences with Wells, as Wells had been actively engaged in music before Wallace came to Christchurch. His plea was in vain though, and the 'cellist Loughnan also joined Wallace in a boycott of the concert.

⁹ Musical Society performed *Joan of Arc* (Alfred Gaul, 1837 – 1913) on 18 December: Motett Society performed *Messiah* on 19 December.

¹⁰ *The Press* 26 December 1890, 3

3.2 Christchurch Orchestral Society (1891 – 1893)

On 22 April 1891, thirteen gentlemen interested in the re-formation of an orchestral society met at Warner's Hotel in Cathedral Square. Louis Cohen was voted to the chair. It was noted that the old Society still owed £25 to George Bonnington. Hillier and Seager moved, "That this meeting considers it necessary to re-construct and revive the Christchurch Orchestral Society, and that steps be taken to carry this into effect." This was agreed to, and the meeting was adjourned for a week,¹¹ resuming on Monday 11 May, with Bonnington now in the chair. Wallace was elected conductor with an honorarium of forty guineas, and it was decided that those members of the old Orchestral Society who had paid their subscriptions should receive tickets for the first year's concerts of the new society. Among the officers elected at this meeting were: W.H. Wyn Williams (President); Bonnington (Treasurer), and Frederick C. Raphael (Secretary).¹²

The first rehearsal of this newly revived society was held at the Chamber of Commerce Rooms, with the forty members present being conducted by Wallace. Following this, a deputation from the newly re-formed Society, Wyn Williams, Bonnington and Seager, attended Lean on 25 May 1891 requesting the loan of the manuscript scores Lean had made when conductor of the first Orchestral Society. He refused this request, which he saw as an "impudence." He felt that Wallace should do his own work, noting in his scrapbook that,

...he is paid for what he does. I owed Mr. Wallace nothing – he does nothing that he does not insist on being paid for – and made no exception when in October 1890 I asked him to assist at Wells's concert. Upon being pressed I told them I would see their Society d—d first. I was glad to return Wallace's stinginess in his own coin.

The first public concert of the reformed Orchestral Society was given on 3 November 1891 in the Oddfellows' Hall. Subscriber rates were one guinea for four tickets to each concert, with non-subscriber entry being either 3s or 2s. The piano soloist was Herman Lund, and Wallace provided the violin solo *La Folia* (Corelli).

¹¹ *Lyttelton Times* 23 April 1891, 6

¹² *The Press* 12 May 1891, 5

Concerts and reception

The orchestra for the first concert numbered twenty-nine players, a larger body than that normally mustered by the previous society. It was a much more balanced group with ten violins; three violas; two cellos; one bass; two each of flute, oboe, clarinet, cornets and horns; one trombone; one ophicleide, and a timpani player. A feature was the inclusion of women in the orchestral ranks; Miss Packer and Miss Beath,¹³ were in the violin section. Hannah Packer, the leader, was the eldest daughter of W.H. Packer,¹⁴ and she played a long and important role in orchestral music in Christchurch. It is noteworthy that Skelton, the leader of the previous Amateur Orchestral Society, was not a member of this orchestra. For the second concert, given on 21 April 1892, two more female violinists were included; Edith Packer, younger sister of Hannah Packer, and a Miss Gribben. The inclusion of young ladies in the orchestra was approved of, as was the role of leader being taken by Hannah Packer.¹⁵

The standard of playing was of a high quality, and all reviewers were highly complimentary of the standard attained under Wallace within the short space of four months.¹⁶ A lengthy review in *The Press* commented upon the general state of orchestral music in Christchurch,

To establish a higher standard in our public performances, we must have an annual season of good concerts, with programmes carefully thought out and performers specially selected to do justice to every part. One great defect in our musical life has hitherto been the absence of a good orchestra. The Amateur Orchestral Society has existed for many years, and comprised a number of enthusiastic gentlemen who have periodically appeared before the public under an able conductor who looked upon the work as a labour of love. But to educate and keep together a good orchestra required (especially under our special conditions) more than that. A band is founded upon the strings, which form about two-thirds of its strength, and therefore it is evident that a conductor who is also a teacher of stringed instruments, and who can thus supplement the main body of his orchestra, has the greater chance of success, and if he at the same time possess the other qualifications required for this office he is the right man in the right place. Such a man is Mr. Wallace. Only those who have seen him at work, and have witnessed his ability, judgment and energy, and the way he spots every weak point, will be convinced with us

¹³ Miss Beath was to become associated further with Wallace as the second violin player in a string quartet he formed, and which was to participate in a series of ten chamber music concerts over 1893 and 1894.

¹⁴ W.H. Packer was an early active amateur musician in Christchurch, and in 1860 formed and conducted the Christchurch Saint Cecilia Harmonic Society.

¹⁵ *Lyttelton Times* 26 August 1892, 6

¹⁶ *Lyttelton Times* 4 November 1891, 6

that he will succeed in establishing a good orchestra, and that he has already done much towards the accomplishment of his great task.¹⁷

A move away from “enthusiastic gentlemen” and the amateur conductor was obviously possible with the undoubted professional abilities that Wallace had brought with him. His string teaching was also to provide an increasing number of skilled and enthusiastic players to form the backbone of any orchestra, and the string body would be particularly complimented for their purity of intonation and for their tone.¹⁸ The merits of Wallace’s playing and conducting ability were often to provide questions as to where he would be better placed, as seen by Lean’s annotation on his programme of this concert, “Had the Conductor led – his services as violinist would have been invaluable.”¹⁹ Louis Cohen, a viola player in the orchestra, was the stand-in conductor when Wallace performed as soloist.

This orchestral society provided two seasons with three subscription concerts in each season. There was enthusiastic public support, with full, even crowded halls noted at all concerts. The size of the orchestra available was consistently larger than any previous group. Usually more than thirty players appeared, a slight increase on the total at the first concert. The 1893 season officially ended with the Orchestral Society’s concert of 23 November, but an additional concert was given on 14 December 1893, prior to changes to the Society and the emergence of the Musical Union in 1894. It was a concert for the purpose of providing funds to meet a small deficiency that existed within the Orchestral Society.²⁰

A union with the Choral Society is explored

In addition to his work with the Orchestral Society, Wallace had also been appointed conductor of Christchurch’s current choral society, the Musical Society, in 1888. For several years it had ongoing difficulties in attracting audiences and remaining a viable performing organisation. A “Musical Union” was the logical fusion of both these societies, especially as both were conducted by Wallace. The situation leading to this merger was well summarised in an editorial of *The Press* in February 1892.

In place of the present sporadic performances at intervals of months, there ought to be a defined concert season, extending over some six months of the

¹⁷ *The Press* 4 November 1891, 6

¹⁸ *The Press* 22 April 1892, 6

¹⁹ Alexander Lean music scrapbook.

²⁰ *The Press* 4 December 1893, 6

year, with a concert every month, as befits an institution that should be, with the Orchestral Society, the moving spirit of our musical life. As a matter of duty to themselves [the Musical Society], two of the concerts might still be devoted to the rendering of whole oratorios and cantatas. One of these, the Christmas oratorio, should be performed – in the Cathedral, if existing scruples could be overcome – with the help of all kindred societies and other available talent. The second should be a new work. An alliance should be promoted with the Orchestral Society with the object of giving all the other concerts of the season jointly. The Musical Society would contribute their share in the form of selections from oratorios, say recitative, air and chorus, choruses alone, scenes from operas, solo and chorus concerted music from both, including all combinations from the duet to the octet, and it would not lower their status if they devoted some time to the study of glees for mixed voices. Adding these selections to the contributions from the Orchestral Society, and vocal as well as instrumental solos – the programmes could be of such endless variety as to satisfy every taste except bad taste.²¹

The Union had been discussed and trialled for three months prior to the Orchestral Society's last concert on 14 December 1893, and the new body was to start from 1 January 1894. On the following Wednesday, 20 December, the Musical Society gave the last concert of their season, with a performance of *Messiah*. Tickets for this concert were also sent to subscribers of the Orchestral Society.

Repertoire

Seven concerts in total were given by the second Christchurch Orchestral Society under their conductor Wallace. Four symphonies were performed; with one begin given three times. Only one concert was without a symphony in the programme.²² Wallace did not include any movements detached from symphonies. Overtures were also on each programme, along with other examples of orchestral music.²³ The “other” music was now of a more substantial nature, rather than consisting entirely of selections and arrangements.²⁴

Wallace completely eliminated part-songs from the programmes, and only a very small number of solo vocal items were included. Soloists and repertoire would appear to have been very high quality. Wallace also brought the regular inclusion of quality “solo” instrumental

²¹ *The Press* 25 February 1892, 4

²² See Table 3.1

²³ Overtures were more substantial than those from the previous orchestral society, being by Weber, Mozart and Beethoven.

²⁴ Lighter works by Gounod, Taubert, Mascagni and Delibes were still included by Wallace, now joined by further lighter compositions by Moszkowski, Schubert, Bizet, Sullivan and Massenet.

items, usually in the form of a “classical” work, either a concerto or similar type of composition, and invariably with full orchestral accompaniment.²⁵ Above all, Wallace brought a more classical programme construction to Christchurch audiences, and apart from the inclusion of some vocal items, the concert on 21 April 1891, is recognisable as the modern-day format programme construction of “Overture, symphony, concerto.”²⁶

²⁵ Concertos included those by Mozart (piano), Mendelssohn (violin), and two violin romances (Beethoven).

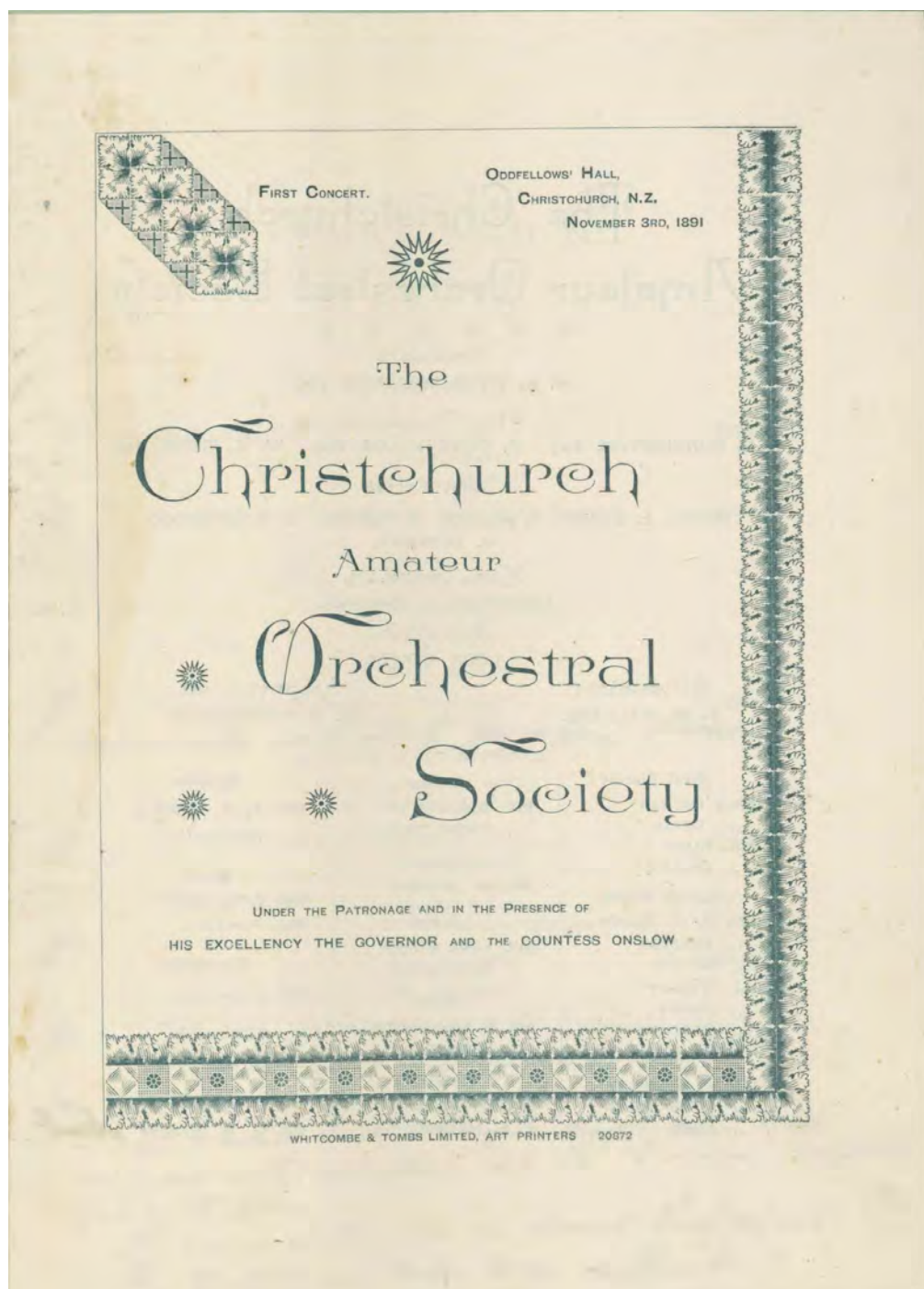
²⁶ It was at this concert that the Orchestral Society started to provide the audience with a printed programme containing explanatory notes about the music performed. See *Lyttelton Times* 22 April 1892, 5.

Table 3.1 Major repertoire: Christchurch Orchestral Society, 1891 – 1893

Genre	Composer
Symphonies	
Symphony no. 1	Beethoven
*Symphony no. 2	Beethoven
Symphony in D Major	Haydn
Symphony in G Minor	Mozart
Overtures	
Prometheus	Beethoven
Egmont	Beethoven
* The clemency of Titus	Mozart
The Seraglio	Mozart
* Oberon	Weber
Miscellaneous	
Carmen – fantasia	Bizet
L'Arlesienne suite	Bizet
Columbine	de la Haye
* Intermezzo from <i>Naila</i>	Delibes
<i>Faust</i> – selection	Gounod
* Danse de Bacchante	Gounod
* La Colombe	Gounod
* “Intermezzo” from <i>Cavalleria Rusticana</i>	Mascagni
Scènes Pittoresques	Massenet
From Foreign Lands	Moszkowski
Ballet music from <i>Rosamunde</i>	Schubert
“Dances” from <i>Henry VIII</i>	Sullivan
Liebesliedchen	Taubert
Instrumental (concertos etc)	
Violin Romance in F Major, op. 40	Beethoven
Violin Romance in G Major, op. 50	Beethoven
* “La Folia”	Corelli
Violin concerto, op. 64	Mendelssohn
Piano concerto in D Minor	Mozart

* = items performed at more than one concert

Plate 3.1 Programme: Christchurch Amateur Orchestral Society, 3 November 1891



Source: Macmillan Brown Library, University of Canterbury.

3.3 Christchurch Musical Union (1894 – 1906)

A somewhat unusual meeting took place on Tuesday evening, 30 January 1894, at the Durham Street schoolroom to finalise the formation of the Christchurch Musical Union. The Annual General Meeting of the Orchestral Society, at 7.30 pm, was followed by the Musical Society Annual General Meeting at 8.00 pm. Then, at 8.30 pm, both societies combined to adopt a constitution and rules, and elect officers of the new Musical Union. Bonnington, President of the Orchestral Society reported a debit of £22 11s 3d, covered however, by assets of £54 4s. His Honour Mr. Justice Denniston, President of the Musical Society, reported a debit of £2 11s 5d, again covered by assets, in this case, £215 8s 6d. Predictably, the officers elected for the new Musical Union came from both contributing societies. Wallace was to conduct the new society, at an honorarium of £100 per annum; Hannah Packer was to continue as leader of the orchestra.²⁷ Five concerts consisting of two choral, two orchestral, and one miscellaneous were to be given annually. The subscription was set at one guinea, with subscribers receiving three tickets to each of the five concerts.

Thus, in 1894, the state of orchestral music-making in Christchurch was back to what it had been prior to Lean's formation of the original Orchestral Society in 1871. Lean's intention had been to provide a single orchestral body that would be available to whatever choral society required its services, and which, in addition, would explore the genuine orchestral repertoire. The events over these twenty-three years had demonstrated that amateur enthusiasm was not sufficient in itself to establish and maintain an orchestra able to focus on orchestral music, as well as provide the differing requirements of choral music accompaniment. The population of Christchurch was not large enough to support a number of different musical societies, nor provide an adequate number of competent players of orchestral instruments. While the price of entry to musical entertainment was often suggested as being too high, it was more that the number of concerts, combined with the untrained nature of the cultural background of the Christchurch public, led to inconsistent support, notwithstanding the quality of what was being provided. Personality clashes within the ranks of the leading musicians added strength to the argument for rationalisation of all

²⁷ *The Press* 31 January 1894, 5

musical forces under the strong leadership of a universally acknowledged expert. This leadership was available in the person of Wallace.

The first orchestral concert was given on 10 May in the Tuam Street Hall,²⁸ to a large attendance of about 1050 people. Overall the orchestral playing was very well received, with favourable comment on the balance and attack.²⁹ At the second orchestral concert on 25 October 1894, two works new to Christchurch were performed; the “*Scotch*” *Symphony* (Mendelssohn), and *Language of Flowers* (Cowen).

Until 1900, most concerts were given in the Tuam Street Opera House, with a small number taking place in the “Temple of Truth,” later to be known as the Choral Hall. At the first concert in the “Temple of Truth,” in 1896, the excellent acoustic properties of this building were credited with assisting in an improvement to the orchestral sound,³⁰ and by 1899 the acoustic properties of the Opera House were regularly being criticised. It was noted that there was a growing need for an Industrial Hall with a concert hall capable of meeting the demands of musical societies.³¹ In addition to participating in the Musical Union subscription concerts, the orchestra was also increasingly made available to assist at a number of other musical events. In 1898, for example, they assisted at the first annual concert of the Society of Professional Musicians, and also at a benefit concert for the young North Island violinist Celia Dampier.³² Wallace conducted the Musical Union until the end of 1898, directing the last subscription concert of the season on 27 October. In 1899 he returned to England on holiday. His place was taken, rather ironically, by Wells, and the two societies, the Musical Union and the Motett Society combined for this year.

Concerts and reception

The orchestra was praised for the softness and delicacy of *piano* passages, good attack, and crispness and brightness of tone. The violins especially were seen to have improved in technique and ensemble, and as a group was notable for producing a solidarity of tone. This

²⁸ The Tuam Street Hall, which became known as the Opera House, had been first used as a venue for orchestral concerts by the Orchestral Society for its last subscription concert on 23 November 1893. It was also the venue for the special vocal and instrumental fund-raising concert given on 14 December.

²⁹ *The Press* 11 May 1894, 5

³⁰ *The Press* 24 July 1896, 3

³¹ *The Star* 23 August 1899, 4

³² Both concerts were in the Choral Hall, on 21 July and 1 August respectively.

was especially notable in the showpiece for the violins alone, *Benedictus* (Mackenzie).³³ The standard of leadership from Hannah Packer drew high praise, as did her artistic playing of violin solos.³⁴ The critics were also complimentary in their comments about other individual players and a growing number contributed solo items.³⁵

Lack of certain instruments was still a concern, and this was noted by critics when the first orchestral concert in May 1895 was given with only one player each for ‘cello, clarinet, and oboe.³⁶ There were also the usual problems that arose when illness reduced the orchestral ranks considerably.³⁷ However, from 1896 onwards the playing strength of the Musical Union orchestra rose steadily. About a quarter of the players were female, although their participation was limited to string instruments.

Table 3.2 Playing strength of the Musical Union orchestra, 1896 – 1906

Year	Women players				Total women	Total players	Women as % of orchestra total	Total violin players
	Violin	Viola	‘Cello	Harp				
1896	7	-	1	-	8	33	24%	12
1903	13	-	-	-	13	40	33%	17
1905	18	1	-	1	20	50	40%	21
1906	17	-	1	-	18	56	32%	22

Wallace’s professional expertise with orchestral music is seen in the quality of the repertoire he selected, and the manner in which pieces were introduced to audiences. With this orchestra he often gave a single movement from a symphony prior to a performance of the complete work at a later concert. There were also more repeat performance of a number of items, consolidating the repertoire for players and audiences alike.

When the conductorship was taken up by Wells in 1899, a number of new items were introduced, including *Symphony no. 5* (Beethoven) and *Symphony in C* (Schubert). Critics

³³ *The Press* 17 May 1895, 6

³⁴ See *Lyttelton Times* 16 August 1894, 6; and *The Press* 1 July 1898, 3. In the latter case, this was for the violin solo in the third movement of the ballet music to *La Reine de Saba* (Gounod).

³⁵ These included the oboist, George Bonnington, junior, and the clarinetist, Thomas Quill. Bonnington performed *Liebesliedchen* (Taubert) in 1894 and 1898, while Quill contributed the “Adagio” from *Clarinet Concerto* (Mozart) in 1898. Critics also singled out the excellent ensemble playing of both Bonnington (oboe), and Sinclair (clarinet). *The Press* 23 June 1899, 6

³⁶ *The Star*, 17 May 1895, 2

³⁷ *The Press* 24 July 1896, 3

noted that while he was not highly successful in obtaining *piano* effects, the orchestral playing was still notable, as “...there was little slurring of difficult notes, and the individual members of the orchestra seemed to play with more boldness than is usually the case with amateur performers...”³⁸ Overall, however, the critical view of the playing under Wells was that it reflected his strength in choral not orchestral work, and that he was reaping the benefits of the five years of training by Wallace of the orchestra players.

In 1900 Wallace returned to Christchurch from his visit to England obviously rested, relaxed and rejuvenated. For the second subscription concert on 12 July 1900, he introduced a work new to Christchurch audiences, Alfred Hill’s “*Maori*” *Symphony*, and it was felt that this concert as a whole showed the fruits of his recent trip to Europe.³⁹

A new concert venue, the Canterbury Hall,⁴⁰ was used for the first time by a local musical organisation on 13 November 1900, when the Musical Union gave their fourth subscription of the year.

The increased amount of seating accommodation at the disposal of the society enabled the very large audience to be disposed of without any of the rush which used to accompany the concerts held in the Opera House. One cannot but note that a mistake was made in bringing the platform out so far into the hall, it being placed right outside the proscenium. The result was not satisfactory, the programme being an orchestral one.⁴¹

The concert was repeated the following night and “the orchestral work went very well indeed.”⁴² A combined subscription concert by the Musical Union and the Motett Society was given on 13 December in the Canterbury Hall, with a performance of *Messiah* (Handel).

Wallace resigns

Wallace was a conductor popular with his players, and his style of conducting reflected his independence and enthusiasm.⁴³ However, because of chronic ill-health, he was reluctantly forced to resign from all musical positions at the end of 1904.

³⁸ *The Press* 29 November 1899, 8

³⁹ *The Press* 13 July 1900, 3

⁴⁰ As part of a Jubilee celebrating the fiftieth anniversary of the founding of the Canterbury province the Canterbury Hall was built. It was capable of holding 3000 people, and opened on 1 November 1900. Situated in Manchester Street, it was reconfigured as a cinema in 1906, when it was renamed His Majesty’s Theatre. It was gutted by a fire in 1917, but the façade was retained and incorporated into the Civic Theatre when it was built in 1924.

⁴¹ *The Press* 14 November 1900, 6

⁴² *The Press* 15 November 1900, 6

A “valedictory” concert was given by the Musical Union and the Liedertafel on 20 December 1904, and yet again a review confirmed that it was within the strings particularly that the strength of the orchestra lay.⁴⁴ Similarly, from *The Press*, “His work through these societies, moreover, has been the means of educating and cultivating in the people a higher and purer taste in music...his teaching has been of incalculable value to the younger musicians.”⁴⁵ A legacy of Wallace’s playing and teaching was later to be seen in the International Exhibition Orchestra of 1906-07, which was “filled with” players that he had instructed and inspired.⁴⁶

In his farewell and reply to speeches given on this occasion, Wallace noted that in his time the orchestra had grown to its present proportions “from a little band of seven, dry nursed by a piano.”⁴⁷ In addition, the subscribing membership of the Musical Union had risen from 277 members to 385. Obviously Wallace had not neglected the choral side of the Union’s activities during his ten years as conductor (1894 – 1904), but his training, background, and acknowledged sphere of success had been in instrumental music, particularly orchestral. He had vastly improved the orchestral playing in Christchurch, and it was this that had given the Musical Union its shining quality.⁴⁸

The new conductor of the Musical Union was also announced at the valedictory concert. It was to be the Cathedral Organist and Choirmaster, John C. Bradshaw.

Bradshaw appointed

Bradshaw was primarily a choral conductor and organist, and this was to bring a major change for the Musical Union.

⁴³ “...Mr. F. M. Wallace, with the baton, did fifty things at once with his characteristic independence and enthusiasm.” *Lyttelton Times* 17 November 1904, 10.

⁴⁴ *Lyttelton Times* 21 December 1904, 3

⁴⁵ *The Press* 21 December 1904, 7. At this concert Wallace was presented with an inscribed photograph of the office bearers of the Musical Union and the Liedertafel, along with a gold watch and chain.

⁴⁶ Bohan, Edmund. “Inspired conductor led golden age of instrumental music.” *The Press* 26 August 1994, 12. This is a slight exaggeration as there were only ten players from Christchurch among the fifty-three of the Exhibition Orchestra. Of these probably only two violinists had been his pupils; Christabel Wells and Alfred Bünz. Other local players known to be taught by Wallace were Hannah Packer, Lucy Cook, and Vere Buchanan.

⁴⁷ *The Press* 21 December 1904, 7. This comment cannot be in reference to the Amateur Orchestral Society that Wallace first conducted in 1891; this was an orchestra of twenty-nine players. It is more likely to refer to the first occasion that Wallace led an orchestra in Christchurch. This was for a Motett Society concert on 6 December 1887.

⁴⁸ *Lyttelton Times* 17 November 1904, 10

Bradshaw's first public appearance with the Musical Union came with two concert performances of the opera, *Cavalleria Rusticana* (Mascagni), in May, 1905. He conducted his first orchestral concert on 3 August, which was also the 200th concert given by the Musical Union.⁴⁹ The orchestral items included the Overture *Ruy Blas* (Mendelssohn), *Symphony no. 1* (Beethoven), and *Peer Gynt Suite* (Grieg). The orchestra was congratulated upon its well-balanced, excellent volume of sound, along with good crisp playing, and powerful and brilliant attack in the overture.⁵⁰ But the reviewers for *The Press* and the *Lyttelton Times* varied in their opinions about the standard in the other orchestral items.

The critic of the *Lyttelton Times* did not praise the symphony, and frankly described the orchestra as unable to cope successfully, speculating that the orchestra was under-rehearsed, possibly due to Bradshaw's recent illness.⁵¹ It was also noted that Bradshaw had experimented with the usual orchestral seating pattern, placing the first and second violins in the front, and the other strings and woodwind and brass at the back.⁵²

Bradshaw introduced *Symphony no. 39* (Mozart), a new work for the Musical Union orchestra, into the second orchestral concert for 1905, and at the same time reinstated part-songs, performed by the Musical Union chorus.⁵³ This programming forcefully demonstrates his choral predilection, and was a definite move away from the ideals that Wallace had presented in his programmes. However, it may have been that Bradshaw was more attuned

⁴⁹ This concert had originally been scheduled for 18 July, but had to be postponed to this later date because Bradshaw was ill. His illness appears to have detrimentally affected the preparation possible for the concert.

⁵⁰ *The Press* 4 August 1905, 5

⁵¹ *Lyttelton Times* 4 August 1905, 6. This was an extended and very comprehensive review, which provides a wealth of comments about the playing, and the perceived strengths and weaknesses of almost every section of the orchestra.

⁵² *The Press* 4 August 1905, 5. It is unclear if the experimentation refers to an antiphonal placement of the violins – to the left and right of the conductor – which was the common seating arrangement in the late nineteenth-century. It raises the question as to whether Wallace had seated the orchestra based on his experience in Germany, and as a member of the Saturday Orchestra at the Crystal Palace under August Manns. See: Musgrave, Michael. *The musical life of the Crystal Palace*. New York: Cambridge University Press, 1995. p. 220. For a discussion of orchestral seating see chapter 12 in: Koury, Daniel J. *Orchestral performance practices in the nineteenth century : size, proportions, and seating, Studies in musicology ; no. 85*. Ann Arbor, Mich.: UMI Research Press, 1986.

⁵³ *The Press* 21 December 1905, 8

to local taste, as subscriber numbers for 1905 started at a record 430,⁵⁴ and by the end of the year rose even further to a new high of 508.⁵⁵

The orchestral membership for this year was fifty, but Bradshaw experienced major difficulties with the irregular attendance of players. In October 1905, the Secretary of the Union wrote to all players, outlining the difficulties the conductor faced and reinforcing what Bradshaw had already said in person to the orchestra.

...without regular attendance and serious work, success is impossible, and knowing this I feel that unless you can support me more generously during the next few weeks I shall have to give up the conductorship at the end of the year.⁵⁶

His threatened resignation was effective. Reviews of the final concert for December 1905, noted that the orchestral standard was back up to the high level associated with the vocal work.

For the single orchestral programme in 1906, Bradshaw introduced a number works new to Christchurch. These were mainly by English composers, and included Overture *In Memoriam* (Sullivan), and *Imperial March, op. 32* and *Canto Popolare* (both by Elgar).⁵⁷ Otherwise, the Union programmes in 1906 changed little from those of the previous year; a concert performance of the opera *Pagliacci* (Leoncavallo), and two oratorios, *St. Paul* (Mendelssohn), and *Messiah* (Handel). Choral works were back into dominance again, with the orchestral concert now a minor aspect of the Union's work.

But, each of the 1906 subscription concerts had to be given twice to accommodate the large number of subscribers that the Musical Union was now attracting. With the conversion of the Canterbury Hall into His Majesty's Theatre, the seating available was reduced, so for 1907 it was decided to move from a four concert subscription series, back to five concerts per year; two orchestral, two choral, and one miscellaneous.⁵⁸ However, no orchestral concerts

⁵⁴ Barton, Peter D., and Royal Christchurch Musical Society. *A choral symphony : a short history of the Royal Christchurch Musical Society, 1860-1985*. Christchurch: Royal Christchurch Musical Society, 1985. p. 17

⁵⁵ *The Press* 20 January 1906, 3

⁵⁶ Quoted in Barton, p. 17

⁵⁷ *Canto Popolare*, also called "In Moonlight," was an extract for small orchestra taken from *In the South* (*Allassio*) Overture.

⁵⁸ *The Press* 5 December 1906, 4

were given by the Musical Union orchestra during the period of the International Exhibition, November 1906 – 1907.

The difficulties that faced Bradshaw early on regarding the stability and regularity of attendance by players had not been apparent for Wallace. Why it was a problem specifically for Bradshaw can have a number of possible explanations. His appointment changed the long relationship that many players had built up with Wallace; the new incumbent had to gain their respect and establish personal relationships as well. Bradshaw followed a very popular conductor and violinist who had been able to provide expert knowledge and skill to the orchestra in general, but who was also, without question, a master of string playing. He would have provided assistance with phrasing, bowing, fingering, and even demonstrated when required. Moreover, Wallace had been the teacher of many of the string players.

This is not to belittle Bradshaw's obvious musical skills, but they lay outside the orchestral domain. Certainly a conductor need not be an instrumental soloist or expert, but in the small amateur ranks that made up the Musical Union orchestra this was possibly not recognised. In addition to the professional differences, there were also personality differences. Bradshaw was relatively newly arrived in Christchurch, taking up his work at the Cathedral and Canterbury University College in 1902. His role at the Cathedral gave him very direct, even autocratic, control over a small group of choristers, and his known standard was for "perfection." However, "perfection" was achieved by methods described as exacting and thorough, and Bradshaw was perceived as a strict disciplinarian and a stern master.⁵⁹ Such a degree of control, and the expectation to impose a high degree of discipline upon a group of amateur instrumentalists should not have been unexpected by the orchestra, but it was not very well received. Orchestral players are generally fairly suspicious of academic musicians and choral conductors, and Bradshaw was both of these.

L.F. de Berry sums up the arrival of Bradshaw,

So the forty-five-year-old Society came under the vigorous control of a young man, tireless in his quest for efficiency, a stern disciplinarian, and determined

⁵⁹ Tucker, Frank Kingswell. *J. C. Bradshaw : a memoir*. Christchurch: Caxton Press, 1955.

from the outset that the Society should attain to that high standard of musical efficiency that he ever set before himself.⁶⁰

The two conductors, Wallace and Bradshaw, provide admirable examples of how the fortunes of a local orchestral enterprise were so much at the whim of the abilities and predilections of the conductor and his own training.

Leadership of the Musical Union orchestra came from three different players: Hannah Packer (1894 – 1900), Lucy Cook (1901 – 1905), and Heinrich Kahn⁶¹ (1906). Miss Packer officially “retired” from the Musical Union at the end of 1901, and received a purse of sovereigns in recognition of her “good service in the interest of music.” However, her resignation resulted from her request for remuneration being refused as, apart from the conductor, all other members of the Union were expected to give their services gratuitously.⁶²

Repertoire

The Musical Union normally gave two orchestral concerts per year, with a total of twenty-eight for this period: twenty-three were conducted by Wallace, two by Wells, and three by Bradshaw. A symphony was performed at each concert except two,⁶³ and seven symphonies were performed for the first time in Christchurch.⁶⁴ Overtures regularly featured in each programme: other orchestral items included the favourite ballet and operatic selections. Substantial items added included the first appearance of *Peer Gynt Suite* (Grieg) and an unidentified *Suite* by Dvorak.⁶⁵

⁶⁰ *Ibid.* p. 88

⁶¹ Kahn studied at the Leipzig Conservatorium of Music, and was in Melbourne for the 1888 Centennial Exhibition. He arrived in Christchurch in early 1905 and gave a debut recital on 6 February. He remained in Christchurch only for a couple of years.

⁶² *The Press* 3 February 1902, 4

⁶³ The concert on 27 August 1895, where instead two overtures were performed. A review noted that concerts by the Union in this year had followed too closely one upon the other. This may indicate that there had not been enough time for a symphony to be prepared for this particular concert. See *The Press* 28 August 1895, 5. The other concert was on 1 October 1903, where the second movement of *Symphony no. 2* (Beethoven) was the only item from a symphony.

⁶⁴ New to both the orchestra and audience were *Symphony no. 3 “Scotch”* (Mendelssohn), *Symphony no. 3, 5 and 8* (Beethoven), *Symphony no. 6* (Schubert), *Symphony no. 39* (Mozart), and *Symphony no. 1 “Maori”* (Hill). Other symphonies by Haydn, Mozart, Schubert and Beethoven were given repeat performances.

⁶⁵ In addition there was the *Language of Flowers* (Cowen) given a first performance on 25 October 1895, and *Tonbilder* (Reinecke).

Vocal items were still an integral part of an orchestral concert, and solo artists appeared on each programme.⁶⁶ Wallace continued the practice begun with the Orchestral Society, and included concerted instrumental works at many of his concerts. These provided rare opportunities for local artists to work with an orchestra⁶⁷ and their inclusion also provided learning experience for orchestral players, both in this aspect of the orchestral repertoire, and in the differences in performance that it posed to players in comparison to choral accompaniment.

Each of the orchestral concerts that Wallace presented, contained at least one major symphony. His repertoire was extensive, and while drawing heavily upon composers such as Beethoven, Haydn, Mendelssohn and Schubert, he introduced Christchurch audiences to a number of symphonies, overtures and concerted works. (see Tables 3.3 to 3.7) However, the items that Wallace introduced provoked much the same criticism that Lean faced two decades earlier – they were seen as too “heavy.” In 1902 *The Press* commented that “Regarding the instrumental items, it might be suggested that the orchestral programme might contain some music of a lighter character, as is the case in other centres, so as to vary the more classical items, for which Mr. Wallace appears to have so great a penchant.”⁶⁸ The comparison of Christchurch orchestral programmes to “other centres” can also be seen to indicate in hindsight that Wallace was possibly leading the way within New Zealand with his orchestral programme construction and repertoire, yet it was not appreciated at the time.

The call for lighter items to relieve the orchestral sound was heard again in the following year when an interesting public debate took place after the first choral concert of 1903. The performance of Handel’s *Judas Maccabaeus* provoked a number of letters to the Editor of *The Press*. One correspondent, who did not like the work, finding it uninteresting and wearisome, suggested that an orchestral or miscellaneous programme would be more acceptable.⁶⁹ In response, “Penny Whistle” warned that the Musical Union would perform a

⁶⁶ Vocalists were often young singers who made their debut at the Musical Union concerts. In this period, all accompaniment was by piano, and on only two occasions were concerted vocal music items – part songs – included.

⁶⁷ Concerted instrumental items included violin works by Spohr and Bruch, and piano works by Weber, Mendelssohn and Grieg. Lund was the soloist in *Piano concerto* (Grieg), on 28 November 1899, probably the first performance in Christchurch.

⁶⁸ *The Press* 29 October 1902, 8

⁶⁹ *The Press* 8 May 1903, 6

Beethoven symphony at their next concert, and that this music might be just as unacceptable. This next concert on 10 June 1903 was indeed a mainly Beethoven affair. There was the *Symphony no. 8*, the overture *Fidelio*, and the *Piano concerto no. 3*, plus a few other lighter pieces by Mascagni and Kéler Béla. While *The Press* critic in general agreed that concerts should be mainly orchestral in character, his advice again was that the heavier classical items should be “leavened” with selections from the higher class of operas.⁷⁰

This exchange would seem to indicate that now the preference of at least some of the Union’s supporters was for orchestral repertoire, challenging the long-standing dominance of choral works. The response from the critic, as a person who might be expected to be more educated and informed than the general public, is more difficult to understand. He appears not to support Wallace’s ideals, which raises questions about the critic’s own taste, and the influence a critic might have in swaying a society’s repertoire and the public itself.

Table 3.3 Symphonies: Musical Union, 1894 – 1906

Symphonies	Composer	Conductor		
		Wallace	Wells	Bradshaw
Symphony no. 1	Beethoven	✓		✓
* Symphony no. 2	Beethoven	✓		
§ Symphony no. 3	Beethoven	✓		
* Symphony no. 4	Beethoven	✓		
§ Symphony no. 5	Beethoven		✓	
§ * Symphony no. 8	Beethoven	✓		
* “The Clock” Symphony	Haydn	✓		
“Surprise” Symphony	Haydn			✓
§ Symphony no. 1 “Maori”	Hill	✓		
§ * “Scotch” Symphony	Mendelssohn	✓		
“Jupiter” Symphony	Mozart	✓		
§ Symphony no. 39	Mozart			✓
* “Unfinished” Symphony	Schubert	✓		
§ Symphony in C	Schubert		✓	

§ = first performance

* = more than one performance

⁷⁰ *The Press* 11 June 1903, 5. The “heavy” items appear to have been the three items by Beethoven, with the more favourable lighter items being *Hungarian Dance* (Kéler Béla), and “Minuet” and “Serenade” from *Pagliacci* (Mascagni).

Table 3.4 Entire symphonies conducted by Wallace, 1894 – 1904

Composer	Symphony	Times performed
Beethoven	No. 2	2
	No. 3	1
	No. 4	2
	No. 8	3
Haydn	“Clock”	5
Hill	No. 1 “Maori”	1
Mendelssohn	No. 3 “Scotch”	2
Mozart	No. 41	1
Schubert	No. 8 “Unfinished”	3
Totals	9	20

Table 3.5 Overture repertoire: Musical Union, 1894 – 1906

Genre Overtures	Composer	Conductor	
		Wallace	Bradshaw
* Egmont	Beethoven	✓	
Fidelio	Beethoven	✓	
§ Britannia	Mackenzie	✓	
§ * Fingal’s Cave	Mendelssohn	✓	
* Midsummer Night’s Dream	Mendelssohn	✓	
§ Ruy Blas	Mendelssohn	✓	✓
The Seraglio	Mozart	✓	
* Marriage of Figaro	Mozart	✓	
Magic Flute	Mozart	✓	
* Rosamunde	Schubert	✓	
Di Ballo	Sullivan		✓
§ In Memoriam	Sullivan		✓
Poet and Peasant	Suppé	✓	
Euryanthe	Weber	✓	
Freischütz	Weber	✓	
* Oberon	Weber	✓	
Ruler of the Spirits	Weber	✓	

§ = first performance

* = more than one performance

Table 3.6 Miscellaneous repertoire: Musical Union, 1894 – 1906

Genre	Composer	Conductor	
		Wallace	Bradshaw
Miscellaneous			
§ Jeux d'Enfants	Bizet	✓	
§ * Four English Dances	Cowen	✓	
§ Language of Flowers	Cowen	✓	
§ Suite	Dvořák	✓	
§ Canto Popolare	Elgar		✓
§ Imperial March	Elgar		✓
“Dances” from <i>Henry VIII</i>	German ⁷¹	✓	
“Masque” from <i>As You Like It</i>	German	✓	
* “Ballet music” from <i>Faust</i>	Gounod	✓	
* “Ballet music” from <i>La Reine Saba</i>	Gounod	✓	
§ * Peer Gynt Suite	Grieg	✓	✓
“Entracte” from <i>Don Caesar</i>	Massenet	✓	
§ * Tonbilder	Reinecke	✓	
* “Ballet music” from <i>Feramors</i>	Rubinstein	✓	
* Liebesliedchen	Taubert	✓	
Instrumental			
Piano concerto no. 3 in C Minor	Beethoven	✓	
Romanze	Bruch	✓	
“La Folia”	Corelli	✓	
Piano concerto	Grieg	✓	
* Piano concerto in G Minor, op. 25	Mendelssohn	✓	
Scena Cantante	Spohr	✓	
Clarinet concerto in E Flat	Weber	✓	
Concertstück for piano, op. 79	Weber	✓	

§ = first performance

* = more than one performance

⁷¹ Many composers have written music for plays by Shakespeare. The two English composers Arthur Sullivan (1842-1900), and Edward German (1862-1936), both produced incidental music for *Henry VIII* including a set of dances. The Orchestral Society (1891-1893) played those by Sullivan (composed in 1877), while the Musical Union (1894 onwards) played those by German (composed in 1892).

Table 3.7 First performances conducted by Wallace, 1894 – 1904

Composer	Title	Date
Symphonies		
Beethoven	No. 3	August 1901
	No. 8	August 1897
Hill	No. 1 “Maori”	July 1900
Mendelssohn	No. 3 “Scotch”	October 1894
Overtures		
Mackenzie	Britannia	July 1900
Mendelssohn	Fingal’s Cave	May 1895
Mendelssohn	Ruy Blas	April 1898

3.4 Christchurch Motett Society (1887 – 1901)

The Christchurch Motett Society under Wells, while mainly choral in focus, also provided an erratic source of orchestral activity for a number of musicians. Curiously, the first leader for an orchestra used by this society was Wallace, in December 1887, hard on the heels of his arrival in Christchurch. Others who took this role included Carl Bünz, James Coombs, Hannah Packer, and Edward Painter. However, it was Skelton, the last leader of the Amateur Orchestral Society, but rejected in its 1891 revival, who appeared most regularly as leader of this orchestra. Because of the *ad hoc* nature of the orchestra used by the Motett Society, the detail available on size and personnel is very limited. The presence of Skelton hints that he may have brought in a few players from the Amateur Orchestral Society.

The difficulties that the Motett Society experienced in attracting and maintaining an adequate orchestra indicates that the number of orchestral musicians available in Christchurch at this stage was not sufficient to satisfy the competing demands of the two choral societies. For a concert in the following year, on 8 July 1891, no orchestra was able to be provided for a programme of *Stabat Mater* (Dvorak), and *Lobgesang* (Mendelssohn), possibly due to a mass exodus of players to the new Amateur Orchestral Society under Wallace, and the Motett Society was forced to depend upon the instrumental assistance of only a piano and a harmonium. Advertising for the concert had already pointed to difficulties this Society was facing, “As this will probably be the last concert given by this Society, the public are invited to give their generous support.” There was indeed a break in the activity of the Motett

Society until a concert in July 1893, when again no orchestra was present and accompaniment was limited to piano. Another break occurred in 1897, and upon resumption in 1898, an orchestra led by Painter was used to accompany works such as *Phaudrig Crohoore* (Stanford), and *Spectre's Bride* (Dvorak). During this period any orchestra associated with the Motett Society was invariably in an accompanying role only, as this group remained first and foremost a choral society. However, it combined with the Musical Union in 1899, and Wells was able to make use of a larger and more proficient orchestra for this period.

The Motett Society reverted back to its original form under Wells in 1900 when Wallace resumed conductorship of the Musical Union upon his return from England, and presented five concerts in 1900 and again in 1901. While still continuing mainly with accompanied choral works, a portion of their programmes was purely orchestral. For example, at the first “chamber concert” on 3 July 1900 the orchestral items were the overtures *Ruy Blas* (Mendelssohn), and *The Magic Flute* (Mozart), along with *Symphony no. 2* (Beethoven). The next major orchestral offering was at the “special orchestral” concert on 11 October, where four items were performed, including *Serenade for strings* (Elgar). In the following year, the orchestral contribution of this society was even more limited: a single orchestral concert in June, and performances of *Symphony no. 40* (Mozart), in concerts in November and December. The Motett Society ceased after the concert on 12 December 1901.

The leader of the orchestra for 1900 was Arthur Zeplin, with Hannah Packer resuming this role in 1901.⁷² Generally, the orchestra used by the Motett Society over these two years was not as highly accomplished as that of the Musical Union, and was often criticised for a “want of light and shade,” along with weak brass and frequent ragged playing. This was despite the final annual report of the Motett Society noting that the regular orchestra had increased in efficiency and number.⁷³ On occasion, though, some items were given critical approval for the manner in which they were played. These were mainly the more light-weight numbers, such as a *Slavonic Dance* (Dvorak), and *La Colombe* (Gounod).⁷⁴

⁷² Packer was previously leader of the Motett Society orchestra in 1894, and, having relinquished her leader's role with the Musical Union in 1900, moved again to the smaller society.

⁷³ *The Press* 27 February 1901, 6

⁷⁴ *Lyttelton Times* 12 October 1900, 3

However, this society was primarily a choral body, and it has been evaluated as “the most successful choral society to have been formed in Christchurch during the nineteenth century.”⁷⁵ As a contributor to the development of an orchestral tradition within Christchurch, it cannot be seen as a major organisation, although during its existence it did provide additional performing opportunities for local instrumental players.⁷⁶ As already noted, the purely orchestral repertoire that Wells offered was not vastly different from any other local programmes, with the exception of two new works in 1899, when the Motett Society and the Musical Union combined.⁷⁷ The notable exception, however, was the *Serenade for strings* (Elgar), which the Motett Society orchestra performed in October 1900. Composed in 1892, this was the first performance of the work in Christchurch, if not in New Zealand, and on this occasion the orchestra was praised for their dainty, tender and expressive playing.⁷⁸

Table 3.8 Major orchestral repertoire: Christchurch Motett Society, 1900-1901

Genre	Composer
Symphonies	
Symphony no. 2	Beethoven
* Symphony no. 40	Mozart
Overtures	
Ruy Blas	Mendelssohn
Don Giovanni	Mozart
Magic Flute	Mozart
Miscellaneous	
Serenade for Strings	Elgar
Slavonic Dance	Dvorak
La Colombe	Gounod

* = items performed at more than one concert

⁷⁵ Pritchard, Brian W. “Societies in society : a case study in the historical sociology of music.” M.A., University of Canterbury, 1965. p. 60.

⁷⁶ It was a smaller orchestra than the Musical Union: in 1900 it had about thirty instrumentalists. *Lyttelton Times* 12 October 1900, 3. For its concert on 26 April 1900 it contained two female clarinet players (Miss Atkinson and Miss Sinclair), while a number of players from the Musical Union played in the Motett Society as well. These included W. Webley, Miss Louisson, Gilbert Reeves (violin); W.G. Cookson and Alfred Lawrence (viola); L. Bonnington (*cello); G.H. Bonnington (oboe); G. Turvey (bassoon); T. Tankard and A. Barbour (horn); and E.W. Seager (timpani). (See orchestra list in Appendix 2)

⁷⁷ The two works were *Symphony no. 5* (Beethoven) and *Symphony in C* (Schubert). See Chapter 2, p. 56.

⁷⁸ *Lyttelton Times* 12 October 1900, 3

3.5 Jubilee Exhibition (1900 – 1901)

1900, marking the fiftieth anniversary of the founding of the Canterbury province, was known as the Jubilee Year. To mark the event, a Jubilee Industrial Exhibition was opened on 1 November 1900, and by the time it closed on 31 January 1901, had been visited by around 250,000 persons, yielding a profit of about £3,000.

Committees for the administration of the Exhibition included an Entertainment Committee⁷⁹ which was to deal with all entertainment that might be given during the Exhibition. Originally chaired by C. Louisson, the final chair was J.A. Frostick, and its twenty-seven members included a broad spectrum of representatives from Christchurch's musical community.⁸⁰

Jubilee Exhibition Orchestra

A special Jubilee Exhibition Orchestra and Choir was formed to perform on two occasions;

An Exhibition choir, consisting of 250 voices, with a full orchestra of about 60 instruments, has been formed for the purpose of giving the music required for the opening day of the Exhibition – Thursday, 1st November – and Jubilee Day, Monday, 17th December. The music and rehearsals for the opening day will be under the direction of Mr. F. M. Wallace, and on Jubilee Day, under Mr. H. Wells, both having generously placed their services at the disposal of the committee.⁸¹

The afternoon opening concert at 2 pm consisted of the National Anthem, the *Jubilee Ode* (Barnett), and Overture *Britannia* (Mackenzie), conducted by Wallace. The *Jubilee Ode* was a setting of words by a local poet, O.T.J. Alpers, by the Wellington composer, Maughan Barnett.⁸² The evening concert was Mendelssohn's symphony-cantata *Lobgesang* or *Hymn of Praise*.

⁷⁹ This was formed at a meeting in the City Council Library on Friday 6 July 1900.

⁸⁰ They included Alfred J. Bünz, Herman Lund, Frederick Raphael, Edward W. Seager, George Tendall, and Frank Wallace. Canterbury Jubilee Industrial Exhibition. *Official handbook and catalogue*. Christchurch: Lyttelton Times, 1900. p. 7

⁸¹ *The Press* 3 September 1900, 2. Also, "Ladies and gentlemen who are desirous of assisting must be nominated by a member of one of the societies, and must be able to read at sight. They will have to satisfy one of the conductors as to their musical ability."

⁸² Barnett (1867 – 1938) had already composed another cantata, *A Song of Empire*, for Queen Victoria's Diamond Jubilee in 1897. It had been performed in the Wellington Opera House by the Wellington Musical Society. See: Richards, Jeffrey. *Imperialism and music: Britain 1876-1953*. Manchester: Manchester University Press, 2001. p. 145

The orchestra of local players was led by Hannah Packer, and the first orchestral rehearsal had been held on Thursday 13 September, in the Wesleyan Schoolroom, Durham Street. The orchestral contribution to the Mendelssohn Symphony was noted as being a little ragged, otherwise the players were given high praise for their work.⁸³ On “Jubilee Day,” 17 December, a performance of Stanford’s *Te Deum* was given by the Exhibition Orchestra and Choir conducted by Wells.⁸⁴ Both concerts were given in the newly opened Canterbury Hall.⁸⁵ The following evening there was a large gathering of old colonists and their friends at the Canterbury Hall. The first part of the gathering was musical, consisting of the *Jubilee Ode*, this time conducted by the composer, and *Marche Militaire* (Tchaikovsky).

Permanent local orchestra

The Entertainment Committee for the Exhibition had also secured the services of a “permanent” local orchestra, which, it was hoped, would form a very attractive feature in the Exhibition.⁸⁶ The tender accepted for this orchestra, was that of local musician Carl Bünz.⁸⁷ The formation of a local orchestra had been decided upon after the Committee had rejected a proposed visit by the Dunedin Orchestral Society as being too expensive.⁸⁸

Afternoon concerts were presented beginning on 5 November at 3 pm in the Concert Hall. These matinee concerts were originally intended to be given every afternoon during the week, and selections of light music were performed by the contracted orchestra under Bünz. However, the concerts ceased after only a week, just as the public were beginning to appreciate them, and before “they would become a fashionable resort.”⁸⁹ Four days later the Entertainment Committee invited individual artists to assist with matinee concerts, but a regular orchestral contribution did not continue.

⁸³ *The Press* 2 November 1900, 8

⁸⁴ At the request of the Entertainment Committee this music had been specially selected by Sir Hubert Parry and sent over from London for the occasion. Composed only two years earlier, in 1898, this was the first performance given in New Zealand.

⁸⁵ The new Canterbury Hall was bigger than the existing Theatre Royal and supplied a long-felt need for music in Christchurch. (*The Star* 2 November 1900, 2). It was deemed very favourable for concert giving. In an interview, Barnett, the composer of the *Jubilee Ode*, commented on its excellent acoustics, and it was highly commended by the bass soloist, John Prouse, who thought that, considering its great size, there was not a hall like it in the colony. The high praise was echoed by Wallace, although he did note that a rake on the floor of the hall would further improve acoustics for the audience. (*The Press* 2 November 1900, 9)

⁸⁶ *Official handbook and catalogue*, p. 27. It is possible that this orchestra was the one associated with the Theatre Royal, as it was also conducted by Bünz.

⁸⁷ *The Press* 2 August 1900, 2

⁸⁸ *The Press* 16 August 1900, 6

⁸⁹ *The Press* 13 November 1900, 6

Many musical entertainments were presented over the three month period, usually at least one per day, and most of them were from the efforts of local musicians. These included concerts by organisations: Liederkranzchen, Liedertafel, Society of Professional Musicians, as well as the Musical Union and the Motett Society; concerts “sponsored” by local music teachers and musicians, including Misses Gardner, Packer, Marsh, and Black, Mrs Donald McLean and Mrs Bowman Fox, and Max Hirschburg; a concert of “Genuine Canterbury-born vocalists and instrumentalists”; as well as “Yorkshire”, and “Irish” concerts.

Table 3.9 Calendar of concerts in Christchurch 1900 and 1901.

	Musical Union	Motett Society	Exhibition
1900			
		26 April	
	22 May		
		3 July	
	12 July		
		23 July	
	30 August		
		11 October	
			1 November
	13 November		
	14 November		
		28 November	
			13 December (<i>Messiah</i> by the combined Union and Motett)
			17 December
			18 December
1901			
	21 May		
		7 June	
	1 August		
		6 August	
		7 August	
	17 October		
		5 November	
	21 November		
		12 December	

Only four concerts were given by the special Jubilee Exhibition Orchestra, and during the period of the Exhibition both the Union and the Motett Society presented a subscription concert, while a combined subscription concert of *Messiah* was given on 13 December. The

last three months of 1900 offered a heavy workload for orchestral players with eight orchestral concerts; these being additional to any other chamber or solo performing commitments as part of the Exhibition.

3.6 Summary

Fifty years of orchestral activity in Christchurch prior to November 1906 had seen a number of orchestras emerge. Each was usually small in its number of players; the instrumental combinations reflected what was available in a newly-formed colonial society. These were used mainly to accompany the more common activity of choral music, but, as we have seen, four major orchestral groups had struck out on independent lines.

Table 3.10 Major orchestral groups in Christchurch, 1871 – 1906

Group	Active	Conductor(s)
Orchestral Society	1871 – 1878	Lean
Amateur Orchestral Society	1879 – 1889	Button, Knox, Searell
Orchestral Society	1891 – 1893	Wallace
Musical Union	1894 –	Wallace, Bradshaw

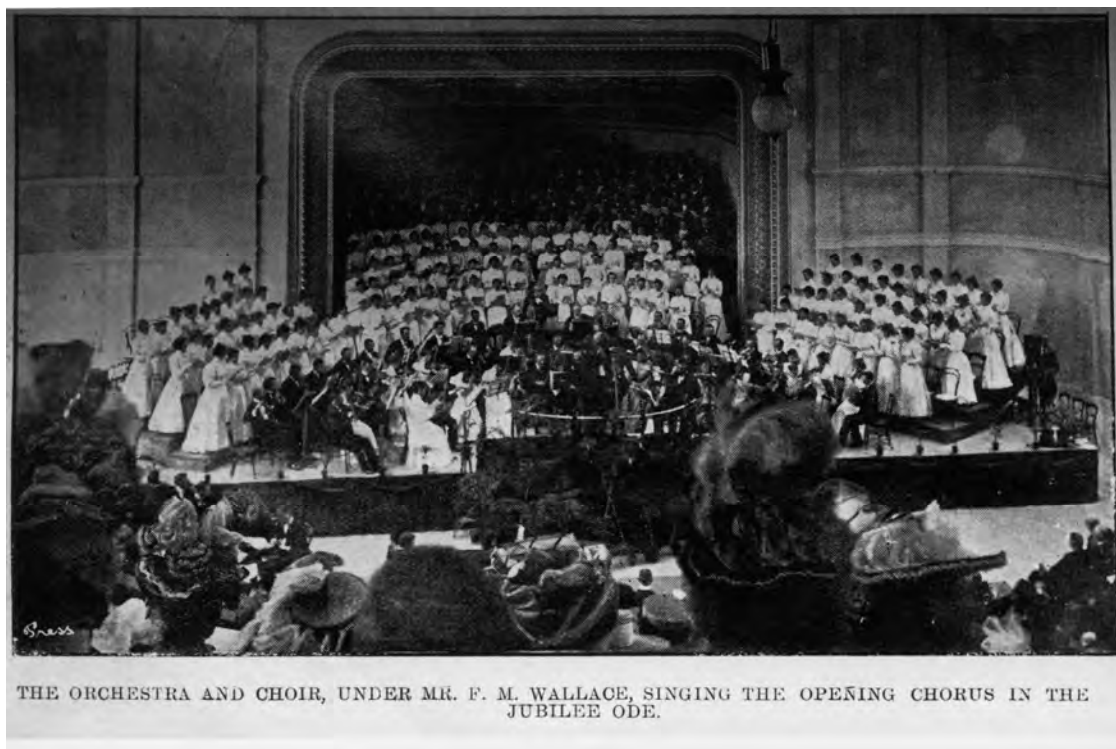
The major difficulties associated with a genuine orchestral role were the lack of adequate and competent instrumental talent, the lack of an educated audience to support predominantly orchestral concerts, and the perception that attendance charges for orchestral concerts were too high.

The advancement of orchestral playing within Christchurch required the services of people who had the specific skills, talents, enthusiasm, and leadership, to form, and then drive and sustain the societies that were established. Those at the forefront were Lean and Wallace. Others who played a more supporting role, were Bünz, Bonnington, Searell, and Wells.

As has been outlined within this chapter, the cultural support was invariably fragmented by the number and variety of competing musical societies that were formed. The activities of choral societies and brass bands were more immediate and popular in appeal, as well as allowing people with very few musical skills to contribute. However, the comparative success and longevity of the four major orchestral societies does give weight to the argument

that the development of an orchestral tradition for Christchurch at this stage was not unimpressive.

Plate 3.2 Orchestra and choir: opening of Jubilee Exhibition, 1900



Source: *Weekly Press* 7 November 1900, 11

Plate 3.3 Programme: Musical Union, 3 August 1905

Incorporated under the Unclassified Societies Act, 1895.

Originally Established 1860.

46th Season.
200th Concert.

Christchurch Musical Union (Registered.)

.. SECOND ..

**SUBSCRIPTION
CONCERT**

SEASON 1905.
Canterbury Hall, Thursday, 3rd August.

Musical Director—Dr. J. C. Bradshaw, F.R.C.O., L.R.A.M., A.R.C.M.
Leader of Orchestra—Miss L. Cook.
Pianiste—Miss Katie Young.

*Those of the Audience who find it necessary to leave before the Concert is over
are particularly requested to do so between the numbers,
so as not to disturb those remaining.*

THOS. GARRARD, Hon. Sec.

Lawrence Bros., Printers, Victoria Street, Christchurch.

Source: Canterbury Museum, ARC1991.82, Item 221

Chapter 4 **Orchestral music: 1906-07 International Exhibition**

On 11 September 1905, the New Zealand Government proclaimed an International Exhibition be held in Christchurch, opening no later than 1 November 1906, to celebrate the change in New Zealand's status from a colony to a dominion. It proved a significant event for New Zealand, particularly for New Zealand music, as it involved the formation of New Zealand's first fully professional symphony orchestra. While there had been other exhibitions in New Zealand prior to this, they had not been of the same scale, and while they may have paid attention to musical entertainment, none had the same successful emphasis upon the regular performance of orchestral music.

Earlier exhibitions

In 1882, during the fourteen weeks between 10 April and 15 July, an Exhibition was held in Christchurch under the direction of the entrepreneurs Jules Joubert and Richard Twopeny, who had previously held similar commercial exhibitions in Adelaide and Perth. There were a number of musical contests associated with it under the directorship of a Signor Enrico Sorge, and a visiting "Austrian Band" provided some concerts.¹ However, the single orchestral offering was a contribution from the Christchurch Amateur Orchestral Society on 25 May. At this concert the only significant orchestral works, performed under the baton of J. Knox, were the overture *Masaniello* (Auber) and a selection from *La Vestale* (Spontini).² There were visiting musical events during this period, although not as part of the Exhibition, such as a four week season of the Savoy operas, *Patience* and *Pinafore* (Sullivan), given by Williamson's Royal Opera Company, and a series of six chamber concerts by the Mendelssohn Quintette Club.

The New Zealand Industrial Exhibition held in Wellington three years later ran from 1 August to 31 October, 1885. It had rather more contributions from the local choral and orchestral societies, which combined for performances of *Elijah* (Mendelssohn) on 6 August, *Creation* (Haydn) on 20 August, and *The Ancient Mariner* (Barnett), amongst others. For the opening of the "Home Industry Branch of the Exhibition" on 22 August, a cantata, composed

¹ *New Zealand international exhibition, 1882 : record, containing retrospect of the colony, sketch of exhibitions, complete description of exhibits.* Christchurch: James Caygill, 1882.

² *The Press* 26 May 1882, 3

for the occasion by a local musician, Charles S. Thomas, was performed. In addition, there was a Military Band contest. However, the main orchestral offering was by the Wellington Orchestral Society at a concert on 26 August which was conducted by A.E. King, and led by M. Cohen.³

The New Zealand and South Seas Exhibition in Dunedin demonstrated a considerable advance on orchestral contributions at previous exhibitions. Held from 26 November 1889 to 19 April 1890, it was the first Exhibition to boast an orchestra specifically gathered for the occasion. Amongst its twenty-nine members were nine from Dunedin, with others from throughout New Zealand, Melbourne, Sydney and Adelaide, as well as two string players from a disbanded touring Spanish troupe from Madrid.⁴ This orchestra of “professional members” was augmented at the choral concerts and on special occasions to forty-five players.⁵ It was led by Raffaello Squarise,⁶ an Italian violinist who had been tempted away from Adelaide specially for the Exhibition, and the musical director was Arthur Towsey. The repertoire of this orchestra contained ten Haydn symphonies as well as overtures and operatic selections.⁷

The Wellington Industrial Exhibition 1896-97 opened on 18 November with a concert in the Entertainment Hall, which included the first performance of Alfred Hill’s Maori pageant, *Hinemoa*.⁸ However, this exhibition only featured performances by the local amateur groups, although an orchestra of forty-nine was mustered for the one-off “Exhibition Musical Festival” given on 2 December.

The orchestral contribution to the Canterbury Jubilee Exhibition of 1900 has already been described. This was another event marked by orchestral music from local players only. An

³ *New Zealand Industrial Exhibition 1885, Wellington : the official record*. Wellington: George Didsbury, Govt. Printer, 1886. p. 24-29.

⁴ Three women violinists were also included, one of whom was a Miss Packer. I surmise that this was probably Hannah Packer from Christchurch. See Appendix 2 for a complete list of players in this orchestra.

⁵ Hastings, Douglas Harris. *Official record of the New Zealand and South Seas Exhibition : held at Dunedin, 1889-90*. Wellington: Govt. Printer, 1891. p. 7

⁶ Drummond, John D. “Squarise, Raffaello 1856-1945”. *Dictionary of New Zealand Biography*, updated 7 July 2005. URL: <http://www.dnzb.govt.nz/> Also Murray, David. “Raffaello Squarise (1856-1945) : the colonial career of an Italian maestro.” Ph.D., University of Otago, 2005.

⁷ Campbell, Margaret. *Music in Dunedin : an historical account of Dunedin's musicians and musical societies from the founding of the province in 1848*. Dunedin: Charles Begg, [1945]. p. 50

⁸ Thomson, John Mansfield. *A distant music : the life and times of Alfred Hill, 1870-1960*. Auckland: O.U.P., 1980. p. 61

Exhibition Orchestra claimed to be of about sixty players, was only used on two occasions, and then mainly to accompany choral items. A smaller permanent orchestra was also employed, but soon collapsed having made an apparently small and un-noteworthy contribution.

4.1 The Exhibition Orchestra, 1906-07

The International Exhibition ran from 1 November 1906 until 15 April 1907, and during this period 1,996,861 persons attended, a daily average attendance of 13,949. These figures must be put against a total population of 67,878 for the Christchurch urban area.⁹

The *Official Record* of the Exhibition described the music thus:

It was early recognised that good music would be a desirable, in fact an indispensable, feature of the Exhibition. Alfred Hill, the talented young musician and composer, was appointed by the Government leader of the Government Exhibition Orchestra, and accompanied by T. E. Donne, one of the Vice-Presidents, went to Australia, and there selected a large number of the members of this orchestra, which so successfully set a new standard of music to New-Zealanders during the season of the Exposition... Good music was one of the best features of the Exhibition, a feature that did a great deal to brighten the impressions of the big show carried away by visitors. The music, indeed, was of a class that opened a new world to thousands of New Zealanders, more particularly the younger generation. It not only entertained, but it educated, and it was the means of arousing a deep and genuine love for the great masters of music amongst a large body of people... The orchestra played on an average twice a day. The works chosen for performance included symphonies by Beethoven, Haydn, Mozart, Schubert, Schumann, Mendelssohn, Goetz, and Brahms. Most of the standard overtures were played; and suites, ballet music, and miscellaneous items by Wagner, St. Saens, Tschaikowski, Bazzini, Bizet, Massenet, Delibes, Gounod, and Sullivan varied the programmes.¹⁰

However, this official summary does not give a full and detailed picture of the whole recruitment process, the performances, both in Christchurch and the rest of New Zealand, and the impact of this orchestra at the time. The *Official Record* was published only a few years after the event, and its writer could scarcely envisage the longer-term influence, and the important place that this orchestra had in orchestral music, not only in Christchurch, but within New Zealand. It also makes no mention of the various problems that accompanied the

⁹ *New Zealand Year Book, 1907*, p. 133

¹⁰ Cowan, James. *Official record of the New Zealand International exhibition of arts and industries, held at Christchurch, 1906-7 : a descriptive and historical account*. Wellington: John Mackay, 1910. pp 27, 376-379.

orchestra; the debate over the cost, the appointment of the conductor, and the initial lack of public support.

Unfortunately for the reputation of music in New Zealand, the establishment of the orchestra was surrounded by controversy – even the fact that an orchestra was being considered was seen by some people to be quite outrageous. Controversy continued with the “selection” of the conductor, when William Arundel Orchard (1867-1961) was initially appointed to this role. A London-born musician, he had been resident in Australia since 1896, with a period in New Zealand, at Palmerston North, in 1901. Here he had been the music master at Craven School, and conducted the local operatic society.¹¹ His undemocratic unilateral appointment was not to the satisfaction of a number of influential persons in New Zealand music.

A deputation of political wire-pullers and personal friends of the Wellington candidate for the position waited on the Minister, and in the face of their representations all the careful work of the Exhibition Committees, endorsed by the Government Commissioner, went for nought. The wire-pullers got their way, and the Wellington candidate, not at the eleventh, but at the thirteenth hour, was appointed.¹²

The conductor, Alfred Hill

The “Wellington candidate” was Alfred Hill. Hill (1870-1960) who, although born in Australia, had grown up in Wellington. He undertook tuition at the Leipzig Conservatorium, 1887-1891, where he studied composition, piano and violin and was awarded a Helbig Prize. The award of his Diploma in 1891 was among the first of its kind to be gained by any antipodean musician.¹³ He also had the extremely invaluable experience of being an orchestral violinist in the Gewandhaus Orchestra. Its main conductor was Carl Reinecke, but Hill also worked under other conductors, including the composers Brahms, Grieg, Tchaikovsky and Bruch. On his return to Wellington in 1892 he taught music, and became conductor of the Wellington Orchestral Society. His time with the Society was an unhappy period and he resigned in 1896. He then toured New Zealand with the visiting Ovid Musin Company, eventually arriving in Australia in 1897.¹⁴ During his time in Sydney, Hill was teaching, performing and composing. He also conducted the Sydney Liedertafel, and

¹¹ Carmody, John. “Orchard, William Arundel (1867 - 1961).” In *Australian Dictionary of Biography : volume eleven*, 89-90. Melbourne: Melbourne University Press, 1988.

¹² *The Press* 19 July 1906, 6

¹³ Thomson, *op. cit.*, p. 39

¹⁴ Thomson, John Mansfield. “A question of authenticity : Alfred Hill, Ovide Musin, the Chevalier de Kontski and the Wellington Orchestral Society, 1892-1896.” *Turnbull Library Record* 13, no. 2 (1980): 80-92.

performed as a member of Henri Staell's string quartet.¹⁵ He returned to Wellington in 1902, where his new opera *Tapu* was taken up by the Pollard Opera Company. Hill toured New Zealand with this opera company, but by 1903 was back in Sydney, employed as a conductor by J. C. Williamson. He returned once more to New Zealand in 1904, and settled in Auckland. In addition to being the conductor of the Auckland Liedertafel and the Auckland Orchestral Society, he also completed another opera *A Moorish Maid*.

In brief, Hill's musical background indicates a training and experience more than adequate for the demands of the Exhibition position.¹⁶

Orchestra players

The creation and funding of an orchestra was not entirely popular, and it was unfortunate that the formation of New Zealand's first professional orchestra was marred by controversy from the outset. Originally the Exhibition Orchestra was intended to comprise thirty players, but with this subsequently increased to fifty-three, Hill went to Australia to recruit the extra players as well as the leader George Weston.¹⁷ Ultimately, half of the orchestral players came from Melbourne and Sydney, and most of these had seen service either with Cowen's celebrated orchestra formed for the Melbourne Exhibition, or with the professional orchestras associated with the opera companies of Williamson or Musgrove. The other half of the players were New Zealand musicians, including at least ten from Christchurch;¹⁸ Turvey (bassoon), Barbour (horn), Coombs (cornet), Dalton (trombone), Reid (timpani), Bünz (violin), Christabel Wells (violin), Freda Marsden (violin), Painter (viola), and Lottie Barker (harp).¹⁹ Notably, the orchestra included six women players.²⁰ The Australian players

¹⁵ McCredie, Andrew D. "Hill, Alfred Francis (1870-1960)." In *Australian Dictionary of Biography : volume nine*, 293-295. Melbourne: Melbourne University Press, 1983.

¹⁶ A similar series of events was to be repeated in 1946, when Andersen Tyrer was initially unilaterally "appointed" as conductor of the newly formed National Orchestra.

¹⁷ Weston had been the leader of the orchestra formed for the 1888 Exhibition in Melbourne.

¹⁸ Of the ten players in the orchestra from Christchurch, seven were regular members of the Musical Union orchestra. Those who were not were Christabel Wells, A. Bünz, and Painter.

¹⁹ *Weekly Press* 10 October 1906, 71

²⁰ Internationally, during the late nineteenth and early twentieth centuries it was not common for women to be performing members of professional orchestras. There had been increased opportunities for learning orchestral instruments with the admission of women to music conservatoriums and colleges – 1872 for the Royal Academy of Music in London – but orchestral instruments normally approved of for women were limited to the harp and violin. There were, however, a growing number of female solo performers on orchestral instruments including the violinists Wilma Neruda (1838-1911), Camilla Urso (1842-1902), Maud Powell (1867-1920) and Marie Hall (1884-1956). With employment in professional orchestras impossible or very limited, this period saw the formation of a number of purely "ladies' orchestras," including the English Ladies' Orchestral Society,

arrived in Christchurch on 5 October, and rehearsals started immediately, with the opening of the Exhibition only three weeks away.

After the Exhibition had ended, the critic, Charles Baeyertz (1865-1943), noted

The Exhibition Orchestra could claim no phenomenal mechanical excellence, nor profundity of thought in expression, but was composed to a very large extent of competent professional musicians, including a number of artists of great merit, who would be acknowledged as such in any part of the world; and some black sheep to be tolerated nowhere. Their presence is accounted for by the hasty selection forced upon the conductor, and partially through outside influences, which to expose at this stage would serve no purpose. But they hampered the whole work of the orchestra to a very considerable extent, and reduced the standard of the band's technical and artistic efficiency, despite the exaggerated eulogies showered upon it by injudicious admirers and a section of the press....In the face of many difficulties, augmented by a narrow-minded and at times interfering policy on the part of the authorities, Mr. Alfred Hill has done as much as could reasonably be expected from any conductor under such conditions, and had unquestionably endeared himself by his ability, tact, and *bon homme* to orchestra and public alike.²¹

This is probably a more accurate and truthful summation of the orchestral activity than other reviews; this from a critic who, while often opinionated and abrasive, was acknowledged as one of the first genuinely knowledgeable music critics in New Zealand. It is also very strong commendation and support for the role that Hill had carried out, vindicating the actions of the political “wire-pullers.”

the Vienna Lady Orchestra and the Women's Philharmonic Society of New York. Membership of professional associations within England, such as the Incorporated Society of Musicians, and the Union of Graduates in Music did include women, this being a reflection of their increasing role in the teaching of music. However, women musicians were not able to join the London Orchestral Association – a form of professional musicians union. In the Handel Festivals from 1857 onwards huge orchestras were assembled to balance the massive choral groups. Initially no women were tolerated. However, in later years, under Manns, women orchestral players were included: in 1900 there were sixty-eight women players; fifty-one violinists, ten violas, five cellos and two clarinets. In 1913, in the Queen's Hall Orchestra under Henry Wood, the first significant breakthrough was achieved when four women violinists and two women viola players were appointed. In the Hallé Orchestra, only four women were members prior to 1914, and all of these were harpists. In this context, the inclusion of six players within the International Exhibition Orchestra in 1906 was not insignificant. Sources that contain detailed discussion of the role of women orchestral players include: Gillett, Paula. *Musical women in England, 1870-1914: "Encroaching on all Man's privileges"* New York: St. Martin's Press, 2000. Ehrlich, Cyril. *The music profession in Britain since the Eighteenth Century: a social history*. Oxford: Clarendon Press, 1985. Russell, Dave. "Musicians in Manchester, c1860-1914." In *Music and British Culture 1785-1914*, edited by Christina Bashford and Leanne Langley, 233-254. Oxford: OUP, 2000. Musgrave, Michael. *The musical life of the Crystal Palace*. New York: Cambridge University Press, 1995.

²¹ *The Triad* 15 no. 2 (1907): 36

The importance of the participation of ten local musicians within this orchestra cannot be understated. Other than a Christmas performance of *Messiah*, the local Musical Union gave no concerts for the period of the Exhibition, but the long-term benefits for these players and the public were substantial.

The standard of playing was naturally much higher than any amateur organisation could achieve. Thus the public was given a criterion by which to judge subsequent orchestral performances, and it was not likely to be too easily satisfied in the future. Moreover, it almost certainly helped to establish a more widespread taste for orchestral music. ... The Musical Union might have been expected greatly to benefit by the return of its members from this orchestra, in view of the excellent experience which they must have gained during its existence. Moreover, one, at least, of the Exhibition Orchestra's non-Christchurch members, Mr. S.R. White, decided to settle in Christchurch and became leading violinist in the Musical Union's orchestra.²²

In addition to Simon White, another violinist, Miss Arline Thackeray from Sydney, also remained for a short time in Christchurch after the Exhibition, and was leader of the Musical Union for one concert in early 1908. More significantly the principal 'cellist, Gladstone Bell also chose to remain in Christchurch. His was a longer stay, and he combined with the two Wells sisters, Christabel and Alma, to give a series of chamber music recitals, in 1907 and again in 1908. The presence of a professional 'cello player of his ability would have greatly benefited the musical life of Christchurch, including, as it probably did, a teaching role.

Difficulties facing the orchestra

At the start of the Exhibition a number of difficulties beset the concert-giving of the orchestra. These included the entry price to the concerts, the amount of advertising for them, other attractions on offer, and the lack of a regular musical audience.

Season tickets to the Exhibition were £1 10s for men, and slightly reduced rate to £1 1s for women, with the normal daily entry being 1s. However, there was an additional fee of 1s for admittance to musical concerts. This aroused lively discussion, particularly as initial attendance at the orchestral concerts was very poor. Very soon after the Exhibition began the price was reduced to 6d for most evening concerts, and a number of the afternoon performances had no charge at all.²³ In addition to pricing of the concerts, it was felt that the

²² Watson, Helen. "Music in Christchurch" M.A., Canterbury College, 1948. p. 146

²³ *Lyttelton Times* 13 November 1906, 1

advertising was inadequate.²⁴

The first major orchestral concert on 3 November attracted a very small audience, resulting in a critical editorial in *The Press*.

It is inconceivable, for instance, that if the public had known that the first performance of the Exhibition Orchestra was to take place in the afternoon they would not have filled the hall. As it was, the first and only intimation on the subject received by visitors to the Exhibition was the sight of a few printed slips round the door at the concert hall, and the audience consequently numbered exactly one hundred and ten persons.²⁵

As was to be expected at an event on this scale, there were also many attractions other than the Orchestra. Some attractions, near the Exhibition Concert Hall or the corridor, where the orchestral concerts were held, may have helped to draw people in. Others were definitely counter attractions. The complete antithesis was “Wonderland” – a carnival sideshow – which was a tremendous draw and extremely popular. During the first three days of the Exhibition alone, its takings were around £1,000.²⁶

The lack of a substantial musical audience should not have been unexpected. The local population was not large, and amateur orchestral music performances in Christchurch frequently had only small attendances. However, now the situation was rather different. Large number of visitors to Christchurch during the Exhibition greatly increased the population base and the potential audience; the orchestra was not a local amateur group, but the first professional symphony orchestra in the city and New Zealand. The lack of audiences was a more serious matter.

Four weeks after the Exhibition opened, the reception of the orchestra’s contribution was critically examined in the local newspapers.²⁷ According to *The Star*, “The experience of the last month has shattered our faith in the musical proclivities of the people of Christchurch...one feature of it [the Exhibition] which has been more responsible for disappointment and heartbreakings than any other, is the music.”²⁸ The Exhibition Orchestra

²⁴ *Lyttelton Times* 3 November 1906, 4

²⁵ *The Press* 3 November 1906, 8

²⁶ *The Press* 5 November 1906, 9

²⁷ *Lyttelton Times* 26 November 1906, 7-8. This contains a lengthy review of the music up to this date by the critic, “Tempo.”

²⁸ *The Star* 29 November 1906, 2

had proved to be an “undeniable frost,” and suggested remedies included a further reduction in entry prices, and more free concerts.

In the same paper, “Christchurchian” expressed the opinion that the public had been under the impression that the Orchestra was to be part of the Exhibition, not “a thing apart.”²⁹ In the *Lyttelton Times* a correspondent argued that free entry would provide a better return for the orchestra, and that the “highest use of the Exhibition Orchestra should be for its educative ability.”³⁰

However, as *The Press* critic, “Strad” observed,

The success of the Exhibition Orchestra will not be measured by the number of compositions, nor by the great names figuring on the programmes, but by the perfection of their performances and by the converts they make to the ranks of lovers of good music. These works which have deeply impressed the audience should be frequently repeated. But to reduce the standard of music to the level of that at the street corner would not require a great orchestra, imported at enormous expense, and it would be worse than stupidity – it would be a crime.³¹

A further editorial, this time in *Lyttelton Times*, noted the splendid artistic work of the Exhibition orchestra, but expressed concern at the weekly cost of about £250, while concert takings averaged no more than £50. The writer then continued with astute observations on the behaviour of the Christchurch musical public,

...perhaps at first the programmes were a little injudiciously arranged, but this defect has long since been removed. The simple truth appears to be that the professing music-lovers of Christchurch are not disposed to pay for their entertainment. The concerts which are given periodically by the Musical Union are largely attended, so largely indeed that it has been found necessary to repeat most of them in order that the patrons of music may hear them. But the Exhibition Orchestra, playing music of a much higher calibre in a much more capable manner, cannot even fill the Concert Hall at the big building at the insignificant charge of sixpence. Mr. Hill and his able co-operator, Mr. Pollard, have tried every possible means to popularise the daily concerts, but the public cannot be induced to attend, charm these gentlemen never [sic] so wisely. There can be really only one explanation of this lack of support, and that is that the public are not strictly honest in the patronage which they bestow upon the Musical Union. Having subscribed because it is the correct thing to do, they think it would be a shame to waste the tickets, and as a

²⁹ *The Star* 30 November 1906, 2

³⁰ *Lyttelton Times* 5 December 1906, 8

³¹ *The Press* 24 November 1906, 10

consequence the Union secures an audience which is more concerned in getting something for its money than in estimating the value of return. Christchurch, to put it plainly, will pay for being in the fashion, but it likes to get its music cheap.³²

Exhibition Orchestra repertoire

The repertoire that was rehearsed, assimilated and performed by the Exhibition Orchestra was large and varied. It makes an impressive list, especially as the orchestra was formed from “scratch” and only had three weeks of rehearsal as a group prior to the Exhibition opening. The orchestra obviously benefited greatly from the time spent in concentrated rehearsal and performance, and their improvement over the period of the Exhibition was calculated as “fully twenty-five per cent.”³³

The following tables of the orchestral repertoire demonstrate just how varied and large it was. It also shows that a sensible and educative approach was taken. Many works were performed a number of times, and often the larger-scale works, such as symphonies, were initially given as individual movements before the work was played in its entirety. This practice obviously helped educate an unsophisticated audience, but it would also have been of great value to the orchestral players. Of the large number of lighter or “miscellaneous” items performed, many were already familiar to Christchurch audiences. It was the more substantial musical fare – the symphonies and overtures – that, in some instances was being performed for the first time in Christchurch, if not in New Zealand.

Entire symphonies performed

In all, fifteen symphonic compositions were given a total of thirty-nine times. Of these, the most often performed was *Symphony no. 5* (Beethoven), played a total of seven times. It was performed first at the first full orchestral concert on 2 November, 1906, and also at the last concert on 15 April, 1907. The next most “popular” symphony was *Symphony no. 8, “Unfinished”* (Schubert), which was played six times.³⁴ Beethoven was the most frequently performed composer of symphonies, and it is notable that the Exhibition

³² *Lyttelton Times* 1 December 1906, 4

³³ *The Press* 16 March 1907, 10

³⁴ Perhaps it is incorrect to place Schubert’s *Symphony no. 8, “Unfinished”* among the entire symphonies that were performed, as, only having two movements, and being relatively short, it could be considered in the same fashion as other symphonic movements from symphonies. However, its duration was convenient for programme construction and audience receptivity.

Orchestra gave the first Christchurch performance of his *Symphony no. 6*, “*Pastoral*.” Other first performances were those of the “*Farewell*” *Symphony* (Haydn), *Symphony no. 1* (Schumann), and *Symphony no. 2* (Brahms). The slow movement of the Schumann *Symphony* was singled out for special praise of the strings and woodwind contribution.³⁵ Brahms’ *Symphony no. 2* was performed at a Saturday matinee concert, along with a prelude by Wagner; an interesting juxtaposition of two composers, often seen to be at opposite ends of the stylistic spectrum, and whose works had created followers who generally fell into one of the two mutually exclusive camps. “Much labour has evidently been bestowed upon the Brahms’ *Symphony*, but repetitions, which I am sure will be appreciated by larger audiences, will improve the details of the performance.”³⁶ *The Press* critic was correct in noting the undoubted value, and even necessity, that repetition of works gave to improving the performance by the orchestra and the reception and understanding by the audience.

The orchestral strength of double woodwind, and a brass section of four horns, two trumpets and three trombones, would have been more than adequate for the demands of these symphonies. However, the string proportions of 10,10, 5, 6, 3, may have been a little light in the basses. Some critics also felt that the acoustics of the purpose-built Concert Hall for the Exhibition were not flattering to the orchestra, and it was not until they performed in His Majesty’s Theatre that they were heard to best advantage.³⁷ This opinion was also shared by the conductor Hill.³⁸

³⁵ *The Press* 14 November 1906, 8

³⁶ *The Press* 26 November 1906, 8

³⁷ *The Press* 1 April 1907, 8. The orchestra only performed at His Majesty’s Theatre on Good Friday (29 March 1907), for their final Exhibition concert on 15 April, and their last concert in Christchurch on 27 April.

³⁸ *The Press* 15 April 1907, 9

Table 4.1 Entire symphonies performed: Exhibition Orchestra, 1906 – 1907

Composer	Number or title	Number of performances
Beethoven	No. 2	1
	No. 3	2
	No. 5	7
	§ No. 6	3
	No. 8	2
Brahms	§ No. 2	1
Haydn	§ “Farewell”	3
	No. 2 in D Major	4
Hill	No. 1 “Maori”	1
Mendelssohn	No. 3 “Scotch”	2
Mozart	No. 40	1
	No. 41 “Jupiter”	3
Schubert	No. 7	1
	No. 8 “Unfinished”	6
Schumann	§ No. 1	2
Totals	15	39

§ = first performance in Christchurch

Movements from symphonies performed

“For the purpose of popularising the orchestral music of the great composers, no exception can be taken to the partial performance of a great work which, given in its entirety might be less acceptable to the general public.” This was the response of the local critic “Strad” to a performance of only the second movement of *Symphony no. 4* (Beethoven).³⁹ A number of symphonies that were later given in their entirety, were introduced to the Christchurch audience by the performance of either an individual movement, or a combination of some movements. A number of other symphonies, which were never performed complete, also had individual movements performed; such as symphonies by Götze, Raff, Schubert and Tchaikovsky. This was not an uncommon practice for orchestral concerts, and had already been in local programmes from the time of Lean. Audiences were not yet trained or sophisticated enough to have lengthy orchestral works stand on their own, this being the reason for the continued use of miscellaneous programmes, in which vocal and instrumental items were used to provide relief. The performance of single movements from symphonies

³⁹ *The Press* 28 December 1906, 7

offered increased opportunities for playing better quality music, as opposed to the normal diet of lightweight ballet and operatic selections.

Table 4.2 Movements from symphonies: Exhibition Orchestra, 1906 – 1907

Composer	Number or title
Beethoven	No. 2
	* No. 4
	No. 5
	No. 8
	No. 9
Brahms	No. 2
Götz	* No. 1
Hill	No. 1 “Maori”
Mendelssohn	No. 3 “Scotch”
Raff	* No. 5 “Lenore”
Schubert	* No. 1
Schumann	No. 1
Tchaikovsky	* No. 6

* Symphonies never given a full performance by the Exhibition Orchestra.

Overtures performed

Overtures, as an orchestral genre, sit midway between symphonies and ballet and operatic selections. The symphonies provided challenges to audiences in the form of their length, abstract conception and construction, and also in the composer’s use of orchestral instruments. Overtures were generally the introduction to an opera, and this meant a more approachable form, with melodies from the opera being extracted and given in a simply orchestrated fashion. A total of thirty-six different overtures were performed by the Exhibition Orchestra. They are notable for the presence of a number of Beethoven, Mendelssohn, Rossini and Weber works, most of which would have been familiar to a number of the audience already. Entirely new to most of the audience were the majority of the Wagner overtures that were presented.⁴⁰ Wagner’s overtures are of more significant content and length than those of other composers performed, such as Suppé and Auber. They are also in a different compositional style, and with many innovations in the use of orchestral instruments, added to by the unique orchestration that Wagner had evolved.

⁴⁰ A number of Wagner operas had been performed in Christchurch by Musgrove’s Grand Opera: *Tannhäuser* and *Lohengrin* (both in 1901), and *Flying Dutchman* (in September 1907). On each occasion the conductor was Gustave Slapoffski (1862-1951), but the orchestras were smaller, only twenty-two players in 1901. See Chapter 14 for detail on visiting orchestral groups.

The first performance of the *Mastersingers* Overture was greeted with much admiration, “...how splendidly Mr. Hill’s orchestra played it! It was the artistic triumph of the afternoon, and was alone worth far more than the modest charge for admission...”⁴¹ Just over six weeks later, on 27 December, a matinee performance by the orchestra placed a number of Wagner overtures end-to-end, eliciting this from the same reviewer, “...the grouping together of so many works of the same class by the same composer reduces undoubtedly the impressiveness and enjoyment of all.”⁴² It was for this same concert though, that the reviewer noted the benefit that repetition in public performance gave to an item; both for the orchestra and the audience.⁴³

⁴¹ *The Press* 3 November 1906, 10

⁴² *The Press* 27 December 1906, 7

⁴³ Of the thirty-six overtures performed by the Exhibition Orchestra, thirteen were given their first performance in Christchurch at the Exhibition. The remainder had been previously performed, either by a local orchestral group, or by a visiting orchestra.

Table 4.3 Overtures performed: Exhibition Orchestra, 1906 – 1907

Composer	Overture	Previously performed in Christchurch	
		Local orchestra	Visiting group
Auber	Fra Diavolo	✓	
	Masaniello	✓	
Balfe	Bohemian Girl		✓ ⁴⁴
Beethoven	Coriolanus	✓	
	Egmont	✓	
	King Stephen	✓	
	§ Leonore No. 3		
	The Watercarrier	✓	
Cherubini	§ In Spring		
Goldmark	Zampa	✓	
Hérold	§ The Whipping Boy		
Hill	§ The Land of the Mountain and the Flood		
MacCunn	Fingal's Cave	✓	
	§ Melusine		
	Midsummer Night's Dream	✓	
	Ruy Blas	✓	
Nicolai	Merry Wives of Windsor	✓	
Reinecke	§ King Manfred		
Rossini	Barber of Seville	✓	
	Semiramide	✓	
	William Tell	✓	
Schubert	§ Fireabras		
Smetana	§ Bartered Bride		
Suppé	§ Pique Dame		
	Poet and Peasant	✓	
Thomas	§ Raymond		
Wagner	Flying Dutchman		✓
	Lohengrin – Act I		✓
	Lohengrin – Act III		✓
	§ Mastersingers		
	§ Rienzi		
	Tannhäuser		✓
	§ Tristan and Isolde		
Wallace	Maritana		✓
Weber	Freischütz	✓	
	Oberon	✓	

§ = first performance in Christchurch

⁴⁴ The Dunedin Orchestral Society performed this overture on their visit to Christchurch in 1883. The overtures to *Lohengrin*, *Tannhäuser*, and *Maritana* were given their first orchestral performance in Christchurch when the complete operas were performed by Musgrove's Grand Opera Company in 1901 or 1907, conducted by Slapoffski.

Concertos performed

The concerted music given by the orchestra is notable in the choice of soloists. Local musicians, including Lund, Max Hirschburg, and Alma Wells, were all given the opportunity to perform with a professional orchestra. It is probable that almost all the works listed in Table 4.4 were given their first orchestral performance in Christchurch by the Exhibition Orchestra. Any that had been given previously would have been heard only with a piano accompaniment.⁴⁵ While concertos are generally a vehicle for display by the soloist, works of the calibre listed here lie more in the “orchestral tradition,” as they show the important and integral role of the orchestra in accompanying the concerted music. Concertos undoubtedly added another dimension of orchestral music to the audience, and the general skills required of the orchestral musicians must also have been considerably advanced.

Table 4.4 Concertos performed: Exhibition Orchestra, 1906 – 1907

Composer	Work	Soloist
Beethoven	Violin concerto	Cyril Monk
Beethoven	Piano concerto no. 4	Alma Wells
Bruch	Violin concerto no. 2	Cyril Monk
Chopin	Piano concerto no. 1	Hermann Lund
Grieg	Piano concerto	Max Hirschburg
Rubinstein	Piano concerto no. 4	Millicent Heywood
Schumann	Piano concerto	Alma Wells

Other major repertoire

Table 4.5 sets out the “major” miscellaneous works performed, excluding the shorter arrangements of some ballet or operatic selections. The items by Grieg, Liszt and Massenet, were standard concert repertoire in most professional orchestras of this time. During the Exhibition they became very popular with the Christchurch audience, and later were assimilated into the repertoire of the local amateur orchestras.

⁴⁵ This is not true of the Grieg *Piano Concerto*, which had been performed in November 1899 by Lund, with the Musical Union Orchestra conducted by Wells.

Table 4.5 Other major repertoire: Exhibition Orchestra, 1906 – 1907

Composer	Work
Grieg	Peer Gynt Suite
Liszt	Hungarian Rhapsody no. 2
Massenet	Scènes Pittoresques
Saint-Saens	Omphale's Spinning Wheel
Saint-Saens	Danse Macabre
Tchaikovsky	"Nutcracker" Suite

4.2 Other orchestras at the Exhibition

In addition to the extensive offerings provided by the Exhibition Orchestra, three other orchestras performed at this Exhibition: the Dunedin Orchestral Society, the Dunedin Philharmonic Society, and the Auckland Orchestral Society. All three were amateur groups even though two were larger than the "resident" orchestra. These appearances suggest that the Exhibition had become a Mecca drawing in all varieties of entertainers. Christchurch certainly experienced hearing orchestral groups unlikely to have visited the city under other circumstances. And these visits were opportunities that made for valuable acquaintance with the contemporary orchestral situations in other cities, especially in regard to the size of such orchestras and, above all, their standards of playing and repertoire. For the visiting orchestra there was the stimulation of a new and imposing performance venue and potentially larger audiences. On top of this, there was the excitement and stimulation of observing a professional orchestra in action.

Table 4.6 Visiting amateur orchestral concerts, 1906-07

Orchestra	Conductor	Concert dates
Dunedin Orchestral Society (DOS)	James Coombs	29 November 1906 30 November 1906
Auckland Orchestral Society (AKOS)	Johannes Wieleaert	21 January 1907 22 January 1907 23 January 1907
Dunedin Philharmonic Society (DPS)	Raffaello Squarise	30 March 1907 1 April 1907

Table 4.7 Major repertoire: visiting amateur orchestras, 1906-07

Genre	Composer	Orchestra	Previous performance by a Christchurch orchestra
Symphonies			
Symphony no. 8	Beethoven	AKOS	✓
“Clock” Symphony	Haydn	DOS	✓
“Unfinished” Symphony	Schubert	AKOS	✓
Overtures			
Fidelio	Beethoven	DPS	✓
Zampa	Hérold	AKOS	✓
William Tell	Rossini	DOS	✓
La Cenerentola	Rossini	DOS	✓
Di Ballo	Sullivan	DPS	✓
“1812”	Tchaikovsky	DPS	
Mignon	Thomas	AKOS	
Lohengrin – Act I	Wagner	AKOS	
Tannhäuser	Wagner	AKOS	
Miscellaneous			
Slavonic Dance no. 1	Dvorak	DPS	
Slavonic Dance no. 3	Dvorak	AKOS	
Symphonic Poem “Romeo and Juliet”	Dvorak	AKOS	
Dances from “Henry VIII”	German	DPS	✓
Waltz “Am Schönen Rhein”	Kéler Béla	DOS	
Nachtlager in Granada	Kreutzer	DOS	
March “Cheers for Our Fleet”	Manas	DOS	
Cavalleria Rusticana” – selections	Mascagni	DOS	✓
Danse Macabre	Saint Saens	AKOS	
Waltz “Tausend und eine Nacht”	Strauss	DOS	
Symphonic Poem “Romeo and Juliet”	Svendsen	AKOS	
March “Eyes Right”	Unrath	DOS	
“Rienzi” – selections	Wagner	DOS	

Dunedin Orchestral Society

This orchestra was conducted by the former Christchurch instrumentalist, James Coombs, and the leader was C.J.O. Naumann.⁴⁶ Newspaper advertisements for their first concert on 29 November touted them as one of the oldest and most proficient musical organisations in

⁴⁶ The conductor, James Coombs, was to be the longest serving conductor of this society, from 1889 until his retirement in 1930. He arrived in Dunedin from Christchurch where he had served as leader of the Amateur Orchestral Society 1879 – 1884. Naumann was to return as guest leader of the Christchurch Orchestral Society for two concerts in March and May of 1919.

New Zealand. However, their ranks were reinforced by some members of the Exhibition Orchestra.

The most notable item of the first concert was a performance of the first and second movements from *Symphony no. 5* (Tchaikovsky) – possibly the first performance of any symphonic music by this composer in Christchurch.⁴⁷ The insertion of a vocal item between the movements was criticised in a review that showed a growing maturity in response to adventurous symphonic repertoire.

It would have been better if, instead of an ordinary song, the interval provided by the programme had separated the first and second movements. The Symphony – of a very difficult structure and instrumentation, full of brilliant effects – is a fine impressive composition, which would tax the resources of a professional orchestra and conductor, and whilst appreciating the aim and ambition to give high-class music and the valiant effort of the visitors to do justice to the work, it is really too formidable a task to undertake for an amateur band in any part of the world, not only in New Zealand.⁴⁸

Overall, but not unexpectedly, “... the orchestra suffered by comparison with the splendid Exhibition Orchestra, otherwise its work would probably have appealed much more forcibly to the audience, for it was certainly not lacking in many merits. It was, indeed, so consistently good along its own lines as to call for the warmest praise.”⁴⁹

Critics felt that the orchestra’s work was successful and well played, however the meagre audience for both concerts was ill-reward for the enterprise of the visitors in coming to Christchurch.⁵⁰ It was noted that the members of the Dunedin Orchestral Society were “delighted beyond measure” at being able to hear performances by the Exhibition Orchestra, and their only regret was that they were unable to hear more than a few performances during their short visit.⁵¹ For most players this undoubtedly would have been their first opportunity to hear a “live” orchestra, let alone a professional one.

⁴⁷ It predated considerably the performance of the last movement of *Symphony no. 6* by the Exhibition Orchestra on 7 March 1907.

⁴⁸ *The Press* 30 November 1906, 8

⁴⁹ *Lyttelton Times* 30 November 1906, 8

⁵⁰ *Lyttelton Times* 1 December 1906, 6

⁵¹ *The Press* 30 November 1906, 8

Auckland Orchestral Society

Conducted by Johannes Wielaert (1878-1948), this orchestra had been formed in 1903 when it was assembled to provide a farewell concert in Auckland to Arthur Towsey.⁵² The conductor of the Exhibition Orchestra, Alfred Hill, had been its recent conductor. It was able to visit Christchurch through the generosity of Henry Brett (1843 – 1927), a member of the Auckland Exhibition Committee.⁵³ It numbered some seventy instrumentalists,⁵⁴ with Miss Edith Whitelaw, a professional violinist recently arrived from England, as leader.⁵⁵

Large audiences came to hear its performances in January, in contrast to the scant support given the Dunedin Orchestral Society two months earlier. This may reflect that sufficient time had elapsed to allow the Exhibition Orchestra to establish a core audience through their twice daily performances. In addition to labelling their concerts unqualified musical and artistic successes, *The Press* critic defended them from other “carping critics” who were seen as quick to discourage and denounce amateur orchestras appearing alongside the Exhibition Orchestra.⁵⁶

Local critics were very much impressed by this amateur orchestra. Wielaert was praised for controlling an orchestra that produced a fine volume of refined tone; technical details such as balance, intonation, attack and precision were judged as admirable. Within the strings, the first violins were heard as a cohesive body, benefiting greatly from the professional leadership of Whitelaw. The woodwind were also described as excellent, and, in particular, the flute and oboe players were singled out as artists.⁵⁷ *The Press* critic likewise was impressed by the “magnificent” strings overall, and by the ‘cellos in particular.⁵⁸

Such a demonstration of ability by a visiting amateur orchestra raised local concern. At the Annual General meeting of the Musical Union body on 22 January, J.A. Frostick, a vice-president, expressed disappointment to think that the standards of the Auckland Orchestral

⁵² Walsh, David Baillie. “A survey of orchestral activity in New Zealand.” M.A., Victoria University of Wellington, 1967. p. 12

⁵³ Thomson, John Mansfield. “‘A triumph for instrumental music of the highest type’ : from the orchestra to the Besses O’ Th’ Barn Band” In *Farewell colonialism : the New Zealand International Exhibition Christchurch, 1906-07*, 79-93. Palmerston North: Dunmore Press, 1998. p. 88

⁵⁴ *The Press* 18 January 1907, 8

⁵⁵ *The Press* 19 January 1907, 10

⁵⁶ *The Press* 22 January 1907, 8

⁵⁷ *Lyttelton Times* 22 January 1907, 8

⁵⁸ *The Press* 23 January 1907, 7

Society were “perhaps a little higher than that of the Christchurch Union.”⁵⁹ This parochial competitiveness was not at all evident in any comparisons between the Musical Union orchestra and the temporarily-resident professional body. Rather, it can be seen as part of the long-standing desire for Christchurch to appear as the most musical centre in the colony.

The Auckland Orchestral Society had been in existence only for a short time. As in Christchurch, a number of groups had existed earlier in Auckland under such conductors as Karl Schmitt and Towsey, but they were mainly associated with “parent” choral societies. It is possible that the perceived difference between the standards in Auckland and Christchurch resulted from private sponsorship. While the orchestral societies in Christchurch had a number of supporters of independent means, their support was usually confined to occasional financial bridging, or the donation of music or materials. The input of Brett, a wealthy newspaperman and publisher, into the Auckland Orchestral Society appears to make him a rare example of an early patron of the arts in New Zealand. As astutely noted by the local critic Lund, “Well would it be for the cause of music if more enthusiasts of the type of Mr. Henry Brett were forthcoming, able and willing to extend their munificence for the benefit of an Art that so sadly wants fostering...in every town of New Zealand.”⁶⁰

Dunedin Philharmonic Society

This Society gave its first concert on 30 March, and its second concert, on 1 April, Easter Monday, was but one of three concerts on that day in the Exhibition Concert Hall.⁶¹ Squarise was the conductor of this Society.⁶² He was a prolific music teacher in Dunedin, and at its commencement in 1904, all thirty-eight of the string players of the Philharmonic Society were his pupils. It provides a very good example of a musical society that functioned because of the drive and enthusiasm of one person; with Squarise’s retirement in 1933, the Philharmonic Society disbanded.⁶³

⁵⁹ *The Press* 23 January 1907, 6

⁶⁰ *The Press* 22 January 1907, 8. Lund provided elegantly-written music reviews in *The Press* for many years, under the pen-name of “Strad.”

⁶¹ Bradshaw gave an organ recital at 3.00 pm, the Exhibition Orchestra a matinee concert at 4.15 pm, and the Dunedin Philharmonic Society performed at 8.00 pm.

⁶² See p. 79 for biographical detail of Squarise.

⁶³ Walsh, *op. cit.*, p. 57

The leader of the Dunedin Philharmonic Society was Miss A. Coughtrey, and the gender orientation of this group drew comment, "...of a body of 43 string instruments no fewer than 34 are entrusted to the fair hands of ladies. Among the violas one man only is tolerated, whilst to the majority of the cellos and even to two of the double basses are added the charms of femininity..."⁶⁴

For the Tchaikovsky "1812" overture they were assisted by the Dunedin Garrison Band, along with a special set of tubular bells and a large church bell weighing 6 cwt. This performance was acknowledged as "laudable," while also recognising that this composition was really beyond the reach of any but a professional orchestra of the first rank.⁶⁵ As the Dunedin Orchestral Society had done five months earlier, this group also gave an incomplete performance of a Tchaikovsky symphony.⁶⁶ Curiously, the omitted fourth movement had been performed earlier, on 7 March, by the Exhibition Orchestra. Faults noted by critics included a lack of balance, with too much timpani and brass, and the oboes being sharp.⁶⁷ However, Squarise was praised for conducting from memory.

Critics again viewed the larger audiences for this visiting amateur body, despite powerful counter attractions, as proof that the labours of Hill and the Exhibition Orchestra had been successful in cultivating a taste for orchestral music, "hundreds in the space of five months having become 'habitués' at the Exhibition Concert Hall, intent on a full appreciation of the works produced."⁶⁸

4.3 The end of the Exhibition Orchestra

The total costs associated with the orchestra for this Exhibition were £7,093 3s 4d, while revenue from the concerts was £5,166 16s.⁶⁹ The magnitude of these figures indicated that to provide an orchestra of a professional standard within New Zealand would only be possible by extensive support from the state. Local municipal support would not be adequate, nor could this method be successful, as the population base of each New

⁶⁴ *The Press* 1 April 1907, 8

⁶⁵ *The Press* 1 April 1907, 8

⁶⁶ *The Press* 2 April 1907, 9. In this case it was the first three movements of *Symphony no. 6*. The last movement was omitted only to allow several members of the orchestra to catch a late train back to Dunedin.

⁶⁷ *Lyttelton Times* 1 April 1907, 3

⁶⁸ *The Press* 1 April 1907, 8

⁶⁹ *AJHR, 1907: H.35*. The orchestral expenses were comparable to the amount spent on Exhibition printing, advertising and stationery.

Zealand city at this time was not large enough to provide any substantial ongoing support.

During its six month residency in Christchurch, the Exhibition Orchestra gave more than 200 public concerts of orchestral music. Based on the usual rate of orchestral concerts hitherto available to Christchurch audiences, usually between two to five concerts annually, nearly forty years' worth of concerts had been provided within a very small space of time.

The concerts given were a fairly even mixture of matinee and evening concerts, with some being devoted to a single composer, such as Wagner or Mendelssohn. All were still generally in the format of orchestral music plus additional vocal or instrumental items, along with shorter popular operatic music.

The Exhibition Orchestra also accompanied two performances of the oratorio *Elijah* (Mendelssohn), with the local choral societies. Both performances, on 26 and 27 March, 1907, were conducted by Henry Wells. Other collaborative concerts were those given with the visiting vocalist Blanche Arral on 3 and 5 April where she performed selections and grand arias from such well-known operas as *Dinorah* (Meyerbeer), *Lakmé* (Delibes), *Mignon* (Thomas), *Traviata* (Verdi), and *Carmen* (Bizet).⁷⁰

The Exhibition Orchestra also visited Wellington in late January, where it gave one afternoon, and five evening concerts. Following the close of the Exhibition, a "Complimentary Farewell Benefit Concert to Mr. Alfred Hill" took place in His Majesty's Theatre on 16 April. The orchestra then toured to Invercargill, Dunedin and Timaru, before giving its last concert in the South Island, in Christchurch, on 27 April. The orchestra then toured the North Island, visiting Wellington, Palmerston North, Wanganui, and New Plymouth, before a final concert in Auckland. On 11 May the Australian members of the orchestra left Auckland for Sydney.

⁷⁰ Arral (1864 – 1945), an operatic soprano, was making her first appearance in New Zealand. She had already given some recitals in His Majesty's Theatre in March where her programmes included some orchestral numbers, Overture *Le Cid* (Thomas), and selections from *Faust* (Gounod). However, this is a fine instance of the grandification of a small instrumental group into an "orchestra." The group consisted only of a piano, violin, harp and flute, and was "all top," totally lacking in balance. See: *The Press* 15 April 1907, 7

Plate 4.1 Programme: International Exhibition, 25 February 1907

57



New Zealand International Exhibition.

OFFICIAL PROGRAMME.

(Produced under the Direction of - - MR. TOM POLLARD.)

<p>Monday Afternoon, Feb. 25th. AT 4 O'CLOCK.</p> <p style="text-align: center;">* * *</p> <p style="text-align: center;">CONCERT HALL.</p> <p style="text-align: center;">Orchestral Concert</p> <p style="text-align: center;">BY THE EXHIBITION ORCHESTRA.</p> <p style="text-align: center;"><i>Leader: Mr. GEO. WESTON.</i> <i>Conductor: Mr. ALFRED HILL, R.C.M.L.</i> <i>Accompanist: MISS KATIE YOUNG.</i></p> <p style="text-align: center;">Programme.</p> <p>1. Overture—"The Magic Flute" ... Mozart</p> <p>2. Suite for Orchestra ... Anton Dvorak</p> <p style="padding-left: 20px;">1. Romance</p> <p style="padding-left: 20px;">2. Finale (Furiant)</p> <p>3. Andante Quasi Larghetto ...</p> <p style="padding-left: 20px;">(From "Lenore Symphony")</p> <p style="text-align: center;"></p>	<p>Monday Evening, Feb. 25th. AT 8 O'CLOCK.</p> <p style="text-align: center;">* * *</p> <p style="text-align: center;">CONCERT HALL.</p> <p style="text-align: center;">Special Chamber Concert</p> <p style="text-align: center;">BY MISS ALMA WELLS, R.C.M.L.</p> <p style="text-align: center;">In conjunction with Members of the EXHIBITION ORCHESTRA.</p> <p style="text-align: center;"><i>Conductor: Mr. ALFRED HILL, R.C.M.L.</i> <i>Leader: Mr. GEO. WESTON.</i> <i>Accompanist: MISS KATIE YOUNG.</i></p> <p style="text-align: center;">Programme.</p> <p>1. Sonata for 'Cello and Piano in D, op. 18 (last movement) ... Rubinstein</p> <p style="text-align: center;">MR. GLADSTONE BELL AND MISS ALMA WELLS.</p> <p>2. Violin Soli—(a) "Canzonetta" ... Paganini (b) "Hejre Kati" ... Hubay</p> <p style="text-align: center;">MISS CHRISTABEL WELLS, R.C.M.L.</p> <p>3. Piano Soli—(a) "On Wings of Song" ... Mendelssohn-Liszt (b) "Spinning Chorus" from the "Flying Dutchman" ... Wagner-Liszt</p> <p style="text-align: center;">MISS ALMA WELLS, R.C.M.L.</p> <p>4. Trio for Violin, 'Cello and Piano ... Arensky</p> <p style="text-align: center;">MESSRS. MONK, BELL AND MISS ALMA WELLS.</p>
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Source: Canterbury Museum, EPH0667.012

Plate 4.2 Programme: International Exhibition, 18 March 1907



New Zealand International Exhibition.

OFFICIAL PROGRAMME.

(Produced under the Direction of - - MR. TOM POLLARD.)

Monday Afternoon, March 18,
AT 4 O'CLOCK.

CONCERT HALL.

Orchestral Concert

BY THE
EXHIBITION ORCHESTRA

Conductor: Mr. ALFRED HILL, R.C.M.L.
Leader: Mr. GEORGE WESTON.
Accompanist: MISS KATIE YOUNG.

Programme.

1. Overture—"Rosamund" *Schubert*
2. (a) Minuet des Follets } *Berlioz*
(b) March Rocközy
3. Suite Jeux d'Enfants *Bizet*
 1. March
 2. Berceuse
 3. Impromptu
 4. Duo
 5. Galop
4. Largo in G *Handel*
5. Overture—"Merry Wives of Windsor" *Nicolai*

Monday Evening, March 18,
AT 8 O'CLOCK.

* * *
CONCERT HALL.

GRAND Popular Concert

BY THE
EXHIBITION ORCHESTRA.

Conductor: MR. ALFRED HILL, R.C.M.L.
Leader: MR. GEO. WESTON.
Accompanist: MISS KATIE YOUNG.
AND
MR. WILFRED MANNING.

Programme.

1. Overture—"Lutspiel" *Smetana*
2. Song—"My Queen" *Blumenthal*
MR. WILFRED MANNING.
3. Duet for 2 Clarionets—"Polacca" *Schreiner*
MESSRS. R. CLIVE AND S. IL-FORTE.
4. Song—"Will o' the Wisp" *Cherry*
MR. WILFRED MANNING.
5. Meditation from "Thais" *Massenet*
Solo Violin—**MR. CYRIL MONK.**
6. Symphony No. 2 *Beethoven*
 1. Adagio molto, Allegro con brio
 2. Scherzo
 3. Allegro molto

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Source: Canterbury Museum, EPH0667.019

Chapter 5 The legacy of the Exhibition Orchestra

Tributes flowed as the Exhibition closed. The standards of performance and repertoire of the Exhibition Orchestra were praised but they were also seen as contributing to a further and arguably more important outcome: the creation out of nothing of a large socially-mixed and diverse audience with an acute appreciation of a goodly repertoire of works in the classical orchestral canon.

Baeyertz made the point in *The Triad*,

Small and unsympathetic in the early months, the audiences increased in numbers, intelligent appreciation, and genuine enthusiasm, until the two daily concerts could depend upon the presence of hundreds of music lovers who would not willingly miss a performance or listen to anything but the best music.¹

And as the Exhibition closed *The Press* noted,

...the treatment of the orchestra, especially at first, was discreditable to everyone concerned. It was most inadequately advertised, it was compelled to play amid the most uncongenial surroundings, and it has only won its way to its present position by sheer force of merit...the orchestra has opened to music-lovers a world of delight, and has created a general desire for good music that will remain when the concert hall has been demolished, and the orchestra resolved once more into its component parts...²

Although the outstanding legacy of the Exhibition Orchestra was the establishment of an audience receptive to good orchestral music, those converted into lovers of good music had undoubtedly been beguiled by the exceptional range of repertoire performed, and the frequency of concerts given. Neither this repertoire nor frequency was possible with local amateur resources. It is also significant that the orchestra and their performances had been subsidised by the New Zealand Government. Thus was it relieved of the range of difficulties, and parochial focus, that had afflicted all orchestral endeavour to date within Christchurch. Without state funding the Orchestra would not have existed nor its legacy created. Its disbanding left an impossible situation. Neither such repertoire nor frequency of concerts could be maintained; its standards of performance left with the players and their conductor.

¹ *The Triad* 15 no. 2 (1907): 36

² *The Press* 15 April 1907, 6

The newly-formed orchestral audience in Christchurch had had their expectations nurtured in a hot-house environment. As local amateur groups resumed their activity, the harsh reality of non-subsidised music-making struck home with the inevitable move back to lower standards of playing, to two or three concerts per year, and to a more restricted and less demanding repertoire. In short, the Exhibition Orchestra had been a two-edged sword. It had tantalisingly opened shutters onto a new vista only to close them with its departure. The whole scene was set up for disappointment and for a backtracking of local orchestral development.

Before another two months have passed, the members of the finest musical combination ever heard in the colony, or likely to be heard for years to come, will have dispersed, and so far as orchestral music is concerned Christchurch will once more be thrown upon its own resources.³

Even as the Exhibition Orchestra disbanded calls were made that it should transform into the professional orchestra for New Zealand, but they went unheeded. At the last concert given by the Orchestra, the Hon. George Jones⁴ eulogised Hill and the players and remarked that “it was a thousand pities the people or Government of New Zealand could not see its way clear to make the orchestra a permanent institution.”⁵

After all there was the example of the orchestra that Charles Hallé had formed for the “Art Treasures Exhibition” held in 1857 in Manchester being most successfully retained. In 1858 it began giving “Mr. Charles Hallé’s Grand Orchestra Concerts” and has continued up to the present, colloquially known as the Hallé Orchestra.

But possibly the Melbourne experience was still in mind. There, the professional orchestra at the 1888 Centennial Exhibition had similarly been the musical highlight, and following its success a professional orchestra had been founded in the city. Although Melbourne then boasted a larger population base than Manchester’s and, indeed, New Zealand’s, this orchestra had only survived for two years despite giving more than two hundred concerts in

³ *The Press* 2 March 1907, 8

⁴ Jones (1844-1920) was a composer and newspaperman, who had been elected to the House of Representatives in 1880, and then called to the Legislative Council in 1895. He was not a cabinet minister in the government of Joseph Ward, but was noted as “much interested in music.”

⁵ Cowan, James. *Official record of the New Zealand International exhibition of arts and industries, held at Christchurch, 1906-7 : a descriptive and historical account*. Wellington: John Mackay, 1910. p. 277

that time.⁶ This suggests that a large population base was not the sole condition for establishing a sustainable permanent orchestra. The cultural health of society had to be at a stage where good quality music was part of the expected “norm” for entertainment and recreation. Good quality music in general and orchestral music in particular both required enthusiastic support. The support needed to be raised to the level of a demand, driven by a musically educated and culturally grounded portion of society. While this group may be seen as a “cultural élite,” the financial support they provided was absolutely necessary. A supporting group like this invariably included a number of enthusiastic amateur musicians, well aware of their own musical limitations. Thérèse Radic is very clear that the reasons for the Victorian Orchestra’s death in 1891 were a combination of lack of entrepreneurial skill, a lack of secure funding, but above all a lack of understanding of musicians.⁷ And, during the last days of the Victorian Orchestra it was noted in the local press that “...the high level of musical education necessary to appreciate purely orchestral music [might not] be expected to be found in a society that had not grown together but had been thrown together...”⁸ The discovery of gold in 1851 had seen Melbourne’s population expand rapidly and haphazardly. Even sixty years after its foundation it did not have a sufficiently developed cultural élite to provide the continuing support necessary to maintain a professional orchestra. Fifteen years later Christchurch faced the same situation.

Christchurch society

In Christchurch most settlers were not highly educated, particularly with regard to musical taste. In addition, most had come from Great Britain, and in the nineteenth century the idea that England was not a musical nation was widely held, even by the English themselves.⁹ The characterisation of England as “a land without music” was to be given further expression by a German critic in 1914.¹⁰ Indeed, it was Sir Thomas Beecham who observed that the greatest role played in English music in the nineteenth-century was by German musicians.¹¹

⁶ Radic, Thérèse. “The Victorian Orchestra 1889-1891 : In the wake of the Centennial Exhibition Orchestra, Melbourne, 1888.” *Australasian music research* 1 (1996): 13-101.

⁷ *Ibid.*, p. 42

⁸ *Ibid.*, p. 43

⁹ For a discussion of this see: Temperley, Nicholas. “The Land without music” *The Musical Times* July (1975): 625

¹⁰ Schmitz, Oscar A. H. *Das Land ohne Musik : Englische Gesellschaftsprobleme*. Munich: G. Müller, 1914.

¹¹ Beecham, Thomas. *A mingled chime*. London: Hutchinson, 1944. p. 28

German immigrants took their love of music, and their expectation that music was a normal part of life, with them around the world even to New Zealand, where they were the largest group from continental Europe to settle during the nineteenth-century, and second only in size to those from Great Britain. In the mid-1880s Christchurch had 160 German settlers, with the males tending to be involved in trade or specialised craft-related occupations. However, there were also music teachers among them who not only taught privately, but also involved themselves in conducting orchestral or choral groups. Notable German musicians prominent in Christchurch included Carl Bünz, Hirschburg, Zinckgraf, Lund, and Zimmermann.¹² In addition to the role played by the native-born German musicians, a growing number of other players and teachers were the product of German teaching methods. Wallace was an early leading example of a professional musician who had attended the Leipzig Conservatorium. He was followed by Alfred Bünz, Christabel Wells and Lucy Cook.

Despite the presence of German musicians and other immigrants with musical taste and education, conditions in Christchurch in 1907 were not at the stage to allow the successful formation of a permanent orchestral body. A very small cultural élite had developed over fifty years; the Exhibition concerts had created a far larger and diverse audience within five months.

The interest expressed in 1907 in the establishment of a permanent orchestra came from various members of the public mainly within Christchurch, but also from centres that the orchestra had visited. This was an outward sign of an interest in orchestral affairs that differed from previous support.

Locally, prior to the Exhibition, public support had been directed toward co-operation between and rationalisation of local amateur resources. Almost decade by decade, appeals had been made to this effect. All the major orchestral societies formed in Christchurch up to 1907 had been rigorously voluntary and amateur-based groups. No

¹² A discussion on the role of German immigrants in New Zealand is contained within: Minson, Marian. "Trends in German immigration to New Zealand." In *The German connection : New Zealand and German-speaking Europe in the nineteenth century*, edited by James N. Bade, 40-45. Auckland: Oxford University Press, 1993. Discussion more specifically on the German contribution to music in New Zealand is on pp. 100-101, and also within the chapter: Thomson, John M. "Michael Balling." pp.119-125.

payment was made to any orchestral performer with the exception of the conductor. Even those of the growing number of professional musicians in Christchurch who performed in whichever was the current orchestral body, confined their professional duties to teaching. Now, as the Exhibition closed, proposals were advanced for a permanent professional orchestra.

Possible models for a permanent orchestra

A “permanent” orchestra may be defined as “a regular group of musicians whose constitution gives no one the power of exploitation, no one the power of dissolving the organisation, or of turning public funds to private benefit.”¹³ Another definition identifies further traits for an ideal permanent orchestra: exclusively professional membership; full season contracts; the orchestra as the principal employment of the members; all other employment to be compatible with the priority call of the orchestra; regular and adequate rehearsals; and a financial base sufficient to insure all other conditions.¹⁴

Several of these prerequisites, the steady nature of the personnel, the artistic independence of the body, and the protection of any public money invested in support for this body, were implied in all the proposals for a permanent orchestra following the Exhibition. However, no mention was made of the very obvious requirement of a ready audience close at hand, one that was willing to provide constant support with the payment of admission fees that may have been additional to annual subscriptions. Perhaps it was conveniently overlooked as at the time the population of the entire Canterbury province was only 159,106.¹⁵

Up until 1907, financial support had been mainly from subscriptions by supporters, with additional money coming from any profit generated by entry revenue, while shortfalls had occasionally been made up by interested individuals with sufficient personal

¹³ Russell, Thomas. *Philharmonic project*. London: Hutchinson, 1952. p. 19. While this definition was articulated in the 1940s, it is applicable in retrospect to proposals forthcoming in 1907.

¹⁴ Mueller, *op cit.*, p. 36

¹⁵ New Zealand. Census and Statistics Dept. *Results of a census of the colony of New Zealand.* ...1906. Part 1, p. 3

capacity.¹⁶ Costs, although onerous for amateur groups, were in reality minimal – purchase or hire of music, administration, honorarium for the conductor, hire of the concert venue (perhaps partially subsidised by the municipal council). The crippling cost of the key element of a professional orchestra – full-time salaried players – had never been faced. The total costs associated with the Orchestra at the Exhibition were £7,093s 4d, while revenue from concerts was £5,166 16s.¹⁷ The just-completed Exhibition had demonstrated the achievements and advantages that came from a permanent, professional orchestra in constant operation. But it also demonstrated the extensive financial support required – in this instance provided by the national government. Any continuation of such achievements and advantages would require the continuation of such support.

That idea was quashed from the outset. At the last concert given by the Exhibition Orchestra, Jones noted the hope,

... that the Government would have got together the elements of the orchestra and established it as a national institution. New Zealand was very progressive, it was true, but the colony had not arrived at that stage which inspired it with sufficient enthusiasm for the arts and sciences, and the only thing was to hope for something better in the future...¹⁸

It was an admission that the “cultural health” of New Zealand society still had not reached that point when good quality music was part of the “norm” for entertainment and recreation. The lack of “sufficient enthusiasm” had already long dogged efforts to obtain consistent support for local amateur orchestras existing prior to the Exhibition. It became patently obvious in the very poor support initially given the Exhibition Orchestra that the cultured elite portion of the population of Christchurch was scarcely capable of sustaining such an Orchestra even with government support and certainly not without it. The growth of the new audience in the course of the Exhibition was stimulated by the Orchestra already being in existence. Whether such extensive support could be relied on to survive after that Orchestra had gone, through a period of reconstruction of another orchestra, and return in force at the outset of renewed orchestral activity was a moot

¹⁶ An outstanding example is the personal support given the Auckland Orchestral Society by Henry Brett. This personal support was also present within Christchurch orchestral groups; at the re-formation of the Orchestral Society in 1891, it was noted that the old group still owed £25 to Bonnington.

¹⁷ A month into the Exhibition, it was estimated that the orchestra was costing £250 per week, with concert takings averaging no more than £50. *Lyttelton Times* 1 December 1906, 4.

¹⁸ *Lyttelton Times* 16 April 1907, 8

question. Jones may have judged the situation accurately when he noted that any professional continuation of the Exhibition Orchestra not only would have required governmental support but also that it would have to have operated on a national basis.

Pragmatic solutions to the impasse were immediately forthcoming. The Orchestra's conductor, Hill, proposed,

The ensuring of permanent good results...could be achieved by forming an orchestra of which the nucleus would be local players, the rest being composed of professional musicians, who might be induced from time to time to settle here.¹⁹

His suggestion was for a mixed-model of professional and amateur players, on a basis that could be either regional or national. It must be remembered though, that the personnel of the Exhibition Orchestra had been heavily "subsidised" by over half the players coming from Australia, and some from England, with the remainder gathered from all over New Zealand. It is doubtful if at this time there were sufficient competent players within New Zealand to form a permanent orchestra of a similar size to the fifty-three strong Exhibition Orchestra.

Hill avoided the potentially contentious question of where such an orchestra might be based. Local newspapers also explored possibilities but not unexpectedly focused on Christchurch.

Christchurch music-lovers have now, as they never had before, a standard with which to compare local music, and they will inevitably subject it to the test. Their attitude may not be quite fair, they may overlook one essential difference between the two bodies, that one is mainly composed of professionals and the other of amateurs. But fair or not, the comparison will certainly be made. Never again, we may be sure, will Christchurch concert goers be as easily satisfied as they were before the advent of the Exhibition orchestra. This is as it should be; if it were otherwise the orchestra would have failed in the object of educating the musical tastes of the public. That it has bred in the hearts of music-lovers the 'divine discontent' which is satisfied with nothing less than the very best that is obtainable, is the surest proof of the success of its mission. It follows, therefore, that there will be a general demand for the improvement of music in Christchurch ...nothing less than equality with the Exhibition orchestra should be their goal.²⁰

¹⁹ *The Press* 15 April 1907, 9

²⁰ *The Press* 2 March 1907, 8

One solution that might meet this demand had already been seen at the exhibition: private patronage.

...The Auckland [Orchestral] Society owes its present excellence, in part at least, to the generous support accorded to it not only by the public but by private patrons, and, inspired by all the good music they have heard during the last few months, Christchurch music-lovers should prove no less generous in their support of the local society...²¹

It was, of course, a compromise – an exchange of full-time professional players for a more securely funded amateur orchestra. If that were achieved, more rehearsals might be called, more concerts given and even some of the players, especially those who were professional teachers, encouraged to participate through some remuneration.

A second possibility lay in the hope that “some members of the Exhibition Orchestra will see their way to remain in the city. Already it is understood that one has decided to do so, and we must hope that others will follow his example.”²² That hope could be given substance by offering retainers to such players or assistance to build a secure teaching practice.

A third possibility of a format for a securely-based orchestra suggested,

The ideal orchestra for a town like Christchurch would be one with a strong nucleus of capable professional musicians, who should be paid for their services, the other places being filled by enthusiastic amateurs. To carry out such an arrangement would require larger funds than the Musical Union can yet command, but it may be possible in time, if the public support the society as they should.²³

This last took on board some of Hill’s suggestions, but here *The Press* indicated that future developments be based on an already existing local group.

Naturally, debate about the formation of a permanent orchestra was strongest immediately after the Exhibition. But the debate never entirely vanished over the next thirty or so years. Christchurch never found itself in a position to support a permanent orchestra. There was neither the financial security nor the players or population necessary for such a local scheme. Support for the Exhibition Orchestra may have

²¹ *Ibid*

²² *Ibid*

²³ *The Press* 19 April 1907, 6

indicated that appreciation and support of orchestral music in Christchurch had turned a corner. With the Orchestra gone, that support withered in the ensuing vacuum; the turn around the corner was reversed. Had an individual or an institution been bold enough to make the move, the goodwill on tap may have seen an emerging orchestra survive at least for a few years. The return to the amateur orchestra – really the only practical alternative – was anticlimactic.

It was not until the Centennial Music Festival (1940) that anything approaching the quality and quantity of orchestral music performed during the International Exhibition in Christchurch (1906-07) was heard again by local audiences.

The New Zealand Centennial Exhibition opened in Wellington on 8 November 1939 and closed on 4 May 1940. Like its 1906-07 predecessor, it was a most significant event for New Zealand's professional musicians as the National Broadcasting Service formed a string orchestra²⁴ under the conductorship of the London-based violinist, Maurice Clare (1914 – 1987). This group of twelve players broadcast regularly from the NBS mobile radio station 5ZB over the period of the Exhibition. Four of the players were from Christchurch; Irene Morris (violin), William Barsby (bass), Harry Ellwood (violin), and Francis Bate ('cello),²⁵ and their move to a centralised body in Wellington marked the end of self-contained orchestral activity in Christchurch.

This string orchestra also formed the nucleus of the Centennial Symphony Orchestra of thirty-four players under Andersen Tyrer. This performed throughout the Exhibition and after it closed toured the main centres. It was in Christchurch from 24 May to 2 June 1940. A series of eight concerts in the Theatre Royal, called the Canterbury Centennial Music Festival, included performances of *Faust* (Gounod), *Carmen* (Bizet) and *Elijah* (Mendelssohn) with all seven local amateur choral societies contributing. In addition, there were three orchestral concerts on 28 and 31 May, and 2 June. At these, the

²⁴ The players in this group were selected by Maurice Clare, and they started rehearsing in Wellington on 1 December 1939. They first broadcast from the Exhibition Studio in Wellington on Wednesday, 13 December playing a mixed bag of works that totalled forty-seven minutes of playing time. The works were *Orpheus Overture* (Gluck); *Salt of the Sea* (Stately); *Traumerei* (Schumann); *The Devil's Trill* (Tartini), and *Sleeping Beauty Waltz* (Tchaikovsky). *New Zealand Listener* 8 December 1939, 6.

²⁵ Tonks, Joy. *The New Zealand Symphony Orchestra : the first forty years*. Auckland: Reed Methuen, 1986. p. 10

Centennial Symphony Orchestra performed such works as *Symphony no. 6* (Tchaikovsky), *Rhapsody no. 2* (Liszt), *Overture Mastersingers* (Wagner), and *Enigma Variations* (Elgar). A professional orchestra was heard again in Christchurch, but the expectations aroused in 1906 had long evaporated.

Chapter 6 Christchurch Musical Union (1907 – 1912)

This chapter discusses the orchestral work of the Musical Union in the period following the Exhibition, and assesses the progress of the Union after thirteen years of activity. Bradshaw had been conductor since 1905, but his time with the Union was not the happiest and he finally resigned in June 1912. In 1913 the Union renamed itself the Christchurch Musical Society, and at the same time the orchestral part of its activities became less prominent, the long-delayed but inevitable result of the formation of the Christchurch Orchestral Society in 1908. With this change of name and focus in 1913, the case study of the Christchurch Musical Union and its contribution to the development of an orchestral tradition within Christchurch ceases.

6.1 The orchestral concerts and reception

In 1907 the Musical Union was in relatively good health, in regards both to public support, and especially its orchestral membership. The Annual General Meeting, held on 22 January 1907, heard that performing and subscribing membership for 1906 was 482, slightly down from the high point of 508 the previous year. Within this overall total, fifty were noted as being orchestral players.¹ Until 1912, the Union continued its annual subscription series of five concerts – two orchestral, two choral and one “miscellaneous”.² Performing opportunities for the Union’s orchestral players continued to be a mix of genuine orchestral repertoire and choral accompaniment.

At a meeting of the Committee on 18 April 1907, Bradshaw proposed that the Union should provide more orchestral concerts in a year, suggesting four, plus another four choral concerts with organ accompaniment. Nothing came of this. But it can be seen as a natural desire for the Union to take advantage of the increased enthusiasm for orchestral music, and the generally raised profile of orchestras and orchestral music that came from the recent experience provided by the Exhibition Orchestra. The suggestion to move the choral

¹ Prior to 1901, performing members of the Musical Union paid a subscription of 10s, which was half that of the non-performing members, £1 1s. An amendment to the Musical Union Constitution was made at the Annual General Meeting held on 5 February 1901; “No annual subscription shall be required from performing members.” Membership was also clarified to three separate groups; honorary, or subscribing, members; vocal performing members; and instrumental performing members. Archives of the Musical Union are part of the Royal Christchurch Musical Society archives, ARC1991.82 held at the Canterbury Museum.

² Choral works performed in this period included *Hiawatha* (Coleridge-Taylor), *King Olaf* (Elgar), *Elijah* (Mendelssohn), *Golden Legend* (Sullivan), *Hymn of Praise* (Mendelssohn), and *Martyr of Antioch* (Sullivan).

accompaniment to the organ may have been prompted by a number of reasons. Bradshaw was more at home with the organ, and to deal with one individual as opposed to an orchestral body of many may well have appealed in that control over quality was assured. In addition, the difficulties Bradshaw had already experienced in 1904 in maintaining an orchestra with the requisite instruments and players of sufficient ability, as well as engendering in his players a sense of loyalty and commitment, would disappear if the accompanying role was moved to the organ.

In July 1907 Christchurch was treated to concerts by a number of world-class musicians, including a series each by the violinist Marie Hall (1884 – 1947), and the pianist Teresa Carreño (1853 – 1917). These concerts and those by the Exhibition Orchestra, had left audiences “surfeited with music of such a high quality that they have been more or less spoiled for less ambitious performances..”³ Against this ominous background the Musical Union gave its first post-Exhibition orchestral concert on 28 August.⁴

The performance of the strings and reeds was noted as being consistently good. However, the brass was judged weak, especially the horns and trombones, while the timpani was felt to be loud and rough. The overall impression was of playing that lacked abandon and spirit, and, being untemperamental and unstimulating, left little impression on the audience.⁵ The Union’s orchestra may well have just returned to regular practice after an extended break and its standard of playing possibly was less polished than prior to the Exhibition. But, having been spoiled by the quantity and quality of the Exhibition Orchestra performances, audience and critics alike were not particularly enamoured of the local product.

At the Annual General Meeting of the Musical Union on 28 January 1908, it was proposed that the incoming governing committee have the right to appoint a conductor for the ensuing

³ *Lyttelton Times* 29 August 1907, 8. The highly critical tone of this criticism provoked the Secretary of the Musical Union to obtain an opinion from Lund, critic of the rival newspaper, *The Press*, that could be published in rebuttal.

⁴ The first concert of the Musical Union after the Exhibition was a choral one, given on 11 June 1907, at which two cantatas, *Hinemoa* (Hill), and *The Revenge* (Stanford), were performed.

⁵ *Op. cit.* The major orchestral works were “*Unfinished*” *Symphony* (Schubert), Three Dances from *Henry VIII* (German), and *Mazurka* (Elgar).

year.⁶ That month a German musician, Benno Scherek (1855? – 1928), had been persuaded to settle in Christchurch, and it was noted that “there was a proposition afoot that Herr Benno Scherek should be appointed in lieu of Dr Bradshaw.”⁷ H.J. Marriner, a member of the Union, had been negotiating with Scherek, claiming to have done so in the Union’s best interests. The annual meeting was adjourned for a week in which time William Izard, another member, clarified Scherek’s stance: if sufficient inducement was offered, he would remain in Christchurch, but he was not prepared to “enter into competition with any professional man already holding any appointment.”⁸

At the resumed annual meeting on 30 January, the President of the Union, Arthur Kaye, affirmed the general feeling that the Union should not give Dr Bradshaw the “cold shoulder” in the discourteous way which it seemed was suggested. Izard had interviewed Scherek, and from the President’s point of view the incident was now closed.⁹ Bradshaw was confirmed conductor and received a hearty vote of thanks by acclamation.

Within two months a proposal to form another orchestra in Christchurch under Scherek surfaced.¹⁰ A circular outlining the intended structure of this new body went to all local orchestral players, including those who were members of the Musical Union orchestra. It was almost the norm for any controversy or discussion over musical matters within Christchurch to be aired in the columns of the local press, and the events associated with the formation of this new orchestra were no exception. A lively debate ensued in both newspapers. While emotive comments were made about loyalty to the existing group, a more objective discussion centred around the ability of Christchurch to sustain two orchestras: “a town of this size cannot support two good orchestras, for one reason – there are not players enough”¹¹

⁶ It was standard practice for the conductor to be appointed prior to the end of the calendar year, by the then current Committee. This had the obvious advantage of allowing planning and practices to be underway before the Annual General Meeting, which was held early in the new year.

⁷ *Lyttelton Times* 29 January 1908, 9

⁸ *Lyttelton Times* 30 January 1908, 5. Scherek himself also put forward his case in the same newspaper.

⁹ *Lyttelton Times* 31 January 1908, 2

¹⁰ Scherek and the new orchestra (the Christchurch Orchestra, and subsequently the Christchurch Orchestral Society) are discussed in Chapter 7.

¹¹ *The Press* 13 March 1908, 9

Scherek attempted to allay any misapprehension and fears that his new orchestra would “poach” players. In an extensive interview prior to the inaugural concert,

...we are making it a special point that players joining our ranks shall not sever their connection with any existing organisations for the purpose of joining. ... The Musical Union is an excellent organisation for the production of oratorio and the more severe style of music, whereas we propose to present purely orchestral music of a lighter character.¹²

Further controversy followed though, when the Christchurch Orchestra issued free “invitation tickets” to members of the Musical Union for their first concert on 25 June.

On 7 August, six weeks after the inaugural concert by their new rival, the Musical Union gave its first orchestral concert of 1908. It was heavily criticised in the *Lyttelton Times*, “The orchestration was marked throughout by lack of balance, the intonation was at times decidedly faulty, and the phrasing and attack were bad, while the work of the brasses in several numbers was far from satisfactory.”¹³ The performance of Mendelssohn’s “*Scotch*” *Symphony* was singled out for detailed fault-finding, “The horns have probably never been heard to worse effect than in this number, and the oboe was again out of tune. The strings were marked by indecision and faulty intonation and the symphony was by no means enjoyable.”¹⁴ However, the critic of *The Press* did not agree,

The main item for the orchestra was the Mendelssohn Symphony No. 3 in A minor, known as the “Scotch,” which was one of the best played numbers. The orchestra in this were more combined than in some of the other items, the attack was good, and there was plenty of life and colour infused into the interpretation. This was particularly so in the *allegro* and *scherzo* movements. The different phases of the symphony were well brought out, and the melody was excellently interpreted by both strings and woodwind. The *andante* was well taken as a whole, but here and there was noticeable a slight indecision and want of strength.¹⁵

Although more than a year had passed since the final concert by the Exhibition Orchestra, the golden memory of its playing was still with Christchurch audiences. Comparison became acute when the Union orchestra performed works previously heard from the Exhibition

¹² *Lyttelton Times* 24 June 1908, 8

¹³ *Lyttelton Times* 7 August 1908, 8

¹⁴ *Loc. cit.*

¹⁵ *The Press* 7 August 1908, 9

Orchestra.¹⁶ There was still unfavourable comment on the standard of orchestral playing at the fourth concert in October, which showed signs of being under-rehearsed.¹⁷ From now on the orchestra was to be noted as “not being the strong feature of the Union.”¹⁸

While the impact of the Exhibition Orchestra needs to be considered, the continued highly critical tone of the reception of the Union’s orchestral concerts indicates a major change in its playing standards since the departure of Wallace in late 1904.¹⁹ In contrast, the critics generally approved the four concerts given by the new Christchurch Orchestra in its first year, and the organisation was seen as being very successful. Account must also be taken of the newness of the Christchurch Orchestra, a feature that may have highlighted a perception of the Musical Union as traditional and “old hat.” Competition does provide alternatives and options that a monopoly, or lack of variety, will hide.

A year of difficulties

A miscellaneous all-Mendelssohn programme was performed by the Musical Union in March 1909, to mark the centenary of the composer’s birth. The programme met with approval. *The Press* saw it as “an object lesson on the wisdom of selecting a programme which was well within the scope of the orchestra, and to which they could do justice.”²⁰ The *Lyttelton Times* expanded this idea, and provided a useful comment about the place that Mendelssohn’s music could have within the repertoire of an amateur orchestra,

Mendelssohn’s light, sunny music does not make large demands on an orchestra. It is seldom profound and never deeply emotional, and, perhaps on account of this quality of easy happiness, it has always appealed to English-speaking audiences.²¹

The orchestral items at this concert consisted of three overtures (*Ruy Blas*, *Midsummer Night’s Dream*, and *Son and Stranger*), the “Wedding March” from *Midsummer Night’s Dream*, and orchestral arrangements of two *Songs Without Words*, (“Bee’s Wedding” and “Spring Song”). The overture *Son and Stranger* received its first Christchurch performance

¹⁶ *Loc. cit.* In this programme the work compared was the “Vorspiel” from *King Manfred* (Reinecke), and the critic noted that the use of muted strings by the Exhibition Orchestra had given it more delicacy and pathos. See Table 6.2 where works in common by the Musical Union and the Exhibition Orchestra are noted.

¹⁷ *The Press* 28 October 1908, 5

¹⁸ *Lyttelton Times* 28 October 1908, 8

¹⁹ By the end of Wallace’s period with the Musical Union, the orchestra had been seen as providing the “shining quality” of the Union. See *Lyttelton Times* 17 November 1904, 10.

²⁰ *The Press* 31 March 1909, 7

²¹ *Lyttelton Times* 31 March 1909, 5

but it was the two orchestral arrangements which were enthusiastically encored, and given repeat performances.²²

Despite the success of this early concert, 1909 was a particularly difficult year for the Musical Union. Ongoing problems associated with the renamed Christchurch Orchestral Society scheduling their rehearsals on the same night as the Union saw on one occasion in September only twenty players being present at the Union rehearsal, with a notable lack of first violins.²³ This was only a week prior to a scheduled concert by the Union. Subsequently the Secretary reprimanded the Union orchestra over a lack of loyalty to the organisation and sent a letter of complaint to the Orchestral Society.²⁴ While this was being dealt with, Bradshaw took exception to adverse criticism of the affected concert and resigned.²⁵

The orchestra was often astray, the heavier brasses being particularly bad, and the attack in the chorus work was at times weak, but those faults were obviously the result of ineffectual training, and reflected no discredit on the performers.²⁶

Lengthy negotiations eventually retained Bradshaw, but only in early 1910 was he finally prepared to be reappointed as conductor. He felt the Committee had not supported him in his protest against the *Lyttelton Times*. However, following a statement of his being submitted for publication in the newspapers, he was unanimously reappointed as the conductor in March 1910.²⁷

²² These two arrangements were probably by the French composer, Ernest Guirard (1837 – 1892). “Bee’s Wedding” was op. 67 no 4, and “Spring Song” op. 62 no. 6 of Mendelssohn’s forty-eight *Songs without Words*. The other items at this concert were the *Andante* movement from the *Violin concerto*, op. 64 (soloist Doris McIntyre); and a set of three songs (soloist Josephine Ottlee).

²³ Minutes. 20 September 1909. Despite Bradshaw and the Secretary negotiating with Loughnan (a vice-president of the Orchestral Society), any move by the Orchestral Society was found to be impracticable, so no change was made.

²⁴ Minutes. 27 September 1909.

²⁵ The concert on 28 September 1909 was of the unfinished opera *Loreley* (Mendelssohn), and choruses from *King Olaf* (Elgar).

²⁶ *Lyttelton Times* 29 September 1909, 8

²⁷ Tucker, Frank Kingswell. *J. C. Bradshaw : a memoir*. Christchurch: Caxton Press, 1955. p. 92. The presentation of facts by Tucker provides no hint of the undercurrents of dissatisfaction that Bradshaw may have felt towards the Musical Union Committee. During this time the Committee had been forced actively to look for an alternative conductor, with three candidates approached: Ernest Firth, Davis Hunt (both from Christchurch), and Leslie Peck (Wanganui). Minutes. 1 February 1910.

Against these disruptions, the second of the Musical Union's orchestral concerts for the year was given on 26 October 1909. This was conducted by the 'cellist, Loughnan, owing to the sudden death of Bradshaw's infant daughter. Such personal tragedy for Bradshaw was accommodated by the Union Committee, which allowed initial preparation for a performance of *Elijah* to be carried out by another local musician, James Macleodsmith.²⁸

In 1910 the Musical Union celebrated fifty years since the formation of its forbear, the Canterbury Vocal Union, in 1860, and marked its Jubilee with a special concert on 17 November in the Theatre Royal. However, the counter-attraction of the Christchurch Orchestral Society was still causing problems on the orchestral side, and for the first time the Union was forced to advertise to fill violin, viola, double-bass, oboe and bassoon vacancies in the orchestra.²⁹ This occurred at the start of the year, when the Union was also advising intending subscribers to send in their names as early as possible on account of it being the Union's Jubilee year.

At the first orchestral concert on 2 August 1910, some improvement was seen in the quality of the playing, with one critic noting that the orchestra was "particularly well blessed with its first rank of strings and with its woodwind."³⁰ The problems so evident in the previous year had obviously lessened, and better still, the Orchestral Society rehearsal night, had changed and no longer clashed with the long-standing Monday night rehearsal of the Union orchestra. In 1911 the role of orchestral "steward" was created by the Committee, and an appointment made. The main requirement of this position was to "arrange with members of the orchestra to attend rehearsals directly after the previous concert."³¹ This early form of an orchestral manager removed the mundane and unpopular task of keeping orchestral players under control from both the conductor and the Secretary.³²

²⁸ Minutes. 11 October 1909. The fact that Bradshaw continued to conduct the Union despite his resignation raises some interesting questions. Did it mean that his commitment to the choir was so strong that it overrode his own discomfort from what he perceived to be an attack on him professionally? Or was this whole prolonged affair an act of political posturing on Bradshaw's part? He possibly had to see out a year-long contract.

²⁹ *The Press* 15 March 1910, 1

³⁰ *Lyttelton Times* 3 August 1910, 7

³¹ Minutes. 19 June 1911.

³² The history of the role of the orchestral "steward" has not been well documented, but it is a disciplinary and organising role that became increasingly important within an orchestra. Orchestras generally are in existence for the purpose of giving concerts, either as a professional or amateur body. The role of orchestral steward – often called the orchestral or stage manager – was to ensure that all required instrumentalists were available for rehearsals and concerts at the right time and in the right place. These duties had been carried out by a number

In June and July 1911, the Sheffield Choir gave concerts in New Zealand as part of a world-wide tour.³³ Three concerts were given in Christchurch on 3, 4 and 5 July. Twelve of the forty-three players in the orchestra formed to accompany the choir throughout New Zealand were from Christchurch, and of these twelve, seven were regular members of the Union orchestra.³⁴ Consequently these seven were not available for the first orchestral concert of the Union on 25 July. However, it was the fourth subscription concert on 10 October, that saw the orchestra highly criticised. It gave an “uneven performance,” characterised by poor intonation, and a lack of cohesion. The solitary French horn was singled out for his “simply atrocious effort,” and overall this concert was classified as a failure by the orchestra.³⁵

Bradshaw’s departure

Bradshaw submitted his resignation in March 1912,³⁶ but indicated that he was prepared to remain if a reconstruction of the Union was adopted. His reconstruction required the Union to reduce the subscription series to three concerts a year; these concerts were to be given with a paid orchestra, and a guarantee fund was to be provided to meet any loss. The Committee did not consider his requirements “advisable” and accepted his resignation. The immediate response by the Committee to the loss of the conductor included the suggestions that amalgamation with the Orchestral Society should take place, and that the requirement for a future conductor should specify “an instrumentalist preferred.”³⁷

Advertisements for a conductor were placed in newspapers in the four main centres, and by May seven applications had been received – five from Christchurch.³⁸ At the end of May, W.S. King accepted the Committee’s offer of appointment for three months, later extended to

of people, including the conductor, the impresario of the event or venue, or a director of the society. For example, in the 1820s the first Secretary of the Philharmonic Society, Henry Dance, was required to speak to the orchestral players about the requirement for them to be regular in their attendance at rehearsals. He also asked them to be ten minutes early, and to be silent and concentrate on the rehearsal.

³³ See Chapter 14, pp. 341-343 for more discussion about the orchestra formed for this event.

³⁴ The players were Doris McIntyre (violin); Albert Hutton (flute); George Bonnington (oboe); Dan Sinclair (clarinet); Andrew Barbour (horn); Lottie Barker (harp); and Herbert Fox (cornet).

³⁵ *Lyttelton Times* 11 October 1911, 9. It was a mixed instrumental and vocal concert.

³⁶ He would work out the required period of three months notice.

³⁷ Minutes. 26 March 1912.

³⁸ Minutes 3 May 1912. The seven applicants were Ernest Firth (Christchurch); Purcell Webb (Masterton); J. Pooley (Christchurch); J.C. Webb (Wanganui); W.S. King (Christchurch); A. Worsley (Christchurch); and J. Macleodsmith (Christchurch).

the end of the year.³⁹ Bradshaw's last concert on 25 June 1912 at His Majesty's Theatre, was a performance of Sullivan's *The Martyr of Antioch*.

The regret at the severance of Dr Bradshaw's connection with the Musical Union is universal, and has found full expression. But it required no seer to foretell years ago that his resignation would sooner or later become unavoidable. The weak and fatal policy of allowing a not inconsiderable number of their orchestral players to join the rival institution could only have the result it produced, viz., that, unable to attend regularly on two evenings every week, they would neglect the practices of the mother society, where accompaniments form a not inconsiderable portion of their task, and are naturally less congenial to them, than the more interesting full work of the Orchestral Society. That a conscientious musician should feel their attitude bitterly is no more than could be expected, but the fault lies not at his door, and his retirement was the only dignified step open to him. Let us hope that his successor, Mr. W. S. King, whose qualifications as conductor, are of a high order, will be more loyally supported by the instrumentalists, and enabled to carry on the good work of the Musical Union with credit to himself and for the lasting benefit of the Society, and the cause of music in our city.⁴⁰

Public support for the Union

From 1907 onwards audiences at the Musical Union's concerts had filled His Majesty's Theatre in all parts. Indeed, until the end of 1910 it was the expectation that large audiences were inevitable for all concerts.⁴¹ During 1911, audience numbers began to fall. Newspaper critics expressed surprise that the theatre was not filled for the first concert.⁴² At the next the audience may have been even smaller, as there was now "room and to spare" in the theatre.⁴³ The Union's subscribers, which had numbered 372 in 1907, had sunk to 295 by 1911, only 18 more than the 277 noted at the establishment of the Musical Union in 1894.⁴⁴ The popularity and support of the Musical Union had waned, and for an organisation almost entirely dependent on income from its supporters, this was not good news.

The cost of mounting concerts varied considerably, and in the period 1909 to 1911 each

³⁹ Minutes. 25 September 1912. King indicated that he did not want to continue any further than this. He conducted only four concerts with the Musical Union.

⁴⁰ *The Press* 26 June 1912, 9

⁴¹ See the comments on attendance in reviews: *Lyttelton Times* 7 August 1908, 8; *Lyttelton Times* 2 September 1908, 8; *Lyttelton Times* 31 March 1909, 5; *Lyttelton Times* 19 October 1910, 8

⁴² *Lyttelton Times* 26 July 1911, 6

⁴³ *Lyttelton Times* 22 August 1911, 8

⁴⁴ Financially, the decline in subscribers was even more serious than a decline in casual ticket sales.

concert in the annual series ran at a loss. (Table 6.1).⁴⁵ Players were not paid but there was the cost of hiring music and charges associated with the performing venue and for rehearsal facilities.

Table 6.1 Concert finances, 1909 – 1911

	Number of concerts	Expenditure	Receipts
1909			
Total	6	£315	£148
Orchestral	2	£82	£39
1910			
Total	5	£294	£178
Orchestral	2	£96	£55
1911			
Total	5	£271	£142
Orchestral	2	£100	£49

6.2 The repertoire

The orchestral repertoire that Bradshaw performed with the Musical Union orchestra was neither adventurous nor innovative.⁴⁶ Generally he performed items that had already been heard in Christchurch, and over the previous fifty year period the list of works that orchestras had performed had become quite extensive. The choice of orchestral repertoire by Bradshaw may have reflected what music was available to hand or could be hired, or what he deemed to be appropriate to the playing strength of the orchestra he had at his command. It could also be an indication of his own limitations as a conductor and his possibly slender knowledge and understanding of the orchestral repertoire. After all, he had been engaged for his expertise and experience in the areas of choral and organ music. It is notable that during the years under discussion, 1907 to 1912, Bradshaw's symphonic repertoire was limited to three works.⁴⁷ Similarly with overtures, he remained almost entirely with works already

⁴⁵ Figures for concert expenditure and receipts are available from the Annual Reports. Unfortunately, there is not a breakdown of the receipts into door sales and subscriptions.

⁴⁶ In 1902 a Selection Committee had been made part of the Musical Union administration. It consisted of three members of the General Committee, along with the Secretary and Conductor, and this group arranged works and soloists for the approval of the General Committee. (Minutes. 28 January 1902). It would appear that the main role of this group was to suggest and approve vocal soloists. Works proposed for performance were mainly the domain of the conductor, and there is little to indicate that this group ever declined, or requested changes in what was put forward.

⁴⁷ "*Clock*" *Symphony* (Haydn); "*Scotch*" *Symphony* (Mendelssohn); and "*Unfinished*" *Symphony* (Schubert). Each of these symphonies had already been performed a number of times in Christchurch prior to 1907: the "*Clock*" *Symphony* at least eight times; the "*Scotch*" five times; and the "*Unfinished*" nine times, including

introduced to Christchurch, apart from Mendelssohn's *Son and Stranger*. He did introduce a number of small-scale works by Elgar,⁴⁸ Mendelssohn, and Tchaikovsky. The works by Mendelssohn and Tchaikovsky were generally smaller, less well-known pieces, and several were orchestral arrangements of original piano works. Bradshaw's apparent fascination with Elgar's works was commented on when three works by this composer were included in the total of seven orchestral items in the concert in August 1910.⁴⁹ His predilection for works by Elgar can be seen as a sign of his strong preference for English composers: of the seventeen major "miscellaneous" works he conducted, ten were by the English composers, Bantock, Cowen, Elgar and German. In 1911, only two years after its composition, Bradshaw also introduced Granville Bantock's *Old English Suite* – a transcription for small orchestra of various compositions from the Elizabethan era taken from the *Fitzwilliam Virginal Book*. However, any innovation by Bradshaw with major orchestral works was carried out prior to the Exhibition.⁵⁰

Table 6.2 shows the repertoire of the Union for this period while indicating performances of this repertoire by the earlier Union and Exhibition orchestras. The number of symphonies performed was down from fourteen to only three,⁵¹ and of these three only Schubert's "*Unfinished*" was given on more than one occasion. Unlike Wallace, Bradshaw did not provide orchestral accompaniment for the concerted instrumental repertoire. The reply by the Committee to the request by Rima Young, the Union's accompanist, to perform a concerto provides some possible reasons.

...concertos were not favourably considered by the Committee, as the public did not appreciate them, the orchestra also did not care to play the accompaniments, and it was therefore not intended to include one on the programme for the first Orchestral Concert.⁵²

Most solo instrumental items in an orchestral or miscellaneous concert were given with piano accompaniment, and it was only in the last two concerts of 1912, under W.S. King, that the orchestra again assumed an accompanying role.

performances by two visiting orchestras; the Dunedin Orchestral Society, and the Auckland Orchestral Society, as well as by the Exhibition Orchestra.

⁴⁸ *Chanson de Matin* and *Chanson de Nuit*, op. 15; and two pieces – "Mazurka" and "Serenade Mauresque" from Elgar's op. 10, *Three Pieces for small orchestra*.

⁴⁹ *The Press* 3 August 1910, 7

⁵⁰ See Tables 3.3; 3.5 and 3.6 for the works that Bradshaw introduced to Christchurch with first performances in either 1905 or 1906.

⁵¹ Compare with Table 3.2.

⁵² Minutes. 18 April 1910.

Table 6.2 Major orchestral repertoire: Musical Union, 1907 – 1912

Genre	Composer	Bradshaw	King	Union, to 1906	Exhibition 1906-07
Symphonies					
“Clock” Symphony	Haydn	✓		✓	✓
“Scotch” Symphony	Mendelssohn	✓		✓	✓
* “Unfinished” Symphony	Schubert	✓		✓	✓
Overtures					
§ The King of Yvetot	Adam		✓		
Egmont	Beethoven	✓		✓	✓
King Stephen	Beethoven		✓		✓
Prometheus	Beethoven	✓			
The Land of the Mountain and the Flood	McCunn	✓			✓
Fingal’s Cave	Mendelssohn	✓		✓	✓
Midsummer Night’s Dream	Mendelssohn	✓		✓	✓
Ruy Blas	Mendelssohn	✓	✓	✓	✓
§ Son and Stranger	Mendelssohn	✓			
* King Manfred	Reinecke	✓			✓
* Di Ballo	Sullivan	✓		✓	
Tannhäuser	Wagner	✓			✓
Oberon	Weber	✓		✓	✓
Miscellaneous					
§ Old English Suite	Bantock	✓			
Turkish March	Beethoven	✓			
* Language of flowers	Cowen	✓		✓	✓
§ * Chanson de Matin	Elgar	✓			
§ * Chanson de Nuit	Elgar	✓			
Imperial March	Elgar	✓		✓	
§ Mazurka, op. 10 no. 1	Elgar	✓			
§ * Serenade Mauresque, op. 10 no. 2	Elgar	✓			
* “Masque” from <i>As You Like It</i>	German	✓		✓	
* “Dances” from <i>Henry VIII</i>	German	✓		✓	
§ Scenes poetiques no. 3	Godard	✓			✓
* Meditation of Bach’s First Prelude	Gounod	✓			
Triumphal entry of the Boyards	Halvorsen	✓	✓		
“Entr’acte” from <i>Don Caesar</i>	Massenet	✓	✓	✓	
Wedding March	Mendelssohn	✓			✓
§ Chant sans Parole	Tchaikovsky	✓			
Instrumental (concertos etc)					
Piano concerto in G Minor, op. 25	Mendelssohn		✓	✓	

§ = first performance

* = items performed at more than one concert (between 1907 – 1912)

6.3 The players

Three players held the position of leader between 1907 – 1912. Kahn, the leader of the Musical Union orchestra in 1906, resigned at the end of that year,⁵³ and in 1907 the role was assumed by Simon White, a player from the Exhibition Orchestra who had chosen to remain in Christchurch. Early in 1908, White advised the Committee that he would be unable to accept re-engagement, unless he could be guaranteed some financial support. The only financial support that was considered was to seek to provide him with a minimum of four pupils. No doubt White probably had either a salary or honorarium in mind, and saw this an insufficient incentive to remain. He left both the Union and Christchurch in March 1908. Another player from the Exhibition Orchestra, Arline Thackeray, then led the first concert of the 1908 season,⁵⁴ but she left Christchurch for Wellington in June. The main reason was her inability to support herself by music in Christchurch, but in particular she cited the inadequate number of pupils she had been able to attract.⁵⁵

With the question of leadership again before the Committee, four people were considered: Zimmermann, G. Mulgan, Christabel Wells and Harriet Rutter. Zimmermann attended a rehearsal of the orchestra in August, but the Union could not meet his requested terms of remuneration. Eventually Packer, the original leader at the formation of the Union in 1894, agreed to act as leader to the end of the season, on the understanding that she would be given an honorarium. She then continued as leader until the end of 1912.⁵⁶

⁵³ Noted in the Annual Report for 1906. See *The Press* 23 January 1907, 9

⁵⁴ The appointment of Thackeray prompted Freda Marsden, a local player who had also been a first violin within the Exhibition Orchestra, to resign from the orchestra. She agreed to remain as principal second violin for the concert in question, 27 May, but then left at the end of August. She never played in the Musical Union orchestra again during the period under discussion. This may have been due to a feeling of being unappreciated and overlooked in the search for a leader.

⁵⁵ The inability of Christchurch to retain musicians from the Exhibition Orchestra indicates that either their expectations about the support and teaching opportunities available were too high, or that Christchurch was already more than adequately catered for with the number of local professional teachers. The Census of 1906 listed 381 “musicians and music teachers” resident within the Canterbury province. Of these 73% were female. Thackeray advertised herself as a teacher in “violin technique and bowing,” and she charged two guineas per term for lessons. See Musical Union programme for 27 May 1908.

⁵⁶ She had not been a member of the orchestra since 1900, when she resigned at the Union’s refusal to provide some payment for her services as leader. The Musical Union had always paid a salary of £100 per year to the conductor, and an honorarium of £50 to the Secretary/Treasurer. All other members were expected to provide their services free.

Payment for orchestral players

The role of the leader is one of the most important positions in the orchestral world. It requires expert and artistic violin-playing abilities that earn the leader the respect of the players, and a personality that allows the leader to be an effective channel of communication between the orchestra and the conductor. On occasion the leader may even be required to act as stand-in conductor.⁵⁷ The demands and requirements of this role would have been well understood by Wallace, and probably assumed even more importance under the conductorship of Bradshaw. Given such demands it is not surprising that a player filling this position should be the first to press for payment. Indeed, Packer's original request for payment in early 1899 was the first to come from any player.⁵⁸ The honorarium to be paid to Packer for resuming the role of leader in 1908 was voted as £10-10-0, along with an expression of regret that the funds did not permit a more substantial amount.⁵⁹ An honorarium of £10-10-0 was again voted for the leader in the following years, but Packer advised the Committee that she was "disappointed" at the amount.⁶⁰ The honorarium was increased to £12-12-0 in 1911, but Packer still indicated that it might have been more, and she also requested to be given some solos at the first orchestral concert of the year.⁶¹

The Musical Union paid well for the vocal soloists engaged, and these not insubstantial fees were often the cause of considerable debate by the Selection Committee.⁶² On many occasions soloists who were suggested were deemed too expensive to use. Conversely, those instrumental soloists used by the Union generally either were members of the orchestra, or younger local players being given a public performing opportunity. In such cases, payment was not expected or given. No payment was made to the chorus and orchestral members,

⁵⁷ In early 1906, the Musical Union Committee had recommended to the incoming committee that the leader of the orchestra should also be qualified to conduct practices in the absence of Bradshaw. Minutes. 16 January 1906.

⁵⁸ Minutes. 17 April 1899.

⁵⁹ Minutes. 22 December 1908.

⁶⁰ Minutes. 27 January 1910.

⁶¹ Solos for Packer did not eventuate. In fact, for 1911 and 1912, violin solos at Union concerts were provided by Nina McIntyre (21 August 1911), and Ethel Croucher (6 August 1912).

⁶² For example, fees paid to the vocal soloists for the *Creation* in 1908, were: Mrs Gower-Burns, £9-9-0; John Prouse £15-15-0; and the tenor Foster, £6-6-0. These fees were for the rehearsals and first performance, and then reduced for repeat performances to £2-2-0, £5-5-0, and £4-4-0 respectively.

who were considered amateurs, and were expected to give of their skills and time because of a love of music.⁶³

The first demands for payment by rank and file instrumentalists immediately followed the International Exhibition. Early in 1907, two musicians, the horn players Thomas Tankard and Andrew Barbour, each requested payment for performing at concerts.⁶⁴ Tankard sought a fee of 10/6 per concert, which included four rehearsals, while Barbour's request was only for expenses, such as his train fare. The expenses were reimbursed and an agreement was made to do so in the future. Tankard's request was refused. However, the question of performing fees was given serious consideration, and a sub-committee established to investigate and report. Bradshaw's immediate response had been that if some members were paid the orchestral standard would be raised, and more orchestral concerts able to be given. The sub-committee eventually recommended that no change be made during the current year.⁶⁵

In March 1910, the question of payment for the orchestra resurfaced, now raised by Bradshaw who thought it time the Union seriously consider the matter and increase the number of subscribers needed to support it.⁶⁶ Again, Bradshaw may have seen payment as a means of increasing the orchestra's size and efficiency, and it was obviously a way of retaining players and buying their loyalty. A small sub-committee was established to investigate, but more than a year passed before it reported back, again finding that payment of the orchestra could not be achieved.⁶⁷

At the same time a double-bass player, Hubert Grigsby, requested remuneration for his services, on the grounds he had made music a part of his living. There was no response to

⁶³ However, in a miscellaneous concert in September 1908, a performance of *Suite op. 149* (Rheinberger) was included. The players were Christabel Wells (violin), Gladstone Bell (cello), and Bradshaw (organ), and in this instance payment was made. For these three particular players it was probably accepted that they were professional musicians who did require payment. Wells was paid £3-3-0; Bell £5-5-0, and Bradshaw £2-2-0. Bradshaw had originally requested an additional fee (on top of his honorarium) of £4-4-0, and upon approval of the lower amount it was noted that this arrangement for an additional fee was not to form a precedent. Minutes. 21 August 1908 and 18 September 1908.

⁶⁴ Minutes. 15 July 1907.

⁶⁵ Minutes. 5 August 1907. The sub-committee was the Chairman, the Secretary, Bradshaw, Mrs Wilson, Garrard, Gundersen, and Quill. The last two named were orchestral players elected on to the General Committee.

⁶⁶ Minutes. 14 March 1910.

⁶⁷ Minutes. 10 April 1911.

this request, and later Grigsby was noted as having become a player at the Opera House, and consequently had ceased to be a performing member of the Union orchestra.⁶⁸

Occupations of amateur players

The growing number of orchestral players requesting payment is an indication that music as a profession had expanded within Christchurch. A professional association, the Canterbury Society of Professional Musicians, had been established in 1897, and while this was mainly for teachers of music, a number of musicians were looking to include performing activities for additional remuneration. Packer had made her living from teaching music for many years.⁶⁹ The other main violin teachers and solo performers within Christchurch in this period were notably absent from the orchestral ranks.⁷⁰ This perhaps reflects that an orchestra has only the single position of leader – professional dignity would not permit an unpaid rank and file position. A few other players were professional music teachers, such as Henry Poore (flute and drums), Edward Painter (viola), and Herbert Fox (cornet), but their participation was rare, sporadic, and unpaid, and suggests they were called in to remedy gaps in the amateur ranks. This was not the case for the horn player Andrew Barbour though. Despite being proficient enough to have been a member of the Exhibition Orchestra, Barbour remained an amateur musician, listing his occupation as a painter. The bass player, Grigsby, prior to his move into musical employment at the Opera House, also was an amateur, being employed as a commercial traveller.

Other occupations of players in the Union's orchestra during this period included chemist (various members of the Bonnington family); woodturner (Arthur Edmonds, violin); merchant (Thomas Quill, clarinet); boilermaker (Dan Sinclair, clarinet), and usher of the Supreme Court (Edward Seager, timpani).⁷¹ At the end of this period other occupations of players included school master (Walter Cookson, viola); umbrella maker (John Lethaby,

⁶⁸ Minutes. 26 September 1910. This provides an early example of a player moving into a professional role as a performing musician. When professional employment was assumed, initially in either the Opera House or the Theatre Royal, but then later in cinemas, players invariably ceased membership of the amateur performing organisations.

⁶⁹ In this period it was normal for most women to declare themselves as either “spinster” or “married” in the official electoral rolls. However, within *Wises* directory, and also in local newspapers, the true nature of their employment as music teachers is found. Packer did not limit herself to teaching the violin alone, but also provided tuition for viola, cello, piano, organ, singing and theory.

⁷⁰ In this category would be Zimmermann, Freda Marsden, Christabel Wells, Ethel Croucher, and Lucy Cook.

⁷¹ Electoral Rolls, 1908.

bass); and dentist (Thomas Riordan, violin).⁷² All this suggests orchestral players belonged firmly to the lower middle and upper classes of society; trained and skilled tradesmen, business men, and even some in professions. Most might be assumed to have had a cultural understanding, probably associated with an education and perhaps some substantial amount of money. A similar social background is reflected in the upbringing of many of the young unmarried women players: Nina and Doris McIntyre were the daughters of the surveyor, George McIntyre; Rubina Ballin was a member of a successful local cordial manufacturing family; Irene Morris was the daughter of the assistant secretary of the Post and Telegraph Department; Vera A'Court was the daughter of an accountant.

Players in the Musical Union and Orchestral Society orchestras

Without access to programmes for the first year of the newly-formed Christchurch Orchestra, it is not possible to determine which instrumentalists played for it and the Musical Union in 1908. However, an analysis of players in a concert by each organisation in the following year shows a significant number performed for both groups.

Table 6.3 **Composition of Christchurch orchestras, 1909**⁷³

Instrument	Musical Union	Orchestral Society	Players in common
Violins	23	23	10
Violas	3	5	1
'Cello	4	3	1
Bass	3	4	2
Flute	2	2	0
Oboe	2	1	1
Clarinet	3	3	3
Bassoon	-	2	0
Cornet	2	2	0
Horns	3	3	1
Trombone	3	3	0
Timpani	1	1	0
Harp	1	1	1
Other	1	1	0
Total	51	54	20

Allowing for the players in common (named in Table 6.4), there was an overall pool of at least eighty-five competent orchestral players available in Christchurch in 1909. This is a considerable increase from the thirty to fifty players estimated to be available at the end of

⁷² Electoral Rolls, 1911.

⁷³ Musical Union's first orchestral concert on 30 March 1909; Orchestral Society's concert on 9 July 1909.

the nineteenth century. It may be that the passage of time had allowed more people to learn instruments and become sufficiently competent to perform in an amateur group, an assumption supported by an increase in the number of instrumental music teachers within Christchurch. Wallace had been the major violin teacher resident in the city over a period of seventeen years. A number of his pupils are certain to have become advanced enough to form their own teaching practices; examples are Christabel Wells and Vere Buchanan.⁷⁴ While Wallace had left Christchurch in 1904, a new German violinist, Zimmerman, who had settled in Christchurch in the previous year, was attracting a number of pupils for violin, viola and ‘cello. Carl Bünz was also still active as a teacher at this time, and there is evidence that more and more instrumental music teachers were available.⁷⁵ Census data for 1886, 1896, and 1906, shows an increasing number of music teachers in the Canterbury province over this period; from 107 in 1886, 292 in 1896, to a total of 381 in 1906.⁷⁶

Table 6.4 lists players who were prepared to maximise their opportunities for orchestral work, and includes a number of musicians who played a major role in Christchurch music. Only two of these players, Barbour and Barker, had been in the Exhibition Orchestra. Most of these players were still amateur musicians, although some may have been active as teachers. A group of around fifteen players performed regularly at most, if not all, of the Musical Union orchestral concerts in this period. Notable among them were Marion Gibb (violin), G.H. Bonnington (oboe), Dan Sinclair (clarinet), and Andrew Barbour (horn).

⁷⁴ Buchanan advertised as “8 years pupil of Mr. F. M. Wallace.” *The Press* 30 January 1908, 9

⁷⁵ An analysis of newspaper advertisements, electoral rolls, and *Wises Directory* for this period reveals a growing group of teachers of orchestral instruments. They included Harry Melitus (violin), Edward Painter (violin), Lucy Cook (violin), Freda Marsden (violin), the Misses Matthews (violin), John Macleodsmith (violin), William Cullen (violin and ‘cello). Of these, only Cook and Marsden performed regularly in any local orchestra. Those who were more transient included Kahn (violin), Earnshaw (violin), and both White and Thackerary from the Exhibition Orchestra.

⁷⁶ New Zealand. Census and Statistics Dept. *Results of a census of the colony of New Zealand.. ...1886*. Part 7, p. 279; New Zealand. Census and Statistics Dept. *Results of a census of the colony of New Zealand.. ...1896*. Part 8, p. 291, 294; New Zealand. Census and Statistics Dept. *Results of a census of the colony of New Zealand.. ...1906*. Part 8, p. 360. Figures are not available for Christchurch by itself.

Table 6.4 Musical Union and Orchestral Society players in common, 1909

Name	Instrument
James Balfour	Viola
Rubina Ballin	Violin
Andrew Barbour	Horn
Lottie Barker	Harp
J.P. Blanchette	Clarinet
G.H. Bonnington	Oboe
Alice Brown	Violin
W.H. Corrigan	Bassoon/clarinet
Marion Gibb	Violin
F. Goodchild	Bass
Hubert L. Grigsby	Bass
Doris McIntyre	Violin
Nina McIntyre	Violin
G. Mulgan	Violin
Mrs Mulgan	Violin
Doris Russell	'Cello
Harriet G. Rutter	Violin
Florence Scapens	Violin
Dan Sinclair	Clarinet
Dorothy Wells	Violin

A number of the Union's orchestral players were given solo performing opportunities in the Union's concerts. These were usually in the form of chamber music or solo instrumental items, and introduced a number of talented performers to Christchurch audiences, including Doris McIntyre (violin), Doris Russell ('cello), Harriet Rutter (violin), Eve Pascoe (violin), Irene Morris (violin) and Dan Sinclair (clarinet). The last two performed at the third subscription concert in 1912, under King, and on this occasion it was with the benefit of orchestral accompaniment.⁷⁷

During this period, there was a substantial number of female players within the orchestra.⁷⁸ The second orchestral concert of 1907, for example, included eighteen females among the

⁷⁷ Morris performed the second and third movements from *Violin Concerto no. 9*, by de Beriot, while Sinclair gave the slow movement of Mozart's *Clarinet Concerto in A Major*. Morris was first a performing member of the Musical Union orchestra in 1906, and a regular member of the Christchurch Orchestral Society orchestra since at least 1909.

⁷⁸ The inclusion of female players within amateur performing groups was discussed by the music critic George Bernard Shaw, where he noted the increasing availability of able women violinists – "young ladies who can play much better than the average professional 'leader' of twenty years ago." A large number of amateur orchestral groups were active in London at the end of the nineteenth and early twentieth centuries, including the Royal Amateur Orchestral Society, the Stock Exchange Orchestra, the Strolling Players' Amateur Orchestral

total of fifty-two players.⁷⁹ They comprised 35% of the orchestra, all were string players, and they dominated the violin sections (85%). As Table 6.5 shows, women players continued to be a sizeable component of the player group, consistently providing about one third of the total performing strength and always concentrated in the string section and the violins in particular.⁸⁰

Table 6.5 Playing strength of the Musical Union orchestra, 1907 – 1912

Year	Women players				Total women	Total players	Women as % of orchestra total	Total violin players
	Violin	Viola	'Cello	Harp				
1907	16	-	1	1	18	52	35%	19
1908	15	-	1	-	16	47	34%	19
1909	15	-	1	1	17	51	33%	22
1910	14	1	1	-	16	54	30%	23
1911	13	1	1	1	16	53	30%	24
1912	12	2	1	1	16	52	31%	20

As had been the case with all its forbears, the Musical Union frequently experienced difficulty in mustering all the instruments required by some scores. Bradshaw noted at the end of 1908 that the orchestra still required a good viola player, that the double-basses needed strengthening, and that the attendance of the woodwind had been irregular. More specifically, a second clarinet was needed, as were two bassoons.⁸¹ In the following year, having acquired a bassoon player, this person was unavailable for a concert where the “*Clock*” *Symphony* (Haydn) was programmed; the important role of this instrument especially in the second movement had to be taken by a ‘cello.⁸² In the concert of April 1910, a clarinet was forced to cover the lack of a second oboe.⁸³ In the fourth subscription

Society, and the Imperial Institute Orchestra. While the Bohemian Orchestral Society, founded by T. Lamb Phipson, was noted as an all-male group, it is evident that female players were reaching a standard that admitted them to these amateur groups, if not as yet to the professional bodies. Without recourse to the concert programmes of these amateur groups, it is not possible to provide any detailed comparison of the extent to which other amateur groups included women within their playing complement. See: “The Amateur Orchestra” *World* 26 April 1893. Reprinted in *Shaw’s Music : the complete musical criticism*. Edited Dan L. Lawrence, 3 volumes. London: Max Reinhardt, The Bodley Head, 1981. volume 2, p. 867. Gillett, Paula. “Ambivalent friendships : music-lovers, amateurs, and professionals” In *Music and British Culture 1785-1914*, edited by Christina Bashford and Leanne Langley, 321-340. Oxford: OUP, 2000. p. 329.

⁷⁹ Numbers of players are taken from the second concert of the seasons from 1908 to 1912, and from the sole orchestral concert of 1907 on 28 August.

⁸⁰ This had risen from about 24% in 1896 (8/33), and compared with 11% in the International Exhibition Orchestra (6/53).

⁸¹ Minutes. 22 December 1908.

⁸² *The Press* 27 October 1909, 7

⁸³ Minutes. 4 April 1910.

concert of 1911, the orchestra was badly balanced through the absence of some players, in this case the horns being singled out for mention.⁸⁴ And again, in 1912, the orchestra was noted as being deficient in the number of strings it could muster.⁸⁵ In part, such problems may have been caused by the existence of the rival Orchestral Society but doubtless they were inherent in amateur orchestral endeavours and represent the fluctuating nature of the talent available. They were a constant restraint on repertoire and standards and one for which there could be no permanent solution.

6.4 Conclusion

The years 1907 to 1912 were vitally important for the development of orchestral playing in Christchurch. The Exhibition Orchestra had changed perceptions about the role and possibilities of an orchestra, and a continued subservient role within a choral society was no longer accepted. Unfortunately for the Musical Union, it continued to present the orchestra in a pre-1906 role. The formation of a rival orchestral body in 1908, within a year of the Exhibition's closure, and one that concentrated upon orchestral repertoire for all of its concerts in its annual series, provided a strong counter attraction for both players and audience alike. It was unfortunate, too, that in Bradshaw the Union had the wrong man to conduct its orchestra. Bradshaw, as an orchestral conductor, was not as focused nor as expert as had been Wallace; this reflected his obvious choral preference.⁸⁶ Neither was Bradshaw's relationship with the Musical Union Committee straightforward and smooth, and on a number of occasions his professional opinion had been overridden.

The orchestral programmes given by the Musical Union in the period 1907 to 1912 were characterised as erratic, being uneven in regard to quality of performance and repertoire. The high point was probably the first concert in 1909,⁸⁷ and the low point, as agreed by both newspaper critics, the fourth concert in 1911. Then *The Press* remarked that "The performances [of the individual items] by the orchestra may be described as somewhat uneven. First of all, they were at times not truly in tune, this remark even extending to the

⁸⁴ *Lyttelton Times* 11 October 1911, 9

⁸⁵ *The Press* 27 November 1912, 11

⁸⁶ A comment about the early orchestral concert in 1911, casts doubt even on Bradshaw's choral work. "For some reason best known to the gods, the orchestral concerts of the Christchurch Musical Union are generally the best. To venture a guess, even at the risk of a charge of gross heterodoxy, this is probably because Dr Bradshaw handles his instrumentalists much better than he does his choruses." *Lyttelton Times* 26 July 1911, 6

⁸⁷ "...one of the most successful concerts, taken all round, yet given by the Union." *The Press* 31 March 1909, 7

strings... The woodwind, containing not a few very good players, appears in combination often somewhat weak and laboured.”⁸⁸ The *Lyttelton Times* commented,

Quite apart from the fact that the orchestra was badly balanced, which is, of course, no reflection upon the players who were present, the various instruments were continually out of tune, there was an absence of cohesiveness, a total lack of sympathy, and a general ruggedness of conception that, coming from such an organisation, was not fair to the public.⁸⁹

This was the last orchestral concert of the Musical Union that Bradshaw conducted. Even with the new conductor, King, the orchestral concerts in 1912 did not show any marked improvement in quality, although the change of conductor, as well as the lack of rehearsal time were offered as possible explanations for the quality of these last few concerts.

After nineteen years in existence, the Christchurch Musical Union ceased. Looking back on the instigation of this Union, and the introduction of an extensive and innovative orchestral repertoire in its first eleven years, it is obvious that the fruitful and successful period of this body was due to the personality and work of Wallace.

⁸⁸ *The Press* 11 October 1911, 11

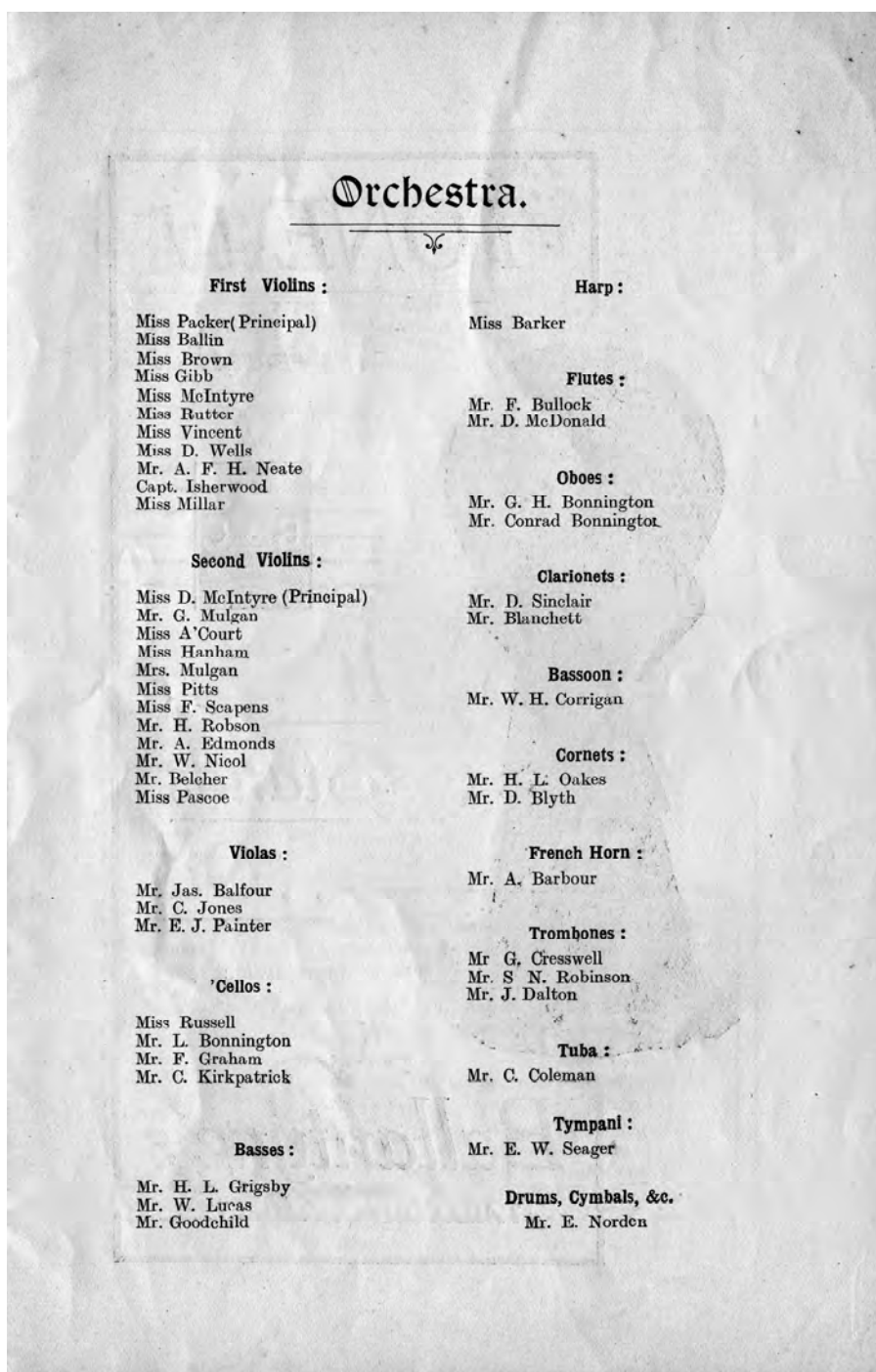
⁸⁹ *Lyttelton Times* 11 October 1911, 9

Table 6.6 Orchestral concert calendar in Christchurch, 1907 – 1912⁹⁰

	Union	Orchestral Society
1907	28 August 18 December 19 December	
1908	6 August 1 September 27 October	25 June 26 August 4 November 15 December
1909	30 March 28 September 26 October	28 April 9 July 14 September 23 November 8 December
1910	2 August 30 August 18 October	14 April 20 July 15 September 26 October 7 December
1911	25 July 21 August 10 October 19 December	3 April 24 May 2 August 29 November
1912	6 August 1 October 26 November	10 May 19 June 29 August 23 October 11 December

⁹⁰ The calendar does not include the Musical Union's choral concerts, but does show an increased number of concerts annually. Prior to the International Exhibition the number of orchestral concerts given in Christchurch during a year would rarely have exceeded four, even in 1900-01 with the combined activity of the Union and the Motett Society. From 1909 onwards this figure doubled to eight. The calendar also shows that orchestral concerts frequently were given in very close proximity, which obviously posed difficulties for players, and may also have had a significant effect on audience size. In three years, 1908, 1910, and 1911, concerts by each orchestra were only eight days apart.

Plate 6.1 Programme: Musical Union, 30 March 1909



Source: Canterbury Museum, ARC1991.82, Item 222

Chapter 7 Christchurch Orchestral Society (1908 – 1939)

This fourth manifestation of an amateur orchestral society in Christchurch is noteworthy for a number of reasons. With an active life span of thirty years it was the longest lasting of all of the amateur orchestral societies. It gave an enormous number of concerts. A total of around 138 far exceeds the combined total of concerts given by the previous three orchestral societies.¹ Its life span also saw a number of major musical developments in Christchurch. It faced the usual competition from rival societies, but it also faced challenges beyond those confronting earlier societies. The Orchestral Society encountered the arrival of moving pictures and the consequent establishment of cinema orchestras and the rise of professionalism. It also faced the advantages and disadvantages of radio broadcasting as it became established in the late 1920s. Broadcasting could offer support for local music groups and orchestras in particular through fees and relays of concerts. But its playing of recordings raised public awareness of a broader repertoire and standards of performance beyond local capabilities. On top of this, the Orchestral Society faced the local social consequences of a world war and a long economic depression.

The Christchurch Orchestral Society was a major influence in the development of orchestral playing and concerts in the city, but the role it played was quite different from earlier amateur orchestral groups. Each of these had usually been the only resource available at the time in Christchurch for orchestral players and music. But during the existence of this latest society, increased opportunities were available for both players and audiences to experience orchestral music, and for the players this included an increasing number of professional opportunities. For many players the role of the Orchestral Society was more in the nature of an initial step, prior to moving on to further study, or to employment in one or a number of the new professional groups. However, the Orchestral Society was always a group for local amateur players, more so than any of its predecessors, and this was reflected by a growing number of professional players choosing to not play in this group or take out membership.

¹ No official records have been found for the Orchestral Society; see Chapter 1 for an outline of sources investigated. In addition, a long-time conductor of the Orchestral Society revived in the 1950s, Stephen Delaney, confirmed that no earlier records were held by the later group. A large, but incomplete, set of concert programmes has been used, along with a very small number of annual reports. Most information comes from contemporary newspapers and journals.

On odd occasions though acknowledged professional assistance was provided by such players.

7.1 The orchestral concerts and reception

In January 1908, Benno Scherek arrived in Christchurch as part of the touring party with the soprano Alida Loman. As detailed in the previous chapter, a move to retain Scherek in Christchurch saw him proposed to replace Bradshaw as conductor of the Musical Union. The unsuccessful proposal generated considerable debate and ill-will in Christchurch musical circles. Nevertheless Scherek remained in the city, and in March there was news that an orchestra, initially named the Christchurch Orchestra, was forming under Scherek's leadership. Immediately the capacity of Christchurch to provide players sufficient to support two orchestras was questioned in a rerun of earlier debates.² Three months later the first concert of this new orchestra was given on 25 June in a packed His Majesty's Theatre.³

Scherek

Scherek, a Prussian-born pianist, arrived in Dunedin in 1880 as accompanist with the touring violinist Camille Urso.⁴ He remained in Dunedin until 1888 when he left for Melbourne. There he continued his musical career as a performer and teacher, with his pupils including the soprano Amy Castles and the pianist Una Bourne. He was also a conductor, most noted for a series of Saturday afternoon concerts in 1899 and 1900 given with an orchestra that he had formed. Numbering between forty-five to fifty players, this orchestra was led by the violinist George Weston, who was later to lead the International Exhibition Orchestra in Christchurch. The programmes were of a popular character and included many of the works that Scherek was to conduct with the Christchurch Orchestra. When he settled in Christchurch Scherek advertised for pupils, teaching piano, both advanced and elementary, as well as singing, which included interpretation and study of opera, oratorio and concert repertoire.⁵ Within his first year in Christchurch, in addition to teaching and conducting the Christchurch Orchestra, Scherek also became conductor of the Amateur Operatic Society,⁶

² See Chapter 6, p. 115

³ See the Letter to the Editor: *The Press* 13 March 1908, 9

⁴ Campbell, Margaret. *Music in Dunedin: an historical account of Dunedin's musicians and musical societies from the founding of the province in 1848*. Dunedin: Charles Begg, [1945]. p. 75

⁵ *The Press* 22 February 1908, 1

⁶ *The Press* 30 June 1908, 6

and the Ashburton Orchestral Society.⁷

The new organisation clearly wanted to avoid conflict with the Musical Union. It was claimed that the Christchurch Orchestra was formed to develop an understanding of light orchestral music, and in this respect would not clash with any existing organisations.⁸

Scherek himself was at pains to emphasise that this orchestra was not intended to compete in any way with the Musical Union orchestra, pointing out in an interview prior to the first concert that:

...an exclusively professional orchestra is quite out of the question as far as Christchurch is concerned, but a number of enthusiastic players have combined together to form the Christchurch Orchestra, with the object of producing orchestral music within the power of the organisation... we are making it a special point that players joining our ranks shall not sever their connection with any existing organisations for the purpose of joining... The Musical Union is an excellent organisation for the production of oratorio and the more severe style of music, whereas we propose to present purely orchestral music of a lighter character. One supplements the other, and far from being in opposition, the two bodies should be of great assistance to one another. The more popular music is made, the better for players all round.⁹

The two performances by the Christchurch Orchestra under Scherek were hailed as splendid successes, with the first described as being as “rendered with a precision and artistic completeness worthy of a much more practised combination.”¹⁰ The second concert built on, and even furthered, the expectations raised by the first, with programmes that were a mixture of orchestral, instrumental and vocal items. Scherek provided piano solos at each concert, while two members of the orchestra gave an instrumental item at the second.¹¹ The orchestral items were a mixture of mainly light, short, and popular pieces, but with a few of more length and substance. Notable items given their first Christchurch performance were *Symphony no. 4 “Italian”* (Mendelssohn), and the Overture *Hansel and Gretel* (Humperdinck). That Scherek conducted all items without a score, and that the orchestra tuning was not carried out on the concert platform drew specific comment. These are indications of the professional experience that Scherek brought to his role.

⁷ *The Press* 1 August 1908, 9

⁸ *The Press* 23 June 1908, 7

⁹ *Lyttelton Times* 24 June 1908, 8

¹⁰ *Lyttelton Times* 26 June 1908, 8

¹¹ George Bonnington (oboe) and D. Sinclair (clarinet) performed the duet “La Regata Veneziana” (Rossini).

Unfortunately for Christchurch, Scherek only gave two concerts with the orchestra before leaving Christchurch in early September for Adelaide, in order to take up another position with J.C. Williamson. Scherek was very disappointed by the amount of work he felt was required to provide a fertile background for the reception of orchestral music, and prior to leaving discussed his views with the local newspapers,

“I find,” he said, “that bridge, golf, hockey and other pastimes absorb so much interest in Christchurch that they interfere with a large number of serious students coming forward. There is plenty of talent here, but I think it would be better if there was a deeper love of music for its own sake, and not for the sake of the business it brings.”¹²

He also provided more revealing comments on the degree of musicality in the local society, as perceived by an “outsider” professional musician,

From what I can see here – and in this you differ from other centres – there is an absence of that camaraderie which is so necessary amongst musicians. An interchange of ideas amongst those engaged in teaching music would re-act most beneficially, not only in those whom they are instructing, but in the community as a whole. Nowadays there seems to be a want of this cohesion amongst musical people, which is very regrettable, and I hope that a change will come about soon.¹³

These views struck at the heart of the belief held in Christchurch that it was the most musical city within New Zealand.

Consolidation under Bünz, 1908 – 1913

Following the departure of Scherek, a meeting of the members of the orchestra decided that it should continue. Alfred Bünz was approached to become the conductor, and on 10 September 1908, he accepted the position.¹⁴

Bünz made a successful debut, giving the orchestra a firm, decisive style of beat, that kept the players well in control. The strings were noted as being strong – possibly a legacy of Wallace – and the brass as being good. At the last of the four concerts given in its first season the orchestra was found to be “...pleasantly balanced, with no markedly weak

¹² *Canterbury Times* 16 September 1908, 57

¹³ *The Press* 10 September 1908, 3

¹⁴ *The Press* 11 September 1908, 7

features, and ... steadily improving in combination; it is becoming more a coherent unit and less an aggregation of individual musicians.”¹⁵

Alfred James Bünz (1876 – 1950) was the second son of Carl Bünz, and received his initial musical education from his father and a local piano teacher, Max Hirschburg. At an early age he became a member of the Theatre Royal orchestra under his father, and also received organ tuition from George Tendall and Alfred Merton.¹⁶ In 1903 he travelled to Vienna, and studied pianoforte under Theodor Leschetizky,¹⁷ and was also guest conductor on several occasions in orchestral performances in London.¹⁸ Returning to Christchurch in August 1906, he became a violinist in the Exhibition Orchestra, and re-established his teaching practice at a studio in Chancery Lane. Bünz was the most influential conductor of the Orchestral Society, and had the longest association of any individual with this group.

Early in its second year, the Christchurch Orchestra was formed into a society, renamed the Orchestral Society and subscribers were called for.¹⁹ Subscriptions were fixed at £1 1s, providing four tickets to each of the four concerts given during the calendar year, or at 10s 6d for two tickets to each concert. Over one hundred names were immediately put forward as subscribers.²⁰ By early 1911 the Society had become recognised as one of the musical institutions of the city.²¹

From 1908 until 1913 Bünz conducted the Orchestral Society in all of its subscription concerts. Unfortunately he suffered from ongoing ill-health throughout his life, and at the end of 1913 resigned as conductor to take an extended trip to Europe. His influence upon the orchestral sound and style was particularly noted,

¹⁵ *Lyttelton Times* 16 December 1908, 8

¹⁶ *The Cyclopaedia of New Zealand: volume 3 - Canterbury*. Christchurch: Cyclopaedia Co., 1903. pp. 191-192

¹⁷ Leschetizky (1830 – 1915), a Polish-born pianist was a pupil of Czerny. Among his pupils was Paderewski.

¹⁸ Watson, Helen. “Music in Christchurch.” M.A., Canterbury University College, 1948. p. 148

¹⁹ *The Press* 17 April 1909, 10

²⁰ *The Press* 4 February 1909, 6. When the Christchurch Orchestra was formed in the previous year it was clearly stated to not be looking for subscribers or patrons. “The Christchurch Orchestra is not a business proposition in any sense. Its existence depends simply and solely on the enthusiasm of the players who constitute it. We do not appeal for subscribers or patrons and no one is being paid in connection with the work. The only expenses that have to be faced are in connection with the hiring of a practice-room and the purchase of a library. The orchestra will give performances as frequently as possible, to which the public will be admitted, and probably the money so received will be sufficient to meet the expenses.” *Lyttelton Times* 24 June 1908, 8

²¹ *Lyttelton Times* 4 April 1911, 8

“...[the Orchestral Society has] arrived at the stage when they play no longer as individuals, but as a thinking, compact body, acting and feeling as such, and thereby gaining much in efficiency, effect, and balance. They cultivate finer shades, even a pianissimo now and then; the crescendos and diminuendos are not at all times, but often artistically, graded; the brass no longer revels in riotous excess.”²²

The admirable personal qualities that Bünz brought to his musical leadership role were extolled at a farewell presentation in April 1914.

“With infinite tact, unselfishness and industry...Mr. Alfred Bünz had succeeded in moulding the young Society into a formidable body. At every new concert proofs were abundant of honest, strenuous labour, ably directed, and of fair progress.”²³

Expansion 1914 – 1915

It was fortuitous that an excellent musician appeared in Christchurch immediately following Bünz’s resignation. Walter Handel Thorley, a distinguished English musician, arrived in Christchurch in early March 1914, and straightaway assumed conductorship of the Orchestral Society.²⁴ His appointment brought a weeding-out and rearrangement of the orchestral personnel, an action that was thoroughly approved by the critics.²⁵ As a “new broom” he was accorded some latitude and could make changes that had possibly been recognised as desirable by the previous conductor, but which a local resident would have found difficult to implement or even have the credibility to carry out.

Thorley (1859? - ?) was born in Manchester, where his father was a member of the Hallé Orchestra, as well as choirmaster of Manchester Cathedral. His musical education included a period at the Leipzig Conservatory, where he studied piano and composition under Reinecke and Wenzel. Returning to England he had some compositions performed by the Hallé

²² *The Press* 9 October 1913, 7

²³ *The Press* 30 April 1914, 8. *The Sun* 30 April 1914, 9, also noted that during the interval a presentation of a purse of sovereigns was made to him on behalf of the Orchestral Society and other musical organisations to which he had contributed. Bünz had conducted the Christchurch Musical Society, the Liedertafel, the Madrigal and Glee Society, the Savage Club Orchestra, and the Roman Catholic Cathedral choir.

²⁴ *The Press* 9 March 1914, 6

²⁵ *The Press* 30 April 1914, 8. And also, *The Triad* 22 no. 2 (1914): 245. While the approval for this action from the critic in *The Press* may appear contradictory to the earlier comment, further detail in the review clarifies this: “But one could not help recognising that, to use a paradox, their weakness lay in their strength. More than a year ago it was pointed out in these columns that the time had come when a judicious pruning of the personnel should be taken in hand. It proved too shocking a suggestion for the kindly, quasi-paternal feelings of their head. And thus upon Mr. Thorley’s shoulders fell at once a responsibility, the execution of which must have been both hateful and distressing to him.”

Orchestra, with which he also appeared as soloist and conductor. He conducted and performed with a number of other orchestras in London, America and Germany, and was noted as a “fine conductor and clever composer” in connection with the Philharmonic Society of London.²⁶ In addition to his expertise with piano and orchestral conducting, he was an organist of distinction.²⁷

Thorley conducted a total of twenty concerts in the fifteen months he was in Christchurch. Eleven of these were held on Sunday – a regular series of “patriotic” concerts – which were a vehicle to raise funds toward the war effort. The first Sunday concert took place on 8 November 1914 and provoked an outburst of protest in the newspapers over the next few weeks. There were, however, many supporters of Sunday concerts, with one correspondent succinctly outlining where the protest was from,

We recognise their handiwork in their futile attempts to impose their Bible-in-Schools propaganda upon an unwilling people, and to force prohibition upon a sober community. Having failed in these objectives, they are turning their attention to the suppression of the excellent Sunday concerts given by the Orchestral Society, and we are confronted with the spectacle of a solid phalanx of our most virulent “wowsers” endeavouring to hustle an already wowser-ridden Council into submission to their will.²⁸

Despite having to restructure the orchestra Thorley made an immediate impression with his obvious ability,

We have every reason for forging golden chains to hold Mr. Thorley, for since the days of the late Mr. F. M. Wallace, it is no disparagement to his predecessors to say no one has proved his qualification for the post of orchestral conductor in an equally high degree. None but those grown up and matured in intimate intercourse with fine orchestras could attain it.²⁹

“Golden chains” were not forthcoming from Christchurch’s supporters of music, and Thorley left in May 1915 to fulfil engagements as an organist at the Panama-Pacific Exposition held in San Francisco. Interviewed before leaving, he gave reasons for his departure that were very similar to those previously expressed by Scherek, prefacing his remarks with a pointed comment on the poor attendance of players at rehearsals. He saw players lacking the “higher

²⁶ Foster, Myles Birket. *The history of the Philharmonic Society of London 1813-1912*. London: John Lane Ltd, 1912. p. 466

²⁷ *The Press* 9 March 1914, 7

²⁸ *The Press* 12 February 1915, 9. Written by “A Lover of Music.”

²⁹ *The Press* 30 April 1914, 8

ideals” of enthusiasm and a desire to strive for perfection. The players in turn saw him as being too meticulous and setting too high a standard. In Thorley’s opinion Christchurch lacked musical leaders, but he saw material in the city for a “really fine orchestra.”³⁰ His contribution over fifteen months was well summarised in the end-of-year review of Christchurch music,

He reconstructed the Orchestral Society and made it a combination which any Australasian city might be proud to claim as its own. Under Mr. Thorley’s direction orchestral work in Christchurch reached its highest point. He proved a master hand in all respects. Not only did he eliminate weaknesses in the playing personnel, but he gained the support of several leading local instrumentalists, particularly in the string section. He also had command of expert brass performers, and the combination was a happy one. Musical critics and enthusiasts will long remember with pleasure the excellent performance of Tschaikovsky’s “1812” overture under his direction. It was the greatest effort in the long history of amateur orchestral societies of the city, and was also the most successful. Mr. Thorley also had the happy knack of gauging public taste, consequently his programmes invariably proved popular.³¹

Worsley and the “deplorable spilt”

Thorley had been conductor of both the Orchestral Society and the choral Musical Society. When he left in mid 1915, Alfred Worsley became the Orchestral Society’s conductor while the Musical Society reverted back to Bradshaw’s direction. Worsley, however, gave only three concerts with the Orchestral Society; the third and fourth subscription concerts in October and December, and an additional fund-raising Sunday performance for the Red Cross Society. It was unfortunate for Worsley that he followed Thorley: the Orchestral Society concerts he directed were noted as settling down into a “sobriety and paucity.”³² There was also disquiet about the content of programmes and the standard of playing under his direction.³³

Worsley (1877? – 1956) had arrived in Christchurch from England in 1911 as the assistant organist to the Christchurch Cathedral Organist, Bradshaw. He had been conductor of the Musical Society in 1913 following on from Bradshaw, until the arrival of Thorley in 1914. In 1916 at the annual general meetings of the Musical Society and the Orchestral Society,

³⁰ *Lyttelton Times* 14 May 1915, 4

³¹ *Lyttelton Times* 31 December 1915, 5

³² *The Press* 6 October 1915, 10

³³ *Lyttelton Times* 31 December 1915, 5

Worsley was not elected in any official capacity. Bünz had returned from overseas and was elected conductor of the Orchestral Society,³⁴ and Bradshaw was again elected conductor of the Musical Society.³⁵ As a direct result of these changes in conductors Worsley formed the all-male Christchurch Symphony Orchestra early in 1916, taking with him a number of players from the Orchestral Society.³⁶ This action was seen as a deplorable split, and singularly ill-timed and ill-advised.³⁷

Bünz returns, 1916 – 1920

The ranks of the Orchestral Society at its concert in 1916 showed the damage caused by the new rival orchestra. Experienced players were missing but newcomers would prevent total collapse.

“...we are not yet seriously threatened with an Eve-less orchestral Eden. Doubtless the defection of some of the leading male members has temporarily inflicted a heavy blow upon the Society, but there seems a fair prospect of others growing into their places, as they have fairly started in doing last night.”³⁸

Seventeen Society players elected to play in both orchestras.³⁹ But the absolute loss of a further thirteen players was no minor matter, and throughout the year the Orchestral Society suffered particularly from the move of some principal wind players to the Symphony Orchestra, “Some of the wood wind and brasses lack confidence yet, bereft of their former leaders, especially in solo parts; it is a weakness time will cure.”⁴⁰

The return of Bünz to face the rather dire situation was greeted with enthusiasm amounting almost to relief. From his time abroad he was seen as having gained in experience, shown at his first concert by an increased grasp and control over the orchestra.⁴¹ Straightway he introduced a number of items new to Christchurch at this concert, and under the circumstances the concert was hailed as a success. Bünz’s return signalled ongoing praise for the quality of the programmes presented and the continued improvement of the orchestra

³⁴ The Orchestral Society Annual General Meeting was on 1 March 1916.

³⁵ Musical Society Annual General Meeting on 14 March 1916.

³⁶ See Chapter 8 for a detailed discussion of the Christchurch Symphony Orchestra.

³⁷ *The Press* 27 December 1916, 3

³⁸ *The Press* 22 June 1916, 9

³⁹ See Table 7.12. Eight were string players; four wind players; four brass players, and one timpani player.

⁴⁰ *The Press* 11 December 1916, 10

⁴¹ *The Press* 22 June 1916, 9

until his resignation late in 1920. “Since Mr. A. J. Bünz has resumed command, every concert has surpassed in merit the preceding performances; there is conspicuous a firmer grip and increasing life and spirit...”⁴²

Not only was his musical experience and skill noteworthy, but also his ability to foster players, and to select music which was well within the ability of the group.⁴³ His enthusiastic and indefatigable nature lay behind his success in merging the uneven talents of an amateur orchestra into an artistic body.⁴⁴

He saw out the rival Symphony Orchestra and enjoyed the return of some former Society players to the fold.

Since their last appearance, the Orchestral Society, conducted by Mr. Alfred Bünz, have considerably increased the ranks of their string-body, and there is no reason why within measurable time the full strength of former years should not be recovered. Now that rivalry between the two bodies has ceased, it would be a grateful act on the part of some members belonging to the late Symphony Orchestra to return to the fold.⁴⁵

Fill-in conductors, 1921 – 1923

With the departure of Bünz to the Crystal Palace Theatre at the end of 1920, the Orchestral Society began a three-year period in which two conductors took the helm for short periods; Alfred Sutton for one year and Harry Glaysher for two. During these three years there was a notable decline in the standard of playing. This was less a criticism of either conductor, but more a natural result that rapid changes in conductor had upon an amateur orchestra, and threw the stability of Bünz’s tenure and the ensuing benefits for the orchestra in high relief. Unfortunately these changes also coincided with the move of a number of players to the theatre orchestras, leaving gaps in the Orchestral Society which were filled by new, younger instrumentalists, often to the detriment of the standard of playing. A notable lack of clarity

⁴² *The Press* 25 October 1917, 8

⁴³ *The Press* 28 October 1920, 8. “Mr. Bünz’s sound policy still avoids loading his orchestra with weary tasks, to which adequate preparation and steady attendance of members cannot be given, and favours works well within their means, including some which has undergone a steady process of perfecting and refining.” For example in the two seasons of 1919 and 1920, Bünz repeated performances of the light works; “March” from *Cleopatra* (Mancinelli) three times; *Petite Suite de Concert* (Coleridge-Taylor) three times; and *Scènes Pittoresques* (Massenet) two times. Repetition was not limited to light works; *Egmont Overture* (Beethoven) two performances; and *Symphony in d minor* (Franck) twice also.

⁴⁴ *The Press* 9 December 1920, 7

⁴⁵ *The Press* 10 June 1920, 8. At least five instrumentalists returned on a regular basis: Schmidt (oboe); Glass (horn); Laurie (trombone); Partridge (violin); and Hay (flute).

and cohesion marred performances,⁴⁶ and intonation also suffered through ineffective tuning.⁴⁷

In early 1923 the Orchestral Society and the Royal Christchurch Musical Society reached an agreement that the Orchestral Society provide the accompaniment to the Musical Society's choral works.⁴⁸ On appointment as conductor of the orchestra at the Queen's Theatre in September 1923, Glaysher severed his connection with the Orchestral Society.⁴⁹ Once again the fortuitous arrival of a musician from overseas filled the gap. Angus Gunter reached Christchurch from London in September 1923 armed with notable credentials as a violinist and orchestral conductor and was immediately appointed conductor of the Orchestral Society.⁵⁰

Gunter, 1923 – 1928

Gunter (1887 – 1955) was conductor of the Orchestral Society for two periods; from late 1923 to 1928, and again in 1932. He was born of German-English parents, and received his early education in Dresden. He then undertook advanced violin studies with Henri Petri – well known as a pupil of Joachim – and Leopold Auer in St. Petersburg.⁵¹ Settling in Christchurch in late 1923 he established himself as a violin teacher, while his wife taught piano.⁵² In addition to conducting the Orchestral Society, Gunter also directed the orchestra at a local high school, St. Andrews.

The impact of Gunter upon the orchestra was immediately noticeable.

Under Mr. Angus Gunter it would appear that the orchestra has taken on a new lease of life. It is playing now as it has not played for some years and there is a noticeable absence of what may be termed “individual” playing.⁵³

A year later his work was still highly appreciated,

⁴⁶ *Lyttelton Times* 22 September 1921, 11

⁴⁷ *Lyttelton Times* 17 November 1921, 11

⁴⁸ *The Press* 2 April 1923, 6. See also Chapter 8, pp. 194-195 for a discussion of this role carried out by the Christchurch Symphony Orchestra in 1916.

⁴⁹ *The Sun* 6 September 1923, 3

⁵⁰ *The Sun* 13 September 1923, 3

⁵¹ *Music in New Zealand* 10 May 1933, 6. Dutch-born Petri (1856-1914) and the Hungarian Auer (1845-1930).

⁵² Hilda Gunter (née Salmond) had been a pupil of Teresa Carreño, and was possibly a relative of Charles Francis Salmond (1870-1933), who was appointed Professor of Philosophy at Canterbury University College in 1914.

⁵³ *The Sun* 13 December 1923, 18

Of the painstaking nature of Mr. Angus Gunter's training, one cannot speak too highly, even if it is not always possible to see eye to eye with him in his interpretations. The balance is now better than it has been for years past, and a rearrangement of the players has resulted in a marked improvement in the tonal effect of the ensemble playing.⁵⁴

As had been demonstrated earlier by Wallace, Scherek, and Thorley, a conservatoire-based music education followed by extensive performing experience provided an undeniable high level of skill, professionalism and credibility. These qualities were evident in the musicianship, rigour and application that Gunter brought to his role as conductor.

His conducting style was noted as being most useful to the players, "His beat varies incessantly with the required expression, rousing the players by his energy or subduing them by gentle manual direction."⁵⁵ Not only was accurate timekeeping achieved with his conducting, but he imparted "understanding on the part of his players. He knows how to illustrate the character and convey the atmosphere of his music."⁵⁶ Other major points of excellence were his ability to produce a true orchestral pianissimo⁵⁷ and to have the orchestra work as a homogenous unit to produce excellent tone, balance and interpretation.⁵⁸ Gunter gained the respect and support of his players⁵⁹ and was able to work "wonders with them."⁶⁰ Throughout the first term of his conductorship, critics generously applied "studious,"⁶¹ "expert" and "fastidious"⁶² to his work.

After five years of work with the Society it was felt that "under Mr. Angus Gunter, the Orchestral Society has reached the highest artistic standard of its career, and seems at last to be gaining some measure of public appreciation."⁶³ While there may have been an increase in public appreciation of its artistic standards, the Orchestral Society was at a low point in its existence, and in 1928 its public support reached crisis proportions. In May of that year an awareness campaign was started by *The Sun* newspaper to alert the public to the real

⁵⁴ *The Sun* 18 September 1924, 10

⁵⁵ *The Press* 22 November 1923, 12

⁵⁶ *The Press* 15 May 1924, 14

⁵⁷ *The Sun* 11 September 1924, 5

⁵⁸ *The Sun* 10 September 1925, 2

⁵⁹ *The Press* 2 December 1926, 12

⁶⁰ *The Sun* 23 June 1927, 5

⁶¹ *The Press* 8 September 1927, 7

⁶² *The Press* 8 December 1927, 2

⁶³ *The Sun* 20 September 1928, 2

possibility of the collapse of the Orchestral Society. The discussion focussed on the society's difficulties in meeting its expenses; rent of a practice room; rent of a hall for three concerts a year; advertising; and the hire of pianos for soloists and vocal accompaniments. It was noted that the society was keeping its head above water only through a loan from a woman supporter, and that any music new to its repertoire was available only through the good will of similar orchestral societies throughout New Zealand.⁶⁴

The Society's financial anxiety was not new. It was there four years earlier in the Annual Report following the 1924 season.⁶⁵ During that year Bünz had made a personal gift of £35 to the Society, and each member of the Society was requested to solicit at least one new member.⁶⁶ In early 1925, the difficulties facing the Orchestral Society were cause for discussion in the correspondence columns of *The Press*.⁶⁷ A vigorous campaign during 1925 resulted in a "substantial" number of new subscribers, and increased optimism was noted in the Annual Report for this year.⁶⁸ Nevertheless, the gross proceeds from the three concerts given in 1925 totalled only £44, while expenditure for the concerts was 300% larger at £120. However, 1926 was noted as "one of the best for several years past," with the Society in a sound financial position, the concerts well-attended, and the programmes highly appreciated.⁶⁹

The Annual General Meeting that summed up the 1927 year was held on 11 July 1928. Prior to this, the much awaited Municipal Hall was opened⁷⁰ with two nights of concerts. That these took place without any contribution from the Orchestral Society aroused some

⁶⁴ "An urgent appeal. Orchestral Society needs greater public support. Fine orchestra in danger." *The Sun* 17 May 1928, 14

⁶⁵ The Annual General Meetings of the Orchestral Society heard retrospective reports on items played, membership levels, and a presentation of the financial accounts. They generally covered the previous calendar year's activity, but comment was often made about proposed programmes for the new year, and new officers were elected.

⁶⁶ *The Press* 5 March 1925, 14

⁶⁷ "The support accorded to the Christchurch Orchestral Society through the medium of their subscribers' list is also very poor and wholly unworthy a city of this size." *The Press* 21 March 1925, 8. And later in the same year. "Christchurch people are keen to get the 'good stuff,' but they won't pay for it.

The Christchurch Orchestral Society is an example. Although that Society presented excellent programmes, it found it a difficult matter to secure sufficient subscribers. In Wellington people came forward and gave big grants towards such an institution, but it would be impossible to get them to do it here." *The Press* 1 July 1925, 8

⁶⁸ *The Press* 13 April 1926, 14

⁶⁹ *The Press* 14 April 1927, 18

⁷⁰ Seating 1200, the Municipal Concert Hall (later to be called the Civic Theatre) was opened by the Mayor of Christchurch, J.K. Archer, on 17 March 1928

controversy.⁷¹ Unfortunately, the Orchestral Society's later use of the Municipal Concert Hall came at a cost. Its use added £30 to the Society's annual expenses.⁷²

After the extensive discussion of the difficulties facing the Orchestral Society, it was noted in September 1928 that another sixty subscribers had joined.⁷³ Despite this increase in support, the obvious popularity he enjoyed, and the musical benefit he provided, Gunter resigned early in 1929 to return to England. This followed a refusal to allow him six rehearsals for a performance of Schubert's *Symphony no. 9, "The Great."*⁷⁴ He left Christchurch in April 1929, following a presentation at the Society's Annual General Meeting.⁷⁵ In a farewell speech Dr Hight, on behalf of the members of the orchestra, said,

...Mr. Gunter's thoroughness and the extreme amount of work he put in when preparing for rehearsals were outstanding characteristics. He also had shown remarkable forbearance and tolerance towards all members. They all had developed a sincere admiration for their conductor and all appreciated in the very highest degree the work he had done for the Society.⁷⁶

Even as the old conductor was farewelled, a new conductor, Oddone Savini, was elected at the same meeting.

⁷¹ *The Press* 20 March 1928, 10. "...all the musical societies, with the regrettable exception of the Orchestral Society, have agreed, at considerable inconvenience, to contribute severally programmes of their own, occupying two nights in all."

⁷² The rental for this hall for performances was £15 per night, and local organisations received a 20% discount, less a further 10% for a season of three consecutive nights or longer. Evening rehearsals were £2 10s; while afternoon or morning rehearsals were £1 1s. Additional charges were imposed for additional lighting and for cleaning. *The Press* 10 April 1928, 8

⁷³ *The Sun* 13 September 1928, 14

⁷⁴ Page, Frederick, John M. Thomson, and Janet Paul. *Frederick Page : a musician's journal, 1905-1983*. Dunedin: Printed and published by J. McIndoe Ltd, 1986. p. 42

⁷⁵ *The Press* 11 April 1929, 11

⁷⁶ *The Press* 11 April 1929, 11

Plate 7.1 Programme: Christchurch Orchestral Society, 17 September 1924

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CONDUCTOR—MR. ANGUS GUNTER

CHORAL HALL, Wednesday, Sept. 17th.

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Source: Macmillan Brown Library, University of Canterbury.

Plate 7.2 Christchurch Orchestral Society: 1928



Source: Macmillan Brown Library, University of Canterbury. CP 4055

This photo was taken at the concert on 5 December 1928. The conductor is Angus Gunter, and a number of players can be identified using the seating list from the concert programme for this concert.

Front desk of first violins: Thomas Riordan (leader), Mrs C. Wilson; second desk: Irene Morris; Mrs Ernest Cordery; third desk: James Hight, Mrs J. Wickenden. Second violins have Joan Carter as leader. Violas are lead by Joseph Mercer, with T.W. Dent immediately behind him. Harold Beck is the lead 'cellist, with Charlotte Carter on his right. The solitary bassoon player is J.T. Sinclair, while the two horn players are D. Glass and D. Blyth.

Note also the string seating arrangement; first and second violins opposite each other, providing an anthiphonal effect.

Savini, 1929 – 1931

Savini had arrived in Christchurch from India, but received his musical education in Florence. He was an operatic composer, conductor and instrumentalist of ability, as well as a literary contributor to aspects of music.⁷⁷ He was conductor of the Society for three years, and his final concert in November 1931, prior to his departure to another position in India, was an all-Mozart programme. His skill as a viola player led to the formation of a string quartet.⁷⁸

Savini made a successful debut which promised to maintain the high standards set by his predecessor.⁷⁹ Unfortunately, by the last concert of 1929, concerns not heard since 1921 were aired about poor intonation, and the ability of some players to take their place in the orchestra was questioned.⁸⁰ However, throughout his tenure Savini provided excellent preparation for each concert, always with “conspicuous care and good taste.”⁸¹ His last concert with the Society was noted as the best given by the orchestra for some time.⁸²

Return of Gunter, 1932

While overseas for three years Gunter had attended master classes in conducting by Felix Weingartner and also spent a year in Switzerland studying privately with him. Upon returning to Christchurch in early 1932 Gunter was again appointed conductor of the Orchestral Society, and also played an important role in the formation of the Laurian Club.⁸³ He resigned from the Orchestral Society at the end of the 1932 season of three subscription concerts.⁸⁴

⁷⁷ *Radio Record* 13 September 1929, 7

⁷⁸ The quartet was: Arthur Gordon (first violin); Gladys Vincent (second violin); Oddone Savini (viola); and Francis Bate (‘cello). They performed at the third Orchestral Society concert in 1929. When they gave performances later on, they had called themselves the “Christchurch String Quartet”.

⁷⁹ *The Sun* 19 September 1929, 15

⁸⁰ *The Sun* 12 December 1929, 4

⁸¹ *The Press* 11 September 1930, 8

⁸² *Music in New Zealand* no. 9(1931): 161

⁸³ This was a new chamber music and orchestral society in Christchurch. Gunter played first violin in a string quartet for a number of its performances and also gave a performance of a Bach violin concerto. See Chapter 12 for a detailed account of this group.

⁸⁴ He continued with the Laurian Club until his return to Munich in May 1934. *Christchurch Times* 23 April 1934, 9

The first concert conducted by Gunter in 1932 received reviews that indicate very clearly the reasons for the high regard in which he was held,


Listening to the Orchestral Society last evening at the opening of its 1932 season at the Radiant Hall it was difficult to realise that it was the same body of former seasons. It had life, vision, and a breadth of conception – it was an orchestra, not a band of individualists.

Analysing the personnel of the orchestra, one found that there were many newcomers. The first and second violins had been kept at about the same strength, but the ‘cellos and violas had each been increased from four to seven. The remaining instruments were numerically the same. But the entirely changed performance was not the result of this better balance alone. It was directly traceable to the brilliant conducting of Mr. Angus Gunter.⁸⁵

⁸⁵ *The Sun* 16 June 1932, 16

Plate 7.3 Advertisement: Christchurch Orchestral Society, 1931

The
Christchurch
Orchestral Society
under the conductorship of



Professor Oddone Savini

*will present their second Concert
of the 1931 Season on relay
from 4YA on August 28*

Source: Alexander Turnbull Library, Wellington, New Zealand. *Radio Record* 21 August 1931, 3


The *Radio Record* was in error in this advertisement; the relay was through 3YA.

Plate 7.4 Programme: Christchurch Orchestral Society, 14 September 1932

CHRISTCHURCH
Orchestral Society
(INCORPORATED)

SEASON 1932 ❖ ❖ SECOND CONCERT

RADIANT HALL, Wednesday, September 14, 1932



OFFICE-BEARERS 1932

PATRON:
PROFESSOR JAMES SHELLEY.

PRESIDENT:
MR. E. A. HORNE.

VICE-PRESIDENTS:
D. G. SULLIVAN, Esq., DR. HIGHT, DR. P. STANLEY FOSTER, MRS J. H. JARMAN, Messrs F. C. RAPHAEL, H. B. LOUGHNAN, W. KIDSON, T. W. DENT, ALFRED J. BUNZ, L. J. TAYLOR.

COMMITTEE:
REV. FATHER MACDONALD, M. E. WITHERS, W. HAY, J. SCOTT, C. SMITH, R. WOOLCOCK, A. E. WILLYAMS.

CONDUCTOR:
ANGUS GUNTER.

TRUSTEES:
MESSRS. E. A. HORNE, F. C. RAPHAEL, J. D. JARMAN.

HON. AUDITOR:
MR. H. B. BEST, F.P.A. (N.Z.) F.I.A.N.Z.

LEADER OF ORCHESTRA
MR. T. D. KORDAN.

HON. LIBRARIAN:
MR. H. W. PERRYMAN.

HON. SECRETARY AND TREASURER:
G. C. WILKINSON, C/o. The Bristol Piano Co. Ltd.

Printed by Simpson & Williams Ltd., 228 High Street, Christchurch. 2470

Source: Macmillan Brown Library, University of Canterbury.

Last years of the Society, 1933 – 1938

After the second departure of Gunter, the conductorship nominally reverted to Bünz, but his continued ill-health required guest conductors on many occasions. For these six years Glaysher, Jamieson, and Will Hutchens were used in addition to Bünz.

At the last concert of 1933 some promise was noted in the orchestra's performance, and the next year's concerts were looked forward to with anticipation.⁸⁶ However, by 1935 the quality of items chosen for programmes was cause for criticism, while the standard of playing was on a steady decline, with a disappointing sound resulting from the use of players with limited instrumental technique.⁸⁷ The next year, with Hutchens as guest conductor, greater possibilities for the orchestra were again hopefully voiced, but a lack of unanimity and precision contributed to another disappointing concert.⁸⁸

The first concert of 1938 attracted only a very small audience, and it was questioned whether the broadcast of the first half was a possible contributory factor.⁸⁹ The second concert again raised issues of technical competency for a number of the players.⁹⁰ And, for the last concert in November, the programme included a major contribution of choral works by a local group, the Christchurch Orpheus Choir. This was the last public concert by the Christchurch Orchestral Society.

At the last reported Annual General Meeting, that covering the year 1938, it was decided that,

... public concerts be discontinued: that endeavours be made to hold together the players and subscribers and to give private concerts; that the services of the society be made available for public charity concerts sponsored by others; that an annual membership fee be payable by all players.⁹¹

⁸⁶ *Christchurch Times* 23 November 1933, 5

⁸⁷ *The Press* 29 August 1935, 3

⁸⁸ *The Star-Sun* 28 May 1936, 3

⁸⁹ *The Press* 21 July 1938, 4. Broadcasting part or all of some Orchestral Society concerts began in 1926. See p. 161.

⁹⁰ "...inadequate technical control of their instruments, and still more because their sense of accurate timing is so undeveloped." *The Press* 29 September 1938, 4. It also should be noted that for the first concert the orchestra had been bolstered by the addition of six members of the 3YA Orchestra.

⁹¹ *The Press* 15 April 1939, 9

These measures notwithstanding, the Christchurch Orchestral Society to all intents and purposes ceased to function. It was not until the 1950s that a similarly-named body was resurrected in Christchurch. This too was a purely amateur performing group but appears only to have had a name in common with the fourth orchestral society.

Subscriber support

An investigation of subscriber support may assist in providing possible reasons for the demise of this Society.

Table 7.1 Christchurch Orchestral Society subscriber numbers

Year	Maximum	Loss or gain from previous number
1908	No programmes available	
1909	184	
1910	Programmes in this year did not list subscribers	
1911	Programmes in this year did not list subscribers	
1912	No programmes available	
1913	251	+ 67
1914	238	- 13
1915	239	+ 1
1916	211	- 18
1917	155	- 84
1918	156	+ 1
1919	204	+ 48
1920	231	+ 27
1921	197	- 34
1922	165	- 32
1923	171	+ 6
1924	156	- 15
1925	269	+ 113
1926	265	- 4
1927	250	- 15
1928	283	+ 33
1929	283	0
1930	245	- 38
1931	217	- 28
1932	184	- 33
1933	181	- 3
1934	124	- 57
1935	101	- 23
1936	91	- 10
1937	90	- 1
1938	95	+ 5

As can be seen in Table 7.1, the number of subscribers varied considerably throughout the thirty year period of the Society. There appears to have been a steady rise in the number of subscribers until the departure of Bünz in 1913. But even the increased vigour and frequency of concerts that came with Thorley did not produce any noticeable increase in numbers. Indeed, the impact of the war was reflected in a marked decrease of subscribers up until 1918, an effect which may have been exacerbated by the commencement of the rival Symphony Orchestra in 1916. However, this decline was followed by a surge of numbers in 1919 and 1920 with a return to normality after the war. With the departure of Bünz to the Crystal Palace at the end of 1920 and a series of stand-in conductors, numbers again declined, and were 171 when Gunter arrived in 1923. In 1924 a new category of subscription, that of junior member, became available “to the senior scholars of the public schools and all scholars of secondary schools at a nominal fee of 2/6 per annum.”⁹² While numbers in this category were never large, it was a very forward-looking policy aimed at fostering an interest in orchestral music among a potential future support base.

Despite the financial crisis⁹³ faced by this Society in early 1928, the subsequent support campaign in the local press may be the reason for the Society achieving its largest number of subscribers (283) in this year.⁹⁴ But even with this increase it is likely that the expenses associated with providing three concerts each year were such that they were not being met by the combination of subscriptions and income from the concerts. This was despite the fact that 1928 and 1929 saw the end of most of the cinema theatre orchestras, thus making the local amateur orchestral society once again the main source of live public orchestral concerts.⁹⁵ By 1931 existing subscribers were exhorted to gather in at least one subscriber each, this being “vitaly necessary” for the Society to continue.⁹⁶ It also became a common

⁹² *The Sun* 8 May 1924, 3

⁹³ See pp. 149 – 151.

⁹⁴ This number included four “corporate” subscriptions, as well as the Catholic Bishop of Christchurch, and the visiting pianist Benno Moiseiwitsch. However, the claim of sixty new subscribers in this year (p. 151) is not borne out by the figures taken from the subscriber lists contained in the Society’s concert programmes.

⁹⁵ It is interesting to note that in 1929, a new orchestra was formed in Wellington, the Wellington Symphony Orchestra. It was stated to be the “first symphony orchestra to be formed in New Zealand,” a claim seen to be manifestly incorrect. However, it started with a membership of one hundred and fifty subscribers, and had three hundred as its objective. (See *Radio Record* 1 March 1929, 6). At the same time support in Auckland for the Bohemian Orchestra was claimed to number 600 subscribers. (See *Radio Record* 26 April 1929, 6). This indicates that support for orchestral music, 1929, was in its ascendancy in other major cities of New Zealand, but on the decline in Christchurch.

⁹⁶ *The Press* 26 February 1931, 9

theme for each succeeding year until the Society was forced to cease public concerts at the end of 1938. By then subscribers had sunk to a low of ninety; a reduction of nearly two thirds over a ten year period. The lists of subscribers show that there were many loyal, long-standing supporters of the Society, and it was noticeable how many came from the professions, and particularly the university.⁹⁷

Orchestral Society and broadcasting

The Orchestral Society first encountered the new technology of wireless broadcasting in 1926 when the local broadcasting station, 3YA, began operating in September. From time to time, a part of the station's evening hours was devoted to live relays of public concerts given by local musical societies.⁹⁸ The first occasions for the Orchestral Society were the "broadcasts" of their second subscription concert of 22 September and their third subscription a couple of months later. Both concerts were relayed in full. But after such a promising start, the use of relays declined over the next two years. Only one half of one concert in 1927, and a second half of each of the three concerts in 1928 were broadcast. No concerts were broadcast in 1929, but in the following two years all of the subscription concerts were relayed in their entirety. At this time broadcasting authorities were still coming to grips with the technology's capabilities, assessing the talent that was available, and addressing the question of what listeners wanted to hear.

While there were concerns that such broadcasts would result in smaller audiences at those concerts which were relayed, the Society benefitted from a donation of £15 from the Broadcasting Company for each concert broadcast.⁹⁹ In 1930 such donations enabled the Society to end the year with a credit balance. Next year the Society again acknowledged the financial support of the Broadcasting Company,¹⁰⁰ while in 1932, the Company provided most of the honorarium for the conductor.¹⁰¹

⁹⁷ In 1928 these were Professors Condliffe, Campbell, Powell, Shelley, and Steele. Also subscribers were Doctors Hight and Denham.

⁹⁸ Before recording technology was readily available, a "relay" was the live broadcast from a venue other than the usual broadcasting studio.

⁹⁹ *The Press* 29 May 1930, 5. A fuller discussion of the growth of broadcasting and its support for music is to be found in Chapter 11.

¹⁰⁰ *The Press* 19 February 1931, 6

¹⁰¹ *The Press* 22 February 1932, 15

When the Society ceased to give public concerts, a brief correspondence occurred as to the role the National Broadcasting Service¹⁰² may have played in its decline. The president of the Orchestral Society, H.E. Jarman, noted that regular support had been given for “some ten years” by the different broadcasting bodies, but despite entire programmes being offered for broadcast, the number of the Society’s concerts broadcast had been greatly reduced in recent years.¹⁰³

Table 7.2 Broadcasts of Orchestral Society concerts, 1926 – 1938

Year	Subscription concerts in year	Relayed on 3YA	
		Full concert	Half concert only
1926	3	2	-
1927	3	-	1
1928	3	-	3
1929	3	-	-
1930	3	3	-
1931	3	3	-
1932	3	3	-
1933	3	3	-
1934	3	-	3
1935	3	2	1
1936	3	1	2
1937	3	-	2
1938	3	-	2

Special occasions

As well as its annual subscription series of public concerts, the Orchestral Society was also engaged for numerous additional concerts. Some were to accompany visiting artists. For example, in 1914 they were privileged to provide the accompaniment for Beethoven’s Violin Concerto with the violin virtuoso Mischa Elman. Two years later, in 1916, the orchestra provided the accompaniments for the violinist Piastro and the pianist Mirovitch.¹⁰⁴ And, in 1930, they provided the accompaniment for the visiting English violinist John Dunn.¹⁰⁵

¹⁰² The National Broadcasting Service (NBS) was the government controlled body for New Zealand broadcasting from 1936 onwards. See Chapter 11 for more detail on the names of the various controlling bodies.

¹⁰³ *The Press* 28 April 1939, 15

¹⁰⁴ Both musicians were touring Russian soloists. The violinist, Michel Piastro (1891-1970) had studied with Leopold Auer, and later became concertmaster of the San Francisco Symphony Orchestra, and then the New York Philharmonic. The pianist, Alfred Mirovitch (1884-1959) became a teacher at the Juilliard School of Music and at Boston University.

¹⁰⁵ John Dunn (1866 – 1940) had premiered Gade’s violin concerto at the Crystal Palace in 1887, and was the first English player to perform both the Tchaikovsky and Elgar violin concertos. He also displayed eccentric

Special occasions also included fund-raising concerts. The declaration of war in August 1914, provided the Orchestral Society with its first opportunity to contribute to fund-raising ventures and “patriotic concerts” were begun under Thorley in November 1914. Throughout his time with the Orchestral Society Thorley involved the orchestra in regular Sunday evening concerts devoted to raising funds to contribute to the war effort.¹⁰⁶ For the first of the Sunday concerts the venue was moved to the much larger Colosseum, and hundreds had to be turned away, despite the seating capacity of just over 2000. A special stage was erected to accommodate the orchestra, which gave twelve patriotic concerts in this venue.¹⁰⁷ At the end of 1917, a very successful fund raising concert was given in open air, in the garden of F.C. Raphael.¹⁰⁸ The orchestra was also the “resident” orchestra at the Second Festival for the Encouragement of New Zealand Music, held in early August 1918.

Other special occasions included concerts devoted exclusively to the works of a single composer, usually in celebration of an anniversary. The first such concert was a centenary celebration for Beethoven in 1927.¹⁰⁹ Others marked the one hundred and fortieth anniversary of Mozart’s death in 1931, and the bi-centenary of Haydn’s birth in 1932.

characteristics such as wearing odd socks on stage. See: Richards, Fiona. “William Baines and his circle of friends.” *Musical Times* 130, no. 1748 (1989): 460-563.

¹⁰⁶ Initially the concerts started out as “Belgian” concerts. They became very popular, and always included a “Patriotic Tribute” consisting of the French national anthem, “Marseillaise,” the Russian national hymn, “Rule Britannia,” and then “God Save the King.” While the Orchestral Society was merely one body within Christchurch which provided concerts to raise funds for the war effort, a number of people associated with this organisation contributed hugely through this mechanism over the years 1914-1918. They included Robert Horne, the manager of a local music store, the Bristol Piano Company, and Frederick Raphael.

¹⁰⁷ *Lyttelton Times* 9 November 1914, 11. Eleven concerts were given under Thorley, with the twelfth being under Worsley.

¹⁰⁸ *The Sun* 17 December 1917, 7. Over 400 attended to hear the orchestra perform under coloured electric lights, and over £40 was raised for the Merivale and Rugby Street Red Cross funds.

¹⁰⁹ *The Sun* 23 June 1927, 5. “Musical history was made in Christchurch last evening. For the first time in the city’s history an amateur organisation was able to devote the whole of its programme to really great Beethoven works – and emerge from its difficult task with colours flying.”

Conductors of the Orchestral Society

Table 7.3 Conductors of the Orchestral Society, 1908 – 1938

Name	Years	Number of concerts
Benno Scherek	1908	2
Alfred Bünz	1908 – 1913	26
Walter Thorley	1914 – 1915	20
Alfred Worsley	1915	3
Alfred Bünz	1916 – 1920	26
W.S. King	1917	1
Alfred Sutton	1921	4
Harry Glaysher	1922 – 1923	7
Angus Gunter	1923 – 1928	17
Oddone Savini	1929 – 1931	11
Angus Gunter	1932	3
Alfred Bünz	1933 – 1934	5
Harry Glaysher	1934	1
Ernest Jamieson	1935	4
Will Hutchens	1936	3
Alfred Bünz	1937 – 1938	6
Total number of concerts		139

The Orchestral Society worked under eleven conductors. Four of these, Bünz, Gunter, Savini and Thorley, directed over 80% of the Society's concerts.

Bünz was the highest contributor and most influential on the direction and progress of this orchestra. As conductor of sixty-three concerts, he was in charge of nearly half its concert output throughout its thirty years, while his total of fifteen years at the helm was half of its existence. Indeed, such was his contribution that it was felt that “In all his long musical career in Christchurch Mr. Bünz has done nothing better than his training of this society...”¹¹⁰ And his input was not confined to conducting. He also provided extensive financial support, either in the form of generous donations¹¹¹ or in the purchase of instruments for players.¹¹² The magnitude of Bünz's contribution is further highlighted when it is considered that the other three major conductors were visiting musicians, each of whom settled only briefly in Christchurch.

¹¹⁰ *The Star-Sun* 25 November 1937, 3

¹¹¹ Acknowledged in the Annual Reports; 1919 giving £70; 1925 giving £35.

¹¹² R.A. Horne writing as President of the Orchestral Society in 1928. *The Sun* 22 May 1928, 8

7.2 The repertoire

With 139 concerts over a thirty year period, the Orchestral Society needed to offer a large and varied repertoire to retain the interest of the local audience.¹¹³ This was achieved by including twenty-one symphonies; forty-two overtures; nineteen concerted items; and over thirty-one “miscellaneous” shorter items, these being mainly from the ballet and opera repertoires. While a large number of works were performed, many were given repeat performances, often on numerous occasions, and through this repetition they became well-established within the repertoire.¹¹⁴ A large number of items were given first performances in Christchurch, if not in New Zealand.

First performances

A complete list of the entire symphonies performed is given in Table 7.4, where it is seen that a symphony new to Christchurch was introduced by Scherek at his very first concert.¹¹⁵ It was Gunter who was foremost in introducing “new” symphonies in both his periods as conductor. Other notable symphonic works to be introduced included the “Adagietto” from *Symphony no. 5* (Mahler),¹¹⁶ at the first concert in 1933, and in the next year most of Elgar’s *Enigma Variations*.¹¹⁷ Both of these works were daring and adventurous for a local amateur group.

Thorley and Savini also introduced many new works during their terms as conductors. Savini, for example, included works by Italian composers,¹¹⁸ as well as Overture *Patrie* (Bizet), and the novelty *Elegy* (Corder).¹¹⁹ Russian composers were becoming a new and forceful element in orchestral repertoire during the period the Orchestral Society was active,

¹¹³ As the concerts given by this Society were so numerous, a separate table of their concerts is not provided, as in previous chapters, but is included within Appendix 1.

¹¹⁴ More than half of the symphonies (13/21) and nearly three-quarters of the overtures (30/42) received more than a single performance.

¹¹⁵ This was the “*Italian*” *Symphony* (Mendelssohn).

¹¹⁶ *The Press* 1 June 1933, 3. “Mahler’s name, it is worth recording, made its first appearance on local programmes.” The conductor was Bünz.

¹¹⁷ *The Press* 14 June 1934, 3. The performance omitted only the second variation and the finale.

¹¹⁸ *Danse Esotique*, “Pavana” from *Le Maschere*, “Hymn to the Sun” from *Iris*, (all by Mascagni); Suite *Feuilles Eparses* (D’Ambrosio); and *Boutique Fantasque* (Rossini-Respighi).

¹¹⁹ The *Elegy* of Corder was written in memory of young Victor Harris, of Palmerston North, who died while successfully studying at the Royal Academy of Music in London. The composer was harmony professor there, and this work is written for twenty-four violins and organ.

and works by the composers Tchaikovsky,¹²⁰ Glinka,¹²¹ Mussorgsky,¹²² and Rimsky Korsakov,¹²³ were increasingly included in its programmes. Many of these were given their first performance in Christchurch.¹²⁴

Local composers

As well as performing new works by known “foreign” composers, the Society was notable for its encouragement and introduction of local composers. Robert Horne (1869? – 1956) contributed hugely to Christchurch music, being involved in a large number of fund-raising events, and active in various roles within a number of musical societies, including the Orchestral Society. Many of his compositions were given frequent performances by the Society with at least nine of his orchestral compositions being performed between 1909 and 1933, along with some of his arrangements and songs.¹²⁵ Other local composers whose works were performed were Spencer Lorraine and Percy Nicholls.¹²⁶ Conductors from overseas also took advantage of the Society’s concerts to introduce a number of their own compositions to local audiences. Thorley brought out two of his works,¹²⁷ and Gunter and Savini one each.¹²⁸

¹²⁰ First and second movements of *Symphony no. 5*, on 9 December 1914, and 16 June 1915.; “1812” *Overture*, *Nutcracker Suite*, and *Dance Reverie* for strings. Indeed, the concert in 1914 was a programme almost entirely composed of works by Tchaikovsky. *The Press* 10 December 1914, 5

¹²¹ *Kamarinskaja Fantasia*

¹²² “Gopak” from Moussorgsky’s unfinished opera, *The Fair of Sorochinsk*.

¹²³ The “Hymn to the Sun” from *The Golden Cockerel*, and “Dance of the Tumblers” from the *Snow Maiden*.

¹²⁴ This included *Piano Concerto no. 1* (Tchaikovsky). The first movement only was performed in 1917, and then the complete work in 1919. On both occasions the soloist was a local pianist, Agnes Lawlor.

¹²⁵ Orchestral works performed were: *Chanson d’Amour* (1909); *Valse Debonaire* (1911); *Jour Passes* (1912, 1921); *A Night of Dreams* (1913); *Corisande* (1917, 1918, 1920, 1933); *Vivette* (1919); *March of the Heroes* (1923, 1929); *Marche Orientale* (1926); *In Memoriam* (1930, 1933); *Second Violin Romance* (1934). Horne composed the music, but with many of his orchestral works, the orchestration was provided by someone else: *Corisande* (Arthur Lilly); *Chanson d’Amour* (Howard Carr); *Jour Passes* (Charles Woodhouse); *In Memoriam* (Arthur Lilly); *Second Violin Romance* (Arthur Lilly).

¹²⁶ Spencer Lorraine; *Marche de Triomphe* (1913), also conducted by the composer; Percy Nicholls; *Menin Gate Vision* (1936). Nicholls’ work had also been orchestrated by Lilly. See: *The Press* 26 November 1936, 7.

¹²⁷ *Sweet Seventeen* for strings (1914) and a tone poem *Macbeth* (1914). *Macbeth* had been performed by the Philharmonic Society of London at a concert on 14 June, 1900.

¹²⁸ Gunter; *Concertstück for Violin and Orchestra* (1928), with a local player, Joan Carter as soloist; Savini; *Prelude and Dance* (1931).

Table 7.4 Entire symphonies performed: Orchestral Society, 1908 – 1938

Number or title	Composer	Number of performances	First performance	Conductor
Symphony no. 1	Beethoven	2		
Symphony no. 2	Beethoven	3		
Symphony no. 3	Beethoven	2		
Symphony no. 4	Beethoven	1		
Symphony no. 5	Beethoven	1		
Symphony no. 8	Beethoven	1		
§ Symphony no. 9 ¹²⁹ “From the New World”	Dvorak	3	1926	Gunter
§ Symphony in d minor “Farewell” Symphony	Franck	5	1916	Bünz
“Military” Symphony	Haydn	3		
“Oxford” Symphony	Haydn	2		
“Surprise” Symphony	Haydn	1		
“Scotch” Symphony	Haydn	3		
§ “Italian” Symphony	Mendelssohn	3		
Symphony no. 38	Mendelssohn	8	1908	Scherek
Symphony no. 40	Mozart	1		
“Jupiter” Symphony	Mozart	5		
“Unfinished” Symphony	Mozart	4		
§ Symphony no. 4	Schubert	12		
§ Symphony no. 6	Schubert	1	1924	Gunter
Symphony no. 1	Schubert	1	1932	Gunter
	Schumann	1		
		63		

§ = first performance in Christchurch

In addition, individual movements from symphonies were included in programmes on nine occasions. Of these, three were from symphonies that were not presented entire.¹³⁰ As can be seen from Table 7.4, the Orchestral Society performed twenty-one entire symphonies on sixty-three occasions.

Of the forty-two concert overtures given by the Orchestral Society (Table 7.5), eight received their first performance in Christchurch.¹³¹

¹²⁹ On all programmes this symphony was given the old numbering of “No. 5.”

¹³⁰ These three were an unidentified symphony by Gade (but probably No. 4, as the Christchurch Symphony Orchestra had performed this in its entirety in 1916. See Chapter 8); *Symphony no. 5* (Mahler); and *Symphony no. 5* (Tchaikovsky).

¹³¹ These ranged from Beethoven’s lesser-known *Leonora no. 2*, through to Weber’s *Euryanthe*. The first performances of overtures are marked within Table 7.5.

Table 7.5 Overtures performed: Orchestral Society, 1908 – 1938

Overture	Composer	First performance	Conductor
* Egmont	Beethoven		
Fidelio	Beethoven		
* King Stephen	Beethoven		
§ * Leonora no. 2	Beethoven	1927	Gunter
* Prometheus	Beethoven		
§ Patrie	Bizet	1931	Savini
Anacreon	Cherubini		
The Watercarrier	Cherubini		
Martha	Flotow		
* Zampa	Hérold		
§ * Hansel and Gretel	Humperdinck	1908	Scherek
Cleopatra	Mancinelli		
* Fingal's Cave	Mendelssohn		
* Ruy Blas	Mendelssohn		
* Son and Stranger	Mendelssohn		
Don Giovanni	Mozart		
* Magic Flute	Mozart		
Marriage of Figaro	Mozart		
* Merry Wives of Windsor	Nicolai		
* Orpheus in the Underworld	Offenbach		
* Barber of Seville	Rossini		
La Cenerentola	Rossini		
* Semiramide	Rossini		
Thievish Magpie	Rossini		
* William Tell	Rossini		
§ In the Italian Style	Schubert	1925	Gunter
* Rosamunde	Schubert		
§ Manfred	Schumann	1937	Bünz
§ * Fledermaus	Strauss	1914	Thorley
* Di Ballo	Sullivan		
* Pique Dame	Suppé		
* Mignon	Thomas		
* Raymond	Thomas		
* 1812	Tchaikovsky		
* Lohengrin Act I	Wagner		
* Lohengrin Act III	Wagner		
Mastersingers	Wagner		
* Rienzi	Wagner		
* Tannhäuser	Wagner		
§ Tristan and Isolde Act III	Wagner	1936	Hutchens
* Freischütz	Weber		
§ Euryanthe	Weber	1935	Jamieson
* Oberon	Weber		
* = items performed at more than one concert		§ = first performance in Christchurch	

Table 7.6 Concertos performed: Orchestral Society, 1908 – 1938

Composer	Work	Soloist
Beethoven	Violin concerto	+ Elman (1914)
	Violin romance, op. 40	Morris (1911); Croucher (1921)
	Violin romance, op. 50	D. McIntyre (1909); + Schilsky (1917); Gordon (1936)
	Piano concerto no. 4	Empson (1926)
	§ Piano concerto no. 5	Empson (1927)
Boëllmann	§ Variations symphoniques for ‘cello	Mitchell (1919); Bate (1925)
Bruch	Violin concerto no. 1, op 26	+ Dunn (1930)
Debussy	§ First clarinet rhapsody	Withers (1934)
Delius	§ Piano concerto	Page (1928)
Franck	§ Symphonic variations for piano	Pollard (1930)
Grieg	Piano concerto	Hutchens (1912); Cresswell (1919); Ford (1935)
		+ Piastro (1916); Robertson (1934)
Mendelssohn	Violin concerto	D. McIntyre (1910)
Reinecke	§ Violin romance	+ Mirovitch (1916); Cooper (1931)
Rubinstein	Piano concerto no. 4	Mitchell (1925)
Saint Saens	Cello concerto no. 2	A. Wells (1910); + Holenbergh (1924); Yager (1938)
Schumann	Piano concerto	Lawlor (1919); Gordon (1933)
Tchaikovsky	§ Piano concerto no. 1	Sinclair (1909); Sinclair (1909); Sinclair (1915); Sinclair (1915)
Vieuxtemps	§ Violin concerto in D minor	Harper (1910); Bünz (1911); Denby (1919); Moody (1920); Bünz (1938)
Weber	§ Clarinet concerto no. 2	
	Concertstück for piano	

+ = visiting soloist

§ = first performance in Christchurch

The concerted works presented by the Orchestral Society (Table 7.6) featured styles ranging from Weber to Debussy. Nearly half of the repertoire – nine of the twenty works – was given a first Christchurch performance. A handful of the soloists were world-class musicians who were visiting Christchurch in the course of performing throughout the world, but most were local musicians. In some cases they were young artists being given a solo debut opportunity, but others, such as Gordon, Croucher, Mitchell, Wells, Bünz, and Empson, had travelled overseas extensively, usually receiving advanced tuition at the same time.

Table 7.7 Other major repertoire: Orchestral Society, 1908 - 1938

Work	Composer	First performance	Conductor
* Hungarian March	Berlioz		
§ L'Arlesienne Suite	Bizet	1928	Gunter
Prince Igor – Ballet music	Borodin		
§ A Shropshire Lad	Butterworth	1925	Gunter
* London Suite	Coates		
* Hiawatha Suite	Coleridge-Taylor		
* Othello Suite	Coleridge-Taylor		
* Petite Suite de Concert	Coleridge-Taylor		
* The Language of Flowers	Cowen		
* § Carillon	Elgar	1916	Bünz
Enigma Variations ¹³²	Elgar		Bünz
* Faust – ballet music	Gounod		
* Norwegian Dances	Grieg		
* Peer Gynt Suite	Grieg		
* Praeludium	Jarnefelt		
* Hungarian Rhapsody no. 2	Liszt		
* Les Preludes	Liszt		
* Ballet Egyptien	Luigini		
Sea Pictures suite	Macdowell		
* Cavalleria Rusticana – intermezzo	Mascagni		
* § First orchestral suite	Massenet	1915	Worsley
* Le Cid	Massenet		
* Scènes Pittoresques	Massenet		
* The Prophet – march	Meyerbeer		
§ Boutique Fantasque	Rossini-Respighi	1929	Savini
* Feramors	Rubinstein		
* Danse Macabre	Saint Saens		
* § Finlandia	Sibelius	1914	Thorley
* § Valse Triste	Sibelius	1916	Bünz
§ Marche Slav	Tchaikovsky	1928	Gunter
* Nutcracker Suite	Tchaikovsky		
* Siegfried Idyll	Wagner		
* Serenade	Widor		

* = items performed at more than one concert

§ = first performance in Christchurch

¹³² The Orchestral Society performance on 13 June 1934 was not of the complete work ; the second variation and the finale were omitted. The first Christchurch performance of this complete work was given by the New South Wales State Orchestra during their second visit to the city in February 1922.

Source of music

It is unclear where the Orchestral Society's music library originated, but it was added to whenever possible, so that a stream of new music freshened the repertoire. When purchase was not possible due to low funds, music was borrowed from other music societies throughout New Zealand.¹³³ In addition, a large amount of music was donated by a number of individuals. This was an important source of new music, and Robert Horne stands out for his generosity in this area.¹³⁴ When the society went into recess in 1939, the music was handed over by the trustees of the society (Horne and H.E. Jarman) to the secretary (A.E. Wilyams), for safe custody.¹³⁵ The whereabouts of this music is now unknown.

7.3 The players

Essentially, the majority of players were amateur and this posed the usual difficulties faced by all amateur musical groups; namely the proficiency of individuals to perform adequately, and the ongoing inability to ensure that rehearsals were attended with regularity and conscientious application by all players.

Throughout its existence the orchestra often received help from "assisting artists." This came to mean those who were primarily professional musicians, and who no longer played on a regular basis in the Society. In 1928 the assisting artists were local players, highly experienced and highly regarded, and who were members either of cinema theatre orchestras or associated with broadcasting groups.¹³⁶ It is highly unlikely that these players were paid, as the expectation was the voluntary participation of all. Only the conductor received an honorarium, and even for this the Society's finances were often inadequate. A professional leader, Van Eck, was employed for the last concert in 1912, and his expertise made a

¹³³ This was an active and co-operative system between other musical societies in New Zealand, including works from: Bohemian Orchestra (Auckland) – Overture *Cleopatra* (Mancinelli) in 1919; *Slavonic Rhapsody* (Friedmann) in 1918; and the Dunedin Orchestral Society, Overture *Son and Stranger* (Mendelssohn) in 1923.

¹³⁴ This is a comprehensive list of donated music, compiled from comments in Annual Reports, or acknowledgments in concert programmes. Horne (*Salut d'Amour* – Elgar, 1911); (*Simple Aveu* – Thome, *Othello Suite* – Coleridge-Taylor, both 1913); (*Norwegian Dances* – Grieg, *Woodland Pictures Suite* – Fletcher, both 1923); (*Byzantine Suite* – Ganne, 1920); (*La Boutique Fantasque* – Rossini-Respighi, 1929); (*Sea Pictures Suite* – Macdowell, 1930); (Overture *Patrie* – Bizet, 1931); Mrs F. Wilding (*Praeludium* – Jarnefelt, 1913); Captain Isherwood (Overture *King Stephen* – Beethoven, 1911); J. H. Jarman (*Blue Danube Waltz* – Strauss, 1925); Bünz (*Three Famous Pictures* – Wood, 1924); L.J. Taylor ("Oriental Suite" from *Rubaiyat of Omar Khayyam* – Cadman, 1937); ("Scherzo" from *A Midsummer Night's Dream* – Mendelssohn, 1930); George Bonnington (*Danse Macabre* – Saint Saens, 1931); William C. Collins (Overture *William Tell* – Rossini, 1929).

¹³⁵ A copy of the contents of the Library that was handed over is held in the Macmillan Brown Library.

¹³⁶ *The Press* 5 July 1928, 5. At the concert on 4 July 1928 the assisting players were Mrs Twyneham (Christabel Wells); Irene Morris; Harold Beck; and Joseph Mercer.

noticeable difference in the string playing.¹³⁷ In the following year an expert bass player, Claude Haig, was a member of the orchestra for a single concert.¹³⁸

Players in the Orchestral Society and other orchestras

Throughout the thirty years of the Orchestral Society, a number of other orchestras existed to which players might belong. We have already seen that in 1909 twenty members of the Orchestral Society were also members of the Musical Union orchestra.¹³⁹

A comparison of player lists for orchestral groups concurrent with the Orchestral Society demonstrates the size of the pool of orchestral players then available in Christchurch. (Tables 7.8 – 7.14) After 1921 such a comparison becomes difficult, as more players moved away from amateur performance to join cinema theatre orchestras. However, this comparison shows that a relatively large pool of players was available between 1909 and 1921.

Table 7.8 Orchestral players in Christchurch, 1909-1921

Year(s)	Total playing pool	Overlap of players
1909	85	20
1913	108	18
1915-16	72	17
1921	96	9

¹³⁷ *Lyttelton Times* 12 December 1912, 9. Van Eck was a visiting violinist who was leader of the orchestra for one concert only. He had been in Christchurch prior to 1912, as a member of the New Comic Opera Orchestra that toured New Zealand with J.C. Williamson's Opera Company in 1910.

¹³⁸ *Lyttelton Times* 22 August 1913, 9. Haig was in Christchurch with the touring group the "Red Dandies" and had previously been a player in Marshall Hall's orchestra in Melbourne. It was noted that "the presence of high grade professional players in the orchestra cannot fail to be of great assistance to its members."

¹³⁹ See a discussion in Chapter 6 for more detail on this overlap of players, especially Table 6.4, p. 131.

Table 7.9 Composition of Christchurch orchestras, 1913¹⁴⁰

Instrument	Orchestral Society	Musical Society	Players in common
Violin:	32	17	7
Viola:	6	5	2
‘Cello:	10	4	1
Bass:	4	3	-
Flute:	4	2	-
Oboe:	2	1	-
Clarinet:	4	3	2
Bassoon:	2	2	1
Cornet:	4	2	-
Horn:	4	1	-
Trombone:	4	3	3
Timpani:	1	1	-
Harp:	1	1	1
Other:	2	2	1
Total	79	47	18

While the number of players in common in 1913 was very similar to those in 1909 (set out in Table 6.4), only four players had played for both orchestras in 1909 and 1913; Lottie Barker (harp); Marion Gibb (violin), Nina McIntyre (violin/viola); and Dan Sinclair (clarinet).

Table 7.10 Players in both Orchestral Society and Musical Society orchestras, 1913

Name	Instrument
Lottie Barker	Harp
J.B. Blackwell	‘Cello
Miss P. Cadenhead	Violin
Daisy Creswell	Violin
S. Denton	Viola
R. Estall	Euphonium
M.F. Fisher	Trombone
Marion Gibb	Violin
W. Lanham	Trombone
T. Laurie	Trombone
Nina McIntyre ¹⁴¹	Violin/viola
D.G. Maindonald	Bassoon
Miss V. Millar	Violin
Irene Morris	Violin
Thomas Riordan	Violin
Dan Sinclair	Clarinet
Christabel Wells	Violin
Maurice Withers	Clarinet

¹⁴⁰ Numbers taken from: Orchestral Society concert on 29 May 1913; Musical Society concert on 28 July 1913.

¹⁴¹ Nina McIntyre played violin for the Orchestral Society concert, and viola in the Musical Society concert.

Table 7.11 Composition of Christchurch orchestras, 1915 – 1916¹⁴²

Instrument	Orchestral Society	Symphony Orchestra	Players in common
Violin:	14	13	4
Viola:	4	2	2
‘Cello:	6	4	2
Bass:	4	3	-
Flute:	3	3	2
Oboe:	2	2	-
Clarinet:	2	4	2
Bassoon:	2	-	-
Cornet:	2	3	2
Horn:	4	3	1
Trombone:	3	2	-
Timpani:	1	1	1
Harp:	-	-	-
Other:	1	1	1
Total	48	41	17

Table 7.12 Players in both Orchestral Society and Symphony orchestras, 1915 – 1916

Name	Instrument
Andrew Barbour	Horn
L. Bonnington	‘Cello
C.T. Brown	Violin
R.L. Clarke	Violin
W.G. Cookson	Viola
Clarence Crawford	Timpani
W.T. Dobbie	Flute
R. Estall	Euphonium
H.H. Loughnan	‘Cello
A. Mullinger	Cornet
A.H. Noall	Flute
R. Reeves	Cornet
Thomas Riordan	Violin
Dan Sinclair	Clarinet
J.T. Sinclair	Viola
William Skelton	Violin
Maurice Withers	Clarinet

¹⁴² Numbers taken from: Orchestral Society concert on 15 December 1915; Symphony Orchestra concert on 18 May 1916. This is the only player list extant for the Symphony Orchestra.

Table 7.13 Composition of Christchurch orchestras, 1921¹⁴³

Instrument	Orchestral Society	Professional Orchestra	Players in common
Violin:	22	17	2
Viola:	1	2	-
'Cello:	6	5	1
Bass:	4	4	-
Flute:	2	3	-
Oboe:	1	3	1
Clarinet:	4	4	1
Bassoon:	2	2	1
Trumpet:	2	4	-
Horn:	2	2	1
Trombone:	3	3	1
Timpani:	1	1	-
Harp:	1	1	1
Other:	2	1	-
Total	53	52	9

Table 7.14 Players in both Orchestral Society and Professional orchestras, 1921

Name	Instrument
G. Farrell	Violin
F.P. Frye	Violin
D. Glass	Horn
H.G. Glaysher	Harp
T.W. Gorst	Trombone
R.P. Jones	'Cello
J.T. Sinclair	Bassoon
S. Smith	Clarinet
A.J. Strong	Oboe

Table 7.15 Playing strength of the Orchestral Society, 1909 – 1938¹⁴⁴

Year	Women players					Total players	Women as % of orchestra total	Total violin players
	Violin	Viola	'Cello	Harp /Bass	Total women			
1909	16	-	2	2	19	54	35%	23
1913	13	-	3	1	17	79	21%	31
1918	13	2	4	1	20	56	36%	18
1923	13	-	2	-	15	59	25%	28
1928	13	2	7	1	23	55	42%	21
1933	12	2	3	-	17	51	33%	19
1938	11	1	1	1	14	47	30%	22

¹⁴³ Numbers taken from: Orchestral Society concert on 6 July 1921; Professional Orchestra concert on 12 June 1921.

¹⁴⁴ 1909 = 2nd concert; 1913 = 1st concert; 1918 = 1st concert; 1923 = 1st concert; 1928 = 1st concert; 1933 = 1st concert; 1938 = 3rd concert

The thirteen female violin players noted in the years 1913 to 1928 (Table 7.15) is a coincidence of totals. In fact forty-two different people were involved. There were seven players who continued as members of the orchestra across three or more of the sample years, this giving them a “performing life” of ten to twenty years.¹⁴⁵ This suggests that female players provided stability in the orchestra personnel when male players were likely to be moving into employment in theatre orchestras. However, an analysis of the male players across the same thirty year period reveals that nineteen appeared in three or more of the sample years.¹⁴⁶ An extreme was a performing life of twenty-five years for H.M. Williams (1913-1928). The continuity of male orchestral players during the war years is difficult to track from programme lists, but it was observed that the clarinetist, M. Withers, had been given special leave by the military to attend the first concert of the year in 1918,¹⁴⁷ and later that year seven players were noted as “on active service.”¹⁴⁸

As had been the case in other Christchurch orchestral societies from 1896 onwards, women often made up the majority of the Orchestral Society’s string players; predominantly violin and ‘cello,¹⁴⁹ but there were two rare instances of women bass players.¹⁵⁰

The playing strengths of the Musical Union orchestra and the Orchestral Society orchestra covering the period 1896 to 1938 can be compared from tables given (Tables 3.2, 6.5, and

¹⁴⁵ The seven players were: Miss L. Beaumont (1923, 1928, 1933, 1938); Miss Bünz (1909, 1913, 1918); Irene Morris (1909, 1913, 1918, 1928); Harriet Rutter (1909, 1913, 1918); Christabel Wells (1909, 1913, 1918, 1928); Ruth Werry (1918, 1923, 1928, 1933, 1938), and Mrs C. Wilson (1918, 1923, 1928, 1933). The break in continuous membership by Irene Morris can be attributed to her move to professional work in the cinema theatres and broadcasting, while the break for Christabel Wells/Twyneham was from her move to domesticity and child rearing.

¹⁴⁶ The male players were: G.H. Bonnington – oboe (1909, 1913, 1918, 1928); H.W.E. Crowe – flute (1928, 1933, 1938); T.W. Dent – viola (1913, 1923, 1928); D. Glass – horn (1923, 1928, 1933, 1938); W. Hay – flute (1923, 1928, 1933, 1938); James Hight – violin (1918, 1923, 1928); H.E. Jarman – violin (1923, 1928, 1933); W. Lanham – trombone (1909, 1913, 1918, 1938); Alfred Lawrence – viola (1909, 1913, 1918, 1928, 1933); H.H. Loughnan – ‘cello (1909, 1913, 1918); J.M. Mitchell – violin (1909, 1913, 1918); A.D. Munro – flute (1923, 1928, 1933); T.B. Riordan – violin (1913, 1928, 1933, 1938); J.T. Sinclair – viola/bassoon (1909, 1913, 1918, 1928, 1933); C.H. Smith – oboe (1923, 1928, 1933, 1938); S.P. Smith – violin (1913, 1918, 1928); H.M. Williams – violin/timpani (1913, 1918, 1923, 1928, 1933, 1938); A.E. Willyams – bass (1913, 1918, 1928, 1933, 1938); M.E. Withers – clarinet (1913, 1918, 1928, 1933, 1938).

¹⁴⁷ *The Press* 25 April 1918, 5

¹⁴⁸ The players were H.M. Williams (violin); A.E. Willyams (double bass); F.S. Chatfield (double bass); F.C. Bullock (flute); M.E. Withers (clarinet); C. Butler (timpani); and C. Crawford (timpani). In programme for concert on 12 June 1918.

¹⁴⁹ See Table 6.5, p. 132.

¹⁵⁰ Miss B. Claridge (1909) and Miss M. Steven (1938).

7.15). While the size of the orchestras rose, from an average of forty-nine players for the Musical Union to fifty-seven for the Orchestral Society, the proportion of female players in each group was identical at an average of 32%. The actual number of female players from each group was quite different; ranging from eight to eighteen (Musical Union), and fourteen to twenty-three (Orchestral Society).

Table 7.16 Leaders of the Orchestral Society, 1908 – 1938

Name	Years
Richard Zimmermann	1908
Christabel Wells	1909 – 1918
Van Eck	1912
Harriett Rutter	1918 – 1919
C.J.O. Naumann	1919
Vere Buchanan	1919 – 1920
Vera Barker	1921
William Skelton	1922 – 1923
Thomas Riordan	1924 – 1938

There were nine violinists who filled the role of leader for the Orchestral Society. Some were for one season only, or, for Van Eck and Naumann, for an even shorter period.

Zimmermann

Richard Charles Zimmermann (1862? – 1952) was a German violinist who arrived in Christchurch in 1903.¹⁵¹ He had trained under Joseph Helmesburger (1828 -1893) at the Vienna Conservatory, and prior to living in Christchurch had been working and teaching in Australia, and in Nelson and Dunedin in New Zealand. He took a full part in the musical life of Christchurch, becoming involved with a number of local musical societies as either leader or conductor. He was a regular adjudicator when competitions were begun in Christchurch, and became one of the early cinema theatre musicians. Probably most importantly, he was a teacher of many local string players.¹⁵²

Wells

Christabel Mary Wells (1885 – 1968) was the daughter of Henry Wells, an early choral conductor and Cathedral Organist in Christchurch. Along with her sister, Alma, Christabel

¹⁵¹ He first assisted at a number of concerts by other artists in 1903 and 1904, and then gave his first solo concert in August 1904, where he in turn was assisted by some of his pupils. See: *The Press* 19 August 1904, 5

¹⁵² These included Gladys Vincent, Norma Middleton, Romola Griffiths, and Greta Cadenhead (Mrs A.H. Bills).

was trained at the Leipzig Conservatorium, 1903 to 1906. Arriving back in Christchurch in August 1906, she gave a number of solo recitals, prior to becoming a member of the Exhibition Orchestra, where she also took part in a solo instrumental concert. After the Exhibition she was associated with her father, sister and the 'cellist Gladstone Bell in establishing the Canterbury School of Music, a teaching practice situated in the Royal Exchange Buildings. In 1907 and 1908 two series of chamber music concerts were presented by the Wells sisters and Gladstone Bell, before Bell left for Australia. In 1909 and 1910 Christabel performed as soloist with the Christchurch Orchestral Society, and was its leader from 1909. Even after her marriage to local solicitor Roy Twyneham in 1911, she continued to lead, and, indeed, did so with only short breaks for the births of her three children. Her last concert as leader was for the Second Festival for the Encouragement of New Zealand Music in August 1918. Subsequently, she returned as an "assisting artist" on a number of occasions.

Rutter

Harriett Grace Rutter (1883 – 1961) was leader for only four concerts, and at a time when the Society appears to have been looking for a player to replace Christabel Wells. She was however, a capable and efficient violinist, and had been one of four candidates considered for the role of leader of the Musical Union orchestra in 1908. She had also been a member of both the Musical Union and Orchestral Society orchestras, and had performed as a soloist at a Musical Union concert in 1910. Rutter had been a pupil of Kahn while he was resident in Christchurch in 1906, and had performed a couple of movements from Mendelssohn's Violin Concerto at his pupils' concert that year. She also was a soloist at a subscription concert of the Orpheus Society in 1911. In 1922 she married a successful lawyer and businessman, Archibald Anthony, and took no further active performing role within Christchurch.

Buchanan

Vere Churchill Buchanan (? – 1962) was leader of the Orchestral Society for five concerts during the period 1919 and 1920, and at the same time was also leader of the newly-formed Professional Orchestra. Buchanan had been a pupil of Frank Wallace and was himself a violin teacher, giving lessons from a studio in Chancery Lane as well as from his own

residence.¹⁵³ He had been leader of the orchestra with the Amateur Operatic Society for their season of *Erminie* (Jakobowski) in 1906, and also performed as soloist on a number of occasions.¹⁵⁴

Barker

Vera Barker was the sister of Charlotte (Lottie) Barker, a local musician who had been the harpist in the Exhibition Orchestra. Vera was a teacher of piano, harmony and violin, and became leader of the orchestra at a time when many other players were moving to professional work within the cinema theatre orchestras. With Alfred Sutton as the new conductor in 1921, and a large number of new, young players, Barker was praised for the role she played for providing the violin section with good and capable leadership.

Skelton

William Edward Skelton (1864? – 1948) was born in Jersey, England, and arrived in Christchurch prior to the late 1880s, when he was first noted as leader of the Amateur Orchestral Society for its last five concerts in 1888-1889. He was a gifted musician, but was obviously an amateur, as his occupation was noted as a draper's assistant when he married in 1891. He had been leader of orchestras associated with choral societies such as the Motett Society and the Musical Society, and was also leader of a little-known chamber music group, the Christchurch Septette Society.¹⁵⁵ Skelton had also been a performing member of the Orchestral Society since 1913.

Riordan

Thomas Bryan Riordan (1888 – 1957) was the longest-serving leader of the Orchestral Society, filling this role for over fourteen years. Like Skelton he also was an amateur musician, his occupation being that of a dentist. He had been a regular member of the Musical Union orchestra since 1912, the Orchestral Society since 1913, and was also in the Symphony Orchestra. Little is known about Riordan's musical education, but his leadership

¹⁵³ *The Press* 30 January 1908, 9

¹⁵⁴ One being the Jubilee Commemorative Concert for the Musical Union in 1910. *Lyttelton Times* 18 November 1910, 8.

¹⁵⁵ *The Star* 19 May 1891, 3

of the Orchestral Society was seen as being able, efficient and reliable, but with very little in the way of solo performances.¹⁵⁶

7.4 Conclusion

The Christchurch Orchestral Society provided just over thirty years of amateur orchestral concerts for Christchurch. It was a constant, stable organisation throughout a period that saw large changes to orchestral music in the city. These changes were primarily those associated with a growing professionalism through cinema theatre orchestras and broadcasting. While the Society was stable in the sense that it continued to supply three to four subscription concerts each year, support from the public was fickle, and waxed and waned for a variety of reasons that included a major war, a world-wide economic depression, and the counter attractions of improving mechanised music.

The Society's creation was timely as it could draw on an increased appreciation and demand for orchestral music resulting from the concerts given by the International Exhibition Orchestra. However, its origin was fortuitous – the arrival of the enthusiastic, personable and expert Scherek provided the necessary impetus to harness this appreciation and demand into a purpose-built orchestral body. Over the years it benefited from the expertise of a number of visiting musicians, either as soloists or conductors, and it provided a vehicle for many players to begin their career in orchestral playing, before moving on to take up professional opportunities. While it survived the effects of one world war, and even benefited from the performing opportunities this provided, it would appear that the advent of another war in 1939 contributed to the reasons for its end. However, in its last decade it had been possibly already condemned by its own weak conductors, the advances in radio and recordings, and a general change in tastes. The advances in radio had seen a move to centralisation of broadcasting in Wellington. This was a centralisation of programming and policy, as well as musical resources, and the associated formation of the National Broadcasting Service (NBS) String orchestra, which required top players to move from Christchurch to Wellington, removed a core of experienced players and teachers from the city. While obviously good for

¹⁵⁶ The only occasion being in September 1929 when he played *Reverie* (Bazzini) and *Whispering of the Flowers* (von Blon), both with orchestral accompaniment. His playing of these little-known works earned him the praise of “expert soloist” from one critic. See: *The Press* 19 September 1929, 9

the encouragement of orchestral music in a New Zealand-wide sense, this latest development did not benefit orchestral music in centres other than Wellington.

Chapter 8 Christchurch Symphony Orchestra (1916 – 1920)

The Christchurch Symphony Orchestra was one of the shortest-lived of the major amateur orchestral societies in Christchurch during the time of this study. It survived only four seasons. Like the first Orchestral Society, the Symphony Orchestra had only one conductor during its time, but, unlike that Orchestral Society, it did not concentrate upon the symphonic repertoire. Rather, success was achieved with lighter and more popular music, along with a selection of shorter classical works. This orchestra is noteworthy for being composed of male players only, a somewhat controversial choice especially at a time when more female players were being included in amateur orchestral groups. It was also a time when male players were possibly in short supply owing to the demands of the war. In the overall history of orchestral music in Christchurch this orchestra is not as significant as others, and is yet another example of division and dispersion within local orchestral resources. Whatever the merits of the events out of which the Christchurch Symphony Orchestra arose, its establishment was of the moment, and, in view of the Orchestra's biased membership basis and programme orientation, was seemingly done with little consideration of any long-term impact on orchestral growth in the city. The Christchurch Symphony Orchestra was established in March 1916 because of a split within the Orchestral Society.¹

Alfred Worsley had conducted the Orchestral Society for three concerts at the end of 1915, following the departure of Thorley.² However, early in 1916, Alfred Bünz returned from his visit to England, and at the Annual General Meeting in March he was again appointed the conductor of the Society, seemingly without Worsley having resigned from this position.³ Matters were further soured when Worsley was not elected in any official capacity at the meeting, and had also been sidelined at the Annual Meeting of the Musical Society (which he had conducted in late 1913 and early 1914) held two weeks later. Whether Worsley reacted unilaterally or with supporters is not clear, but his immediate response was to establish a rival

¹ Material for this chapter is almost exclusively drawn from newspaper sources, as there are no official records for this organisation. The only concert programme found was that for the first concert on 18 May 1916. This is in the Doris Hutton Collection, which is contained within the Royal Christchurch Musical Society records at the Canterbury Museum. (ARC 1991.82).

² See Chapter 7 p. 144-145.

³ It is not clear if Worsley had been appointed to the conductor's role only to the end of 1915.

orchestra and he was held in sufficient regard to take quite a few Orchestral Society players with him.

A meeting of a number of male orchestral players was held recently for the purpose of forming a purely men's orchestra, following the lead of the Auckland and Wellington Societies. The object of the orchestra, which has been called the Christchurch Symphony Orchestra, is to place popular programmes embracing compositions from the best masters, and music of a popular nature, before the music-lovers of Christchurch. Mr. Worsley, A.R.C.M. [sic], was unanimously elected to the position of conductor. It is stated that the orchestra is composed of practically all the leading instrumental players of Christchurch, strings, woodwind, and brass being all up to full strength.⁴

The formation of the new orchestra reportedly provoked a “whirling torrent of criticism, abuse, flattery and argument” within Christchurch musical circles.⁵ Curiously, it is hard to find any evidence of this debate within the local press although Worsley's move still rankled at the end of the year.

...[Within the Orchestral Society] a split has deplorably occurred, leading to the formation of a rival society, viz., the Symphony Orchestra, and naturally to a weakening of both. At a moment when even so great an organisation as Sir Henry Wood's orchestra has ceased to obstruct the admission of women to its ranks, the professed aim of sex-division out here seems singularly ill-timed and ill-advised.⁶

8.1 The orchestral concerts and reception

A new society begins

The first rehearsal of the Symphony Orchestra was held in the Durham Street Schoolroom on Monday 20 March. It was noted that the new organisation intended to give concerts for those who were unfortunately “cut off from society – the inmates of hospitals, convalescent homes, old people's institutions, etc.,” – and that it would also willingly assist at patriotic functions.⁷ Worsley and the Symphony Orchestra had a good relationship with the Musical Society which included the use of their music library, and it was from this that items were chosen.⁸

⁴ *The Press* 25 March 1916, 8. Worsley's musical education and qualification was from the Royal Manchester College of Music, not the London establishment.

⁵ *The Star* 19 May 1916, 5

⁶ *The Press* 27 December 1916, 3. Music in 1916 by “Strad.” This was an annual review of Christchurch musical events from the year.

⁷ *The Sun* 18 March 1916, 5

⁸ *The Press* 25 March 1916, 8

The orchestra has come to an arrangement with the Christchurch Musical Society to supply the orchestral accompaniments to the choral works to be performed by the Musical Society during the present season, and the Musical Society has reciprocated by allowing the orchestra the full use of its valuable library of music.⁹

The strength of the orchestra at the first rehearsal was twenty-nine players, and the items put into practice included *Symphony no. 3* (Beethoven), *Imperial March* (Elgar), Overture *The Land of the Mountain and the Flood* (MacCunn), and a selection from *Oberon* (Weber).¹⁰

Twelve people were elected to official roles for the orchestra at a meeting on 17 April. Only two, the president, A. Boyle, and the leader, Zimmermann, had not been performing members of the Orchestral Society in the previous year.¹¹ While the Symphony Orchestra was a breakaway group seventeen of the players retained their membership of the Orchestral Society.¹²

Prior to its first public subscription concert, the Orchestra took part in a fund-raising event, the “Queen Election,” held in the King Edward Barracks on 29 April.¹³ The first of three subscription concerts for the season followed on 18 May 1916 in the Choral Hall. This concert highlighted obvious ensemble shortcomings that resulted from lack of rehearsal and the short time the orchestra had been together as a body, especially the weakness of the string sound and overpowering brass. The second concert, in October, brought an improvement in sound with a larger number of string players present, and a more polished and harmonious ensemble.¹⁴ This improvement continued into the last concert of the season in November; slightly ragged edges became trimmed and neat, and a better unity of tone prevailed.¹⁵ Overall, after its first year of operation, the Symphony Orchestra was summed up as becoming well established and doing good work.¹⁶

⁹ *The Press* 25 March 1916, 8

¹⁰ *The Sun* 25 March 1916, 4. It is worth noting that the overture by MacCunn was never performed in public by the Symphony Orchestra. This could be an indication of a degree of caution on the part of the conductor, who may have felt that the orchestra was not capable of doing it justice in a concert situation.

¹¹ *Lyttelton Times* 19 April 1916, 6

¹² See Table 7.12

¹³ *The Sun* 1 May 1916, 3. Bradshaw was the musical director and choral numbers were given by the Musical Society with orchestral items by the new Symphony Orchestra, which was conducted by Worsley. This ceremony was so popular that it was repeated on Monday 1 May.

¹⁴ *The Sun* 19 October 1916, 9

¹⁵ *The Sun* 22 November 1916, 9

¹⁶ *Lyttelton Times* 28 December 1916, 7

A small number of string players mustered for the first concert of the second season, and their consequent weak sound was again cause for comment. A “selection” from *Symphony no. 5* (Beethoven) displayed lack of cohesion and poor intonation,¹⁷ but lighter operatic selections in the programme drew praise for the manner of their performance. A higher standard was also seen in the short set of *Norwegian Dances* (Grieg), where it was felt that their richer modern orchestration assisted the orchestra’s ensemble.¹⁸ The positive comments about the orchestra’s improved playing of a certain type of music was possibly viewed as constructive criticism by the conductor, for the next concert’s programme was almost entirely devoted to lighter, but “good” music.¹⁹ After their last concert of this year it was remarked that the Symphony Orchestra had achieved a considerable all-round improvement.²⁰

In their third season, 1918, the Symphony Orchestra scheduled four concerts, with the last to be a request or “plebiscite” concert. However, the nation-wide influenza epidemic that occurred towards the end of the year forced the closure of all public halls and entertainments during November and most of December and the last two concerts of this season were held over until early 1919. As had been the case with the previous two seasons, the lighter “popular” works again were those that received the best performances. The performance of two movements from *Symphony no. 2* (Beethoven) while seen as a “courageous effort,” disappointed, and felt in need of further work.²¹ However, despite heavy losses of personnel²² the orchestra was still seen to be making progress, and gaining in cohesion, flexibility and tone variety.

The fourth season was also spread over two calendar years, and included four subscription concerts, with the last again formed from popular requests. Once more critical comment confirmed that this orchestra was at its best in the lighter style of music.²³ The fourth concert of this season, on 22 March 1920, proved to be its last. The Christchurch Symphony

¹⁷ The “selection” was the second movement, and the final *allegro* of the last movement. *Lyttelton Times* 17 May 1917, 5

¹⁸ *The Press* 17 May 1917, 8

¹⁹ *The Press* 21 August 1917, 3

²⁰ *The Press* 13 November 1917, 5

²¹ *The Sun* 28 May 1918, 7

²² *The Press* 24 September 1918, 2

²³ *Lyttelton Times* 1 July 1919, 6

Orchestra ceased without warning but possibly fell victim in its turn to the appearance of yet another orchestral group.

Special occasion concerts by the Symphony Orchestra

The Symphony Orchestra performed on a number of occasions beyond its own subscription concerts or choral concerts with the Musical Society. These included “patriotic” concerts, such as that in June 1917, in aid of Red Cross and Lord Beresford’s Funds. Here the orchestra was associated with the Commercial Travellers’ Concert Party.²⁴ It was a concert of the type that the Symphony Orchestra had stated to be its primary function when announcing its establishment in 1916.

In early July 1919, the Orchestra provided support at a concert for Zimmermann’s pupils. Here, the young Gladys Vincent gave a highly acclaimed performance of Mendelssohn’s *Violin concerto*, and joined five other pupils of Zimmermann in a performance of *Moto Perpetuo* (Paganini).²⁵

At Peace Celebrations held later that year, the Symphony Orchestra took part in two special concerts; a request concert on 8 July with the Musical Society, and a rather different performance on Sunday 20 July. The Sunday performance was part of the “United Thanksgiving Service” held in the King Edward Barracks where a choir of about 360 voices, representing the combined vocal strength of the churches in the city, and an orchestra of about seventy-five players, made up of members of the Symphony Orchestra, the Orchestral Society and a number of professional musicians, were conducted by Worsley.²⁶ He had also composed a special *Funeral March* for the occasion. This rare co-operation of so many orchestral players afforded a glimpse of the breadth and depth of talent then available in Christchurch.

²⁴ The Commercial Travellers’ Concert Party was conducted by Worsley, and consisted of thirty male voices. It had been formed with the objective of giving concerts in aid of war funds.

²⁵ The other performers were Misses Austin, Peary and Middleton and Messrs Mazey and Banfield.

²⁶ *Lyttelton Times* 21 July 1919, 7

Plate 8.1 Programme: Christchurch Symphony Orchestra, 18 May 1916

PROGRAMME

The Christchurch
Symphony Orchestra
(Assisted by the Liedertafel)

FIRST CONCERT  Thursday,
May 18

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Source: Canterbury Museum. D. Hutton collection

8.2 The conductor

Worsley was the driving force behind the formation and maintenance of the Christchurch Symphony Orchestra; he conducted all the concerts of this group besides contributing as accompanist at each one. He was also the solo performer in the second concert of 1916, playing two movements from *Piano concerto no. 4* (Bennett). However, Worsley was not an orchestral musician. His natural skills lay with the piano and organ, along with choral conducting, yet he was able to conduct different musical forces if and when required. He gives the impression of a well-rounded and well-trained musician, who was held in high regard in Christchurch, and was noted as, "...a conductor who has already proved his worth in Christchurch..."²⁷ This may be in reference to his overall musical abilities, rather than his orchestral conducting, for as the unfortunate successor to Thorley, Worsley had cut a poor figure at the Orchestral Society's two subscription concerts at the end of 1915.²⁸

His efforts with the Symphony Orchestra, described as efficient, incisive, and capable, and which "one would expect from so well-equipped a musician,"²⁹ seemed in keeping with the group's steady improvement in sound and ensemble. But there was very little of anything outstanding or glowing in the accounts of his orchestral conducting ability. However, Worsley's orchestral repertoire was scarcely the sort that called for dramatic interpretations, and he may have chosen wisely in keeping with his own unexceptional talents.

²⁷ *The Star* 19 May 1916, 5

²⁸ *The Press* 6 October 1915, 10. See also: *Lyttelton Times* 6 October 1915, 9

²⁹ *The Sun* 4 March 1919, 7

8.3 The repertoire

The orchestra performed only two complete symphonies; Schubert, “*Unfinished*” and Gade, *Symphony no. 4*. The Schubert symphony was very familiar to most players, and consequently was given a performances that was well received. The symphony by Gade was an unusual choice. It now had its first performance in Christchurch nearly seventy years after it was composed. It, too, was well received, with the attention paid to detail and the subtlety of tone being particularly appreciated.³⁰ The cautious style of this music, noted by *The Press*, may again have suited Worsley and perhaps displayed his acumen in selecting a substantial work to which his amateur band could do justice. An individual movement from this symphony was repeated at a later concert.

Various movements from some nine symphonies (four by Beethoven, two by Schubert, and one each by Mozart, Gade and Gotz) were performed during the Orchestra’s existence. Tellingly, the playing of the Gade, Gotz, Schubert and Mozart movements – all being of a light and delicate nature – was generally commendable and received praise. However, the orchestra’s handling of Beethoven did not widely appeal. Critics saw these performances as monotonous and colourless, as well as lacking in cohesion, elasticity and tone.³¹ Much of this criticism apparently arose from the small number of strings available to perform such works, but there was also implied criticism of the conductor’s interpretation.³²

As Table 8.1 shows, the Christchurch Symphony Orchestra placed overtures and miscellaneous works at the centre of a repertoire very reminiscent of that of the earlier Amateur Orchestral Society. Paradoxically, despite its name, it was here that the Symphony Orchestra showed to best advantage. Such items generally were better performed and better received than the few “major” items and this focus seems responsible for the large audiences the orchestra attracted. For these reasons it is worth exploring in more detail the minor works performed by this group.

³⁰ *The Press* 19 October 1916, 11. The Norwegian composer, Gade (1817 – 1890), had been pushed from orchestral repertoire by more “modern” composers. “Gade’s Symphonies, before the present gorgeously orchestrated symphonies or symphonic-poems, as they are styled now, were included in the repertoire of every good orchestra by the refinement and beauty of their structure.” *The Press* 24 September 1918, 2

³¹ See reviews: *The Press* 19 May 1916, 9; *Lyttelton Times* 17 May 1917, 5

³² This was especially so for movements from Beethoven’s *Symphony no. 8*, where Worsley’s interpretation was described as “interesting”. It was noted that his tempi were not those indicated by the composer. *Lyttelton Times* 23 March 1920, 8.

A large number were orchestral arrangements from operas by Bizet, Donizetti, Leoncavallo, Mascagni, Offenbach, Verdi and Wagner. These were either miniature movements, such as intermezzi or serenades, or took the form of “selections” or “fantasias.” These arrangements followed a familiar pattern, stringing together a number of well-known melodies from an opera. But this repertoire had seldom been heard since the 1880s and now thirty years later may have had considerable novelty value. In addition, a range of minor works came from well-known composers such as Elgar, German, Grieg, Massenet, Mendelssohn, Moszkowski, and Raff, as well as relatively obscure composers, such as Godard, Kéler Béla, Lassen, and Zavertal.³³ With this last group, Worsley retreated to popular dance forms of the later nineteenth century. Apart from Gade’s symphony, Worsley introduced only two pieces new to local audiences: *Wand of Youth Suite* (Elgar) and *Woodland Pictures* (Fletcher).

The overtures, if slightly more taxing for audience and orchestra, were those that might also be considered lightweight.³⁴ Their music was as obvious as their appeal and explains their regular inclusion,

...they contain much engaging and direct melody, and their comparative simplicity in the matter of execution makes them highly acceptable selections for an amateur body, as well as being greatly to the taste of a not inconsiderable section of the audience.³⁵

Concertos performed were also fairly lightweight. Only one complete concerto was given – a ‘cello concerto by Tartini.³⁶ Single movements came from concertos by Bennett, Beethoven, Briocialdi, Mendelssohn, Mozart and Weber.³⁷ One soloist was Miss Irene Barbour, a protégée of Worsley’s, who made her Christchurch debut with the Symphony

³³ Godard (1849 – 1895), a French composer; Kéler Béla (1820 – 1882), a Hungarian composer of mainly light and superficial dance music; Lassen (1830 – 1904), Danish born, but a naturalised Belgian; and Wenceslas Zavertal (1821 – 1899), a member of a Bohemian musical family.

³⁴ There were possibly only two exceptions to the lightweight overture; *William Tell* (Rossini), and *Marriage of Figaro* (Mozart).

³⁵ *The Sun* 23 March 1920, 4

³⁶ With Vera Mitchell as soloist, who had also scored the string accompaniment. *The Sun* 9 December 1919, 10

³⁷ The first movement of *Violin concerto* (Beethoven), with Zimmermann as soloist; a movement from *Piano concerto no. 1* (Mendelssohn); two movements from *Violin concerto* (Mendelssohn) with Gladys Vincent; movements from clarinet concertos by Mozart and Weber, with Sinclair as soloist; a movement from a flute concerto (Briocialdi), with Hutton as soloist, and two movements from *Piano concerto no. 4* (Bennett), with Worsley as soloist.

Orchestra in May 1917, playing the first movement of Mendelssohn's *Piano concerto in G minor*, as well as the piano solo *Hungarian Rhapsody no. 6* (Liszt).³⁸

The Symphony Orchestra made its mark through its presentations of relatively good quality light music, well-performed. It found its niche and remained constant. Throughout all four seasons of its existence the structure of their programmes was recognised as – "...a happy mixture of popular and classical music..."³⁹ – a mixture that was to the advantage of both players and audience – "...as befitted the capacity of the players and the mixed tastes of the auditors, a light, and yet withal, interesting programme was performed..."⁴⁰ Indeed, the players may have preferred the lighter music "...[it] seems yet to rouse more spirit among them than that of heavier calibre".⁴¹ It may also have called for fewer and less taxing rehearsals. Ultimately, programme structure and content came down to Worsley. For four years he ran a boutique orchestra and possibly not since Lean's time had there been such autocratic control. "Mr. Worsley can always be relied upon to compile a programme of good general interest, with a just and proper admixture of what is termed popular music..."⁴²

Only on one occasion was exception taken to the popular element. An arrangement of *William Tell* Overture (Rossini) for xylophone was dismissed as unworthy of such a musical body,

... a protest must be entered against the introduction of xylophone soli. Mr. Clarence Crawford is a very clever and smart exponent as has been stated before, but the xylophone can find no room in concerts of this description, and a popularity attained by such introductions should be beneath the aspirations of a self-respecting, serious musical society.⁴³

³⁸ Concert of 16 May, 1917.

³⁹ *The Press* 13 November 1917, 5

⁴⁰ *The Sun* 24 September 1918, 3

⁴¹ *The Press* 8 April 1919, 11

⁴² *The Sun* 4 March 1919, 7

⁴³ *The Press* 19 October 1916, 11

Table 8.1 Major repertoire: Christchurch Symphony Orchestra, 1916 – 1920

Genre	Composer
Symphonies	
§ Symphony no. 4	Gade
“Unfinished” Symphony	Schubert
Overtures	
The Bohemian Girl	Balfe
Siege of Rochelle	Balfe
Richard III	German
Zampa	Hérold
Son and Stranger	Mendelssohn
Marriage of Figaro	Mozart
Orpheus in the Underworld	Offenbach
William Tell	Rossini
In Memoriam	Sullivan
Miscellaneous	
In Fairyland	Cowen
Language of Flowers	Cowen
§ Wand of Youth suite	Elgar
Imperial March	Elgar
Canto Populare	Elgar
§ Woodland Pictures	Fletcher
“Ballet music” from <i>Faust</i>	Gounod
“Ballet music” from <i>La Reine de Saba</i>	Gounod
Suite - Peer Gynt	Grieg
Praeludium	Jarnefelt
Rhapsody no. 2	Liszt
Tonbilder	Reinecke
Finlandia	Sibelius
Invitation to the Dance	Weber
Instrumental (concertos etc)	
§ Cello concerto in D	Tartini
Extracts	
Symphony no. 2	Beethoven
Symphony no. 3	Beethoven
Symphony no. 5	Beethoven
Symphony no. 8	Beethoven
Symphony no. 4	Gade
Symphony in F	Gotz
Symphony no. 39	Mozart
Symphony no. 6	Schubert
“Unfinished” Symphony	Schubert
§ = first performance in Christchurch	

8.4 The players

The only surviving orchestral list for this group, that for the first concert in 1916, indicates forty-one players assembled for the concert. This was a considerable increase in players from the twenty-nine noted at the first rehearsal only two months earlier, and indicates a high degree of interest in this group. Initially the Symphony Orchestra lacked a bassoon player, and the music for this instrument was performed on a saxophone. Players in the Symphony Orchestra, at least in 1916, were all amateurs, with two exceptions.⁴⁴ Their occupations included painter and decorator (Dobbie, flute); cabinet maker (Fehsenfeld, flute); photo engraver (Hay, oboe); plumber (Laurie, trombone); and metal worker (Webster, violin). As with the earlier analysis of the Musical Union orchestra,⁴⁵ the occupations of Symphony Orchestra players belonged firmly within lower middle to upper class society. Trained and skilled tradesmen played alongside business men, and even some professionals, such as the solicitor Loughnan (‘cello), and the dentist F.E. Webb (clarinet).⁴⁶

The Symphony Orchestra followed the example of other local orchestras and allowed a number of its members to perform solo items within some of its programmes. There were six such opportunities, a possible indication of the skill level and experience of the Orchestra’s players, although the soloists Zimmermann (violin), Hutton (flute), and Sinclair (clarinet), were all well-respected performers.⁴⁷ Worsley himself played movements from Bennett’s *Piano Concerto no. 4* at the second concert, the same programme that included the unfortunate arrangement of *William Tell* for xylophone.⁴⁸

Leader of the orchestra

Just as he had been leader for the Orchestral Society orchestra at its formation in 1908, Richard Zimmermann was leader at the formation of the Symphony Orchestra in 1916. In both instances he was leader for only the one year.⁴⁹ For the remainder of its existence the

⁴⁴ These being Zimmermann (leader) who listed his occupation as “Professor of Music,” and Goodchild (bass) who was a “Musician.”

⁴⁵ Chapter 6, pp. 128-129.

⁴⁶ Electoral Rolls, 1916.

⁴⁷ One of the items was a solo accompanied by piano; the violinist R. Clark performed a movement from *Violin Concerto no. 2* (Wieniawski) with Worsley. However, the remaining items were all with orchestral accompaniment.

⁴⁸ The conductor of the orchestra in Worsley’s absence was R. J. (Dick) Estall, a prominent local brass player, who could play either tuba or euphonium in the Symphony Orchestra.

⁴⁹ See Chapter 7, p. 176.

Symphony Orchestra was led by William Skelton. Zimmermann was decidedly the more expert and experienced violinist, and he was called upon to perform the first movement of Beethoven's *Violin Concerto*.⁵⁰ Very little direct comment was made upon Skelton's playing, or his contribution as leader.⁵¹

8.5 Relationship with the Orchestral Society

For its first concert the Symphony Orchestra's forty-one strong band contained thirty players previously in the Orchestral Society. Among the thirteen who opted solely for the Symphony Orchestra were several of the Orchestral Society's principal brass and woodwind players. Unfortunately, the non-survival of programmes for the Symphony Orchestra and thereby a loss of player lists, precludes any further discussion of the effect of one orchestra on the personnel of the other. However, as we shall see, the Symphony Orchestra itself began to lose players in 1918 but it cannot be determined if these returned to the Orchestral Society. Nevertheless, it might be remarked that the split into two orchestras allowed new players the opportunity to be part of an orchestra, an opportunity that some otherwise may not have had.

Relationship with the Musical Society

Unlike its relationship with the Orchestral Society, from the outset the Symphony Orchestra had very good relations with the major choral society in Christchurch. This was built on the close personal and professional connection between the two conductors, Worsley and Bradshaw,⁵² and in practical terms allowed the Symphony Orchestra use of the Musical Society's extensive library in return for its providing orchestral accompaniments at the choral concerts. It was an obligation that necessitated frequent departure from the orchestra's desire to concentrate on orchestral works alone. However, the pay-off was of considerable benefit to the newly-established orchestra.

Possibly, the Symphony Orchestra's provision of the orchestral accompaniment to such standard choral works as *Messiah*, *The Creation*, and *Elijah*, seemed a return to the

⁵⁰ It was noted by one review that Zimmermann's playing had unfortunately been detrimentally affected by his recent work in the new cinema orchestras. *The Press* 22 November 1916, 9.

⁵¹ Other than in 1919, when Skelton, along with three other violinists joined with Zimmermann in performing *Moto Perpetuo* (Paganini). None was seen as being of the same standard and skill as Zimmermann. For Skelton see Chapter 7, p. 178.

⁵² Worsley was, after all, brought to New Zealand in 1911 to be assistant organist to the Cathedral organist, Bradshaw. Worsley was also a member of the Liedertafel under Bradshaw from 1912, often acting as accompanist, and became conductor following Bradshaw's resignation in 1917.

subservient role that the Musical Union orchestra had played twenty years earlier. But there was an important difference. The Symphony Orchestra never relinquished its independence. It never entered into a formal union with the Musical Society and neither were any of its concerts subsumed in the Musical Society's subscription series. However, whenever the Symphony Orchestra worked with the Musical Society, it was always under the conductorship of Bradshaw, who had been recalled as the Society's conductor in 1915. In addition to regular accompanying work, the Symphony Orchestra also was associated with the Musical Society in a concert on 9 November 1917 that was to alleviate that Society's debt. On this occasion the orchestra performed in its own right under the baton of Worsley.

8.6 Demise of the Symphony Orchestra

There had been some early signs that player support for the orchestra was waning; "heavy losses in their personnel" was noted in 1918.⁵³ In 1919 there had been a hint that attendance at rehearsals was falling off as well.⁵⁴ But matters came to a head in the following year:

Better all round performances have been given in the past by this excellent body, who seem to be encountering some of the vicissitudes which sooner or later are the inevitable lot of all amateur organisations, and lack of sufficient players to ensure a satisfactory balance is one of the worst of these. Mr. Worsley was only able to muster a totally inadequate number of strings wherewith to counter the enthusiasm of his woodwind, and the vehemence of his brass, and in these unfair circumstances it is remarkable that so much was achieved.⁵⁵

In such a situation Worsley had little choice but to disband the orchestra. Possibly the seeds of self-destruction lay in the all-male membership of the Orchestra. Such a rigorously held policy must have compounded the difficulty of retaining players on a regular basis or even of finding replacements. Early on *The Press* suggested, rather contentiously, that "...your musical man is rarely over-fond of regular practice nights, and is ever beaten by feminine devotion to music and her stronger sense of duty in regard to attendance."⁵⁶ This may have been an unfortunate line of argument, as for most men the regular practice nights would have

⁵³ *The Press* 24 September 1918, 2

⁵⁴ *The Press* 4 March 1919, 8. "Too many accidental little flaws, in purity of tone particularly, indicate insufficient attendance of some members of the orchestra, the constant worry, alas, of every one of our conductors."

⁵⁵ *The Sun* 23 March 1920, 4

⁵⁶ *The Press* 28 December 1917, 2

been an additional demand at the end of a day's work.⁵⁷ Nonetheless, the inclusion of female players might have eased Worsley's mounting difficulties but it would have been at the cost of what was probably an essential point of distinction about the Orchestra.

The worsening player situation must have been particularly galling. From the outset the Orchestra drew "good-sized audiences."⁵⁸ Indeed, in only its second year it was noted that "This musical combination has found a warm place in the public regard, and its entertainments are always pleasantly anticipated."⁵⁹ In the last two seasons of concerts the large audiences may have further increased even while the orchestra numbers diminished, as it was regularly reported that audiences had become very numerous, and full houses were noted on some occasions – and this despite an evermore crowded concert calendar on offer. From 1916 between five and nine orchestral concerts were being given each year with both the Orchestral Society and the Symphony Orchestra receiving good support. In 1919, even with two concerts only six days apart in September and three concerts within six days in December, there were still reports of substantial audiences.⁶⁰ At the very last concert given by this orchestra, the audience "almost completely filled the available space at the Choral Hall."⁶¹

It would appear then that the Symphony Orchestra ceased not through a lack of public support but because of unspecified problems confronting players. One might propose eventual boredom with repertoire, a mounting work-load, a rival orchestra and enhanced professional opportunities in other spheres of performance.

All of these may have been encapsulated in the Christchurch Professional Orchestra, formed in 1919,⁶² and the rise of cinema orchestras. Throughout the Symphony Orchestra's existence there was a steady increase in the number of cinema orchestras in Christchurch. Four newly-built cinemas were added between 1916 and 1918 to the five already

⁵⁷ Without recourse to attendance registers or the like from any of the local amateur orchestral societies, it is not possible to pursue this line of enquiry, and either prove or disprove such views on the stronger sense of duty that has been attributed to females.

⁵⁸ *The Sun* 19 May 1916, 10

⁵⁹ *The Sun* 21 August 1917, 9

⁶⁰ *The Press* 18 September 1919, 10; *Lyttelton Times* 23 September 1919, 9

⁶¹ *The Press* 23 March 1920, 7

⁶² See Chapter 10

functioning.⁶³ Their orchestras were small at first, usually between three and five players, but by 1920 had expanded considerably and during that time some sixty players were engaged across the five major cinemas alone.⁶⁴ The incidental music they all performed was scarcely challenging but it did match very closely and expand the light music repertoire that was the mainstay of the Symphony Orchestra programmes. The cinema players were, of course, paid to play this repertoire, and this must have been strong enticement for Symphony players who already had this music at their fingertips and a particularly attractive potential monetary supplement for those who earned a living from a teaching practice. It seems ironical that the repertoire that had set the Orchestra apart and attracted large audiences could, at least to some extent, have been responsible for its undoing.

The lack of programmes that might have provided player lists makes it difficult to pinpoint whether the Orchestra was slowly losing members or faced a sudden exodus of a substantial number. Circumstantial evidence suggests the Orchestra lost at least thirteen players, and the “heavy losses in the personnel” noted late in 1918 and a “totally inadequate number of string players”⁶⁵ at the beginning of 1920 points to players leaving as cinema orchestras began to build up their numbers throughout 1919 and into 1920. This evidence hints that at least three violinists, a ‘cellist, and two double bass players departed – perhaps accounting for the comment “totally inadequate number of strings” noted by *The Sun* in March 1920. The Orchestra also lost six wind and brass players, although these may have moved to cinema orchestras after the Symphony Orchestra ceased.⁶⁶ Certainly, these six players can be confirmed in cinema orchestras throughout 1920 and 1921.⁶⁷ Admittedly, Symphony Orchestra players might have retained membership while playing in cinema orchestras, but the demands of a six-night-per-week employment, plus day-time rehearsals would have left little free time for Orchestra rehearsals and concerts. Even if the Orchestra’s repertoire was

⁶³ These were Starland (1916); Liberty (1917); Stand (1917); and Crystal Palace (1918).

⁶⁴ The Crystal Palace, Liberty, Everybodys (opened 1915), Grand (opened 1913) and the Queen’s (opened 1912). Perhaps up to another fifteen players would have been employed in the smaller ensembles at the other cinemas operating. See Chapter 9 for a full discussion of the cinema orchestras.

⁶⁵ *The Sun* 23 March 1920, 4

⁶⁶ The thirteen players are taken from the only available programme of the Symphony Orchestra in 1916; C.T. Brown (violin); E.V. Colgan (violin); A.E. Morgan (violin); N.F. Westward (‘cello); R. Goodchild (bass); J. Lethaby (bass); W.T. Dobbie (flute); W. Hay (flute/oboe); M.E. Withers (clarinet); D. Glass (horn); P. Reeves (cornet); R.J. Estall (tuba); C. Crawford (timpani).

⁶⁷ The players being Dobbie (flute); Hay (oboe); Reeves (cornet); Withers (clarinet); J. Sinclair (viola/bassoon), and Crawford (timpani).

familiar, these new professionals now in constant performance would have found themselves among frustratingly slower-paced amateurs. All in all, the Symphony Orchestra must have looked increasingly unattractive.

An alternative to the Symphony Orchestra lay in the formation of the Christchurch Professional Orchestra. It was deliberately oriented to the new professional cinema players and may well have stemmed from their initiative. Its concerts were scheduled for Sunday evenings; its programmes comprised familiar light-weight items, but more concerts could be given much more frequently and with minimal rehearsal because all members were at high levels of proficiency. It provided cinema players with some musical stimulus through participating in an ensemble far larger than the theatre ensembles, and perhaps, above all, it offered the camaraderie of members all involved in the same week-day occupation. That the thirteen players from the Symphony Orchestra whom we have assumed to have joined the cinema orchestras about 1919 also became members of the Professional Orchestra is some measure of its success in these directions.⁶⁸

Whatever the exact mix of circumstances, there seems little doubt that between them, the opportunities afforded by the cinema orchestras and the Professional Orchestra sounded the death-knell of the Symphony Orchestra.

Despite its demise, the Symphony Orchestra virtually doubled the number of orchestral concerts available to Christchurch audiences. It was a key element in what between 1916 and 1920 might be termed a “golden age” for local orchestral music (see Table 8.2). Consistently good audience support for concerts, that far outnumbered any previous annual offering, indicates that by 1920 Christchurch had an increased audience base not just for concerts in general, but specifically for the orchestral variety.

⁶⁸ Here again, the lack of programmes precludes us from having a complete picture. As programmes for all of the first four concerts given by the Professional Orchestra cannot be located, we cannot determine if these players were members from the commencement of this Orchestra. Eleven names appear in the first extant programme, 2 May 1920.

Table 8.2 Orchestral concert calendar⁶⁹ in Christchurch, 1916 – 1920

	Orchestral Society	Symphony Orchestra	Professional Orchestra
1916	26 February		
		18 May	
	21 June		
	23 August		
		18 October	
	8 November		
		21 November	
	9 December		
1917			
		16 May	
	20 June		
		20 August	
	29 August		
	24 October		
		12 November	
	28 November		
	15 December		
1918			
	24 April		
		27 May	
	12 June		
	11 September		
		23 September	
1919			
		3 March	
	26 March		
		7 April	
	26 May		
		30 June	
	17 September		
		22 September	
	4 November		
		8 December	
	10 December		
			14 December

⁶⁹ The Calendar lists only those performances that were part of each orchestra's normal concert series. Concerts devoted to other purposes, such as choral performances or fund raising, but in which an orchestra participated, are not included. Also not included are five orchestral concerts given by the Orchestral Society at Festivals of New Zealand music held in Christchurch in December 1916, and August 1918; and six concerts given in Christchurch by the State Orchestra of New South Wales in January and February 1920. These events meant a further eleven orchestral concerts were on offer to Christchurch audiences.

Table 8.2 (continued)
1920

		25 January
		22 February
	22 March	
		28 March
		2 May
		6 June
9 June		
		4 July
18 August		
		22 August
		5 September
		10 October
27 October		
		14 November
8 December		
		12 December

Chapter 9 Cinema Theatre Orchestras (1908 – 1930)

As the newly-developing public entertainment of cinema arrived in Christchurch, music became an integral part of the whole experience. A brief overview of the early years will demonstrate that up to 1910 music in cinemas contributed little to the development of an orchestral tradition, as at this time the term “orchestra” might cover any group of instrumentalists, from two players upwards, and often comprised no more than a piano and drums. Nevertheless, this early phase of the cinema did provide employment for a small number of local musicians, and it can be seen that music in the cinemas of Christchurch was little different.

From about 1910 there was a steady increase in both the number of local theatres and of the musicians employed in them. The timeline in Table 9.1 which sets out the growth of cinemas in Christchurch, shows that by 1918 cinemas had grown from two to seven. Two theatres, His Majesty’s and the Colosseum, had been converted to cinemas; the others were built specifically for this purpose. During this period, the rate at which new cinemas were opening drew comment from the Mayor, Mr. H. Holland,¹ when he opened a third cinema in three years. A number of other theatres in Christchurch were used for screening pictures on some occasions, but this was not their sole purpose, and none had a regular orchestra attached. The extent to which the public of Christchurch embraced moving pictures brought comment from an Australian visitor who called Christchurch “the home of moving pictures,” and compared the attendances in Christchurch very favourably with those in Melbourne and Sydney.²

The Crystal Palace Theatre which opened in 1918 was Christchurch’s last purpose-built picture theatre to screen silent films to the accompaniment of an orchestra. Its completion marked the end of almost a decade of expansion of the cinema in the city and heralded a decade in which cinemas and especially their associated orchestras flourished as a potent force in the entertainment and musical scene. Initially, the Crystal Palace Theatre had an orchestra of between four and nine players, but within two years of opening employed an orchestra of upwards of twenty players. From 1920 other theatres also enlarged their orchestras and for the next eight to nine years local musicians would have employment

¹ *The Press* 2 February 1915, 10. This was the opening of Everybody’s Theatre.

² *Weekly Press* 12 January 1910, 80

within any of the five major orchestras at the Crystal Palace, Everybody's, Liberty, Grand and Queen's theatres.

Of these five, the Crystal Palace orchestra became the most important group of its kind within Christchurch and developed a much wider reputation in New Zealand and Australasia. The importance of this orchestra was due not only to its size, but also because it was guided, developed and conducted throughout its entire existence by one person, Alfred Bünz, who by this time had already become an important figure in the development of orchestral music in the city. He was greatly assisted by enlightened support from the manager of the theatre, V.M. Beebe.

A discussion of the repertoire of the Crystal Palace Orchestra is separate from a later discussion of genuine orchestral repertoire within Christchurch. This is not to underestimate the importance of cinema theatre orchestras in the development of an orchestral tradition in Christchurch, but rather to emphasise the difference between a concert-event devoted primarily to an orchestra and its music, and an entertainment-event where the orchestral music was secondary. As a consequence of its purpose, the repertoire of cinema music was a *potpourri* of the classical, the light and the banal. But as a consequence of its inclusion in one of the most popular forms of entertainment of the early twentieth-century, its audience and thus their acquaintance with orchestral sound, was immense.

It does need to be strongly affirmed that cinema theatre orchestras played a very important role in fostering the rise of professionalism among the orchestral musicians of Christchurch. These orchestras were the first form of stable professional employment for instrumentalists and gave players some financial security on the basis of performance, rather than teaching. At the same time, the benefits of constant rehearsal and regular ensemble playing for up to six days a week, sometimes twice a day, cannot be underestimated. Some evidence of this can be seen by tracking the progress of some players from the cinema orchestras into broadcasting groups. It is probably true to say that without the cinema theatre orchestras in the 1920s, the development of music in broadcasting in the 1930s would have been much slower.

9.1 Music within the cinema - some general considerations

Obviously, the performance of music within the cinema by orchestras was not the same as a public concert devoted solely to music. In the cinema music had the prime role of

providing an aural accompaniment to the pictorial feature, and was often accorded equal footing by many patrons. Indeed, a survey of the patrons of a large United States theatre in 1924, showed that music was overwhelmingly the special feature that attracted them to the theatre.³ The weekly selection of music that was to create the “aural accompaniment” was often advertised alongside the films being promoted, and on numerous occasions advertisements deliberately highlighted the music, or even only one particular musical item.

Essentially, music in the cinema theatres was a sequence of musical items as judged appropriate by the cinema’s musical director for whatever was to appear on the screen. Such a sequence could include items from the “serious” as well as from the “light” or “popular” repertoires. These latter offered a mixture of items from light theatre, shows, and even ballads and songs popular at the time. “Serious” or “light”, these selected items were arranged to fit with the unique instrumentation of a cinema’s orchestra. Such orchestrations would be carried out locally, but, increasingly, commercial rearrangements became available, and as early as 1909 film companies began to send out prepared music scores with their “films de luxe.” In 1911 regular columns started to appear in trade publications offering advice on suitable music to use.⁴

The place of classical music

From 1912 increasing amounts of classical music were being used in some theatres.⁵ However, as the opinion of two contemporary theatre pianists demonstrates, selections from this repertoire was not entirely popular with all musicians involved;

Considering the fact that the average motion picture audience is made up largely of people who are unable to appreciate classical music, it seems that the moving picture theater is the place for but little classical music. It might be safe to say that eighty per-cent of moving picture audiences are more bent on hearing the selections and songs that have appealed more to

³ This was the Kinema Theatre in Fresno which seated 1,440. Music was the top choice for 28% of patrons; the picture was fifth choice, at 10%, following courtesy, seat comfort and beauty. Koszarski, Richard. *An evening’s entertainment : the age of the silent feature picture, 1915-1928, History of the American cinema ; v. 3.* New York : Toronto: Scribner; Collier Macmillan Canada : Maxwell Macmillan International, 1990 p. 30.

⁴ Bowser, Eileen. *The transformation of cinema, 1907-1915, History of the American cinema ; v. 2.* New York : Toronto: Scribner; Collier Macmillan Canada : Maxwell Macmillan International, 1990. p. 15

⁵ This change was the basis of a paper, “Standardizing the Moving Picture Theatre,” delivered by the manager of the “Bijou” theatre in Boston, Mrs Clement, at the Massachusetts State Conference of Charities in 1912. The orchestra that she used in her theatre consisted of student musicians, available at a “nominal account”, and the music used included solos from operas by Puccini. *Ibid*, pp 123-124

our emotions and sentiments.⁶

This notwithstanding, the quality of classical music was recognised more and more and became a large part of the wide-ranging repertoire for cinema orchestras. In 1926, Hugo Riesenfeld (1879 – 1959), music director at two of the largest theatres in New York – the Rialto and Rivoli – listed the ten most popular classical overtures that were performed in American cinemas.⁷ It was an impressive list of music and demonstrated how far the cinema had come in incorporating classical music over a period of fifteen years.

Size of orchestras

The “orchestra” in cinemas began as a piano and drum combination, used mainly to cover the sound of the projector and to fill the time gaps left by changes of reel. By 1922, a survey carried out by *Motion Picture News* in the United States, revealed that 29% of theatres provided some form of orchestra. These varied from two “pieces” to up to fifty players, with the most common grouping (28% of the survey total) being between five and ten players.⁸ The composition and scale of the orchestras meant they could be classified into either “small” or “large.” The details of this difference were that,

The average first class house had an orchestra of between twenty and eighty players plus organ. The small orchestras consisted of six violins, two violas, two cellos, one bass, flute, oboe, clarinet, two horns, one trombone, drums and piano. The large orchestras had full woodwind and brass sections, larger numbers of strings, harp, and percussion, and no piano.⁹

Apparently, the favoured instrumentation of an orchestra used at this time consisted of flute; oboe; two clarinets; bassoon; two French horns; two trumpets; trombone; drums; and strings.¹⁰ The American experience, particularly with regard to size and scale of orchestras, was facilitated by a large population which provided the players, and consistently high attendances to fund them. Despite an apparent reluctance initially to provide quality music, by the 1920s music and orchestras were an integral part of the cinema.

⁶ Samuel W. Thornton and F. Hyatt Stout, “Music and the pictures” *Moving Picture World* 3 April 1915, 106. Quoted in Koszarski, p. 44.

⁷ In *Film Daily* 24 October 1926, 9. Quoted in Koszarski, *op. cit.*, p. 50. The overtures were *Tannhäuser* (Wagner); *William Tell* (Rossini); *1812* (Tschaikovsky); *Hungarian Rhapsody no. 2* (Liszt); *Light Cavalry* (Suppé); *Marche Slav* (Tschaikovsky); *Merry Wives of Windsor* (Nicolai); *Orpheus in the Underworld* (Offenbach); *The Queen of Spades* (Suppé); *Irish Rhapsody* (Victor Herbert).

⁸ Koszarski, *op. cit.*, p. 41

⁹ Anderson, Gillian B. “A Warming flame – the musical presentation of silent films” In *Music for silent films 1894-1929 : a guide*, xiii-xlix. Washington: Library of Congress, 1988. xviii

¹⁰ Koszarski, *op. cit.*, p. 43. This orchestration was determined from a study of the scorings of silent motion picture music preserved in the collections of the Library of Congress.

...the fact remains that the wise cinema-manager is caring more and more for the musical portion of his entertainment, and is more and more reaping his reward. One cannot expect to find the rare best; yet it is certain that the picture-house is really doing good work as a musical educator and as a leader towards better things.¹¹

9.2 Early orchestral music in cinemas in Christchurch, 1908 – 1918

The first reference to an “orchestra” within a cinema in Christchurch was in early 1908 when West’s Pictures presented a four-week season in the Theatre Royal from 15 January to 8 February.¹² The company had been touring New Zealand for a couple of years, was very popular, and was advertised as being “celebrated in two hemispheres.”¹³ The screenings were accompanied by L. de Groen’s Vice-regal orchestra, a celebrated instrumental group of twelve players from Sydney and, on this occasion, conducted by Horace Watts.¹⁴ In addition to playing appropriate music to accompany the pictures, the band also performed selections and overtures before and after the film, and during the intermission.¹⁵ Even at this early stage of cinema music, this was a separate but expected function of a cinema orchestra. This quasi-concert orchestra role in particular provided the opportunity for further educating the public and expanding the audience for orchestral music.

Another four picture companies came to Christchurch during 1908,¹⁶ but music accompanying a screening is only documented for the Royal Pictures which opened in His Majesty’s Theatre on 22 August. The “orchestral effects” were by the Messrs Fox Brothers’ Band.¹⁷

West’s Pictures returned in February 1909, again with L. de Groen’s Vice-regal orchestra. On 13 March, 1909, Pathé Pictures began screening at the Theatre Royal. This was the beginning of Henry Hayward’s Picture Enterprises, which by 1912 was to control thirty-

¹¹ Salmon, Arthur L. “Music in the cinema” *Musical Times* 61, no. 934 (1920): 803-804

¹² Thomas James West (1855 – 1916) was the entrepreneur behind West’s Pictures. He had begun by touring slide shows in Great Britain as early as 1878, and had first arrived in New Zealand in 1904 with the Brescians musical company. Abel, Richard. *Encyclopedia of early cinema*. London; New York: Routledge, 2005. p. 689.

¹³ *The Press* 13 January 1908, 1

¹⁴ Lewis De Groen (1864 – 1919) was an eminent bandmaster in Sydney, earning the nickname “the Sousa of Australia.” He became associated with the entrepreneur T. J. West in 1898, and was the musical director of West’s entire Australasian cinema circuit. *Weekly Press* 15 January 1908, 62

¹⁵ *The Press* 15 January 1908, 8. The music played included the Overture *Zampa* and selections from *The Belle of New York*.

¹⁶ Other picture companies to visit Christchurch during 1908 included the Wide World Pictures, Best and Baker’s Pictures, MacMahon’s Exquisite Pictures, and Royal Pictures, and in addition to the Theatre Royal screenings were in the Opera House, His Majesty’s Theatre, and the Colosseum.

¹⁷ *The Press* 22 August 1908, 1

three picture theatres throughout New Zealand.¹⁸

West's Pictures were still active in Christchurch in 1910, when the King's Theatre – the first dedicated picture theatre to be built in the city – was opened on 24 March. An orchestra was engaged under Fred G. Mumford¹⁹ who wrote an ode for the opening, which was performed by a choir of twenty accompanied by the orchestra. In the same year Fuller's Pictures was in residence at the Colosseum where the pictures were accompanied by a “magnificent orchestral band” under the direction of Miss Olive Fitzsimmons, with the “celebrated Hungarian violinist” Herr Zimmermann as solo violinist and leader.²⁰ Later in the year H. Deiderichsen took over as the conductor. Hayward's Pathé Pictures was now in His Majesty's Theatre, and the Pathé Orchestra was conducted by Charles Parnell. By 1911 the Colosseum orchestra had become “Fuller's Premier Orchestra”. A new director, W.F. Whitley, was in charge of the Pathé Orchestra at His Majesty's Theatre, and an augmented version of this orchestra had extended its extra-theatre work to weekend matinee concerts at Wainoni Park throughout the summer.²¹ Within three years from 1908, local cinemas had been responsible for the creation of three permanent orchestras. This must have represented a radical challenge to usual orchestral activities, and paid employment must have been very attractive.

On 31 October 1912 another dedicated picture theatre, the Queen's, opened and advertised a “small efficient orchestra” would accompany the screenings.²² Christchurch's fifth theatre, the Grand (See Table 9.1) opened the following year, on 2 June, 1913. This too had a small but highly efficient orchestra conducted by W.H. Corrigan. However, the quality of the films at the Grand was not approved, being “not only ordinary, but below ordinary,” while the physical layout of the theatre was highly

¹⁸ Henry Hayward (1865-1945). Sowry, Clive. “Hayward, John Henry 1865-1945” *Dictionary of New Zealand Biography*. Updated 31 July 2003. URL: <http://www.dnzb.govt.nz/>

¹⁹ Mumford had been a violinist in the Marshall-Hall Orchestra in Melbourne from around 1900 to 1904, and arrived in Christchurch as the conductor of one of Williamson's opera companies. *Weekly Press* 9 March 1910, 80

²⁰ *The Press* 24 March 1910, 1. The various roles played by Zimmermann in Christchurch orchestral music are discussed elsewhere; his participation in the Musical Union in Chapter 6, p. 124; in the Orchestral Society in Chapter 7, p. 175; and in the Symphony Orchestra in Chapter 8, p. 193.

²¹ The programmes of these “Sacred Concerts” on Sunday afternoons included selections from *The Bohemian Girl* (Balfe); “Intermezzo” (Mascagni) and Overture *Tancredi* (Rossini). See: *The Press* 26 March 1910, 1

²² At this time, the most common description of any cinema orchestra invariably included “small” and “efficient.”

criticised.²³

No other cinema opened in Christchurch until on 1 February 1915, Everybody's Theatre opened, featuring an orchestra conducted by Albert Bidgood. Two days prior, the Colosseum ceased screening after operating as a cinema for eight years. It had given Christchurch its first example of a "permanent" orchestra made up of local players and was notable for the long service of Zimmermann either as player or conductor.²⁴ A small "orchestra" of only three players was employed at the Starland when it opened on 29 May 1916. Two new theatres were opened in 1917; the Strand on 5 April, and the Liberty on 8 September. The Liberty orchestra was conducted by Florence Scapini,²⁵ while the music at the Strand was usually supplied by the Ellwood Trio. At the same time, the Starland had a new conductor, Robert Bowers, and the size of this orchestra was increased to fourteen players. In November of this year His Majesty's Theatre was burnt down and not replaced.

The Crystal Palace Theatre opened on 6 April 1918. It was termed "The Theatre of Mighty Magnificence," seated 824 patrons, and the high standards of both the design and fittings were thoroughly approved. Particular note was made of the orchestral pit; "The orchestra is also provided with comfortable accommodation, the seating being upholstered in blue."²⁶ As the last theatre to open there was very little by way of elaborate ceremony. The National Anthem was played, the orchestra performed a "bright" overture, and the first film was then screened.²⁷

²³ *The Press* 3 June 1913, 8. "From the front seats the pictures are grotesque and intolerable, and probably the first four or five rows of seats are useless for the purposes of pleasure..." The Grand, with entry prices of 6d and 3d, charged only half that of the other cinemas. It was also open longer hours, 12 noon to 11 pm.

²⁴ In retrospect, his standard of "classical" playing was noted as having deteriorated during the period of his employment in the cinema. *The Press* 22 November 1916, 9

²⁵ Born in Christchurch as Florence Scapens, she made her concert debut as a twelve-year old violinist in 1907. After a period of study in London she toured Australia with the baritone Robert Parker and then gave a return concert in Christchurch in January 1916. *Canterbury Times* 29 December 1915, 22-23. She left Christchurch in 1919 for study in the United States, returning for a holiday in 1933.

²⁶ *The Press* 8 April 1918, 8

²⁷ *Lyttelton Times* 8 April 1918, 6

Table 9.1 Christchurch theatres with cinema orchestras

Theatre	Opened/closed	Orchestra conductor(s) in chronological order
His Majesty's Theatre	Canterbury Hall renamed His Majesty's as cinema in 1906. Burnt down November 1917	Charles Parnell W.F. Whitley E.J. Burke
Colosseum	Opened 1885 as the Palace Skating Rink. Converted to a dedicated cinema in 1908. Closed as cinema 29 January 1915	Olive Fitzsimmons H. Deiderichsen Richard Zimmermann
Dedicated cinemas		
Kings'	24 March 1910 Closed 1915	Fred Mumford
Queen's	31 October 1912 Last orchestral performance on 5 January 1929	Charles Fleming Harry Ellwood Mrs M. Middleton Harry Glaysher
Grand	2 June 1913 Last orchestral performance probably on 5 January 1929	William H. Corrigan Alfred L. Sutton Agnes Shearsby J.V. Maling Kennedy Black Arthur Gordon
Everybody's	1 February 1915 Last orchestral performance on 22 March 1930	Albert Bidgood William J. Bellingham
Starland	29 May 1916 Closed 1918	Kennedy Black Robert Bowers William H. Corrigan
Strand	5 April 1917 Last orchestral performance in July 1927	Harry Ellwood
Liberty	8 September 1917 Last orchestral performance on 8 June 1929	Florence Scapini Louis D. Austin Gwendolyn A'Court Iris Black Arthur Gordon Howard Moody Ernest Jamieson
Crystal Palace	6 April 1918 Last orchestral performance on 24 August 1929	William H. Corrigan Robert T. Kirk Alfred Bünz

9.3 Crystal Palace orchestra, 1918 – 1920

A review of the opening of the Crystal Palace gave special commendation to the orchestral music, and provides a comment that can be a valid yardstick for all the music that local cinema orchestras provided,

The music, which was played by the orchestra of nine, under the baton of Mr. W. H. Corrigan, calls for special remark and commendation, both as regards the appropriateness of the selections and the manner in which they were given. A too common fault with orchestras at picture theatres is that the selections are either glaringly foreign to the subjects being screened or are given in a manner indicative of the belief that the music is the principal item. The Crystal Palace Orchestra avoided both of these pitfalls, and the selection, whilst they were pleasingly and effectively given, did not obtrude too aggressively upon the audience.²⁸

The orchestral overture to the evening session normally began at 7.30 pm, with the first film at 8.00 pm. At 8.15 came the first of the selections provided by vocalists. At this stage of the cinema in Christchurch, 1918, vocalists were given a prominent part in the music that was performed, usually having a two-week engagement to provide a number of accompanied songs or duets at evening sessions.²⁹

The conductors

For this orchestra, the first of several at the Crystal Palace, two conductors were used during its existence of twenty-one months. The first was W.H. Corrigan, who was succeeded in October 1919 by Robert Kirk, when the orchestra was renamed “The New Crystal Palace Orchestra.” William H. Corrigan (1863? – 1937) was born in Halifax, Nova Scotia. When he came to New Zealand he was a clarinetist in the orchestra at the Dunedin and South Seas Exhibition of 1889-90. In Christchurch he had been the conductor of the orchestras at the Grand and Starland before moving to the Crystal Palace. Little is known about Robert T. Kirk (? - ?), other than that in addition to his work in 1919 and 1920 with the Crystal Palace, he was the conductor of a small local group, the Lyric Orchestra.

The players

The first Crystal Palace orchestra varied in size from four players up to a maximum of seven. From October 1919 the Crystal Palace Orchestral Quartette was used to provide

²⁸ *The Press* 8 April 1918, 8

²⁹ Vocalists used in 1918 by the Crystal Palace included Clarice Holgate; Millicent Jennings; James Cox; Farquhar Young; Rex Harrison; and, from Wellington, Frances Barry.

the music at the afternoon session,³⁰ while in the evening an augmented group of seven players was used.³¹ A number of other players were used on occasion,³² and early in 1920 the engagement of a newly-arrived harpist, H.G. Glaysher, was noted.³³ The orchestra also provided opportunities for young developing talent, such as Gladys Vincent, who was billed as “the phenomenal child violiniste”³⁴

The repertoire

No specific music items were mentioned in connection with the orchestra until a month after the opening of the theatre. In late June 1918 the overture *The Barber of Seville* (Rossini) was noted as the item to be played as the overture to the picture.³⁵ From then on, the music used for the “overture” was generally listed in newspaper advertisements.³⁶ This music usually included a light classical overture, from composers such as Suppé, Thomas, Wallace or Auber. Apart from some details about the overture, any other music was obviously considered of little interest, and at this time did not merit any mention in the newspapers.³⁷

Special occasions

During May 1918 the film “A Tale of Two Cities” was screened simultaneously at two theatres in Christchurch – a rare event at this time. But it was at only the Crystal Palace that “special incidental music” was provided by the orchestra.³⁸ In September of the same year a six-day season of “Joan the Woman” was given.³⁹ A full music score, played by the orchestra at the two daily screenings of 2.30 pm and 8.00 pm, was noted as “a magnificent musical score which synchronises [with] the picture.”⁴⁰ For this season of six days the orchestra was augmented by several players.

³⁰ *The Press* 18 October 1919, 4. The Quartette was Robert T. Kirk (piano and conductor); Lalla Hemus (‘cello); Nina McIntyre (violin); and W.A. Roach (flute).

³¹ *The Press* 27 December 1919, 1. The additional players were Robert E. Kirk (clarinet), Stanley Kirk (cornet), brothers of the conductor, and Leonard Atkinson (tympani).

³² Other players who performed in this group were Frank Matthews (flute); William H. Debenham (percussion).

³³ *The Press* 2 February 1920, 3. See also Chapter 7, pp. 146-147 and p. 157 for Glaysher’s role as conductor of eight of the Orchestral Society concerts.

³⁴ *The Press* 8 May 1920, 1

³⁵ *The Press* 24 June 1918, 1

³⁶ The orchestral “overture” began at 7.30 with the first of the films commencing at 8.00. It is obvious that a miscellany of musical items comprised the “overture” in order to fill this thirty minute timeslot.

³⁷ As with other picture theatres, the Crystal Palace changed its programmes on a weekly basis. The new programme began on Monday, and full details of the films were provided in the Monday newspapers, as well as anything about the music.

³⁸ *The Press* 6 May 1918, 1

³⁹ Directed by Cecil B. de Mille, this was the story of Joan of Arc – “12,000 feet of historical accuracy” – and starred Geraldine Farrar, the world-famous prima donna, as Joan of Arc.

⁴⁰ *The Press* 10 September 1918, 9. The music was composed specially by William Furst (1852 – 1917).

A change in ownership

In December 1920 a change in ownership of the Crystal Palace brought a closure for renovations. The theatre reopened on Monday, 27 December as “The Greater Crystal Palace.”⁴¹

On 13 December the following advertisement had appeared in the local newspapers,⁴²

Greater Crystal Palace Company. Professional Symphony Orchestra. The following instruments are required; violins, violas, ‘cellos, bass, harp, flutes, oboes, clarinets, bassoons, trumpets, horns, trombones, tuba, tympani. Apply Beebe – Box 759 by Thursday 16th

The result was announced a week later,

The Greater Crystal Palace has engaged a permanent professional symphony orchestra of more than twenty performers, under the distinguished conductorship of Mr. Alfred J. Bünz. It’s the talk of musical circles from one end of New Zealand to the other. It marks an important step in the advancement of the Motion Picture Art in Australasia. It means real music for you, every night of the year, and it won’t cost you one penny extra.⁴³

9.4 Greater Crystal Palace Orchestra, 1920 – 1929

An orchestra of twenty-one players was assembled in the Greater Crystal Palace on 27 December.⁴⁴ In composition and balance it closely matched the definition for the “small” variety of a “first class house” orchestra in America.⁴⁵ Strings were in the strength of 3:3:1:1:1; possibly on the light side with only one each of viola, ‘cello and double bass. Wind and brass, eight players in total, were present with a single instrument of each although the presence of a tuba would strengthen the overall bass sound. The Crystal Palace Orchestra was lucky to include a harp within its ranks; this was an instrument not usually included in the American definition of a small orchestra.

Reception

The first performance by the orchestra included Overture *Raymond* (Thomas); “Saltarello” from “*Italian*” *Symphony* (Mendelssohn); and “*Unfinished*” *Symphony* (Schubert). This signalled to the audience present and Christchurch in general that this orchestra would provide quality music.

⁴¹ *The Press* 22 December 1920, 1. The Directors of Greater Crystal Palace Limited were Colonel R.A. Chaffey; Mr. Robert Caughley; Mr. W. McIlroy; Mr. F.S. Rutherford; Mr. Norman Rutherford; Mr. W.N.J. Thacker, with Mr. Beebe as managing director.

⁴² *The Press* 13 December 1920, 1

⁴³ *The Press* 24 December 1920, 1

⁴⁴ A complete list of the players provided at the outset of this group is in Appendix 2. *The Press* 27 December 1920, 1.

⁴⁵ The hypothetical make up of a “small” orchestra as cited by Anderson. *Op cit*, p. xviii

...the calling into action of a fairly complete orchestra by the enterprise of the Crystal Palace management must be regarded as a progressive measure and be treated with respect. If public support proves good and permanent, it may well lead to a further moderate extension, by duplication of certain instruments. The management have been fortunate indeed in securing the services of Mr. Alfred Bünz, whose long practical experience and extensive knowledge of orchestral music make him eminently fit for any position as conductor. He has surrounded himself with players of the various instruments whose capabilities he intimately knows and who are already familiar with a repertoire that may serve for a considerable length of time. Only thus was it possible to bring the new organisation into action at very short notice.⁴⁶

The debut of the orchestra was hailed as an unquestionable success. It was increased to twenty-two players only four months later,⁴⁷ a confirmation of its popularity and recognition that it was an important feature to attract people to the Crystal Palace (see Plate 9.1). At the same time it was announced that there was to be a notable addition to the musical offerings in the form of regular pianoforte concerto solos with full orchestra accompaniment.⁴⁸

⁴⁶ *The Press* 31 December 1920, 8

⁴⁷ *The Press* 2 April 1921, 1

⁴⁸ *The Press* 4 April 1921, 10. The first soloist was Howard Moody, and later Agnes Lawlor appeared.

Plate 9.1 Crystal Palace Orchestra: 1921



Source: Canterbury Museum. H.H. Clifford photograph.

Possible identification of some players in this photograph:

Back row: first on left, D. Blyth (horn); third from left, G.H. Bonnington (oboe).

Middle row: first on left, J. Barsby (double bass); second from left, Nina McIntyre (violin); on extreme right, Lalla Hemus ('cello).

Front row: third from left, A. Lawrence (viola); fourth from left, Bünz (conductor); on extreme right, D. Maindonald (bassoon).

In front: on left, Debenham (drum).

The composition of this orchestra had changed from the twenty-one announced when it was established in December 1920. By 1921 it had increased to twenty-two players, and in this photograph the previous single brass instruments had expanded to two horns, two trombones, and two cornets. The personnel had also changed; J. Barsby (double bass) replacing A.E. Willyams; Lalla Hemus ('cello) replacing G. Berryman, and G.H. Bonnington (oboe) replacing C.H. Schmidt.

Six months after the formation of the Greater Crystal Palace Orchestra a celebratory supper was held in the Carlton Café for the conductor, Bünz, and the theatre manager, Beebe. Speakers noted that many had predicted that the orchestra would only last a week or so, but the quality of the orchestra and the support and foresight shown by Beebe had proven them wrong. At this meeting the important role played by the theatre manager was very clearly stated, and Beebe outlined his hopes to enlarge the orchestra to grand opera strength, “there was no reason why Christchurch should not be able to do what no other city of its size had done – support an orchestra of forty performers.”⁴⁹ Beebe and Bünz obviously worked well together. This appears to have been unusual, as such a close and fruitful relationship between the holders of these positions was not the norm.⁵⁰

Favourable comparisons were made with similar orchestras in America, Sydney, and London, and while these comments can be seen as self-congratulatory, yet understandable in the circumstances, the sentiments were to be echoed later by local critics.

Orchestral concerts, night after night, have “caught on”; the young band grows and thrives, and has passed the teething stage. One may disapprove the principle that music descends from its pedestal by garnishing so many feet of film nightly. But music of a kind they must have, and we all remember with a shudder what sort of a kind it used to be in most of the picture theatres. The better the music, the more justifiable is the combination.⁵¹

Items performed at the Crystal Palace, discussed more fully later, were an eclectic mixture of classical and light. In September 1921, a new feature was introduced to assist patrons to identify the item currently being performed in the course of the screening. Main musical items were given a number within the film programme, and as an item was played its number was displayed on the screen.⁵²

Over the next few years the orchestra built on its reputation. Advertisements for the theatre were not shrinking, “The best theatre in the whole Empire. Magnificent – restful – luxurious and perfectly ventilated.”⁵³ Claims about the orchestra were equally

⁴⁹ *The Press* 27 June 1921, 12

⁵⁰ “...theatre proprietors and managers, mostly a wild and calculating race of persons whose ideas seldom soared above pounds, shillings and pence. In their view the musicians were merely a necessary evil, and for many years I believe a tacit understanding existed between rival firms to limit the size of orchestras to an irreducible minimum.” This was the experience of Louis D. Austin (1877 – 1967), who had been a highly successful pianist-conductor in cinema orchestras in Christchurch and Wellington. Austin, L. D. “Reminiscences of the silent cinema.” *Music in New Zealand* 1 no. 10 (1932): 171-174. p. 172.

⁵¹ *The Press* 21 July 1921, 5

⁵² *The Sun* 3 September 1921, 7

⁵³ *The Press* 3 January 1922, 1

extravagant, “Inimitably played by the world-famous symphony orchestra, largest and best orchestra in Australasia.”⁵⁴

Even after six years of accompanying films on six nights of the week, the orchestra was still receiving high praise for the quality of its work,

As usual, the Symphony Orchestra offers a very fine musical programme. This week the overture is von Suppé’s “Light Cavalry,” brilliantly played, special mention being due to the clarinet work of Mr. F. Woledge and the great breadth of tone achieved in the Hungarian theme. The symphonic poem, “Les Preludes,” by Franz Liszt, is another particularly pleasing number, the undulating passages in the score providing a most suitable accompaniment to the snow scenes in the “North of the Nome” picture.⁵⁵

The conductor, Alfred Bünz

Attention has already focussed on Bünz’s valuable and extensive role with the amateur Orchestral Society.⁵⁶ But for the period 1920 to 1929 he relinquished his connection with the Society in favour of a regular professional role with the Greater Crystal Palace orchestra, turning this group into one of the best-known cinema orchestras in New Zealand.⁵⁷ His role as conductor involved the selecting and arranging of appropriate music for each film. In addition, there was the matter of choosing the more substantial music for the “overture” and the “entr’acte” – a cornerstone of the Crystal Palace’s reputation. Such work was expected of every conductor of a cinema orchestra – a weekly time-consuming affair.⁵⁸

The players

This orchestra had a major influence upon orchestral music within Christchurch by providing a large number of musicians with regular employment,⁵⁹ and names of the players have been accumulated from a number of different sources. A complete list of the players was provided at the commencement of this Greater Crystal Palace orchestra in December 1920. Another two listings marked “grand opera” performances in 1928.⁶⁰ A number of players were given solo performing opportunities with the Orchestra, and an

⁵⁴ *The Press* 9 June 1923, 1

⁵⁵ *The Press* 13 April 1926, 14

⁵⁶ See Chapter 7.

⁵⁷ *An Encyclopedia of New Zealand*. Editor A. H. McLintock. Wellington: Government Printer, 1966. Volume one p. 351

⁵⁸ Austin again provides an insight into the amount of work that was involved, noting that after reviewing a big picture it was not uncommon for him to spend from twelve to sixteen hours selecting and arranging the music. Austin, *op cit.*, p. 173

⁵⁹ The effect of cinema orchestras in general and the Crystal Palace in particular on the fortunes of the Christchurch Symphony Orchestra has been considered in Chapter 8.

⁶⁰ Both listings are contained in Appendix 2. *The Press* 30 January 1928, 1 and *The Press* 18 August 1928,

indicative list has been assembled in Table 9.2. Players featured as soloists in some of the music listed for performance during the forthcoming week were mentioned in newspaper advertising. Their items could include chamber music, solo sonatas, or even concerto movements. Obviously this tended to highlight the players of certain instruments, or players felt to be of solo quality.⁶¹

Table 9.2 Solo instrumentalists: Crystal Palace Orchestra, 1921-1929

Instrument	Name
Violin	Maud Ashworth (1923) F.A. Banfield (1922) Bernard Barker (1922) Miss C. Byrne (1921) Harry Ellwood (1922, 1923) Arthur Gordon (1921, 1922) Inga Hannam (1921) C. Henry (1922) Gladys Vincent (1923, 1924, 1925, 1926)
‘Cello	Francis Bate (1923, 1924, 1925, 1926) Harold Beck (1927) G. Berryman (1921) Lalla Hemus (1921, 1922)
Viola	Alfred Lawrence (1922)
Flute	Thomas Amos (1924) William Dobbie (1926)
Oboe	George H. Bonnington (1921, 1922)
Clarinet	Maurice Withers (1921, 1922, 1924)
Saxophone	A.J. Clarkson (1923)
Bassoon	J.T. Sinclair (1922)
Cornet	C. Barsby (1928) Percy W. Reeves (1922) S. Williams (1921, 1922, 1923)
Trombone	Robert N. Lindsay (1921, 1922)
Piano	Agnes Lawlor (1921, 1923) Howard Moody (1921, 1922)
Harp	Harry Glaysher (1921)
Percussion and “effects”	William Debenham (1921, 1922, 1924)

Eleven players in the twenty-two strong Orchestra of 1921 had been members of the Orchestral Society and probably had come with their former conductor. Of these, seven did not continue with the Society while they were employed by the Crystal Palace.⁶² The other four players performed with the Orchestral Society, but not necessarily on a regular

⁶¹ Other cinema orchestras also highlighted their prominent or solo players, and this can be used to show the movement of players between the different orchestras. For example the flute player Dobbie worked at the Grand in 1922, and the ‘cellist, Beck, was with Everybody’s in 1922. Both later moved to the Crystal Palace.

⁶² The players were Miss Bünz (violin); Miss Inga Hannam (violin); S.P. Smith (violin); F.A. Banfield (violin); Alfred Lawrence (viola); D.G. Maindonald (bassoon); and D. Blyth (horn).

and ongoing basis.⁶³ This may reflect the busy nature of professional orchestral work for those who were able to pursue it as their main form of occupation. It may also indicate that these players did not want to continue an ongoing association with an amateur body, or that their cinema employer was not particularly accommodating in releasing them to perform.⁶⁴

The repertoire

This orchestra performed an eclectic repertoire, but this discussion will focus on the genuine orchestral pieces, rather than on the arrangements of ballads, songs and popular light music, as it was these that probably comprised the “concert” items performed prior to the screening of the film and during breaks. Many theatres listed their week’s music in different categories,⁶⁵ and this suggests that these were the “concert” items (Plate 9.2).

The music performed by all the Christchurch cinema orchestras was very similar, and many popular items were common to the repertoire of all groups. However, the repertoire of the Crystal Palace included many works that did not appear in the advertisements of the other theatres. These were items that required, or at least benefited from, a larger group of players. The choice of works possibly also reflects the wide-ranging taste of the conductor, Bünz, as well as his faith in the technical skills of his players. The works listed in Table 9.3 can be seen as the “first” orchestral performances in Christchurch.

⁶³ These four players were G. Berryman (‘cello); H.G. Glaysher (harp/violin); W. Hay (flute); and A.E. Willyams (bass).

⁶⁴ As discussed in Chapter 10, the Professional Orchestra formed in 1919 did contain many cinema theatre orchestra players. This may be attributed to its concerts being on a Sunday – a day when cinemas did not open.

⁶⁵ For example the Queen’s Theatre listed music as: overtures; entr’acte; operatic selections; suites; light selections; and fox trots. Everybody’s also used similar categories: overtures; suites; symphony; entr’acte; light opera, and grand opera.

Plate 9.2 Advertisements: Crystal Palace Orchestra, 1921

SUPERLATIVE MUSIC Inimitably Played
by the World-famous
SYMPHONY ORCHESTRA
SYMPHONY ORCHESTRA
Of 22 Solo Musicians.
The Largest—The Best—and the Only Truly
Great Orchestra in Australasia, under the
Distinguished Conductorship of
MR ALFRED J. BUNZ.
MR ALFRED J. BUNZ.
Will Play the following
REQUEST PROGRAMME.
Overture, "Poet and Peasant" . . . (Suppe).
Dream Dances (Coleridge-Taylor).
Vivienne (Finch).
O For the Wings of a Dove (Mendelssohn).
Pharaoh's Dream (Whitaker Wilson).
Unfinished Symphony (Schubert), "Wood
Nymphs" (Eric Coates).
Hiawatha (Coleridge-Taylor).
Symphony (1st movement) . (Cesar Franck).
MISS AGNES LAWLOR will play Liszt's
Liebestraum.

The Press 12 September 1921, 1

SUPERLATIVE MUSIC Inimitably Played
by the World-famous
SYMPHONY ORCHESTRA.
SYMPHONY ORCHESTRA.
Of 22 Solo Musicians.
The Largest—The Best—and the Only Truly
Great Orchestra in Australasia, under the
Distinguished Conductorship of
MR ALFRED J. BUNZ.
MR ALFRED J. BUNZ.
ORCHESTRAL *NUMBERS include:—
Overture, "Light Cavalry" (Suppe); Sym-
phony No. 2—1st and 2nd Movements
(Beethoven); Grand Opera Numbers, "Me-
fistofele" (Boito) and "Le Villi," Part 2 (Puc-
cini); "Fingal's Cave" (Mendelssohn); "Nor-
wegian Rhapsody" (Svendsen); "Chu Chin
Chow" (Norton); "Overture Dramatique"
(Snoek); Gavotte, "Yellow Jasmine"
(Cowen); Intermezzo (Pabst); "The Grass-
hopper" (Tracy).

The Press 19 September 1921, 1

Table 9.3 “First” performances: Crystal Palace Orchestra 1921-1929

Composer	Item	Date
Arensky	Serenade	1923
Beethoven	Symphony no. 7 – 1 st and 2 nd movements	1923
Berlioz	Symphonie Fantastique	1925
Berlioz	Overture “Beatrice and Benedict”	1928
Bloch	Suite Poetique	1921
Borodin	Ballet music “Prince Igor”	1923
Borodin	In the Steppes of Central Asia	1927
Brahms	Overture “Academic Festival”	1925
Brahms	Symphony no. 1	1928
Bruch	Kol Nidrei	1923
Charpentier	Impressions of Italy	1925
Debussy	Petite Suite	1925
Dvorak	“New World” Symphony	1925
Dvorak	Carnival	1928
Glinka	Overture “Russlan and Ludmilla”	1926
Holst	Japanese Suite	1925
Liszt	Les Preludes	1925
Mahler	Symphony no. 5 – 2 nd movement	1921
Massenet	Scènes Napolitaines	1926
Rimsky Korsakov	Capriccio Espagnole	1924
Schubert	Symphony no. 5	1928
Schumann	Symphony no. 1	1928
Sibelius	Pëlleas and Melisande	1929
Smetana	Vltava	1923
Strauss	Salome	1925
Vaughan Williams	The Wasps	1923
Vaughan Williams	English Folk Songs	1928
Weber	Overture “Preciosa”	1924
Wood	Three Famous Pictures	1924

Despite the casual handling of details in advertisements, it may be safely assumed that only portions of large-scale works were performed. The exceptionally precise indication of two movements from *Symphony no. 7* (Beethoven) and single movements from Mahler’s *Symphony no. 5* and Franck’s *Symphony* suggests the same selection would be the case for the symphonies by Schumann and Schubert as well as for works by Smetana and Richard Strauss. Further performances of a number of the compositions listed in Table 9.3 were given at a later date in Christchurch by a larger orchestral body. This was usually the Orchestral Society, but on one occasion it was the Professional Orchestra.⁶⁶

⁶⁶ Performed by the Orchestral Society: Bloch (September 1921); Dvorak “*New World*” *Symphony* (1926); Mahler (1933); Schumann (1935); and Wood (December 1926). Performed by the Professional Orchestra: Rimsky Korsakov (1930).

Less significant works, but nevertheless still within the genuine orchestral repertoire, came from a wide range of composers. Coleridge-Taylor and Massenet seem to have been particularly favoured by Bünz, each being represented by a large number of works in the orchestra's repertoire. For Massenet this included arrangements from a number of his operas, as well as smaller orchestral works.⁶⁷ With Coleridge-Taylor, music came from both oratorio and orchestral works, additional to arrangements of some piano works.⁶⁸ Local composers were not overlooked either. Horne was represented on numerous occasions, with at least eight original compositions, including two marches specifically written for the theatre; *Crystal Palace March*, and *Beebe March*.

Special occasions

The Crystal Palace Orchestra often provided music on "special occasions" which usually meant something out of the ordinary was to be screened. Sometimes the topic of the film lent itself to giving a "theme" to the music put together for the screening. In July 1925 one such film was "Wonderful London," which showed "the world's greatest city through the ages." For this the music selected had a decidedly English flavour.⁶⁹ In August 1927, when "Michael Strogoff" was shown, Russian music was selected.⁷⁰ Other special occasions included the performance of an original music score that accompanied a film. In the first week of December 1922, "Foolish Wives" screened to music composed exclusively for the film by Sigmund Romberg. And in 1926, an original orchestral score by James C. Bradford accompanied the film "That Royal Girl."

In July 1926, a "Grand Corps de Ballet of 33 artistes" from a local ballet school entertained prior to the film screening, at both the afternoon and evening sessions. This innovation was hailed as being gorgeously costumed, with beautiful lighting effects. The Symphony Orchestra was in "sweet synchronisation",⁷¹ but unfortunately no details about the music were given.

On the rare occasions that a film of grand opera was shown the orchestra was further augmented. In early 1928 a week of music by Gounod and Berlioz accompanied

⁶⁷ *Scènes Pittoresques* (Suite no. 4); *Suite no. 1*; *Scènes Napolitaines* (Suite no. 5).

⁶⁸ Including "Three Dream Dances" and "Scenes from an Imaginary Ballet" both from his op. 74 for piano.

⁶⁹ Overture *Maritana* (Wallace); *Land of Hope and Glory* (Elgar); *Merrie England* (German); *Henry VIII* (Sullivan); *English Melodies* (Myddleton).

⁷⁰ For this film, based on Jules Verne's Russian melodrama, the following music was performed: *Polovisian Dances* and *Grand Ensemble* (Borodin); *Snow Maidens* (Rimsky Korsakov); *Ruslan and Ludmilla* (Glinka); *Meditation* (Glazounov).

⁷¹ *The Press* 26 July 1926, 1

screenings of the opera *Faust*,⁷² and in August, there was a six-day season of Bizet's *Carmen*. On each occasion the orchestra was expanded to twenty-four players, and for *Faust* local singers were accompanied in a "special atmospheric prologue in costume."⁷³

End of the Crystal Palace Orchestra

Towards the end of 1928 the role of the music accompaniment was becoming far less important and the space and detail devoted to it in advertising by the Crystal Palace substantially decreased from the almost equal footing with film accorded it in the earlier years. In April 1929 came the first indication that either the Crystal Palace Theatre or the Liberty Theatre would follow the Queen's Theatre and become a "talkies" theatre.⁷⁴ In the event the Liberty Theatre was converted, and by July a number of players from the disbanded Liberty Theatre Orchestra were augmenting the Crystal Palace Orchestra.⁷⁵

Next month it was the turn of the Crystal Palace to be converted to the talkies,

Announcement Extraordinary. Crystal Palace "Talkies" The Management of Crystal Palace have pleasure in announcing the installation of a gigantic Western Electric sound-reproducing equipment including all the very latest patents and improvements together with Datonex Tranvox transparent stereoscopic screen, placing the Crystal Palace "talkies" in the forefront of New Zealand cinemas.⁷⁶

The Crystal Palace Orchestra gave its final performance on Saturday 24 August 1929, preceded by a farewell presentation to Bünz.⁷⁷ There, the general manager of Christchurch Kinemas, H. Waters was fulsome in praising the work done by Bünz,

None has worked more loyally for the theatre than Mr. Bünz, and it is with genuine regret that this farewell presentation is being made. The fact alone that Mr. Bünz has conducted the orchestra for over nine years demonstrates his ability in this particular sphere.⁷⁸

9.5 Cinema orchestras in a broader context

Employment in cinema orchestras – the players

It is possible to provide an indication of the number of players employed in the five major cinema orchestras, but only for the years 1920 – 1922. In these formative years in particular the cinemas vied with each other for players and for an audience following, and consequently the numbers of players and their names were often placed before the public

⁷² "...a special musical score, compiled from the operatic settings of Gounod and Berlioz accompanies the picture..." *The Press* 22 January 1928, 13

⁷³ *The Press* 30 January 1928, 1

⁷⁴ *The Press* 18 April 1929, 8

⁷⁵ *The Press* 1 July 1929, 1

⁷⁶ *The Press* 19 August 1929, 1

⁷⁷ *The Sun* 24 August 1929, 11

⁷⁸ *Ibid*

as a point of attraction. In all, the number of players in the orchestras of the five major cinema orchestras totalled over sixty (Table 9.4).⁷⁹

Table 9.4 Number of players in Christchurch cinema orchestras, 1920

Orchestra	1920
Crystal Palace	22
Everybody's	14
Grand	15
Liberty	10
Queen's	5
Total	66

These figures are broken down in Table 9.5 which lists as comprehensively as is possible the players and conductors in the five major cinema orchestras of 1920 – 1922. The total of fifty-five players is well short of the total of players given in Table 9.4, probably a result of names being obtained from newspaper advertisements with their focus on the better known players. Players who were also confirmed in the ranks of the Professional Orchestra in July 1920 are identified, showing that for this concert at least nearly half of the cinema theatre players also performed in this orchestra.

Table 9.5 Cinema theatre players and conductors, 1920 – 1922

Name	Instrument	Orchestra	Professional Orchestra ⁸⁰
T. Atkinson	Drums, etc	Crystal Palace	
F. Banfield	Violin	Crystal Palace	✓
Bernard Barker	Violin	Crystal Palace	
Francis Bate	'Cello	Everybody's	✓
Harold Beck	'Cello	Everybody's	
Dorothie Bellingham	Piano	Everybody's	
William J. Bellingham	Conductor	Everybody's	
G. Berryman	'Cello	Crystal Palace	
D. Blyth	Horn	Crystal Palace	✓
G.H. Bonnington	Oboe	Crystal Palace	✓
Vere Buchanan	Violin	Everybody's	✓
F.A. Bullock	Flute	Liberty	
Alfred Bünz	Conductor	Crystal Palace	
Miss Bünz	Violin	Crystal Palace	
Miss C. Byrne	Violin	Crystal Palace	
Greta Cadenhead	Violin	Queen's	✓

⁷⁹ Figures come from throughout the year, between July to December, and there would have been a number of players who moved between orchestras in this time. The attraction of the enlarged Crystal Palace Orchestra in late December may distort the figures. Figures were taken: Crystal Palace (27 December); Everybody's (31 August); Grand (5 July); Liberty (25 September); Queen's (10 July).

⁸⁰ Players in the concert of the Professional Orchestra on 4 July 1920. This was the first of the "Professional Orchestras" to be formed in Christchurch. A player list is provided in Appendix 2.

Table 9.5 (continued)

Name	Instrument	Orchestra	Professional Orchestra
H. Cookson	Viola	Everybody's	
Clarence Crawford	Drums, etc	Everybody's	
William Debenham	Drums, etc	Crystal Palace	✓
William Dobbie	Flute	Grand	✓
Harry Ellwood	Violin	Crystal Palace	
Herbert Fox	Cornet	Grand	✓
Harry G. Glaysher	Harp	Crystal Palace	✓
Arthur Gordon	Violin	Crystal Palace	
Inga Hannam	Violin	Crystal Palace	✓
W. Hay	Oboe	Crystal Palace	✓
Lalla Hemus	'Cello	Crystal Palace	
Charles Henry	Oboe	Everybody's/Crystal Palace	
Albert E. Hutton	Flute	Queen's	✓
Ernest Jamieson	Flute	Everybody's	
Walter Lanham	Trombone	Liberty	✓
Agnes Lawlor	Piano	Crystal Palace	
Alfred Lawrence	Viola	Crystal Palace	✓
Robert N. Lindsay	Trombone	Crystal Palace	
Nina McIntyre	Violin	Crystal Palace	✓
D. Maindonald	Bassoon	Crystal Palace	✓
Freda Marsden	'Cello	Grand/Crystal Palace	✓
George Martinengo	'Cello	Queen's/Crystal Palace	✓
Frank Matthews	Flute	Crystal Palace	✓
Joseph Mercer	Violin	Everybody's	
Mrs M. Middleton	Piano	Queen's	
Florence Millar	Violin	Everybody's	
Howard Moody	Piano	Crystal Palace	
Irene Morris	Violin	Everybody's	
Percy W. Reeves	Cornet	Queen's/Crystal Palace	✓
Dan Sinclair	Clarinet	Everybody's	
J.T. Sinclair	Bassoon	Crystal Palace	
Sydney P. Smith	Violin	Crystal Palace	✓
Alfred L. Sutton	Conductor	Grand	
Gladys Vincent	Violin	Crystal Palace	✓
S. Williams	Cornet	Crystal Palace	✓
A.E. Willyams	Bass	Crystal Palace	✓
Maurice E. Withers	Clarinet	Grand/Crystal Palace	✓
F.L. Woledge	Clarinet	Liberty	
Harold Wright	Viola	Everybody's	

During the period when cinema orchestras were at their peak in popularity and size, each assumed a distinctive name. There was the Queen's Harmonic Orchestra; the Liberty Concert Orchestra; Everybody's Select Orchestra; and the Grand Quality Orchestra. The

Crystal Palace Orchestra, secure that it was the largest group, simply advertised itself as “The Symphony Orchestra.”

Employment in cinema orchestras – payment and conditions

Professional performing musicians were organised into a union, and their working conditions were covered by the Performing Musicians’ Award. The conditions were set by the Arbitration Court. Initially there were a number of geographical districts, each with a separate award, often differing in rates of pay and other conditions.⁸¹ The Christchurch Performing Musicians Award of 1920 provided differing rates of pay for musicians according to whether they were in a permanent picture house or within a “continuous” picture house.⁸² The Crystal Palace was defined as a permanent picture house – one that had only two sessions daily – and the award payment of instrumentalists was set at £3 5s per week for six evening performances, “averaging not more than two and three quarter hours for each performance.”⁸³ Performers were also paid not less than 5s for a first matinee performance, and 11s for each subsequent matinee. Rehearsals, included in the above rates, were not to exceed two hours per week. The leader or musical director was paid an additional £1 5s per week above the ordinary rates. The award also specified that the musical director was to attend to the rehearsals, arrange the programme of music, see each programme of pictures for production each week, and conduct not more than three and a quarter hours daily.

The application of these rates to a fifty week year, with two performances a day, could see an orchestral musician with an annual income of £312. By way of comparison, in 1926 the average annual income in New Zealand was £225 for males, and £110 for females.⁸⁴ As the awards under which musicians worked did not specify any differences in payment for male or female performers, such differences in annual income may be accounted for by the amount of work carried out by an individual.⁸⁵

⁸¹ New Zealand. Dept. of Labour. *Awards, recommendations, agreements, orders, etc.* Wellington: Dept. of Labour, 1901 – 1937. In 1920 the four main cities had separate awards for performing musicians. The Canterbury award was more generous than that applying to Auckland (Northern Industrial District) - £3 5s per week, compared with £3 per week. By 1928 all four main cities were covered by the same award.

⁸² A “continuous house” screened continuously and not in “sessions” and was likely to have minimal numbers of instrumentalists working long hours.

⁸³ *Ibid.* vol. 21, p. 109.

⁸⁴ New Zealand. Census and Statistics Dept. *Statistical report on population and buildings for the year ... 1926.* XI, p.2; 1936. XII, p. i; 1945. X, p. i

⁸⁵ It may have been that teaching income was also included. However, while the average annual income for a female was only 49% that of a male, a female orchestral musician was being paid nearly 75% of the income paid to her male counterpart. The role of women in music generally in New Zealand – as seen in

In 1928 the different conditions for geographical districts were combined into an award for performing musicians throughout New Zealand. This improved payment to £3 10s per week for six performances, and to 6s for a first matinee performance and 12s for each matinee subsequent. In addition to these improvements, the leading violinist in an orchestra of six or more players was now paid 10s per week above the ordinary rates. Holiday pay had also been introduced.⁸⁶

This brief survey of conditions for cinema theatre musicians shows that their remuneration was above average for the time. While it may be assumed that fees earned from teaching would be in addition to this, there is no confirming evidence. Most musicians would separate income from different parts of their work, and for many, income from teaching was often additional and unlikely to be declared for tax purposes. However, while they were relatively well paid in New Zealand for cinema work, their counterparts in American theatres were far better off.⁸⁷

Disbanding of cinema orchestras

The arrival of the “talkies” was an advance that was rapidly taken up in all Christchurch cinemas. Its first casualty among the major cinema orchestras was that at the Queen’s Theatre, which disbanded on 5 January 1929, when this theatre was converted to a “talkie” cinema. The orchestras at the Liberty and Crystal Palace cinemas suffered the same fate in quick succession.⁸⁸ Despite its popularity, the end of the Crystal Palace Orchestra in August only produced a minimal public response with two letters appearing in *The Press* in favour of retaining cinema orchestras.⁸⁹ Possibly a sense of finality finally struck home when Everybody’s Orchestra disbanded six months later.⁹⁰ A more vigorous although still slender correspondence in *The Press* was overwhelmingly in favour of the reinstatement of silent movies with orchestral accompaniment. It was noted

the numbers teaching – and in a performing role in particular, is a fascinating area of research that deserves further attention.

⁸⁶ New Zealand. Dept. of Labour. *Awards, recommendations, agreements, orders, etc.* Wellington: Dept. of Labour, 1901 – 1937. Vol. 28 (1928), pp. 14-25. At the end of each twelve months continuous service, a professional musician regularly employed in a full-time theatre was given one week’s holiday on full pay. A professional musician was defined as one “whose substantial employment is that of a musician.”

⁸⁷ Figures from Anderson, xviii. These indicate that in 1921 rates of pay for American cinema theatre players were reduced to \$56 per week, while in 1926 the rates were between \$63 to \$83 per week.

⁸⁸ Against this tide was the “de luxe orchestra” that existed at the Municipal Theatre from later 1928 into 1929. It was conducted by the theatre manager, Gladstone Hill, and included the local organist, Arthur Lilly. For a special screening of “The Woman Disputed” in June 1929, it even engaged additional players. *The Sun* 1 June 1929, 19

⁸⁹ *The Press* 5 September 1929, 15 and *The Press* 6 September 1929, 13

⁹⁰ *The Press* 20 March 1930, 8

that the talkies lacked the personal appeal conveyed by an orchestra, “which one can both see and hear.”⁹¹ However, this correspondence, closed by the newspaper’s editor after a few days, represents the total protest at the passing of this brief but remarkable episode in orchestral development in Christchurch.

In contrast to the strikes that were a common reaction to the closure of cinema orchestras in America,⁹² and musicians being very vocal and active in their opposition to “talkies” in Australia,⁹³ no opposition from the players themselves was noted in Christchurch newspapers. Locally, the Musician’s Association advocated strongly for their out-of-work members, appealing to the public to support a call for half-silent and half-talkie programmes. However, counter-arguments claimed that talkies would provide far better music than local musicians could hope to match and would prove more popular as it was “music played by artists under the direction of great conductors.”⁹⁴

Most, then, faced huge changes almost overnight. Cinema orchestras had offered many musicians their first stable musical employment outside of teaching, and many of the affected musicians would have been involved in up to 300 performances a year in the cinema orchestras. There was loss not only of income. There was loss of prestige, and there was also the loss of the regularity and discipline associated with a performing routine of two sessions a day, six days of the week. Some cinema musicians, even while employed in cinema orchestras, had gained a foothold in various ensembles established for broadcasting purposes, and went on to secure their positions. But even into the 1930s the growing broadcasting system could not absorb any large number of the out-of-work performers.⁹⁵ The majority could only return to a reduced income based on a teaching practice – and for some this would have to be started from scratch. And any orchestral playing would only be within an amateur group.

It is arguable whether a golden opportunity was lost. Some eighty players, disciplined by years of demands of professional performance, and the majority of considerable competence, might have been welded into a symphony orchestra, perhaps sixty strong.

⁹¹ *The Press* 25 March 1930, 15. This correspondence ran from 25 to 28 March.

⁹² Kraft, James P. “The ‘pit’ musicians : mechanization in the movie theaters, 1926-1934.” *Labor history* 35, no. 1 (1994): 66-89.

⁹³ Arthur, Bronwen. “‘Ban the talkies!’: The Musicians’ Union of Australia 1927-1932.” *Context: A journal of music research* 13 (1997): 47-57.

⁹⁴ *Christchurch Times* 31 August 1929, 7

⁹⁵ See Chapter 11 for a discussion of orchestras within Broadcasting.

An example was not lacking. In Sydney the unemployment of musicians was the impetus for the formation of a symphony orchestra in the city with the State Government providing a grant of £1,000.⁹⁶ The grant was not without controversy. There was the perception that cinema orchestras had actively contributed to the delay in forming good quality orchestras by “substituting light entertainment and showmanship for the classics.”⁹⁷ The dream of a permanent professional orchestra raised by the Exhibition Orchestra might have come to fruition had the Christchurch City Council, perhaps together with a substantial benefactor, replaced the cinemas as employer.

As it was, there was a last glimpse of a cinema orchestra when a concert was given in the Civic Theatre by the “late Everybody’s Orchestra” on Sunday, 25 May 1930. A month earlier a so-called Professional Orchestra, a sort of final refuge for discarded cinema players, began a very limited number of concerts before it too disappeared.

⁹⁶ *The Press* 8 February 1930, 9

⁹⁷ Buttrose, Charles. *Playing for Australia : a story about ABC orchestras and music in Australia*. Sydney: Australian Broadcasting Commission, 1982. p. 27

Plate 9.3 **Everybody's Theatre Orchestra: 1921**



Source: Alexander Turnbull Library, Wellington, New Zealand.

Possible identification of some players in this photograph:

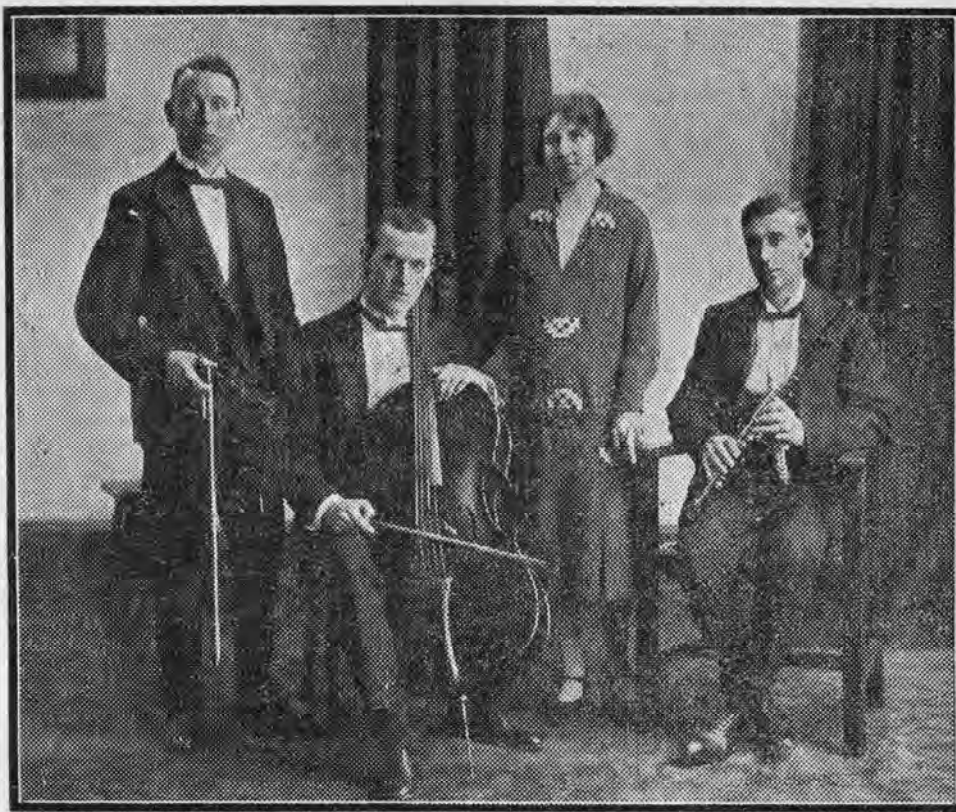
Back row: extreme right: Jamieson (flute).

Front row: from left: Hamilton Dickson ('cello); Irene Morris (violin); Bellingham (conductor); extreme right; Clarence Crawford (drum)

Plate 9.4 **Grand Theatre Orchestra: 1927**



Source: Alexander Turnbull Library, Wellington, New Zealand. *Radio Record* 9
 December 1927, 7

Plate 9.5 Strand Theatre Orchestra: 1927**STRAND THEATRE ORCHESTRA, CHRISTCHURCH.**

A quartet of musicians under the control of Mr. Harry Ellwood, which plays to the pictures screened at the Strand Theatre, Christchurch.

The members of the orchestra (from left to right are):—Mr. Harry Ellwood, Mr. Hamilton Dickson, Miss Pauline Ellwood, and Mr. Albert Hutton.

Source: Alexander Turnbull Library, Wellington, New Zealand. *Radio Record* 21 October 1927, 1

Chapter 10 Christchurch Professional Orchestra (1919 – 1921; 1930)

The first professional orchestra to be formed within New Zealand was that associated with the International Exhibition in Christchurch during 1906-07. More than half of its players were recruited from outside this country. On two later occasions, a “professional” orchestra was again formed in Christchurch, but each time comprised entirely local players. The first occasion was from 1919 to 1921, immediately prior to the period when cinema theatre orchestras became fully established. The second occasion was an extremely short period in 1930, and followed the demise of all the cinema theatre orchestras as mechanised sound was developed and incorporated into the medium of film. The inclusion of “professional” in the name of each of these orchestras signalled that they were different to the wholly amateur Christchurch Orchestral Society then still active. Above all, it reflected that, at least for the first group, the majority of players were fully employed as professional musicians. For many, this employment was within one of the cinema orchestras, but others were music teachers and members of the Society of Professional Musicians.¹

This chapter treats the two professional orchestras separately. They were two entirely different organisations. Although their purpose was the same, the programmes they played were contrasting. In addition, the earlier orchestra was very much under the control of a single conductor, while the later orchestra operated under the baton of a number of guest conductors. These two orchestras can be seen as reflecting the changes that had taken place within orchestral music and orchestras in the intervening ten year period.² A more detailed study of the players in each of these orchestras provides examples of the move to a professional performing career by a number of Christchurch musicians.

10.1 The first Professional Orchestra (1919 – 1921)

The formation

In early December 1919, an upcoming “fine programme of high-class and popular music” was announced by the local newspapers. It was to be performed by the Christchurch

¹ Private professional music teachers in Christchurch were organised into the Canterbury Society of Professional Musicians as early as 1897. The Society was intended to promote the interests and welfare of members.

² No official record is extant for either of these two orchestras. A narrative has been built from newspaper records and the concert programmes retained. Most of the concert programmes are contained within the Ephemera Collection of the Alexander Turnbull Library.

Professional Musician's Orchestra at its inaugural concert held on Sunday 14 December, at 8.15 pm. Under the shortened name of the Christchurch Professional Orchestra, it gave a total of eighteen Sunday evening concerts between December 1919, and August 1921. These took place monthly, apart from April 1920, and January and March 1921. The first was in the Theatre Royal, but from the second concert the venue changed to the Opera House. Nine concerts were performed here before the Orchestra moved again, to the Liberty Theatre, for the last eight concerts.

As had been the case four years earlier with the Christchurch Orchestral Society, the choice of a Sunday night for "professional" entertainment was still controversial within the city. The Bye-laws Committee of the City Council refused an application to charge for entry, even to only certain parts of the theatre, but a "silver collection" at the door was allowed. The concerts were to raise funds for charitable causes, yet despite representations of their case in the local press and at a City Council meeting, permission to charge for admission was still denied.

The Orchestra at the first concert was forty strong. It included many of the best-known local instrumentalists, and boasted exceptionally strong violin and 'cello sections. Throughout its eighteen-concert existence it was conducted by Albert Bidgood, who at the time was the conductor of the orchestra at the Opera House which supported vaudeville entertainments under the entrepreneurship of the Fuller brothers.

The conductor, Albert Bidgood

Albert Bidgood (1883 – 1972) was born in London and received his musical training from his father, learning several instruments. He made his debut at the age of nine with his father's orchestra at the Lord Mayor's Banquet in London. He came to New Zealand in 1912, and his first engagement in Christchurch was as conductor of the orchestra at Fuller's Vaudeville Theatre in the Opera House. He was then appointed the first conductor at Everybody's Theatre when it opened in February 1915, but moved back to the Opera House from 1918 to 1927. When W.J. Bellingham left Everybody's Theatre in September 1927 to become musical director with the new Radio Broadcasting Company, Bidgood returned to the Theatre as conductor, and remained in this position until 1930, when this, the last remaining theatre orchestra in Christchurch, was finally disbanded. With the loss of vaudeville and silent theatre orchestras to the rising star of cinema, Bidgood went into theatre management. He moved to Dunedin where he was manager of

the Empire Theatre from 1937 to 1947. He retired to Auckland but continued to take positions as a relieving manager for various cinemas until ten years prior to his death. Bidgood had a reputation for his ability to arrange orchestral music “almost in a flash.”³ This would have been invaluable in his work with orchestras of varying sizes and instrumentation, and he amassed a huge personal library of orchestral music which included many of his own manuscript arrangements.⁴

Officers and supporters

As with all orchestras that were formed in Christchurch, the Professional Orchestra was administered by a group of enthusiastic supporters. Their “Patron” was Dr H.T. Thacker, at the time Mayor of Christchurch, and the President was C. Morten Olliver. A seventeen strong committee of “Vice-Presidents” was the main ruling body. This group included a number of prominent Christchurch citizens: musicians such as R.A. Horne, L. Bonnington, and Alfred Bünz, as well as people who regularly provided support to orchestral groups in Christchurch, such as F.C. Raphael. The position of Secretary was initially filled by C. Renn, but later by a number of players.⁵

The concerts and reception

Consistently large audiences supported the monthly concerts by the Christchurch Professional Orchestra, resulting in generous sums being raised for a number of charities.⁶ At the second concert more people wished to attend than could be accommodated by the venue. Overflow audiences occurred again in April 1921, when about 300 people were turned away,⁷ and two months later in June.⁸

The programme of the first concert was seen as generally attractive and thoroughly enjoyable. Positive comments had progressed by the second concert to describe the programme as “remarkably good.”⁹ The number of orchestra players was also rising; up to forty-five by the fourth concert in March 1920,¹⁰ and reaching fifty-five in the concert in July 1920. After the sixteenth concert, in June 1921, *The Press* commented that, “The very large attendance at last night’s concert amply demonstrated the desire of the public

³ *Otago Daily Times* 30 October 1972, 13

⁴ This collection surfaced on the online auction site “Trademe” in October, 2006.

⁵ Players in this position included Sydney P. Smith, and F.L. Woledge.

⁶ The fourth concert was in aid of the Soldiers’ Memorial, and raised at least £20. The tenth concert was in aid of Mrs H. R. Herbert’s “Fund for the Needy.”

⁷ *Lyttelton Times* 11 April 1921, 11

⁸ *The Press* 13 June 1921, 5

⁹ *The Press* 26 January 1920, 6

¹⁰ *The Press* 29 March 1920, 8

for good Sunday evening entertainment, and shows that the Professional Orchestra is meeting such desire with marked success.”¹¹

Unfortunately the reviews of this orchestra’s concerts generally provide very little by way of detailed critical comment. The concerts were not covered by all the Christchurch newspapers, and a number of the concerts were not reviewed at all. Reviews that did appear often merely outlined the programme content. Consequently, there is little on which to assess the standard of orchestral playing, or the contribution of the conductor, Bidgood. Indeed, it is only from the review of the first concert that we learn the conductor had the orchestra “well under control,” and that the players were responsive to his baton.¹² No further comment could be found about Bidgood or his conducting.

The repertoire

Bidgood established a light and entertaining format of programme for the Orchestra’s Sunday evening concerts and they consequently contained very few lengthy individual items although throughout the eighteen concerts, two-thirds of the orchestral works were by established “serious” composers. With only two exceptions, all of the major items within this sub-group had been heard before in Christchurch. Orchestral music always made up the major part of each concert; additional vocal items or instrumental numbers were invariably included by way of contrast.

¹¹ *The Press* 13 June 1921, 5

¹² *Lyttelton Times* 15 December 1919, 10

Table 10.1 Major repertoire: Christchurch Professional Orchestra, 1919 - 1921

Genre	Composer
Symphonies	
“Unfinished” Symphony	Schubert
Overtures	
If I were King	Adam
* Masaniello	Auber
Crown of Diamonds	Auber
§ * Robespierre	Litolff
Rule Britannia	Mackenzie
Fingal’s Cave	Mendelssohn
Merry Wives of Windsor	Nicolai
Orpheus in the Underworld	Offenbach
* William Tell	Rossini
Morning, Noon and Night	Suppé
* 1812	Tchaikovsky
Prelude to Act III <i>Lohengrin</i>	Wagner
Maritana	Wallace
Freischütz	Weber
Oberon	Weber
Miscellaneous	
§ “At the Play” Suite	Bowen
Slavonic Dances	Dvorak
“Peer Gynt” Suite	Grieg
Praeludium	Jarnefelt
* Scènes Pittoresques	Massenet
* Finlandia	Sibelius
Valse Triste	Sibelius

* = items performed at more than one concert

§ = first performance in Christchurch

The symphonic repertoire of this orchestra was extremely limited. As Table 10.1 shows, the only symphony performed was the “*Unfinished*” *Symphony* by Schubert, by then well-known to Christchurch audiences and musicians. Not even a single movement from any other symphony was performed. The rest of the music by “serious” composers consisted of overtures and miscellaneous items. The overture *Robespierre* by Litolff (1818 – 1891), was one of two works given their first performance in Christchurch by the Professional Orchestra, and is possibly the first local occurrence of any orchestral music by this composer. *At the Play* Suite (1917) by York Bowen was also the first instance of a performance of any of this composer’s orchestral music in Christchurch.¹³ Most of the music listed in Table 10.1 was part of the core repertoire for the cinema theatre orchestras

¹³ Bowen (1884 – 1961) studied at the Royal Academy of Music and became a professor there. He was better known as a pianist and composer of piano music.

operating at this time, and the ready availability of the music and its familiarity to the players were good reasons to include such items in programmes that may have been put on with limited rehearsal time. The brevity of most items gave programmes a *potpourri* nature, which would have demanded very little from the audience, presumably already acquainted with the music, and may have accounted for the popularity of the concerts.

“Minor” items in the repertoire were overwhelmingly from popular operatic composers. These included Sullivan, the Italians Mascagni, Puccini, and Leoncavallo, as well as the French composers, Bizet, Gounod, Delibes, and Massenet. All in all, the thoroughly popular nature of the “classical” repertoire may have reflected the natural preference and ability of the conductor. His strength within this area was most likely a result of his own background in vaudeville and theatre, rather than a “classical” music training.

The remaining third of the orchestral works performed consisted of numerous small pieces and selections from lesser-known composers, most of whom could be regarded as “light orchestral” composers, and a number of items from contemporary theatre music (Table 10.2). As with the more serious music, many of the lighter items were also being heard regularly in the cinema theatres, as another part of the core repertoire used there. The light orchestral items performed by the Professional Orchestra are worth more detailed study, as they represent a new direction in repertoire for a local symphony orchestra.

The point has been made in many of the preceding chapters that orchestral concerts in Christchurch had generally comprised repertoire composed with a symphony orchestra specifically in mind. Certainly, some items came from light opera either as selections or in other forms of arrangement but, nevertheless, were scored specifically for a symphony orchestra. The new repertoire from theatre and revue-type compositions that was penetrating the Professional Orchestra’s programmes was originally for theatre orchestras, and with this type of music the task of arranging it for whatever combination of instruments was available would fall on the conductor. Usually, the “normal” size of theatre orchestras varied from around eighteen players in a small theatre, up to about twenty-six in the bigger theatres. Performance of this music by an orchestra of forty or so players in a concert hall would produce a different sound, providing the audience with added richness in texture not possible from the smaller cinema orchestras. At times the normal situation in the cinema was reversed: scanty arrangements of fully-scored music

were replaced by the Professional Orchestra playing lavish arrangements of originally thinly-scored music. At other times the Professional Orchestra would be performing the original fully-scored version.

Table 10.2 Light repertoire: Christchurch Professional Orchestra, 1919-1921

Title	Composer	Composed	Performed in Christchurch
Theatre and Revue music			
“Dances” from <i>Hullo America</i>	Finck	1918	November 1920
<i>Maid of the East</i>	Neale	1919	July 1921
Light music¹⁴			
<i>Summer Days Suite</i>	Coates	1919	June 1921
<i>Ride of the Janissaries</i>	Finck		October 1920
<i>Woodland Pictures</i>	Fletcher		December 1919
<i>Rustic Revels Suite</i>	Fletcher	1918	February 1921
<i>Keltic Suite</i>	Foulds	1911	February 1921
<i>Francaise Suite</i>	Foulds		June 1921
<i>An Eastern Romance</i>	Haines		December 1920
<i>London Scottish March</i>	Haines	1913	November 1920
“Dance Suite” from <i>Nell Gwyn</i>	German	1900	January 1920
“Dance Suite” from <i>Henry VIII</i>	German	1892	May 1894
<i>A Southern Wedding</i>	Lotter	1910	May 1921
<i>Three African Dances</i>	Ring	1913	September 1920
<i>Overture A May Day</i>	Wood	1918	August 1921

For theatre music it was important to build on the popularity that accompanied the production of a new show, as often that popularity was transitory. The selections from shows heard at the Professional Orchestra concerts were performed within a relatively short time of their being written, even though the shows themselves may not have been heard in Christchurch. Herman Finck (1872 – 1939), studied with his Dutch father, and was a composer and conductor, who arranged, composed and orchestrated many revues for the Palace Theatre of Varieties, London, where he was the long-time musical director. William Neale was very active on the British light musical stage in the 1920s. His musical comedies included *Little Miss Ragtime* (1913); *Sonny Jim* (1920); and *Peri, the Slave of Love* (1921). His comic opera, *The Maid of the East* (1919), played for most of

¹⁴ Scowcroft, Philip L. *British light music – a personal gallery of 20th century composers*. London: Thames Publishing, 1997. A detailed definition of “light music” is provided by Scowcroft: “[music that] occupies the middle ground between “classical” music ... and “pop”... While being easier to assimilate than most classical music, it should have an artistic, as well as an entertainment, element about it, with due regard for attractive orchestration and craftsmanlike construction... it can include ... suites, sometimes derived from theatre music, and individual genre pieces... it can include the lighter end of the song repertoire, familiarly called “ballads”... it can include film music... operetta and musical comedy...” p. 53.

1919 in the English provinces.¹⁵ Eric Coates (1886 – 1957) has been called “the King of light music,” and differs from the other British composers discussed here in that he had little or no connection with the theatre, and was primarily an orchestral composer. He was also an outstanding viola player. His *Summer Days Suite* (1919) was reputed to be a favourite of Elgar.¹⁶ Percy Fletcher (1879 – 1932) did make his living as a musical director in London’s theatre world. He originally orchestrated Frederick Norton’s highly popular show, *Chu Chin Chow*, and then composed its successor, *Cairo*. However, his works performed by the Professional Orchestra, *Woodland Pictures* and *Rustic Revels* (1918), were composed for a light orchestra – a medium in which he was even more prolific than Coates.

John Herbert Foulds (1880 – 1939) is another example of a composer who was also an orchestral player, being a ‘cellist in the Hallé Orchestra for a few years. His light music output was only about a dozen items, compared with around about fifty works of “serious” classical music. A number of works by Edward German (1862 – 1936) properly belong within those being considered as light music. Despite his production of two symphonies and other music of symphonic stature, German is remembered mainly for his lighter output, including the operettas *Merrie England* (1902), and *Tom Jones* (1907). His theatre music included the incidental music to a number of Shakespeare plays, such as *Henry VIII* (1892) and *Romeo and Juliet* (1895). He also wrote the incidental music for Anthony Hope and Edward Rose’s *English Nell* (1900). It was music that was tuneful, spontaneous and beautifully crafted.¹⁷

Herbert Edgar Haines (1879 - 1923) was the son of the musical director at the Prince’s Theatre, Manchester. His works for the theatre included *The Catch of the Season* (1904), and *The Talk of the Town* (1905).¹⁸ Haydn Wood (1882 – 1959) was a very prolific composer, and his best known composition is probably the song *Roses of Picardy*. He was highly respected for his orchestral music as well, and while studying at the Royal College of Music he had composition lessons with Charles Villiers Stanford. Wood was

¹⁵ Two works by the same author are the source of information on British musical theatre. Gänzl, Kurt. *The British musical theatre*. Houndmills: Macmillan Press Music Division, 1986. Gänzl, Kurt. *The encyclopedia of the musical theatre*. 2nd ed. New York: Schirmer Books, 2001.

¹⁶ Self, Geoffrey. *Light music in Britain since 1870 : a survey*. Aldershot: Ashgate, 2001. p. 145

¹⁷ *Ibid*, 5

¹⁸ The musical director for the production of this work at the Lyric Theatre, in 1905, was the composer Hamish MacCunn (1868 – 1916).

also an extremely proficient violinist, and toured for eight years as violinist with the soprano Emma Albani's concert party, visiting Christchurch in 1907.

It is worth noting that a large amount of the light music performed by the Professional Orchestra, over 70%, was written by British composers. Up to 1912 when he left London for New Zealand, Bidgood was actively involved in light music and revue theatre. He probably had personal contacts with many of the musical directors and musicians, and possibly knew a number of the composers. Such personal contacts may have ensured he received music from the latest London shows. However, considering the popularity of these shows, the sheet music trade in New Zealand would have been importing supplies to cater for a ready market for the favourite songs. Bidgood's ability to arrange music may have produced the orchestral score and parts from whatever piano and voice music was imported.

The remainder of the light music was by a group of non-British composers, including Adolf Lotter (1871 – 1942), Adolf Schmid (1878 – 1958), Giovanni Sgambati (1841 – 1914), Carl Friedmann (1862 – 1952), and Montague Ring (1867 – 1956).¹⁹

The players

The leader of the Professional Orchestra for the first eleven concerts was the violinist Vere Buchanan. Buchanan, who has already been noted as leader of the Orchestral Society, was very active as a local teacher of violin.²⁰ He was also a violinist in the orchestra associated with Everybody's Theatre. His last concert as leader with the Professional Orchestra was on 14 November, 1920. Irene Morris took over this role at the next concert, on 12 December 1920, and remained as leader for the last seven concerts given by this orchestra.

Irene Mary Morris was born on 17 July 1891 in Parnell, Auckland. Her mother, Helena Buckley, a woman of "great natural talents,"²¹ was skilled in writing, piano playing and singing. She had even performed as soprano soloist with the Auckland Choral Society. Irene's father was employed as a postmaster, and this may explain the family's moves from Auckland, to Wellington, and then to Christchurch in 1905. By the time of her mother's death in 1901, Irene was already described as having "exceptional skill as a

¹⁹ This was the pseudonym of Christine Amanda Aldridge, daughter of the actor Ira Aldridge. She was notable for being a black, female composer.

²⁰ See Chapter 7, p. 177-178.

²¹ Obituary. *New Zealand Free Lance* 11 May 1901, 4

violiniste.”²² She originally learned the piano from her mother at the age of three, and then received violin tuition from Herr Max Hoppe. In Christchurch her violin teachers included Frank Wallace and Christabel Wells.

The Professional Orchestra is reported to have commenced rehearsals quite some time before the first concert.²³ However, the familiar repertoire performed, and the increasing professional duties of many of its members, suggest that there were fewer rehearsals for subsequent concerts. By its very nature, employment of many members within the cinema orchestras would drastically limit opportunities when all players were able to be present. Within the cinemas, the full ensembles performed in the “de luxe” evening sessions, Monday through to Saturday, while smaller groups of between three to six players were used for the afternoon sessions. This ensured that many players were busy, afternoon and evening, for six days of the week, and most would also fit teaching commitments around this schedule. Such a timetable also ensured Sundays as the only possible day for performances. The Christchurch Professional Orchestra’s members came from all five of the major cinema orchestras: Everybody’s; Crystal Palace; Queen’s; Grand; and Liberty. The Crystal Palace was the largest theatre orchestra in Christchurch, with up to twenty-two players, and naturally enough contributed the largest number of players to the Professional Orchestra.²⁴ At its last concert in August 1921, of the forty-six players, fourteen (30%) were from the Crystal Palace orchestra, more than half the total number of players in that orchestra.

Most of the players in the Professional Orchestra continued their association with the current major amateur body, the Christchurch Orchestral Society, and performed in both groups. However, a small number of the Professional Orchestra players ceased to perform with the Orchestral Society when they became members of a cinema orchestra. These were players who were able to make music their main means of support through a mix of teaching and employment in a cinema orchestra. They appeared to support the monthly concerts in association with the Professional Orchestra, but no longer took any regular part in the amateur group.²⁵

²² *Ibid*

²³ *Lyttelton Times* 11 December 1919, 8

²⁴ See Table 9.5 for an indicative list of players in cinema theatre orchestras during 1920 to 1922. This table also indicates those who were members of the Professional Orchestra at the concert on 4 July 1920. A full list of players from the concert on 4 July 1920 is provided in Appendix 2.

²⁵ Included in this group were Greta Cadenhead (Mrs A.H. Bills), Irene Morris, Norma Middleton, R. Goodchild, J. Lethaby, F. Matthews, and Maurice Withers.

The end of this orchestra

Notwithstanding the popularity of the concerts given by the Professional Orchestra, it ceased operations after its eighteenth concert on 7 August 1921. There are no obvious explanations for its demise. Even at this last public concert, there was an appeal for more subscribers – a clear indication that more concerts were intended.²⁶ It had filled a demand for entertainment on Sunday evenings, but whether this was a specific demand for orchestral music, or just for Sunday entertainment, is unclear. A dwindling number of performers seems not to be the reason; a substantial orchestra mustered on each occasion. The orchestra also appeared to have support from local promoters; the conductor, Bidgood, was acknowledged on concert programmes as “courtesy of Ben & J. Fuller,” and other assisting artists were also allowed this dispensation.²⁷ In addition, support was forthcoming from among professional artists associated with the promoters J. and N. Tait.²⁸

This first local Professional Orchestra was important because of the professional nature of its members. It had a basic uniformity of the type of players and also a uniformity of a competent standard of playing through all the ranks. This made it completely different from any prior local orchestra. Its primary purpose was for entertainment, and entertainment of a light nature. From the perspective of the repertoire performed it may not have been innovative, but at least it was more or less novel and specialised. It catered to popular taste by centering on theatre repertoire and other music from popular shows and vaudeville-type items. An element of its importance lies in the way this group was able to provide regular entertainment more frequently than any of its predecessors, and deliver it in a highly professional manner.

²⁶ The concert programme for 7 August 1921; “We require more subscribers, season of eight concerts, two tickets for each, £1-1-0.”

²⁷ Including the singer Frank Gorman at the concert on 12 June 1921.

²⁸ These being the violinist Nellie Black, and the baritone Collin Crane, on 16 May 1921.

Plate 10.1 Programme: Christchurch Professional Orchestra, 1920

*The Christchurch Professional
Orchestra*

President :
C. MORTEN OLLIVIER, ESQ.

Vice-Presidents :

D. G. SULLIVAN, ESQ., M.P.	ALFRED BUNZ, ESQ.
LIEUT.-COL. CRESWELL	P. GOODSIR, ESQ.
J. A. DICKSON, ESQ.	L. B. WOOD, ESQ.
R. A. HORNE, ESQ.	F. C. RAPHAEL, ESQ.
WALTER HELSDON, ESQ.	A. D. HARDIE, ESQ.
H. F. HERBERT, ESQ.	

Conductor : MR. ALBERT BIDGOOD
(By Permission of Ben & J. Fuller Ltd.)

First Violins :

Buchanan, V. (<i>Leader</i>)	<i>Flutes :</i>
Brown, C.	Hutton, A. E.
Cadenhead, Miss	Matthews, F.
Creswell, Miss D.	Dobbie, E.
McIntyre, Miss N.	<i>Oboe :</i>
Morris, Miss I.	Bonnington, G. H.
Franks, Miss	Hay, W.
Tankard, H.	<i>Clarinets :</i>
Lyttelton, W.	Woledge, F.
Quin, W. J.	Withers, M.
<i>Second Violins :</i>	Smith, S.
Colgan, E.V. (<i>Principal</i>)	Chaplin, W. H.
Banfield, F.	<i>Bass Clarinet :</i>
Farrell, G.	Clarkson, A. J.
Middleton, Miss N.	<i>Bassoon :</i>
Vincent, Miss G.	Maindonald, D.
Hannam, Miss	<i>Horns :</i>
Morgan, A. E.	Blythe, D.
Smith, S. P.	Wilson, G.
<i>Violas :</i>	<i>Trumpets :</i>
Lawrence, A.	Fox, H.
Painter, E. J.	Williams, S.
Dickinson, A.	<i>Cornets :</i>
<i>Cellos :</i>	Reeves, P.
Bate, F. E.	Taylor, F.
Marsden, Miss F.	<i>Trombones :</i>
Martinengo, G.	Lanham, W.
Middleton, Miss D.	Croft, L.
Foster, Mrs.	Gorst, W.
Westwood, N.	<i>Tuba :</i>
Andrews, G.	Estall, R. J.
<i>Basses :</i>	Barsby, W.
Goodchild, R.	<i>Tympani and Drums :</i>
Willyams, A. E.	Crawford, C.
Jamieson, E.	Debenham, W.
<i>Harp :</i>	Shelton, E. C.
Glaysheer, H. G.	Atkinson, W.

Alfred Lawrence, Printer, Cornwall Street, St. Albans

THE CHRISTCHURCH
PROFESSIONAL
ORCHESTRA

Conductor : MR. ALBERT BIDGOOD
(By permission of Ben & J. Fuller Ltd.)



Fifth
Sunday
Concert

Opera House * Sunday
Evening, May 2, 1920

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10.2 The second Professional Orchestra (1930)

The formation

In early March 1930, *The Press* reported a meeting held to form another “Professional Orchestra” in Christchurch.²⁹ Initially the new group was to be the Professional Musician’s Orchestra.³⁰ However, by the time of its first concert in the Radiant Theatre on 15 April, it had become the Christchurch Professional Orchestra.³¹

It was to operate under “guest” conductors, and Ernest Jamieson directed its first concert. The use of a guest conductor indicated that no one person was to have sole musical director status. This would allow the committee, which was made up of players plus the chairman, to retain a strong influence on the direction and shape that this orchestra was to take, and may even be seen as an early form of independent self-government by players, most of whom came from the recently disbanded cinema orchestras.

This Professional Orchestra gave only four public concerts, all in 1930. Three were given in their own right; the fourth as part of a concert within a “Music Week” celebration during August. Jamieson directed the second concert where it was intimated that Arthur Gordon would conduct the third concert.³² For the concert in “Music Week,” four conductors were used, each directing one item with the orchestra: Jamieson, Gordon, Henry Glaysher, and Harold Beck.

The conductors

Ernest Jamieson (1882 -1956) was born in Christchurch and studied the flute with a local player, Harry Poore. He toured with Pollard’s Opera Company, and later was on the permanent staff of J. C. Williamson Ltd. for seven years. At the International Exhibition in Christchurch in 1906-07 he was principal flute soloist. For a time he was conductor of the orchestra at Everybody’s Theatre, and conducted four concerts with the Christchurch Orchestral Society.³³

²⁹ *The Press* 10 March 1930, 11

³⁰ *The Press* 26 March 1930, 4

³¹ The concert was given in aid of the local charity for “Cancer funds.”

³² “At this concert Mr. Ernest Jamieson again appeared in the conductor’s stand, but at those to follow the respective conductors will be Messrs Arthur Gordon, H. G. Glaysher, Harold Beck, Albert Bidgood, and Alfred Bünz, in that order – the decision having been a matter of drawing lots for place.” *Christchurch Times* 12 May 1930, 11. Concerts under Bidgood and Bünz never eventuated.

³³ Obituary. *The Press* 5 January 1957, 6

Arthur James Gordon (1897? – 1976) was an Auckland-born violinist, who studied under Eugène Ysaÿe (1858 – 1931) and César Thomson (1857 – 1931) at the Brussels Conservatory. This was followed by further advanced study in Rome and at the Royal Academy, London. He returned to tour New Zealand, and, following two recitals in Christchurch in late 1919, settled in the city to teach. In addition to an extensive teaching practice he also conducted the Liberty and Grand theatre orchestras in the 1920s.³⁴

Harry G. Glaysher (1878 – 1959) was a member of the Royal Artillery Band and Orchestra in England for twenty-seven years. He came to Christchurch in 1920,³⁵ and entered fully into the musical life of the city as harpist, clarinetist, or violinist with many orchestral groups.³⁶ These included the first Professional Orchestra, theatre orchestras at the Crystal Palace (1920), Grand (1922), and Queen's (1922), and the String Octet for 3YA (1929).³⁷ He conducted the Orchestral Society for 1922-1923.

Harold Beck (1900 - ?) was born in Wanganui, the second son of a local musician, James Laurian Beck. He received his early musical tuition from his father, and from an early age played the 'cello in concert tours of New Zealand and Australia, along with his elder brother, Haydn, who was hailed as a violin prodigy. Following the death of their mother in 1912 they were taken to study in England and Belgium, but returned home upon the outbreak of war, and proceeded on a successful tour of the North Island in 1919. Harold Beck impressed Henri Verbrugghen in 1920 when this conductor toured New Zealand with the New South Wales State Orchestra. He was taken into the Orchestra and went with it to Sydney after its New Zealand tour.³⁸ His association with the Orchestra lasted for two years, during which time he greatly extended his knowledge of symphonic, operatic and chamber music, as well as playing in regular weekly chamber music classes at the Sydney Conservatorium. Returning to Christchurch in 1922, he advertised himself as "Soloist with the N.S.W. State Orchestra," became highly respected as a teacher, and took a very active and full part in Christchurch musical life.³⁹ He was a member of the first Broadcasting Trio (1927), and also conductor of numerous Broadcasting ensembles,

³⁴ Obituary. *The Press* 28 January 1976, 7

³⁵ The arrival of Glaysher in February 1920 has already been noted in connection with the Crystal Palace Orchestra. See Chapter 9.

³⁶ Obituary. *The Press* 26 June 1959, 14

³⁷ *The Radio Record* 4 October, 1929, 1-2

³⁸ The two tours of the New South State Orchestra to Christchurch, in 1920 and 1922, are described in Chapter 14.

³⁹ Beck's work with his Chamber Orchestra, and the Laurian Club, is described in Chapter 12.

including the 3YA Orchestra.⁴⁰

Officers and supporters

The President of this group was Cecil Arthur Rendle, and beneath him was an imposing structure of around twenty officers.⁴¹ This group contained a number of prominent Christchurch citizens, such as W. Ballantyne and the ever-present and enthusiastic Robert A. Horne. Two newcomers to the Christchurch musical scene were also included: Dr James Hight and Gladstone Hill. The other roles were filled mainly by players from the orchestra, including three prominent women violinists already previously encountered in many situations; Irene Morris (Mrs Harold Beck), Christabel Wells (Mrs Twyneham), and Nina McIntyre (Mrs Slater).

The concerts and reception

The first concert on 15 April was given in a nearly-filled Radiant Hall, where a very enthusiastic audience showed their appreciation of the first class entertainment in a very vocal manner. The smallness of the venue for fifty-five strong orchestra was felt to contribute to a blaring quality from the brass, but apart from this small blemish, the orchestra impressed its listeners by its excellence of ensemble, its accurate intonation, and the confidence and certainty of the players.⁴² It presented a programme of extremely popular appeal.

Although what is usually termed “popular,” this concert marked a step forward in the world of orchestral music in Christchurch, and proved that for the music-loving public the advent of the talkies was at least not an unmixed evil when it could free such performers for concerts on any evening of the week. Perhaps for the first time a Christchurch orchestra that is really well disciplined has been produced, and that was the most marked feature of last evening’s performance.⁴³

The glowing comment on the discipline and polish of the orchestra was echoed by another critic,

– the selection of popular pieces – dominated the entertainment, and since it is unusual to find an orchestra so well drilled in the majority of the pieces it plays the audience had every reason to feel that this new organisation in the musical field is going to provide the citizens with an unusually brilliant opportunity of hearing the music that it likes best.⁴⁴

⁴⁰ See Chapter 11 for a discussion of Beck’s role in broadcasting and orchestral music.

⁴¹ Rendle was the local manager of one of the two major music stores, Charles Beggs Ltd.

⁴² *Christchurch Times* 16 April 1930, 4

⁴³ *The Sun* 16 April 1930, 19

⁴⁴ *The Press* 16 April 1930, 4

The second concert followed a few weeks later, on Sunday 11 May under the same conductor. On this occasion the concert was in the much larger Civic Theatre⁴⁵ and many young people were noted in the packed hall.⁴⁶ The orchestral items were the same as at the first concert with the non-orchestral items given by different artists. Repetition of the orchestral programme was a deliberate intention for this orchestra.⁴⁷

Arthur Gordon was the guest conductor for the third concert on 20 May. This, too, attracted a “well filled hall” but it was felt that the standard of playing deserved a still larger attendance.⁴⁸

Last night the new Professional Orchestra gave its second programme at the Radiant Hall, which should have contained a capacity audience to encourage this excellent organisation instead of one only moderately good. Where are all the people who are always talking about their desire for good orchestras, and then do not take advantage of one formed in their midst? And admission prices on the lowest scale too.⁴⁹

It would appear that even with a return to more classical fare and a professional standard of playing, Christchurch audiences were still reluctant to provide a high level of assured support to quality orchestral concerts as a form of entertainment. This reluctance of Christchurch to provide consistent support for local orchestras has become a recurring theme of this history of orchestral playing and tradition within the city.

Concert price and entertainment choice

At this point in time, the early 1930s, local orchestras were competing for audiences against a number of newly-formed technologies, such as radio, recordings, and cinema. In addition there was an increased provision of established forms of musical entertainment on offer by local organisations and by visiting solo artists or groups. Competition was becoming more fierce as local choral societies proliferated and became more diverse, while there was also a growing number of new chamber music clubs and societies,⁵⁰ and an increase in the frequency of visits by overseas artists.

⁴⁵ The Civic Theatre originally was called the New Municipal Hall, which gradually changed to the “Municipal Hall” and then to the longer-lasting name of Civic Theatre.

⁴⁶ *Christchurch Times* 12 May 1930, 11.

⁴⁷ *Ibid.* “While nothing definite has been announced, the present thought is to give initial concerts and later to repeat them on Sunday evenings.”

⁴⁸ *The Press* 21 May 1930, 4

⁴⁹ *Christchurch Times* 21 May 1930, 5. Admission to this concert was either 2s or 1s, with no additional fee for making a reservation.

⁵⁰ Such as the Aeolian Club (1925); and the Eroica Club (1920). Choral groups that were active included the Christchurch Music Society and Liedertafel, and more recent arrivals, the Christchurch Male Voice Choir (1917), and the Harmonic Society (1927).

“The lowest scale” entry price to the Christchurch Professional Orchestra concert in May 1930 ranged from 1s to 2s. An admission of 2s was the standard rate charged by most of the local music groups for public entry to the concert on the day.⁵¹ As always subscription prices gave a discount to the subscriber within the overall package usually resulting in an entry price per person, per concert, of around 1s 6d.⁵² This pricing structure was an attractive inducement offered so that the musical group might obtain an assured sum of money. However, the payment of a single large sum of money may have posed problems for some intending subscribers as the economic downturn possibly limited their ability or desire to outlay such a sum at one time.⁵³

Other “live” musical entertainment in Christchurch tended to pitch their entry prices slightly higher than those of the orchestras. These ranged from 2s up to 5s, or in some cases, as high as 6s.⁵⁴ Visiting artists also commanded higher entry prices, again, within the range of 2s to 5s.⁵⁵ In this context, the entry price to an orchestral concert was neither unreasonable nor exorbitant, and by itself would be unlikely to determine the fate of an orchestra.⁵⁶

However, in 1930, choice in public entertainment was not limited to live performances. There was a growing number of picture theatres in Christchurch. Entry prices varied between the matinee and evening sessions, as well as from cinema to cinema, but generally the highest price was 2s for the matinee, rising to 3s 6d in the evening. The Grand with a 1s maximum had the lowest entry price.⁵⁷

By 1930 another recent and threateningly competitive development, radio, had given rise to a large range of receivers for home use. These now turned the living room into a

⁵¹ A concert by the Orchestral Society in the following month, offered a special price of 1s only. However, this was only for the 420 of the seats in the Civic Theatre not already taken by subscribers.

⁵² Christchurch Male Voice Choir subscriptions were 10s 6s for two tickets to each of four concerts; Orchestral Society subscriptions were £1 1s for four tickets to each of three concerts.

⁵³ While the first Professional Orchestra operated a subscription series, this does not appear to have been the case for the second Professional Orchestra in 1930.

⁵⁴ Admission to the vaudeville in the New Opera House ranged in price from 1s up to 3s; the Christchurch Amateur Operatic Society charged from 2s up to 6s; while the Christchurch Male Voice Choir charged 2s for a single entry admission.

⁵⁵ Admission to the concert by the visiting instrumental soloists Constance and Margaret Izard in April of the previous year ranged from 2s up to 5s; concerts by Gladys Moncrieff in the same year had admission prices from 2s 6d to 6s.

⁵⁶ For a discussion on orchestral concert entry prices within Christchurch just over fifty years earlier (1876), see Chapter 2, pp. 29-30.

⁵⁷ Only a few theatres charged an additional booking fee of 6d, but all added a Government imposed “entertainment” tax.

concert hall and almost invariably had replaced domestic music making. Radio receivers ranged in price from £11 15s (for the Cossor “Empire” Melody Maker) to £49 10s (for a “Majestic” Model 91), and even went as high as £55 for an Atwater-Kent cabinet model. In addition to the cost of the receiver, users paid an annual licence fee, which by 1930 was £1 10s. Just over 9,000 licences were issued within the Canterbury region in this year.⁵⁸

That broadcasting would impact on amateur music groups was seen as inevitable. Bradshaw, at Canterbury College and the Anglican Cathedral, viewed it with “prophetic apprehension, as being likely to take away subscribing members, and to kill local incentive to make music.”⁵⁹ The task was to turn it to advantage. Already, a very tangible benefit was the new source of revenue broadcasting provided through the fees paid for relay broadcasts of concerts. The Orchestral Society and some cinema orchestras had received such payments from the mid 1920s.⁶⁰ Other, somewhat obscure advantages included the rising expectations of audiences, whether of standards of performance, or of repertoire as a result of recordings heard by radio broadcast or in the home.

Still further choice in entertainment came from gramophones and recordings. Here prices ranged even more widely; portable models started at £7, while a combined radio/gramophone model could cost up to £79. The advantages are obvious. Armed with gramophone and recordings an individual could direct his own listening in terms of time, repertoire, and standards of performance, within the comfort of home, saving on transport and admission costs. This increased convenience may have meant a loss of the sociability of participation within an audience and a sense of “occasion”, but it might be argued that the effort of attending a concert at a set date and time was, in itself, a drawback.

Even the long-dominant domestic musical instrument, the piano, was being challenged. The player piano was now providing a better choice for families. This instrument offered a much quicker return to purchasers, providing an instant “professional” performance in the home, and also did away with the added expense of tuition fees.

⁵⁸ A more detailed discussion of the growth of broadcasting and its impact on live orchestral development is given in Chapter 11.

⁵⁹ Tucker, Frank Kingswell. *J. C. Bradshaw : a memoir*. Christchurch: Caxton Press, 1955. p. 77

⁶⁰ By 1927 broadcasting was able to provide over £1,200 on remunerating “talent” within Christchurch alone. This figure is from material within the unsorted archives held at the Radio New Zealand Sound Archives in Christchurch.

Something of the radical nature and rapid advance of all these developments, and their potential impact upon the quality and quantity of live music and the livelihood of local musicians was captured by the local music critic, Hermann Lund,

Equally startling have been the developments on the mechanical side. The gramophone, already near perfection, the player piano, the wireless transmission, and the ‘talkies,’ still in their early stage, but bound to reach maturity, all help to undermine the conditions under which music was interpreted or taught in the past. One performance can be multiplied indefinitely by records for the gramophone, the radio installation of the British Broadcasting Company serves already nearly half the population of the United Kingdom...these mechanical devices in combination with changed domestic conditions were bound to reduce the desire for tuition and may destroy the whole concert system...how will these new elements affect the whole future of musical art?⁶¹

It was a response to the counter-attractions of mechanised sound that provided the next opportunity for the Professional Orchestra. The week of 18 to 23 August 1930, was designated “Music Week,” with a concert given on each night of the week, plus a matinee concert on the Saturday.⁶² This rearguard action, designed to stimulate interest in music, “...to exalt the personal performance of music over its more mechanised reproduction...” was organised by the New Zealand Society of Professional Music Teachers.⁶³ The Christchurch Professional Orchestra contributed to the concert on Wednesday 20 August, providing the second half of the programme. Again the playing was highly praised, and notwithstanding its recent formation, their place within Christchurch music drew comment,

...Though the Professional Orchestra is of comparatively recent growth, the standard of the concerts they have given thus far is so high that they have won a high place in public esteem, and their appearance in any concert assures an excellent attendance.⁶⁴

Unfortunately this was to be the orchestra’s last concert.

⁶¹ Hermann Maire Lund (1848 – 1932) was a very respected local piano teacher who became music critic for *The Press* in 1905. This article was under his pen name “Strad.” *The Press* 17 May 1930, 16

⁶² Prices to this festival were set low to attract large audiences; single entry was 1s or 1s 6d for a reserved seat. Season tickets were 5s, which gave a reserved seat to each of the seven concerts.

⁶³ *The Press* 6 August 1930, 5. A similar series had already been held in Wellington, Dunedin and Nelson.

⁶⁴ *Christchurch Times* 20 August 1930, 4

The end of this orchestra

There seems to be no obvious reason for the demise of this group. The growing demands upon players by the cinema orchestras may have contributed to the end of the first Professional Orchestra, while the demise of this brief reincarnation may have been brought about by the increasing opportunities for players in broadcasting orchestral groups and by the new mechanised forms of entertainment.

Two other concerts by a “professional” orchestra were given during this time, one in May 1930, and the other in February 1931. However, these concerts were not by this manifestation of the Professional Orchestra, but were from groups that were conducted by Albert Bidgood.⁶⁵ The first concert was given by a group identified as “late Everybody’s Select Orchestra,” while the other concert, in 1931, was arranged by Christchurch Cinemas, in aid of the recent Napier Earthquake Relief Fund. This appears to have been an *ad hoc* group, composed of local professional players.

The repertoire

The first concert of this second Christchurch Professional Orchestral included no major symphonic items. The only offering from a symphony was a single movement, the second, from *Symphony no. 5* (Beethoven). The concert opened with the overture to *Poet and Peasant* (Suppé), and included light music by Delibes, Sousa, Ketèlbey and Michaelis. These items were retained for the second concert, given in early May.

For its third concert the programme moved back to solid classical fare. There was still no entire symphony performed – the first movement of the ever-popular “*Unfinished*” (Schubert) was given – but the other works now came from Bizet, Sibelius, Jarnefelt, and Debussy. Probably the most significant work in this programme was Rimsky Korsakov’s *Capriccio Espagnole*. While parts of this work had been within the repertoire of the cinema orchestras, generally in a reduced orchestra format, this was the first complete public performance by a symphony orchestra. Soloists, the orchestra, and the work itself were praised:

A splendid “Spanish Caprice” of Rimsky-Korsakoff was a novelty here. The suite consists of five movements, of which the concluding, the

⁶⁵ It is worth noting that a symphony orchestra of eighty players under Bidgood as conductor, gave a fund raising concert in St. James Theatre on Sunday, 23 July 1933. Playing popular overtures and operatic selections in aid of the “Business Men’s Unemployment Distress Appeal,” this group was referred to as both the Christchurch Symphony Orchestra, and the Christchurch Professional Orchestra. See *Christchurch Times* 22 July 1933, 9; and *Christchurch Times* 24 July 1933, 7.

“Fandango Asturiano,” was glowingly characteristic of Spain. It was brilliantly given. The “Scena e Canto Gitano” preceding it gave fine opportunity to various soloists – violin (Miss Irene Morris), flute (Mr. A. E. Hutton), clarinet [sic] (Mr. M. E. Withers) and harp (Mr. H. G. Glaysher).⁶⁶

The items performed at the “Music Week” concert continued the move to a more classical repertoire, although all items had already been performed many times in Christchurch: Overture *Coriolanus* (Beethoven); the ballet music from *La Reine de Saba* (Gounod); *L’Arlésienne Suite* (Bizet); and Overture *Orpheus in the Underworld* (Offenbach).

Table 10.3 Major repertoire: second Christchurch Professional Orchestra

Genre	Composer
Overtures	
Coriolanus	Beethoven
Orpheus in the Underworld	Offenbach
* Poet and Peasant	Suppé
William Tell	Rossini
Miscellaneous	
* “Chinese Temple Garden” Suite	Ketèlbey
* “L’Arlésienne” Suite	Bizet
La Reine de Saba	Gounod
Finlandia	Sibelius
Valse Triste	Sibelius
Praeludium	Jarnefelt
§ Capriccio Espagnole, op. 34	Rimsky Korsakov

* = items performed at more than one concert

§ = first performance in Christchurch

The players

Fifty-five players were assembled for the first concert given by this orchestra, an increase on the initial number available for the first Professional Orchestra. Even with this number the orchestra was not up to full symphony standard.⁶⁷ There was one noticeable change from its predecessor: trumpets completely replaced cornets. Ten years earlier cornets had been the first choice of brass instrument, with trumpets making an appearance only on the odd occasion.

⁶⁶ *Christchurch Times* 21 May 1930, 5

⁶⁷ “Doubtless it will be further strengthened to symphonic fullness.” *Christchurch Times* 16 April 1930, 4. Instruments missing from the orchestra at this concert were bassoons and horns, and only a solitary oboe was present.

10.3 Players in both Professional Orchestras

Table 10.4 lists the twenty-one players who were members of both the Professional Orchestras. It also indicates players from each orchestra who had been in a cinema theatre orchestra.⁶⁸

Table 10.4 Players in either Professional Orchestras or Cinema Theatre

Name	Instrument	1 st Professional Orchestra	2 nd Professional Orchestra	Cinema Theatre player
J. Alston	Bass	✓	✓	
T. Atkinson	Drums	✓		✓
F.A. Banfield	Violin	✓	✓	✓
J.W. Barsby	Bass	✓	✓	✓
Francis Bate	Cello	✓		✓
Mrs Harold Beck (Irene Morris)	Violin	✓	✓	✓
Mrs A.H. Bills (Greta Cadenhead)	Violin	✓	✓	✓
D. Blyth	Horn	✓		✓
G.H. Bonnington	Oboe	✓		✓
Vere Buchanan	Violin	✓		✓
F. Bullock	Flute	✓		✓
Clarence Crawford	Timpani	✓	✓	✓
William Debenham	Drums	✓		✓
Hamilton Dickson	Cello	✓	✓	
William Dobbie	Flute	✓		✓
Herbert Fox	Trumpet	✓	✓	✓
Harry G. Glaysher	Harp/violin	✓	✓	✓
R. Goodchild	Bass	✓	✓	
Arthur Gordon	Violin		✓	✓
Inga Hannam	Violin	✓		✓
William Hay	Flute	✓		✓
A.E. Hutton	Flute	✓	✓	✓
W. Lanham	Trombone	✓	✓	✓
Alfred Lawrence	Viola	✓	✓	✓
J. Lethaby	Bass	✓	✓	
R. Lindsay	Trombone	✓	✓	✓
Dan Maindonald	Bassoon	✓		✓
George Martinengo	Cello	✓		✓
Joseph Mercer	Viola		✓	✓
Norma Middleton	Violin	✓	✓	
W. Nichol	Violin/viola	✓	✓	
Percy Reeves	Cornet	✓		✓
E. Shelton	Timpani	✓	✓	

⁶⁸ See Table 9.5 for a more comprehensive list of players involved in cinema theatre orchestras.

Table 10.4 (continued)

Name	Instrument	1st Professional Orchestra	2nd Professional Orchestra	Cinema Theatre player
Mrs H. Slater (Nina McIntyre)	Violin	✓	✓	✓
Sydney P. Smith	Violin	✓	✓	✓
S. Williams	Cornet	✓		✓
A.E. Willyams	Bass	✓		✓
Maurice E. Withers	Clarinet	✓	✓	✓
F.L. Woledge	Clarinet	✓		✓

Within the first Professional Orchestra the proportion of women as players was not as high as had become common within the local amateur orchestras. The available player lists show that it was as low as 16%, but had risen to nearly a quarter (24%) by the last concert, although this was an increase of only two players in actual numbers. (see Table 10.5)⁶⁹ Women in the Musical Union Orchestra of 1896 were already nearly a quarter of the total,⁷⁰ a proportion that became consistently about one third during the period 1907 to 1912.⁷¹ In the other major amateur body, the Orchestral Society, similar or higher proportions were normal. From 1918 women made up at least a quarter of the Orchestral Society, rising to nearly half (42%) in 1928.⁷² In both instances of the Professional Orchestra the proportion of women did not rise as high as this, yet they were better represented than they had been in the Exhibition Orchestra (only 11%). Women players in both the Professional Orchestras were still confined to the stringed instruments, with the violin continuing to be predominant.

⁶⁹ A closer investigation of the women in the Professional Orchestras shows that thirteen individual players can be identified within the period of the first orchestra, although only eleven played in any one concert.

⁷⁰ See Chapter 3, Table 3.2

⁷¹ See Chapter 6, Table 6.5

⁷² See Chapter 7, Table 7.15

Table 10.5 Playing strength of the Professional Orchestras⁷³

Concert number	Date	Women players	Total players	Women as % of orchestra total
Professional Orchestra, 1919 - 1921				
5	2 May 1920	11	58	19%
7	4 July 1920	9	55	16%
11	14 November 1920	9	51	17%
12	12 December 1920	10	52	19%
16	12 June 1921	10	53	18%
18	7 August 1921	11	46	24%
Professional Orchestra, 1930				
1	15 April 1930	18	55	32%

10.4 Conclusion

The reasons behind the formation of each Professional Orchestra are not clear. The first orchestra may have been an initiative by Bidgood, based upon his experience in London. By 1919 cinema theatre orchestras in Christchurch were employing enough musicians for experienced players to be available to form a larger group for performances on occasions. Concert performances would require minimum amount of rehearsal, as the music performed was often already well-known to the players. The monthly concerts by the first Professional Orchestra provided opportunities for the musicians to play in a group that was larger than the theatre orchestras, and which also possessed a wider range of instruments, when players who were not members of a theatre orchestra were included.

Constant playing in cinema theatre orchestras meant that the players in these groups now outstripped the local amateur players in talents and techniques. The slow rehearsal pace lower standards, and possibly the repertoire of the Orchestral Society, culminating in only three concerts a year, may have become a source of frustration to the professional players. The personnel of the Professional Orchestras also suggests that there had been change in the make-up of the occupations of professional instrumentalists in Christchurch. There had been a replacement of the “teacher professional,” who may have had less interest in orchestral work, by a new group of younger players who were performing professionals first and foremost. Both Professional Orchestras provided concerts that were usually only weeks apart, rather than the three or four month gap common between the concerts of the Orchestral Society.

⁷³ Data in this table is taken from player lists from the only programmes available.

However, the repertoire of the second Professional Orchestra – while of a higher standard than the first orchestra – raises questions as to what was the real purpose of this group. Its generally unadventurous repertoire was of items already familiar to Christchurch audiences, and this, combined with its setup, suggests it may have been more of a “club” or a social society. The group of people who made up the officers of the second Professional Orchestra suggests that orchestral music was still the domain of the upper class in Christchurch.

Table 10.6 Core professional players in Christchurch, 1930

Name	Instrument	First Professional Orchestra	Second Professional Orchestra
J.W. Barsby	Bass	✓	✓
Mrs H. Beck (Irene Morris)	Violin	✓	✓
Harold Beck	Cello		✓
Mrs A.H. Bills (Greta Cadenhead)	Violin	✓	✓
Harry G. Glaysher	Harp/violin	✓	✓
Joseph Mercer	Viola	✓	✓

There appears to have been a small core of six professional players who were involved extensively in orchestral performances in Christchurch by 1930. These players, listed in Table 10.6, were regular members of the Professional Orchestra when it was re-established, as well as consistent participants in the various groups provided with work through broadcasting. Broadcasting may have been seen by some as a new threat to live music, but to others it was to be the vehicle to consolidate the beginnings of professionalism that the cinema theatre orchestras had provided.

Plate 10.2 Christchurch Professional Orchestra: 1930

Source: Canterbury Museum.

Only a few people can be identified in this photograph. Jamieson (conductor); Irene Morris (leader/violin); Beck (‘cello); Mercer (viola); Barsby (double bass); and Glaysher (harp).

Chapter 11 Broadcasting Orchestral Groups (1928 – 1939)

Broadcasting in New Zealand was originally the domain of pioneering amateurs. The Radio Society of Christchurch began broadcasting in 1922, and by the start of 1923 there were seven private radio stations in New Zealand, with permits issued for 572 receivers.¹ From this beginning broadcasting was to provide a vitally important role in the development of orchestral music, both in Christchurch and New Zealand. It became the agent that eventually employed the largest number of orchestral musicians throughout New Zealand, with those employed being the “best available professional talent.”² Broadcasting allowed a number of musicians to move from the cinema theatre orchestras as they disbanded into another new and growing form of professional musical employment. Initially it did not offer full-time employment, but it did give players some certainty of income to add to any other avenues open to them. And it did provide players the further opportunity to consolidate and expand the skills and technique needed for orchestral repertoire.³

11.1 Early broadcasting

The place of music in broadcasting world-wide

Music in radio programming in New Zealand reflected programming elsewhere in the world, as did the growing importance of the role that broadcasting authorities played in providing employment for musicians.

A survey of radio programmes in New York city in 1927 revealed that live music accounted for just over 74% of the content.⁴ A more detailed analysis, covering 1925 to 1935, found the broad category of “music” broadcast in this period varied from 64% to 76% of total

¹ Downes, Peter, Peter Millais Harcourt, and Radio New Zealand. *Voices in the air : Radio broadcasting in New Zealand ; a documentary*. Wellington: Methuen, 1976. p. 16. Control of radio was under the Government Post and Telegraph Department. The Government’s initial involvement in broadcasting was only as a regulator and granter of licenses to transmit. The Radio Broadcasting Company was a private company established in 1925, and contracted by the Government to transmit within the four main centres.

² Hall, John Herbert. *The history of broadcasting in New Zealand : 1920-1954*. Wellington: Broadcasting Corporation of New Zealand, 1980. p. 23

³ The major sources of primary materials for broadcasting in New Zealand are in the collections of National Archives (Wellington) and Radio New Zealand Sound Archives (Christchurch). The early journal associated with broadcasting, the *Radio Record* (1927 – 1939), is also an invaluable source of material. It is unfortunate that the orchestral lists retained in National Archives are only from 1937 onwards.

⁴ Albig, William. “The content of radio programs, 1925-1935” *Social forces* 16 no. 3 (1938): 338-349. Of the music that made up this 74.2% of content, “Dance” music comprised 26.2% , while “Other” music was 48%. p. 341.

content. This broad category was broken down into nine different types of “music,” including that of “concert orchestra,”⁵ which, while generally the third or fourth most-presented type of music, was always behind “dance” and “vocal” music in the amount broadcast.⁶

A survey of British Broadcasting Corporation programmes at the same time found that concert orchestras were given more air time than on the American programmes. This often amounted to an additional two to three hours more per day, and the broadcast of this type of music frequently exceeded that of dance or vocal.⁷ In 1928, the conductor Sir Henry Wood keenly sponsored the cause of broadcasting.

I am entirely convinced that the future of good music in England is very largely linked up with the future progress of broadcasting...broadcast music is a most excellent substitute for those who are not able to be actually present in the hall where the concert is taking place. Far from lowering the standard of musical taste, the radio has effected just the reverse, for never before has there been such a demand for first-class compositions excellently rendered. ... While broadcasting is stimulating the demand for good music, there is no doubt that it will also improve the quality of performance beyond measure. Because artists know that the slightest fault in quality or harmony is magnified by the microphone, they will strive unceasingly towards the most perfect technique and finish.⁸

However, this attitude was not held by all musicians, or those associated with the music business in the earlier stages of the development of broadcasting. The trustees of Central Hall, Westminster, reluctantly agreed to allow the BBC to broadcast concerts from this venue early in 1924, while broadcasts of concerts from Covent Garden began in the following year. However, the managing director of Queen’s Hall, William Boosey, steadfastly refused to allow any concerts to be broadcast from this venue, maintaining that “broadcasting would ruin the concert world and that people would never pay for concerts when they could sit comfortably at home.”⁹ It was not until 1927 that a limited agreement allowed the BBC to broadcast from Queen’s Hall.

⁵ A “concert orchestra” was generally an orchestral group funded by the broadcasting authority to give relayed concerts over the air. They were not full-sized symphony orchestras.

⁶ Albig, p. 344

⁷ *Ibid.*, p. 345

⁸ “Radio and music : famous musician’s opinion” *The Press* 4 February 1928, 10

⁹ Briggs, Asa. *The history of broadcasting in the United Kingdom : volume one : the birth of broadcasting* London: Oxford University Press, 1961. p. 276

The growth of orchestras in broadcasting

During the early days of the BBC – from 1922 onwards when it was the British Broadcasting Company – a number of the main radio stations maintained their own orchestras of about eighteen players. Percy Pitt (1870 – 1932) was appointed Music Adviser in 1923, and by the next year “full-time” instrumentalists were being signed up to contracts that provided for at least six performances each week.

Similarly in America, radio played an important role in progressing the growth of symphony orchestras. By 1930 complete symphonies were being broadcast on radio in the eastern United States. These were performed by the General Electric Orchestra, conducted by Walter Damrosch (1862 – 1950), who said that this was in response to a large number of requests, and he had reached the conclusion that the musical intelligence of the radio audiences warranted their presentation. He was “convinced that the radio listener is as eager and capable of enjoying the same musical fare as a regular concert hall audience.”¹⁰

Radio orchestras in America fostered a strong demand for orchestral music, and by 1947 there were over 150 symphony orchestras in the United States, whereas twenty-five years prior, in 1922, there had been only twenty-one. One writer maintained that radio had done more to bring this about than any other factor. He listed the other benefits that radio had brought, including the setting of high standards of expectation for quality music.¹¹

The situation was similar in Australia. The Australian Broadcasting Company began in 1929 as a consortium of Doyle’s Greater Union Cinemas, Fuller’s Theatres, and a Sydney music publisher and retailer, J. Albert and Son. This combination of entertainment interests had control of the orchestras that provided radio content through its access to more than fifty small orchestras of the theatres of Fuller and the cinemas of Doyle.¹² However, the Australian Broadcasting Commission, formed in 1932, played a much more significant role in the establishment and maintenance of orchestras.¹³ Within four years the ABC was financing symphony orchestras in each of the states, and in addition they were being used to

¹⁰ *Radio Record* 3 January 1930, 8

¹¹ Heinsheimer, H.W. “Music and the American radio” *Tempo* 3 (1947): 10, 13-14.

¹² Inglis, K.S. *This is the ABC : the Australian Broadcasting Commission 1932-1983*. Melbourne: Melbourne University Press, 1983. p. 13.

¹³ Thomas, Alan. *Broadcast and be damned : the ABC's first two decades*. Melbourne: Melbourne University Press, 1980. p. 26

meet the needs of visiting conductors and soloists brought out to Australia by the Commission.

Broadcasting in Christchurch up to 1927

Even prior to the opening of the local 3YA¹⁴ radio station in Christchurch on 1 September 1926, pioneering activities in broadcasting had already provided a glimpse of how it might impact on live performed music. One example in 1923 had been the use of broadcast music as part of the film, *Via Radio*, screening in the Liberty Theatre.¹⁵ And, in the following year, Saturday evening “concerts” were broadcast live from the studio of 3AQ.¹⁶ In 1925, the New Zealand government established the Radio Broadcasting Company of New Zealand to assume control of broadcasting, with the Ambrose R. Harris from Christchurch as general manager. It was very clear that initially music was the basis of radio programming.¹⁷ “Apart from recordings and player-piano solos the main source of material was local artists, who received (at that stage) no performance fee. Another valuable reserve was the large number of professional musicians in cinema and theatre orchestras and in small dance bands.”¹⁸

A study of the programmes broadcast from 3YA in 1927 shows that each week relays from the local cinema theatre orchestras occurred on four of the six nights that 3YA was broadcasting,¹⁹ while Monday night became a regular slot for local brass bands. A large number of local musicians were also given individual performing opportunities in this year. These included many pianists and vocalists, as well as performers on “novelty” instruments such as mouth organ, steel guitar, zither, mandolin and banjo. However, there were players of orchestral instruments who performed frequently throughout this year. The instruments in the main were violin, ‘cello, flute or clarinet, and the items performed were of short duration,

¹⁴ YA were the call signs of the four major transmitters for the government-established Radio Broadcasting Company. They were situated in the four main centres; Auckland (1YA, name established in 1923); Wellington (2YA, name established in 1927); Christchurch (3YA, name established in 1926); and Dunedin (4YA, name established in 1926).

¹⁵ *The Press* 1 October 1923, 1. A radio broadcast of recorded music to a receiver in the theatre.

¹⁶ *The Press* 9 September 1924, 13. These were concerts of live music from the studio, and on occasion included Miss Freda Marsden’s orchestra. 3AQ was the call sign assigned to J.I. Smail of the Radio Society of Christchurch, the first of the private radio stations in Christchurch, and which began transmitting in late 1922.

¹⁷ Day, Patrick, and Broadcasting History Trust. *A history of broadcasting in New Zealand*. Auckland: Auckland University Press in association with the Broadcasting History Trust, 1994. Volume one, p. 2.

¹⁸ Downes, p. 28

¹⁹ For the week of 20 – 26 June 1927: Wednesday (Strand Theatre Orchestra); Thursday (Crystal Palace Orchestra); Friday (Grand Theatre Orchestra); Saturday (Liberty Theatre Orchestra). Tuesday was the designated “silent” day for 3YA. Broadcasts were of the musical items performed as the “overture” or “entr’acte”, not the music accompanying the film.

predominantly light in character, and were accompanied by the official station accompanist, Aileen Warren.²⁰ In addition, a small number of diverse instrumental ensembles performed. These included a young piano trio (consisting of the Carter sisters); a string trio (the Misses Stringer and Beck); the Christchurch Instrumental Trio (a piano trio consisting of Bernard Barker, violin; Reginald Jones, ‘cello; and Claude Williams, piano); and “Habgood’s String Quartet.”²¹ On Wednesday night, 9 September, “Lyndon Christie’s Orchestra” performed on 3YA for the first time. However, this was a group of five players forming a dance band – not a classical music combination.²²

Payment to performers rapidly became accepted as a necessity, “The sources for obtaining free talent for programmes are becoming limited and the present standard generally cannot be maintained six nights each week. Already several performers have asked for fees.”²³ Eventually, artists who were deemed suitable for broadcasting were paid for their services, and the regular fee was established at 10/6.²⁴ The annual accounts for the twelve months ending 31 July 1927, show that nation-wide the Radio Broadcasting Company had paid £3,969 16s 4d for “talent.” The amount spent in Christchurch alone was £1,270 14s 7d, this being second only to that spent in Auckland.

In July 1927, the Broadcasting Company founded a weekly publication, the *Radio Record*, in order to publicise programmes and to be the official organ of the company. The head office of the Company was located in Wellington and all programme content at all YA stations was

²⁰ Players who performed included: Violin – Miss M. McDonald; Joan Carter; Charles McPeak; Bernard Barker; John Boscheti; Robert Clarke; Alec Law; Mrs Kenneth Ballantyne (Irene Edmonds); Thelma Cusack; Mary Ward; ‘Cello – Charlotte Carter; Nellie Ellwood; Mrs John Guthrie: Flute – Ronald Boulton; William Hay: Clarinet – Lionel Boulton; Linton Boulton; Stan Munday; Maurice Withers.

²¹ The personnel of this quartet are not readily identified. Unlike the other instrumental groups in this year, which performed classical repertoire, this group’s repertoire was limited to light music, such as “Just a Bird’s-eye view” (Donaldson); “The Question” (Elkin); and “That Night in Araby” (Snyder). The group broadcast on Saturday night, which was “dance music” night.

²² The instrumentation of this group was saxophone (Lyndon Christie); trumpet (Stan Kirk); xylophone (Len Kirk); clarinet (Robert E. Kirk); and piano (Miss C.P. Hall).

²³ Annual Report, 1926 (in Downes, p. 38)

²⁴ This fee was not that which was often demanded, as the following correspondence between Harris and the Secretary of Post and Telegraph Department shows. “...most artists expect to be paid the same rate as they are paid for appearance on a concert platform, which varies from 3 to 5 guineas, and in some cases we have had to pay this. If the company agreed to pay the fees asked for, it could not carry on and it would not give the service the public expects it to give.” Correspondence and other primary sources used here is among materials held at Radio New Zealand Sound Archives, Christchurch.

brought under its systematic organisation and control.²⁵ The position of Director of Music within the Broadcasting Company was then established in September 1927, a move by which the Company specifically assumed control over musical programmes broadcast by the YA stations. W.J. Bellingham²⁶ was appointed, and brought to this position very clear ideas on the potential that was offered by radio, particularly regarding the encouragement of performers and performance standards.

Not everyone realises the great service that some of our leading picture orchestras have been to music. Owing to the fact that the pictures have enabled orchestral musicians to be permanently engaged, large numbers of musicians have reached a standard of efficiency in performance which was undreamt of a few years back. Whereas in the past our orchestral societies would require months of hard practice to prepare an hour's programme of music, the present picture theatre orchestras are able to read the same music satisfactorily at sight and present a weekly change of music, the programme lasting from two to three hours. This means that the public hear an infinitely greater amount of music today than was ever heard in the past, and, in addition, at a lesser cost. ... It follows that in order to get efficiency it will become necessary to develop a number of highly trained professionals, as has been done in the case of picture orchestras, who will be able to read at sight and intelligently and artistically interpret the whole range of music from classical to modern times. This is the policy which will be followed by the Broadcasting Company.²⁷

This 'policy of improvement' was further spelled out a month later. It was to be based on "the employment of the best possible talent on a permanent basis, to be supplemented by others as proof of merit is given."²⁸

Bellingham moved quickly. Among his first actions was the establishment of an official professional piano trio at 3YA, which gave its first broadcast on 22 September, 1927.

11.2 Christchurch Broadcasting Trio formed in 1927

The players in the Christchurch Broadcasting Trio were Irene Morris (violin); Harold Beck ('cello); and Aileen Warren (piano). (See Plate 11.1) The establishment of this group signalled a marked decline in the hitherto normal practice of using a large number of

²⁵ Day, p. 78. The control included a system of "complementary programming" for all four stations, whereby the same type of programme was broadcast at different times by each station, so that listeners throughout New Zealand were able to hear their own favourite artists or items from each station.

²⁶ This was the same Bellingham who had been the musical director of Everybody's Theatre orchestra.

²⁷ *Radio Record* 23 September 1927, 4

²⁸ *Radio Record* 28 October 1927, 4

individual artists to provide the musical content for 3YA. Those who continued to perform would be artists of a high professional standard, rather than the wide-range of gifted amateurs used previously, so enacting the policy stated by Bellingham.²⁹ The regular pattern was for the Trio to perform on the nights of Wednesday, Thursday, Friday, and Saturday, generally from 8.30 pm onwards with two to three timeslots each evening. Most items, or bracket of items, were six to eight minutes long, but a longer timeslot of up to fifteen minutes was sometimes devoted to a single movement from a classical chamber work. Normally each evening one of the instrumentalists also provided a number of solo items.

²⁹ Those with a standard of playing considered high enough to broadcast included the violinists Thelma Cusack, Robert Clarke, and Hannah Packer. Packer gave her first and only radio broadcast on Friday, 14 October, 1927. On this occasion she started with a piano solo item by Chopin, and ended with a violin solo.

Plate 11.1 3YA Broadcast Trio: 1928



Source: Alexander Turnbull Library, Wellington, New Zealand. *Radio Record* 3 August 1928, 28

Repertoire

The repertoire performed by the Trio fell into three categories; classical chamber music; lighter classical music and arrangements of orchestral music for the three instruments. “Classical chamber music” required the longer timeslots for broadcasting, and included movements from repertoire such as: *Trio in B minor* (Mendelssohn); *Trio op. 32* (Arensky); *Trio op. 50* (Reissiger); *Trio in B major* (Beethoven); *Trio op. 63* (Schumann); *Three miniatures* (Bridge); *Trio op. 99* (Schubert); and *Second Trio* (Hummel). The “lighter classical” repertoire was mainly by minor composers such as Bachman; Schawrenka; Pachulski; Borresen; Schytte; and Godard. The arrangements in this category included smaller-scale works; various *Song without Words* (Mendelssohn); *Tempo di Minuetto* (Beethoven) and “Miserere” from *Il Trovatore* (Verdi).

The rearrangement of orchestral music for performance by groups with reduced instrumental resources was commonplace.³⁰ This process was usually carried out by an editor associated with a music publisher, and done with the intention of expanding the market for sales. Sometimes though, it would be the work of the composer. From such a reduction or rearrangement listeners heard a version in which the melody and harmony were retained, but the timbre and tonal effects of the original were entirely lost and replaced with something totally different. However, theatre-goers in Christchurch were already accustomed to this practice, having heard the results of rearranged scorings over a number of years from the cinema theatre orchestras. Such arrangements have an educative value, and possibly whetted the appetite for the real thing.

Orchestral repertoire reduced to three instruments for performance by the Christchurch Broadcasting Trio included: “Waltz of the Flowers” from the *Nutcracker Suite* (Tchaikovsky); “Waltz” from *Sleeping Beauty* (Tchaikovsky); *Pastoral Symphony* (Beethoven); *Slavonic Dance no. 7* (Dvorak); “Barcarolle” from *Tales of Hoffman* (Offenbach); “Gavotte” from *Mignon* (Thomas); “Ballet music” from *Rosamunde* (Schubert);

³⁰ “Arranged” music has two different meanings. It can mean re-scored for different instrumentation from the original composition; this type of music had already been heard extensively in the music from the local cinema theatre orchestras. It can also mean, as with “selections” and “fantasias,” a composition where snippets from several works are welded together into a medley.

Meditation on Bach's First Prelude (Gounod); and a number of *Hungarian Dances* (Brahms).

The solo items performed by Morris or Beck were mainly classical, rather than light. They were to fit within the six to eight minute timeslot, and this was reflected by the music selected, which was generally shorter entire works.³¹

Listener reaction to the new trio was good, and both the concerted and solo items were felt to mark a distinct advance in the musical reputation of 3YA, with many congratulatory letters and telegrams being received by the Broadcasting Company.³² Some listeners observed that, for lovers of good music, the trio “made” the programmes of the radio station³³ and on the back of this success, similar groups were quickly established in Wellington and Auckland.³⁴

An extensive review of the music content broadcast the previous year was published by the *Radio Record* in August 1928 and provided much detail on groups and individual performing musicians at 3YA. It was also an opportunity to compare progress and standards in Christchurch with the other broadcasting stations in New Zealand.³⁵ Significantly the review just mentioned also noted that the larger costs associated with establishment of an orchestra for broadcasting work had not been justified up to then, and there was an acknowledgement that this had led to “excessive” use of the trio groups.

11.3 Consolidation and expansion of groups, 1928 onwards

3YA Studio Orchestra formed in 1928

Here, too, Bellingham moved decisively. Months before the above-mentioned article appeared in the *Radio Record*, the first “permanent” radio orchestra was formed on 1 May

³¹ For example the violin solos included: “Meditation” from *Thais* (Massenet); *Tempo di Minuetto* (Pugnani-Kreisler); *Rondino* (Beethoven-Kreisler); *Andantino* (Martin-Kreisler); *Allegretto* (Boccherini-Kreisler); *Spanish Dances* (Granados); *Canzonetta* (d’Ambrosia); *Scherzo* (Dittersdorf-Kreisler). On one occasion at least, though, the “Air” from *Violin Concerto* (Goldmark) was performed. Included in the ‘cello solos were: *Largo* (Chopin); *Gavotte* (Lully); *Hungarian Rhapsody* (Popper).

³² *Radio Record* 30 September 1927, 5

³³ *Radio Record* 7 October 1927, 7

³⁴ The Wellington group at 2YA, (Ava Symons, violin; George Ellwood, ‘cello; and Gordon Short, piano) first broadcast on 31 October, 1927. The Auckland group at 1YA, (Ina Bosworth, violin; Lalla Hemus, ‘cello; and Cyril Towsey, piano) first broadcast on 30 December, 1927.

³⁵ *Radio Record* 3 August 1928, 24-26, 28-29.

1928, perhaps not unexpectedly, at 2YA in Wellington.³⁶ This was an eleven-strong group conducted by George Ellwood, and was announced as “the largest and most efficient orchestra permanently employed in any broadcasting station in Australasia.”³⁷ Christchurch followed Wellington’s lead, and another eleven-member orchestra was formed at 3YA in August 1928.³⁸ This orchestra first broadcast on 15 August and initially played only on one evening a fortnight. Generally that was on Wednesday or Thursday, but after a couple of months Saturday evenings were also included. The conductor of the group was Harold Beck, and he also selected and secured the services of players to form an orchestra to be available for 3YA broadcasts. The players were: Irene Morris (violinist and leader); Florence Millar (violin); Joseph Mercer (viola); Nellie Ellwood (‘cello); A.P. de la Cour (bass); Aileen Warren (piano); William Hay (flute); Stan Munday (clarinet); W. Marquet (cornet); and Frank Bishop (trombone). (See Plate 11.2) Each player had considerable experience in orchestral playing, usually with the Orchestral Society, and, in addition, had been in one or a number of the cinema theatre orchestras.³⁹ The original trio of Beck, Morris and Warren was incorporated in the orchestra. It still maintained its own identity and performing frequency, but did not perform as a group on the evenings that the orchestra performed.

³⁶ The Broadcasting Company’s head office was in Wellington. Already in 1927 the publicity given the 2YA piano trio far exceeded that given to its 3YA counterpart. Late in 1927 a string quartet was also formed at 2YA to broadcast on Sunday evenings during the summer months. *Radio Record* 2 December 1927, 1

³⁷ *Radio Record* 3 August 1928, 24

³⁸ “Orchestra arranged for 3YA by Harold Beck” *Radio Record* 10 August 1928, 10-11. A permanent orchestra at 1YA, Auckland was begun in September 1928.

³⁹ All of these players were known personally by Beck. Morris, Millar and Mercer had been cinema orchestras with him, and in addition had performed as a chamber quintet. All of the string players had played an active role in Beck’s String Orchestra from 1926 onwards, as had William Hay. See Chapter 12 for more detail on the Beck String Orchestra.

Plate 11.2 3YA Studio Orchestra: 1928

Source: Sound Archives Ngā Taonga Kōrero, Christchurch

Players (from left to right): A.P. de la Cour (double bass); William Hay (flute); Stan Munday (clarinet); Irene Morris (violin); Aileen Warren (piano); Nellie Ellwood (‘cello); Joseph Mercer (viola); Harold Beck (conductor); W. Marquet (cornet); Frank Bishop (trombone); Florence Millar (violin).

Repertoire

Despite numbering only eleven players, the Studio Orchestra broadcast many works, originally symphonic, but re-scored for a reduced ensemble. These ranged from standard overtures, through a broad range of miscellaneous classical music, including “selections” and “fantasias,” to the rare appearance of a symphony. Overtures included *Raymond* (Thomas); *Light Cavalry* (Suppé); and *Zampa* (Hérold), while miscellaneous music included “Incidental music” from *The Gordian Knot Untied* (Purcell); *Norwegian Dance no. 2* (Grieg); “March” from *Athalie* (Mendelssohn); selections from *Coppelia* (Delibes); “Ballet music” from *Faust* (Gounod); *Hungarian March* (Berlioz); and *Waltz of the Flowers* (Tchaikovsky). The one symphony performed was the *Unfinished Symphony* (Schubert); the solitary detached movement was the “Allegretto” from *Symphony no. 4* (Dvorak). The length of each broadcast timeslot allocated to live music had increased by 1928 with ten to twelve minutes being much more common than the earlier norm of six to eight minutes.

Octet formed in 1929

The Studio Orchestra had broadcast on 3YA for just over a year when, in October 1929, it was replaced by another group. This new instrumental ensemble was again under the conductorship of Beck but now had only eight players. It performed on at least two nights of the week, first broadcasting on 9 October.⁴⁰ The Broadcasting Trio was still retained, but the frequency of its performances was reduced drastically, sometimes to twice a week, but more usually to just one night a week.

Players

The new group included some very familiar names; Irene Morris (leader and first violin); Florence Millar (first violin); Mrs. A.H. Bills (second violin); Joseph Mercer (viola); R. Bond (‘cello); W.J. Barsby (Bass and Euphonium or E flat Bass); H. Glaysher (harp, celeste and second violin as needed); and Harold Beck (solo ‘cellist and conductor). Five players were retained from the earlier Studio Orchestra, with the wind and brass instrumentalists being dropped. The octet was essentially a double string quartet, but with additional instruments for varied tone colour available from Glaysher and Barsby. Glaysher brought the useful and exotic instruments of harp and celeste, while Barsby could provide either a string

⁴⁰ “String octet arranged for 3YA to play under the baton of Mr Harold Beck” *Radio Record* 4 October 1929, 1-2.

or brass bass to the group. The name for this group changed over time from “String Octet” and became regularly referred to as the “Studio Instrumental Octet” (at least by 1930) or the “Studio Orchestra”. This last being the name of the earlier group can lead to some confusion, especially as the conductor and a number of the players were the same. Indeed, a substantial part of the repertoire was similar, if not identical. (See Plate 11.3 for yet another possible combination of this group.)

Plate 11.3 **3YA Studio Orchestra: early 1930s**



Source: Sound Archives Ngā Taonga Kōrero, Christchurch.

Players (from left to right): Marjorie Chapman (‘cello); J.W. Barsby (double bass); Althea Harley-Slack (piano); Greta Bills (violin); Irene Morris (violin); Harold Beck (conductor); Thelma Cusack (violin); Harry Glaysher (harp); Ronald Moon (viola); Clarence Crawford (timpani).

This group is possibly an extended form of the Octet formed in late 1929. There are five players from the Octet (Barsby, Bills, Morris, Beck, and Glaysher), with possible substitutions of Cusack for Millar (violin); Moon for Mercer (viola); and Chapman for Bond (‘cello). There are two additional instruments: piano and timpani. Although undated, this is obviously not the eighteen-member 3YA Orchestra formed in 1933.

Plate 11.4 Advertisement: Radio Record, 23 January 1930

22	THE N.Z. RADIO RECORD	Friday, January 17, 1930.
2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, JANUARY 23.		
3.0 :	Chimes. Selected gramophone items.	
8.30 :	Lecturette—Miss Flora Cornack, "Popular Phases of Hair Personality in Screenland."	
8.40 :	Selected gramophone items.	
4.55 :	Close down.	
5.0 :	Children's session conducted by Uncle George.	
6.0 :	Dinner music session—"H.M.V. Hour":	
	Overture—National Symphony Orchestra, "Light Cavalry" (Suppe) (Zonophone EE102).	
	Waltz—Chicago Symphony Orchestra, "Roses of the South" (Strauss). Cello—Pablo Casals, "Moment Musical" (Schubert) (DA776).	
6.13 :	Tacet.	
6.15 :	Hawaiian—Hilo Hawaiian Orchestra, (a) "Kawathau Waltz" (Kela- ka), (b) "My Hula Love" (B2790).	
	Medley waltz—The Troubadours, "Popular Songs of Yesterday" (EE23) Cello—Pablo Casals, "Le Cygne" (Saint-Saens) (DA776).	
6.27 :	Tacet.	
6.30 :	Waltzes—International Concert Orchestra, (a) "The Merry Widow" (Lehar), (b) "Luxembourg Waltz" (Lehar) (Zonophone EF9).	
	Violin and guitar—Giulietta Morino, (a) "Harlequin's Serenade" (Drigo), (b) "Could I" (Pogatz) (Zonophone EE134).	
6.44 :	Tacet.	
6.45 :	Instrumental—New Light Symphony Orchestra, (a) "The Dancing Doll" (Feldman), (b) "At Dawning" (Cadenat) (B2929).	
	Wurlitzer organ—Jesse Crawford, "Carolina Moon" (Davis) (EA536). Instrumental—Royal Opera Orchestra, "The Sleeping Beauty" (Tschal- kovsky) (C1469).	
6.58 :	Tacet.	
7.0 :	News session—Market reports and sports results.	
7.40 :	Lecturette—Mr. A. J. Nicholls, Representative of the Hut Valley Horti- cultural Society, "Gindoll."	
8.0 :	Chimes.	
	Studio Concert by the Band of the 1st Battalion Wellington Regiment (Conductor, Lieut. B. J. Shardlow) and 2YA artists:	
	March—1st Battalion Wellington Regiment Band, "Holywood" (Alford). Selection—1st Battalion Wellington Regiment Band, "Melodious Mem- ories" (Finck).	
8.18 :	Tenor—Mr. Chas. Williams, (a) "Take Them this Rose" (Johnson), (b) "Affinity" (Johnson).	
8.25 :	Instrumental—Ido Martina Screenaders, "Dolores Waltz" (Waldteufel)	
8.28 :	Baritone—Mr. W.H. Gaudie, "Hear Me, Ye Winds and Waves" (Hensel)	
8.32 :	Coronet solo with band accompaniment—Baudouin W. Barke, "Bosses o' the Barn" (Ord Hume).	
8.38 :	Quartet—The Lyric, "Serenade" (Mendelssohn).	
8.42 :	Humour—Mr. Len Ashton, "I Think of You, Dear" (MS.).	
8.49 :	Soprano—Miss Anne Davies, "Prelude" from "Cycle of Life" (Ronald).	
8.53 :	Intermezzo—1st Battalion Wellington Regiment Band, "Australia To- day" (Litzow) (a descriptive number depicting Australia's ad- vance in industry).	
8.58 :	Weather report and announcements.	
9.2 :	Lecturette—Sir Alexander Roberts, "Present and Future Industrial Development of the Wellington Area."	
9.15 :	Descriptive selection—1st Battalion Wellington Regiment Band, "A Rural Wedding" (Cope) (introducing: Break of Day; Wedding Preparations; Arrival of the Guests, children chattering and vil- lage banter; Wedding March and Ceremony at the Church; re- sponses of Bride and Bridegroom are introduced by the trombones and basses; the cornet takes the part of the Bride in a nervous "I will"; then general festivities after the service on to the finale).	
9.25 :	Duet—Messrs. Chas. Williams and W.H. Gaudie, "Till Dawn" (James).	
9.29 :	Soprano—Miss Anne Davies, (a) "My Laddie" (Thayer), (b) "Were My Songs with Wings Provided" (Hahn).	
9.35 :	Waltz—1st Battalion Wellington Regiment Band, "Sobra Las Olas" (Ancliffe).	
9.41 :	Bass—Mr. W. Binet Brown, "Poor Old Bo'sun" (Lonszapffe).	
9.45 :	Humour—Mr. Len Ashton, "Soecery Sets a Hand" (MS.).	
9.51 :	Instrumental—Saxophone, Rudy Wiedhoff, (a) "Minuet" (Beethoven), (b) "Valse Maszanetta" (Wiedhoff) (Columbia 01176).	
9.56 :	Quartet—The Lyric, "Lucky Jim" (Parks).	
10.0 :	March—1st Battalion Wellington Regiment Band, "Steadfast and True" (Telke).	
10.4 :	God Save the King.	
3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, JANUARY 23.		
3.0 :	Afternoon session—Gramophone recital.	
4.25 :	Sports results.	
4.30 :	Close down.	
5.0 :	Children's hour—"Uncle Frank."	
6.0 :	Dinner session—"H.M.V. Hour":	
	Suite—London Symphony Orchestra, "Czar Sultan Suite" No. 3 (Rim- sky-Korsakov) (D1491).	
	Waltz—International Concert Orchestra, "Waltz Dreams" (Strauss).	
6.12 :	Tacet.	
6.15 :	Suite—New Light Symphony Orchestra, "Peer Gynt Suite No. 2" (Grieg); (1) Ingrid's Lament; (2) Arabian Dance (C1571).	
	Instrumental—New Light Symphony Orchestra, "Prelude in G Minor" (Rachmaninoff) (Zonophone EF24).	
6.27 :	Tacet.	
6.30 :	Suite—"Peer Gynt Suite No. 2" (Grieg); (1) Return of Peer Gynt (2) Solweig's Song (C1572).	
	Instrumental—New Light Symphony Orchestra, "Prelude in C Sharp Minor" (Rachmaninoff) (Zonophone EF24).	
6.42 :	Tacet.	
6.45 :	Instrumental—Philadelphia Symphony Orchestra, "Danse Orientale" (Glazounoff) (H.M.V. E321).	
	Waltz—International Concert Orchestra, "Sari" (Kalmán) (Zono.). March—Philadelphia Symphony Orchestra, "March of the Caucasian Chief" (Ippolitoff-Ivanoff) (E321).	
6.57 :	Tacet.	
7.0 :	News session.	
7.30 :	Lecturette—Mr. W. J. Humm, Canterbury Horticultural Society, "Chinese Plants in New Zealand" (arranged by 3YA Primary Pro- fessional Committee).	
8.0 :	Chimes.	
	Classical Programme.	
	Instrumental—Studio Instrumental Octet (Mr. Harold Beck, Conduc- tor), (a) "Minuet" (Mozart); (b) "Valse Triste" (Sibelius).	
8.9 :	Quartette—The Melodious Four, (a) "Folk Song" (Schumann); (b) "My Love is Like a Red, Red Rose" (Schumann).	
	Soprano—Miss Frances Hamerton, (a) "Springs Arrival" (Schumann), (b) "Tis He" (Schumann).	
8.18 :	Organ—Quentin Maclean, "Merchant of Venice Suite—Prelude" (Rossa) (Columbia 02842).	
8.22 :	Tenor—Mr. T. G. Rogers, "Devotion" (Schumann).	
8.26 :	Instrumental—Studio Instrumental Octet, "Minuet in G" (Beethoven).	
8.30 :	Contralto—Miss Belle Renant, "The Chestnut Tree" (Schumann).	
8.34 :	Band—Band of the Garde Republicaine, "Clarinet Concerto" (Weber).	
8.42 :	Duet—soprano and tenor—Melodious Duo, "Tragedy" (Schumann).	
8.46 :	Bass—Mr. T. D. Williams, "The Two Grenadiers" (Schumann).	
8.50 :	Instrumental—Studio Instrumental Octet, "Suite in D" (Bach).	
9.3 :	Weather reports and announcements.	
9.5 :	Quartet—The Melodious Four, "Ladybird" (Schumann).	
9.8 :	Soprano—Miss Frances Hamerton, (a) "Snowdrops" (Schumann); (b) "Guardian Angels" (Schumann).	
9.14 :	Organ—Quentin Maclean, "Marchant of Venice Suite"—(a) Inter- mezzo; (b) "Oriental March" (Rossa) (Columbia 02790).	
9.18 :	Tenor—Mr. T. G. Rogers, "The Farewell" (Schumann).	
9.22 :	Violin solo—Miss Irene Morris, "Londonderry Air" (arrgd. Hamilton Harty).	
	Octet—Studio Instrumental Octet, "Mock Morris Dance" (Grainger).	
9.31 :	Contralto—Miss Belle Renant, (a) "The Lotus Flower" (Schumann); (b) "Lorelei" (Schumann).	
9.36 :	Bass—Mr. T. D. Williams, "The Youth with the Magic Horn" (Schu- mann).	
9.40 :	Violin, cello, piano—Fritz Kreisler, Hugo Kreisler and Raucheisen, (a) "Ave" (Intermezzo) (Bizet—arrgd. Kreisler); (b) "San- ctissima" (Corelli—arrgd. Kreisler) (H.M.V. DB1166).	
9.48 :	Quartet—The Melodious Four, "A Flower to Me Thou Seemest" (Schu- mann).	
9.52 :	Instrumental—Studio Instrumental Octet, "Henry VIII Dances" (Ger- man). God Save the King.	
4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, JANUARY 23.		
SILENT DAY.		
Friday, January 24		
1YA, AUCKLAND (960 KILOCYCLES)—FRIDAY, JANUARY 24.		
3.0 :	Afternoon Session—Selected Studio Items.	
4.0 :	Literary Selection by the Announcer.	
4.30 :	Close down.	
5.0 :	Children's Session, conducted by Nod and Aunt Jean.	
6.0 :	Dinner Session—"H.M.V. and Columbia" Hour:	
	Orchestral—Royal Albert Hall Orchestra, (a) "Song of Morning"; (b) "Song of Night" (Elgar) (H.M.V.-DB1236).	
	Cello—Gaspar Cassado, "Menuet" (Haydn) (Columbia 03595).	
6.11 :	Tacet.	
6.15 :	Selection—La Scala Orchestra, "Song of the Nightingale" (Napravnik)	
	Instrumental—Kreisler, Kreisler and Raucheisen, "Arliesonne—Inter- mezzo" (Bizet, arrgd. Kreisler) (H.M.V. DB1166).	
	Male Choir—Sheffield Orpheus Male Choir, "Hymn Before Action" (Kipling-Walford Davies) (Regal G300008)	
6.27 :	Tacet.	
6.30 :	Orchestral—Halle Orchestra, "Rosamunde Ballet Music" (Schubert); 1. Andantino; 2. Allegro Moderato; 3. Andante un poco ussal. Cello solo—Gaspar Cassado, "Chanson Villageoise No. 12" (Popper).	
6.41 :	Tacet.	
6.45 :	Instrumental Trio—Kreisler, Kreisler and Raucheisen, "Sanctissima" (Corelli, arrgd. Kreisler) (H.M.V. DB1166).	
	Orchestral—Columbia Symphony Orchestra, "The Flatterer" (Chamli- nade) (Columbia 01371).	
	Male Choir—Sheffield Orpheus Male Choir, "The Long Day Closes" (Chorley) (Regal G30008).	
6.57 :	Tacet.	
7.0 :	News and Market Reports.	

Source: Alexander Turnbull Library, Wellington, New Zealand. *Radio Record* 17 January 1930, 22

Repertoire

Overtures included *Zampa* (Hérold); *Fingal's Cave* (Mendelssohn); *If I were King* (Adam); *Norma* (Bellini); *Pique Dame* (Suppé); *Coriolanus* (Beethoven); *Prometheus* (Beethoven). Some, such as *Zampa*, had been in the repertoire of the earlier Studio Orchestra, but the inclusion of more substantial works by Mendelssohn and Beethoven was a decided change. There was also an increase in symphonic works performed, including movements from Beethoven's first two symphonies, as well as complete works of the suite variety: *Characteristic Waltzes* (Coleridge-Taylor), *Scènes Pittoresques* (Massenet), and *St. Paul's Suite* (Holst).⁴¹ With broadcasts increased to at least two nights a week there was an increase in the number of arranged works being performed.⁴² The broadcasts were a mixture of the "live" local artists and commercial recordings, with an evening's contribution from the "Studio Instrumental Octet" usually up to five slots of around ten minutes each. (See Plate 11.4)

Increasing use was made of this Studio Orchestra to provide accompaniments to vocalists or solo instrumentalists.⁴³ While the works performed by the soloists were of a short and light nature, a notable exception was the performance by Lucy Fullwood (piano). This was a twenty minute timeslot on 9 September 1931, when the orchestra accompanied the soloist in the first movement of *Piano Concerto no. 2* (Rachmaninov). However, from 1930 onwards there was a noticeable increase in the number of lighter works and "selections" that were performed, which included composers such as Friml; Haines; Neale; Foulds; O'Neill; and Fletcher. These were composers who were already familiar to Christchurch music lovers through the earlier work of the Professional Orchestra.⁴⁴

An example of novel programming by the Studio Orchestra was "Borrowed Plumes." This was broadcast on Saturday 29 March 1930, and the Studio Orchestra was used to demonstrate the practice of borrowing old melodies for jazz versions. It began with

⁴¹ This entire work, *St. Paul's Suite*, was performed on 8 January 1930, but not in one timeslot. The first two movements were played from 8-8.10 pm, and the last two movements from 8.33-8.44 pm.

⁴² Including "Commencement of Rienzi Overture" (from Wagner); "Reminiscences of Grieg," and "Second Sullivan Selection."

⁴³ Artists accompanied by the Studio Orchestra included Belle Renaut (contralto); David McGill (tenor); Kathleen Bond (contralto); Harold Beck (cello); and Thelma Cusack (violin).

⁴⁴ See Table 10.2 for a list of works by popular composers performed by the Professional Orchestra.

introductory remarks from the conductor, Beck, and included excerpts from Overture *William Tell* (Rossini), “I dreamt that I dwelt in Marble Halls” (Balfe), and “Yes we have no bananas” (Cohen). This attempt to provide a “crossover” between classical and popular music, along with the increased light content, indicates that the programmers for broadcasting realised they were obliged to cater for a wide-range of musical tastes.⁴⁵

A “Radio Olympia” was presented in Christchurch from 12 to 16 November 1929. At this showcase of broadcasting there were displays of radio equipment, and a model studio was set up on the stage. It was from this studio that a concert was given on Wednesday evening. In addition to Bloy’s Banjo Band, there was an *ad hoc* orchestra of twenty-five players, conducted by Harold Beck, that performed various ‘selections’ and accompaniments for vocal soloists. The items by this “Grand Opera Orchestra” were broadcast by 3YA between 8.00 pm and 10 pm, interspersed with records also broadcast from the studio. The orchestral repertoire included “Czardas” from *Coppelia* (Delibes); Overture *Barber of Seville* (Rossini); “Intermezzo” from *Cavalleria Rusticana* (Mascagni); “March” from *Tannhäuser* (Wagner); “Barcarolle” from *Tales of Hoffman* (Offenbach) and Overture *Carmen* (Bizet). On the Thursday another vocal and instrumental programme was presented, this time with an orchestra of only ten players, which included members of the Octet and the Broadcasting Trio.

Salon Orchestra formed in 1931

The Salon Orchestra was another octet of local instrumentalists. It was formed by the ‘cellist Francis Bate and made its first broadcast on 8 August 1931.⁴⁶ This group functioned alongside the Studio Orchestra, but the broadcasts it made were very limited. Generally it played on 3YA once a fortnight, usually on a Saturday evening. This may have been a freelance group that secured the occasional contract to broadcast, rather than part of the Broadcasting Company’s group of ensembles.

⁴⁵ The nature of music to be broadcast had been a point of tension between Bellingham and Harris for the entire period that Bellingham was Director of Music; September 1927 to June 1929. It has been described as the first appearance in New Zealand broadcasting of a clash between ‘popularity’ (Harris) and ‘quality’ (Bellingham). This came from the desire by Harris to attract and retain listeners, rather than educate them. This conflict was to continue within the Broadcasting Board with E.C. Hands as the General Manager. For a more detailed discussion see: Day, pp. 88-90; and 155.

⁴⁶ “New octet from 3YA : brilliant combination of artists” *Radio Record* 14 August 1931, 2

Players

The players in the Salon Orchestra were Gladys Vincent (violin); Norma Middleton (violin); Albert E. Hutton (flute); F. Woledge (clarinet); James Alston (bass); Rena Algie ('cello); Aileen Warren (piano); and Francis Bate (solo 'cellist and conductor). (See Plate 11.5)

Repertoire

Some repertoire was similar to that of the Studio Orchestra, such as the "Pas de Deux" from *Naila* (Delibes), but a Saturday night timeslot dictated the lightness of their repertoire. In addition to dance music their repertoire included selections, such as from *The Vagabond King* (Friml), and "Wilfred Sanderson's Popular Songs." Other lighter composers performed were Logan; Arndt; Yradier; de Bonozi; and Jalowiez. This group also provided accompaniments for vocalists and instrumental soloists.

Plate 11.5 3YA Salon Orchestra: 1931

Source: Alexander Turnbull Library, Wellington, New Zealand. *Radio Record* 28 August 1931, 8

Growing criticism of the content of broadcasting

In the seven-year period 1927 to 1933, the number of licensed radio receivers in the Canterbury region nearly doubled to 15,727.⁴⁷ During this time many changes took place in the quality and quantity of broadcasting content, but especially noticeable were the continual technical improvements being made to the quality and strength of reception. Also, the broadcasting of 3YA had progressed to seven days a week, even if some programmes consisted of relays from either the Dunedin or Wellington stations. Similarly, the type of music being broadcast widened to include a full range of programmes suited to all tastes; ranging from popular – jazz and other dance music – through to brass bands and more classical combinations. As the recording industry had also made considerable technical advances during these years, an increasing amount of broadcast music now came from commercial records. Nonetheless, a large part of the programmes broadcast was still from local performers. To accommodate the widening diversity of the “live” component, by 1933 there were two main “classical” ensembles providing regular broadcasts from 3YA: the Studio Orchestra and the Salon Orchestra. These were two distinctly separate but similar-sized groups, under Beck and Bate respectively, and they never combined to perform as one group. They performed on different nights of the week, with the Studio Orchestra providing more broadcasts per week, and offering a stronger classical repertoire. It should be noted though, that each group did perform lighter music, and performances of this type of music in their repertoire appeared to be growing in frequency. By 1933 broadcasting provided sixteen orchestral musicians in Christchurch with some degree of regular income. This was a vast change from the close to 100 musicians employed in the cinema orchestras.

While the *Radio Record* provided advance notice of programme content, and even the occasional review of the local orchestral groups, these had overtones of advertising and promotion, and were in the context of this journal being a “house” publication. Consequently, the effusive nature of the comments about performing quality do not provide a true indication of the reception by listeners. Unfortunately, as performances of music on 3YA were not in the category of a local live concert, critical reviews did not appear in the local press. However, a regular column in *The Press*, “Wireless News,” occasionally

⁴⁷ Licence figures are taken from the annual report contained within AJHR. A New Zealand-wide figure is provided, with a breakdown only given for provincial regions, not urban areas.

commented on programme content and quality in general. For example, in May 1933, a discussion was begun by the writer, “Ariel,” regarding the music performed by the 3YA Studio Orchestra. This provoked some correspondence that provides an alternative version of the public reception of 3YA orchestral broadcasts to that carried in the *Radio Record*.

The discussion in *The Press* focussed on two areas of quality; programme content, and the standard of performance. Some correspondents admitted to such disaffection with the local group that they tuned in elsewhere when the Studio Orchestra broadcast.⁴⁸ The music performed was described by one correspondent as “the most dreary dirge-like stuff imaginable.”⁴⁹ The lack of various instruments was offered as an excuse for the alleged poor quality of the performers. Another correspondent labelled the orchestra’s playing as slurred, complacent, unemotional, and lethargic, and that any more instruments would only lead to a greater volume of “monotonous sound.”⁵⁰ It is not possible to ascertain if this was “uninformed” or “informed” criticism, or to what extent the technical quality of the broadcast, and subsequent reception on the correspondents’ receivers contributed to the dissatisfaction. However, it is worth noting that amongst the correspondence spread over two weeks, only a solitary letter supported the orchestra.⁵¹ The columnist “Ariel” then provided additional and prophetic comment about a potential mechanism to improve this aspect of broadcasting,

...why in the name of decency does the Broadcasting Board not engage a conductor from England or the Continent. This would cost £1,000 for one year. There are enough instrumentalists in this country to form one good orchestra. Collect them in Wellington. Pay them. Relay them to other stations. Let them tour the other YA stations two or three times a year. And we would then realise the rubbish which has been given to us under the name of ‘orchestra.’⁵²

This is, yet again, an acknowledgement that the centralisation of players would provide a better orchestral service for New Zealand as a whole.⁵³

⁴⁸ *The Press* 23 May 1933, 16.

⁴⁹ *The Press* 1 June 1933, 15.

⁵⁰ *The Press* 24 May 1933, 7.

⁵¹ *The Press* 27 May 1933, 7.

⁵² *The Press* 27 May 1933, 17. “Ariel” gave only generalised “costings,” with no real authority as their basis. In a continuation of this discussion, on 10 June, “Ariel” increased this figure to £3,000 for a “quality” conductor, and then suggested that a complete orchestra from Europe could be engaged for £10,000 per year.

⁵³ Already from 1932 onwards, musical artists felt to be of high quality had started to have national relays broadcast.

11.4 3YA Orchestra formed in 1933

Whether as a result of this indignant public outburst or not, a larger 3YA Orchestra was established by the Broadcasting Board in mid 1933. The event was typically hailed as proof yet again of Christchurch city's supremacy as the foremost musical centre in New Zealand;

Christchurch is a musical city, probably the most musical city in the Dominion, and it is fitting that 3YA is to have a big orchestra next week. This is another innovation, a large and satisfactory one, that the Broadcasting Board has given to listeners. The combination will consist of eighteen experienced players with Mr. Harold Beck as conductor...⁵⁴

The eighteen-member 3YA Orchestra gave its first broadcast on 4 August 1933. It went on air between 8.00 pm and 10.00 pm, and played Overture *Mignon* (Thomas); "Ballet music" from *Faust* (Gounod); "Czardas" from *Coppelia* (Delibes); and *Piano concerto, op. 16* (Grieg),⁵⁵ in timeslots of eight to ten minutes. There were also some songs by a local vocalist, accompanied by the orchestra, and the remaining broadcast time was filled by commercial recordings. The content and construction of this programme was very similar to those being given in the local concert halls at this time, but with a smaller contribution from the orchestra.⁵⁶

Players

The names of the original eighteen players have proved elusive. They are not to be found in any of the remaining archival sources, neither do they appear to have been noted in any of the newspapers or journals of the time. Table 11.1, however, draws together from a number of sources the names of those who played in this group from 1933 onwards. There is no indication as to whether each player was a permanent "core" player, or a stand-in "casual," and for most, no indication as to when they joined the orchestra.

⁵⁴ *Radio Record* 28 July 1933, 21

⁵⁵ The pianist in the concerto was the visiting overseas artist, Paul Vinogradoff. Interestingly the concerto was performed in two separate timeslots; the first movement was followed by a set of three songs from the local vocalist, and then the two concluding movements of the concerto were performed. These required a more lengthy timeslot of seventeen minutes.

⁵⁶ A concert by the Orchestral Society on 22 August 1933, comprised Overture *Tannhäuser* (Wagner); "Unfinished" *Symphony* (Schubert); first movement only of *Piano concerto no. 1* (Tchaikovsky), plus some smaller orchestral items along with a number of songs from a local artist.

Table 11.1 Players in the 3YA Orchestra, 1933 to 1939⁵⁷

Name	Instrument(s)	
James Alston	Bass	To May 1937
C. Barsby	Trumpet	
J.W. Barsby	Bass	From May 1937
Francis Bate	'Cello	
Harold Beck	Conductor/'cello	
Mrs A.H. Bills (Greta Cadenhead)	Violin	
Doreen Blumhardt	Violin	
Miss Noel Cape-Williamson	'Cello	
F.J. Chapman	Trumpet	To May 1937
Marjorie Chapman	'Cello	
Clarence Crawford	Timpani	
H.W.E. Crow	Flute	
Thelma Cusack	Violin	
Dora Deal	Violin	
D. Glass	Horn	
Harry G. Glaysher	Harp	From May 1937
Arthur Gordon	Violin	
Althea Harley-Slack	Piano	
G.R. Hayman	Violin	
Charles Henry	Violin	
Will Hutchens	Violin	
Albert E. Hutton	Flute	To May 1937
Ernest Jamieson	Flute	From May 1937
C. Joughin	Trumpet	
Walter Lanham	Trombone	
Alfred Lawrence	Viola	To May 1937
R. Lindsay	Bassoon	
S. Lovett	Clarinet	
Joseph A. Mercer	Viola	From May 1937
C. Ronald Moon	Viola	
Mrs H. Beck (Irene Morris)	Violin	
F.C. Nichols	Violin	To May 1937
Bessie Pollard	Piano	
Mrs J.H.E. Schroder	Violin	
Agnes Shearsby	Piano	

⁵⁷ This list has been compiled from a number of sources: lists and correspondence in National Archives; programmes of various public concerts; and details of programme broadcasts in the *Radio Record*. It cannot be claimed as complete, but is only indicative. It does not purport to show the numerical strength of the Orchestra at any particular point of time. Those indicated "To May 1937" are likely to have been present from 1933.

Table 11.1 (continued)

Name	Instrument(s)	
Mrs H.P. Slater (Nina McIntyre)	Viola	
C. Smith	Oboe	From May 1937
I.M. Stubberfield	Trombone	To May 1937
C. Sutton	Trombone	From May 1937
L.A. Turnbull	Trumpet	
W.A. Turner	Trumpet	From May 1937
Gladys Vincent	Violin	
Keith Werry	‘Cello	
Maurice Withers	Clarinet	

Conductors

There were three main conductors of the ensemble that performed on 3YA : Beck,⁵⁸ Gil Dech, and Will Hutchens. Other conductors were used on rare occasions, such as when the usual conductor was ill or away, or in a period between appointments of the principal conductors: these were M.T. Dixon, Frederick Page, and Bate.

Gil Dech (1897 – 1974) was born Gilbert Thomas Pinfield in England, and studied piano at Birmingham and the Royal Academy of Music, London. After touring as an accompanying artist through Holland, South Africa, Australia and New Zealand, in 1927 the Columbia Gramophone Company appointed him as director of music for a recording studio in Sydney. Following a number of tours throughout New Zealand, most notably with Gladys Moncrieff,⁵⁹ Dech became the musical supervisor and conductor of the 4YA concert orchestra in Dunedin in 1936. His “secondment” to the 3YA Orchestra was for nearly eighteen months, and after this he returned to Dunedin. “In each city he was an integral and important part of musical life and was greatly respected for his skills in recording and broadcasting techniques, performing, teaching and vocal coaching.”⁶⁰

Will Hutchens (1885? – 1965) was born in Christchurch, but went to the North Island at an early age. His musical education included time at the Royal Academy of Music, London, where he studied violin under Philip Cathie, as well as singing and harmony. While in England he played in a number of London theatre orchestras, and spent a season with the

⁵⁸ See Chapters 10 and 16 for biographical details on Beck.

⁵⁹ Moncrieff (1892 – 1976) was a singer of mainly light opera and musical comedy. She was highly popular, and known as “Our Glad”.

⁶⁰ Downes, Peter. “Dech, Gil 1897 – 1974”. *Dictionary of New Zealand Biography*, updated 22 June 2007 URL: <http://www.dnzb.govt.nz/>

Weymouth Municipal Orchestra. He returned to New Zealand in 1922, settled in Wanganui, and was conductor of the Wanganui Orchestral Society, led the Wanganui String Quartet, and was conductor for the local Savage Club. He was also in demand as an adjudicator at competition festivals throughout New Zealand.⁶¹ In Christchurch, Hutchens was the choirmaster at Rugby Street Methodist Church, and taught at St. Andrews College, where he was an instructor in speech training. Hutchens was guest conductor of the Orchestral Society in 1936 when illness forced the absence of Bünz.

Frederick Page (1905 – 1983) was a Christchurch musician, and studied piano with Ernest Empson.⁶² He championed the contemporary English school of composition and performed a piano concerto by Delius with the Christchurch Orchestral Society in 1928, and then Constant Lambert's *Rio Grande* with the Christchurch Harmonic Society in 1934. Following study at Canterbury University College and then the Royal College of Music, London, he returned to Christchurch in 1938. He “profoundly influenced New Zealand musical life” through his teaching, writing, broadcasts and concert performances,⁶³ and on rare occasions he also conducted the Laurian Club.⁶⁴

Francis Bate (? - ?) was born in England and had been a ‘cello pupil of Johan Hock and a member of the Birmingham Symphony Orchestra. After a short tour of Canada he settled in Christchurch in 1920, where he became established as a teacher and performer. He moved to Auckland in 1927, but after fifteen months he returned to England for further musical study. He settled again in Christchurch in 1930 and re-established a teaching practice. He was married to a local violinist, Gladys Vincent, and conductor of the Salon Orchestra.⁶⁵

Reception

The new orchestra at 3YA, Christchurch, under the leadership of Harold Beck, is a step in the right direction. The southern air has been deluged recently with light music and jazz – now the works of the famous masters will be given to listeners, who may rest assured that they are being given them just as the composer intended them to be presented – by experienced and intelligent

⁶¹ *Radio Record* 30 August 1929, 7

⁶² Empson (1880 – 1970) had studied in Berlin with the pianist Leopold Godowsky (1870 – 1938).

⁶³ Thomson, John Mansfield. ‘Page, Frederick Joseph 1905 – 1983’. *Dictionary of New Zealand Biography*. Updated 22 June 2007. URL: <http://www.dnzb.govt.nz/>

⁶⁴ Some comment is made on Page’s conductorship of the Laurian Club in Chapter 12.

⁶⁵ *Radio Record* 14 August 1931, 2

players...⁶⁶

Over the next three and a half years, the 3YA Orchestra performed regularly under Beck. Initially the orchestra was limited to a performance once a week, with no particular night or pattern being evident.⁶⁷ By 1936, it had increased to twice-weekly performances, generally on Friday and Saturday nights. An analysis of the music performed in the early months of 1936 reveals that the orchestra was still performing predominantly classical music. Some was relatively light, such as on 17 April, when nearly forty minutes was devoted to the works of Percy Fletcher, but generally the repertoire was mainly overtures, ballet music, some longer suites, and occasional symphonies or symphony movements. In addition, the 3YA Orchestra continued the work of previous groups and provided the accompaniment for vocalists and instrumentalists.⁶⁸

However, throughout the later months of 1936 the Orchestra's repertoire became increasingly light-weight. There were considerably more works by composers such as Kéler Béla; Czibulka; Coates; Myddleton; and von Blon. Many of the works performed had indicative titles such as "Descriptive fantasia;" "Selections," or "Potpourri," and on occasion even "novelty" items were included. At the start of 1937 Beck resigned as conductor of the 3YA Orchestra, and left New Zealand for Sydney. This was reported as a move whereby he could take advantage of increased musical opportunities in Australia.⁶⁹ However, reasons given in his letter of resignation reflect a disenchantment with his current employment, possibly contributed to by the increasing amount of light music that the orchestra was performing.

I had expected that there would be a future in broadcasting and have continually hoped for development of the orchestral position... Since I commenced broadcasting nine years ago my remuneration has become less, and only allows of treating the position as a part time one.⁷⁰

The move by Beck to Australia was a major blow to Christchurch music circles: in broadcasting alone he had played a key and influential role for nearly ten years.

⁶⁶ *Radio Record* 4 August 1933, 4

⁶⁷ This was a very meagre amount of air time, especially when compared to the average of three hours daily that the 2YA orchestra broadcast during its first ten weeks. See Day, p. 122.

⁶⁸ One such occasion was with the soloist Paul Vinogradoff (on a return visit) in Glazounov's *Piano concerto in F minor, op 92*, on 19 April 1936.

⁶⁹ *Radio Record* 12 February 1937, 5

⁷⁰ Radio New Zealand Sound Archives. Correspondence. Letter dated 4 January 1937. Beck's duties ceased on 6 February.

The then studio pianist at 3YA, M.T. Dixon, organised the programmes and conducted the orchestra in the brief interim before Will Hutchens was appointed. Hutchens, who was given only a short-term contract, conducted his first broadcast with the orchestra on 17 February, and his last on 24 April.⁷¹ Gil Dech, conductor of the 4YA Concert Orchestra in Dunedin, was then appointed. The intention to appoint Dech was signalled as early as 3 February 1937 in a letter from the Director of Broadcasting, James Shelley, to the 3YA Station Manager. His proposed transfer of Dech was “with a view to putting your orchestra on the best possible basis and ensuring that we have the best players available.”⁷² Dech conducted his first broadcast on 30 April and instigated major changes in personnel. Within the next month he had dismissed six players, replaced five of them, and added two others.⁷³ (See Table 11.1) The Director of Broadcasting replied to queries from those affected that all of those dropped by Dech had been replaced by better players. Christchurch orchestral musicians had been through restructurings previously, such as that following Thorley’s arrival in 1914, but those changes had been within amateur ranks only. In this instance dismissals involved loss of job and income, as well as loss of face.⁷⁴

Hutchens had remained as deputy conductor and as a member of the second violin section. At the conclusion of Dech’s ‘secondment’, he resumed as conductor of the 3YA Orchestra in September 1938, and continued in this role until he left in 1951. The Orchestra was once again limited to fortnightly broadcasts for the remainder of 1938 and 1939, but was engaged en masse for whatever choral accompaniment engagements were forthcoming from the local choral societies. From July to September in 1939, Hutchens apparently was unavailable, and

⁷¹ Hutchens’ employment in this role appears to have been tenuous at this stage. He was initially employed on a short-term contract only and when this ended his employment as a player was placed on a weekly basis.

⁷² Letter dated 3 February 1937. In Archives New Zealand Head Office, Wellington. AADL 564/551a, 3/31/12. The 3YA Manager had been directed in February 1937 that only “in exceptional circumstances” were more than two engagements per week to be given to the orchestra; possibly a sign of concern about the quality of broadcasts that this group produced.

⁷³ Ernest Jamieson (flute) replaced A.E. Hutton; W.A. Turner (trumpet) replaced F.J. Chapman; Joseph Mercer (viola) replaced A. Lawrence; J. Barsby (bass) replaced J. Alston; C. Sutton (trombone) replaced I.M. Stubberfield. F.C. Nicols (1st violin) was not replaced. Players added by Dech were C. Smith (oboe), and H.G. Glaysher (harp).

⁷⁴ The upset by these dismissals did not end in 1937, and they were re-visited two years later in 1939 at the Music Teachers’ Association Conference when it was held in Christchurch. This may be the first instance of professional “in-fighting” by local musicians, as it involved colleagues taking issue publicly with each other. See: *Cultural Arts* 3 no. 4 (1939): 4-5; and the earlier issue, *Cultural Arts* 3 no. 3 (1939): 12-13.

during this period, the Orchestra was refashioned into the 3YA String Orchestra, and conducted by Page.⁷⁵

At times the public response to the 3YA Orchestra was very similar to that expressed about the earlier Studio Orchestra. A round of correspondence in June 1937, perhaps prompted by Dech's reforms, again focussed on the "numerical poverty", and the balance of the instruments available. Specifically, it was felt that more violins were needed, and that the wind and brass instruments should be repositioned to avoid drowning out the strings.⁷⁶ The orchestra operated with a core of regular players, with additional players hired for broadcasts when required by the instrumentation, such as the seven players engaged for the broadcast on 15 December.⁷⁷ But not all requests for extra players were approved; a request for four extra players in April 1938 was refused.⁷⁸

The mediocre public response to the broadcasts by the 3YA orchestra was reflected by the qualified support from the broadcasting authorities who appear to have favoured the orchestral situation in Wellington.⁷⁹ In his overview of New Zealand orchestral development, David Walsh states; "Of all the [four] radio orchestras the one in Christchurch was perhaps the weakest, yet it was the only one that drew the great majority of its programmes from the serious music repertoire. This would of course partly reflect the taste

⁷⁵ The 3YA String Orchestra under Page performed a similar repertoire to that of the Laurian Club; *Suite for Strings*; *Chaconne*; *Overture in G* (all by Purcell); *Serenade in e minor* (Elgar); *Two Aquarelles* (Delius); *St. Paul's Suite* (Holst); *Charterhouse Suite* (Vaughan Williams); *Romance* (Sibelius); and *Two Elegiac Melodies* (Grieg). On 15 August they also performed a composition by Page himself; *Air for Strings*.

⁷⁶ *The Press* 1 June 1937, 13. Also *The Press* 4 June 1937, 7.

⁷⁷ *Overture Così Fan Tutti* (Mozart); *Eine Kleine Nachtmusik* (Mozart); *Capriccio brillant op. 22* (Mendelssohn) with the piano soloist Gordon Anderson.; *Holberg Suite* and *Elegiac Melodies* (Grieg).

⁷⁸ The item requiring the extra players was *Variations Symphonique* (Franck). The refusal was on the grounds that the presentation of major works by a Studio Orchestra was not favoured, especially when the work concerned was heavily scored. Financial reasons may have been behind this decision, rather than questions of quality. This is noted by Day in relation to additional scoring for vocal items, which also had to be submitted to Head Office for approval. See Day, p. 166.

⁷⁹ Orchestral music in Wellington, even in the 1930s, was more unified than in Christchurch. The 2YA Orchestra was conducted by Leon de Mauny, who also conducted the Wellington Symphony Orchestra. There had been substantial local support for the establishment of this municipal orchestral group, and there were obvious advantages to having the same conductor for both groups. On 23 August 1937, an augmented 2YA Orchestra performed the "*Emperor*" *piano concerto* (Beethoven), with Benno Moiseiwitsch (1890-1963) as soloist. The Wellington Symphony Orchestra on 18 October 1938, were able to muster an orchestra that gave the first New Zealand performance of Tchaikovsky's *Symphony no. 4*.

of its various conductors from Harold Beck to Maurice Clare...⁸⁰

Repertoire

The repertoire performed by the 3YA Orchestra under Beck reflected his wide-ranging tastes. Only one symphony – Schubert’s *Unfinished* – was broadcast under his conductorship, although he introduced the *Variations on a theme by Haydn* (Brahms), an interesting and significant work of symphonic proportions. This is particularly noteworthy as performances in Christchurch of orchestral works by Brahms were very rare, and usually limited to the well-known *Hungarian Dance no. 2 in D minor*. The overtures ranged from light operatic *Fra Diavolo* (Auber) to the more classical concert overtures of *Carnival* (Dvorak), *Fingal’s Cave* (Mendelssohn), and *Coriolanus* (Beethoven). Beck also included numerous operatic selections, particularly from works by Puccini, as well as short miscellaneous works. These latter generally were well-known, such as *Scènes Pittoresques* (Massenet) and selections from the *Nutcracker Suite* (Tchaikovsky). As noted earlier, a growing repertoire of lighter composers became apparent toward the end of 1936, and especially so when the orchestra broadcast on a Saturday night.

Under Dech the repertoire generally remained light for Saturday night broadcasts,⁸¹ but there was a move for broadcasts on other nights to reflect the format of a live concert; an overture, a concerto, concluding with a major orchestral work of symphonic proportions. Examples of such programmes were those broadcast in 1937 on 7 July;⁸² 24 August;⁸³ 1 September;⁸⁴ and 6 September.⁸⁵ However, the practice of broadcasting recordings between the live items continued.

⁸⁰ Walsh, David Baillie. “A survey of orchestral activity in New Zealand.” M.A., Victoria University of Wellington, 1967. p. 87. Maurice Clare (1914-1987) was a fine English violinist who had studied under the Czech violinist Otakar Ševčík (1852 – 1934). Clare arrived in New Zealand in early 1939.

⁸¹ The Saturday night selections came from such works as *Chu Chin Chow* (Norton); *I Pagliacci* (Leoncavallo); *Desert Song* (Romberg); and *Follow Through* (Henderson).

⁸² *Praeludium* (Jarnefelt); *Concertstück for piano and orchestra, op. 92* (Schumann) with Bessie Pollard as soloist; and *Oxford Symphony* (Haydn).

⁸³ *Children’s Overture* (Quilter); *Concerto for piano and orchestra* (Grieg) with Noel Newson as soloist; and *Liebeslied* (Suk).

⁸⁴ *The Broad Highway* (Waldo Warner); *Sea Pictures op. 37* (Elgar) with Belle Renaut, contralto; *Violin concerto op. 64* (Mendelssohn), with Irene Morris as soloist.

⁸⁵ *Les Preludes* (Liszt) and *Piano concerto in D minor, op. 40* (Mendelssohn) with the Wellington pianist, Evelyn de Mauny as soloist.

The more ambitious programme content under Dech may indicate confidence in him by the broadcasting authorities, and therefore more support was forthcoming. He was a vastly experienced musician, and probably had a more detailed and intimate knowledge of music in broadcasting than anyone else then involved in New Zealand. While Beck had shown his grasp of an expanding orchestral repertoire in his four years with the 3YA Orchestra, Dech's experience of orchestral repertoire and conducting was obviously more extensive and pertinent. Dech had worked with studio orchestras in Australia and was already in control of the 4YA Orchestra. It is possible that centralised control – imposed to improve quality – was not so rigorously applied while Dech was the conductor.

Unfortunately under Hutchens' resumed conductorship from September 1938 until his departure in 1951, there was a decline in the standard of repertoire broadcast by the 3YA Orchestra. The sole representative of symphonic repertoire in 1939 was the "*Unfinished*" *Symphony* (Schubert). Although numerous overtures were included, none were as substantial as those performed under Beck or Dech. Most were along the lines of *Fledermaus* (Strauss) and the *Merry Wives of Windsor* (Nicolai). Miscellaneous works presented under Hutchens ranged from the usual selections and lighter offerings to the popular *Danse Macabre* (Saint Saens) and *Four Characteristic Waltzes* (Coleridge-Taylor); all were familiar to players and listeners. An exception was "La Calinda", an orchestral excerpt from the opera *Koanga* (Delius).⁸⁶ An example of a typical programme under Hutchens was: Overture *Hans Heiling* (Marschner); *Suite for strings* (Scarlatti); and two short pieces by Rimsky Korsakov and Glazounov.⁸⁷

Public appearances by the 3YA Orchestra

The 3YA Orchestra was primarily a studio orchestra but was open for engagement by local organisations. They provided accompaniments for the touring Australian soprano, Gladys Moncrieff, in July 1935, but otherwise their public appearances were with the two major amateur choral societies: the Royal Christchurch Musical Society in 1937 and 1938, and the Harmonic Society in 1938 and 1939. On these occasions the orchestra played an accompanying role. The latest Orchestral Society also occasionally filled the accompanying role for choral groups, but the 3YA Orchestra offered the advantage of a group of

⁸⁶ Broadcast on 17 November 1939.

⁸⁷ Broadcast on 15 March 1939.

professional players, who were more skilled and better able to provide adequate support with fewer rehearsals.⁸⁸ It was, however, reimbursed for its services.

11.5 Influence of broadcasting

Impact on live music-making

Throughout the period 1927 to 1939, there was growing informed opinion as to the impact of broadcasting on all aspects of music. In 1928, radio, the pianola and the gramophone were linked together as mechanical devices that could interfere with “ordinary practical music.”⁸⁹ This comment came from a visiting examiner of music, Dr J.E. Borland, who did, however, note that radio had encouraged people to take up music, and that it had also made it easier for a growing number of people to understand the orchestra, which previously had been only a “mass of sound.”

As we have seen, relays of some concerts from venues in Christchurch other than the permanent broadcasting studio became established early on. Permanent landline and broadcasting facilities were installed in several halls and cinemas from the mid 1920s.⁹⁰ These relays were mainly of orchestral concerts, and were given by local musical societies.⁹¹ The desire of broadcasting to include more live music was further reflected by the extension of relays through 3YA from venues outside Christchurch. Between 1927 and 1929 there were relay broadcasts of the Timaru Orchestral Society.⁹² However, there was concern that broadcasting concerts by relay would adversely affect the attendance, and consequently the revenue to the amateur groups. This was discussed by the Orchestral Society from the outset of relay broadcasts. The Broadcasting Company was not insensitive. It looked at the

⁸⁸ Whenever the 3YA Orchestra accompanied a choral group, the choir’s conductor directed the performance, and invariably no music other than choral works were performed.

⁸⁹ *The Press* 6 July 1928, 6.

⁹⁰ The venues that had broadcasting landlines installed included: Choral Hall (1926); Crystal Palace (1926); Strand Theatre (1927); Grand Theatre (1927); Liberty Theatre (1927); New Municipal Hall (1928); Radiant Hall (1930). These may not be the years that the landlines were installed, but the years in which broadcasts were known to have taken place.

⁹¹ Payment was made to the groups that were broadcast in relays, but a letter of 27 September 1927 from Harris to S.T. Hayden of the Wellington station indicates that payment or donations were not made to choral societies.

⁹² While there is no detail on who the conductor was, the repertoire performed by this group was very similar to that of contemporary Christchurch groups. At their relay broadcast on 23 September 1927, the programme included Overture *Masaniello* (Auber); Ballet music from *Faust* (Gounod); *Othello* Suite (Coleridge-Taylor); and Overture *Magic Flute* (Mozart). This group was broadcast on a number of occasions, another being on 11 June 1929.

situation in Auckland and Wellington⁹³ in 1930 and “As regards the Christchurch [Orchestral] Society – we are obtaining figures from the treasurer for the 1929 and 1930 seasons. We understand that the position shows broadcasting in a most favourable light.”⁹⁴

An indication of the diverse local groups that broadcast direct from the 3YA studio is provided in an informal review of the musical programmes, carried out by *The Sun* newspaper for the week 19-25 August 1928. Performers that could be heard in this week included the Christchurch Broadcasting Trio – “a capital trio of instrumentalists,” the Woolston Brass Band, the Bohemian Quintet, and local recitalists Sydney Hoben (piano), and Irene Morris (violin). An extensive summary of the review called for a higher class of music in radio programmes, noting how powerful the influence of radio already was on the musical life within New Zealand by providing listeners with the remarkable opportunity for hearing large quantities of music. There was also a call for a national orchestra to be established in Wellington.⁹⁵

The perceived beneficial effects of broadcasting on music were always controversial. Visiting examiners of music in 1933 were especially vocal. One effect was the creation of a new and expanding audience of concertgoers at symphony concerts.⁹⁶ The counter-effect was that “broadcasting in general was not educating people musically, but was presenting listeners with too much of what could be classed as bad art.”⁹⁷ The possible impact of broadcasting upon local amateur musical societies was also aired,

Broadcasting has not had time to create a widespread musical culture, but it has given a much greater satisfaction, musically, to the public along the lines which it already understands – to that extent, therefore, has broadcasting been successful. This has resulted in the musical societies showing a temporary decline, but this may easily become permanent.⁹⁸

⁹³ The newly-formed Wellington Symphony Orchestra had all their concerts broadcast with “most satisfying results”.

⁹⁴ Radio New Zealand Sound Archives. Correspondence. Dated 30 August 1930.

⁹⁵ “Higher class music is wanted in the Broadcasting Coy’s programmes” *The Sun* 26 August 1929, 11

⁹⁶ *The Press* 6 July 1933, 13. The examiners were Frederick Moore and F.A. Tyrer. This was Andersen Tyrer, who returned to New Zealand in 1946 as the first conductor and musical director of the newly-formed National Orchestra.

⁹⁷ *The Press* 18 August 1933, 8. Cyril Jenkins was in New Zealand as the overseas judge at the Wellington Competitions. His examples of “bad art” included the low standard of singing, “jazz guying up[sic] of the classics,” and “detestable croonings and other vulgarities.”

⁹⁸ *Radio Record* 1 September 1933, 17. Interview of Jenkins.

Three years later another visiting musician stated that broadcasting played the “greatest part in the musical life of the nation.”⁹⁹ In his opinion, this had shown a beneficial effect in Australia and England, with an increase in self-expression, as opposed to merely passive listening.

Local musicians also had opinions on the influence of broadcasting. In 1933 Alfred Bünz noted that the majority of young players then in the Christchurch Orchestral Society came already with an insight into music that previously would have taken weeks of rehearsal to acquire. At the same time Beck stated that musical benefits were manifested in an increased concert attendance by children.¹⁰⁰

Overall, the impact of radio upon local music-making was viewed favourably despite some concerns about the quality of what was broadcast. But for Christchurch musicians the reality of broadcasting was less positive. Only a handful of players were in regular employment (fewer than had been in the cinema orchestras), the repertoire was strictly controlled by a centralised bureaucracy in Wellington, and there was an undefined audience of listeners.

Employment conditions

The industrial award that covered performing musicians was not applied immediately to those who worked in the area of broadcasting. In March 1928 the New Zealand Performing Musicians’ Industrial Association of Workers applied unsuccessfully to the Arbitration Court to have the Radio Broadcasting Company added to the parties of the current Musicians’ Award – an award that had just been signed and applied to musicians at the four main centres. Another application was made in June 1929, a year after “permanent” broadcasting orchestras had been formed. Cecil Prime and Ambrose Harris argued that the Broadcasting Company paid more than award rates already, and that all the artists were technically “casuals,” as they did not work for six consecutive nights for the Company.¹⁰¹ The course of this application revealed that two forms of employment were operated by the Broadcasting Company. Players in Auckland were required to sign separate individual contracts, but those

⁹⁹ *The Sun* 16 January 1936, 14. Roland Foster was the Professor of Singing and principal of the Opera School at the New South Wales Conservatorium of Music. He was in Christchurch as part of a Dominion tour, and earlier in the year had been an adjudicator at music competitions in various centres throughout New Zealand.

¹⁰⁰ *Radio Record* 4 August 1933, 4

¹⁰¹ *The Press* 19 June 1929, 6

in both Wellington and Christchurch were engaged through the conductor, who made his own contract. In a reserved decision Mr. Justice Frazer noted that the Company should be added as a party when a new award was made, but that the conditions of the present award could not be applied to it.¹⁰² It was not until 1938 that conditions of employment for radio broadcasting were brought under the then current award.¹⁰³

However, in 1937 broadcasting orchestras were given the following employment conditions: an orchestra was to be engaged for two nights per week for a period of three hours each night, in the studio or elsewhere, with nightly pay rates ranging from £1 (for an ordinary player) to £1 5s (for the leader), and up to £2 10s (for the conductor).¹⁰⁴ “It was not a living wage, [...but] it was regular and one of the few opportunities for musicians during this bleak [depression] period.”¹⁰⁵

Government monopoly from 1936 onwards

Control of broadcasting in New Zealand initially rested with two private organisations established by the Government; the Broadcasting Company (1925 – 1931), and then the Broadcasting Board (1932 – 1936). In 1936 control of radio became a government monopoly under the newly-formed New Zealand Broadcasting Service.¹⁰⁶ The importance that the government placed on radio was indicated by the Prime Minister, Michael Savage, also assuming the new broadcasting portfolio. Applications from 150 people were received for the new role of Director of Broadcasting. James Shelley (1884 – 1961) was appointed in late August 1936, and officially started on 1 December. He was to play an important role by building broadcasting into the dominion’s principal artistic patron: “...music was the leading high-cultural beneficiary from his broadcasting years.”¹⁰⁷

From 1920 Shelley was the Professor of Education at Canterbury University College, and in his time in Christchurch was a leading light in numerous “cultural” areas. He supported

¹⁰² *The Press* 26 June 1929, 9

¹⁰³ *Awards, Industrial Agreements* vol. 38, p.2340.

¹⁰⁴ Radio New Zealand Sound Archives. Correspondence. Letter dated 3 February 1937. Compare these rates with those paid to cinema musicians in the 1920s. See Chapter 9, p. 223-224..

¹⁰⁵ Tonks, Joy. *The New Zealand Symphony Orchestra : the first forty years*. Auckland: Reed Methuen, 1986. p. 7

¹⁰⁶ The New Zealand Broadcasting Service (NZBS) was at first termed the National Broadcasting Service (NBS), and was established by the new Labour government led by Savage (1872 – 1940).

¹⁰⁷ Carter, Ian. *Gadfly : the life and times of James Shelley* Auckland: Auckland University Press in association with the Broadcasting History Trust, 1993. p. 214, 222

musical activities, but more out of an interest rather than with the devotion he bestowed upon art and drama. He founded a Music in Schools Association,¹⁰⁸ and was a subscriber and patron of the Orchestral Society for fifteen years, from 1922 until his move to Wellington at the end of 1936. His appointment as Director of Broadcasting resulted in radio placing much more emphasis on the cultural aspects derived from careful programming. His philosophy in this respect was clearly along the same lines as that which had caused tension between Bellingham and Harris nearly ten years earlier. His move in February 1937 to bring Dech to Christchurch for damage control is the first sign of government interference. However, it reflected his desire for quality in playing standards and repertoire.

At the beginning of his directorship Shelley stated his wish to establish a national music conservatorium and a national symphony orchestra, but it was not until 1939 that the first steps to form such an orchestra were taken. A full-time string orchestra of twelve players was formed by the National Broadcasting Service under the conductorship of the visiting violinist Maurice Clare for the Centennial Celebrations of 1939.¹⁰⁹ While the NBS String Orchestra provided permanent employment for a small group of chosen players, it also began the start of a “vicious circle of cultural exodus.”¹¹⁰

11.6 Conclusion

The rise of broadcasting had provided some work and security during the Depression era for a number of musicians throughout New Zealand, through their employment in the four YA orchestras. Broadcasting grew to become the largest employer of musicians in the country, and at the end of 1939 had started a centralisation and rationalisation of orchestral resources by forming a full-time professional group in Wellington. The 3YA Orchestra was to exist for twenty-six years, before being disbanded in August 1959.¹¹¹ There is no doubt that Broadcasting played an important role in the maintenance and expansion of an orchestral tradition in Christchurch, mainly through the opportunities it made available to local musicians. The centralisation of “quality control” in Wellington was also an important role, as this gave an objective measure of “quality,” rather than it being left to local amateurs, who

¹⁰⁸ *Ibid*, 104

¹⁰⁹ See Chapter 5, p. 111

¹¹⁰ Norman, Philip “The beginnings and development of a New Zealand music : the life, and work (1940-1965) of Douglas Lilburn” Ph.D. thesis, University of Canterbury, 1983. p. 84

¹¹¹ *Christchurch Civic Music Council News* 10 no. 3 (1959): 8

invariably were influenced by partisan considerations. The extension of centralisation by the formation of the NBS String Orchestra in 1939 was a rational and logical move, through which better results for New Zealand overall might be obtained. The relative youthfulness of New Zealand society, the lack of any substantial localised support for building up an orchestral culture, and the small population overall, demanded that a lead be taken by a centralised Government-supported body. The downside to this support was its detrimental effect on the local music-making ability in centres other than Wellington.

...the establishment of the National Orchestra ... effectively vacuumed the top instrumental talent out of the city (indeed, all other provincial centres) and deposited it in the capital... Some commentators go so far to say that Christchurch took 20 years to recover from the talent loss to the National Orchestra and redevelop the player depth and skill levels of 1946. The formation of the National Orchestra was also the beginning of a decline in Christchurch's unofficial status as the 'cultural capital' of New Zealand.¹¹²

For Christchurch, in particular, it occurred at the same time as the disestablishment of the local Orchestral Society, and just as another world-wide conflict moved most people's attention away from any focus on cultural matters. In effect, broadcasting, undreamed of in 1906, actually accomplished the aspirations set in motion by the Exhibition Orchestra.

It is the combination of these events in 1939 that form a natural conclusion to this study into the growth of an orchestral tradition in Christchurch.

¹¹² Norman, Philip. *Douglas Lilburn : his life and music*. Christchurch: Canterbury University Press, 2006. p. 149

Chapter 12 Laurian Club (1932 – 1939)

The Laurian Club was a very active, innovative and highly-regarded musical organisation in Christchurch. It grew from the teaching practices of the ‘cellist Harold Beck, and his violinist wife, Irene Morris, and was established in 1932 to honour Beck’s father, Laurian Beck.¹ While it gave only two public concerts each year, the quality of its programming and the high standard of performance became hallmarks of this vibrant club, and its activities during the period under study² continued the trend towards professionalism in orchestral music in Christchurch that had become increasingly apparent from the 1920s. In this instance, however, “professional” is used in terms of the quality and standard of programmes selected and the performing standards achieved. The members received no payment for their services even though some were in paid musical engagements elsewhere.

12.1 The Laurian Club’s background from 1926

The practice of local music teachers using the talent in their teaching practice to produce concerts was not new. These usually displayed individuals, although a number of chamber or orchestral groups were also formed by some teachers,³ such as the Children’s Orchestra and the Ladies’ Orchestra, both directed by Freda Marsden.⁴ The ‘cellist and conductor Beck, and his violinist wife Irene Morris combined the resources of their respective teaching practices to form the Harold Beck String Orchestra using their advanced pupils, including adults. This group made its first public appearance on 23 November 1926 in the Choral Hall when, led by Morris, it gave the first Christchurch performance of *Holberg Suite* (Grieg). The occasion was at a concert given in association with another local teacher, Jessie King, a teacher of singing, and the event was hailed as “an innovation in the annals of students’

¹ The only extant archival material of the Club is a complete collection of programmes and two scrapbooks, consequently the main sources of information have been newspapers and journals of the day. This chapter is based on and advances on the prior research carried out by the author. Jane, Philip. “The Laurian Club : ‘for chamber and orchestral music’ : a study of a Christchurch musical society.” Mus. B. (Hons), University of Canterbury, 2002.

² The Laurian Club’s main period of activity was from 1932 until 1941, with a final brief reappearance in 1946. Discussion in this chapter is limited to its activity from 1932 to 1939.

³ Perhaps the most ambitious of such teachers’ orchestras was that of Raffaello Squarise of Dunedin, which performed at the International Exhibition of 1906-07.

⁴ The first concert of Marsden’s Children’s Orchestra was in July 1897. By its second concert in the following year it was nineteen strong. The Christchurch Ladies’ Orchestra gave its first concert in October 1898 with a group of twenty-two players. See Chapter 13 for more detail.

concerts.”⁵ Over the next few years a showcase concert of the pupils of Beck and Morris became an annual fixture. On occasions the orchestra was augmented with local “well known musicians.”⁶ This resulted in a “formidable” orchestra⁷ – sometimes up to forty players strong – that enabled the performance of some substantial works including a number of first performances in Christchurch, if not in New Zealand.⁸ While the concerts were mainly to highlight the skills of individual players, they also introduced Christchurch audiences to many orchestral string music items. The Harold Beck String Orchestra also performed at the First Annual Children’s Festival of Music in 1930, and in Festival concerts in following years. Eventually this was the forerunner of the Laurian Club, both in membership and in repertoire, and many of the players, such as Ruth Jull, Thelma Cusack and Donald Woodward, went on to become regular members of the Laurian Club.

12.2 Laurian Club (1932 - 1939)

James Laurian Beck⁹ had been the driving force behind the musical education of his two sons, Haydn and Harold.¹⁰ Their education had started in their city of birth, Wanganui, and was then pursued throughout New Zealand as well as overseas in Australia and England. Laurian Beck moved from Wanganui to Christchurch in 1926, where he established a private teaching practice as well as being a tutor in the music “scheme” established in 1929 by Vernon Griffiths.¹¹ He died suddenly on 24 January 1932, and by his death it was noted that “music in the Dominion, especially in Christchurch, [had] lost one of its most prominent and devoted teachers of the violin, as well as a violinist of merit.”¹² He was described as “a figure beloved equally for his kindly nature.”¹³

⁵ *The Press* 22 November 1926, 1

⁶ These players included Joseph Mercer (viola); Walter Nichol (viola); A.P. de la Cour (bass) A.E. Willyams (bass); and W. Hay (flute).

⁷ *The Sun* 26 October 1927, 2

⁸ For example, on 28 November 1928; *Serenade for String Orchestra* (Warlock); *Suite for Orchestra* (Bainton).

⁹ Beck (1870-1932) was born in Perth but his family moved at an early age to Wanganui. He studied violin in London, and in 1894 returned to Wanganui where he established a teaching practice.

¹⁰ See Chapters 10 and 16 for more biographical detail on Harold Beck, and Chapter 11 for his role in orchestral groups associated with broadcasting in Christchurch.

¹¹ Thomas Vernon Griffiths (1894 – 1985) arrived in Christchurch as a lecturer in music at the Christchurch Teachers’ Training College in 1927. From 1933 to 1942 he was director of music at King Edward Technical College in Dunedin. In 1942 he returned to Christchurch as Professor of Music at Canterbury University College. See also Chapter 13, pp. 321, 324 and 325.

¹² *The Press* 1 February 1932, 11

¹³ *The Sun* 2 February 1932, 11

The first public concert of the Laurian Club was held in the Radiant Hall on Tuesday evening, 28 June 1932. The performers were a mixture of pupils and professional players, but with over 50% of the players being professional, this group was not longer a show piece for the teachers Beck and Morris. From the outset this club created a very favourable impression with its standard of performance and type of programme receiving particular attention. The *Christchurch Times* critic observed,

It is seldom the fortune of most musical societies, when setting out to gain the confidence of the public, to receive such an enthusiastic reception as the members of the club obtained. From the beginning to the end, the excellence of the programme and the high standard of playing must have surprised the most dubious of listeners.¹⁴

This sentiment was echoed in *The Sun*, with further comment on the future promise of the Club,

It may be argued that with the dozen and one musical societies in Christchurch today there is no room for yet another. But after last evening's fine concert at the Radiant Hall it is evident that the Laurian Club can claim to have justified its inception. Founded with the object of fostering chamber and orchestral music, the club has a field of unlimited musical wealth before it, and, provided the same care is exercised on formulating programmes as was apparent last evening, there is no reason why it should not flourish.¹⁵

The mixture of orchestral works, vocal items and chamber music of this programme set the pattern for the rest of the Club's recitals. A pattern was also established by the proportions of the music on this programme, with 70% of the items being chamber music, both instrumental and vocal, and the remaining 30% being orchestral.

The reception and critical comment

As a string orchestra the Laurian Club set itself apart from all other orchestral ventures in the city, and it received consistently high praise for its performances. The qualities particularly singled out related to ensemble (balance, attack and cohesion), expression (colouring, shading and phrasing), and the volume of rich string sound.¹⁶ These were evident from the first concert, and were obviously a product of the musicianship and professional standards that Beck possessed, and which he instilled into his players. "Precision" was a term often

¹⁴ *Christchurch Times*, 29 June 1932, 2

¹⁵ *The Sun*, 29 June 1932, 10

¹⁶ *The Press* 23 November 1936, 7

applied in regard to attack,¹⁷ phrasing and balance,¹⁸ while the general clarity of playing was felt to be very beneficial to an audience hearing new works, especially those by modern composers such as Hindemith.¹⁹

At its fifth concert, in 1934, particular note was made of the expansion of the string orchestra to include additional instruments needed to perform a Haydn symphony,

The Club's orchestra has been considerably augmented since last season, and under the brilliant leadership of Mr. Harold Beck it has developed to a remarkable degree. Last year the orchestra was practically all strings, but a strong woodwind and brass section has been added, and the ease with which difficult works were played showed that the orchestra has reached a standard of attainment unusually high for such an organisation.²⁰

A wide range of praiseworthy comments was very common during Beck's tenure as conductor. Less favourable comments followed the first concert given after his departure in February 1937.²¹ Beck's replacement was Victor C. Peters, the founder and conductor of the highly successful Christchurch Harmonic Society. But, transferred into another quite different rather rarefied sphere of activity, Peters foundered. However, the use of Gil Dech as guest conductor for the first concert in 1938 showed the advantage of using an experienced orchestral conductor,

A standard in orchestral playing for this town was surely set by Mr. Gil Dech at last night's Laurian Club concert, given in the Radiant Hall. Even in the opening number of the evening's programme, "Four Pieces for Strings," by Domenico Scarlatti, there was something unusually satisfying in the playing; but it was in the Waldo Warner "Suite" for chamber orchestra, with pianoforte, that the orchestral playing easily surpassed any heard in this town for years, and (apart from visiting professional orchestras of the past), one wonders if this orchestral playing has on any previous occasion been equalled in Christchurch.²²

The work of the Laurian Club in general was "always characterised by careful attention to detail and finish."²³

¹⁷ *Christchurch Times* 28 October 1932, 2

¹⁸ *The Press* 23 June 1933, 17

¹⁹ *The Press* 25 November 1935, 5. The item was *Five Pieces op. 44*.

²⁰ *The Star* 23 April 1934, 12

²¹ *The Press* 18 June 1937, 6

²² *The Press* 28 April 1938, 8. The Warner "Suite" was subtitled *The Broad Highway*, and had been performed earlier by Dech with the 3YA Orchestra in September 1937.

²³ *The Star-Sun* 24 November 1938, 3

The conductors

The Laurian Club had a number of conductors throughout its existence. Beck conducted the first ten concerts between 1932 and 1936, the largest number by any of the Club's conductors. At the opening concert he stamped his authority by keeping his "charges under perfect control."²⁴ Critics were unanimous in their praise for Beck's conducting in all succeeding concerts, particularly in regard to his precision, attention to detail of shading and balance, and his ability to lead and inspire the players. He achieved this with a "quiet style" of conducting that must have been devoid of flamboyance.²⁵ Comment on his last concert in 1936 shows that the critics viewed the Club as "... rendering a signal service to music in Christchurch by the production of works unknown in New Zealand."²⁶ Bradshaw echoed this sentiment in his farewell to Beck early in 1937, when he emphasised that the Laurian Club was "one of the most valuable additions to the musical culture of Christchurch."²⁷

Following Beck's departure for Australia in 1937, Victor Peters saw out the year²⁸ and was reappointed for 1938.²⁹ However, he was unable to conduct the two concerts of 1938 and was replaced by Gil Dech as guest conductor for the first concert, with Frederick Page intended for the second concert. Then Page met with a serious accident two weeks before the concert, and Matthew T. Dixon took over as conductor at very short notice. Illness prevented Page from conducting the first concert of 1939,³⁰ but he was in place for the second concert when it was felt that "Mr. Page's work showed at all times a fine sense of musicianship, balance, and refinement, the result of many years of arduous study."³¹

Orchestra composition

The orchestra associated with the Laurian Club was predominantly a string orchestra. The addition of wind and brass instruments to the orchestra was rare and occurred only for three

²⁴ *Christchurch Times* 29 June 1932, 2

²⁵ *The Press* 6 November 1933, 15

²⁶ *The Star-Sun* 23 November 1936, 3

²⁷ *The Press* 10 February 1937, 2

²⁸ Announced in *The Press* 6 April 1937, 13

²⁹ Noted at the Annual Meeting for 1938. *The Press* 4 March 1938, 3

³⁰ This concert was rescheduled from 28 June to 19 July, with the Club president, J.C. Bradshaw, as guest conductor.

³¹ *The Press* 30 November 1939, 3. More biographical detail on Page is in Chapter 11, p. 281.

concerts; one each in 1934, 1936 and 1938.³² Players of instruments other than strings were the leading players of the time in Christchurch, and either were members of the Orchestral Society or the 3YA Orchestra. At least eight of these players were active in both bodies.³³

Table 12.1 Composition and size of the Laurian Club orchestra

	Male	Female	Total	% Male	% Female
1932 (1)	7	18	25	28%	72%
1932 (2)	10	18	28	35%	65%
1933 (1)	6	17	23	26%	74%
1933 (2)	6	19	25	24%	76%
1934 (1)	18	20	38	47%	53%
1934 (2)	23	21	44	52%	48%
1935 (1)	13	20	33	39%	61%
1935 (2)	9	18	27	33%	67%
1936 (1)	28	21	49	57%	43%
1936 (2)	9	17	26	34%	66%
1937 (1)	8	17	25	32%	68%
1937 (2)	8	16	24	33%	67%
1938 (1)	10	20	30	33%	67%
1938 (2)	7	20	27	25%	75%
1939 (1)	9	13	22	40%	60%
1939 (2)	6	17	23	26%	74%

As was common with most orchestral bodies in Christchurch from the 1890s onwards, female players were in the majority in the string sections, and as a string orchestra, this meant that the Laurian Club was generally overwhelmingly female. Any wind and brass players were male.

Players

Beck astutely used orchestral players of high quality and good experience – “players of worth.”³⁴ Having the assistance of the leading instrumentalists in the city guaranteed the Laurian Club’s success, and after four concerts it was acknowledged that both the musical fraternity and the public were behind Beck in their support for the Club.³⁵ Indeed, twenty of the string players were of a performing standard that enabled them to be members of

³² These larger orchestral works were; *Symphony no. 97 in C major* (Haydn), and “Incidental music” from *The Gordian Knot Untied* (Purcell) in 1934; *The Nightingale and Two Sisters*, and *Lord Peter’s Stable Boy* (both Grainger), and *Pastorale Chant d’Autumne* (Sandby) in 1936, and *The Broad Highway Suite* (Warner) in 1938.

³³ These players were Clarence Crawford (timpani/percussion); H.W.E. Crow (flute); D. Glass (horn); William Hay (oboe); Walter Lanham (trombone); R.N. Lindsay (bassoon); C.H. Smith (oboe); and Maurice E. Withers (clarinet).

³⁴ *Christchurch Times* 28 October 1932, 2

³⁵ *The Star* 6 November 1933, 3

orchestral groups used by 3YA from 1928 onwards.

Table 12.2 Laurian Club string players in 3YA orchestral groups

Name	Instrument
James Alston	Bass
J.W. Barsby	Bass
Mrs A.H. Bills (Greta Cadenhead)	Violin
Miss Noel Cape-Williamson,	‘Cello
Thelma Cusack	Violin
Harry G. Glaysher	Violin
Althea Harley-Slack	Violin
G.R. Hayman	Viola
Charles Henry	Violin
Will Hutchens	Violin
Ernest Jamieson	Bass
Alfred Lawrence	Viola
Joseph A. Mercer	Viola
Norma Middleton	Violin
Florence Millar	Violin
C. Ronald Moon	Viola
Mrs H. Beck (Irene Morris)	Violin
Mrs. J.H.E. Schroder	Violin
Mrs H.P. Slater (Nina McIntyre)	Viola
Keith Werry	‘Cello

Many of these players were involved in the Laurian Club and gave their services free of charge because of the personal attraction of Beck himself, an acknowledgement of his skill and expertise as a ‘cellist, and also of his growing experience as a conductor, most notably with broadcasting groups. When Beck left Christchurch a large group of leading musicians farewelled him at the tearooms of the exclusive Ballantynes store. This was a very public demonstration of the esteem in which he was held in by his peers. His wife Irene Morris did not accompany him to Australia.³⁶

³⁶ She remained in Christchurch and continued as leader of the Laurian Club until her departure for Wellington in 1939 to take up a position in the newly-formed string orchestra of the National Broadcasting Service. The players in the Laurian Club appear to have been a very close-knit group, both professionally and personally, this probably being a reflection of the small size of the professional musical community in Christchurch. There were a number of social occasions associated with the Laurian Club, either after concerts, or to farewell players who were leaving Christchurch. Examples of farewells were: to the Secretary, Victor Hean in 1936 (see *The Press* 12 October 1936, 2); to the violinist Dora Deal in 1937 (see *The Press* 1 October 1937, 2). Plus an instance of an informal lecture recitals (see *The Press* 24 February 1938, 3).

Repertoire

While the Club Committee decided concert content and guest performers, the influence of the conductor was important; this was particularly strong while Beck was both conductor and president. Two concerts had distinctive themes. The second concert of 1932 was totally devoted to British composers, while the second concert of 1933 was a “Bach, Beethoven, Brahms Concert.” The donation of music was an important means by which the Club added to its library; donations were received from the composers Sir John McEwen and Percy Grainger.³⁷ Club members also donated music, such as *Air and dance* (Delius) donated by Frederick Page, and *Londonderry Air* (orchestrated by Hamilton Harty) from William Collins. For a number of years the Club also remitted the annual sum of £2 to hire music from the Cobbet Library in London.

Critics consistently praised the quality of the music chosen for performance and the programme construction with comments such as “a fine programme,”³⁸ “beautifully selected,”³⁹ “excellently chosen,”⁴⁰ and “delightfully diversified,”⁴¹ repeated throughout the Laurian Club’s existence. The almost standard programme pattern for concerts saw the first and last items given by the orchestra. These framed all the chamber works, with the interval being placed immediately before or after the major chamber work of the evening.

String orchestra repertoire

Because of the make-up of the Laurian Club, music for string orchestra was by far the major part of the orchestral music it performed. It was an adventurous and pioneering repertoire for its time, and many of the pieces were to become standard string orchestra repertoire. (Table 12.3) It can be seen that half of the string repertoire was by English composers, who in turn had been influenced by pioneering ensembles such as the Boyd Neel String Orchestra.⁴² It must be acknowledged though, that some of the works would be considered very lightweight nowadays, especially those by Dolmetsch and Parry. A nice touch of programming was provided in the first concert of 1935 when in the second half of the concert Lillian Hanham performed Tchaikovsky’s song, *The Legende*. This was the original theme used by Arensky

³⁷ Noted in the Annual Report for 1936.

³⁸ *The Sun*, 29 June 1932, 10

³⁹ *Christchurch Times* 23 June 1933, 5

⁴⁰ *The Star-Sun* 28 November 1940, 2

⁴¹ *The Press* 10 June 1946, 3

⁴² This toured New Zealand in 1947.

for his *Variations for string orchestra* which followed later in the programme.

The choice of the music performed took into account the differing skills available from the Club's mix of amateur and professional players. Over the years there was a notable trend towards more complex and technically demanding works, such as those by Arensky, and Hindemith, as well as the *Introduction and Allegro* (Elgar), first performed in 1935. This indicates growing confidence and skill by the players as a performing body.

Table 12.3 Laurian Club repertoire

Genre	Composer
Music for string orchestra	
# Variations on a theme of Tchaikovsky, op. 35a	Arensky
Concerto Grosso, op. 6, no. 11	Corelli
§ Air and dance for strings	Delius
Suite for strings	Dolmetsch
Suite of four pieces for strings	Dolmetsch
# Serenade in E for strings, op. 22	Dvorak
# Introduction and Allegro for strings, op. 47	Elgar
* Holberg Suite	Grieg
# Five pieces, op. 44	Hindemith
“St. Paul’s Suite”	Holst
Concerto Grosso	Locatelli
Eine Kleine Nachtmusik	Mozart
§ “Lady Radnor” Suite for Strings	Parry
Chaconne in g minor	Purcell
Gavotte in D for strings	Rameau
Four pieces for strings	Scarlatti
§ * “Charterhouse” Suite for strings	Vaughan Williams
Concerto for strings	Vivaldi
Concerto Grosso in d minor for 2 violins	Vivaldi
# * Capriol Suite	Warlock
Serenade for strings	Warlock
Music for string orchestra with soloist	
Brandenburg Concerto No. 5	Bach
# Concerto in f minor for piano	Bach
Concerto in d minor for piano	Bach
Concerto in a minor for violin	Bach
# Overture in b minor for flute and strings	Bach
Suite for flute and strings	Bainton
“Wedding Cake” valse for piano and strings	Saint-Saens
Fantasia on Greensleeves	Vaughan Williams
Music for expanded string orchestra	
§ The Nightingale and the Two Sisters	Grainger
Lord Peter’s Stable Boy	Grainger
Symphony no. 97 in C Major	Haydn
Incidental music to <i>The Gordian Knot Untied</i>	Purcell
# Pastorale Chant d’Autumne	Sandby
“The Broad Highway” Suite for piano and chamber orchestra	Warner

* = items performed at more than one concert

§ = first Christchurch performance

= first New Zealand performance

First performances

As well as making a feature of its emphasis on music for string orchestra, the Laurian Club also made a feature of giving first performances of works, either within New Zealand, or within Christchurch. (as noted in Table 12.3) Accurate documentation of first performances is difficult; a claim might be made in good faith, but generally relied upon human memory of local scene and lack of knowledge of events elsewhere.⁴³ On the other hand, the Club's claim to have given the first performance in New Zealand of Elgar's *Introduction and Allegro* in 1935 was vigorously defended when in 1939 the Wellington Symphony Orchestra claimed that distinction.⁴⁴ That the Australian first performance of this particular work was not until 1939,⁴⁵ enhances the significance of the Laurian Club's championing of "unknown/unheard" compositions. It is worth noting that over three-quarters of works given first performances in New Zealand occurred when Harold Beck was the president and conductor, as were all works given their first performance in Christchurch. Such first performances underline just how adventurous and wide-ranging in style were the programmes Beck directed. In 1935 the entire second half of the Club's second concert comprised works by Elgar, Martin Shaw and Hindemith, all receiving their first performance in New Zealand. One disappointment was the Club's failure to perform the *London Symphony* by Vaughan Williams in the first concert of the 1936 season. It had already been scheduled in the programme booklet of the concert of November 1935 as "recently ... rescored by the composer who has made it available for presentation by societies not possessing the resources of the larger symphony orchestras, and this will be one of the first performances of this work in this form."⁴⁶ No reason for its withdrawal was ever offered.

12.3 Importance of the Laurian Club to orchestral playing

The influence of the Laurian Club was one of quality, not quantity, and it achieved this through its emphasis on standards of playing and repertoire, whether in chamber or orchestral format.

⁴³ On at least one occasion the Club's claims were disproved. Saint-Saen's "*Wedding Cake*" valse, announced as a first performance in the concert for April 1934, had been performed some five years earlier. See *Radio Record* 8 February 1929, 15. This notes the broadcast of this work from 2YA by Mr. M. Dixon, with the Wellington Studio Orchestra.

⁴⁴ *New Zealand Listener* 24 November 1939, 7

⁴⁵ Bainton, Helen. *Facing the music*. Sydney: Currawong Publishing Co., 1969. p. 155

⁴⁶ Laurian Club. [*Concert Programme*] November 1935. Mrs Stansfeld Prior apparently was facilitating the hire of the music. It is possible that arrangement fell through.

The quality of music selected, and the manner in which items were combined to form interesting and varied programmes, were the hallmark of this Club. The music for string orchestra expanded the repertoire for players and audience alike. No other local orchestra had performed music from the baroque era (Vivaldi, Locatelli, Bach), through the classical period (Mozart), romantic (Dvorak, Arensky), to the contemporary (Hindemith, Delius, Elgar). Attention was also paid to modern British composers. Prior to the Laurian Club, orchestral music in Christchurch had concentrated upon works that were part of the symphonic or light repertoires. The combination of Beck's residence in the city with a growing number of quality experienced string players, produced another step forward in the development of an orchestral tradition in Christchurch. Indeed by concentrating on string orchestral repertoire, and further extending an experienced group of players, Beck's work is remarkably reminiscent of that carried out by Wallace more than thirty years earlier.⁴⁷ Both men were experienced and expert orchestral players. Both were astute orchestral conductors. Just as Wallace's presence enhanced immensely orchestral activity in Christchurch so the end results of Beck's work are proof that this combination was highly beneficial to the progress of orchestral playing in Christchurch. Beck also provided opportunities for younger musicians to play in the Laurian Club, including his own pupils, and those of his wife, Morris. From this foundation a number of the younger players moved on to take an active role in professional music either in Christchurch, or within the new broadcasting groups that were centralised in Wellington.⁴⁸

⁴⁷ For discussion on the influence of Wallace see Chapter 3, p. 59.

⁴⁸ These included Althea Harley Slack (violin and piano), Nancy Estall ('cello), Lesley Anderson (violin), and Valmai Moffett ('cello).

Plate 12.1 Programme: Laurian Club, 28 June 1932



Source: Macmillan Brown Library, University of Canterbury.

Plate 12.2 Programme: Laurian Club, 29 November 1939



Source: Macmillan Brown Library, University of Canterbury.

Chapter 13 Minor local orchestral groups

This chapter will provide a chronological overview of some minor orchestral groups active in Christchurch during the period under study.¹ The following discussion explores the diverse basis of the origin and function of these groups, and clarifies how they differed from mainstream orchestras. Reasons are then offered for the varied life-spans these small groups possessed, and consideration is given to the ways in which the two streams of orchestral activity intermeshed. A final discussion looks at the impact of minor orchestral groups on orchestral development in Christchurch.

¹ This account cannot claim to be comprehensive or complete, rather it focuses on what I consider to be representative examples. Obviously considerably more research can be devoted to the smaller orchestral groups active in Christchurch.

Table 13.1 Minor orchestras in Christchurch

Community-based		
First date	Name	Conductor(s)
1893	Oxford Terrace Orchestral Society	Henry Corrick
1898	Christchurch Ladies' Orchestra	Jennie West
1901	Sydenham Orchestra	T.G. Voyce
1901	Rossiter's String Band	Henry Rossiter
1902	Lyttelton Orchestral Society	Emile U. Just
1906	Linwood Orchestral Society	Alexander A. Bickerton
1914	Addington Orchestral Society	J. Pooley
1916	Lyric Orchestra	Robert T. Kirk
1918	Christchurch Salon Orchestra	Eric S. Bell
1932	Avonside Orchestra	Ralph Lilly
Social institutions		
First date	Name	Conductor(s)
1897	Savage Club Orchestra	Alfred Merton (1897) Alfred Bünz (1907) Ernest Empson (1911) Harry Glaysher (1923) Harold Beck (1927)
1929	Working Men's Club Orchestra	J. Scott (1929) A.G. Heath (1930)
1924	YMCA Orchestra (renamed in 1937)	H.G. Lawrence (1924) Victor Peters (1927)
1937	New Concert Orchestra	Ralph Lilly (1937)
Commercial institutions		
First date	Name	Conductor(s)
1926	MED (renamed in 1928)	A.M. Owen
1928	Municipal Orchestra	
Educationally-based		
First date	Name	Conductor(s)
1921	St. Andrew's College Orchestra	S.O. Thrower (1921) Angus Gunter (1925) Oddone Savini (1929) Harry Glaysher
1922	Canterbury College Orchestral Society	A.G. Thompson (1922) Hubert B. Jones (1924) Vernon Griffiths (1927) Freda Marsden (1928)
1929	Christchurch Teachers' Training College scheme	Vernon Griffiths (1929)
1930	West Christchurch District High School	Harry Glaysher (1930)

13.1 Basis of origin and function of minor orchestras

Community-based orchestras

These were groups that reflected either a location-specific focus or a more general, possibly city-wide, sphere of activity. Location-specific groups often took the name of a suburb, district or borough,² this being suggestive of restricted membership and purpose. Possibly the first to appear was the Oxford Terrace Orchestral Society in 1893. An inner city group, it was conducted by Henry Corrick and had a membership of about twenty. In July 1901 the Sydenham Orchestra appeared at the Canterbury Hall in a concert conducted by T.G. Voyce, with a repertoire mainly consisting of selections of popular tunes and arrangements from well-known operas.³ Both of these groups were similar in having a charitable purpose behind their concerts. The Oxford Terrace Orchestral Society stated that it was formed for the purpose of providing “enjoyable recreation for the community and aiding in good work”⁴ while the first concert by the Sydenham Orchestra was organised by the Loyal Orange Lodge in aid of the Jubilee Memorial Fund.⁵

The Linwood Orchestral Society appears to have begun early in 1906; on 22 February they performed at the Avonside Parish Fête. The orchestra evidently persevered, and was noted as providing support to charitable causes on a number of occasions over the next ten years: in 1910 at a concert given in aid of funds of the St. John Ambulance Association,⁶ and in 1916 at a Garden Fete in aid of the candidature of the Public Service Queen. On both these occasions it was conducted by Alexander A. Bickerton.⁷ The Addington Orchestral Society

² Early Christchurch consisted of the inner city (within the four main avenues); a number of suburbs attached to the city, and other boroughs further out. The boroughs were independent from the city, with separate municipal officers, including a mayor. The boroughs included New Brighton, St. Albans, Sydenham, and Linwood. The last three named amalgamated with the City in 1903. Addington was an industrial suburb west of Sydenham. Lyttelton was the original town of settlement, but it was rapidly overtaken by Christchurch as the main area of population.

³ *The Press* 27 August 1913, 7. It was later revealed that a number of the players were also connected with the larger orchestras within Christchurch. Many of the facts about this orchestra are contained in a letter to the Editor by Voyce, written in 1913 to correct an inaccuracy he perceived in a recent musical review in this newspaper. Voyce was also a violinist in the Orchestral Society from 1910 onwards, and filled the role of their assistant librarian up until his death in 1913.

⁴ *The Press* 3 March 1893, 4

⁵ *Lyttelton Times* 15 July 1901, 8

⁶ *The Press* 10 June 1910, 8

⁷ *The Sun* 3 March 1916, 5

was formed in 1914.⁸ It also gave concerts in aid of local individuals in need, such as that on 15 August 1915, for the benefit of the widow of the late N. Young.⁹

On Friday 21 March 1902, the first performance by the newly-formed Lyttelton Orchestral Society took place in the Oddfellows' Hall in Lyttelton.¹⁰ The conductor was a local teacher, Emile Just, and it was a very small orchestra of only fifteen players; amongst the instruments lacking were viola and 'cello.¹¹ This orchestra was slightly different from the previously discussed groups. It did not appear to be a vehicle to fund raise for charitable purposes, or even just for enjoyable recreation. Rather, it provided a subscription series of concerts in 1902 and 1903, and had the support of a number of prominent Christchurch musicians.¹² Possibly the last location-specific group to appear was the Avonside Orchestra. This group of thirty-five player first appeared in 1932, under their "gifted young conductor" Ralph Lilly.¹³ However, the repertoire from a concert in June 1933, held in the Holy Trinity Parish Hall, suggests that it was a more serious group than any of the other minor groups that have been discussed.¹⁴ It may reflect that the passage of time had provided a larger pool of competent amateur players.

In another category of community-based orchestra were those that did not identify with any specific area, but cast a wider net, possibly to attract more players. Nonetheless, these city-wide groups, like most of the location-specific groups seem to have been founded with a similar charitable purpose in mind and provided assistance for a diverse range of causes. A local music teacher, Freda Marsden,¹⁵ founded the Christchurch Ladies' Orchestra, which on 21 October 1898, gave its first public performance. This group of twenty-two players, comprising thirteen violins, three 'celli, and "only a single instrumental representative of the

⁸ *The Press* 3 August 1915, 10. At its first annual meeting on 1 August 1915, it was noted as a soundly-structured group, with a full set of officers, a flourishing balance sheet, and J. Pooley as conductor.

⁹ *The Press* 4 August 1915, 1

¹⁰ Lyttelton is the port town that services Christchurch, and a direct rail link through the Port Hills was opened in 1867.

¹¹ *Lyttelton Times* 19 March 1902, 7

¹² *The Press* 27 June 1902, 1. The soprano Mrs Gower Burns and the tenor Sidney Williamson performed at some of their concerts, while Ernest Jamieson (flute), and Dan Sinclair (clarinet) also provided their services.

¹³ This is the same Ralph Lilly who was conductor of the New Concert Orchestra in 1937. He was a son of a local musician, Arthur Lilly (1882 – 1960), and was aged only sixteen at the time of the concert in 1933. *The Press* 16 June 1933, 6

¹⁴ The programme for the concert on 14 June 1933 included; *Zampa* Overture (Hérold); *Ballet Egyptien* (Luigini); Ballet music from *Faust* (Gounod); selections from *Tannhäuser* (Wagner); and *African Suite* (Ring).

¹⁵ See Chapter 16, pp 431-433 for biographical detail.

viola, bass, flute, clarinet, cornet, and tympani respectively”¹⁶ was conducted by Jennie West and led by Ella Julius, while Marsden was termed the “musical directress.” The orchestral items included music by Boccherini, and Rameau, along with Haydn’s “*Queen*” *Symphony*. The performance was seen as creditable, but lacking slightly in colour and life.¹⁷ Despite a general difficulty for all types of orchestras in finding female players of brass and wind instruments, it is remarkable that this ensemble boasted female players of the flute, clarinet, cornet and tympani with skills sufficient to enable them to contribute to public performances.

In addition to his work with the Christchurch Amateur Operatic Society, Henry Rossiter was the founder and conductor of “Rossiter’s String Band.”¹⁸ The group’s repertoire consisted of light items such as *Humour of Donnybrook* (Volta), operatic selections (Sullivan), *Juncherren* (Gung’l),¹⁹ as well as Rossiter’s own *Onslow Waltz*.²⁰ Lead on occasion by Edward Painter,²¹ this “orchestral band” assisted at the annual St. Patrick’s Day concert, in 1901, and at a fund-raising concert for the Catholic Boys’ School Renovation Fund.

Robert T. Kirk, already mentioned in connection with cinema theatre orchestras, especially that of the early Crystal Palace Theatre in late 1918,²² was the conductor of a small orchestral group called the “Lyric Orchestra.” This was active from 1916 at least until mid 1919, and performed for events such as a “Grand Anzac Concert,”²³ and the Society of Arts annual exhibition,²⁴ and helped raise funds for the Catholic Building fund.²⁵ It was noted as a “small orchestra”,²⁶ and little is known about its repertoire. The Christchurch Salon Orchestra, conducted by Eric S. Bell and led by Irene Morris, was another group that gave concerts in aid of charitable funds from 1918 through to at least 1921, in venues such as the Art Gallery

¹⁶ *The Star* 22 October 1898, 5

¹⁷ *The Press* 22 October 1898, 10

¹⁸ *The Cyclopaedia of New Zealand: volume 3 – Canterbury*. Christchurch: Cyclopaedia Co., 1903. p. 232

¹⁹ *The Press* 8 October 1904, 1. These last two items were for a complimentary benefit following the death of a local sports administrator and supporter, F.E. Asquith.

²⁰ *The Press* 16 March 1904, 1

²¹ *The Press* 30 September 1904, 5

²² See Chapter 9, p 208.

²³ *The Press* 11 March 1916, 1

²⁴ *The Press* 12 April 1919, 1

²⁵ *The Press* 9 August 1919, 1

²⁶ Concert activity identified to date consists of those on 11 March 1916; 12 April 1919; and 10 August 1919.

and the Choral Hall.²⁷ Their repertoire was mainly light music, from composers including Coleridge-Taylor, Finck and Ansell. Bell was described as “one of the most accomplished amateur musicians” in Christchurch, but little else is known about him.²⁸

Orchestras based at social institutions

These were founded to be part of an institution’s range of activities offered to its members, whether through participation or as an audience. Although closed to the public, on numerous occasions these moved beyond this, providing public concerts for charitable purposes. At least four such orchestras were formed: the Savage Club Orchestra, the Christchurch Working Men’s Club Orchestra, the YMCA Orchestra, and the Returned Soldiers’ Orchestra.²⁹ It is highly likely that orchestral members were not necessarily members of the host institution, and some orchestras, especially the Savage Club and Working Men’s Club groups, may have had an overlap of membership.

The Savage Club was essentially English in origin, being in the nature of an amateur dramatics club, with a male-only membership. The Christchurch Savage Club was founded in 1893, and an orchestra was associated with it from 1897.³⁰ The musical director was Alfred J. Merton, and the orchestra comprised only nine players.³¹ In 1907, Alfred Bünz became the musical director and accompanist, and as part of this role he was required to supply the orchestral players. For this he received an honorarium of £25. Other musical directors to succeed him included Ernest Empson (1911) and H.G. Glaysher (1923), but it was with the appointment of Harold Beck in 1927, that the role of the orchestra became more prominent, and public concerts began to be scheduled on a more regular basis.³² Previously the club’s orchestral “concerts” had been of an occasional nature, merely one element of social events for the pleasure and participation of members only.

²⁷ Concert given in aid of the Red Cross on 4 April 1918 (*The Sun* 4 April 1918, 1); one on 27 September 1919 (*The Press* 27 September 1919,1); and one under the auspices of the Ivy of Linwood Lodge, U.A.O.D, on 17 November 1921 (*Lyttelton Times* 17 November 1921, 9).

²⁸ *The Press* 29 September 1919, 9

²⁹ Conducted in the 1930s by H.G. Glaysher. *The Press* 2 April 1932, 17

³⁰ The records of the Christchurch Savage Club are held at the Canterbury Museum (ARC1995.22).

³¹ The names of the players were Merton; Skelton; Oakey – father and son; Whyre; Grimmet; Daniels; Sinclair; and Clarkson.

³² Even prior to Beck’s arrival a number of fund-raising public concerts had been occasionally given, such as those on 31 August 1908; 5 August 1916; and 4 November 1918.

Beck received an honorarium of forty-eight guineas. For this he undertook to provide an orchestra of not less than twelve players and paid the leader £5 5s, and the librarian £3 3s. The Savage Club paid for a rehearsal room, but at no more than 8s per fortnight. The payment of this substantial sum to Beck indicates the sound financial structure of the Savage Club and emphasises the priority that the Club placed on supporting the orchestra.

Beck greatly influenced the work that the orchestra carried out and, even in this private club, he continued the instructive role he had assumed in orchestral music in Christchurch. At one of the fortnightly “Korero”³³ he gave an address on “The Ingredients of Music” which was accompanied by demonstrations from the orchestra and a concert that included the orchestral items:

<i>The New Colonial March</i>	(Hall)
<i>Petite Valse</i>	(Laurian Beck)
<i>“Farewell” Symphony</i>	(Haydn)

Beck and the Savage Club Orchestra also began to contribute more frequently to public concerts usually held to raise funds for a worthy cause. One such occasion was the “Grand Charity Concert” given on 17 September 1936 in the Civic Theatre. The Savage Club Orchestra then comprised twenty-three players, a number of whom were well-established in leading roles in either the Orchestral Society or the professional 3YA Orchestra.³⁴ Unfortunately, the items by the Savage Club Orchestra were merely noted as “selections,” without any further details.³⁵

³³ “Korero” is the Māori word for chat or talk, and the term was used by the Savage Club to describe its regular meetings. This korero was held on Saturday, 24 August 1929.

³⁴ Twelve of the listed players were at one stage or another in the 3YA Orchestra, while the long-time leader of the Orchestral Society, T.B. Riordan, was another of the players.

³⁵ *The Press* 18 September 1936, 8. Another of the attractions at this concert was dance music played by the “largest jazz orchestra assembled in New Zealand.” This was a group of over thirty players, which was conducted by Noel Habgood. Habgood has already been noted as a Christchurch musician involved in various dance groups. See Chapter 11, p. 260.

Plate 13.1 Programme: Savage Club, 17 September 1936



Source: Macmillan Brown Library, University of Canterbury.

Another orchestral group associated with a social institution was the Christchurch Working Men's Club Orchestra. The Club was founded in 1880, and the orchestra had been an early adjunct to it, and apparently gave regular charity performances at homes, churches, hospitals and other institutions throughout the city.³⁶ The orchestra was in abeyance after World War I, but it was reformed in 1927 with an agreement that those who did not belong to the Club would be given honorary membership. The debut concert for Club members was given on 4 April 1929, with an orchestra of around twenty-six players.³⁷ The Golden Jubilee of the Club in 1930 was celebrated by a series of events, including a number of commissioned photographs of members and the orchestra (Plate 13.2). The orchestra was reorganised again in 1932, and fortnightly Sunday orchestral concerts were introduced in 1933. In 1935 it was noted that there were seventeen honorary members in the orchestra.³⁸ This orchestra built up a vast fund of goodwill for the Club with its concerts at homes and other institutions throughout the greater Christchurch area, and became a major fundraising force in the city.

³⁶ *Christchurch Working Men's Club, 1880-1980*. Edited by Keith Cronshaw. [Christchurch : Christchurch Working Men's Club, 1981]. This is the source of most information on this orchestra. Unfortunately the publication is not paginated.

³⁷ See Appendix 2 for a list of players at a concert on 11 July 1929. At least five members of this orchestra also performed in other mainstream groups.

³⁸ Based on the number of members shown in the photograph of 1930 they may have contributed to more than three quarters of the total number of players.

Plate 13.2 Working Men's Club Orchestra, 1930



Source: Canterbury Museum. H.H. Clifford photograph

This photograph was commissioned in 1930 on the occasion of the fiftieth jubilee of the Christchurch Working Men's Club.

Back row: M. Mannix (flute); R. Barson (clarinet); T. Amos (flute); W. Chaplin (clarinet); W. Lanham (trombone); S. Lovett (clarinet); H. Barsby (trumpet); R. Gowans (trumpet).
 Middle row: J.P. Fry (double bass); W. Male (violin); C. Smith (violin); W.A. Somerville (violin); E. Donald (violin); A. Williamson (violin); E. Wendelborn (horn); L.F. Gee (drums)
 Front row: W. Lee (saxophone); A. Dale (violin); A.W. Kitchingham (violin); A.G. Heath (conductor); J.J. Harbridge (Club Committee); F. Wade (violin); F. Matthews (saxophone)

There are seven players in this photograph who either had been or were to become, members of mainstream orchestras. For example, Walter Lanham first played in the Christchurch Orchestral Society in 1909; was a member of the 1911 Festival of Empire Orchestra; the Christchurch Professional Orchestra in 1920, and then in the 3YA Concert Orchestra (1935). The conductor, A.G. Heath, was also a cornet player; in 1897 with the Corrick Orchestra, and then in 1900 with the Motett Society.

Twenty-seven players assembled for the first concert by the YMCA Orchestra on 4 September 1924,³⁹ given in the Caledonian Hall. They were conducted by H.G. Lawrence, and among the items performed was the overture to the *Magic Flute* (Mozart), and a selection from *Sally* (Jerome Kern).⁴⁰ This was yet another orchestra that helped to raise funds for local causes; this concert was in aid of the Boy's Gordon Hall. The founder, organiser, violinist, and some-time conductor was D.D. Leckie. By 1927 the role of conductor had been assumed by Victor C. Peters,⁴¹ who remained in charge at least until late 1932. Under him the repertoire of the orchestra was consolidated and improved, as evidenced by the items performed at a concert in 1932.⁴²

<i>Marche Militaire</i>	(Schubert)
<i>Magic Flute Overture</i>	(Mozart)
<i>Russian Chants</i>	(Liadov)
<i>Bohemian Girl Overture</i>	(Balfe)

In 1937 the orchestra was renamed the New Concert Orchestra and under its new conductor, Ralph Lilly, its repertoire moved back to the light and popular.⁴³

Orchestras based at a commercial institution

This was a rare occurrence, and required initiative to be taken by the employees of the organisation. In 1926, an orchestra was formed by staff at the Municipal Electricity Department (MED),⁴⁴ to provide music for the Department's monthly socials. It was conducted by a staff member, A.M. Owen. As an increasing number of players who were not employed by the MED moved into the orchestra it came into the public sphere and began to assist a number of charitable organisations.⁴⁵ In 1928 the orchestra approached the Christchurch City Council for a change of name to the Municipal Orchestra, which was approved on the understanding that the Council accepted no responsibility in connection with

³⁹ A player list of this orchestra is given in Appendix 2. It is interesting to note the presence in this orchestra of a number of players who were also involved in larger groups, and who went on to become more involved in professional music-making. One such example is the 'cellist Marjory Chapman.

⁴⁰ *The Press* 5 September 1924, 15

⁴¹ Peters (1890 -1973) was a local choirmaster, and in 1927 was also conductor of the newly-formed Harmonic Society. He has already been noted in his role as conductor with the Laurian Club. See Chapter 12, p. 296.

⁴² *Christchurch Times* 22 November 1932, 2

⁴³ *The Press* 28 May 1937, 3

⁴⁴ A service department of the Christchurch City Council.

⁴⁵ Such as a concert for the Returned Services unemployed on Sunday, 28 August, 1927.

the orchestra.⁴⁶ This group appears to have continued to provide assistance at fund-raising concerts during 1928, but there is no evidence of its existence past this date.

Educationally-based orchestral bodies

The Orch. Soc weekly hurts the ear
to make a concord once a year.
We come to play, remain to cough
and blandly praise Rachmaninoff.⁴⁷

This was how the New Zealand poet, Denis Glover, depicted the Canterbury College Orchestral Society in 1934.⁴⁸

Despite the fact that music had been taught at the University College since 1891 when George Tendall was appointed part-time lecturer in music, it was not until 1922, that a student orchestra was formed.⁴⁹ John Bradshaw⁵⁰ was appointed to this role in 1902, following a brief interregnum of Harry Wells after Tendall's death in 1901. At this stage in the development of music as an academic subject, not only were the lecturer's duties very much additional to his employment as organist and choirmaster at the Christchurch Cathedral,⁵¹ but were limited to the teaching of harmony, counterpoint, composition and other branches of musical education, and in no way involved any aspect of practical music-making. It is curious that the impetus for the Society was disassociated from Bradshaw who at the time was on leave. At a meeting in April 1922 about twenty students decided to start an orchestral society in the following term. Its aim was "to provide an opportunity for students in the regular practice of orchestral music as a practical side to their musical studies."⁵² In fact, membership was not to be confined to College students; ex-students were to be invited to join.⁵³

⁴⁶ *The Press* 26 June 1928, 3. The MED was a part of the City Council operations.

⁴⁷ *Canta* 21 March 1934, 3

⁴⁸ Denis Glover (1912-1980), enrolled at Canterbury College in 1931, and held a number of positions with the student publications during his student years.

⁴⁹ For Tendall's role in Christchurch music see: Welsh, Juanita M. F. "George Frederick Tendall (1845-1901) : the career of a professional musician in late-Victorian Christchurch." M.A., University of Canterbury, 2004.

⁵⁰ Details of Bradshaw's activity in orchestral undertakings with the Musical Union are given in Chapter 6.

⁵¹ These two roles were not allied nor formally connected; it was coincidence that Tendall and Bradshaw held the two posts concurrently.

⁵² *Canterbury University College Review* (1937): 45

⁵³ The history of this student orchestral society has not been documented to date, and even Jennings has no reference to this society in his history of music at the University of Canterbury. Jennings, John M., *Music at*

The first president was an early music graduate from Canterbury College, the Reverend Hubert B. Jones, and a committee of six persons was elected.⁵⁴ At the first meeting of the Society held on 15 June, Jones delivered a lecture on “The Growth of Orchestration”. This was the first of two lectures on this topic, and they were illustrated by a series of gramophone records kindly loaned by T.W. Rowe. At the second meeting on 20 June, a constitution was approved and seventeen officers elected. Widespread support for this student initiative came from the professorial staff, a trend that was to continue with the society especially enjoying the patronage of Dr James Hight and Professor James Shelley.⁵⁵ The first practice was held on 14 July in the Christchurch Boys’ High School Gymnasium under A.G. Thompson from the staff of the school. Twenty-four performers assembled, but none for double-bass, oboe, bassoon and horns.⁵⁶

The first public concert was given in the College Hall on 29 September, with Hight as leader, and a number of local musicians in the ranks. This “touch of mature experience” at this early stage of the Society was necessary in light of the inexperienced nature of most of the student performers.⁵⁷ The programme was a miscellaneous one, with non-orchestral contributions from a number of Christchurch artists. Three different singers, including the conductor, Thompson, gave solo items, and the “Christchurch Lyric Four,” a vocal quartet, provided a selection. In addition, there was a recitation, “Maoriland”, by Miss M. Brewins, and instrumental items from Mrs Vera Livingstone (piano), and Miss Gladys Vincent (violin).

The orchestral items were:

<i>Grand March</i>	(Finck)
<i>Graceful Dance</i>	(Finck)
<i>Minuet</i>	(Schubert)
<i>Romance</i>	(Rubinstein)
<i>Serenade Joyeuse</i>	(Dell’Acqua)
<i>Yuma</i>	(Raines)
<i>La Parresseuse</i>	(Ring)
<i>Minuet in F</i>	(Logan)

Canterbury : a centennial history of the School of Music, University of Canterbury, Christchurch, New Zealand, 1891-1991 : together with a roll of graduates. Christchurch, N.Z: The School, 1991. p. 24

⁵⁴ *Canterbury University College Review* 60 (1922): 24. Jones was the Precentor of Christchurch Cathedral, and had been appointed to be in charge of music at Canterbury College in 1922, as Bradshaw was on study leave for this year.

⁵⁵ *Canterbury University College Review* 61 (1922): 32-33

⁵⁶ *Canterbury University College Review* 62 (1922): 25

⁵⁷ *Lyttelton Times* 30 September 1922, 15

For this first public exposure of the orchestra, the conductor had wisely chosen music of a very light nature. Appreciative of the work required of a new orchestra, local critics offered advice rather than criticism. The players were advised to tune correctly, to watch the conductor, and to play as a body, rather than as individuals. Generally, this new addition to the musical ranks of Christchurch was applauded and encouraged. “Orchestras, however small, and however young in musical education and deficient in the knowledge of ensemble work, are a benefit to the community; and this orchestra in particular proved that in time it will be an institution that the college will be justly proud of.”⁵⁸ The annual nature of the intake and exodus of students meant it would take a long time for the society to gain any depth of experience.

In the following year, 1923, the College Orchestral Society worked with the newly-formed College Choral Society, and together they gave two concerts on consecutive nights in August. The conductor of both groups was Thompson. The concerts were described as an unqualified success, and the societies were noted as serving a very useful purpose in discovering local talent, and giving great opportunity to the students in the College.⁵⁹ The orchestral music included items from the previous year’s concert; *Grand March* (Finck), and *Serenade Joyeuse* (Dell’Acqua), *Yuma* (Raines). However, additional repertoire had also been acquired; three selections from *Cobweb Castle* (Lehmann), the “Pastoral Dance” from *Nell Gwynn* (German), and *Chant Poetique* (Rayners). The Orchestral Society was noted as being surprisingly more sturdy than the Choral Society, and particularly strong in strings.

For the first three years of its life, membership of this student club was by subscription. However, in 1925, the Orchestral Society became one of the affiliated societies and clubs of the Students’ Association, and members of the Association did not have to pay an additional subscription.

The size of the orchestra increased from the initial twenty-four players in 1922 to forty in 1932. The need to engage “visiting” or “assisting” players gradually diminished as increasing numbers of students proficient in a wide range of instruments became available to the orchestra. The orchestra assembled for the 1932 concert had a string body of twenty-

⁵⁸ *The Sun* 30 September 1922, 25

⁵⁹ *The Press* 4 August 1923, 15

eight players and an assorted mixture of wind and brass instruments. Alongside this increase in size and proficiency there was also an improvement in the quality of music and the standard of performance. However, the format of the programme for the annual concert remained constant over the period 1922 to 1939; a number of orchestral items, with contrast provided by local vocal or instrumental artists. Such a “miscellaneous” format was appropriate for a group composed of young and transient players and capable only of an annual concert.

Table 13.2 Major repertoire: Canterbury College Orchestral Society

Genre	Composer
Symphonies	
“Oxford” Symphony	Haydn
“Surprise” Symphony	Haydn
“Jupiter” Symphony	Mozart
“Unfinished” Symphony	Schubert
Overtures	
Egmont	Beethoven
Fingal’s Cave	Mendelssohn
Ruy Blas	Mendelssohn
Poet and Peasant	Suppé
Raymond	Thomas
Miscellaneous	
“L’Arlésienne” Suite	Bizet
London Suite	Coates
“Pomp and Circumstance” March no. 1	Elgar
“Henry VIII” dances	German
“Faust” – Ballet music	Gounod
“Cornelius” March	Mendelssohn
Valse Triste	Sibelius

Until 1939, the major repertoire of the College Orchestral Society contained only four entire symphonies, the first of which, Haydn’s *Surprise*, was performed in 1930. While the performance of entire symphonies was wisely delayed, movements from symphonies were included from early on. The first movement of Mozart’s *Symphony in g minor* was performed in 1925, but the orchestra was felt to have “maltreated” some of the finer passages.⁶⁰ Other symphony movements performed included the first movement from *Symphony no. 5* (Beethoven).

⁶⁰ *Lyttelton Times* 5 October 1925, 7

At the 1931 concert “A feature of the evening was the presentation for the first time of a composition by one of the members of the Society.”⁶¹ In 1932 critical comment was very positive and highlighted the particular importance of this group,

It was evident that the orchestra had made steady progress since last year, due no doubt to the assiduous weekly practice; and last evening’s concert proved conclusively that the society, with an orchestra of forty instruments and a membership of one hundred and twenty, is doing a fine work in affording self-expression to the music-loving students at the university.⁶²

The “self-expression” afforded the music-loving students was also an early move to a form of practical music as an adjunct to a very academically-focussed music programme at the College, but it was never compulsory or part of degree requirements. This practical aspect of a musical education had been noted from the first concert,⁶³ and the Canterbury College Orchestral Society may have been the first instance of a regularly organised student orchestral group within any of the then current university music departments.⁶⁴ The very active influence and support from Hight, was important to the orchestra, and he gave willingly of his time and expertise. While “Hight was interested in art and drama ...[he was]... devoted to music, never happier than when sawing away in the middle of the college orchestra’s violins.”⁶⁵

From 1922 to 1939 the College Orchestral Society had only four conductors: Thompson (1922 and 1923), Jones (1924 to 1926), Vernon Griffiths⁶⁶ (1927), and Freda Marsden (1928 onwards). Marsden played a very important role with her conductorship of this group.⁶⁷

⁶¹ *The Press* 31 July 1931, 17. This was a tone poem by the Society’s secretary, Mr. C.L. Martin, entitled *Very Old are the Woods* and based upon Walter de la Mare’s poem of the same name.

⁶² *Christchurch Times* 4 August 1932, 5

⁶³ *Canterbury University College Review* (1937): 45

⁶⁴ Auckland University College had preceded Canterbury in establishing music as a taught subject. Carl Schmitt was appointed the first Professor (1888 – 1900), being followed by William Thomas (1900 – 1934), and then Horace Hollinrake (1935 – 1955). While Auckland appears to have placed more emphasis upon executant music right from the outset, which was reflected in calling themselves the “Conservatorium of Music”, formal practical courses were not introduced until 1956. It is also unclear if any student orchestral body was active at Auckland as early as, or prior to, 1922. Even the history of the Conservatorium is silent on this aspect of music at Auckland. Nalden, Charles. *A history of the Conservatorium of Music 1881 -1981*. Auckland: Faculty of Music, University of Auckland, 1981.

⁶⁵ Carter, Ian. *Godfly : the life and times of James Shelley* Auckland: Auckland University Press in association with the Broadcasting History Trust, 1993. p. 122

⁶⁶ Griffiths has already been noted in connection with his Christchurch music scheme in Chapter 12, p. 294. See also pp. 324 and 325.

⁶⁷ See Chapter 16, p. 432.

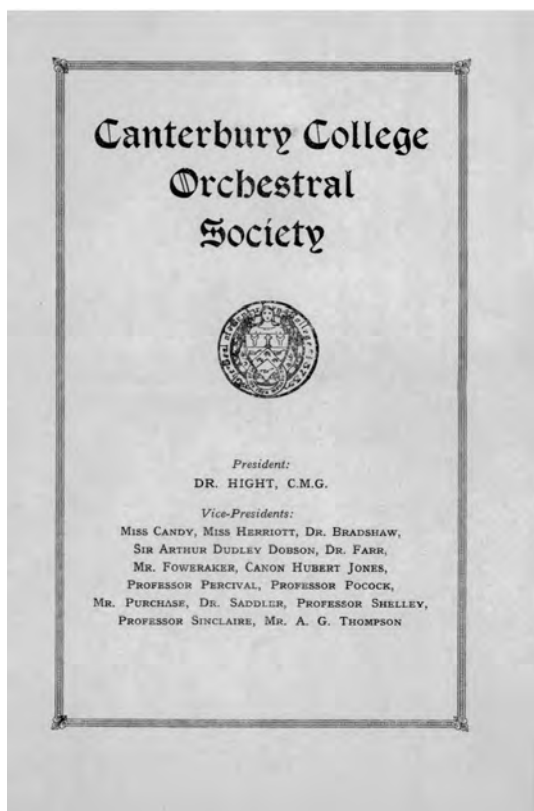
Plate 13.3 Canterbury College Orchestral Society, 1930s



Source: Canterbury Museum. Cookson collection, Canterbury Historical Association collection.

The conductor is Freda Marsden.

Plate 13.4 Programme: Canterbury College Orchestral Society, 10 August 1933



Source: Macmillan Brown Library, University of Canterbury.

The place of music instruction in local schools has been documented in research by Guy Jansen,⁶⁸ and Sue Braatvedt.⁶⁹ Both note the importance of the late 1920s when, following the appointment of a national Supervisor of Musical Education, Douglas Tayler, in 1926, full-time lecturers in music were appointed to each of the four teacher training colleges.⁷⁰ While these appointments resulted in an improved general focus upon music and singing, some schools particularly encouraged instrumental and orchestral music.⁷¹ Christchurch schools that fostered orchestral groups included Christ's College, Christchurch Boys' High School, West Christchurch District High School, and St. Andrew's College.

The College Orchestra at St. Andrew's may be the first example of an orchestra in a school in Christchurch, with their first contribution to the school annual "display" being noted in 1921. This was with an orchestra of ten players, trained by S.O. Thrower, a local violin teacher, and led from the piano by Mrs M. Mayne. Around 1925, Angus Gunter became the conductor, and his regular Friday evening rehearsals would have been a valuable experience for young instrumentalists. On his resignation in 1929, he was succeeded by Oddone Savini, who in turn was succeeded by Harry Glaysher.⁷²

Glaysher was also the founder and conductor of an orchestra begun in 1930 at the West Christchurch District High School. This small orchestral society also gave an annual concert, which was, however, termed a "Subscription Concert". At first it was only five players strong. A review of the 1932⁷³ event indicates the orchestra then comprised seventeen players, including nine violins and some assorted woodwind instruments, and by 1934 it boasted twenty-two players

⁶⁸ Jansen, Guy. "The history of school music in New Zealand." M.A., Victoria University of Wellington, 1966.

⁶⁹ Braatvedt, Sue. "A history of music education in New Zealand state primary and intermediate schools 1878-1989." Ph.D., University of Canterbury, 2002.

⁷⁰ The "Four Englishmen" appointed were; Horace Hollinrake (Auckland Training College in 1927); T. Vernon Griffiths (Christchurch Training College in 1927); Ernest Jenner (Wellington Training College, 1928); and J. Crossley Clitheroe (Dunedin Training College, 1928).

⁷¹ Instrumental classes were formed in conjunction with Rongotai Boys' College and Wellington Technical College in 1929, while the Hawera School Orchestra of 1928 was fifty-six strong. Jansen, p. 78. A major contribution was the orchestra formed by Griffiths at Dunedin Technical School from 1933 to 1940. An orchestra of 127 players was assembled for a concert on 13 August 1940.

⁷² Information is from the two main histories of St. Andrew's College: Bennett, F.J. *St. Andrew's College, 1916-1966 : history and school list*. Christchurch: St. Andrew's Presbyterian College, Board of Governors, 1968. Oglivie, Gordon. *High flies the cross : the 75th jubilee history of St. Andrew's College, Christchurch, New Zealand, 1917-1992*. Christchurch: St. Andrew's Presbyterian College, Board of Governors, 1992.

⁷³ This combination provided such items as *Line Up Overture* (Bertram); *Marche Militaire* (Schubert); and the "Pilgrims' Chorus" from *Tannhäuser* (Wagner). *The Press* 16 August 1932, 15

Glaysher began this school orchestra on the heels of the first “scheme” in New Zealand to provide group instruction in music to children. Griffiths had commenced this scheme in 1929 at the Christchurch Teachers’ Training College, where he was lecturer in music. An annual festival of concerts demonstrated the outcome of the programme, and gave participants a taste of music produced en masse, so that eventually they would become “advanced enough to join adult Bands, Orchestras and Musical Societies.”⁷⁴ Instrumental tutors included Irene Morris (violin); Laurian Beck (violin); Oddone Savini (violin); and Harold Beck (cello).⁷⁵ The early fostering of interest in orchestral playing and music was essential if the larger local groups were to retain and increase numbers. The Christchurch Orchestral Society had already noted this, and had established junior [audience] membership as early as 1924.⁷⁶

13.2 Chronological continuity

Minor orchestras provide an undercurrent of activity that although thin in numbers, was ever-present. The groups differed from each other markedly in their longevity. Where they were securely based they could have substantial life-spans, as seen in the Savage Club Orchestra and the Canterbury College Orchestral Society. It is notable that community orchestras, whether specifically located or city-wide, were more fragile with shorter life-spans. This fragility could be a result of a change in the make-up of the population in a suburb over time, or by the loss of individual enthusiasm or of key personnel. Longevity was also affected by audience support, and this support was most assured from the social and educational institutions.

13.3 Intermeshing with mainstream orchestral activities

It was a common feature of the orchestral activity in Christchurch that at any one time numerous orchestral groups were active, thus dividing and dispersing orchestral talent. There was never any formal joint activity between a minor and a mainstream orchestra, but there were numerous instances of this for individual players or conductors. It had been noted by Voyce that many of the players in the Sydenham Orchestra were also members of the larger orchestras in Christchurch. This was also the case with both Jamieson and Sinclair as

⁷⁴ First Annual Children’s Festival of Music [*Concert programme*] October 1929. p. 4

⁷⁵ See Chapter 12 for the contribution of the Harold Beck String Orchestra at this first Festival.

⁷⁶ See Chapter 7, p. 159.

members of the Lyttelton Orchestral Society. And, Morris was leader of the Salon Orchestra at a time when she was moving into a professional performing role. Later there was a strengthening of smaller groups by “assisting” artists,⁷⁷ and players in minor orchestra may well have been stimulated and had their standards of playing raised by this importation of more competent musicians and might possibly have been encouraged to join a mainstream group.

Conductors of minor groups were often involved in other musical activities, sometimes in a professional capacity; both Bünz and Beck, while conducting the Savage Club, were active as conductors of other orchestral groups. This was also the case for Glaysher who contributed extensively to a number of minor groups; the Savage Club, two school orchestral groups, and the Returned Services Orchestra. Similarly, both Gunter and Savini extended their professional skills and knowledge to a number of other smaller orchestras. The intermeshing of the minor and mainstream orchestral groups through common membership of players, or by a leading role from a professional musician, contributed to a strengthening of the support and appreciation for orchestral music through participation or by the expansion of an audience base.

13.4 Impact on orchestral development in Christchurch

The existence of a number of minor orchestras in Christchurch suggests that they undertook activities that were not carried out by the mainstream orchestras, and may have been formed specifically for this. Such activities were regular entertainments for a social institution and fund raising. After the War, the onset of the economic depression provided a double reason for concert giving, there was the public value and comfort obtained from cheap entertainment, alongside the raising of money for those less fortunate. Concerts for “trench comforts” gave way to concerts for the Mayor’s Relief of Distress Fund.

An acceptance of orchestras for this social role suggests that elitist attitudes on the part of the public as regards orchestral music had abated, although such acceptance may have been assisted by the repertoire for fund-raising concerts usually being of a light nature. A growth in popularity for orchestral music, albeit for a light repertoire, would assist the rise of social orchestras, and possibly generate quite specific audiences. Indeed, the lighter repertoire of

⁷⁷ As in the Canterbury College Orchestral Society by players such as Bonnington, Dent and De la Cour.

these orchestras, and their close community involvement may have attracted quite different audiences from those attending the mainstream concerts.⁷⁸ It may also have whetted the appetite for more serious works. That so many “minor” orchestral groups were active in Christchurch confirms a growing tradition of amateur orchestral performance and audience participation, and while this undercurrent of orchestral activity may be little explored, it should not be under-estimated.

⁷⁸ The venues used by the minor orchestral groups were usually smaller. Often they were halls attached to a local church or school.

Chapter 14 Visiting groups

During the period under study a number of opera companies and orchestral groups visited Christchurch and provided audiences with examples of orchestral playing against which the local groups could be compared. This comparison was probably unfair as the visiting groups were predominantly professional, while the local groups were only amateur. There was a more or less steady stream of visitors throughout the period under study. Some arrived very early in the settlement process of Christchurch and provided orchestral entertainment for audiences well before the first serious organisation of local instrumental talent occurred in 1872.¹

By the turn of the century Christchurch audiences were used to a succession of touring opera companies.² After 1900, it was noticeable that the size of the orchestra accompanying each group increased, and the repertoire of operas expanded to include more adventurous works, especially those by Wagner and Verdi. Within the period of this study, the Williamson Imperial Grand Opera season in 1932 was the last visit to Christchurch by an opera company. However, two ballet companies, both with professional orchestras, also gave performances in Christchurch; one in 1937 and the other in 1939.

14.1 Visiting professional companies

In the nineteenth-century, orchestras visiting Christchurch were mostly associated with touring opera companies. There were many such arrivals, sometimes several in one year, but, with few exceptions, the orchestral music performed was the accompanying score to the vocal stars, the main attractions of these companies. The orchestras usually comprised no more than ten to twelve players, such small groups would produce a very distinctive sound and barely orchestral sound, and could give colonial audiences no indication of the symphonic sound of Hallé's orchestra or Mann at the Crystal Palace.

Early opera orchestras in New Zealand probably sounded rather like small military bands. They seldom had more than five strings and the other instruments commonly employed were a flute or oboe, clarinet, one or two

¹ See Chapter 2 for an outline of orchestral activity in Christchurch prior to 1872.

² Appendix 5 provides a comprehensive list of opera companies that visited Christchurch and, while not exhaustive, this chronological table reveals an increasing frequency of visits by such groups.

cornets and possibly a trombone. A keyboard instrument was always present, to fill in whatever harmonies were missing.³

The touring musicians usually brought other skills and services with them, such as piano tuning, repairing of instruments, or teaching. Sometimes the arrival of the opera company provided opportunities for local players of exceptional ability to augment the orchestra.⁴ Sometimes, too, opera companies would put on benefit concerts – either for a performer of the troupe, or, on occasions, for a local worthy cause – and other non-operatic concerts. Non-operatic concerts often took the form of “sacred” concerts, so-called from being given on Sunday. These increased the number of income-earning days available on tour to the company and offered some extra orchestral repertoire to local audiences. On occasion a member of the company would leave the touring group and settle in the city, thus enriching the musical talent locally available.⁵ Opera gave Christchurch an early acquaintance with orchestral sound, if not repertoire, through the wider appeal of this art form in comparison to purely orchestral concerts.

The following overview of visiting opera companies to Christchurch is not exhaustive, but highlights visits by groups that might be seen as more significant with regard to some aspects of orchestral playing.⁶ The focus of this discussion is to tease out the possible impact that the visits of touring opera companies may have had upon the development of an orchestral tradition in Christchurch. Yet even in an area of New Zealand music that has been well researched it is still difficult to ascertain details such as the number of players in the orchestra and the instruments involved, while the names of individual players remain elusive. These details appear to have been regarded as of so little importance that they were often not

³ Simpson, Adrienne. *Opera's farthest frontier : a history of professional opera in New Zealand*. Auckland: Reed, 1996. “An instrumental ensemble of twelve was considered exceptionally large in this country, yet in Melbourne and Sydney .. [a group] of twenty players would have been the minimum...” p. 63

⁴ Watson, Helen. “Music in Christchurch.” M.A., Canterbury University College, 1948. p. 171. “Later [after 1872] the few touring instrumentalists of the party were augmented by the local orchestral performers, and on some occasions quite large orchestras would be in attendance.” Despite this assertion, this researcher has been unable to find any evidence to support it.

⁵ While it has not proven possible to find if any instrumentalists settled in Christchurch from early touring opera companies, at least three members of the 1906-07 Exhibition Orchestra remained in the city for varying periods after the Exhibition ended. These were Arline Thackeray, Simon White, and Gladstone Bell. A more detailed account of the influence of these three players is found in Chapter 4.

⁶ This section draws extensively on the published work of Adrienne Simpson, the leading researcher into New Zealand opera history, and to a lesser degree upon work by John Thomson.

recorded at all, even in the printed programmes.⁷

Regular visits by touring opera companies to Christchurch started with the Royal Italian and English Opera Company which William Saurin Lyster (1828 – 1880)⁸ brought to the city in 1864. The Company arrived on 6 October, and began a twelve night season the next day. Such was the popular support that another six performances were scheduled, including a benefit for the lessee of the Royal Princess Theatre on 28 October.⁹ The first New Zealand performance of *Der Freischütz* was given by a company that had an orchestra of ten players, and was conducted by George Loder.¹⁰ The orchestra was highly praised throughout the season, and set a standard against which other touring opera orchestras were measured.

...the orchestra (seventeen to twenty-one in Melbourne, ten to twelve on tour), under their conductor George Loder, maintained consistently high standards on the whole, and could achieve excellence. The orchestra (or band, as it was usually called) included several professionally trained Germans afflicted with wunderlust, such as Siede on flute, Schott on oboe and Schulz on trombone. Loder might play from the piano when on tour and in *Les Huguenots* and *Faust* might engage military and amateur bands as ancillaries.¹¹

The company returned for another season of five nights in Christchurch in January 1865 at the end of their New Zealand-wide tour. The last performance, on 20 January, a benefit for the local musician, R.W. Kohler, included an orchestral contribution of the overtures

⁷ See Appendix 2 for a list of the players in the Simonsen orchestra of 1876. The size of the orchestra was large enough to be highlighted in advertising for the performances, where it was variously described as either fifteen or sixteen players. "...magnificent orchestra of 15 performers, acknowledged to be the finest and largest orchestra ever performing in New Zealand..." *Lyttelton Times* 7 October 1876, 1

⁸ Lyster was an operatic entrepreneur who toured a number of his companies within Australia from 1861 onwards, and then to New Zealand as well from 1864 on. Possibly his greatest achievement was to make touring opera a permanent part of the Australasian musical scene. Radic, Thérèse, and O'Neill Sally. "Lyster, William Saurin (1828 - 1880)." In *Australian Dictionary of Biography : volume five*, 116-117. Melbourne: Melbourne University Press, 1974.

⁹ The Royal Princess Theatre was originally the Canterbury Music Hall, located in Gloucester Street. J.L Hall had taken the lease of it in October 1863, and had promptly closed it for alterations to convert it for the production of plays. It was re-christened the Royal Princess Theatre, and reopened on 26 December 1863. Downes, Peter. *Shadows on the stage : theatre in New Zealand : the first 70 years*. Dunedin: J. McIndoe, 1975. p. 68

¹⁰ Loder was a relatively new conductor for Lyster, who up until 1864 had worked almost exclusively with Anton Rieff. Loder was the son of the composer Edward Loder, and his second wife was the light soprano Emma Neville who was a singer in Lyster's company. Prior to 1864, Loder and his wife had toured New Zealand giving a series of concert recitals.

¹¹ Thomson, John Mansfield. "William Saurin Lyster and his influence on New Zealand opera." In *Opera in New Zealand : aspects of history and performance*, edited by Adrienne Simpson, 5-18. Wellington: Witham Press, 1990. p. 7

Masaniello (Auber), and *William Tell* (Rossini).¹²

From an orchestral viewpoint, this company gave the first Christchurch performances of six significant overtures; two by Mozart, (*Don Giovanni*, and *Marriage of Figaro*); two by Rossini, (*Barber of Seville* and *William Tell*); and one each by Weber, (*Freischütz*), and Auber (*Masaniello*).¹³ The quality of the orchestra's playing was noted from the very first performance, "The band deserves especial notice, and in itself provided an entertainment very different from anything we have heard here before. There are but a few players, but they seem to be all thoroughly good; a solo on the flute especially was exquisitely played."¹⁴ There was even more praise for the orchestra when *Don Giovanni* was performed, "As to the performance, the band comes first, because on the orchestra falls so large a part of the work. They did their work well. And they enjoy the advantage of having a steady and true double base [sic], without which no orchestra can be properly held together. The violoncello is also capitally played, and the claronet [sic] is never heard without pleasure."¹⁵ In terms of broadening local experience of orchestral music, the importance of this first visit by a touring opera company lay in the consistent quality of its professional band, and in the fact that performances of a small selection of overtures were given before any local orchestra had been organised. Given the paucity of local entertainments, it seems likely that a wide spectrum of the Christchurch public provided the audience.

Six years later the Royal Italian Opera Company, under Augusto Cagli and Giovanni Pompei, gave a season in Christchurch from the end of December 1871 to 17 January 1872.

¹² Richard Kohler had previously been in Melbourne in 1862, where he had taken part in a series of "Grand Monster Concerts" put on by Lyster. He may have even been engaged to play in the orchestra while it was in Christchurch, or even for the entire New Zealand tour. It may have been this connection which enabled him to secure the services of the touring group. See: Love, Harold. *The golden age of Australian opera : W.S. Lyster and his companies 1861-1880*. Sydney: Currency Press, 1981. p. 57

¹³ The overture to *Don Giovanni* was performed twice by the first Christchurch Orchestral Society; in 1872 and in 1875. On each occasion the local group had a larger orchestra than had been available for the Lyster opera company. The overture to *Freischütz* was performed by the Orchestral Society in 1875 with an orchestra of twenty-four players, which, despite still not providing the complete instrumentation required, was a much larger group than the ten players under Loder.

¹⁴ *The Press* 8 October 1864, 2. This was for the opening opera, *Lucia di Lammermoor* (Donizetti), which was not the advertised work, *Lucrezia Borgia* (Donizetti), owing to the indisposition of the contralto star, Miss Georgina Hodson, otherwise Mrs Lyster (Lyster was her third husband).

¹⁵ *The Press* 13 October 1864, 2

It included a seven strong orchestra conducted by Alberto Zelman (1832 – 1907),¹⁶ and is possibly the first instance where the names of the orchestral players were made available.¹⁷

Martin Simonsen (1830 – 1899) and his wife Fanny (1835 – 1896) first toured their opera company in New Zealand in 1876, and were in Christchurch in October. The company they brought from Melbourne was nearly sixty strong – the largest opera company to tour the county at that time – and included a “highly efficient” orchestra of fourteen. While not particularly large, it impressed as a well-drilled and effective unit. Of the operas performed, only the overtures to *The Bohemian Girl* (Balfe), *Masaniello* (Auber), and *William Tell* (Rossini) are worth noting as more substantial orchestral works – works which were to become core repertoire of the local orchestral societies.¹⁸ The Simonsens next appeared in Christchurch in 1881, from 14 January to 14 February. Notable among the new works performed was *Pinafore* (Sullivan), which was advertised as the first authorised performance in New Zealand – this being only two years after its composition. *Freischütz* (Weber) was also performed, and singled out by one local critic. “The orchestra deserves credit for the way in which they rendered the music, especially the overture, which was played well, with much crispness and effect.”¹⁹ With only ten players, the orchestra was smaller than in their previous tour, and this time they were possibly augmented by local players.²⁰

The Simonsens were back within a year, from 6 December 1882 to 10 January 1883.²¹ This time Italian works were excluded and their repertoire focussed on lighter operetta and opera-comique. However, *Freischütz* (Weber) was again performed and was the most substantial item from an orchestral viewpoint. The orchestra was even smaller in size, eight players

¹⁶ Zelman was an Austrian musician who received his musical training in Trieste. He played a significant role as a conductor of orchestral music in Melbourne, as did his eldest son, also Alberto Zelman. Radic, Thérèse. “Zelman, Alberto (1832 - 1907).” In *Australian Dictionary of Biography : volume six*, 461. Melbourne: Melbourne University Press, 1976.

¹⁷ The make up of the orchestra was noted as three violins, a double bass, flute, clarinet, and a cornet. Simpson, *Opera's farthest frontier*, p. 35. However, the players were noted in a local review as First violins: Mr. Levy (leader), Herr Richty; Second violins: Mr. Wright; Double bass: Mr. H. Loder; Flute: Mr. Creed Royal; Clarinet: Mr. Howard; Bassoon: Mr. T.M. McCoy. *The Press* 1 January 1872, 2.

¹⁸ The first Christchurch Orchestral Society had given a performance of the overture *Masaniello* at their concert on 2 March 1876; the Simonsen's gave a full performance of this opera on 18 October of the same year.

¹⁹ *The Press* 15 February 1881, 3

²⁰ Simpson, Adrienne. ‘*The greatest ornaments of their profession*’: *the New Zealand tours by the Simonsen Opera companies, 1876-1889*. Christchurch, N.Z.: School of Music University of Canterbury, 1993. p. 82

²¹ The Simonsen band was probably no more than fourteen to fifteen players; while the local Orchestral Society could usually muster another fifteen players. See Appendix 2 for an orchestral list of the Amateur Orchestral Society in late October, 1882.

only, but according to Simpson was “highly capable and ... well-drilled.”²² Simpson suggests that local artists were recruited to augment the orchestra, but unfortunately, examples of Christchurch players being employed by the Simonsens cannot be confirmed. The last concert in this season, on 10 January 1883, given under the patronage of Christchurch cricketers, was a “Monster extra performance for the benefit of the orchestra and chorus.” For this occasion there was a “Grand Double Orchestra,” which performed the overtures *Maritana* (Wallace), and *Freischütz* (Weber). This large orchestra consisted of the opera orchestra augmented by the Christchurch Orchestral Society and Herr Braun’s City Band, and was described as “undeniably the most perfect amalgamation of instrumentalists ever brought together in Christchurch.”²³ It would certainly have been the largest orchestra heard by a Christchurch audience up to 1883, and may have numbered between thirty and forty players depending on the numbers in Herr Braun’s City Band.

Simonsen’s last visit was in 1889, this company performing in Christchurch from 14 June to 3 July. No significant orchestral repertoire was performed, although the orchestra of twelve players was larger than the eight from the previous visit.²⁴ Over the thirteen year period that Simonsen companies visited Christchurch, a total of twenty-eight different operas were performed, but significant orchestral items were limited to overtures by Auber, Balfe, Flotow, Rossini and Weber. However, the thorough work carried out by Simonsen in preparing the orchestra was favourably recognised by the local critics. Simonsen himself was at one stage regarded as the best solo violinist in the Australasian colonies,²⁵ and his solo playing was probably instructive and inspiring to local violinists.

James Pollard (1833 – 1884) brought to New Zealand opera companies that were centred around a family. The Pollard Liliputian Opera Company consisted of child singers, initially

²² Simpson, ‘*The greatest ornaments of their profession*’, p. 82

²³ *The Press* 10 January 1883, 1

²⁴ Simonsen brought a new actor/stage manager for this tour; Tom Pollard (1857 – 1922). Pollard was to make a substantial contribution to opera in New Zealand with his own touring companies. He had changed his name from Tom O’Sullivan and married one of the Pollard daughters (Emily Albertina – “Teny”). He was also the director of entertainments for the International Exhibition 1906-07 held in Christchurch.

²⁵ Simpson, Adrienne. “Footlights and fenians : the adventures of a touring concert party in gold-rush New Zealand” *Australasian drama studies* 24 (1994): 182-196. p. 183. Most of his repertoire was for unaccompanied violin, and, in addition to his own compositions, included works by Paganini and Ernst.

his own sixteen children.²⁶ Eventually the Pollard Liliputian Opera Company turned into a regular company of adult performers as the performers grew up. The repertoire of this company in its various forms comprised the popular comic operas and operettas of the British, French, and German schools, and especially the works of Gilbert and Sullivan.²⁷ Their first visit to Christchurch was in 1881, as part of a highly successful eight month New Zealand tour. From 1893 they visited New Zealand on an almost annual basis. In 1899 the Pollard Opera Company became based in Christchurch, when Tom Pollard and his wife Teny purchased a house in the city;²⁸ in effect they became New Zealand's first resident professional opera troupe. At this time it had an orchestra of ten players, and they were lead for many years by Charles Bünz, son of the Christchurch musician Carl Bünz.²⁹ A resident professional opera company in Christchurch in the late 1890s might have provided valuable opportunities for advancing the cause of local orchestral music, particularly through any teaching and performing that the orchestral players may have carried out. Unfortunately nothing can be determined as, apart from Charles Bünz, the identities of the other players remain unknown.

The small touring party of Annis Montague (1846 - 1920) and her husband, Charles Turner (1845 – 1894), arrived in January 1893 for a season of seven nights in the Theatre Royal with the operas *Maritana* (Wallace); *Faust* (Gounod); *The Bohemian Girl* (Balfe); *Trovatore* (Verdi); and *Lucrezia Borgia* (Donizetti). Unusually, this group used a small orchestra of locally recruited players only,³⁰ offering a few local players the opportunity to be professional performers for a while.³¹ The names of the “locally recruited players” are lost, but the orchestra was described as “thoroughly efficient,”³² under their conductor, Theodore Massilian;

²⁶ The popular fashion of juvenile companies performing drama and opera began around the 1870s and was in vogue for several decades.

²⁷ Downes, Peter. “The perennial Pollards.” In *Opera in New Zealand : aspects of history and performance*, edited by Adrienne Simpson, 33-45. Wellington: Witham Press, 1990. p. 33

²⁸ Downes, Peter. *The Pollards : a family and its child and adult opera companies in New Zealand and Australia 1880 – 1910*. Wellington: Steele Roberts, 2002. pp. 135-136.

²⁹ Watson, p. 173. Charles (1875 - ?) was the eldest of six sons; see Chapter 16, pp. 401-404 for more details on the Bünz family.

³⁰ Simpson, *Opera's farthest frontier*, p. 118

³¹ Recruitment of local players for touring company was not restricted to the nineteenth-century. The Gonzalez Italian Opera visited in 1917 with an orchestra reported to have had around twenty-four members, a number that sometimes included local instrumentalists. Simpson, *Opera's farthest frontier*, p. 169

³² *Lyttelton Times* 14 January 1893, 6

Mr. Theo. Massilian must be complimented on the excellence of the orchestra and chorus. He has managed, during the season, to make a great deal of but scanty material. Fortunately the members of the orchestra are musicians who are no novices, and who are able to do justice to the music, exacting though it occasionally is...³³

An opera season of twelve nights was given by Musgrove's Grand Opera Company at the Theatre Royal in early September, 1901.³⁴ This was a large touring party, and included fifteen principals, a chorus and ballet numbering thirty-nine, as well as an orchestra of twenty-two players conducted by Gustave Slapoffski.³⁵ The orchestra was described as "one of the finest we have had,"³⁶ and whose splendid playing deserved unreserved praise.³⁷ Only Wagner's *Tannhäuser* was new to Christchurch audiences, but the audience reacted to the overture with great enthusiasm, "The interpretation of the overture may be justly termed splendid; in fact the audience would not allow the opera to proceed until the able conductor, Herr Slapoffski, had bowed his acknowledgement."³⁸ The critic from *The Press* noted the fine playing of the orchestra as well, but also emphasised the difference that Wagner's overture signified to the orchestral repertoire,

Too much cannot be said in praise of the orchestra for the admirable manner in which they interpreted the overture, pronounced by musicians to be the finest ever written. The dramatic character of the music, its alternations from passionate melody to deepest sorrow, illustrative of the action of the opera, was artistically interpreted by the instruments. Ordinarily the overture comprises the principle melodies strung together, but in that to *Tannhäuser* the composer has given us a work equal in merit to the opera itself.³⁹

Musgrove's Royal Opera Company was in Christchurch in September 1907 for a season of thirteen evening performances and two matinees, again conducted by Slapoffski. "The orchestra, under the baton of Herr Slapoffski, though somewhat deficient in regard to the strings, which were at times quite overbalanced by the brass, did good work... Though the performance of the orchestra was somewhat unequal, the peculiarly dramatic character of the

³³ *Lyttelton Times* 19 January 1893, 5

³⁴ George Musgrove (1854 – 1916) was the nephew of Lyster. The advance touring representative for Musgrove's was Benno Scherek.

³⁵ Slapoffski worked extensively with both Musgrove and Williamson in Melbourne and Sydney, and again toured New Zealand as conductor of various opera companies in 1907, 1920, and 1922.

³⁶ *The Press* 3 September 1901, 5

³⁷ Some of the individual instrumentalists in the orchestra had been specially hired from England. Simpson, *Opera's farthest frontier*, p. 138

³⁸ *Lyttelton Times* 12 September 1901, 6

³⁹ *The Press* 12 September 1901, 3

music was well brought out...⁴⁰ This comment suggests that the orchestra was not very large, and probably quite inadequate to do justice to the demands of Wagner's orchestration.⁴¹ Coming just after Christchurch audiences had finished six months of daily concerts from the fifty-three strong Exhibition Orchestra, this smaller opera orchestra may have proved particularly disappointing.

James Cassius Williamson (1845 – 1913) was another entertainment entrepreneur who worked out of Australia. He first toured his Royal Opera Company to New Zealand in 1882 with a repertoire of only three works; *Pinafore*, *The Pirates of Penzance*, and *Patience*. This was one of the first touring companies to concentrate upon lighter genre, and with three of Gilbert and Sullivan's relatively recent works, they found great favour with New Zealand audiences. Comic opera remained the repertoire of the companies associated with Williamson in the nineteenth-century, and had very little importance in the establishment of an orchestral tradition in Christchurch. In the new century, however, "Williamson's grand opera companies had a much greater impact in this country..."⁴² Williamson's Grand Opera Company gave a seven night season in July 1910 with a small repertoire of only three works. The company of 130, included a "Grand Opera Orchestra" of forty picked instrumentalists conducted by Roberto Hazon (1854 – 1920). "The large orchestra, under Signor Hazon, was quite impressively a feature of the production. Throughout the opera [*Madame Butterfly*] it played with charming delicacy and spirit, and a great deal of the success of the performance must be placed to its credit."⁴³ The importance of this group was twofold; the size of the orchestra – almost matching that of the Exhibition Orchestra – and the introduction of the composer Puccini to Christchurch audiences. Music by Puccini provided a new orchestral sound with different instrumental combinations, and a very rich and dramatic style of composition.

As noted earlier, by 1907 comments had begun to be levelled at the quality of the orchestral playing. This attention became more pointed with the visit in July 1928 by the Fuller-Gonzalez Italian Grand Opera Company. While it had an advertised orchestra of twenty-

⁴⁰ *The Press* 11 September 1907, 7

⁴¹ Three operas by Wagner were performed on this visit: *Flying Dutchman*, *Lohengrin*, and *Tannhäuser*.

⁴² Simpson, *Opera's farthest frontier*, p. 108

⁴³ *Lyttelton Times* 14 July 1910, 8

five, it “... rarely numbered more than sixteen, even when augmented by local players, [and] was often dismissed as too small to be effective.”⁴⁴ *The Press* thought that “...although Signor Ernesto Gonzalez wielded the conductor’s baton with vigour and circumspection, the orchestra represents perhaps the weakest part of the organisation, emphasised rather by the simplicity of the orchestration that tends to expose the weaknesses.”⁴⁵ And from *The Sun*, “Competent as the conducting of Ernesto Gonzalez undoubtedly was, his orchestra sometimes left much to be desired. For opera a permanent travelling orchestra is essential.”⁴⁶

From such remarks it seems clear that expectation of standards had risen considerably over the past fifty years. The continued exposure to touring companies alone may have been responsible, but the efforts of the local orchestras and the Exhibition Orchestra probably were more influential in effecting a higher level of sophistication and appreciation of orchestral performance wherever it was to be found.

A number of other opera companies visited Christchurch with a repertoire of only comic or light works. These visits are not important in the growth of orchestral playing and reception in Christchurch. However, two touring ballet companies came with repertoire that added to the orchestral items performed live for Christchurch audiences.

Colonel de Basil’s Monte Carlo Russian Ballet made a highly successful tour of New Zealand in 1937. An orchestra of twenty-five players accompanied the ballet, and was conducted by Jascha Horenstein (1898 – 1973). This was an orchestra of Australian musicians, selected by Horenstein a month prior to the ballet arriving in Australia.⁴⁷ The New Zealand tour followed a very successful six month season in Australia, and Christchurch received twelve performances from 12 to 21 April. Four different programmes were performed, among them such classics of ballet music as *Les Sylphides* (Chopin); “Aurora’s Wedding” from *Sleeping Beauty* (Tchaikovsky); and *Swan Lake* (Tchaikovsky). But, a number of other ballets were accompanied by items from the orchestral repertoire. These included *Scheherazade* (Rimsky Korsakov) and *Symphony no. 5* (Tchaikovsky). The

⁴⁴ Simpson, *Opera's farthest frontier*, p. 182

⁴⁵ *The Press* 16 July 1928, 6

⁴⁶ *The Sun* 16 July 1928, 2

⁴⁷ *The Press* 12 April 1937, 5

entire music of this symphony was presented as *Les Presages*, with the symphony movements being given subtitles such as “Action,” “Passion,” and “Frivolity.”

In March 1939, the Covent Garden Russian Ballet gave ten performances with two different programmes. Conducted by Antal Dorati (1906 – 1988), the orchestra was led by the New Zealand violinist Haydn Beck. The first programme included *Swan Lake* (Tchaikovsky); *Carnaval* (Schumann), and *Cinderella* (d’Erlanger); while the second programme comprised *Scheherazade* (Rimsky Korsakov); “Aurora’s Wedding” from *Sleeping Beauty* (Tchaikovsky); *The Spectre of the Rose* (Weber-Berlioz); and *The Gods Go A-Begging* (Handel). While the music was almost incidental to the attraction and allure of the dancers, the quality of the orchestral playing was recognised, “The work of the orchestra, which is under the direction of M. Antal Dorati, was invariably satisfying, but nowhere throughout the evening more so than in his work, “Scheherazade,” where, in addition to their playing for the dancers, they played and gave it a forceful interpretation too, of the lengthy and colourful introductory movement by way of prelude.”⁴⁸

Impact of visiting professional companies

Visits by professional companies kept the sound of an orchestra before a local audience, and this was particularly important at those times when there was little or no local orchestra active, such as the lean period between the demise of the first Orchestral Society in 1878, and the re-emergence of a reformed Orchestral Society in 1891. In the intervening years the Amateur Orchestral Society provided a regular diet of overtures and selections from popular operas, often those performed by the visiting opera orchestras. The visits would have provided a reinforcing role at least, and at best a reinvigorating experience for locals.

The size of visiting orchestras was variable – ranging from seven in 1871 to forty in 1910.⁴⁹ The larger ones provided instrumental combinations that were not available to the current local orchestra, while the smaller groups presented orchestrations that were not usually heard. The impact on audiences was further enhanced by the standard of performance. The fluency of the professional players would have been stimulating to local players and audiences, and would have raised expectations of local orchestras. That some local players were included as

⁴⁸ *The Press* 10 March 1939, 7

⁴⁹ See Table 14.3 for a comparison of orchestra sizes.

“extras” in the visiting opera band, and so gained experience of working alongside professional players has already been noted. In addition, local musicians may also have taken the opportunity to receive tuition from the visiting professionals. However, it has proved impossible to confirm either of these activities with the names of any specific players.

Visiting opera expanded the repertoire that was heard by local audiences, even though the orchestral portion was largely restricted to the overtures. Nonetheless, repetition may have assisted a number of overtures gain familiarity and enter into the repertoire of the local group. More likely it was the impetus given by the Exhibition Orchestra’s focus on Wagner that resulted in the new Orchestral Society including *Tannhäuser* in their repertoire in 1910 than the performance of that opera by Musgrove’s Grand Opera Company in 1901. It was not until 1924 that music by Puccini began to appear in the Orchestral Society programmes, despite the performances of *La Bohème* and *Madame Butterfly* by Williamson’s Grand Opera Company in 1910.

14.2 Other visiting orchestras

There were at least five visits to Christchurch by non-opera orchestras, three of which occurred after the Exhibition Orchestra: the Festival of Empire Orchestra in 1911, and the New South Wales State Orchestra in 1920 and 1922. These are the more important visits, as they were by orchestras of a substantial size, of professional quality, and with orchestral repertoire. And they attracted large audiences. Earlier there were two separate visits by the amateur Dunedin Orchestral Society in the 1880s, and a fleeting visit by the Band of the Royal Marines in 1901.

Dunedin Orchestral Society

The Dunedin Orchestral Society came to Christchurch in 1883, and again in 1896. The earlier visit has been discussed in more detail with the Amateur Orchestral Society, as on that occasion a number of local players were involved in performing with the visiting group.⁵⁰ However, for its visit at Easter 1896, the Dunedin orchestra performed alone. Two concerts made up what was termed “The Musical Event of the Year.”⁵¹ The conductor was the former

⁵⁰ See Chapter 2, p.39.

⁵¹ *The Press* 2 April 1896, 1

Christchurch violinist James Coombs;⁵² the leader E. Parker. The orchestral items were very similar to those heard at recent local performances, and included the overture *Fingal's Cave* (Mendelssohn), “*Unfinished*” *Symphony* (Schubert), *Scènes Pittoresque* (Massenet), and a number of other lighter pieces. The audiences at both concerts provided “enthusiastic and discriminating” appreciation.⁵³ Critics saw the visit as beneficial; it could provide a number of lessons for the local orchestra. The Dunedin orchestra was around sixty players strong, as it was said to be double the size of the Musical Union orchestra then averaging about thirty players. Yet despite its size, its ability to provide subdued support in accompaniments was judged to be superior. However, the violins, although more numerous, were noted as weak in volume, which allowed the brass to predominate. The quality of the wind players was seen as strong, with an exceptional bassoon player being singled out.⁵⁴

Band of the Royal Marines

In 1901, there was a visit to Christchurch by the Band of the Royal Marines from the Royal Yacht “Ophir.” This band gave a concert in the Canterbury Hall on Wednesday, 26 June 1901. The first part of this concert was given by strings only, and included the overture to *Mignon* (Thomas), the entr’acte from *Coppelia* (Delibes), a suite from *Mascarada* (Lacombe), and the Gavotte from *The Language of Flowers* (Cowen). The second part of the concert was given by the military band. No details have emerged about the size of the string band, but one effect of this visit was a call for local orchestral resources to combine, and for more popular and lighter works to be included in programmes.⁵⁵

Sheffield Choir, Festival of Empire, 1911

In 1911 the 200 strong choir of the Sheffield Musical Union undertook an extensive world tour. Seventeen concerts were given in New Zealand between 26 June and 10 July; three were in Christchurch on 3, 4 and 5 July, and took place in the King Edward Barracks.

This choir, conducted by Henry Coward and C.A. Harriss, was accompanied throughout New Zealand by an *ad hoc* orchestra of New Zealand players, especially assembled, and initially

⁵² See Chapter 2, p.40.

⁵³ *The Press* 4 April 1896, 4

⁵⁴ *The Star* 6 April 1896, 3

⁵⁵ *The Press* 27 June 1901, 4. The full text is included in Appendix 3.

rehearsed under the baton of the Auckland conductor, Johannes Wielaert.⁵⁶ Naturally, the orchestra took an accompanying role; *Dream of Gerontius* (Elgar) and *Elijah* (Mendelssohn) were mainstays of the choir's repertoire.⁵⁷ The playing of the orchestra generally received good comment,

We compliment the orchestra upon the efficiency attained within such a short a period with a full understanding of the difficulties encountered. Particularly sonorous and telling were the many gloriously fine passages given into the hands of the strings. But instrumentation such as Elgar's calls for the efficiency of every member of the band, and with the exception of a few accidental mishaps, the call was well responded to with gratifying result.⁵⁸

However, local high opinion of the quality of the orchestral playing was disputed by Baeyertz in *The Triad*;

It remains to say a word or two about the orchestra. It was stupidly heralded as the finest ever heard in New Zealand. That is rank nonsense. Mr. Weston, who led the Exhibition Orchestra, was probably the finest leader we have ever had in Australasia. The orchestra with the Sheffield Choir was numerically deficient in 'cellos, violas, and violins; and amongst the violinists and violas were some persons hopelessly incapable. The first bass is an artist, the first 'cello is worthy, but basses and 'cellos each carried one 'passenger.' The clarinets were very steady and dependable, and the trumpets were good; but the horns were flagrantly bad, and so were the flutes; the trombones were good, but it would have been easy to obtain a better than one of them and also a better tympani player in New Zealand. Then Dr Coward, excellent chorus master though he be, is a very poor orchestral conductor. He seldom gave his orchestra a lead at all, and often in recitative he brought in the chords at the wrong time, with effects the reverse of musicianly. For the most part Dr Coward ignores the orchestra.⁵⁹

As an accompanying orchestra of forty-three, it had a small string group of twenty-two players and possessed double wind only, along with three each of horns and trombones, and two cornets. Christchurch players provided twelve of the players, second only in number to those from Wellington.⁶⁰ (Table 14.1) The occasion provided all players a rare opportunity

⁵⁶ He was the conductor of the Auckland Orchestral Society. See Chapter 4, pp. 97-98 for more details on him, especially regarding the visit of this orchestra to the International Exhibition in 1907

⁵⁷ However, at the concert of 5 July in Christchurch, a local composer's orchestral work – *Jours Passes* by R.A. Horne – was also performed.

⁵⁸ *The Press* 4 July 1911, 7

⁵⁹ *The Triad* 19 no 5 (1911): 11-12. Comment by Baeyertz on the Exhibition Orchestra of 1906-07 is to be found in Chapter 4, p. 83.

⁶⁰ See Appendix 2 for a complete list of players in this orchestra. It is worth noting that the lead 'cellist, F. Johnstone, had originally arrived in New Zealand as a member of the 1906-07 Exhibition Orchestra, and he chose to remain in New Zealand and settled in Wellington. *Evening Post* (Wellington) 11 May 1907, 2

to work in a concentrated manner in a full-time professional orchestra.⁶¹ In that respect this orchestra might be considered the successor to the Exhibition Orchestra. On the other hand this tour reinforced the old-fashioned role of the orchestra as a mere accompanying body. In such a situation, choral conductors stymied any orchestral development. Not surprisingly the sight and sound of “the first orchestra composed entirely of New Zealanders,”⁶² renewed the call for New Zealand to have its own permanent orchestra, and for this group to become its nucleus.⁶³

Table 14.1 Christchurch players in 1911 Orchestra

Name	Instrument	Exhibition Orchestra, 1906-7	Orchestral Society, 1911	Musical Union, 1911	Future theatre orchestra
Andrew Barbour	Horn	✓		✓	
Lottie Barker	Harp	✓	✓	✓	
G.H. Bonnington	Oboe		✓	✓	✓
Thomas Dalton	Trombone	✓	✓		
Herbert Fox	Cornet	✓	✓	✓	
Albert E. Hutton	Flute		✓	✓	
Walter Lanham	Trombone				
Alfred Lawrence	Viola		✓		✓
Doris McIntyre	Violin		✓	✓	
Dan Sinclair	Clarinet		✓	✓	
E. Sullivan	Cornet				
Christabel Wells	Violin	✓	✓		✓

⁶¹ It is assumed that the players were paid, but there is no supporting evidence. However, there must have been at least some form of living allowance and travel expenses paid for the two to three week period the orchestra was required and for prior rehearsal time.

⁶² *The Weekly Press* 12 July 1911, 42

⁶³ *The Press* 6 July 1911, 8. See Chapter 5 for a discussion on the arguments mounted to establish a permanent orchestra in New Zealand immediately after the end of the Exhibition in 1907.

Plate 14.2 Programme: "Festival of Empire," 1911



Source: Macmillan Brown Library, University of Canterbury.

New South Wales State Orchestra

The arrival of the New South Wales State Orchestra with the conductor Henri Verbrugghen (1873 – 1934) in January 1920, was a significant milestone in the orchestral history of Christchurch. Previous visiting orchestras had mainly been those associated with a touring opera company, and these were generally small bodies, with up to forty players at most. There had been occasional visits by other New Zealand orchestras, but these had been amateur groups little different from the local amateur orchestral offerings. The fifty-three strong professional orchestra associated with the 1906-07 International Exhibition had given Christchurch concert-goers their first taste of the repertoire and sound that was possible with a larger professional orchestra. Now the New South Wales State Orchestra arrived with a body of seventy-three professional players⁶⁴ – the first full strength symphony orchestra to perform in Christchurch.⁶⁵ It was an orchestra of good proportions and balance in the strings, with triple wind and brass instruments. It is worth recalling that in the same year the local orchestras were also quite large with fifty-six players in the Professional Orchestra and sixty-one in the Orchestral Society. (Table 14.3) However, these orchestras were often unbalanced in the string sections, especially with a shortage of viola players, while wind and brass instruments occasionally did not stretch to even two players, and frequently were lacking completely in some departments. The size of the orchestra was cause for comment,

... they show a name-roll of 77 performers, including no less than 19 ladies (hear, hear!) as set out in the official programme. A large percentage of the members have undergone training at Home. The string body number 45, and one of the solo-pianists attached to the orchestra, finds a new usefulness among the “percussionists.” About 10 are advanced students of the State Conservatorium.⁶⁶

Comments also were made about the desire for New Zealand to have an organisation similar to the touring body. The orchestra gave four concerts in the King Edward Barracks, from 29 January to 2 February, and despite admittance prices ranging from 2s to 10s, enormous

⁶⁴ This number is taken from the list of players in the printed programme, and differs slightly from numbers quoted by critics of the day.

⁶⁵ See Appendix 2 for a list of players.

⁶⁶ *The Press* 30 January 1920, 7. The fact that a number of advanced students were included among the players should not be seen as an indication that this was a “training” orchestra. The orchestral repertoire (see Table 14.2) was a solid selection of works that displayed the quality of this group.

audiences heard the music. On the first night the audience was estimated as exceeding 2000, by the last concert it had grown to “certainly between 4000 and 5000 people.”⁶⁷

While the venue was large enough to accommodate the eager audiences, the acoustics were not ideal,

The unavoidable location might have turned out a good deal worse than was the case, for, with the exception of some loss of clearness in much of the music, and a tendency to subdue the strings and coarsen the brass, thus occasionally interfering with a just balance, there was really not much to cavil at. Sudden dynamic changes, such as alternations from wind to strings, must always suffer in a building where there is an excess of resonance: but there were many compensating advantages in the matter of the most comfortable accommodation for the very large audience.⁶⁸

The arrival of the orchestra gave occasion for local critics to comment upon orchestral music in general, and to compare this orchestra with what had been achieved in Christchurch.

Looking back to our own attempts on orchestral lines, the early days of our own city and elsewhere saw a goodly number of instrumental enthusiasts, including no little talent, who, in their own fashion, joined together and plodded on. But the golden days in our orchestral history were the days of the Exhibition, when Mr. Alfred Hill, with indomitable energy, welded an unevenly assorted body of players skilfully into an excellent orchestra. He did more: he educated a public by no means sympathetic at first, until they flocked to the concerts day by day.⁶⁹

However, Hill, who was with the State Orchestra as a viola player and the deputy conductor, had previously expressed his disbelief at the lack of progress,

The Exhibition Orchestra of thirteen years ago was the first New Zealand organisation of this sort, and he could not believe that the efforts of that orchestra had failed to bear fruit. If a State Conservatorium or Orchestra was not established soon in New Zealand all the promising artists would have left this country for Australia.⁷⁰

An editorial in *The Press* discussed how Christchurch could better provide “good orchestral music,” and, while noting the need for a national Conservatorium of Music, the writer felt that first and foremost, the New Zealand Government should instigate and support the

⁶⁷ *Lyttelton Times* 3 February 1920, 6

⁶⁸ *The Sun* 30 January 1920, 10. At the Civic welcome it had already been noted that an adequate Town Hall was not yet available as a performing venue.

⁶⁹ *The Press* 30 January 1920, 7

⁷⁰ *The Press* 30 January 1920, 7

formation of a New Zealand State Orchestra.⁷¹ The invaluable work carried out by the manager of the tour, H. Gladstone Hill was noted; the services of a person with such skills would be absolutely essential to ensure success of any New Zealand professional orchestra venture in the future.

Following concerts in Timaru, Dunedin and Invercargill, a breakdown in transport services kept the Orchestra in Christchurch where it gave two further performances on Saturday 14 February. Both the matinee and evening concert were given in conjunction with another touring artist, the young Australian violinist, Daisy Kennedy (1893 – 1981). They both took place in the Theatre Royal, a venue which was kinder to the Orchestra which had now come to include “two young Christchurch players of promise.”⁷²

Most of the music performed by the Orchestra was familiar to local audiences but four works were given for the first time in Christchurch; the most important of these being Tchaikovsky’s *Symphony no. 6, op. 74* (1893). Two works by Berlioz were also performed; until then a composer much neglected in the repertoire in Christchurch.

Overall, the quality of playing was such that new life was given to old favourites, such as overtures by Hérold and Rossini,⁷³ while the horn playing in *Oberon* was especially singled out as “superior.”⁷⁴ The critic of *The Sun* was extremely fulsome in its praise of the orchestra,

...no work comparable to it has been heard in the Dominion. Its predominant features are a matchless ensemble, perfection of unanimity in execution, and individual artistry, allied to great beauty of tone and flawless intonation. Briefly expressed, it is fine chamber music playing applied to a full orchestra.⁷⁵

The Press was no less unstinting,

⁷¹ *The Press* 3 February 1920, 6. See Appendix 3 for the full text of this editorial.

⁷² *Lyttelton Times* 16 February 1920, 6. The players were Irene Edmonds (violin), and Harold Beck (‘cello). In its editorial of 3 February *The Press* had noted that Verbrugghen was taking back to Australia four or five talented players from Christchurch, a consequence of there being nowhere in New Zealand where they might advance their study.

⁷³ *The Sun* 2 February 1920, 7

⁷⁴ *The Sun* 3 February 1920, 9

⁷⁵ *The Sun* 30 January 1920, 10

A floating tone of alluring quality is peculiar to the strings, the tones and the nuances of the flute, the 'cellos, the trombone, and tuba, wherever they attain to prominence or appear singly, are always fine... The ensemble tone is of overpowering force, the leading up to the great climaxes of great splendour, and extraordinarily effective the decline and hush to a mere whisper.⁷⁶

In particular, the violin sections impressed, with their "...masterly playing of the *Leonora* overture, particularly the brilliant precision of the fiery scale passages with which it concludes... [as well as the] ethereal charm of the subdivided violins in the first Wagner selection..."⁷⁷

There were some minor niggles. With only four scheduled concerts, Christchurch was felt to be hard done by.⁷⁸ The "miscellaneous" nature of the programmes drew fire.

The great grievance is, however, that, all in all, the Orchestra give us so little. They come to us as champions of a great cause, without risk. They should have been told that we get a fair supply of singers, pianists, and violinists, of all grades, almost like Australia, but an orchestra like theirs, we may not hear again for ages. That their concerts are arranged on the "miscellaneous" pattern, almost turn by turn. We long to hear more of the great works in their repertoire, and no room can be found.⁷⁹

The Orchestra's touring party included two vocal and three instrumental soloists.⁸⁰ The call for more orchestral music and less of the miscellaneous make-up of the programmes was an indication that among the Christchurch audience there were some who had a relatively sophisticated level of understanding and enjoyment of orchestral repertoire.

However, this was an orchestra that was tremendously popular, and the players were overwhelmed with hospitality while in Christchurch. During the interval of the last scheduled concert the Mayor of Christchurch, Dr. Thacker, thanked Verbrugghen for the great musical treat that had been given the people of Christchurch, and mementos were presented to Verbrugghen and his wife and daughter.⁸¹

⁷⁶ *The Press* 30 January 1920, 7

⁷⁷ *The Sun* 30 January 1920, 10

⁷⁸ *The Sun* 2 February 1920, 7. Invercargill was allotted three concerts.

⁷⁹ *The Press* 2 February 1920, 7

⁸⁰ The two vocalists were Madame Goossens-Viceroy, and her husband, Albert Goossens. Arias were from operas by Weber, Charpentier, Verdi, Rossini, Gounod, and Hill. The instrumental soloists were Frank Hutchens (piano); W.J. Coad (violin); and Jenny Cullen (violin).

⁸¹ *Lyttelton Times* 3 February 1920, 6

It was not until two years later that Christchurch received another visit from a touring orchestra: the return of the New South Wales State Orchestra.

At the civic reception to welcome the orchestra, Thacker apologised again for the continued lack of a respectable municipal hall for concert performances. In turn, Verbrugghen expressed his disappointment for this shortcoming, but he also noted the local Crystal Palace Orchestra as a “great enterprise” that had been formed since his last visit.⁸² The visit again provided for discussion on the establishment of a permanent orchestra, either in Christchurch, or even a state-wide one for New Zealand. The idea of a state-funded group was recognised by some as being unlikely to receive official support, “Mr. Massey’s face would be worth seeing if we asked for a special grant from the public purse for a National Orchestra.”⁸³ The Mayor continued this theme at the farewell supper given by Verbrugghen, wishing that, “...some day soon Christchurch would have a suitable concert chamber and that the city would secure the permanent services of its talented visitor and ‘pool’ the orchestra. He also hoped to see a conservatorium of music started in connection with Canterbury College, and founded by M. Verbrugghen.”⁸⁴

This time the orchestra toured with sixty-eight players. The slightly smaller group gave six concerts in the Theatre Royal, from 31 January to 6 February, and an additional one in the King Edward Barracks on 14 February, as many had still been unable to gain admission.⁸⁵ Initially, however, the support given by Christchurch music-lovers for this visit was cause for concern. The first two concerts were not well attended, and the “fickleness of the public of Christchurch in musical matters” was noted by one critic.⁸⁶ The meagre attendances even prompted a letter to *The Press* appealing for better public support.⁸⁷ Possibly programme content deterred large audiences; the second concert was a “Wagnerian night.” However, from the third concert – which was a “popular” programme – full and overflowing audiences

⁸² *The Press* 1 February 1922, 11. See Chapter 9 for discussion on the Crystal Palace Orchestra.

⁸³ *Loc cit.*

⁸⁴ *Lyttelton Times* 15 February 1922, 11

⁸⁵ *The Press* 7 February 1922, 10

⁸⁶ *The Press* 2 February 1922, 10

⁸⁷ *The Press* 1 February 1922, 8

became the norm, and by the last scheduled concert, support had increased to such an extent that the Theatre Royal was full, and hundreds were unable to gain admission.⁸⁸

Despite the orchestra being a slightly smaller group, the string playing was felt to be even superior to that heard during the 1920 tour.⁸⁹ Purity and smoothness of tone was cause for comment, along with the ability to perform *piano* passages that were “ethereal in beauty.”⁹⁰ A number of individual players were singled out for praise, including the flute (A.W. Arlom); the *cor anglais* (J.H. Brinkman), and the principal cellist (J. Messeas); but there was particular praise for the artistic use of the percussion – “Under M. Verbrugghen’s direction these usually neglected instruments are raised to the rank of solo instruments, and many of the varied tonal effects of the orchestra are in a large measure due to their expressive pulsations.”⁹¹

A notable feature of this visit was the inclusion of Harold Beck, who hailed originally from Christchurch, as an instrumental soloist. Beck had returned to Sydney with the orchestra after its previous visit, and now was soloist in the *Cello concerto no. 2 in a minor* (Saint-Saens) at the fourth concert. His playing showed him to be an accomplished artist, with a highly developed technique and musicianly taste.⁹²

This time the orchestra’s repertoire was more varied, offering twenty-four works compared to twenty in 1920. While there was only one symphony and no increase in the number of overtures, there was a substantial increase in the number of miscellaneous orchestral items. Of the twelve overtures, five had been performed during the earlier visit. The number of preludes or overtures by Wagner increased to five thanks to the “Wagnerian evening” including two preludes unfamiliar to local audiences. Wagner was extremely well represented with five selections, these taken from each of the music dramas that comprised

⁸⁸ *The Sun* 6 February 1922, 9

⁸⁹ *The Press* 1 February 1922, 11

⁹⁰ *The Sun* 1 February 1922, 7

⁹¹ *The Sun* 1 February 1922, 7

⁹² *The Press* 4 February 1922, 6. Other references to Beck are contained in Chapter 10 (Professional Orchestra); Chapter 11 (Broadcasting groups); Chapter 12 (Laurian Club); Chapter 13 (Savage Club Orchestra). More biographical details are found in Chapter 16, pp. 423-426.

the “Ring” cycle.⁹³ An important work given its first Christchurch performance was the *Enigma Variations* (Elgar).

Unfortunately politics subsequently interfered with the success of the New South Wales State Orchestra, and Verbrugghen resigned as musical director after this tour to take up the role as conductor of the Minneapolis Symphony Orchestra. There were no further orchestral visits to New Zealand by any orchestra during the remaining period of this study.

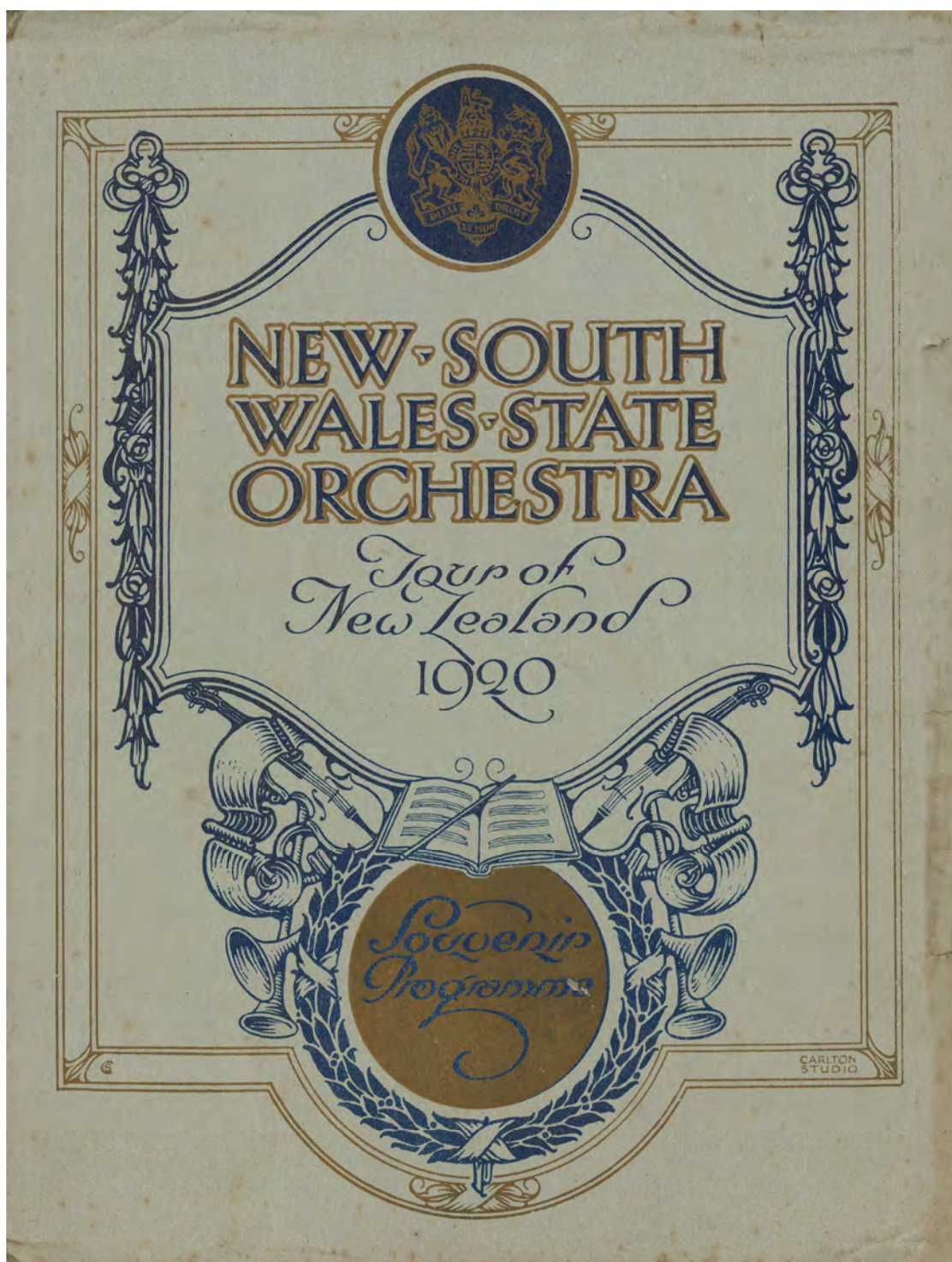
⁹³ All five of these selections were performed at the concert on 1 February 1922. The other items at this concert were *Sappho Overture* (Goldmark) and *Enigma Variations* (Elgar).

Table 14.2 Repertoire of New South Wales State Orchestra, 1920 and 1922

Genre	Composer	1920	1922
Symphonies			
Symphony no. 3	Beethoven		✓
Symphony no. 5	Beethoven	✓	
“Unfinished” Symphony	Schubert	✓	
§ Symphony no. 6	Tchaikovsky	✓	
Overtures			
Leonore No. 3	Beethoven	✓	
§ Roman Carnival	Berlioz	✓	
§ In Nature’s Realm	Dvorak		✓
§ Sappho	Goldmark		✓
Zampa	Hérold	✓	
Land of the Mountain and Flood	McCunn	✓	
Midsummer Night’s Dream	Mendelssohn	✓	
Magic Flute	Mozart		✓
Marriage of Figaro	Mozart		✓
William Tell	Rossini	✓	✓
1812	Tchaikovsky		✓
Mignon	Thomas	✓	
Flying Dutchman	Wagner		✓
§ “Prelude and Love Death” – <i>Tristan and Isolde</i>	Wagner		✓
Prelude to Act I – <i>Lohengrin</i>	Wagner	✓	✓
Prelude to Act III – <i>Lohengrin</i>	Wagner	✓	✓
Tannhäuser	Wagner	✓	✓
Oberon	Weber	✓	✓
Freischütz	Weber	✓	
Miscellaneous			
“Hungarian March” – <i>Faust</i>	Berlioz	✓	
§ “Enigma” Variations	Elgar		✓
Peer Gynt Suite	Grieg	✓	
Rhapsody no. 1	Liszt		✓
Rhapsody no. 2	Liszt		✓
§ Pavane for a dead princess	Ravel	✓	
‘Cello concerto no. 2 in A Minor	Saint-Saens		✓
Capriccio Italien	Tchaikovsky		✓
§ Suite no. 3	Tchaikovsky	✓	
Nutcracker Suite	Tchaikovsky	✓	
§ “Entrance of the Gods into Valhalla” – <i>Das Rheingold</i>	Wagner		✓
§ “Murmurs of the Forest” – <i>Siegfried</i>	Wagner		✓
§ “Ride of the Valkyries” – <i>Die Walküre</i>	Wagner		✓
§ “Siegfried’s Funeral March” – <i>Götterdämmerung</i>	Wagner		✓
§ “Siegfried’s Journey” – <i>Götterdämmerung</i>	Wagner		✓
Invitation to the Waltz	Weber		✓

§ = First Christchurch performance

Plate 14.3 Programme: New South Wales State Orchestra, 1920



Source: Alexander Turnbull Library, Wellington, New Zealand.
Eph-B-Music-1920

Plate 14.4 Programme: New South Wales State Orchestra, 1922

PRICE SIXPENCE

Second New Zealand Tour
January - February, 1922.

VERBRUGGHEN
ORCHESTRA
(NEW SOUTH WALES STATE CONSERVATORIUM)

Conductor
HENRI VERBRUGGHEN

Tour under the Direction of
J. & N. TAIT.

HENRI VERBRUGGHEN

THEATRE ROYAL - CHRISTCHURCH
FIRST CONCERT
TUESDAY, JANUARY 31st, 1922

SOUVENIR PROGRAMME

Source: Alexander Turnbull Library, Wellington, New Zealand. Eph-A-Music-1922

14.3 Conclusion

During the period of this study Christchurch was visited by a number of touring opera and ballet troupes that brought their own orchestra. Symphonic music was not the main focus for these orchestras. But for Christchurch audiences these visits did provide, initially, the only instances of orchestral playing in the city, and, subsequently, a useful addition to local efforts, even if it did emanate from the theatre pit rather than the concert stage.

The most important orchestra to visit was the New South Wales State Orchestra, in 1920 and again in 1922. These visits gave Christchurch audiences their first real experience of a full symphony orchestra in size and composition, as well as a professional standard of performance. Many items in their repertoire were already familiar, but this orchestra gave memorable performances of four symphonies, a number of overtures, a large amount of music by Wagner, and the first Christchurch performance of *Enigma Variations* (Elgar).

A chronological survey of the size of each visiting orchestra shows that the numbers of players in the touring opera orchestras increased up until the start of World War One, and then diminished. Possible reasons for smaller orchestras are a combination of straitened economic circumstances – resulting from a major war or depression – and the growing counter attractions of cinema and other forms of mechanical sound reproduction in the form of broadcasting. While a decrease in numerical strength was the case for the accompanying orchestras, the visits by the only truly symphonic orchestra, the New South Wales State, were with large numbers. The numerical strength of the Australian orchestra in the visits of 1920 and 1922 was not equalled by the Centennial Orchestra in 1939 (thirty-four players), nor the National Orchestra in 1947 (sixty-five players). It was not until the tour by the Czech Philharmonic Orchestra with 110 players in 1959 that Christchurch heard a larger orchestra group.⁹⁴

⁹⁴ The Czech Philharmonic Orchestra was followed in 1960 by the 120 member Boston Symphony Orchestra Tonks, Joy. *The New Zealand Symphony Orchestra : the first forty years*. Auckland: Reed Methuen, 1986. pp. 97-99

Table 14.3 Size of orchestral groups in Christchurch

Year	Group	Orchestra size
1864	Royal Italian and English (Loder)	10
1871	Royal Italian	7
1872	Christchurch Orchestral Society	16
1876	Simonsen	14
1876	Christchurch Orchestral Society	19
1878	Christchurch Orchestral Society	14
1880	Royal Italian and English (Zelman)	16
1881	Royal English and Italian	10
1882	Christchurch Amateur Orchestral Society	16
1882	Royal English and Comic	8
1889	English and Comic	12
1891	Christchurch Orchestral Society	29
1896	Christchurch Musical Union	33
1899	Pollard	10
1901	Musgrove	21
1903	Christchurch Musical Union	40
1906	International Exhibition Orchestra	53
1909	Christchurch Orchestral Society	54
1910	Williamson	40
1911	Festival of Empire	43
1916	Christchurch Symphony Orchestra	41
1917	Gonsalez	26
1920	Williamson	23
1920	New South Wales State Orchestra	73
1920	Christchurch Professional Orchestra	56
1920	Christchurch Orchestral Society	61
1922	New South Wales State Orchestra	68
1928	Fuller-Gonsalez	16
1929	Christchurch Orchestral Society	62
1937	Monte Carlo Russian Ballet	25
1938	Christchurch Orchestral Society	47

Chapter 15 Repertoire and programmes

The growth and change in the orchestral repertoire that was presented to Christchurch audiences can be used as a general indicator of the developing state of music in the local society during the period under study, as well as a more specific indicator of the establishment of some composers and their works within a local orchestral tradition. As noted by Pritchard, “Study of repertoire and programme structure is as important as the study of the groups themselves. The works performed not only testify to the activity of a [musical] society, but also lead to a consideration of musical taste in Christchurch...”¹

Studies by Weber,² Hevner and Mueller³ provide examples of the application of two different approaches for research into musical repertoire. One is a sociological study of trends in musical taste; while the other applies quantitative data to describe the changing public life of art forms and composers. The authors have applied their analyses to professional organisations, all well-established and of long-standing. In comparison, the data and analysis presented here is for a mixture of professional and amateur orchestras, and covers a short time-frame of only eighty years. However, the most significant difference is the state of the underlying society and culture that provided support for the musical endeavours.

The society of the European cities cited by Weber had a well-established social structure and cultural understanding, and formed a large population base to support orchestral concerts. The same holds true for the society of American cities, albeit not as long-standing as the European tradition. Both the European and American models had a mixture of strong public and private sponsorship in the form of patronage, which provided guaranteed funding or employment to allow performing musicians some degree of security.

¹ Pritchard, Brian W. “Societies in society : a case study in the historical sociology of music.” M.A., University of Canterbury, 1965. p. 26

² Weber, William. “The rise of the classical repertoire in nineteenth-century orchestral concerts.” In *The Orchestra : origins and transformations*, edited by Joan Peyser, 361-386. New York: Scribner, 1986.

³ Mueller, John H. *The American symphony orchestra : a social history of musical taste*. Westport, Conn: Greenwood Press, 1976, c1951.

Mueller, John H., and Kate Hevner. *Trends in musical taste. Indiana University humanities series ; no. 8*. Bloomington, Ind.: Indiana University, 1942.

Mueller, Kate Hevner. *Twenty-seven major American symphony orchestras : a history and analysis of their repertoires, seasons 1842-43 through 1969-70*. Bloomington: Indiana University, 1973.

Christchurch society did not have the same cultural understanding, population base, or social stratification to facilitate an easy establishment of an orchestral tradition. Such an orchestral tradition had to be built up by enthusiastic amateurs, who also had to create an audience for any orchestra that might arise. The first enthusiastic amateur of orchestral music in Christchurch was Alexander Lean. His comments made in 1882 on the role of an orchestral society have been taken as the basis for the study of repertoire in Christchurch;

An orchestral society is misnamed if it does not go in for classical music...dance music, selections, solos, even overtures are not sufficient to justify the title. The Symphony is the true *raison d'être* of any orchestral society. People may come together and play anything on any instruments, but they do not constitute an orchestral society. To begin with, the Symphonies of Haydn and Mozart, especially the former, are invaluable. Their beauties develop in practice. Get some of your young men to take up the oboe, bassoon, and French horn, and you will be a benefactor. Tackle Haydn's Symphonies, and don't waste your time over rubbish that only tickles the ear of the ignorant, and believe you me, you will be rewarded.⁴

Items selected for a concert performance were determined by a number of factors. For the orchestral items, factors included the availability of the printed music; the required instruments being within Christchurch; players competent to perform the chosen music; and adequate rehearsal time available to suit most, if not all, players involved. With local amateur groups the lack of printed music was not an insurmountable barrier, as conductors were often willing and able to provide manuscript parts if necessary. Also, the shortage of numbers of players, or even of certain instruments, was little hindrance. On occasions orchestral items were performed without the full complement of required instruments, even though this practice often was severely criticised. At times the shortfall of instruments may have been due to either illness or other reason for the unavoidable absence of a particular player. At other times there would have been a deliberate decision to perform a work with an incomplete orchestra in order to expose more repertoire to the public, and to give players experience with a wider selection of music.

Initially, orchestral music was chosen from what was available locally. The first Orchestral Society had purchased the library of the defunct Sydney Harmonic Society, which provided a

⁴ Pritchard, Brian W. *Selected source readings on the musical activity in the Canterbury settlement, 1850-1880*. Edited by Brian W. Pritchard, *Canterbury series of bibliographies, catalogues and source documents in music ; no. 1*. Christchurch: School of Music, University of Canterbury, 1984. p. 50

substantial base collection, but the ongoing purchase of music was also carried out⁵ and Lean himself had built up an extensive manuscript collection.⁶ It was also common for members of an orchestra who paid a visit to England to bring back a selection of new music, either at the specific request of the group, or as a personal donation.⁷

15.1 Entire symphonies

During the period of study about thirty-eight symphonies by twelve composers were performed by twenty orchestras giving a total of 179 performances. An entirely accurate count of the number of different symphonies has proved difficult, as the inconsistent identification of symphonies by Haydn and Mozart in programmes can rarely be matched with the accepted modern numbering systems. Table 15.1 lists the entire symphonies that were performed by composer, along with identification of the orchestra which performed them, and the years in which they were performed.

It was the symphonies of Haydn and Mozart that were first introduced to Christchurch audiences. These were rapidly followed by the early symphonies of Beethoven, and symphonies by these three composers eventually provided just over 61% (111/179) of all symphonies performed in their entirety during the period under study. There was a late move, in 1894 and 1896, to include symphonies by Mendelssohn and Schubert, and the latter's "*Unfinished*" *Symphony*, with thirty performances, became the most frequently performed symphony throughout the period of this study. The choice of symphonic works by these five composers, while following the sentiments expressed by Lean, was dictated by a number of factors. These were composers who were universally known and acknowledged as masters of their craft, consequently the availability of printed performance material would not have posed problems. In addition, the instrumentation required was usually available from local musicians. Also, the length and complexity of this music was not overly demanding upon an audience.

⁵ At a concert given on 13 January 1876 in aid of library funds, Lean noted that the Orchestral Society had a deficit of £35 from music purchases, but there was already an extensive library of twenty-three symphonies and seventy-five overtures. *Lyttelton Times* 14 January 1876, 2.

⁶ He refused to make this available for use by a newly-formed orchestral society in 1891. See Chapter 3, p. 48.

⁷ At a Musical Union concert on 27 October 1898, two new items were performed. These were orchestral arrangements by Liszt of Schubert piano duets. Both were selected in England by Bonnington, a vice-president of the Union, and presented by him. *The Press* 28 October 1898, 2.

Table 15.1 Performances of entire symphonies in Christchurch⁸

Composer	Symphony	Orchestra	Year(s)
Beethoven	No. 1	OS 1	§ 1873, 1876
		AOS	1889
		OS 2	1892
		MU	1905, 1913, 1913
		OS 3	1924, 1932
	No. 2	OS 1	§ 1874, 1878,
		OS 2	1892, 1893, 1893
		MU	1895, 1902
		MoS	1900
		OS 3	1913, 1913, 1926
	No. 3	MU	§ 1901
		<i>EO 2</i>	<i>1906, 1906</i>
		<i>NSW</i>	<i>1922</i>
		OS 3	1927, 1931
	No. 4	OS 1	§ 1875
		MU	1898, 1898
		OS 3	1928
	No. 5	MU	§ 1899
		<i>EO 2</i>	<i>1906, 1906, 1906, 1907, 1907</i>
OS 3		1911	
<i>NSW</i>		<i>1920</i>	
No. 6	<i>EO 2</i>	§ 1907, 1907, 1907	
No. 8	MU	§ 1897, 1897, 1903	
	<i>AKOS</i>	<i>1907</i>	
	<i>EO 2</i>	<i>1907, 1907</i>	
	OS 3	1915	
Brahms	No. 2	<i>EO 2</i>	§ 1907, 1907
Dvorak	No. 5	OS 3	§ 1926, 1926, 1934
Franck	Symphony in d Minor	OS 3	§ 1916, 1920, 1920, 1929, 1933
Gade	No. 4	CSO	§ 1916
Haydn	No. 2 (D Major)	OS 1	§ 1873
		AOS	1887
		OS 2	1891
		<i>EO 2</i>	<i>1907</i>
	No. 4 (B Flat Major)	OS 1	§ 1877
		AOS	1886

⁸ Symphony numbering is as given at the time of performance. Performances by non-Christchurch orchestras are indicated by italics.

Table 15.1 (continued)

Composer	Symphony	Orchestra	Year(s)
Haydn	No. 7 (D Major)	OS 1	§ 1875
	No. 11	AOS	§ 1884
	No. 17	OS 1	§ 1872
	C Major	OS 1	§ 1876
	“Clock”	OS 1	§ 1874, 1875
		MU	1894, 1896, 1898, 1901, 1904, 1909
		<i>DOS</i>	1906
	“Farewell”	OS 3	1918, 1932, 1937
		<i>EO 2</i>	§ 1906, 1907
	“Military”	OS 1	§ 1876
		OS 3	1923, 1923
	“Oxford”	OS 3	§ 1924, 1932
		CCOS	1934
	“Queen”	LO	§ 1898
	“Surprise”	OS 1	§ 1876
	MU	1906, 1906	
	OS 3	1917, 1928	
	CCOS	1930	
	No. 97	LC	1934
Hill	“Maori”	MU	§ 1900
Mendelssohn	No. 3 “Scotch”	MU	§ 1894, 1900, 1900, 1908
		<i>EO 2</i>	1906, 1906
		OS 3	1912, 1925, 1938
	No. 4 “Italian”	OS 3	§ 1908, 1909, 1912, 1919, 1919, 1924, 1931, 1935, 1936
Mozart	No. 4 (D Major)	OS 1	§ 1872, 1875, 1877
	No. 38	OS 3	§ 1914
	No. 39	MU	§ 1905, 1905
	No. 40	OS 1	§ 1874
		OS 2	1893
		MoS	1901, 1901
		<i>EO 2</i>	1906
		OS 3	1915, 1926, 1934, 1936, 1937
	No. 41 “Jupiter”	OS 1	§ 1873
		MU	1895
		<i>EO 2</i>	1906, 1907
OS 3		1909, 1925, 1931, 1938	
	CCOS	1937	

Table 15.1 (continued)

Composer	Symphony	Orchestra	Year(s)
Schubert	No. 4	OS 3	§ 1927
		OS 3	§ 1932
	No. 6	MU	§ 1899
		<i>EO 2</i>	1906
	No. 7	DOS	§ 1896
		MU	1896, 1902, 1904, 1907, 1907, 1911
		AOS	1907
		<i>EO 2</i>	1907, 1907, 1907, 1907
		OS 3	1910, 1910, 1912, 1914, 1914, 1920, 1921, 1925, 1928, 1933, 1935, 1937, 1938
		CSO	1916
<i>NSW</i>		1920	
CPO 1		1920	
CCOS	1932, 1938		
Schumann	No. 1	<i>EO 2</i>	§ 1906, 1906
		OS 3	1935
Tchaikovsky	No. 6	<i>NSW</i>	§ 1920

§ = first performance in Christchurch

Key to orchestras

Group Key	Orchestra
AOS	Amateur Orchestral Society (1879 – 1889)
AKOS	Auckland Orchestral Society
BCO	Beck Chamber Orchestra
CPO 1	First Professional Orchestra (1919 – 1921)
CPO 2	Second Professional Orchestra (1930)
CSO	Christchurch Symphony Orchestra
CCOS	Canterbury College Orchestral Society
DOS	Dunedin Orchestral Society
EO 1	Exhibition Orchestra (1900)
EO 2	Exhibition Orchestra (1906–07)
LC	Laurian Club
LO	Ladies' Orchestra
MoS	Motett Society
MU	Musical Union (1894 – 1912)
NSW	New South Wales State Orchestra (1920 and 1922)
OS 1	First Orchestral Society (1874 – 1878)
OS 2	Second Orchestral Society (1891 – 1893)
OS 3	Third Orchestral Society (1908 – 1938)

Symphonies in the repertoire

A study of the incorporation of the symphony into an orchestral tradition provides a good measure of the progress of orchestral proficiency, and also of advances in the musical education and growing sophistication of the local audience. Lean was very aware of the centrality of the symphony as the *raison d'être* of an orchestra, and he focussed on this form in the repertoire the first orchestral society in the city offered the public. He began without an established local tradition. That he foundered in his attempt to create one well illustrates the practical, aesthetic, and social difficulties facing the recognition of the orchestra and orchestral music in colonial society.

Throughout the nineteenth and twentieth centuries the symphony became regarded as the highest form of instrumental music, and an invariable feature of most serious classical music concerts. The duration of the later Mozart and Haydn symphonies was usually between twenty to thirty minutes, while individual movements could vary from four to eleven minutes in length. A work by a single composer that lasted up to thirty minutes was a big demand on both a group of amateur players and an unsophisticated audience; reasons why it was often only a movement from a symphony that was performed, as opposed to the entire symphony at one sitting. It would also have been a contributing reason for the inclusion of contrasting musical items from vocalists and instrumentalists in an orchestral concert programme.

The first two symphonies by Beethoven were of similar length to the later Mozart and Haydn symphonies. This was also the case for *Symphony no. 4*, *Symphony no. 5* and *Symphony no. 8*. However, both *Symphony no. 3* and *Symphony no. 6* were considerably longer at nearly fifty minutes each. Duration may be included among possible reasons why they were the last two of Beethoven's symphonies to be introduced in Christchurch. It is also noteworthy that *Symphony no. 6* was only performed by the more skilled and professional Exhibition Orchestra.

Beethoven symphonies

Beethoven is noted as the dominant composer throughout Mueller's study of orchestral repertoire for the period 1813 to 1941, even while the fortunes of the other five major

composers fluctuated.⁹ The popularity of each individual symphony is also charted in some detail by Mueller, and this shows the *Fifth* was most popular followed by the *Third* and then the *Seventh*.

Similarly, in orchestral music in Christchurch, Beethoven was the most performed composer, with his symphonies accounting for 27% (48/179) of all symphony performances during the eighty-year period. These forty-eight performances can be placed in three distinct time periods; 1873 to 1878; 1889 to 1899; and 1900 onwards. The first period saw Lean introduce three symphonies. There was then a hiatus in performances until 1889. In the next period the symphonies already performed were given a number of repeat performances, and it was not until after Wallace's arrival (1887) that *Symphony no. 8* was performed, while *Symphony no. 5* was introduced by Wells in 1899. Between 1900 and 1939 there were thirty-two performances of Beethoven symphonies. This included fourteen from the Exhibition and New South Wales orchestras, with the other sixteen from local amateur groups. Table 15.2 provides a summary of which symphonies by Beethoven were performed, in the order they were introduced to Christchurch audiences, and how many performances each symphony was given. Not all of Beethoven's nine symphonies had been performed in Christchurch by 1939; *Symphony no. 7* and *Symphony no. 9* were still awaiting their first performances. Possible reasons for the neglect of *Symphony no. 9* are easier to surmise than any for *Symphony no. 7*.

The first two symphonies of Beethoven required more advanced technical skills on the part of the players than the demands of either Mozart or Haydn, and double wind and brass instruments became the norm for Beethoven. Trombones were not included among the brass, but the regular inclusion of clarinets in the orchestral make-up was firmly in place. *Symphony no. 3* was notable for the expansion of horns to three rather than two, but this was not continued as a matter of course in later symphonies. Among the later symphonies there was an increase to the instrumentation: three trombones were added in *Symphony no. 5*,

⁹ The other five composers were Brahms; Mozart; Wagner; Tchaikowsky; and Bach. See Mueller, *Trends*, Chart 1, p. 20.

which also required a piccolo and contra-bassoon for the *Finale*.¹⁰ These instruments were employed again in *Symphony no. 9*, along with a triangle, cymbals and big drum. Possibly more important was this symphony's requirement of four horns instead of two, with significant solo work given the players. However, this symphony also required the presence of a good, well-trained choral group – of which Christchurch usually had at least one, if not two at any one time – and four vocal soloists. Consequently it was most likely a work to be instigated for performance by the local choral society, rather than an amateur orchestra.¹¹ At around seventy minutes in length, *Symphony no 9* was substantially longer than any of Beethoven's other symphonies.

Symphony no. 7, at around thirty-four minutes in duration, is more akin to Beethoven's earlier symphonies for the time demands made upon an audience. There are also no additional instrumentation requirements in *Symphony no. 7* that could not have been met from local players at the time. It may have been the particular technical difficulties allotted to the horns in this symphony that provide a possible reason for it not being performed. However, it is more likely to have been a matter of personal taste on the part of the various conductors in Christchurch, or some difficulty in obtaining the orchestral parts that prevented the performance of this particular symphony.¹²

¹⁰ Whether all these additional instruments were actually included in the Musical Union orchestra in 1899 for this symphony's first performance in Christchurch can not be verified, as no printed programme for this concert has been able to be sourced.

¹¹ There is similarity in this respect between Beethoven's *Symphony no. 9*, and Mendelssohn's *Symphony no. 2*. Mendelssohn's work (subtitled *Lobgesang* or "Hymn of Praise") is often referred to as a "symphony-cantata," and whilst given as a numbered symphony, is usually included amongst his accompanied choral works.

¹² The list of music that the third Orchestral Society handed over to A.E. Willyams for safekeeping in 1939 does include the parts for Beethoven's symphonies 2, 3 and 4, as well as noting nineteen green books of "Beethoven's Symphonies." Unfortunately, the list does not disclose to which symphonies these parts belonged. This list is contained within archival material of the Royal Christchurch Musical Society held in the Macmillan Brown Library.

Table 15.2 Introduction of Beethoven symphonies to Christchurch

First performance			
Year	Symphony	Conductor	Orchestra
1873	No. 1	Lean	OS 1
1874	No. 2	Lean	OS 1
1875	No. 4	Lean	OS 1
1897	No. 8	Wallace	MU
1899	No. 5	Wells	MU
1901	No. 3	Wallace	MU
1907	No. 6	Hill	EO 2

Second performance	
Symphony	Period between 1st and 2nd performance
No. 1	3 years (1876)
No. 2	4 years (1878)
No. 3	5 years (1906)
No. 4	23 years (1898)
No. 5	7 years (1906)
No. 6	Same year (1907)
No. 8	Same year (1897)

Number of performances up to 1939	
Symphony	
No. 1	9
No. 2	11
No. 3	6
No. 4	4
No. 5	8
No. 6	3
No. 8	7

For Christchurch, unlike the results obtained by Mueller, the most popular symphonies by Beethoven – as indicated by the number of concert performances – were *Symphony no. 2*, *Symphony no. 1*, and *Symphony no. 5*. This reflects the amateur status of the Christchurch orchestral groups, combined with a relatively uneducated audience.

Table 15.3 Entire symphonies in Christchurch by decade

	1870s	1880s	1890s	1900s	1910s	1920s	1930s	Total	% of total
All composers	19	4	21	56	24	26	28	179	
	11%	2%	11%	32%	14%	15%	15%		
Haydn	9	3	5	9	2	4	6	38	20%
Mozart	5	-	2	8	2	2	6	25	14%
Schubert	-	-	3	10	7	7	7	34	19%
Beethoven	5	1	10	18	7	5	2	48	27%
Mendelssohn	-	-	1	7	4	2	4	18	10%
Others									9%
Brahms	-	-	-	2	-	-	-	2	
Dvorak	-	-	-	-	-	2	1	3	
Franck	-	-	-	-	1	3	1	5	
Gade	-	-	-	-	1	-	-	1	
Schumann	-	-	-	2	-	-	1	3	
Tchaikovsky	-	-	-	-	-	1	-	1	
Hill	-	-	-	1	-	-	-	1	

Table 15.3 shows that over 90% (168/179) of the symphonies performed in Christchurch were from seven Germanic composers.¹³ This reflects the solid focus on the symphony as the main vehicle for orchestral composition, while composers from other nationalities were either slow to work in this genre, or preferred other forms of musical expression. Among the “other” composers performed, Franck, is the sole example of a French composer. The introduction and subsequent popularity of the symphony by Franck provides an interesting case for further discussion. It is not an overly long symphony, but the instrumentation required is quite different from all other symphonies that were performed. In addition to the added unusual instruments of *cor anglais*, and harp, two cornets were required as well as two trumpets. The presence of the local players, George Bonnington (*cor anglais*) and Harry

¹³ These being Haydn, Mozart, Schubert, Beethoven, Mendelssohn, Brahms and Schumann. Given that Hill received his training in Germany, the Germanic influence on symphonic compositions performed in Christchurch could be claimed for eight of the twelve composers.

Glaysher (harp), offered performance opportunities probably not available anywhere else in New Zealand at this time.¹⁴

The *cor anglais* was again required in Dvorak's *Symphony no. 5 "From the New World."* However, apart from these two exceptionally orchestrated symphonies, all other symphonies performed were generally with a normal string body plus double wind and brass combination. Trombones became a more regular requirement in the symphonies of the newer composers.

Table 15.4 Introduction of symphony composers to Christchurch

Year	Composer(s)
1872	Mozart
1873	Haydn, Beethoven
1894	Mendelssohn
1896	Schubert
1900	Hill
1906	Schumann
1907	Brahms
1916	Franck, Gade
1920	Tchaikovsky
1926	Dvorak

During the nearly eighty-year period of the 1870s to 1939, Christchurch audiences were introduced to a conservative range of symphonies from the great composers of this genre. A number of works by Haydn, Mozart and Schubert were introduced, and in many cases given more than one performance. However, not all of Beethoven's symphonies had been performed, and only one example each had been heard from the symphonies of Brahms, Tchaikovsky and Dvorak. The newest compositions to have been heard were those of Tchaikovsky and Dvorak (both composed in 1893), and Hill's "*Maori*" *Symphony* (1896-1900).

15.2 Movements from symphonies

Movements from symphonies were performed on a number of occasions within orchestral concerts in Christchurch. These were less frequent than entire symphonies, and symphonic movements gradually became supplanted by other forms of orchestral compositions, mainly

¹⁴ The first complete performance of this symphony, on 9 December 1916, was with the harpist Lottie Barker, who had also been the harpist for the 1906-07 Exhibition Orchestra. Christchurch was well-served by the residence of competent harp players.

substantial overtures and excerpts from ballet or opera. Occasionally only a single movement was performed, but more often two if not three movements were given from a four movement symphony.

The programmes of the first Orchestral Society under Lean demonstrated his commitment to the symphony in its entirety. Only one programme by this Society (2 March 1876) did not include an entire symphony, but it did, however, contain three movements of a Mozart symphony,¹⁵ along with some part songs by a glee party, and some solo vocal items. It was this concert that prompted remarks such as “they have seldom given a programme so attractive to people who do not profess to be conversant with classical music. Their music has never been more classical, but it has sometimes been less pleasing to ordinary hearers.”¹⁶ And, “Hitherto the programmes have been somewhat too conservative; the items included were always good, but the list of composers was perhaps rather too exclusive.”¹⁷ While the critics may have correctly reflected the public preference for shorter items rather than entire symphonies, this orchestral society performed symphonic movements at only four of their twenty concerts, and, apart from the exception noted earlier, these were in addition to at least one entire symphony. The symphony selections were taken from two works by Mozart, and one by Haydn.¹⁸ Of these only Mozart’s *Symphony in G Minor* was also performed in its entirety on other occasions by the Society.

The next orchestral group in Christchurch, the Amateur Orchestral Society, included incomplete symphonies in their programmes only twice. On both occasions the movements were from symphonies by Haydn.¹⁹ However, this was a group that generally concentrated upon lighter repertoire, excluding complete symphonies from their programmes.

¹⁵ This symphony in C major was noted as “op. 34”; however this could have been the numbering given by the publishers Breitkopf & Härtel, which, if the case, would identify this symphony as K.338.

¹⁶ *Lyttelton Times* 3 March 1876, 2-3

¹⁷ *The Press* 3 March 1876, 3

¹⁸ In addition to the C major symphony by Mozart, the other work by this composer was *Symphony no. 3 in G Minor* - this probably being the work now identified as *Symphony no. 40, K.550*. The symphony by Haydn was listed as *Symphony no. 6*, however, printed evidence that this was in the key of C major, contained a noteworthy oboe solo, and the identification of the second movement as “Roxolane” mean that this work can be accurately identified as *Symphony no. 63 “La Roxolane”* – Hoboken I:63.

¹⁹ See Chapter 2, p. 42 for identification of these works.

With Wallace assuming the role of leading orchestral conductor in Christchurch in 1891, concert programmes included complete symphonies, rather than symphony movements out of context. A review of the orchestral programmes he had conducted during his thirteen years in Christchurch shows that only on three occasions did he include incomplete symphonies in his programming. These were from symphonies by Haydn, Beethoven and Hill, and Wallace performed all three works entire in other programmes.²⁰

The Exhibition Orchestra of 1906-07, in addition to thirty-nine performances of entire symphonies, also gave performances of movements from twelve works. These included four which were never given a complete performance by the orchestra.²¹ One reason for the relatively large number of partial performances by this group, other than the huge total of concerts they gave in a short time period, was the use of afternoon matinee concerts. These were shorter concerts, usually an hour long, and without an interval. The performance of movements from symphonies provided good quality music, with increased performing opportunities from fewer rehearsals for the orchestra, along with more exposure of the music to the audience.

The Christchurch Orchestral Society (1908-1938) included symphony movements on nine occasions in their programmes over a thirty year period,²² while the short-lived Symphony Orchestra included them eleven times in their total of seventeen concerts.²³

The State Orchestra of New South Wales visited with programmes that did not include movements from symphonies out of context from the complete work. This orchestra's repertoire had moved in another direction, and in 1922 extensive portions from the music dramas of Wagner were performed.

²⁰ Haydn: *Andante* from "*Clock*" *Symphony* on 22 June 1894; Beethoven: *Andante cantabile* from *Symphony no. 1* on 1 October 1903; Hill: *Adagio* from "*Maori*" *Symphony* on 30 August 1900.

²¹ See Chapter 4, pp. 89 -90, including Table 4.2, for more details on this aspect of performance by the Exhibition Orchestra.

²² See Chapter 7, p. 166. These were from seven different composers; Beethoven, Franck, Gade, Mahler, Mendelssohn, Schubert, and Tchaikovsky.

²³ See Chapter 8, p. 188. This group performed from five different composers; Beethoven, Gade, Gotz, Mozart, and Schubert.

Table 15.5 Movements from symphonies in Christchurch by decade

	1870s	1880s	1890s	1900s	1910s	1920s	1930s	Total	% of total
All composers	4	2	1	19	17	3	9	55	
	7%	4%	2%	35%	31%	5%	16%		
Haydn	1	2	1	-	-	-	-	4	7%
Mozart	3	-	-	-	1	-	-	4	7%
Schubert	-	-	-	1	3	-	1	5	9%
Beethoven	-	-	-	7	5	1	2	15	27%
Mendelssohn	-	-	-	1	2	1	2	6	11%
Others								21	38%
Brahms	-	-	-	1	-	-	-	1	
Dvorak	-	-	-	-	-	-	-	0	
Franck	-	-	-	-	1	1	-	2	
Gade	-	-	-	-	1	-	1	2	
Schumann	-	-	-	1	-	-	-	1	
Tchaikovsky	-	-	-	3	2	-	2	7	
Hill	-	-	-	2	-	-	-	2	
Gotz	-	-	-	1	2	-	-	3	
Mahler	-	-	-	-	-	-	1	1	
Raff	-	-	-	2	-	-	-	2	

15.3 Overtures

Another major form of orchestral composition to figure prominently in the programmes throughout the period of this study was the overture. This could be of the “concert” overture variety, or, more frequently, the self-contained orchestral piece that prefaced an opera. Up to 1939 nearly five-hundred performances of ninety-nine overtures by thirty-nine different composers were given in Christchurch (Table 15.6). Much less severe and formal than a symphony, and ranging from three to fourteen minutes duration, an overture could be more easily assimilated by audiences of varying standards of musical understanding. It was eminently suitable for inclusion in a concert programme.

A striking feature of Table 15.6 is the wider range of composers represented compared in Table 15.1. We see that Mozart, Beethoven, and Mendelssohn are still among the most favoured composers. Both in the number of performances and works performed, a large portion of the local repertoire came from Wagner, Weber and Rossini. Overall, while

German composers dominate, there is a more diverse representation of other nationalities and minor composers.

Many of the overtures performed were by “popular” composers, such as Auber, Rossini, Flotow, Nicolai, and Suppé, who brought elements of the opera house to their overtures, not just with tuneful medleys of melody, but with the colourful orchestration which included an emphasis on an expanded percussion section. There were calls for side-drum, bass-drum, triangle and cymbals; instruments which Christchurch orchestras appeared to have no difficulty in providing, even if the piccolo, three trombones and four horns were lacking.

Table 15.6 Performances of overtures in Christchurch

	Composer	Performances	Number of Works
	Adam	5	3
	Auber	20	6
	Balfe	8	2
	Beethoven	50	9
	Berlioz	1	1
	Cherubini	10	6
	Donizetti	1	1
	Dvorak	1	1
	Flotow	3	1
	German	2	2
	Gluck	1	1
	Goldmark	2	1
	Héroid	16	1
	Hill	2	1
	Humperdinck	3	1
	Kéler Béla	3	1
	Lortzing	1	1
	MacCunn	2	1
	Mackenzie	3	1
	Méhul	3	2
	Mendelssohn	43	6
	Mozart	38	8
	Nicolai	18	1
	Offenbach	8	1
	Onslow	4	2
	Reinecke	3	1
	Rossini	50	7
	Schubert	18	2
	Schumann	1	1
	Smetana	1	1
	Strauss	6	1
	Sullivan	10	2
	Suppé	16	4
	Tchaikovsky	7	1
	Thomas	23	2
	Volkman	1	1
	Wagner	76	8
	Wallace	2	1
	Weber	29	6
Total	Composers	Performances	Works
	39	491	99

Table 15.7 Overtures performed ten or more times

Composer	Work	Performances	Earliest	Latest
Beethoven	Egmont	27	1873	1938
Rossini	William Tell	18	1881	1929
Nicolai	Merry Wives of Windsor	18	1888	1938
Wagner	Lohengrin – Act III	18	1906	1933
Mendelssohn	Fingal's Cave	17	1895	1936
Schubert	Rosamunde	16	1878	1935
Hérold	Zampa	16	1884	1920
Thomas	Raymond	15	1906	1937
Wagner	Tannhäuser	15	1907	1933
Weber	Oberon	13	1873	1934
Wagner	Lohengrin – Act I	13	1906	1920
Mozart	Magic Flute	12	1872	1936
Weber	Freischütz	12	1872	1937
Mendelssohn	Ruy Blas	11	1898	1933
Rossini	Barber of Seville	10	1882	1931
Total		231		

The most popular overtures performed (Table 15.7) were an eclectic mix of composers, styles of composition, and varying durations and instrumentation. Most overtures averaged nine minutes in length, but *William Tell* (Rossini), and *Tannhäuser* (Wagner), at twelve and fourteen minutes long respectively, stood out as uninterrupted works demanding audience attention for a period almost equivalent to half a symphony. These two works also have exceptional instrumentation requirements; *William Tell* needs a *cor anglais*, as well as a large ‘cello section to accommodate the extensive *divisi* and solo writing. Yet such demands do not appear to have hindered the performance of these works. Possibly they were met by adaptation. There must have been many instances in Christchurch orchestral concerts where a required instrument was substituted with another, or where a number of parts were juggled to fit with what instruments were available.²⁴ Christchurch had a strong brass band tradition, and many players appeared to be readily available for orchestral work; this is seen with the overlap in the use of cornets and trumpets, and the frequent use of a euphonium for a tuba. It is not clear what instrument was substituted for an ophicleide.²⁵

²⁴ Examples of substituted instruments or “juggled parts” would often go unnoticed by the audience and critics; but not so when it was a missing bassoon in Haydn’s “*Clock*” *Symphony*, and this important part had to be given on the ‘cello. See *The Press* 27 October 1909, 7

²⁵ This instrument was required in *Midsummer Night’s Dream* (Mendelssohn); *Martha* (Flotow); and *Masaniello* (Auber).

It was Wagner who demanded the largest orchestra for his works; invariably a piccolo amongst double wind, plus three trombones, a tuba, and three trumpets. Most of Wagner's overtures were given their first concert performances in Christchurch by the Exhibition Orchestra, but they then became very popular with local audiences – acceptable even from the amateur orchestra societies.²⁶

Table 15.8 Performances of Wagner overtures by the Exhibition Orchestra

Overture	Times
Flying Dutchman	6
Lohengrin – Act I	6
Lohengrin – Act III	6
Mastersingers	5
Rienzi	4
Tannhäuser	5
Tristan and Isolde – Act I	6
Total	38

After the thirty-eight performances in 1906 and 1907 by the Exhibition Orchestra, local orchestras picked up some of these works – no doubt juggling the orchestration - with four performances in the following year; *Tannhäuser* (Musical Union); and *Lohengrin* (twice) and *Rienzi* (Orchestral Society).

²⁶ The overtures – or preludes – by Wagner that were performed in Christchurch were eight in number, but from six of his works; *Rienzi* (1838-40); *Flying Dutchman* (1841); *Tannhäuser* (1843-44); *Lohengrin* (1846-48); *Tristan and Isolde* (1857-59); and *Mastersingers* (1862-67). For both *Lohengrin* and *Tristan and Isolde*, the preludes to both Acts I and III were performed.

Table 15.9 Overtures in Christchurch by decade

	1870s	1880s	1890s	1900s	1910s	1920s	1930s	Total	% of total
All composers	54	33	19	168	95	74	47	491	
	11%	7%	4%	34%	19%	15%	10%		
Rossini	6	8	1	12	10	12	1	50	10%
Mozart	12	4	6	3	6	4	3	38	8%
Wagner	-	-	-	48	11	10	7	76	15%
Beethoven	8	2	2	12	9	9	8	50	10%
Mendelssohn	-	1	4	19	9	7	3	43	9%
Minor									
Auber	5	5	-	7	1	2	-	20	4%
Thomas	-	-	-	7	8	2	6	23	5%
Weber	5	2	3	13	1	3	2	29	6%
Others	18	11	3	48	40	25	17	162	33%

15.4 Other works

A brief look at the exposure of shorter orchestral works to Christchurch audiences will show that there was a move away from popular, “potboiler” audience pleasing items, to more substantial works. This is another indication of the growing sophistication of the audiences, as well as the increasing technical ability of the orchestral players. The works were generally shorter and more popular in appeal to an audience, and consisted of excerpts, selections, “fantasias,” and other forms of arrangement from operas and ballets. There was also a growing number of works – not symphonies, overtures, or taken from other larger-scale compositions – but symphonic compositions in their own right.

Operas

Not surprisingly, given Lean’s regard for the symphony, excerpts and selections from operas were included only occasionally by the first Orchestral Society.²⁷ The Amateur Orchestral Society included a far wider selection of operatic selections, from an expanded range of

²⁷ See Table 2.1, p. 34 for details. The composers were Verdi, Wagner and Weber.

composers including Auber, Balfe, Donizetti, Rossini and Thomas, as well as Verdi. It was this group that introduced Christchurch audiences to the “March” from *Le Prophète* (Meyerbeer), a work that was to become a favourite of audiences.²⁸ The revitalised orchestral society under Wallace, from 1891, performed fewer extracts from operas and fantasias, but did have some from Bizet and Gounod, and possibly the first Christchurch performance of the “Intermezzo” from *Cavalleria Rusticana* (Mascagni).²⁹ After Wallace, Christchurch’s orchestral concerts included very little in the way of excerpts and selections from opera, with music from ballet assuming a more prominent role.

The most substantial presentation of opera excerpts was at the second visit of the New South Wales State Orchestra, when in addition to performing several of Wagner’s overtures, it also gave five excerpts from the Ring cycle of opera. That this music required a large orchestra, placed it out of reach of local orchestras. Thus these performances opened new vistas for Christchurch audiences.

Ballets

Composers of ballet music performed were mainly those from the French school, including Gounod, Delibes, and Massenet; two Russian composers, Rubinstein and Tchaikovsky, were later included.

Smaller-scale works

Wallace steered away from excerpts from opera, and instead introduced a large number of smaller-scale orchestral works into his programmes. The popular appeal remained high with various *Slavonic Dances* by Dvorak, *Norwegian Dances* by Grieg, and *L’Arlésienne Suite* by Bizet, offering attractively scored, melodious music in a range of moods. It was this category of small-scale orchestral composition that introduced a number of contemporary English composers to local audiences: Cowen, German, Sullivan, Coleridge-Taylor, and Elgar.

²⁸ See Table 2.2, p. 44 for details.

²⁹ See Table 3.1, p. 53 for details.

Table 15.10 Smaller-scale works by contemporary English composers

Composer	Work	Year performed	Year composed
Bantock	Old English Suite	1911	1909
Butterworth	A Shropshire Lad	1925	1912
Coates	A London Suite	1937	1932
Coates	Miniature Suite	1920	1911
Coleridge-Taylor	Hiawatha Suite	1923	1912
Coleridge-Taylor	Othello Suite	1913	1909
Coleridge-Taylor	Petit Suite de Concert	1919	1911
Cowen	Language of Flowers	1895	1880
Cowen	In Fairyland Suite	1899	1896
Cowen	Four English Dances	1900	1896
Elgar	Serenade for strings	1900	1892
Elgar	Imperial March	1906	1897
Elgar	Crown of India March	1917	1911
Elgar	Chanson de Nuit op. 15 no. 2	1910	1901
Elgar	Chanson de Matin op. 15 no. 1	1910	1901
Elgar	Mazurka op. 10 no. 1	1907	1881
Elgar	Serenade Mauresque op. 10 no. 2	1911	1881
Elgar	Carissima – intermezzo	1917	1913
Elgar	Rosemary – intermezzo	1917	1915
Elgar	Salut D'Amour	1911	1889
Elgar	Wand of Youth Suite	1918	1907
German	“Dances” from <i>Henry VIII</i>	1894	1892
German	“Dances” from <i>Nell Gwynne</i>	1906	1900
German	Gipsy Suite	1917	1892
German	Theme and Six Diversions	1927	1919
German	“Masque” from <i>As You Like It</i> ”	1901	1896
Sullivan	“Dances” from <i>Henry VIII</i>	1906	1877

More substantial symphonic works

It was Elgar who also had a significant quasi-symphonic larger-scale work performed; the *Enigma Variations*, which was performed in its entirety by the New South Wales State Orchestra in 1922. This work was also attempted – wisely only in part – by the local orchestral society in 1934. Other examples of substantial works performed were symphonic poems by Saint-Saens (*Danse Macabre*, and *Omphale's Spinning Wheel*), Liszt (*Hungarian Rhapsody no. 2*, and *Les Preludes*) and Sibelius (*Finlandia*).

String-only repertoire

Arguably, the most specialised type of orchestral music to be heard in Christchurch was the string-only repertoire. The broad-based orchestra of strings, brass, wind and percussion ruled throughout the nineteenth-century. It was only in the 1920s that the rarefied string-only ensemble emerged on the local scene and Harold Beck and the Laurian Club raised awareness of an entirely different repertoire. String works by then contemporary composers such as Elgar (*Introduction and Allegro for strings*), Holst (*St. Paul's Suite*), Hindemith (*Five pieces*) were introduced to Christchurch audiences. Their only predecessors would seem to have been Elgar's *Serenade for Strings*, introduced by Wells in 1900, and Thorley's *Sweet Seventeen*, introduced by the composer into an Orchestral Society concert in 1914.³⁰

15.5 Local composers in the repertoire

A study of local music activities must consider what opportunities might be offered to local composers. It was to be expected in a new society that there would be only a small number of competent musicians in a new settlement. There would be an even smaller number of competent and active orchestral composers. It was true that some local musicians could arrange popular airs and dance tunes for various instrumental combinations, and a growing number were able to produce their own original works, mainly in the form of light and popular waltzes and suchlike. But these compositions were predominantly for piano, such as Charles Bonnington's *Mount Cook Waltzes*, and *Southern Alps Schottische*; Maurice Cohen's *The Nightingale Waltz*; William Flood's *The Akaroa Waltz*; and Francis Russell's *Waimakariri Waltz*.³¹ An early exception to this focus on piano compositions was the inclusion of works by Luscombe Searell, the eldest son of a local flour miller, and brother of Richard Trist Searell. On 4 September 1876 an orchestra performed selections from two of his operas at a concert prior to his leaving New Zealand. And, nearly twenty years later, his cantata *Australia* was performed.

Most of the original orchestral compositions by local composers were performed from 1909 onwards by the Orchestral Society. Spencer Lorraine's *Marche de Triomphe*, a cleverly

³⁰ See Chapter 7, p. 165.

³¹ Examples found in Waylen, Jackie. *The Macmillan Brown Bibliography of Music in Canterbury, 1850-1950*. [Wellington: Victoria University, 1992]

orchestrated but comparatively simple composition, with “much to please in the melody,”³² was given in 1913.³³ The Second Festival of New Zealand music, held in early August 1918, included an *Overture in F Major* by the local viola player, J.T. Sinclair. Another local musician, Percy Nicholls, had his work, *Menin Gate Vision* performed by the Orchestral Society in November 1936.

It is, however, Robert Horne who filled the role of local “composer in residence” for the period 1909 to early 1930s. He provided a large number of orchestral works that were performed by the Orchestral Society.³⁴ Of these *Corisande* was also performed in Christchurch by the 1911 Festival of Empire Orchestra, and *Chanson d’Amour* was given a performance by the Dunedin Orchestral Society in 1910.³⁵ A number of Horne’s songs were published, and even recorded, but all of his orchestral works would have been performed from manuscript and unfortunately no materials seem to have survived.

It is also noteworthy that the three visiting conductors of the third Orchestral Society, Thorley, Gunter and Savini, had compositions of their own performed while resident in Christchurch. These would undoubtedly have been first performances for both Christchurch and New Zealand.

Thorley had two major orchestral works performed; a symphonic tone poem, *Macbeth*, and an “idyll” for strings alone, *Sweet Seventeen*, both within his first two concerts in 1914.

...“Macbeth,” a tone-poem that has already been introduced in London by Sir Henry Wood. It is an earnest, weird, powerfully painted, finely elaborated work. The themes are characteristic and thoughtfully in accord with the subject and the orchestration is extremely clever, often startlingly original, as in the combination of woodwind and pizzicato strings. Such a detailed description as it deserves to be given, is impossible within this space, it would also require a repeated hearing which, from its reception, seems assured. The orchestra played it with the evident desire to place it in the best light, which will doubtless be still more pronounced as a result of longer study.³⁶

³² *Lyttelton Times* 16 July 1913, 2

³³ *The Press* 16 July 1913, 12

³⁴ See Chapter 7, p. 165 for a list of Horne’s orchestral works.

³⁵ *The Triad* 18 no. 2 (1910): 41

³⁶ *The Press* 23 July 1914, 9

Savini introduced his own *Prelude and Dance* in 1931. It was not deemed strikingly original in thematic material or orchestration, but was a “pleasing composition of a melodious character” and appreciated by the audience.³⁷ Gunter’s composition was a *Concertstück for violin solo and orchestra* (1928).

15.6 Christchurch orchestral repertoire in a wider context

The course of the introduction of composers and specific orchestral genres to Christchurch audiences has been discussed in some detail but in isolation. A brief overview of trends in the establishment of an orchestral repertoire in other locations will place this in a wider perspective and help confirm the universality and centrality of some of these composers and their works to an orchestral canon, and highlight any elements in this process which were unique to Christchurch.

To date there have been no studies on the introduction of orchestral repertoire in New Zealand cities. The research carried out by Weber, Hevner and Mueller was with well-established professional orchestras either in a European or American context, and is possibly unsuitable for comparison. However, the Australian city of Melbourne with its similar history of colonial settlement offers some possibilities for comparison. Importantly, a significant amount of information is available to inform discussion of the introduction of orchestral repertoire in that city.³⁸

However, there are some major differences between Melbourne and Christchurch; Melbourne was a much larger city than Christchurch, had been settled earlier, and was also much wealthier. Its population base had a more diverse cultural background. These facts ensured a very active amateur music culture in the city, but also a much earlier and enduring establishment of professional performing orchestras. The combination of professional input, a vastly larger population, and an earlier settlement date for this city, mean that the orchestral development in Melbourne was considerably in advance of Christchurch.

³⁷ *Music in New Zealand* no. 4 (1931): 79

³⁸ *Official record of the Centennial International Exhibition, Melbourne, 1888-1889*. Melbourne: Sands & McDougall, 1890. Thérèse Radic: “Some historical aspects of musical associations in Melbourne 1888-1915.” Ph.D., University of Melbourne, 1978; “A man out of season : G.W.L. Marshall-Hall.” *Meanjin Quarterly* 2 (1980): 195-211; *Bernard Heinze*. Melbourne: Macmillan Australia, 1986; “The Victorian Orchestra 1889-1891 : In the wake of the Centennial Exhibition Orchestra, Melbourne, 1888” *Australasian music research* 1 (1996): 13-101. O’Byrne, Peter. “Zelman’s children : Alberto Zelman Jr and the first decade of his Melbourne Symphony Orchestra, 1906-1915.” *Australasian music research* 2-3 (1997-1998): 65-98.

1888 Centennial Exhibition

The orchestral tradition [in Melbourne] can in fact be traced back to the Centennial Exhibition of 1888, for which an orchestra had been formed under Sir Frederic Hymen Cowen ... Until then Melbourne had been devoted to vocal music, mainly professional opera under the Irish-American William Saurin Lyster in the sixties and seventies, semi-professional oratorio from the church-based philharmonic societies and amateur part singing from the even more prolific and fashionable liedertafel clubs...Symphonic music had been out of reach, but in 1888 if money could buy the means of getting together the orchestra prestige demanded for the great Exhibition, then Melbourne in the land-boom years certainly had it, and used it to great effect.³⁹

The orchestra numbered seventy-three players, and included fifteen “good instrumental musicians to strengthen the orchestra”⁴⁰ brought from England by the conductor Cowen. Out of the 244 concerts given during the Exhibition, 211 were orchestral, and included in the orchestral concerts was a total of thirty-six symphonies, which were given seventy-eight performances.

It is immediately evident that the orchestral development in Christchurch, which by 1889 had had only heard only twenty-three performances of symphonies, and these by local amateur groups, was on a much smaller scale. Yet the works being introduced in Christchurch were from the same major composers; Haydn, Mozart and Beethoven. Melbourne audiences at the Exhibition heard symphonies by Haydn (six); Mozart (four); and Beethoven (all nine). The symphonies of these three composers were all given more than one performance, and Beethoven’s symphonies, for example, were each given between two and five hearings. These three composers contributed just over 50% (19/36) of the symphonies given performances. There were also performances of symphonies by Berlioz, Mendelssohn and Raff, these being of works that had already been heard in the city. In addition sixteen other symphonies were given their first Melbourne performance.⁴¹

³⁹ Radic, Thérèse. *Bernard Heinze*. Melbourne: Macmillan Australia, 1986. p. 15

⁴⁰ *Official record of the Centennial International Exhibition, Melbourne, 1888-1889*. Melbourne: Sands & McDougall, 1890. p. 260

⁴¹ The sixteen “first time” symphonies included *Symphony no. 3* (Brahms); *Symphony no. 5 “Reformation”* (Mendelssohn); *Symphony in C*, and “*Unfinished*” *Symphony* (Schubert); *Symphonies nos 1, 2 and 4* (Schumann); plus others by Prout, Stanford and Cowen. Melbourne’s first performance of Schubert’s “*Unfinished*” was only eight years prior to the performance in Christchurch in 1896 by the Dunedin Orchestral Society. Tables in *Official Record of the Centennial Exhibition*, pp. 264-265.

A plebiscite programme selected by audiences at the Exhibition was given on three occasions, and this invariably included *Symphony no. 6* (Beethoven), and Overture *Tannhäuser* (Wagner). These two works were noted as “among the most widely popular of their class in the principal musical centres of the old world. This is an interesting coincidence, and a valuable indication of the correctness of the musical taste which is so rapidly developing in Australia.”⁴²

The importance of the work performed by the Exhibition Orchestra by the time the Exhibition was over was so generally acknowledged, that a movement was set on foot by some of the most influential citizens of Melbourne and its suburbs for the establishment of a permanent orchestra. The Government, recognising the public value of such an organisation as an educational factor, also assisted by a grant of money from the public funds, and the result was the formation of the body now known as the Victorian Orchestra.⁴³

Victorian Orchestra, 1889-1891

The Victorian Orchestra was under the conductorship of Hamilton Clarke (1840 – 1912). Lasting only two years, 1889 to 1891, this quasi-professional group performed a total of 123 entire symphonies in just over 200 concerts.⁴⁴ Of these symphonies, forty-one performances were of the first eight symphonies by Beethoven, with the next most performed composers being Haydn (fifteen), Mendelssohn (fourteen), Schubert and Raff (ten each), and Mozart (nine). Most of the works were those that had been in the repertoire of the Exhibition Orchestra, although a small number of “new” symphonies were introduced.⁴⁵

Marshall-Hall Orchestra, 1892 - 1912

Following the demise of the Victorian Orchestra in 1891, a new group was established under George William Marshall-Hall (1862 – 1915). This orchestra provided 111 concerts over twenty years, the last concert being on 16 November 1912. This, the third professional orchestra in this city, provided an annual subscription series of five to seven concerts.

It can be seen that the core symphonic works performed in Melbourne and Christchurch were from the same composers, but that the overall number of symphonies introduced and

⁴² *Official Record of Centennial Exhibition*, p. 264

⁴³ *Official Record of Centennial Exhibition*, p. 270

⁴⁴ Radic, Thérèse. “The Victorian Orchestra 1889-1891 : In the wake of the Centennial Exhibition Orchestra, Melbourne, 1888” *Australasian music research* 1 (1996): 13-101.

⁴⁵ New works introduced included *Symphony no. 2* (Bruch); *Symphony no. 2* (Gade); *Symphony in F* (Goetz); *Symphony no. 6* (Raff); and *Symphony in g minor* (Hamilton Clark).

regularly performed in Melbourne was far greater than in Christchurch. This major difference of number and frequency is a direct result of the professionalism that existed in Melbourne. Indeed, “Over its twenty years of life Marshall-Hall established a first-rate body of players able to produce excellent performances of orchestral music, much of it new to the colony. The orchestra was recognised by visiting musicians as being of a standard equal to that of all but the finest European orchestras...”⁴⁶

As in Christchurch, so in Melbourne, orchestral activity was soured by rivalries between various groups. A Victorian Professional Orchestra established by Alberto Zelman in 1910, contributed largely to the collapse of the Marshall-Hall Orchestra. But there was also orchestral turmoil between the Victorian Professional Orchestra and the amateur Melbourne Symphony Orchestra (1906-15), while “intractable difficulties” over union demands played havoc with orchestral activities at a professional level. The Melbourne Symphony Orchestra concert on 25 June 1913, was to be the last concert under its own name.⁴⁷

Smaller-scale works

Smaller-scale orchestral works were in the programmes of both the professional and amateur groups, and works of this type showed considerable overlap in the programmes of both Melbourne and Christchurch.

The 1888 Exhibition Orchestra’s concert repertoire contained many works that had also been performed in Christchurch by the end of 1889. These included overtures by Auber (*The Bronze Horse*), Beethoven (*Coriolanus*, *Fidelio*, *Egmont*, *Prometheus*), Rossini (*William Tell*, *Semiramide*, *Cenerentola*, *William Tell*, *Thievish Magpie*, *Barber of Seville*), and Weber (*Freischütz*, *Oberon*). Four overtures by Wagner were also performed by the Melbourne orchestra, but it was not until nearly twenty years later, at the 1906-07 International Exhibition in Christchurch, that any works by Wagner were introduced to Christchurch audiences.⁴⁸

⁴⁶ Radic, Thérèse. “A man out of season : G.W.L. Marshall-Hall.” *Meanjin Quarterly* 2 (1980): 195-211. p. 201

⁴⁷ O’Byrne, Peter. “Zelman’s children : Alberto Zelman Jr and the first decade of his Melbourne Symphony Orchestra, 1906-1915.” *Australasian music research* 2-3 (1997-1998): 65-98.

⁴⁸ The overtures were *Tannhäuser*, *Rienzi*, *Flying Dutchman*, and *The Mastersingers*.

Other works performed by the 1888 Exhibition Orchestra, but which did not appear in Christchurch programmes until after 1889, included those by Bizet (*L'Arlésienne*); Delibes (the ballet music from *Coppelia* and *Sylvia*); Gounod (ballet music from *Reine de Saba*); Massenet (*Scènes Pittoresques*); Meyerbeer ("March" from *Le Prophète*) Sodermann (*Swedish Wedding March*); Sullivan (Dances from *Henry VIII*); and Taubert (*Liebesliedchen*).⁴⁹ These are all works that were also common to the programmes of the Victorian Professional Orchestra, and of an orchestra conducted by Scherek for Saturday afternoon concerts in 1899 and 1900.⁵⁰

15.7 Formatting the programmes – content and format

Individual works performed by orchestras provided the repertoire that contributed to the formation of an orchestral tradition. The manner in which these works were combined, the format or make-up of the concert programme, can be used to show the progress in both orchestral ability and the degree of sophistication and receptivity of the audience.

Christchurch Orchestral Society (1872 – 1878)

The way in which this Society brought orchestral, vocal and instrumental works together to fashion a programme followed a clear-cut formula. Programmes were divided into two halves, usually of equal length, with an orchestral item opening and closing each half. All other items were fitted within the prime positioning of the orchestral pieces. There appears to have been little, if any, consideration given as to how vocal or instrumental items might fit with preceding or succeeding items, with regard to mood, style or even key. This was an obvious consequence of the lack of choice in the small Christchurch community as to who was available to perform, and what they had ready to perform. However, this lack of consideration emphasises the role that vocal and instrumental items played; that of providing variety to the orchestral works. Generally it appears that the standard of performance by instrumental soloists was often much higher than that of the local amateur singers who

⁴⁹ Full lists of overtures and miscellaneous works performed by the 1888 Exhibition Orchestra can be seen in the *Official Record*, pp. 266-7.

⁵⁰ This orchestra of forty-five players gave a "Winter Series" of sixteen concerts from June to September. They were in the Melbourne Town Hall at 3pm, and presented programmes of a popular character with compositions in a lighter vein. No symphonies were included. The leader of the orchestra was George Weston, and the limitation of rehearsals to only the morning preceding the concert suggests that many of the players were members of the Marshall-Hall orchestra.

provided the songs and ballads. The force of the leadership that Lean gave to this society suggests that he was the sole person to select and arrange the programmes.

The programme structure that Lean adhered to was not of his own making, but followed the example of concerts given in England where concert programme construction was also evolving at this time. Lean, who had left England in 1851, returned for a visit in 1861 and must have been aware of the types of orchestral concerts that were being given, particularly, we may assume, in London. While the local press during this time reported news from England in columns such as “English and Foreign,” or “English News,” it was usually as reprints from earlier editions of overseas newspapers,⁵¹ and invariably with a time lag of up to five months. Very little space in these reports, if any, was given to concert reviews.⁵² The local press would have been of little use for Lean to follow changes and trends in orchestral concert giving, but he may have received regular reports on concerts back “home” through correspondence with friends and family, or even received his own copies of London newspapers.

The two main concert-giving orchestras in London at the time of Lean’s return were the Philharmonic Society, and the Crystal Palace Orchestra. The former was the older and more “select” organisation. The Philharmonic’s concert series had begun in 1813; its seasons generally comprised only seven or eight concerts between March to June. The programmes were very long; usually two symphonies, two overtures, various vocal items, and often one or two concertos in addition. This was cause for comment by Wagner, when he was conductor of the Philharmonic for the season in 1855.

As a rule an hour’s music takes several hours’ rehearsal – how can any conductor, with a few hours in the morning at his disposal, be supposed to do justice to monster Programmes such as the Directors put before me? Two Symphonies, two Overtures, a Concerto and two or three vocal pieces at every concert!⁵³

⁵¹ Newspapers that were used to provide comment upon domestic English happenings included *European Times*, *Argus*, *Standard*, and *The Spectator*.

⁵² A rare exception was a review of a special concert in honour of the Scottish poet Burns at the Crystal Palace in early 1859. *Lyttelton Times* 18 May 1859, 3. The original report was in the *Standard* 26 January 1859.

⁵³ Foster, Myles Birket. *The history of the Philharmonic Society of London 1813-1912*. London: John Lane Ltd, 1912. p. 244. The examples of concert programme construction are also taken from this history.

In consequence, concerts that started at 8.00 pm would often not finish until 11.30 pm. Vocal music at the Philharmonic concerts was invariably accompanied by the orchestra. Any chamber music within a programme had totally disappeared by 1861. The inclusion of glees, which the Orpheus Glee Union provided at one concert of the 1864 season, was an “innovation,” but also “...a mistake never repeated...Quite excellent for a Glee Club, but scarcely in place at the Philharmonic Concerts.”⁵⁴ One of the Philharmonic concerts also provided an instance whereby the entire work was not played at a single sitting, but with one movement in the first half of the concert, and the final two movements in the second half.⁵⁵ Again, this innovation was cause for comment. “This mode of dividing, suggestive of the literary trick of ‘To be continued in our next,’ is not often resorted to in music.”⁵⁶ Another innovation came in 1876, when the Philharmonic Society gave its first matinee concert. Such concerts were shorter than those given in the evening, and did not contain an interval.

The other major orchestral body in London was the permanent band at the Crystal Palace.⁵⁷ This meant that the rehearsal opportunities for a conductor were far better than those offered by any other orchestra in London at the time, and this was reflected in a longer concert season, with a far wider repertoire. The Crystal Palace Saturday concerts were given over a forty year period, from 1855 to 1901, and were conducted throughout by August Manns. The concert season began in October and ended in April. Programmes of the Saturday afternoon concerts were usually made up of two overtures, a symphony, a concerto, or some minor piece of orchestral music, and up to four songs.⁵⁸ This series is very important in terms of works selected for their programmes. The orchestra performed not only great works by Haydn, Mozart, Beethoven and Mendelssohn, but also introduced many new works, including a large number by Schubert, Schumann and Wagner. Manns did not neglect English music and new works by Mackenzie, Parry, Stanford and Cowen were also

⁵⁴ *Ibid.*, p. 279

⁵⁵ This was the French violinist Delphin Alard (1815 – 1888), in his first appearance with the Philharmonic, playing his own *Violin Concerto, op. 15*.

⁵⁶ *Ibid.*, p. 214

⁵⁷ The orchestra consisted of sixteen first violins, fourteen second violins, eleven violas, ten ‘cellos, ten double-basses, and single wind.

⁵⁸ Grove, George, Henry C. Colles. *Grove's dictionary of music and musicians*. 3rd ed. Macmillan and Co. Ltd: London, 1927. volume 1, pp. 764-765

performed.⁵⁹ What is important is the more popular nature of the non orchestral items, and the emphasis on vocal items. Manns himself felt that with the Crystal Palace music, he had been able to "...assert a decidedly beneficial influence upon the general development and healthy progress of musical art in England."⁶⁰

The three examples of London concerts (Appendix 6) confirm that the programmes Lean put together for Christchurch audiences were very strongly in line with the Crystal Palace Saturday afternoon concerts, rather than the evening concerts of the Philharmonic Society, but this was probably more a pragmatic result of local circumstances, rather than conscious imitation.

Christchurch Amateur Orchestral Society (1881 – 1889)

One way in which this society differed from the earlier Orchestral Society was in its leadership. Unlike Lean with "his" orchestra, a number of different people shared the role of conductor and, presumably, the selection of music to be performed. Initially the conductors were Charles Coombs, James Knox and Benjamin Button, then in 1884 Richard Searell assumed the role of sole conductor. Apart from the increased use of the orchestra as an accompanying body, the construction of the concert programme did not change substantially from that of the earlier society. Programmes were still divided into two halves, usually of equal length, and with an orchestral item opening and closing each half. A mixture of vocal and instrumental items continued to provide a significant amount of variety and there were still the occasional part-songs. Despite these similarities of makeup, there was substantial change in the quality of the orchestral music towards more light-weight items. Significantly, symphonies almost completely disappeared⁶¹ and with them Lean's hopes of educating players and audiences. Whether this change reflects deliberate policy or merely the predilections of the various conductors cannot be determined.

⁵⁹ For a fuller discussion of examples of programme structure at the Crystal Palace by August Manns, from the 1850s onwards see: Musgrave, Michael *The musical life of the Crystal Palace*. Cambridge: Cambridge University Press, 1995.

⁶⁰ Wyndham, Henry Saxe. *August Manns and the Saturday concerts : a memoir and a retrospect*. London : New York: The Walter Scott publishing Co. Ltd, 1909. pp. 211-212. From a speech made by Manns at the Whitefriar's Club on 29 January 1904.

⁶¹ See Table 2.2, p. 44 for detail on the four symphonies that were performed.

Christchurch Orchestral Society (1891 – 1893)

Orchestral items formed the bulk of the programmes, with only a few vocal items interspersed. It is apparent that Wallace was influential and improved the quality and number of the orchestral items selected. This is particularly noticeable in the return to a regular inclusion of symphonies.⁶² However, the structure of the programmes was little changed. Wallace had studied at the Leipzig Conservatory under Ferdinand David, then for twelve years was one of the principal violins with both the Philharmonic and Crystal Palace orchestras in London.⁶³ He would have brought with him extensive experience of a wide range of intermingling of items on programmes.

Musical Union (1894 – 1906)

Over the decade the basic outline of concerts remained unchanged, but the quality of the non-orchestral items did show a change. By 1906 Part songs had all but disappeared from programmes, and had been replaced by an increase in vocal solos. These had also improved in quality, away from the preponderance of drawing room ballads to include art songs by such composers as Schubert, Gounod and Gluck. The quality of the instrumental solos showed a similar improvement and included a number of full length concertos, invariably given with orchestral accompaniment. These changes demonstrate that an improvement in the standard of musical performance within Christchurch had taken place. Vocal soloists were still amateur, but the difference between them and the instrumental soloists on the same concert platform had become less pronounced. An increasing number of instrumental soloists were now professional musicians, including Wallace, West, Lund, Black, and Kahn. While the professional performers were limited to either the piano or violin, this reflected the popularity of these instruments and a consequent demand for tuition. However, performers on other instruments, such as flute, oboe or clarinet, while not able to sustain professional employment, were now proficient enough to be able to perform more regularly in a solo role.

A change had also taken place regarding orchestral items in programmes. In the programme from 22 August 1906, on the eve of the Exhibition, of the seven orchestral items, four were

⁶² See p. 51

⁶³ Obituary. *The Press* 19 August 1908, 7. It has been claimed by Bohan that Wallace was leader of both these orchestras, but this is not confirmed by any other sources. Bohan, Edmund. "Inspired conductor led golden age of instrumental music" *The Press* 26 August 1994, 12

by English composers; and two of these were still living.⁶⁴ The English works were relatively recent compositions; Overture *In Memoriam* being the oldest (1866), with the *Canto Popolare* the most recent (1903). This change may be a reflection of the personal preference of the conductor, Bradshaw, rather than a general trend. It also may reflect the advance in communications, with a better shipping service enabling more rapid delivery of new stock to the local market.

Concert format at the Exhibition

The concerts at the Exhibition were a mixture of matinee and evening concerts. The matinee concerts were given at varying times between 3 pm and 4 pm, depending on what other entertainments were taking place on the day, and were generally about an hour in length. Matinee orchestral concerts were a major innovation in Christchurch; prior to the Exhibition concerts were invariably given in the evening. In order to demonstrate programme construction throughout the Exhibition, programmes from each month have been selected. Six matinee programmes are discussed first, followed by six evening programmes.

A sample of matinee programmes (Appendix 6) shows that overall the programmes initially contained solo instrumental items, but from March onwards were entirely orchestral. Each concert opened with an overture, and finished either with another overture or some other substantial orchestral work. Between the more substantial works came lighter items, such as ballet extracts, selections, or suites. From January, movements from different symphonies in the one programme became a feature, and by March and April, entire symphonies were being given. Programmes show consistent make-up with a maximum of five items per concert, and no interval. Conversely there was considerable change in the content of the programmes. An opening and closing orchestral item was always present. But the intervening items, solo instrumental pieces, gradually vanished, until by March each programme was entirely orchestral. The programme of 21 January hints at what was to become the regular make-up. The solo instrumental players, where used, were members of the Exhibition Orchestra, and possibly welcomed a little public exposure.

Evening concerts started at 8.00 pm or even 8.30 pm, and without rigid time constraints the programmes offered tended to be the usual miscellaneous mixture of vocal, instrumental and

⁶⁴ Sullivan (1842-1900), Elgar (1857-1934), and German (1862-1936).

orchestral items. At just over 200, the sheer number of concerts given by the Exhibition Orchestra was impressive. The use of afternoon and evening concerts which proscribed the duration of a performance, provided the opportunity for different programme formatting.

Comparison of concert formats, 1872 – 1938

Tables 15.11 to 15.15 put programme content into historical perspective. Figures for each year are from one individual programme.⁶⁵

Table 15.11 Content of local orchestra programmes, 1872 – 1888

	Orchestral Society			Amateur Orchestral Society		
	1872	1874	1878	1881	1885	1888
Orchestral						
Entire symphonies	1	1	1	-	-	-
Other works	5	5	2	5	4	5
Vocal solos	4	3	4	2	4	3
Part songs	-	3	-	4	-	1
Instrumental solos	-	-	2	3	3	1
Total items	10	12	9	14	11	10

The three representative programmes from the first Orchestral Society demonstrate that throughout the existence of this group the conductor, Lean, included at least one symphony in the content of his concert programmes. Most noticeable, however, is the way in which the proportion of the orchestral music, in comparison with the vocal/instrumental items, changed from over half (6/10 items) in the first concert of 1872, to only a third (3/9 items) at the last concert given in 1878. This could reflect the difficulty Lean had in recruiting, retaining, and rehearsing a body of players large and efficient enough to perform orchestral music, but also his extreme reluctance to jettison a symphony, which to him was the *raison d'être* of an orchestral society.

In the selected programmes of the Amateur Orchestral Society, no symphonies were performed entire.⁶⁶ The proportion of orchestral music within the programmes starts at only a third (5/14 items), but rises to a half (5/10 items) just prior to the group's demise. Both

⁶⁵ The programmes used in Tables 15.11 to 15.15 are presented in Appendix 6. The selection of the concerts for this analysis was primarily from those where a printed programme was available, as this enabled a detailed authoritative view of the order of the items, which often was not given in newspaper reviews.

⁶⁶ Entire symphonies were performed by this group at only four of their twenty-seven concerts; 1884, *Symphony no. 11* (Haydn); 1886, *Symphony no. 4* (Haydn); 1887, *Symphony no. 2* (Haydn); and 1889, *Symphony no. 1* (Beethoven). The selected concerts in the table are felt to be more representative of this group's normal concert programming.

Table 15.14 Content of Exhibition Orchestra evening programmes, 1906-07

	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.
Orchestral						
Entire symphonies	-	-	1	1	1	-
Other works	3	5	3	2	2	5
Vocal solos	2	-	3	-	2	3
Part songs	-	-	-	-	-	-
Instrumental solos	4	-	-	2	1	-
Total items	9	5	7	5	6	8

The concerts by the Exhibition Orchestra were far more frequent, presented a large number of works new to the local repertoire, and offered more opportunities for the repetition of works. However, the programme make-up did not change dramatically. A significant innovation was having two types of concert programmes in parallel; those for matinee and evening concerts. As we have seen, the shorter nature of the matinee concerts either did not allow, or perhaps require, the use of vocal or instrumental pieces to relieve the orchestral items. However, these were still deemed necessary in the evening concerts when the “general public” was abroad and more likely to make up the audience.

Table 15.15 Content of local orchestra programmes, 1909 – 1938

	1909	1913	1918	1923	1928	1931	1935	1938
Orchestral								
Entire symphonies	1	-	1	1	1	1	1	1
Other works	4	5	5	6	3	6	11	8
Vocal solos	2	4	4	3	4	-	2	-
Part songs	-	-	-	-	-	-	-	9
Instrumental solos	1	-	-	-	-	-	-	-
Total items	8	9	10	10	8	7	14	18

The last thirty years of programme content (Table 15.15) indicates the almost inevitable incorporation of an entire symphony as an integral item. At least half of the concert items comprised orchestral items, and, apart from the concert of 1938, part-songs and instrumental solos had been eliminated.⁶⁷ There had been some concert programmes that consisted of

⁶⁷ The programme content of the concerts of the Orchestral Society in 1938 are a reflection of the state of this amateur group, as well as highlighting the emergence of yet another choral society in Christchurch.

orchestral items only,⁶⁸ but these were the exception. An orchestral tradition had moved a long way from the programmes first heard in 1872, but the programme content outlined in Table 15.15 reflects the continued amateur status of the major orchestral body in Christchurch. It may be this factor which resulted in the persistence of vocal items; despite presenting only three concerts per year the orchestra was unable to prepare an entire programme of orchestral items. Such programming decisions could have been instigated by the conductor as a response to his own musical preferences, or as an indication of the quality of players available. Even so, in this time period there appears to have been a steady, if not increasing, supply of players available. However, many of the more experienced and proficient players were being siphoned off to the professional broadcasting groups that were active. On the other hand, the regular inclusion of vocal items may show the ready availability of vocalists, whose items offered a respite or contrast to an entire concert of orchestral sound, as well as being a drawcard for additional audience members.

15.8 Conclusion

This survey of the introduction of orchestral repertoire to Christchurch shows that the “father of the symphony” in Christchurch, Lean, should have been well satisfied that his advice had been followed. Concert programmes over this eighty-year period included a solid core of the classical symphony repertoire. The range of symphonies may have been conservative, but this is a reflection of the small-sized and amateur nature of the orchestral bodies that rose and faded away in Christchurch during the period under study. The influence of individual conductors was very strong; Lean and Wallace introduced most of the basic symphony repertoire, but other conductors contributed their own preferences.

The two professional orchestras that Christchurch hosted during this period – the 1906-07 Exhibition Orchestra, and the 1920 and 1922 visits of the New South Wales State Orchestra – were able to expand the repertoire of large-scale symphonic music that was performed. It is not intended to denigrate the ongoing efforts of the local amateurs, but these two professional orchestras would also have provided a much higher standard of performance.

Christchurch audiences heard a much broader range of composers and styles in the genre of orchestral overtures, and an even more substantial number of other lighter works. The lighter

⁶⁸ These were on 17 September 1924 (conducted by Gunter); 22 June 1927 (Gunter); and 20 May 1931 (Savini).

works were necessary to attract audiences, entertain them, and leaven the makeup of concert programmes which, in Christchurch, were carrying out a double function of entertainment and education.

Chapter 16 People involved in orchestral music in Christchurch

Many people participated in the progress and development of orchestral music in Christchurch during the eighty-year period under survey, whether as players, conductors, organisers, financial supporters, or regular members of an audience. Of the many involved, this chapter will focus on those arguably most significant; mainly conductors and principal players. The lists of players given in Appendix 2 serve many purposes other than being an historical record of the membership of a specific orchestral body. They also allow the charting of the progress of players in and out of different orchestral combinations; reveal those who were proficient over a range of instruments; and confirm that musical proficiency was often a family affair.

16.1 General background of the musicians

It is possible to place those involved as players or conductors in orchestral music in Christchurch into four broad categories: those born outside New Zealand and who settled in Christchurch for a brief time only; those born outside New Zealand but who settled long-term in Christchurch; New Zealand-born musicians who received some training overseas; and the New Zealand-born musicians who received tuition only from local teachers.

People born outside New Zealand

Those who received their musical training outside New Zealand and settled only briefly in Christchurch comprise a small group; for example, the conductors Scherek and Thorley; and players such as the violinists Kahn, White and Thackeray, and the ‘cellist Bell. A much larger group comprises those born overseas, but who settled long-term in Christchurch.¹ It includes Lean and most, if not all, of the players he gathered about him in the first orchestral society. Notable players from this group include Benjamin Button (violin), Tankard (oboe), and Inwood (bassoon), and the violinists, Charles and George Bonnington, and C.F. Bünz. Arrivals in the late nineteenth and early twentieth-century included; Wallace; Marsden; Worsley; Glaysher; and Gunter. Most of the early players who settled long-term in Christchurch were amateur in the sense that their main form of income was from activities other than performing or teaching. Some of the earliest long-term professionals were C.F. Bünz and Charles Bonnington, and the later arrivals, Wallace and Marsden.

¹ “Long-term” has been taken to mean more than three years continuous residence in Christchurch.

Generally, the influence of a person on music in Christchurch was directly related to the amount of time spent in the city but there were exceptions. Thorley's brief time produced outstanding results that provided a long-term beneficial effect on orchestral music.² This raises the question as to what Christchurch offered to attract overseas musicians. For some, as was the case with Worsley, it was confirmed employment, but for most of the others inducements to stay were offered by enthusiastic local musicians after a serendipitous arrival. It quickly became evident to both Scherek and Thorley that a long-term sojourn was not a viable option for musicians of their calibre; Christchurch did not have a population large enough to provide extensive and secure teaching or performing opportunities.³ The shortcomings in these two areas did not allow their artistic appetites to be stimulated or nourished, and while financial recompense may have been adequate, it was usually precarious. These were also contributing reasons for the eventual departure from Christchurch of the three musicians from the Exhibition Orchestra who initially chose to remain in the city.

People born in New Zealand

Of musicians born in New Zealand who were active in orchestral music in Christchurch, those with overseas training included Packer; A. Bünz; Christabel Wells; Lucy Cook; Gordon; Hutchens; and Beck. Not surprisingly, the larger group is of musicians whose training was from local teachers, and this group included Morris; Nina McIntyre; Hutton; Jamieson; and Riordan. While this group included professionals, it is also that to which most, if not all, of the amateur musicians belonged.

16.2 Professional musicians from all four categories

As is to be expected, a number of the people who contributed extensively to orchestral music in Christchurch were professional musicians. That is, they made their living primarily from the combination of an extensive teaching practice with other paid forms of performing

² Bradshaw also belongs to the group of people born overseas and who settled long-term. However, his influence on an orchestral tradition was negligible and his importance to Christchurch music was overwhelmingly in the area of choral and church music, plus his roles, first as lecturer, then Professor, of music at Canterbury College. Bradshaw had come to Christchurch for the sake of his health, and this was also a reason for the arrival of Wallace.

³ For details of their sojourn in Christchurch see Chapter 7, pp. 138-140, and pp. 142-144. Both men arrived seemingly without making prior contact with local musicians, let alone arrangements for engagements. However, the lack of surviving materials does not necessarily preclude that correspondence may have preceded their arrivals.

opportunities. For some, their professional musical activity also involved the sale of music and musical instruments, or sometimes piano tuning or repair.⁴ Until the advent of orchestral groups in the cinema theatres, playing in an orchestra was not a paying occupation, the only exception being the Exhibition Orchestra of 1906-07.

An increase in the number of music teachers in Christchurch can be gauged from data gained from census information. The census of 1874 revealed thirty-four music teachers in the Canterbury province. This had risen steadily to 381 in the census of 1906.⁵ Unfortunately, this was the last census that provided a breakdown by province of this occupational group. Most of the teachers were of piano, organ or singing; teachers who specialised in orchestral instruments were in the minority.⁶

Some early music teachers could offer instruction across a wide variety of instruments, no doubt an indication of the need for versatility and diversity to attract sufficient pupils for a satisfactory living. This versatility, already noted for Merton,⁷ was also shown by Edward Painter, and Zimmermann. Between them these last two offered instruction in violin, viola, clarinet, guitar, mandolin, 'cello, and cornet. Such versatility was not limited to the early music teachers and can be seen with the range of teaching services offered by W.H. Corrigan in 1934,

Pupil of Signor Carmini Morli, teacher of singing, voice production, advanced students coached in oratorio, operatic or competition studies. Piano, stringed, reed-wood, or brass instruments taught. Orchestral scoring. Professional piano accompanist in attendance.⁸

16.3 Families in Christchurch music

Even a cursory glance at the names of those active as musicians, either in orchestral personnel lists or as solo performers during this eighty-year period, reveals a number of family names occurring with great frequency. These were usually in the same generation but some families were represented in orchestral music in Christchurch – either as amateurs or professionals –over two or even three generations.

⁴ These were people such as J.F. McCardell; C. Bonnington; C. Bünz, and J. Spensley.

⁵ See Chapter 6, p. 125.

⁶ Many teachers in the first fifty years of Christchurch music also were organists associated with a variety of churches; Christchurch Cathedral (Tendall; Normington; Lilly); Barbadoes Street Catholic Church (Miss Funston); Durham Street Wesleyan Church (Trist Searell); and St. Paul's Presbyterian Church (Davis Hunt).

⁷ See Chapter 2, p. 16.

⁸ *The Press* 13 August 1934, 1. Carmini was an early singing teacher in Dunedin, active from 1884 onwards.

Bonnington family

Heading the list of families involved in orchestral music in Christchurch is the name of Bonnington. This family of musicians began a long and active role in music in 1861, when Charles arrived in Christchurch. Charles Bonnington (1831? – 1883) was a professional musician who, in addition to performing and teaching, included composition amongst his musical skills.⁹ He also ran a music, stationery and bookbinding business, as well as being a piano tuner. George Bonnington (1837 – 1901), also a violinist, was a qualified chemist and druggist. While very much an amateur player, he was noted as a “sincere and ardent lover of music” who also took a very active part in Christchurch music.¹⁰ Indeed, in the early 1870s, the house of Bonnington was the “recognised rendezvous of the Christchurch cognoscenti of that period.”¹¹ At the time of George’s death, 1901, four of his seven sons were members of the Musical Union orchestra: George (1865 – 1930), Leonard (1870 – 1930), Gerald (1873 – 1915) and Conrad (1883 – 1915).¹²

George, junior, was a wind player, usually of the oboe, but in later years also of the *cor anglais*. He was not a professional musician, but followed his father’s profession as a chemist. However, he was a foundation member of the third Christchurch Orchestral Society (1908 – 1938) and an enthusiastic and active office-holder, with a long stint as a trustee. He was a member of the orchestra formed for the 1911 “Festival of Empire,” and at times also performed with the Professional Orchestra and the Crystal Palace Orchestra. The Orchestral Society, who had made him their first life member, noted his death a severe loss and described him as one “whose services, either as a player or in an advisory capacity, were always at the disposal of the Society, and who, at various times, had given liberal financial help to its funds.”¹³

Leonard was a regular ‘cellist in several Christchurch orchestras. These included the Amateur Orchestral Society, the Musical Union; the Christchurch Orchestral Society, and the

⁹ See Chapter 15, p. 379 for the titles of some of his compositions. For a discussion of his early role prior to the first Orchestral Society see Chapter 2, pp 18-19: more biographical detail is on p. 27.

¹⁰ *The Press* 19 December 1901, 5

¹¹ Christchurch Orchestral Society [*Programme*] 27 November 1930. An appreciation by “T.W.D.” (Thomas W. Dent).

¹² Biographical details are from the Church Register Index (Christchurch City Libraries), or the G.R. MacDonald Dictionary of Canterbury Biographies (Canterbury Museum).

¹³ From the Christchurch Orchestral Society Annual Report for 1930. *The Press* 19 February 1931, 6

breakaway and short-lived Christchurch Symphony Orchestra. He was a committee member for the Musical Union and the Symphony Orchestra.

Conrad Bonnington, like his brother George, was an oboe player, and played in the Musical Union orchestra from 1906. His rather brief contribution to orchestral music in Christchurch, ended with his move to Sydney some time prior to 1912, the year in which he married. He died there in 1915, at the early age of thirty-two.

Gerald, a flautist, was in the Amateur Orchestral Society sporadically from 1891.

An example of a third-generation Bonnington involved in orchestral music in Christchurch was a Miss Bonnington, a violinist in the Orchestral Society (1931 and 1932), and in the Canterbury College Orchestral Society (1932). She was probably Beryl (1906 - ?), the daughter of George, junior. Another link to the Bonnington family was provided by the marriage of the clarinet player, Thomas Quill to Mabel (1871 - ?), the youngest daughter of George, senior.

This was a family rightly described as “one of the most musical families of Christchurch”¹⁴

Plate 16.1 Advertisement: Charles Bonnington, 1861

MR. C. BONNINGTON begs most respectfully to announce to the public of Canterbury that he is prepared to receive Pupils for Pianoforte, Violin, &c., and to Tune Pianofortes. Terms, &c., may be obtained at his residence, Manchester Place, Manchester street, Christchurch.
Sepi. 21, 1861.

Source: *Lyttelton Times* 28 September 1861, 5

¹⁴ *The Press* 28 November 1930, 20. Obituary of G.H. Bonnington.

Bünz family

Members of the Bünz family were also very influential in Christchurch music. Arriving in Christchurch a little later than Charles Bonnington, Carl Bünz (1844 – 1923) began teaching in April 1868, and went on to make an immense contribution to the local scene. “In the fifty-five years of his residence in Christchurch Mr. Bünz probably influenced more young musicians for good, both in respect of music and of personal conduct than any other teacher in the Dominion.”¹⁵ With his marriage to Emmeline Merton, daughter of C. Merton, Bünz contributed to a four-generation line of musicians who had a great local influence. It has already been noted that what was possibly the first true orchestral concert in Christchurch was given under the auspices of his father-in-law, in 1857,¹⁶ while his brother-in-law, Alfred, was music master at Christ’s College for a long period, as well as being a prominent organist and music teacher. The names of Merton and Bünz featured prominently in the list of officers of the Canterbury Society of Musicians, from its foundation in 1891.

After his arrival from Germany in 1868, Bünz immediately displayed his wide musical talents by offering tuition in violin, flute or clarinet. His first public performance in Christchurch was on the clarinet, but was rapidly followed by solos and ensemble playing on the violin. Within his first year in Christchurch he became conductor of the Canterbury Yeomanry Cavalry Brass Band. A little later his first appearance as conductor for the Christchurch Philharmonic Society brought comment on his “not quite orthodox mode of beating,” as well as his retention of his violin while conducting.¹⁷ He provided early support to the first Orchestral Society, either as leader – usually in the absence of Charles Bonnington – or as a rank-and-file player, even though he did not become a member. He continued to give loyal playing support to most of the subsequent orchestral groups, including the Amateur Orchestral Society, the Amateur Opera Company, and the Motett Society. He also provided a small orchestra for the 1900 Jubilee celebrations, and for over forty years was leader of the local theatre orchestra – first in the old Gaiety Theatre, and then the Theatre Royal.¹⁸

¹⁵ *The Press* 3 April 1923, 6. Obituary of Carl Bünz.

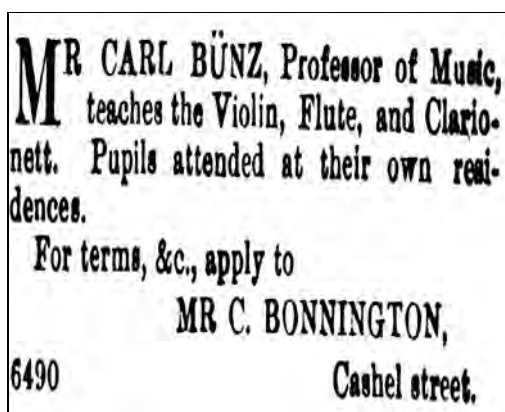
¹⁶ See Chapter 2, p. 16

¹⁷ *The Press* 30 October 1869, 2

¹⁸ *The Press* 3 April 1923, 6

In the late 1870s Bünz operated a Music Warehouse in High Street.¹⁹ He had an extensive teaching practice from his studio at his residence in Armagh Street, where, in addition to individual tuition he provided an orchestral practice class,²⁰ and gave music lessons to the pupils attending Miss Towsey's and Mrs Crosbie's schools.²¹ However, as an indication of the uncertainty, or inability of the music profession in Christchurch to provide an adequate living wage needed for a growing family, Bünz was forced to include language teaching among his means of raising an income.²² From his family of six sons and two daughters, at least three, Charles, Alfred and Charlotte became professional musicians, either as performers, teachers, or both.

Plate 16.2 Advertisement: Carl Bünz, 1868



Source: *Lyttelton Times* 28 April 1868, 3

¹⁹ *The Press* 7 February 1878, 1

²⁰ *The Press* 7 January 1899, 12

²¹ *The Press* 3 April 1923, 6

²² *The Press* 9 February 1874, 1

Plate 16.3 Carl Bünz



Source: *Cyclopedia of New Zealand* – volume 3, p. 228

Charles, his eldest son, was a violinist associated with the Pollard Opera Company,²³ but it is his second son, Alfred, who provided an even more extensive contribution than his father to Christchurch music in general, and to orchestral music in particular. It has already been noted that he became a member of the Exhibition Orchestra in 1906,²⁴ played an outstanding role with the third Orchestral Society,²⁵ and turned the Crystal Palace orchestra into one of the best-known theatre orchestras in New Zealand.²⁶ A more detailed discussion of his contribution comes later in this chapter.

Other members of the Bünz family were involved in Christchurch music, but in rather more peripheral roles than Carl, Charles and Alfred. A Miss Bünz was a violinist in the Orchestral Society (1909 and 1914), and the Crystal Palace Theatre Orchestra (1920); and L. Bünz, also was a violinist in the Orchestral Society (1938).²⁷ The last-named is likely an example of a third generation member of the Bünz family. The musical sphere of the Bünz family expanded through the marriage of Alfred's sister Charlotte to the bassoon player, Dan G. Maindonald.²⁸

Other families

Some confusion can be caused by the number of orchestral players with the name Beck. In fact two completely separate family groups were involved. The first is from the marriage of Harold Beck and Irene Morris. Morris appears to have used her married name and maiden name interchangeably when performing, although a preference for her maiden name became apparent, particularly after the couple divorced and Harold had left New Zealand for Australia in 1937. The second Beck family centres on William Arthur Beck, who was unrelated to Harold. William Beck had two daughters; Doris (1906 – ?), a violinist in the Orchestral Society from 1929, and Eileen (1905 – ?), a 'cellist in the Orchestral Society from 1931.

²³ See Chapter 14, p. 344

²⁴ See Chapter 4, p. 82

²⁵ See Chapter 7, pp. 140-142; 145-146, and p. 163.

²⁶ See Chapter 9, p. 201; p. 210; p. 214.

²⁷ Both players are unable to be identified with any certainty. However, it is likely that that Miss Bünz was Alfred's sister, Charlotte, while the violinist in 1938 was one Leighton Studley Bünz (1914 - ?).

²⁸ Charlotte (? – 1933) was known as Cissie. Her death was marked at an Orchestral Society concert on 22 November 1933, by the performance of a memorial piece by the local composer Robert Horne.

The Barsby family involved in Christchurch music consisted of three brothers; John William, always known as “Bill”, Horace, and Cecil. They arrived in New Zealand from England in 1913 with a musical background of active involvement in the Salvation Army.²⁹

Unsurprisingly, they all were brass instrument players – cornet, trumpet or trombone. Indeed, during a season of grand opera at the Crystal Palace in 1928, and at a Professional Orchestra concert on 15 April 1930, all three played in the orchestra. Bill Barsby was also a string bass player, and had a more extensive role in orchestral music, playing in the Orchestral Society, the Professional Orchestra, a number of cinema theatre orchestras, and then with the 3YA orchestral groups.³⁰ He was one of the four Christchurch players who in 1939 moved to Wellington as members of the NBS String Orchestra.³¹

Other families in Christchurch with musicians involved in local orchestral activity included Painter, Cohen, Fox, McIntyre, Werry, Ellwood, and Carter. Possibly three members of the Painter family performed in early Christchurch ensembles, with Edward James (viola/violin) being the most active. He was first noted as a member of the 1889-90 South Seas Exhibition Orchestra in Dunedin; then as a member of the Musical Union orchestra (1896, 1908 and 1909); the International Exhibition Orchestra (1906-07); and the Professional Orchestra (1920 and 1921). Two other brothers were active earlier as horn or cornet players in the Amateur Orchestral Society (1882 and 1891). One may be identified as Frederick, a well-known long-distance runner as well as the organiser of the Christchurch Bicycle Band.³² As with the Painter family, so too the Cohen family may have had three members active in Christchurch orchestras: Maurice (violin/viola); Louis (viola); and Leon (flute). An unidentified Cohen was a violinist in orchestras that performed in 1876 and 1882, and the departure from Christchurch of Maurice was noted in mid-1884. Both Louis and Leon, who also left Christchurch at some stage, were members of the Orchestral Society orchestra in 1891 and 1892. Louis was also the stand-in conductor for the items in which Wallace performed as soloist. Maurice and Leon both returned to Christchurch in 1911 as members of the Festival of Empire Orchestra.

²⁹ *Concert Pitch* November 1982, 20-21

³⁰ *Radio Record* 4 October 1929, 1-2

³¹ See Chapter 5, p. 111

³² Thomson, John Mansfield. *The Oxford history of New Zealand music*. Auckland: Oxford University Press, 1991. pp. 58-59.

Frederick and Herbert Fox were both players of either the trumpet or cornet, although it was Herbert who appeared more frequently in orchestral combinations: International Exhibition Orchestra (1906-07), Festival of Empire Orchestra (1911), Musical Society, Orchestral Society (1912 onwards), Professional Orchestra (1920), and the Laurian Club (1934). Frederick was a member of the orchestra accompanying the Royal Christchurch Musical Society (1926). Both were members of the short-lived second Professional Orchestra (1930).

Nina and Doris McIntyre were daughters of George McIntyre, a surveyor and one-time mayor of the New Brighton borough.³³ Doris (1888 - ?) was a regular member of the violin section in the Musical Union orchestra (1905 – 1911), the Christchurch Orchestral Society (1909 – 1915),³⁴ and was also a member of the Festival of Empire Orchestra (1911). She gained second place in the open class for amateur violinists at the Musical and Elocutionary Competition held in 1906 in conjunction with the International Exhibition.³⁵ She also performed as a soloist at a number of the Musical Union concerts. Her musical contribution in Christchurch appears to have ceased at the end of 1915 when, in December, she married an Auckland lawyer, Geoffrey Mulgan. Nina (1881 – 1980), a violin pupil of Hannah Packer,³⁶ also played viola on occasion. With her much longer playing period she took a more extensive and significant role in Christchurch orchestral development. In addition to membership of the Musical Union orchestra (1905 – 1915), she also performed in the Orchestral Society (1908 to 1915), the Crystal Palace Orchestra (1919 onwards), in both of the Professional Orchestras (1919-1921, and 1930), and had regular work with the 3YA Orchestra and the Laurian Club. She was the viola player in a local chamber group, the Russell String Quartet,³⁷ and played that instrument on occasions in various orchestral ensembles, including the Musical Union orchestra, the Laurian Club, and the Canterbury College Orchestral Society. She married Harry Palairt Slater in 1923, and subsequently performed either as Nina Slater, or Mrs H.P. Slater.

³³ The musical and artistic McIntyre family consisted of three sons and four daughters. One son, Raymond (1879 -1933), was a highly successful artist and art critic.

³⁴ It is highly likely that her involvement with the Orchestral Society commenced from the first concert in 1908, but this is not able to be confirmed without access to any of the concert programmes for this year.

³⁵ *The Press* 15 December 1906, 10

³⁶ *The Press* 4 November 1902, 2

³⁷ *The Press* 21 August 1913, 9

Ruth Werry (violin) was such a regular member of the Orchestral Society (from 1918 to its final concert in 1938), that she may have played in all of the Society's concerts in this twenty year period. She was also frequently a member of the orchestra used to accompany the choral concerts of the Musical Society (1922 onwards), and a founder member of the Laurian Club (1932 to 1939). She did not perform in either of the Professional Orchestras, nor in any of the 3YA orchestral groups. Her brother Keith ('cello), performed less frequently, being in the Orchestral Society (1932 and 1935) and the Laurian Club (1932 – 1936). However, he did play professionally in the 3YA Concert Orchestra (1935 – 1936).

Harry and Nellie (violin and 'cello) were two members of the musically proficient Ellwood family. Harry (1892? – 1950?) first came to notice in Christchurch music when he was placed first equal in the Competitions of 1909.³⁸ Three of the Ellwood siblings gained first place in the Trio section at the same Competitions. The Trio consisted of Harry (violin), Pauline – known as Polly (piano), and their younger brother George ('cello). Following their "discovery" by Hugo Gorlitz, this Trio carried out a successful tour of New Zealand in 1910.³⁹ They gave a farewell concert in Christchurch in July prior to study overseas.⁴⁰ However, the threat of war intervened, and by 1913 all were back in Christchurch, performing as a trio at public concerts, while Harry had also established a teaching practice.⁴¹ The Trio performed in a number of cinema theatres, including His Majesty's Theatre (1915-1916), and the Strand (1917-1918). Harry also performed solo or in the orchestras of other theatres: Queen's Theatre (1918, 1924-1925), Everybody's (1919), Crystal Palace (1923), and the Strand (1927). He played in neither of the Professional Orchestras, but was noted as a member of the Orchestral Society for a few concerts,⁴² and performed on two occasions with the Laurian Club.⁴³ He was one of the four players from Christchurch who moved to Wellington in 1939 as a member of the NBS String Orchestra. Nellie's first documented

³⁸ *Canterbury Times* 13 January 1909, 57-59

³⁹ *Hawera & Normanby Star* 5 May 1910, 5

⁴⁰ *Lyttelton Times* 6 July 1910, 9

⁴¹ While overseas he had studied with Chaumont and Eugène Ysaÿe (1858 -1931) in Brussels, and Spiering in Berlin. *The Press* 16 November 1914, 1. Also noted in: Page, Frederick, John M. Thomson, and Janet Paul. *Frederick Page : a musician's journal, 1905-1983*. Dunedin, N.Z.: Printed and published by J. McIndoe Ltd, 1986. p. 37.

⁴² Harry Ellwood performed in the Orchestral Society in 1909 and for two concerts in 1914.

⁴³ The first occasion was in 1935 as the first violin in the string quartet for *Introduction and Allegro* (Elgar). The second was in 1939 as the violinist in *Piano Quartet in G Minor* (Mozart).

musical activity was as a solo performer from the radio station 3YA in 1927.⁴⁴ She was noted as a member of the Beck String Orchestra in 1928 a confirmation that she was a ‘cello pupil of Beck. She was also in the first group that Beck assembled to broadcast from 3YA in the same year, otherwise little else is known.⁴⁵

The three Carter sisters chronologically comprise the last family group of orchestral musicians picked out for comment. Joan (violin) was a member of the Orchestral Society (1924-1931), the Professional Orchestra (1930),⁴⁶ and also of orchestras associated with the Musical Society (1924, and 1930). She was a violin pupil of Gunter, and gave a performance of his *Concertstück* with the Orchestral Society in 1928.⁴⁷ Charlotte (‘cello) a regular member of the Orchestral Society (1922-1931) also was in the Professional Orchestra (1930), and, on at least one occasion, was in an orchestra associated with the Musical Society (1930). The third sister, Eileen (viola), was in the Orchestral Society (1924-1931) and the Professional Orchestra (1930).

Two other families – Estall and Loughnan – deserve separate mention for their contribution. Richard – “Dick” – Estall was a major influence in the brass band movement in Christchurch, and a frequent performer in local orchestras on either euphonium or tuba. His daughter Nancy (1915 – 2006) was a highly proficient ‘cellist who began her studies with Harold Beck. Awarded a scholarship to the Royal Academy of Music, London, which she was unable to take up, she continued to perform professionally in Christchurch, especially in recitals with the harpist H.G. Glaysher in 1936. She was solo ‘cellist with the 4YA Concert Orchestra, and then undertook further study in Australia.⁴⁸ Henry Hamilton Loughnan (1849? – 1939) was a solicitor in Christchurch in partnership with William Izard. He was a very active ‘cellist, lauded for having been an enthusiastic member of probably every different group that was instituted in Christchurch over a fifty year period. His first wife, Laura Marshman, also a musician, received her musical education in Germany and

⁴⁴ See Chapter 11, p. 260

⁴⁵ Other than in 1983 Pauline Ellwood and Mrs N. Young (née Ellwood) established the Harry Ellwood Scholarship in Music at the University of Canterbury in memory of their brother.

⁴⁶ This was at a concert on 15 April 1930, in which the three Barsby brothers were also in the orchestra.

⁴⁷ *The Sun* 6 December 1928, 3

⁴⁸ *New Zealand Listener* 9 February 1940, 15. Other information is from an unpublished biography by her son, Paul Jensen.

Christchurch.⁴⁹ Their two sons, Robert and Henry were amateur violinists, both performing at numerous house concerts given by the Wilding family,⁵⁰ and in the Musical Union Orchestra.

16.4 The six most influential musicians in orchestral music in Christchurch

Among those who were active in instigating, promoting, and engendering enthusiasm for good quality music, six names stand out for the significance of their contribution to the development and appreciation of orchestras in Christchurch: Alexander Lean, Frank Wallace, Walter Thorley, Angus Gunter, Alfred Bünz, and Harold Beck. A discussion of the role each played is given in chronological order, as this enables a clearer appreciation of their contribution within an over-arching analysis of orchestral music in Christchurch, from the 1870s to 1939. Only two of these six, Bünz and Beck, were born in New Zealand, and all received musical training outside New Zealand.⁵¹

Alexander Lean

Lean is important as a pioneer and innovator, and dominates the period of the first Orchestral Society (1872 – 1878). He was a gifted amateur who brought enthusiasm and drive to the role he assumed:⁵² to weld local instrumentalists into a genuine orchestral body in order to give a true representation of what composers had intended for the symphonic repertoire. Through the first Orchestral Society he introduced many standard orchestral works to Christchurch audiences, including three symphonies by Beethoven, seven by Haydn, and two by Mozart.⁵³

During Lean's time orchestral activity in Christchurch was characterised by enthusiasm, an almost wholly amateur set of performers, and a small-scale orchestra incomplete in its instrumentation. The size and composition of the orchestra reflected the limited talent

⁴⁹ *The Press* 22 October 1891, 6

⁵⁰ The Wilding family were very influential in Christchurch sport and music. The father, Frederick, was a prominent sportsman and lawyer, while his wife, Julia (1854 – 1936), was a pianist of ability, and a patron of the musical arts in general. She performed at a number of Wallace's chamber music concerts, and the Wilding family home, "Fownhope," was the venue for many house concerts. For more detail on Julia Wilding see: Richardson, Shelley. "'Striving after better things': Julia Wilding and the making of a new woman and a noble gentleman." M.A., University of Canterbury, 1997.

⁵¹ Lean's musical education appears to have been informal and therefore undocumented.

⁵² See Chapter 2, p. 22 for a brief biographical background, and Chapter 3, p. 48 for his reaction to a request for support for the re-formed Orchestral Society in 1891.

⁵³ See Table 2.1, p. 34. The symphonies in this list were all first performances for Christchurch.

available. The audience, too, was rather small and relatively musically uneducated and unsophisticated. The programmes presented by Lean were the then customary “mixed” – a combination of vocal, instrumental and orchestral items. The solo items were performed by artists with a wide range in skills – from young local amateurs to professional music teachers. It was a very useful programme structure. Its diversity would attract and retain a following but also made best use of the limited talent available. Nonetheless, audiences made continual complaints about the entry price, and despite Lean’s enthusiasm and drive, he was unable to overcome the magnitude of the task he had set himself: to educate musically a new society that unfortunately was still very small. Indeed, after the last concert given by the first Orchestral Society, the local press claimed “classical music, it is now pretty certain, is not popular in Christchurch, in spite of the well-meant and very creditable efforts to make it so.”⁵⁴

After the demise of “his” orchestral society Lean continued an active role in the musical life of Christchurch, but in a less public fashion. He played viola in at least one concert of the Amateur Orchestral Society – in 1881 – and probably still performed extensively in ensembles for private chamber music occasions. He was also a music reviewer for *The Press*, but unfortunately his “excellent articles” were unsigned, making this aspect of Lean’s activities unable to be assessed.⁵⁵ Watson categorises him as possessing vast energy, along with high musical ideals, and a “devotion” to the Orchestral Society.⁵⁶ These qualities and Lean’s stature in the local musical scene were reinforced in tributes following his sudden death on 20 November 1893. “...[Lean] was a very enthusiastic musician. He early connected himself with Musical Societies in Christchurch, and may fairly be said to have been one of the most consistent advocates of high-class music we have had here.”⁵⁷ And, “there was no warmer lover or heartier supporter of high-class music in the place.”⁵⁸

⁵⁴ *Lyttelton Times* 9 August 1878, 3

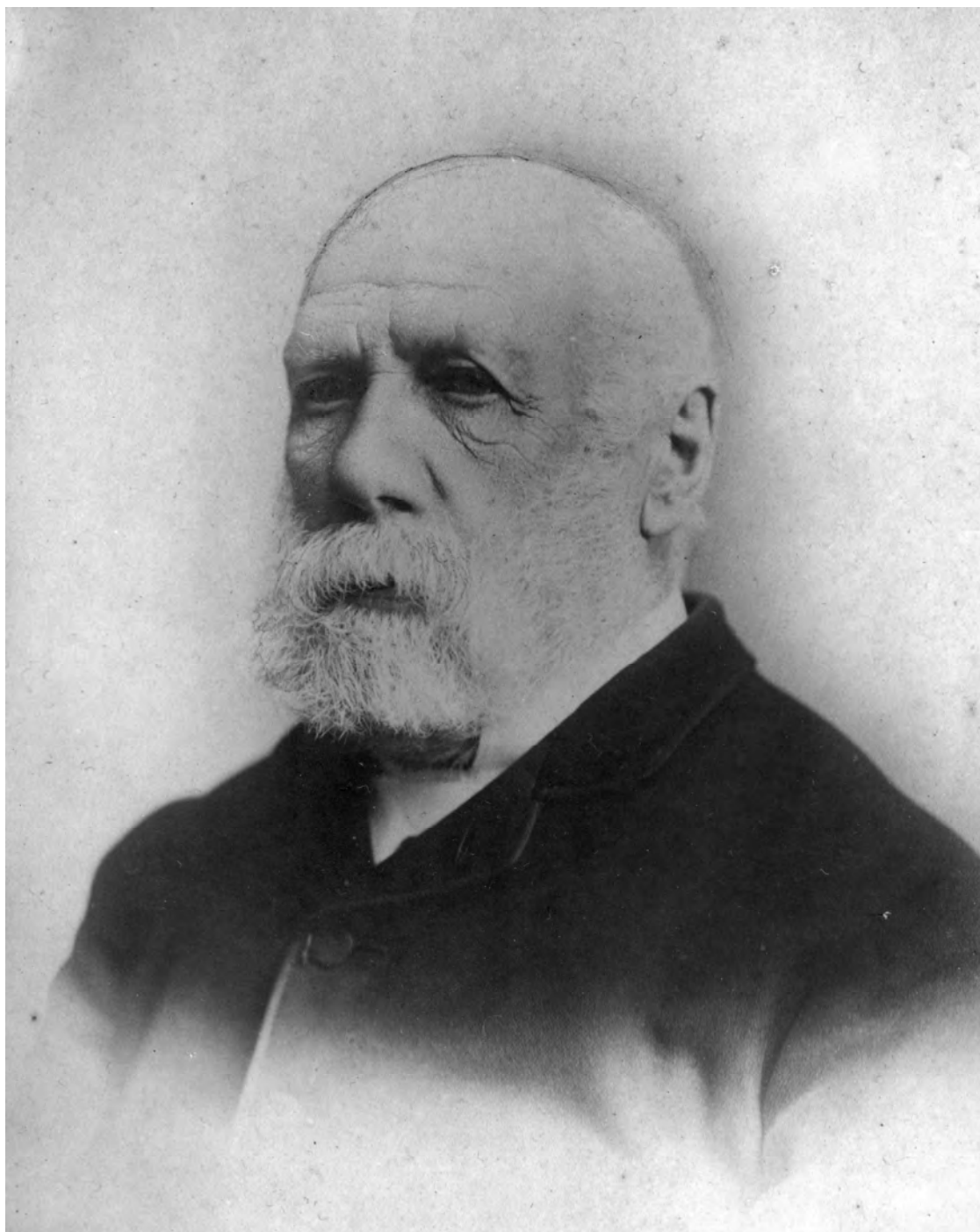
⁵⁵ *The Press* 21 November 1893, 2

⁵⁶ Watson, Helen. “Music in Christchurch.” M.A., Canterbury University College, 1948. p. 128. As a single example of this “devotion” it is recorded that Lean would handwrite any conductor’s scores that were lacking from the available instrumental parts.

⁵⁷ *The Press* 21 November 1893, 2. Obituary.

⁵⁸ *Lyttelton Times* 24 November 1893, 6. From the review of the concert given by the Amateur Orchestral Society three days after Lean’s death. The programme included the “Dead March” from *Saul* (Handel) as a mark of respect.

Plate 16.4 Alexander Lean



Source: Canterbury Museum. C.H. Manning, 10079.

Frank Mackenzie Wallace

The period dominated by Wallace – 1887 to 1904 – was characterised at first by consolidation and then by expansion of orchestral activity. This expansion included an enlarged repertoire and an increase in the frequency and quality of performances. It was further characterised by widespread acknowledgement of the professionalism and leadership that Wallace brought to the role, even though he was working with predominantly amateur performers. However, more performers were available to Wallace than to Lean, including a growing number of female instrumentalists.⁵⁹ There was also increasing sophistication within the expanded orchestral repertoire, and this enabled him to “effectively reinvigorate the orchestral society” and to become the focal point of musical life in Christchurch.⁶⁰

Wallace arrived in Christchurch early in 1887, bringing with him a letter of introduction from Robert Parker in Wellington to Lean.⁶¹ His first concert in Christchurch was a solo recital on 10 February in the YMCA Lecture Hall, and the Christchurch critics were unanimous in their high praise of his violin playing and his musicianship.

Of Mr. Wallace as a violinist, it is impossible to speak too highly. To ease and grace in bowing he adds a thorough mastery of his instrument...he is not only a thorough musician but also a violinist of the highest rank...Altogether it may be said of Mr. Wallace that his playing is well worthy of comparison with that of the great violinists who have visited us.⁶²

Wallace immediately followed this concert with an informal recital at a Liedertafel dinner the following evening.⁶³ He became the conductor of both the choral Musical Society and the Liedertafel in 1888, but it was not until May 1891 that he assumed a major role in orchestral affairs, when he became the conductor of a re-formed Christchurch Amateur Orchestral Society. A comment in retrospect by the Christchurch musician and critic, Lund, noted the immediate impact that he had, “...under Wallace’s skilful direction the Orchestral Society

⁵⁹ Despite Watson’s assertion that it was Wallace who first included women performers in the orchestra in Christchurch this is not correct. *Ibid*, 144. By 1886, the Musical Society, conducted by Arthur Towsey, had at least two women violin players in the first violins. See: *The Press* 19 May 1886, 4.

⁶⁰ Walsh, David Baillie. “A survey of orchestral activity in New Zealand.” M.A., Victoria University, 1967. p. 42

⁶¹ This letter is in the Lean Scrapbook, and is dated 6 January 1887.

⁶² *The Press* 11 February 1887, 2

⁶³ Simpson, Wyndham. *Rise brothers, rise : a history of the Christchurch Liedertafel, 1885-1985*. Christchurch: The Liedertafel, 1985. p. 11

achieved astounding progress. The very first concert presenting a Haydn Symphony was a revelation of what can be done even with budding amateurs.”⁶⁴

Wallace had come to New Zealand because of ongoing problems with his eyes, and it was this health concern that led to his final withdrawal from public performances in 1904. In his seventeen years in Christchurch he contributed extensively to all aspects of music, which in addition to his previously-mentioned conducting roles, included frequent performances as a soloist, often with the Musical Union orchestra, but also in a large number of chamber music concerts.⁶⁵ In terms of repertoire he introduced an impressive array of symphonic music to Christchurch audiences, including two Beethoven symphonies, the “*Scotch*” *Symphony* by Mendelssohn,⁶⁶ and the first symphony (“Maori”) by New Zealand’s most substantial composer at that time – Alfred Hill.

A valedictory concert was given for Wallace on 20 December 1904, by the two musical societies that he had led for many years – the Liedertafel and the Musical Union. It was a review of this concert that claimed that the string-playing of the Musical Union’s orchestra was its strength, and that this was the greatest legacy that Wallace left in Christchurch – a group of well-tutored string players.⁶⁷ His wider contribution to Christchurch music cannot be diminished, and must not be overlooked,

During his professional career, Mr. Wallace, devoting himself heart and soul, often to physical detriment, to the advancement of his art, has raised the two societies with which he has been connected to the premier positions in the colonies. His work through these societies, moreover, has been the means of educating and cultivating in the people a higher and purer taste in music.⁶⁸

When Wallace’s death in Wanganui was reported in 1908, his obituaries in the local newspapers again reflected the outstanding contribution that he had made to Christchurch music. From *The Press*, “As a conductor, he was full of strength, and he possessed the

⁶⁴ *The Press* 15 August 1927, 8

⁶⁵ These included a Matinee Musicale series with Arthur Towsey in 1887; his own series of concerts in 1893 and 1894; and another series in conjunction with the Wellington pianist and composer, Maughan Barnett, in 1902. At these concerts he performed a repertoire of classical violin sonatas by Beethoven, Brahms, Grieg and Schumann.

⁶⁶ See Table 3.3, p. 65

⁶⁷ *Lyttelton Times* 21 December 1904, 3

⁶⁸ *The Press* 21 December 1904, 7

faculty of inspiring his orchestra to a marked degree.”⁶⁹ And from the *Lyttelton Times*, “The good effect, musically, of Mr. Wallace’s presence in Christchurch could not be overestimated, and the younger generation especially owes much to his example and training.”⁷⁰

⁶⁹ *The Press* 19 August 1908, 7

⁷⁰ *Lyttelton Times* 19 August 1908, 7

Plate 16.5 **Frank Wallace**



Source: *Official Handbook and Catalogue, 1900 Jubilee.* p. 153

Alfred Bünz

The contribution by Alfred Bünz (1876 – 1950) to Christchurch music was immense. His musical activity covered an extremely wide range of areas and organisations; he was an orchestral conductor, organist, pianist, and teacher. He provided an ongoing professional contribution to the Music Teachers' Association at both local and national levels, and was the founder of a musical club devoted to performance (the Eroica Club). There were also many acknowledged instances of his own personal input – often financial – that enabled local music groups to continue. Walsh stated that for “over fifteen years (1908-14, 1916-21, 1933-39) he [had] a have a strong influence on Christchurch’s orchestral development.”⁷¹ This, however, related solely to his actual time with the Orchestral Society, and does not take into account his role with the Crystal Palace orchestra. It is his work relating to matters orchestral spread over more than thirty years with amateur orchestras and professional cinema orchestras that is central to this discussion.

His contribution was characterised by continuity and dependability, even if in later years ill-health frequently required that other musicians fulfil his conducting commitments. Bünz was very much the “local boy made good,” with sound initial teaching from local music teachers backed up by extensive overseas training.⁷² It is not clear if the quality of Bünz’ orchestral playing and conducting matched his piano teaching and performing, or if he was merely a widely-skilled musician able to turn his hand to a variety of tasks. His first concert with the Orchestral Society in 1908 was very much a success, but was also subject to some very detailed and useful comment by Charles Baeyertz,

It may be true that the conductor is born, not made. But it is quite as true that the innate gifts of the born conductor must be allowed to mature during long years of experience, before the fruit is ripe unto the harvest. It may be said of Mr. Bünz even now, that he is highly strung and temperamental, his beat is distinct, and he has his orchestra well under control, and these be virtues in a conductor. At present, however, he does not ask his orchestra to do very much. It may be that he is conscious often of their infirmities; be that as it may, his chief fault is a tendency to keep too strict time. There is a lack of freedom in his work, and there is an absence of colour and nuances in the playing of the Society. Mr. Bünz never loses the reins for a moment even in such intricate scores as the “Hebrides Overture” and the Vorspiel to the third

⁷¹ Walsh, David Baillie. “A survey of orchestral activity in New Zealand.” M.A., Victoria University, 1967. p. 44-45

⁷² Details on Bünz’s background are to be found in Chapter 7, p. 141, and on his family pp. 410-404.

act of Lohengrin, but he ventures not off the level, and often somewhat dusty, roadway. He never climbs to the top of the veriest hillock, nor even joys to gallop down the other side. To vary the metaphor, the conductor is an artist; the mere time-beater, an artizan. I hope, and would fain believe, that time will prove that Mr. Bünz is such stuff as conductors are made of.⁷³

In 1916 he returned from another year of overseas study, and was greeted with enthusiasm and reappointed conductor of the Orchestral Society. He continued to carry out good work until his duties with the cinema orchestra removed him from the amateur orchestral group in 1920. Over his years as conductor of the Orchestral Society he performed a total of eleven entire symphonies, which, with repetitions, were given a total of twenty-seven times. Most performed were the “Unfinished” Symphony (Schubert), and *Symphony in D Minor* (Franck) – a work that Bünz first introduced to Christchurch audiences in 1916.

Even at his last concert with the Orchestral Society in 1938, Bünz was still attracting favourable comments, “Mr. Bünz, the conductor, always interests one musically by the vitality of his interpretations, careful tone grading, variations of accents, and the elasticity of his rhythm.”⁷⁴ Indeed, looking back only ten years after this last concert, Watson was able to say, “The Christchurch Orchestral Society is not only musically indebted to Bünz, but also financially. In the Society’s first years, he was an honorary conductor, and in his later periods of offices, when the Society had decided to pay its conductor, he donated a great portion of his salary to the Society, in consequence of its being financially pressed.”⁷⁵

His work with the Crystal Palace Orchestra has been discussed elsewhere,⁷⁶ and through this group he introduced – albeit it in an arranged form or with reduced orchestration – many classical orchestral works to Christchurch music-lovers.

Bünz died on 19 March 1950. The brevity of his obituary gives no just acknowledgement of his long and substantial service to music in Christchurch. He is merely called “one of the leading musicians of Christchurch,” and that he “met with much success as a piano teacher.”⁷⁷

⁷³ *The Triad* 16 (1908): 6

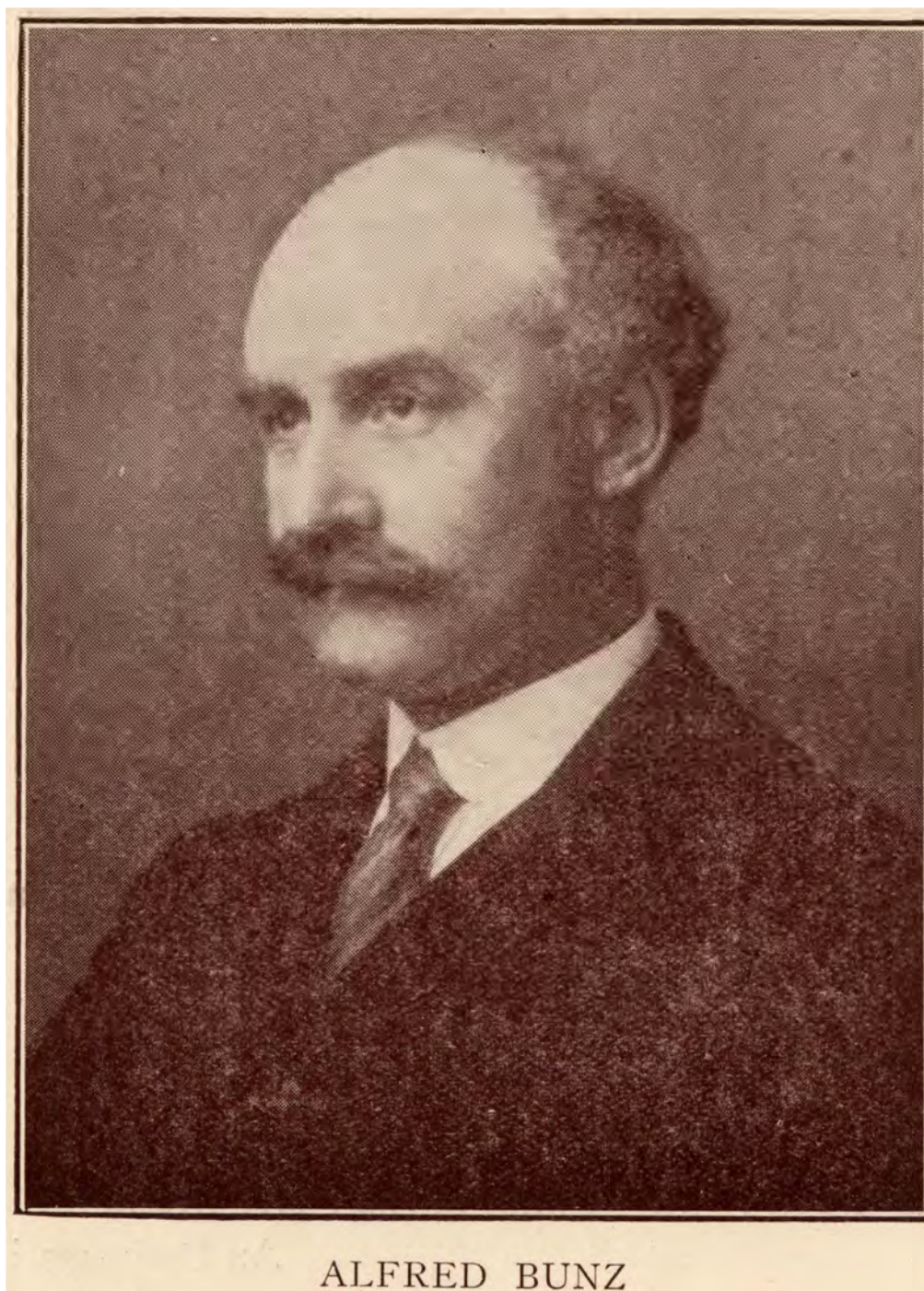
⁷⁴ *The Press* 1 December 1938, 9

⁷⁵ Watson, Helen. “Music in Christchurch.” M.A., Canterbury University College, 1948. p. 148

⁷⁶ See Chapter 9, p. 201; p. 210; p. 214.

⁷⁷ *The Press* 20 March 1950, 8

Plate 16.6 Alfred Bünz, 1930s



Source: *First Annual Children's Festival of Music*, programme for October 1929, p. 18

Walter Handel Thorley

The presence of Thorley in Christchurch from 1914 to 1915 provided a very welcome beacon of light to the music-lovers of the city in the midst of the dark and sombre atmosphere prevalent at that time of world-wide conflict. He was able to capitalise on the rising patriotic enthusiasm, using this to capture and build new audiences for orchestral music. The availability of male players was affected by the demands of war, however there was the beginning of professionalism in the local cinema theatres. Despite the prevalent conditions, or perhaps even because of them, Thorley expanded the concert calendar, and performed twenty concerts with the Orchestral Society in the short period of only two years.⁷⁸

Thorley arrived in Christchurch on 8 March 1914, intending to spend only a few days in the city. However, on 20 March it was announced that he was to settle in Christchurch, and had been appointed conductor of the Orchestral Society and of the Musical Society, and organist at the Roman Catholic Basilica of the Blessed Sacrament.⁷⁹ He also advertised his availability to provide instruction in the “art of Pianoforte and Organ playing, also conducting and the different branches of composition, as well as Coaching of Vocalists in Opera and Oratorio.”⁸⁰ His musical background was mainly as an organist and pianist, but he was also a reputable composer, and had extensive experience in conducting a number of London orchestras. His first concert with the Orchestral Society came just a few weeks after he arrived, in late April. Barely three months later in July, he carried out a daring coup when he managed to have the Orchestral Society perform with the visiting violinist Mischa Elman. The audacious idea of an amateur orchestra performing with such a great artist was labelled “preposterous”.⁸¹ However the venture succeeded with the orchestra creditably performing the accompaniment to the *Violin concerto* (Beethoven).⁸² It is very likely that this event only came about through the personality of Thorley, and possible connections made during his years in London.

⁷⁸ Twenty concerts equalled those given by Gunter, but in Gunter’s case they were spread over a total of six years, and in two separate periods.

⁷⁹ *The Press* 20 March 1914, 6

⁸⁰ *The Press* 25 March 1914, 1

⁸¹ *The Press* 21 July 1914, 8

⁸² *Lyttelton Times* 21 July 1914, 8. “The orchestra did surprisingly well...” It was also claimed to be the first performance in New Zealand of this work.

The fund-raising ventures by the orchestra were often on a Sunday evening, an innovation instituted by Thorley. These concerts followed a standardised programme format; an introduction consisting of the “Patriotic Tribute,”⁸³ followed by a mixture of popular light and patriotic works – frequently including *Finlandia* which Thorley himself introduced to the repertoire – with a leavening of local instrumental and vocal soloists.

Thorley appeared to be well aware of the limitations of a small provincial orchestral society, and he made frequent use of repetitions of works already in their repertoire. Indeed, the only new music introduced by Thorley, apart from *Finlandia*, were his own compositions plus the Overture to *Fledermaus* (Strauss).⁸⁴ He was also able to introduce a couple of movements from *Symphony no. 5* (Tchaikovsky),⁸⁵ but generally the repertoire of the Orchestral Society would have been very familiar to the players and audience alike.

He was a very capable musician and also possessed “personal magnetism.”⁸⁶ These characteristics must have been put to good use when he reorganised the orchestra at the beginning of his time in Christchurch, as it was noted “that his tactful methods have effected the reorganisation of the band with a minimum of friction and heartburnings.”⁸⁷ He brought to the players a discipline that focussed upon the necessity of thinking while playing, and that each player be aware of the strength in a body of players, rather than individuality.⁸⁸ For the Orchestral Society itself there was “feverish activity and prominence”⁸⁹ as well as the benefits of more regular public performances.⁹⁰ Thorley left Christchurch in May 1915, giving reasons similar to those expressed by Scherek.⁹¹ Many local players found him too meticulous, and setting too high a standard, but his departure was noted as “an irreparable loss...a set-back to musical Christchurch.”⁹²

⁸³ This was a medley of the national anthems of France and Russia, along with *Rule Britannia*. The audience were involved by singing the concluding “*God Save the King*.”

⁸⁴ Composed in 1899.

⁸⁵ The second movement was performed first, on 16 September 1914, and then both the first and second movements were given at the final concert for the year in December. Both movements were again performed by the orchestra in a June concert of the following year, the final conducted by Thorley.

⁸⁶ *The Triad* 22 no. 2 (1914): 245

⁸⁷ *The Press* 30 April 1914, 8

⁸⁸ *The Press* 23 July 1914, 9

⁸⁹ *The Press* 6 October 1915, 10

⁹⁰ *Lyttelton Times* 6 May 1915, 9

⁹¹ See Chapter 7, p. 140

⁹² *The Press* 17 June 1915, 14

Angus Gunter

Gunter was the leading light in Christchurch amateur orchestral development for just over six years spread across two periods; late 1923 to 1928, and then a single year, 1932.⁹³ He first assumed conductorship of the Orchestral Society at a time when a number of professional orchestral musicians found work in the local cinema theatre orchestras, employment opportunities that deprived the amateur group of most of those musicians who had taken a leading role, such as Bünz, Glaysler and Jamieson.

Gunter's work in Christchurch reflected his background of an extensive German musical education. It was characterised by further expansion of the repertoire and concert programme construction, and a noted improvement in standards of performance.

During his period of conductorship the Society had included in its programmes such works as symphonies by Haydn (four), Mozart (two), Beethoven, Nos. I and IV, Schubert (*The Tragic*, the C major No. 6, and the *Unfinished*), Mendelssohn (two), and also Dvorak's *New World*. Fine performances were also given of Liszt's *Les Preludes* and Wagner's *Siegfried Idyll*.⁹⁴

This retrospective summary does not quite give a full and accurate picture, as he also conducted *Symphony no. 2* and *Symphony no. 3* by Beethoven. Of all the conductors of this last Orchestral Society, it was Gunter who performed the largest number of entire symphonies. His repertoire of sixteen such works, nearly all from the classical and early romantic composers, surpassed the eleven in Bünz's repertoire, although Bünz did conduct twenty-seven symphony performances, compared to twenty-one from Gunter. Gunter also introduced a number of works new to Christchurch, among them the "*Oxford*" *Symphony* (Haydn), "*A Shropshire Lad*" (Butterworth), *Symphony no. 9 "New World"* (Dvorak), *Symphony no. 4* and *Symphony no. 6* (both by Schubert). Gunter's affection for Beethoven saw him introduce two complete symphonies into the last concert of 1926, and in the next year present an all-Beethoven concert to celebrate the centenary of the composer's death.

⁹³ His work with the Orchestral Society has been covered in some detail in Chapter 7, pp. 147-150.

⁹⁴ *Music in New Zealand* 10 May 1933, 6. The symphonies by Haydn were: "*Military*," "*Oxford*," "*Surprise*," and "*Farewell*."

At his debut concert in late 1923, his high qualities of musicianship and abilities as a conductor were instantly recognised, and he was favourably compared with Thorley.⁹⁵ His conducting style was particularly welcomed,

He has no mannerisms, no eccentricities, nor does he secure effects by any adventitious aids, but taking stock of him, as it were, one feels that he has subordinated the individual players until they have become merely the integral parts of a well-balanced, composite instrument. This is as it should be...⁹⁶

Comparisons with Thorley continued in later reviews, especially in regard to painstaking detailed work at rehearsals being evident in performances,⁹⁷ but also for the overall quality of the concerts.⁹⁸ It was even suggested that concerts under Gunter were the best heard in Christchurch since the visit of the New South Wales State Orchestra in 1922.⁹⁹ Like Wallace, his own ability as a violinist,¹⁰⁰ and his local teaching practice evidently produced a particularly beneficial effect on the strings, which were noted as the strongest feature of the orchestra.¹⁰¹ He was also able to attract back to the Orchestral Society older, more experienced players, such as Christabel Twyneham (née Wells), Irene Beck (née Morris), and Harold Beck, who strengthened it and gave valuable support to the many youthful performers.¹⁰² His expectation of high artistic standards extended even to the effort he put into providing “excellent programme notes.”¹⁰³

Gunter left Christchurch in late April 1929 for England. At a farewell function the Patron of the Orchestral Society, James Shelley, praised him for developing and raising artistic standards in Christchurch, which resulted in “phenomenal changes.”¹⁰⁴ These, according to *The Press*, were brought about by Gunter’s “Herculean labours”.¹⁰⁵

⁹⁵ *The Press* 22 November 1923, 12. “There are good times in store again for the Orchestral Society, such as existed during the period of Mr. Handel Thorley’s conductorship, if he receives that support and co-operation of the members, of which he proved himself so worthy last night.”

⁹⁶ *The Sun* 22 November 1923, 5

⁹⁷ *The Press* 15 May 1924, 14

⁹⁸ *The Sun* 18 September 1924, 10

⁹⁹ *The Sun* 10 December 1925, 2

¹⁰⁰ He had been an advanced pupil of Petri and Auer. See Chapter 7, p. 147.

¹⁰¹ *The Sun* 23 June 1927, 5

¹⁰² *The Sun* 15 May 1924, 4

¹⁰³ *The Sun* 8 September 1927, 13

¹⁰⁴ *The Press* 11 April 1929, 11

¹⁰⁵ *The Press* 12 April 1929, 10

Gunter was quickly reappointed conductor of the Orchestral Society when he returned in 1932. He resigned again in December but remained in Christchurch until the end of the following year. Throughout 1932 and 1933 he was an active member of the newly-formed Laurian Club, and performed on a number of occasions, either as soloist or violinist in a chamber group.¹⁰⁶

Gunter presents similarities with both Wallace and Thorley in his effect on orchestral playing, but his lasting influence was in the type and quality of the music he introduced. Unfortunately, the latter appears to have been the cause of his final resignation from the Society, when he was unable to secure what he considered adequate rehearsal time for a performance of *Symphony no. 9* (Schubert).¹⁰⁷

Harold Beck

Beck is an example of a new-style orchestral musician in Christchurch. He was a young, local musician, with an impressive command of an orchestral instrument as performer and teacher. His conducting ability developed as opportunities were presented. This was possible not only because of his own musical abilities, but also because of his place in the chronology of local orchestral development, and his activity in the early years of broadcasting.

Beck was initially trained in New Zealand and then received further tuition overseas. He arrived back in Christchurch in 1922 as a soloist with the touring New South Wales State Orchestra and remained for the next fifteen years to play an extensive role in a wide range of musical activity in the city as ‘cellist, teacher, and conductor. His importance is reflected in the numerous of references to him in many of the earlier chapters of this dissertation.¹⁰⁸ By 1930 he was readily identified as one of the six major professional players in Christchurch.¹⁰⁹

¹⁰⁶ The works that Gunter performed were: *Piano Quartet in G Minor* (Mozart), *Piano Quintet* (Elgar) – both in 1932; *Violin Concerto in A Minor* (Bach) – in November 1933.

¹⁰⁷ Page, Frederick. “Christchurch divided down the musical middle.” *New Zealand Listener* 28 April 1979, 14

¹⁰⁸ Additional biographical information is given in Chapter 10, pp. 243-244.

¹⁰⁹ See Table 10.6, p. 254

His contribution to Christchurch music for the period 1922 to 1937 is characterised by a high degree of professionalism he brought to all his musical activity. As a widely respected teacher noted for his musical integrity and for his genial personality¹¹⁰ he built up an extensive private teaching practice, in addition to teaching group classes in the Training College Music scheme. He was a frequent soloist at concerts in Christchurch, including many with the Male Voice Choir, and the Aeolian, Eroica and Laurian music clubs. He also performed as a soloist at a number of the cinema theatres (including Everybody's from 1922 to 1924), and formed a string quartet which provided music in the Grand Theatre (1925).

However, it was his role as a conductor that was most significant in the development of Christchurch orchestral music. He conducted orchestral groups in all of the principal cinema theatres,¹¹¹ while his work with the Harold Beck String Orchestra (1926-1929) and the formation of the Laurian Club (1932 – 1936) has been noted in an earlier chapter.¹¹² He also conducted the second Professional Orchestra,¹¹³ and the Savage Club orchestra (1927 – 1936).¹¹⁴ But it was his work with broadcasting groups in Christchurch (1927 – 1937) that provided Beck with the most significant opportunities for orchestral conducting experience.¹¹⁵ He gained his first experience in broadcasting at the South Seas Exhibition, held in Dunedin in 1925, and he then built on this in Christchurch. His emphasis upon the string repertoire throughout all these roles, continued the fostering of string players and string ensemble playing that had begun under Wallace.

Beck left Christchurch in early 1937, dissatisfied with what he perceived as limited opportunities for his own musical advancement in the city and in the ensuing years it appears that he concentrated on his own 'cello performance.¹¹⁶ In 1938 and 1939 he was principal 'cellist in the Sydney Symphony Orchestra. Moving then to London, he became a member of the London Symphony Orchestra, and the Philharmonia, and in 1949 became principal 'cellist of the Hallé Orchestra under John Barbirolli (1899 – 1970). In 1956 he assumed that position with the London Symphony Orchestra, and in the same year undertook a concert

¹¹⁰ *New Zealand Listener* 27 July 1956, 7

¹¹¹ *Radio Record* 10 August 1928, 10-11

¹¹² See Chapter 12.

¹¹³ This was only for part of a concert in "Music Week" during August 1930. See Chapter 10, p. 242.

¹¹⁴ See Chapter 13, pp. 312-313.

¹¹⁵ See Chapter 11, pp. 266-282 especially.

¹¹⁶ No further references to him as a conductor have been discovered.

tour of New Zealand. During this he gave a number of solo recitals as studio broadcasts, and also performed in concerts as a soloist with the National Orchestra. Beck provides but one example of a New Zealand-born musician who felt it necessary to leave this country in order to realise a musical potential unlikely to have been fulfilled by remaining in New Zealand. It is not known when or where he died.

Plate 16.7 Harold Beck

Source: *First Annual Children's Festival of Music*, programme for October 1929, p. 7

16.5 Four leading players

There are many players who could be pursued in more biographical detail, but the present discussion is limited to four important violinists, all of whom were women and who provided a continuous contribution that spans almost the entire period of this study. Each of them was arguably the most important player in Christchurch during her period of activity, and was usually the leader of whichever major orchestra was then in existence. But each was more than just a good instrumental player. While they share a number of characteristics and activities, each also had unique elements important to the part they played in orchestral music in Christchurch.

Prior to the arrival of Wallace, Hannah Packer was the leading resident violinist in Christchurch during the late nineteenth-century; Freda Marsden arrived in the last decade of that century, thereby overlapping with Packer as her playing contribution lessened. Christabel Wells flourished from the start of the twentieth-century. Irene Morris, who was of similar age to Wells, yet was a pupil of hers at one stage, assumed an increasingly active professional role at the time Wells retreated from public involvement in music as domestic and maternal demands took priority. The last year of this study, 1939, saw Irene Morris move from Christchurch to Wellington as a member of the NBS String Orchestra.

Packer was a Christchurch-born musician who received much of her musical education in England; she remained unmarried and appears to have dedicated her entire life to music. Her musical skills were with both piano and violin. Marsden, on the other hand, was born in England where she received her entire musical education. Like Packer she also was unmarried and multi-talented, being a proficient performer and teacher of both the violin and cello. However, Marsden also had ability as an orchestral conductor, and it was this role she consciously developed and for which she is primarily remembered. Wells was another Christchurch-born musician, and received her earliest musical instruction from local teachers, including Frank Wallace and Hermann Lund. She also was highly skilled with both violin and piano, but concentrated upon violin studies during her four years at the Leipzig Conservatorium. With her return to Christchurch she participated actively as an orchestra leader, chamber and solo performer, and teacher. However, her marriage and consequent family commitments eventually led to her withdrawal from regular participation in orchestral

and solo performance. All three of these players were members of the International Exhibition Orchestra in 1906-07.

Morris was born in Auckland and received her musical education in Auckland, Wellington and Christchurch. Her marriage to Harold Beck was without issue, and a divorce was effected about the time Beck moved to Australia. Her period of activity, in the 1920s to 1939, coincided with an increase in opportunities for orchestral playing, and she was able to assume a professional role to a far greater degree than either Packer or Wells. Unlike the three other players, Morris restricted herself to the violin alone.

Hannah Packer

Born on 19 July 1867, Hannah Packer was the eldest daughter of Henry William Packer, who at one stage had been the conductor of the first choral society formed in Christchurch, the Christchurch Musical Society.¹¹⁷ She undertook studies in England at the Crystal Palace School of Music, under Ernst Pauer for the piano, and Otto Manns for the violin,¹¹⁸ and returned to Christchurch in 1887. She began to teach violin, piano, cello, and singing four years later, at first from 278 Gloucester Street; but then from 26 Cranmer Square, where she remained until her death in 1928. A teaching studio at both locations was used in conjunction with her sisters, Edith and Clara, and the complementary subjects of art and music were taught. Hannah also taught “ensemble playing,” and her teaching practice involved regular travel to Ashburton.¹¹⁹ Her violin pupils included Marion Gibb¹²⁰ and Nina McIntyre.¹²¹

It is probable that she was a member of the 1889-90 Exhibition Orchestra in Dunedin,¹²² however her first documented performing role in Christchurch was as leader of the Orchestral Society under Wallace (1891 – 1893). She lead this group for all its seven concerts, and was then leader of the Musical Union orchestra (1894 – 1902),¹²³ the Motett

¹¹⁷ Watson, Appendix D. See also Chapter 2, p. 17 and p. 20.

¹¹⁸ *The Cyclopedia of New Zealand : volume 3 - Canterbury*. Christchurch: Cyclopedia Co., 1903. pp. 231-232

¹¹⁹ *The Press* 1 February 1898, 8

¹²⁰ *The Press* 26 October 1901, 5

¹²¹ *The Press* 4 November 1902, 2. See also p. 406.

¹²² See list of this orchestra’s personnel in Appendix 2.

¹²³ A discussion on her resignation is in Chapter 3, p. 63.

Society (1894 and 1901), and the Jubilee Festival Orchestra (1900). She was also one of the four Christchurch violinists in the International Exhibition Orchestra (1906-07).

She did not participate in any of the cinema theatre orchestras nor in the Professional Orchestra. But, in addition to her orchestral work Packer was a regular solo performer at charity events,¹²⁴ and at chamber concerts.¹²⁵ Her solitary instance of a radio broadcast performance as a soloist for 3YA in 1927¹²⁶ was also her last documented public performance.

She died on 13 April 1928. An appreciation in *The Press* noted that "...few in the Dominion have had a more solid knowledge of her art, and we older members remember well her able playing as leader of the Musical Union for years, entirely too, without remuneration. In every cause for the advancement of her art or for charitable purposes, she gave her services ungrudgingly."¹²⁷

¹²⁴ Such as for the Christchurch Cathedral choir and music library funds, in conjunction with George Tendall on 2 October 1894. See: *The Press* 2 October 1894, 1

¹²⁵ For example the chamber music series by the Wells sisters and Gladstone Bell in 1908. At two of these concerts, Packer was the viola player in a piano quartet and a string quartet.

¹²⁶ See Chapter 11, p. 262.

¹²⁷ *The Press* 17 April 1928, 2

Plate 16.8 Hannah Packer



Source: *Cyclopedia of New Zealand – volume 3, p. 232*

Freda Marsden

Born in Maidenhead, England, probably in 1874, Marsden was the only daughter of Frances and Charles Hillary Marsden-Gorton. Her tuition included violin lessons in London from John Tiplady Carrodus, and she performed at an early age in St. James's Hall, and the People's Palace.¹²⁸ She arrived in Auckland in early 1890, and gave her first New Zealand concert in August at the City Hall.¹²⁹ While resident in Auckland she was a member of the Auckland Choral Society and leader of a Ladies' Orchestra.

She was first heard by the Christchurch public as a supporting artist in a complimentary concert for the local pianist Beatrice Vartha on 4 September 1894. Shortly after this she advertised for violin pupils – both senior and junior – and taught from her studio in Morten's Building in Cathedral Square.¹³⁰ From this date onwards she played a very active part in Christchurch concerts, often being a soloist at many charity events, as well as being a regular member of local orchestras. Her playing was not limited to the violin; she taught and performed on the 'cello as well.¹³¹ On 28 July 1897 she presented the first public concert of her pupils, and these became an annual feature of the Christchurch concert calendar. By the second of these concerts she was able to muster an orchestra of nineteen players.¹³² She also instituted a Ladies' Orchestra for Christchurch.¹³³

In 1902, she relocated to Wanganui, where she gave concerts and taught music at the local school, Wanganui Collegiate, until 1906.¹³⁴ Returning to Christchurch in mid 1906, a children's orchestra under her guidance performed at a "Juvenile Bazaar" in August.¹³⁵ She was also a member of the 1906-07 International Exhibition Orchestra. Following the Exhibition she was again a member of the Musical Union orchestra, but appears to have taken offence at her treatment in regard to the leader's role being given to Arline Thackeray

¹²⁸ *The Cyclopaedia of New Zealand : volume 3 - Canterbury*. Christchurch: Cyclopaedia Co., 1903. p. 231. Carrodus (1836 – 1895) was at one time the premier English violinist and leader of the Royal Covent Garden Opera Orchestra.

¹²⁹ *New Zealand Herald* 29 August 1890, 5

¹³⁰ *The Press* 2 October 1894, 1

¹³¹ At a concert for the New Zealand Natives' Association on 5 May 1898, she performed on both instruments in the one concert. See: *The Press* 6 May 1898, 5

¹³² *The Press* 30 July 1898, 5

¹³³ See Chapter 13, pp. 310-311.

¹³⁴ *Wanganui Herald* 21 January 1902, 3

¹³⁵ *The Press* 3 August 1906, 5

and never again performed in this orchestra.¹³⁶ She did, however, continue to perform in other groups, including the orchestra associated with the Queen's picture theatre – as a 'cellist – and the Professional Orchestra – performing on either 'cello or violin. She also maintained an active teaching role, particularly with children and various juvenile orchestras.

From 1928 to 1941 Marsden conducted the Canterbury University College Orchestral Society.¹³⁷ After each annual concert reviewers generously recognised her important and inspirational role in providing students with a practical adjunct to their mainly theoretical studies of music. Under her guidance this student group moved from a repertoire of light and unchallenging works, to such orchestral standards as entire symphonies by Haydn (*"Surprise"*), Schubert (*"Unfinished"*), and Mozart (*"Jupiter"*), and overtures by Mendelssohn (*Ruy Blas*) and Beethoven (*Egmont*).

Marsden died on 8 July 1953. Her obituary recognised her as a pioneer woman conductor, with great musical ability and quick enthusiasm. Referring to her work with the Canterbury College Orchestral Society, the Rector, James Hight, noted her "wonderful way with young people. Thought quiet and dignified and rather self-effacing, she won the affection and regard of different groups of children and students and brought out the best in them."¹³⁸ It is through her work with young musicians that Marsden contributed most to the development of an orchestral tradition in Christchurch. Her annual pupils' concerts and "juvenile orchestras" should be placed alongside the Training College scheme (1929 – 1932) of Vernon Griffiths¹³⁹ and the Christchurch School of Instrumental Music (1955 onwards) of Robert Perks,¹⁴⁰ providing as they did, an avenue through which the enthusiasm of a number of young orchestral players was channelled to explore further the possibilities of more advanced study or even a professional role in music.

¹³⁶ See Chapter 6, p. 125.

¹³⁷ See Chapter 13, p. 323

¹³⁸ *The Press* 11 July 1953, 2

¹³⁹ Fletcher, John. "An extraordinary venture in music making : the Christchurch Teachers' Training College Music Classes, 1929-1932." *History now* 10, no. 3 & 4 (2004): 5-9.

¹⁴⁰ Jennings, John M., and University of Canterbury. School of Music. *Let the children play : the first twenty-five years of the Christchurch School of Instrumental Music, 1955-1980*. Edited by Brian W. Pritchard, Canterbury series of bibliographies, catalogues and source documents in music ; no. 4. Christchurch: School of Music, University of Canterbury, 1988.

Plate 16.9 Freda Marsden



Source: *Cyclopedia of New Zealand* – volume 3, p. 231

Christabel Wells

A brief outline of Wells has already been provided in relation to her role as leader of the third Orchestral Society.¹⁴¹ Born on 28 April 1885, she became a skilled musician and performed at a high level on both violin and piano. Initially she was taught by Wallace (violin) and Lund (piano),¹⁴² and performed solo items on the violin and piano, both accompanied by orchestra,¹⁴³ at a complimentary farewell concert given for her on 25 September 1902, prior to leaving to study at the Leipzig Conservatorium. Her piano playing “evinced more advanced ability and completeness of technique than the violin.”¹⁴⁴ Returning to Christchurch in 1906 after four years of study at the Leipzig Conservatorium, Christabel and her sister Alma, a pianist, gave recitals on 6 September and 11 October.

She became the regular leader of the Orchestral Society in September 1910, and was a member of the orchestra that accompanied the Sheffield Choir on its tour of New Zealand in 1911. Little is known about her own circle of pupils, other than she was one of the teachers of Irene Morris.¹⁴⁵ Her violin playing was always pleasing to critics – whether as a solo performer, chamber player, or orchestral leader – and during her ten year role as leader of the Orchestral Society Orchestra she was described as energetic,¹⁴⁶ efficient,¹⁴⁷ excellent,¹⁴⁸ and as having “pronounced ability.”¹⁴⁹

On 12 December 1911, she married a local solicitor, Roy Twyneham, and subsequently was always referred to as Mrs Roy Twyneham. Her concert activity was interrupted by the births of her three children; Celia (1913); Roy Stanley (1914); and Alma (1916), and her period as leader of the Orchestral Society ended after the Festival for the Encouragement of New Zealand Music in August 1918. However, she still continued performing on an irregular basis, playing for the Orchestral Society, the second Professional Orchestra, in the orchestra accompanying choral performances by the Royal Musical Society and the Harmonic Society,

¹⁴¹ See Chapter 7, pp. 176-177.

¹⁴² At a concert in April 1912, she performed the same works that had been given by Wallace and Lund for a Jubilee concert in December 1900. *The Press* 19 April 1912, 8

¹⁴³ *Violin concerto in A Minor* (Viotti) and *Concertstück for piano, op. 79* (Weber).

¹⁴⁴ *The Press* 26 September 1902, 6

¹⁴⁵ At an Orchestral Society concert on 29 November 1911, she was the piano accompanist for Morris.

¹⁴⁶ *The Press* 9 October 1913, 7

¹⁴⁷ *The Press* 30 May 1913, 7

¹⁴⁸ *The Press* 30 April 1914, 8

¹⁴⁹ *The Press* 6 May 1915, 9

and the Crystal Palace “Grand Opera Orchestra” in 1928. In addition to her orchestral work, she provided infrequent solo or chamber music performances for the Canterbury Women’s Club, and to raise funds for local kindergartens. She last appeared in a local orchestra in 1934 with the Harmonic Society. Her husband pre-deceased her in 1966, and she died on 22 February 1968. Her death was not marked in the local press, an indication of the effect of a long life and the considerable time that had elapsed since she was last active in the Christchurch musical scene.

Plate 16.10 Christabel Wells



Source: *Weekly Press* 5 September 1906, 40

Irene Morris

Born 17 July 1891 in Auckland, Morris played a significant role in Christchurch music from her first appearance in the Musical Union orchestra in 1905.¹⁵⁰ During the International Exhibition she was a contestant in the Musical and Elocutionary Competition held in December 1906. She ran very close to the third placed competitor in the section for amateur violinists.¹⁵¹ The judge, Maughan Barnett, praised her technique, intonation and tone, but felt her interpretation “lacked warmth;”¹⁵² Morris continued with the Musical Union and was a member of the Orchestral Society from 1909. She was first a soloist with the Musical Union in 1912, and from then on appeared more frequently as a solo and chamber music performer. She was leader of the Orchestral Society for a time in 1916, and in 1918 was also the leader of another small amateur orchestra, the Christchurch Salon Orchestra. In the Christchurch Competitions of 1910, again judged by Maughan Barnett, she was placed first.¹⁵³ Thereafter she regularly played in all the major orchestras in Christchurch, including several cinema theatre orchestras.¹⁵⁴ In 1927 she was appointed violinist in the original Christchurch Broadcasting Trio, working with the different orchestral groups associated with 3YA, until her departure for Wellington in late 1939.

As a solo player she was often given performing opportunities either by the Orchestral Society or the Musical Society, usually on one or two occasions each year. In 1913 it was noted that her playing had changed from being technically competent and pure in tone, if often “cold, even stiff,” to a style that was warm and sympathetic.¹⁵⁵ And there was more positive comment the following year:

Of the soloists of the evening the honours went to Miss Irene Morris, whose playing during the past year has undergone a marked improvement. It has lost a stultifying stodginess which robbed this young violinist of a lot of interest, and, in addition to a more pleasing tone, Miss Morris in three bracketed

¹⁵⁰ This was at the first orchestral concert conducted by Bradshaw, and he recollected her participation in a speech at a farewell function for her in 1939. See: *The Press* 25 November 1939, 2

¹⁵¹ *The Press* 15 December 1906, 10

¹⁵² *The Press* 14 December 1906, 8

¹⁵³ *The Press* 19 May 1910, 8

¹⁵⁴ The number of references that are made to Morris throughout this study are a sign of the important role that she played in Christchurch orchestral music. See Chapter 10 for more biographical background on her at the time of the Professional Orchestra.

¹⁵⁵ *The Press* 12 December 1913, 8

numbers showed that her powers of interpretation have been freed from bondage.¹⁵⁶

Morris was also a very active chamber music player, and made her first public performances in this repertoire playing in *Piano Quintet* (Schumann) and the “*Trout*” *Quintet* (Schubert), in 1912.¹⁵⁷ By the next year she had expanded her involvement and appeared as first violinist in the Russell String Quartet.¹⁵⁸ From then on her chamber music activity in Christchurch was regular and frequent, and she performed with a number of different instrumental combinations, often in association with the ‘cellist Beck, and local pianists, including Aileen Warren, Ernest Empson, Ernest Jenner, and Althea Harley-Slack.

Her solo playing included several of the items that had featured regularly in the repertoire of Christabel Wells, but was predominantly of shorter and more popular items, rather than the classical violin sonatas that Wallace had performed. Teaching was the other part of Morris’ professional activity. She evidently had an extensive practice and her pupils, in conjunction with Beck’s cello pupils, were used by their teachers to form the Beck String Orchestra, which then expanded to be the basis of the Laurian Club.¹⁵⁹ She was also a Council member of Music Teachers’ Association (Canterbury Branch), in 1938.

Morris left Christchurch to join the NBS String Orchestra in 1939, and was also a member of the Centennial Orchestra which disbanded in May 1940. She may have remained in Wellington into 1941, as she broadcast in studio recitals from 2YA.¹⁶⁰ But after 1941 she was back in Christchurch on the Committee for the revived Laurian Club in 1946. Subsequently she moved to Australia, residing in Sydney where she died of a heart attack on 6 May 1957.

¹⁵⁶ *Lyttelton Times* 17 September 1914, 9

¹⁵⁷ Numerous chamber music repertoire examples from performances by the Broadcasting Trio are given in Chapter 11, p. 264.

¹⁵⁸ The quartet members were Morris, Vera A’Court (violins); Nina McIntyre (viola); and Mrs J. Guthrie (‘cello). See: *The Press* 21 August 1913, 9

¹⁵⁹ See Chapter 12 for discussion on the Laurian Club.

¹⁶⁰ *New Zealand Listener* 27 June 1941, 24

Plate 16.11 Irene Morris, 1939



Source: *Laurian Club*, programme for November 1939

16.6 Conclusion

As the discussion of Wallace, Thorley, and Gunter highlights, there was considerable support in Christchurch for “imported” musicians while the “home-grown” individuals tended to receive a more subdued or less positive response. This may have reflected genuine differences between the quality shown by the overseas imports and locals, with the latter faring unfavourably. Or it may have shown that there was a rise in standards expected not just by the local critics, but by audiences as well.

Payment for performers in an orchestra was still very limited by 1939; orchestral activity was always predominantly amateur, although professional musicians did perform in the groups available. The main form of occupation for musicians was still centred around teaching, but even this was changing. The older generation of music teachers had been forced into a multi-instrument versatility, but Beck in particular was an example of a specialised teacher, who was able to focus on a single instrument. By 1939 the number of competent instrumentalists available for orchestral music was considerable. The number of proficient professional performing instrumentalists was still very small, and these often found Christchurch unable to offer enough employment and performing opportunities to retain them.

Chapter 17 **Conclusion**

This dissertation has examined in detail the establishment of an orchestral tradition in Christchurch up to 1939. It has traced and comprehensively documented the development and growth of orchestral performing opportunities for both amateur and professional musicians. In addition, it has investigated and commented on the erratic and often controversial growth of an audience for orchestral concerts. Further discussion has traced the growth in orchestral repertoire in the city, as well as changes to the content of the orchestral programmes.

Orchestral concerts in Christchurch began slowly, growing from small and occasional instrumental items that were included in predominantly vocal concerts. The nature of a colonial society provided many obstacles to the establishment and development of orchestral concerts. Included among these obstacles were a small population, a general lack of musical education and sophistication amongst the population, and a small number of competent instrumentalists. There was strong competition to orchestral music from choral and brass band groups, both of which had a far wider appeal and following. Despite this, steady progress was made by a number of enthusiastic, and in the main, amateur, musicians. Progress was furthered by the fortuitous arrival in Christchurch of a small number of professional musicians, such as Charles Bonnington, Carl Bünz, Frank Wallace, and Angus Gunter. These four have been highlighted as very significant, providing as they did a high degree of rigour and competency to balance the often indiscriminate enthusiasm of many of the amateurs. Yet it was the amateur, Alexander Lean, who with his pioneering work in founding the first Orchestral Society, his direction and informed guidance far above the ordinary, and his strong emphasis on the symphony in its programmes, who is fully deserving of the name “father of the orchestra in Christchurch”.

Alfred Bünz has also been noted as another professional musician who contributed extensively to the development of an orchestral tradition. The commencement of his association with a re-formed Orchestral Society in 1908 helped to confirm the progress that had been achieved in fifty-eight years of settlement. This was the fourth such local group that was devoted to amateur orchestral music in Christchurch and followed hard on the heels

of the six months of concert work of the International Exhibition Orchestra, and capitalised on the enthusiasm and audience that had been built up. Bünz was a locally-born musician who assumed a leadership role, and his various ventures with this amateur group over a long period of time were characterised by his dedication and often very personal support that he provided throughout his work with them. His work with the cinema orchestra at the Crystal Palace (1920 – 1929) was highly successful, introducing to Christchurch many new works from the orchestral repertoire, and achieving significant exposure of the repertoire to large numbers of cinema-goers, who otherwise may never have experienced the live sound of an orchestra. Harold Beck was another local musician who provided further progress as he developed the opportunities that were offered to orchestral playing through broadcasting from 1927 onwards. Many examples of other contributors have been revealed throughout this dissertation, demonstrating the expansion of the number of competent instrumentalists in Christchurch.

There was also an expansion in the number of public orchestral concerts, rising from an average of just over two per year in the 1870s, to six per year in the 1930s. (Table 17.1)

Table 17.1 Public orchestral concerts in Christchurch

	1870s	1880s	1890s	1900s	1910s	1920s	1930s
Local orchestras	21	26	27	37	83	60	60
Visiting orchestras	-	2	2	199	-	13	-
TOTAL	21	28	29	236	82	73	60
Average/year (local)	2.1	2.6	2.7	3.7	8.3	6	6

Table 17.1 shows the two streams of orchestral concerts that were presented; those by local orchestras, and those by visiting groups. The major impact of the International Exhibition Orchestra, along with three visiting amateur groups, is clearly seen with an additional 199 concerts in the 1900s, and the visits by the New South Wales State Orchestra in the 1920s account for the thirteen additional concerts in those years. The large number of concerts in the 1910 decade, more than double the number by local groups in any of the previous decades, is an indication of the benefits that accrued from the work of the Exhibition Orchestra. The concerts given in this decade fall into three distinct periods that provide reasons for this increase. For the first three years there were two competing orchestral groups active; the Orchestral Society and the Musical Union, and this resulted in seven

public orchestral concerts being given in each of these years. In 1913 the Musical Union reverted back to the choral-focussed Musical Society, leaving orchestral concert-giving to the Orchestral Society. However, the commencement of the war in 1914, and the arrival of Walter Thorley resulted in a significant increase in the number of concerts, with thirteen being given in 1915 alone. For the years 1913 to 1915, the Orchestral Society gave twenty-six concerts. The last four years, 1916 to 1919, encompass the commencement of first one rival group, the Christchurch Symphony Orchestra in 1916, and then another, the Christchurch Professional Orchestra, at the end of 1919. Between them, these three orchestras gave a total of thirty-six concerts.

The number of public orchestral concerts decreased somewhat in the 1920s and 1930s, reflecting the diversion of players and audiences to the new forms of entertainment; cinema and radio. But even so, an average of six of concerts per year indicates a continuation of heightened activity and audience interest.

The arrival of cinemas and the close association of live orchestral music with such entertainment, gave a lift to some players by providing a new form of employment, that of a professional performer. However, not all competent players could be accommodated in these groups, and, indeed, not all potential players were prepared to take this step. Many remained with their established “day job”, but some picked up casual and additional playing when and where possible.¹ The cinema theatre orchestras were possibly of more importance in providing a series of daily orchestral “concerts”, six days a week. These were concerts heard by a large number of people, and in all probability gave many their first taste of classical music.

The growing dominance of broadcasting from 1926 continued to provide opportunities for employment through performance, but offered fewer positions than had been provided by the more numerous cinema theatre orchestras. However, this development tended to remove the strength and backbone of the amateur ranks, although there was some inter-connection between these two groups when an occasional “assisting artist” from the professional ranks was present in some amateur performances. But any benefits brought to Christchurch

¹ Appendix 4 provides a selection of six Christchurch orchestral players, and shows their confirmed activity as members of the various amateur and professional groups of the time.

orchestral development were tempered by increasing calls to centralise players to the city of Wellington. Such a move was supported by the technical development of broadcasting, which centred on Wellington, and had been signalled early by the first Director of Broadcasting, Shelley, in a speech in 1937. He had proposed at that time a national conservatorium of music in Wellington, and also the formation of a professional orchestra there, but it was not until 1939 that the NBS String Orchestra was established and based in Wellington. This led to the removal of five key players from the Christchurch orchestral scene. A national conservatorium of music did not eventuate, and the music teaching carried out at the Canterbury University College focused on academic studies.

Orchestral music in Christchurch in 1939.

The “golden period” of the post-war years, when numerous orchestral groups were formed and active, was well over by 1939. Orchestral activity in Christchurch had two distinct streams, amateur and professional. However, in 1939 there was no active major amateur orchestral society. The last version of the Christchurch Orchestral Society had gone into recess in 1938. Only the more specialised and semi-professional Laurian Club was still active and provided two concerts each year.² The undercurrent of minor orchestral groups, too, had weakened to some extent. While some, such as the Savage Club and the Working Men’s Club, were still in existence, their activity had become less obvious than before, and possibly the only “new” orchestra³ to appear was the New Concert Orchestra in 1937.

Christchurch did, however, maintain two very active choral societies, the Royal Christchurch Musical Society, and the Harmonic Society, both of which required the services of an accompanying orchestra for their subscription series. This was generally provided by the 3YA Orchestra, which while representing the professional stream of orchestral music in the city, was acknowledged to be possibly the weakest of all the radio orchestras under the control of the broadcasting authorities.⁴

Orchestral activity in Christchurch appears to have come full circle by the end of 1939. In the nineteenth-century many choral groups had required *ad hoc* orchestral groups to

² But even these ceased at the end of 1941 in response to the war.

³ This was a re-formed version of the YMCA Orchestra. See Chapter 13, p. 317.

⁴ Walsh, David Baillie. “A survey of orchestral activity in New Zealand.” M.A., Victoria University of Wellington, 1967.p. 87

accompany their annual season of concerts. These often grew into a more stable and regular group, which generally moved to include work other than choral accompaniment. Various groups had been formed, usually with a preference for the more exciting and genuine orchestral repertoire, but the numbers of players and support for concerts in Christchurch produced a cyclic inevitability for these groups to return to an association with a larger choral group. Now, with the 3YA Orchestra being available to local choral groups, a higher quality accompaniment was possible with fewer rehearsals than with an amateur group. As a professional group, a fee was levied for this service.

The repertoire presented to Christchurch audiences contained a conservative range of symphonies, overtures and other symphonic items. Among the thirty-eight different symphonies performed was a core of works by Mozart, Haydn, Schubert and Beethoven. Yet by 1939 Christchurch still had not had live performances of all the symphonies by Beethoven or Brahms.

Christchurch often claimed to be the “most musical city” in New Zealand, a claim attributable to parochial pride and usually based upon ignorance of the situation in other cities. The standard of performance by the resident International Exhibition Orchestra was noted as significantly higher than the local orchestral activity, but this was fully expected of a professional body with substantial support from official sources. No similar support was given to local endeavours. However, the visiting amateur Auckland Orchestra Society led to concerned comparisons with the local Musical Union.⁵ The standard achieved by this group, which had been formed only recently, may have been a direct result of the financial support from Henry Brett. Here, too, Christchurch was lacking. A small number of private benefactors had provided some financial assistance at times, but this support was not of sufficient quantity and longevity to achieve anything other than covering the immediate and short-term demands of the local amateur groups.

Baeyertz referred to Christchurch as a “city of cliques – musical, artistic, and social.”⁶ Indeed, there were even residents who abhorred the “beastly, narrow, grey and horrid little

⁵ See Chapter 4, pp. 97-98.

⁶ *The Triad* vol. 4, no. 6 (September 1896), 25

prejudices' of the 'smuggest city' in New Zealand."⁷ It has also been noted that the Christchurch cultural community was blighted by "a capacity to form rival societies in similar fields, which waged internecine war against each other."⁸ These characteristics, amounting to an entrenched tradition, have all been amply demonstrated in this history of an orchestral tradition in the city up to 1939. Comparisons with other New Zealand cities have not been possible because no similar studies have been carried out.

Areas for future research

A number of areas for future research have become evident during the preparation of this dissertation; three seem particularly important. First, there is scope for far more biographical work to be carried out, and this could be extended to a biographical dictionary of Christchurch musicians. A small number of musicians are worthy of a full-scale biography; most deserving of this treatment would be Wallace, Bünz; or even Marsden.

Second, is the need for a critical historical study of music criticism in Christchurch. Examples from the local press has been used extensively throughout this dissertation, but their reliability has varied considerably, to the extent that on occasion diametrically opposed viewpoints were presented. Early Christchurch newspapers unfortunately worked with anonymous reviewers and this leads to uncertainty as to whether comments were informed or came from ignorance.⁹

Finally, an exploration of the movement of orchestral musicians between New Zealand and Australia would produce some interesting outcomes. Many arrived with early touring opera companies, while others were associated with exhibitions given in the four main centres.¹⁰ Some chose to remain in New Zealand, and their influence from teaching and performing has surely contributed to the establishment of an orchestral tradition in cities throughout the country.

⁷ Woods, p. 161.

⁸ Thomson, J.M. *The Oxford History of New Zealand Music*. Oxford: Oxford University Press, 1991. p. 45.

⁹ A recent biography of Baeyertz provides a good example of how musical criticism can inform the understanding of cultural history of a specific period. Woods, Joanna. *Facing the music : Charles Baeyertz and the Triad*. Dunedin: Otago University Press, 2008.

¹⁰ David Murray, with his biography of Squarise, provides an example of research in this area. Murray, David. "Raffaello Squarise (1856-1945) : the colonial career of an Italian maestro." Ph.D., University of Otago, 2005.

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Appendix 1 **Orchestral concert calendar, Christchurch, 1872 – 1939**

Group Key

AOS = Amateur Orchestral Society
 AKOS = Auckland Orchestral Society
 BCO = Beck Chamber Orchestra
 CCOS = Canterbury College Orchestral Society
 CPO 1 = First Professional Orchestra
 CPO 2 = Second Professional Orchestra
 CSO = Christchurch Symphony Orchestra
 DOS = Dunedin Orchestral Society
 DPS = Dunedin Philharmonic Society
 EO 1 = Exhibition Orchestra (1900)
 EO 2 = Exhibition Orchestra (1906-07)
 LC = Laurian Club
 LO = Ladies' Orchestra
 MoS = Motett Society
 MU = Musical Union
 NSW = New South Wales State Orchestra
 OS 1 = First Orchestral Society
 OS 2 = Second Orchestral Society
 OS 3 = Third Orchestral Society

Library Sigla

CMU = Canterbury Museum
 CP = Christchurch City Libraries
 CU = University of Canterbury
 WTU = Turnbull Library

An orchestral concert has been defined as one in which the predominant type of music was that performed by an orchestra. Many concerts included either vocal or instrumental items in addition, but the orchestral contribution was at least half the concert content. Concerts that were mainly choral with orchestral accompaniment have not been included. This has excluded concerts with oratorio such as *Elijah* and *Messiah*, as the main focus. Also excluded have been concerts with *Lobgesang*, or *Symphony no. 2* (Mendelssohn). While this last named work has a large orchestral contribution, it was generally performed by a choral society as the main choral work of their subscription series. Performances which were by a cinema theatre orchestra as part of a film screening, or by a broadcasting ensemble as a radio broadcast only, are also not included.

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
1872						
1 May 1872	OS 1	Oddfellows' Hall	✓			
24 October 1872	OS 1	Oddfellows' Hall	✓			
1873						
8 May 1873	OS 1	Oddfellows' Hall	✓			
14 August 1873	OS 1	Oddfellows' Hall	✓			
4 December 1873	OS 1	Oddfellows' Hall	✓			
1874						
30 April 1874	OS 1	Oddfellows' Hall	✓			
6 August 1874	OS 1	Oddfellows' Hall	✓			
5 November 1874	OS 1	Oddfellows' Hall	✓			
1875						
4 February 1875	OS 1	Oddfellows' Hall	✓			
29 April 1875	OS 1	Oddfellows' Hall	✓			
12 August 1875	OS 1	Oddfellows' Hall	✓			
4 November 1875	OS 1	Oddfellows' Hall	✓			
1876						
13 January 1876	OS 1	Oddfellows' Hall	✓			
2 March 1876	OS 1	Oddfellows' Hall	✓			
25 May 1876	OS 1	Oddfellows' Hall	✓			
1 September 1876	OS 1	Oddfellows' Hall	✓			
22 December 1876	OS 1	Oddfellows' Hall	✓			
1877						
12 July 1877	OS 1	Oddfellows' Hall	✓			
27 September 1877	OS 1	Oddfellows' Hall	✓			
1878						
8 August 1878	OS 1	Oddfellows' Hall	✓			
1879						
5 September 1879	AOS	Coomb's Building	✓			
1881						
28 February 1881	AOS	Unknown	✓			
30 May 1881	AOS	Coomb's Building	✓			
13 June 1881	AOS	Coomb's Building	✓			
15 August 1881	AOS	Coomb's Building	✓			
31 October 1881	AOS	Coomb's Building	✓			
24 November 1881	AOS	Academy of Music	✓			
1882						
20 July 1882	AOS	Oddfellows' Hall	✓			
26 October 1882	AOS	Oddfellows' Hall				
1883						
8 February 1883	AOS	Oddfellows' Hall				
8 August 1883	AOS	Oddfellows' Hall	✓			
23 October 1883	AOS	Oddfellows' Hall	✓			
8 November 1883	DOS	Oddfellows' Hall	✓			

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
9 November 1883 1884	DOS	Oddfellows' Hall	✓			
6 March 1884	AOS	Oddfellows' Hall	✓			
5 June 1884 1885	AOS	Oddfellows' Hall	✓			
31 July 1885	AOS	Oddfellows' Hall				
11 December 1885 1886	AOS	Oddfellows' Hall	✓			
13 May 1886 1887	AOS	Oddfellows' Hall				
13 January 1887	AOS	Oddfellows' Hall	✓			
3 March 1887	AOS	Oddfellows' Hall	✓			
24 May 1887	AOS	Oddfellows' Hall	✓			
1 September 1887	AOS	Oddfellows' Hall	✓			
15 December 1887 1888	AOS	Oddfellows' Hall				
5 April 1888	AOS	Oddfellows' Hall				
5 July 1888 1889	AOS	Oddfellows' Hall	✓			
11 October 1889	AOS	Oddfellows' Hall				
11 April 1889	AOS	Oddfellows' Hall				
18 September 1889 1891	AOS	Oddfellows' Hall				
3 November 1891 1892	OS 2	Oddfellows' Hall	✓	✓		
21 April 1892	OS 2	Oddfellows' Hall	✓			
25 August 1892	OS 2	Oddfellows' Hall	✓			✓
12 December 1892 1893	OS 2	Oddfellows' Hall	✓			
29 June 1893	OS 2	Oddfellows' Hall	✓			
23 November 1893	OS 2	Tuam Street Hall		✓		
14 December 1893 1894	OS 2	Tuam Street Hall				
10 May 1894	MU	Opera House				✓
22 June 1894	MU	Opera House				
15 August 1894	MU	Opera House				
25 October 1894 1895	MU	Opera House				
16 May 1895	MU	Opera House				
27 August 1895	MU	Opera House				
10 October 1895 1896	MU	Opera House				
3 April 1896	DOS	Opera House				
4 April 1896	DOS	Opera House				

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
23 July 1896	MU	Choral Hall				
10 September 1896	MU	Opera House		✓		
5 November 1896	MU	Opera House		✓		
1897						
21 June 1897	MU	Opera House				
24 August 1897	MU	Opera House		✓		
6 October 1897	MU	Opera House		✓		
1898						
14 April 1898	MU	Opera House		✓		
30 June 1898	MU	Opera House				
21 October 1898	LO	Choral Hall				
27 October 1898	MU	Opera House				
15 December 1898	MU	Opera House		✓		
1899						
22 June 1899	MU	Opera House				
28 November 1899	MU	Opera House				
1900						
3 July 1900	MoS	Opera House				
12 July 1900	MU	Opera House				
30 August 1900	MU	Opera House				
11 October 1900	MoS	Choral Hall				
13 November 1900	MU	Canterbury Hall				
14 November 1900	MU	Canterbury Hall				
1901						
1 August 1901	MU	Canterbury Hall				
5 November 1901	MoS	Canterbury Hall				
21 November 1901	MU	Canterbury Hall				
12 December 1901	MoS	Choral Hall				
1902						
28 August 1902	MU	Canterbury Hall				
28 October 1902	MU	Canterbury Hall				
1903						
10 June 1903	MU	Canterbury Hall				
1 October 1903	MU	Canterbury Hall				
1904						
31 August 1904	MU	Canterbury Hall		✓		
16 November 1904	MU	Canterbury Hall		✓		
20 December 1904	MU	Canterbury Hall		✓		
1905						
3 August 1905	MU	Canterbury Hall		✓		
20 December 1905	MU	Canterbury Hall		✓		
21 December 1905	MU	Canterbury Hall		✓		
1906						
22 August 1906	MU	Choral Hall		✓		
23 August 1906	MU	Choral Hall		✓		

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
1 November 1906	EO 2	Exhibition Hall		✓		
2 November 1906	EO 2	Exhibition Hall		✓		
3 November 1906	EO 2	Exhibition Hall		✓		
5 November 1906	EO 2	Exhibition Hall				
6 November 1906	EO 2	Exhibition Hall				
6 November 1906	EO 2	Exhibition Hall				
7 November 1906	EO 2	Exhibition Hall				
7 November 1906	EO 2	Exhibition Hall				
8 November 1906	EO 2	Exhibition Hall				
9 November 1906	EO 2	Exhibition Hall				
10 November 1906	EO 2	Exhibition Hall				
12 November 1906	EO 2	Exhibition Hall		✓		
13 November 1906	EO 2	Exhibition Hall				
13 November 1906	EO 2	Exhibition Hall				
14 November 1906	EO 2	Exhibition Hall		✓		
15 November 1906	EO 2	Exhibition Hall		✓		
16 November 1906	EO 2	Exhibition Hall				
16 November 1906	EO 2	Exhibition Hall				
17 November 1906	EO 2	Exhibition Hall				
17 November 1906	EO 2	Exhibition Hall				
19 November 1906	EO 2	Exhibition Hall				
19 November 1906	EO 2	Exhibition Hall				
20 November 1906	EO 2	Exhibition Hall		✓		
20 November 1906	EO 2	Exhibition Hall		✓		
21 November 1906	EO 2	Exhibition Hall		✓		
22 November 1906	EO 2	Exhibition Hall		✓		
23 November 1906	EO 2	Exhibition Hall		✓		
24 November 1906	EO 2	Exhibition Hall				
24 November 1906	EO 2	Exhibition Hall				
26 November 1906	EO 2	Exhibition Hall		✓		
26 November 1906	EO 2	Exhibition Hall		✓		
27 November 1906	EO 2	Exhibition Hall		✓		
28 November 1906	EO 2	Exhibition Hall		✓		
29 November 1906	EO 2	Exhibition Hall		✓		
29 November 1906	DOS	Exhibition Hall		✓		
30 November 1906	EO 2	Exhibition Hall				
30 November 1906	DOS	Exhibition Hall				
1 December 1906	EO 2	Exhibition Hall		✓		
3 December 1906	EO 2	Exhibition Hall		✓		
4 December 1906	EO 2	Exhibition Hall		✓		
5 December 1906	EO 2	Exhibition Hall				
6 December 1906	EO 2	Exhibition Hall				
6 December 1906	EO 2	Exhibition Hall				
7 December 1906	EO 2	Exhibition Hall				
7 December 1906	EO 2	Exhibition Hall				

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
8 December 1906	EO 2	Exhibition Hall				
14 December 1906	EO 2	Exhibition Hall				
15 December 1906	EO 2	Exhibition Hall				
15 December 1906	EO 2	Exhibition Hall				
17 December 1906	EO 2	Exhibition Hall				
18 December 1906	EO 2	Exhibition Hall				
20 December 1906	EO 2	Exhibition Hall		✓		
21 December 1906	EO 2	Exhibition Hall		✓		
21 December 1906	EO 2	Exhibition Hall		✓		
22 December 1906	EO 2	Exhibition Hall		✓		
22 December 1906	EO 2	Exhibition Hall		✓		
24 December 1906	EO 2	Exhibition Hall		✓		
25 December 1906	EO 2	Exhibition Hall				
25 December 1906	EO 2	Exhibition Hall				
26 December 1906	EO 2	Exhibition Hall		✓		
26 December 1906	EO 2	Exhibition Hall		✓		
27 December 1906	EO 2	Exhibition Hall		✓		
27 December 1906	EO 2	Exhibition Hall		✓		
28 December 1906	EO 2	Exhibition Hall		✓		
28 December 1906	EO 2	Exhibition Hall		✓		
31 December 1906	EO 2	Exhibition Hall				
31 December 1906	EO 2	Exhibition Hall				
1907						
1 January 1907	EO 2	Exhibition Hall				
1 January 1907	EO 2	Exhibition Hall				
2 January 1907	EO 2	Exhibition Hall				
2 January 1907	EO 2	Exhibition Hall				
3 January 1907	EO 2	Exhibition Hall		✓		
3 January 1907	EO 2	Exhibition Hall		✓		
4 January 1907	EO 2	Exhibition Hall		✓		
4 January 1907	EO 2	Exhibition Hall		✓		
5 January 1907	EO 2	Exhibition Hall				
5 January 1907	EO 2	Exhibition Hall				
7 January 1907	EO 2	Exhibition Hall		✓		
8 January 1907	EO 2	Exhibition Hall		✓		
9 January 1907	EO 2	Exhibition Hall		✓		
9 January 1907	EO 2	Exhibition Hall		✓		
10 January 1907	EO 2	Exhibition Hall		✓		
11 January 1907	EO 2	Exhibition Hall		✓		
12 January 1907	EO 2	Exhibition Hall				
14 January 1907	EO 2	Exhibition Hall		✓		
15 January 1907	EO 2	Exhibition Hall		✓		
16 January 1907	EO 2	Exhibition Hall		✓		
17 January 1907	EO 2	Exhibition Hall		✓		
17 January 1907	EO 2	Exhibition Hall		✓		

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
18 January 1907	EO 2	Exhibition Hall				
19 January 1907	EO 2	Exhibition Hall				
21 January 1907	EO 2	Exhibition Hall		✓		
21 January 1907	AKOS	Exhibition Hall		✓		
22 January 1907	EO 2	Exhibition Hall				
22 January 1907	AKOS	Exhibition Hall				
23 January 1907	EO 2	Exhibition Hall				
23 January 1907	AKOS	Exhibition Hall				
24 January 1907	EO 2	Exhibition Hall		✓		
1 February 1907	EO 2	Exhibition Hall				
2 February 1907	EO 2	Exhibition Hall				
4 February 1907	EO 2	Exhibition Hall				
5 February 1907	EO 2	Exhibition Hall				
6 February 1907	EO 2	Exhibition Hall		✓		
7 February 1907	EO 2	Exhibition Hall		✓		
8 February 1907	EO 2	Exhibition Hall				
9 February 1907	EO 2	Exhibition Hall				
11 February 1907	EO 2	Exhibition Hall				
12 February 1907	EO 2	Exhibition Hall				
12 February 1907	EO 2	Exhibition Hall				
13 February 1907	EO 2	Exhibition Hall				
14 February 1907	EO 2	Exhibition Hall		✓		
14 February 1907	EO 2	Exhibition Hall		✓		
16 February 1907	EO 2	Exhibition Hall		✓		
16 February 1907	EO 2	Exhibition Hall		✓		
18 February 1907	EO 2	Exhibition Hall		✓		
18 February 1907	EO 2	Exhibition Hall		✓		
19 February 1907	EO 2	Exhibition Hall		✓		
19 February 1907	EO 2	Exhibition Hall		✓		
20 February 1907	EO 2	Exhibition Hall		✓		
20 February 1907	EO 2	Exhibition Hall		✓		
21 February 1907	EO 2	Exhibition Hall		✓		
22 February 1907	EO 2	Exhibition Hall		✓		
22 February 1907	EO 2	Exhibition Hall		✓		
23 February 1907	EO 2	Exhibition Hall		✓		
25 February 1907	EO 2	Exhibition Hall		✓		
26 February 1907	EO 2	Exhibition Hall		✓		
26 February 1907	EO 2	Exhibition Hall		✓		
27 February 1907	EO 2	Exhibition Hall		✓		
27 February 1907	EO 2	Exhibition Hall		✓		
28 February 1907	EO 2	Exhibition Hall		✓		
28 February 1907	EO 2	Exhibition Hall		✓		
1 March 1907	EO 2	Exhibition Hall		✓		
2 March 1907	EO 2	Exhibition Hall		✓		
4 March 1907	EO 2	Exhibition Hall				

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
4 March 1907	EO 2	Exhibition Hall				
5 March 1907	EO 2	Exhibition Hall				
5 March 1907	EO 2	Exhibition Hall				
6 March 1907	EO 2	Exhibition Hall				
7 March 1907	EO 2	Exhibition Hall				
7 March 1907	EO 2	Exhibition Hall				
8 March 1907	EO 2	Exhibition Hall				
8 March 1907	EO 2	Exhibition Hall				
9 March 1907	EO 2	Exhibition Hall				
9 March 1907	EO 2	Exhibition Hall				
11 March 1907	EO 2	Exhibition Hall				
12 March 1907	EO 2	Exhibition Hall				
12 March 1907	EO 2	Exhibition Hall				
13 March 1907	EO 2	Exhibition Hall				
13 March 1907	EO 2	Exhibition Hall				
14 March 1907	EO 2	Exhibition Hall				
15 March 1907	EO 2	Exhibition Hall		✓		
16 March 1907	EO 2	Exhibition Hall				
16 March 1907	EO 2	Exhibition Hall				
18 March 1907	EO 2	Exhibition Hall		✓		
18 March 1907	EO 2	Exhibition Hall		✓		
19 March 1907	EO 2	Exhibition Hall				
19 March 1907	EO 2	Exhibition Hall				
20 March 1907	EO 2	Exhibition Hall		✓		
20 March 1907	EO 2	Exhibition Hall		✓		
21 March 1907	EO 2	Exhibition Hall		✓		
22 March 1907	EO 2	Exhibition Hall		✓		
23 March 1907	EO 2	Exhibition Hall		✓		
23 March 1907	EO 2	Exhibition Hall		✓		
25 March 1907	EO 2	Exhibition Hall		✓		
26 March 1907	EO 2	Exhibition Hall				
26 March 1907	EO 2	Exhibition Hall				
27 March 1907	EO 2	Exhibition Hall				
27 March 1907	EO 2	Exhibition Hall				
28 March 1907	EO 2	Exhibition Hall		✓		
28 March 1907	EO 2	Exhibition Hall		✓		
29 March 1907	EO 2	His Majesty's Theatre				
29 March 1907	EO 2	His Majesty's Theatre				
30 March 1907	EO 2	Exhibition Hall				
30 March 1907	DPS	Exhibition Hall				
1 April 1907	EO 2	Exhibition Hall		✓		
1 April 1907	DPS	Exhibition Hall		✓		
2 April 1907	EO 2	Exhibition Hall		✓		
3 April 1907	EO 2	Exhibition Hall		✓		
3 April 1907	EO 2	Exhibition Hall				

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
4 April 1907	EO 2	Exhibition Hall				
4 April 1907	EO 2	Exhibition Hall				
5 April 1907	EO 2	Exhibition Hall		✓		
5 April 1907	EO 2	Exhibition Hall		✓		
6 April 1907	EO 2	Exhibition Hall				
6 April 1907	EO 2	Exhibition Hall				
8 April 1907	EO 2	Exhibition Hall				
8 April 1907	EO 2	Exhibition Hall				
9 April 1907	EO 2	Exhibition Hall				
9 April 1907	EO 2	Exhibition Hall				
10 April 1907	EO 2	Exhibition Hall		✓		
10 April 1907	EO 2	Exhibition Hall		✓		
11 April 1907	EO 2	Exhibition Hall				
11 April 1907	EO 2	Exhibition Hall				
12 April 1907	EO 2	Exhibition Hall		✓		
12 April 1907	EO 2	Exhibition Hall		✓		
13 April 1907	EO 2	Exhibition Hall		✓		
13 April 1907	EO 2	Exhibition Hall		✓		
15 April 1907	EO 2	Exhibition Hall		✓		
16 April 1907	EO 2	His Majesty's Theatre		✓		
27 April 1907	EO 2	His Majesty's Theatre				
28 August 1907	MU	His Majesty's Theatre		✓		
1908						
25 June 1908	OS 3	His Majesty's Theatre				
6 August 1908	MU	His Majesty's Theatre		✓		
26 August 1908	OS 3	His Majesty's Theatre				
27 October 1908	MU	His Majesty's Theatre		✓		
4 November 1908	OS 3	His Majesty's Theatre				
15 December 1908	OS 3	Theatre Royal				
1909						
30 March 1909	MU	His Majesty's Theatre		✓		
28 April 1909	OS 3	Choral Hall				
9 July 1909	OS 3	Theatre Royal				✓
14 September 1909	OS 3	Theatre Royal				✓
26 October 1909	MU	His Majesty's Theatre		✓		
23 November 1909	OS 3	Theatre Royal				✓
8 December 1909	OS 3	Theatre Royal				✓
1910						
14 April 1910	OS 3	Theatre Royal				✓
20 July 1910	OS 3	Choral Hall				
2 August 1910	MU	His Majesty's Theatre		✓		
15 September 1910	OS 3	Theatre Royal				✓
18 October 1910	MU	His Majesty's Theatre		✓		
26 October 1910	OS 3	Theatre Royal				✓
7 December 1910	OS 3	Theatre Royal				✓

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
1911						
3 April 1911	OS 3	Theatre Royal				✓
24 May 1911	OS 3	Theatre Royal				✓
25 July 1911	MU	His Majesty's Theatre		✓		
2 August 1911	OS 3	King's Theatre				
10 October 1911	MU	His Majesty's Theatre		✓		
29 November 1911	OS 3	King's Theatre				
19 December 1911	MU	His Majesty's Theatre		✓		
1912						
10 May 1912	OS 3	Theatre Royal				
19 June 1912	OS 3	Theatre Royal				
6 August 1912	MU	His Majesty's Theatre		✓		
29 August 1912	OS 3	Theatre Royal				
23 October 1912	OS 3	Theatre Royal				
26 November 1912	MU	His Majesty's Theatre		✓		
11 December 1912	OS 3	Theatre Royal				
1913						
29 May 1913	OS 3	Theatre Royal				✓
21 August 1913	OS 3	Theatre Royal				✓
8 October 1913	OS 3	Theatre Royal				✓
10 December 1913	OS 3	Theatre Royal				✓
1914						
29 April 1914	OS 3	Theatre Royal				✓
22 July 1914	OS 3	Theatre Royal				✓
16 September 1914	OS 3	Theatre Royal				✓
4 November 1914	OS 3	Opera House				
8 November 1914	OS 3	Colosseum				
15 November 1914	OS 3	Colosseum				
22 November 1914	OS 3	His Majesty's Theatre				
9 December 1914	OS 3	Theatre Royal				✓
20 December 1914	OS 3	Colosseum				
1915						
17 January 1915	OS 3	Colosseum				
24 January 1915	OS 3	Colosseum				
7 February 1915	OS 3	Colosseum				
14 February 1915	OS 3	Colosseum				✓
7 March 1915	OS 3	Colosseum				✓
1 April 1915	OS 3	Theatre Royal	✓			✓
11 April 1915	OS 3	Colosseum				
5 May 1915	OS 3	Theatre Royal				✓
23 May 1915	OS 3	Colosseum				✓
16 June 1915	OS 3	Theatre Royal				✓
5 October 1915	OS 3	Theatre Royal				
15 December 1915	OS 3	Theatre Royal				✓

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
19 December 1915	OS 3	Colosseum				
1916						
26 February 1916	OS 3	Theatre Royal				
18 May 1916	CSO	Choral Hall		✓		
21 June 1916	OS 3	Theatre Royal				✓
23 August 1916	OS 3	Theatre Royal				✓
18 October 1916	CSO	Choral Hall				
8 November 1916	OS 3	Colosseum				
21 November 1916	CSO	Choral Hall				
9 December 1916	OS 3	Theatre Royal				
1917						
16 May 1917	CSO	Choral Hall				
20 June 1917	OS 3	Choral Hall				
20 August 1917	CSO	Choral Hall				
29 August 1917	OS 3	Choral Hall				
24 October 1917	OS 3	Choral Hall				
9 November 1917	CSO	Choral Hall				
12 November 1917	CSO	Choral Hall				
28 November 1917	OS 3	Choral Hall	✓			✓
1918						
26 March 1918	OS 3	Choral Hall	✓			
3 April 1918	OS 3	Art Gallery				
24 April 1918	OS 3	Choral Hall	✓			✓
27 May 1918	CSO	Choral Hall				
12 June 1918	OS 3	Choral Hall	✓			✓
6 August 1918	OS 3	Choral Hall	✓			
7 August 1918	OS 3	Choral Hall	✓			
11 September 1918	OS 3	King's Theatre				
23 September 1918	CSO	Choral Hall				
1919						
3 March 1919	CSO	Choral Hall				
26 March 1919	OS 3	Choral Hall	✓			✓
7 April 1919	CSO	Choral Hall				
30 June 1919	CSO	Choral Hall				
2 July 1919	CSO	Choral Hall				
17 September 1919	OS 3	Choral Hall	✓			✓
22 September 1919	CSO	Choral Hall				
4 November 1919	OS 3	Choral Hall	✓			✓
8 December 1919	CSO	Choral Hall				
10 December 1919	OS 3	Choral Hall	✓			✓
14 December 1919	CPO 1	Theatre Royal				
1920						
25 January 1920	CPO 1	Opera House				
29 January 1920	NSW	King Edward Barracks	✓			

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
30 January 1920	NSW	King Edward Barracks	✓			
31 January 1920	NSW	King Edward Barracks	✓			
2 February 1920	NSW	King Edward Barracks	✓			
14 February 1920	NSW	Theatre Royal				
14 February 1920	NSW	Theatre Royal				
22 February 1920	CPO 1	Opera House				
22 March 1920	CSO	Choral Hall				
28 March 1920	CPO 1	Opera House				
2 May 1920	CPO 1	Opera House				✓
6 June 1920	CPO 1	Opera Hous				
9 June 1920	OS 3	Choral Hall				✓
4 July 1920	CPO 1	Opera House		✓		✓
18 August 1920	OS 3	Choral Hall				✓
22 August 1920	CPO 1	Opera House				
5 September 1920	CPO 1	Opera House				
10 October 1920	CPO 1	Opera House				
27 October 1920	OS 3	Choral Hall				✓
14 November 1920	CPO 1	Liberty Theatre				✓
8 December 1920	OS 3	Choral Hall				✓
12 December 1920	CPO 1	Liberty Theatre				✓
1921						
27 February 1921	CPO 1	Liberty Theatre				
10 April 1921	CPO 1	Liberty Theatre				
15 May 1921	CPO 1	Liberty Theatre				
12 June 1921	CPO 1	Liberty Theatre				✓
6 July 1921	OS 3	Choral Hall				✓
10 July 1921	CPO 1	Liberty Theatre				
7 August 1921	CPO 1	Liberty Theatre				✓
21 September 1921	OS 3	Choral Hall				✓
16 November 1921	OS 3	Choral Hall				✓
7 December 1921	OS 3	Choral Hall				✓
1922						
31 January 1922	NSW	Theatre Royal				
1 February 1922	NSW	Theatre Royal				
2 February 1922	NSW	Theatre Royal	✓			
3 February 1922	NSW	Theatre Royal				
4 February 1922	NSW	Theatre Royal			✓	
6 February 1922	NSW	Theatre Royal				
14 February 1922	NSW	King Edward Barracks				
5 July 1922	OS 3	Choral Hall				✓
29 September 1922	CCOS	College Hall				
18 October 1922	OS 3	Choral Hall				✓
15 November 1922	OS 3	Choral Hall				✓
6 December 1922	OS 3	Choral Hall				✓
10 December 1922	OS 3	Liberty Theatre				

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
1923						
2 May 1923	OS 3	Choral Hall				✓
3 August 1923	CCOS	College Hall				
4 August 1923	CCOS	College Hall				
29 August 1923	OS 3	Choral Hall				✓
21 November 1923	OS 3	Choral Hall				✓
12 December 1923	OS 3	Choral Hall				✓
1924						
14 May 1924	OS 3	Choral Hall	✓			✓
17 September 1924	OS 3	Choral Hall	✓			
26 September 1924	CCOS	Jellicoe Hall				
9 December 1924	OS 3	Choral Hall	✓			
1925						
10 June 1925	OS 3	Choral Hall	✓			
9 September 1925	OS 3	Choral Hall	✓			
3 October 1925	CCOS	College Hall	✓			
9 December 1925	OS 3	Choral Hall	✓	✓		
1926						
19 May 1926	OS 3	Choral Hall		✓		
22 September 1926	OS 3	Choral Hall	✓	✓		
1 December 1926	OS 3	Choral Hall	✓	✓		
1927						
22 June 1927	OS 3	Choral Hall		✓		
7 September 1927	OS 3	Choral Hall		✓		
8 October 1927	CCOS	College Hall				
7 December 1927	OS 3	Choral Hall	✓			
1928						
4 July 1928	OS 3	New Municipal Hall	✓	✓		
19 September 1928	OS 3	New Municipal Hall	✓	✓		
20 November 1928	BCO	Choral Hall				✓
5 December 1928	OS 3	New Municipal Hall	✓	✓		
1929						
26 June 1929	OS 3	New Municipal Hall		✓		
18 September 1929	OS 3	New Municipal Hall	✓			
11 December 1929	OS 3	New Municipal Hall	✓	✓		
1930						
15 April 1930	CPO 2	Radiant Hall		✓		✓
11 May 1930	CPO 2	Civic Theatre				✓
20 May 1930	CPO 2	Radiant Hall				
4 June 1930	OS 3	Civic Theatre	✓	✓		
4 August 1930	CCOS	College Hall	✓			
19 August 1930	CPO 2	Civic Theatre				
21 August 1930	OS 3	Civic Theatre				
10 September 1930	OS 3	Civic Theatre	✓	✓		

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
27 November 1930	OS 3	Radiant Hall	✓	✓		
1931						
20 May 1931	OS 3	Radiant Hall		✓		
30 July 1931	CCOS	College Hall	✓			
26 August 1931	OS 3	Radiant Hall				
25 November 1931	OS 3	Radiant Hall	✓	✓		
1932						
15 June 1932	OS 3	Radiant Hall	✓			
28 June 1932	LC	Radiant Hall	✓	✓		
3 August 1932	CCOS	College Hall	✓			
14 September 1932	OS 3	Radiant Hall	✓	✓		✓
27 October 1932	LC	Radiant Hall	✓	✓		
7 December 1932	OS 3	Radiant Hall	✓			
1933						
31 May 1933	OS 3	Radiant Hall	✓	✓		
22 June 1933	LC	Radiant Hall	✓	✓		
10 August 1933	CCOS	College Hall	✓			
22 August 1933	OS 3	Radiant Hall	✓	✓		
4 November 1933	LC	Radiant Hall	✓	✓		
22 November 1933	OS 3	Radiant Hall	✓	✓		
1934						
21 April 1934	LC	Radiant Hall	✓	✓		
13 June 1934	OS 3	Radiant Hall	✓	✓		
2 August 1934	CCOS	College Hall	✓			
12 September 1934	OS 3	Radiant Hall		✓		
17 November 1934	LC	Radiant Hall	✓	✓		
12 December 1934	OS 3	Radiant Hall	✓	✓		
1935						
13 April 1935	LC	Radiant Hall	✓	✓		
15 May 1935	OS 3	Radiant Hall		✓		
8 August 1935	CCOS	College Hall				
28 August 1935	OS 3	Radiant Hall	✓	✓		
23 November 1935	LC	Radiant Hall	✓	✓		
18 December 1935	OS 3	Radiant Hall	✓	✓		
1936						
2 May 1936	LC	Radiant Hall	✓	✓		
27 May 1936	OS 3	Radiant Hall		✓		
6 August 1936	CCOS	College Hall				
15 September 1936	OS 3	Radiant Hall				
21 November 1936	LC	Radiant Hall	✓	✓		
25 November 1936	OS 3	Radiant Hall		✓		
1937						
17 June 1937	LC	Radiant Hall	✓	✓		
14 July 1937	OS 3	Radiant Hall				

Concert Date	Group	Venue	Programme held			
			CU	CMU	CP	WTU
5 August 1937	CCOS	College Hall		✓		
13 October 1937	OS 3	Radiant Hall		✓		
18 November 1937	LC	Radiant Hall	✓	✓		
24 November 1937	OS 3	Radiant Hall		✓		
1938						
27 April 1938	LC	Radiant Hall	✓			
20 July 1938	OS 3	Radiant Hall				
4 August 1938	CCOS	College Hall		✓		
28 September 1938	OS 3	Radiant Hall				
23 November 1938	LC	Radiant Hall	✓			
30 November 1938	OS 3	Radiant Hall		✓		
1939						
19 July 1939	LC	Radiant Hall	✓	✓		
3 August 1939	CCOS	College Hall				
29 November 1939	LC	Radiant Hall	✓	✓		

Appendix 2 List of Orchestra personnel in Christchurch, 1872 – 1939

Lists of orchestral personnel have been gathered from two main sources. Most are from the printed programmes of the actual concert, but others are from newspaper advertisements, a source which may not be completely reliable.

The format of orchestral lists was not standardised in the order of presentation of instruments. Sometimes the violin sections were separated into first and second violins, but not always. It was common to list the leader or section principal first, but then there were two different ordering of players names; they could be in seating order, or they were listed alphabetically by surname. Even this last method had a variation though, as often the female names were listed before the male ones.

Names that were given have been found to be inaccurate in a number of cases, as the spelling was not the same as was followed consistently later on. Similarly, names were often given without identifying initials or personal names. Where it has become obvious what the fuller name was, this has been given. It was commonplace for married women to acquire their husbands initials upon marriage, however, this also has not been consistently carried out for all women in this situation. For example, Nina McIntyre was often identified as Mrs H.P. Slater, but on a number of occasions as Mrs Nina Slater.

The majority of orchestra lists are for orchestras that performed in Christchurch. The only exception is the orchestra for the New Zealand and South Seas Exhibition, held in Dunedin, 1889-90. There were a number of players identified in this list as being from Christchurch. However, there were others who had previously been in Christchurch; James Coombs (violin) and Charles Coombs (cornet), while others, F.G. Mumford (violin), E.J. Painter (viola), and W.H. Corrigan (clarinet), had a significant involvement in Christchurch in later years.

19th Century

- | | | |
|----|--|------------------|
| 1. | Christchurch Orchestral Society | 1 May 1872 |
| 2. | Simonsen Opera Company | April 1876 |
| 3. | Farewell to Luscombe Searell | 4 September 1876 |
| 4. | Amateur Orchestral Society | 26 October 1882 |
| 5. | New Zealand and South Seas Exhibition, Dunedin | 1889-90 |
| 6. | Amateur Orchestral Society | 3 November 1891 |
| 7. | Christchurch Orchestral Society | 21 April 1892 |
| 8. | Musical Union Orchestra | 5 November 1896 |
| 9. | Corrick Orchestra | 2 September 1897 |

20th Century

- | | | |
|-----|---|-------------------|
| 10. | Motett Society Orchestra | 26 April 1900 |
| 11. | Lyttelton Orchestral Society | 21 March 1902 |
| 12. | Musical Union Orchestra | 17 December 1903 |
| 13. | Musical Union Orchestra | 3 August 1905 |
| 14. | Musical Union Orchestra | 22 August 1906 |
| 15. | New Zealand International Exhibition Orchestra | 1906-07 |
| 16. | Musical Union Orchestra | 28 August 1907 |
| 17. | Musical Union Orchestra | 27 May 1908 |
| 18. | Musical Union Orchestra | 30 March 1909 |
| 19. | Christchurch Orchestral Society | 9 July 1909 |
| 20. | “Festival of music of the Empire” Orchestra | 3 July 1911 |
| 21. | Musical Union Orchestra | 25 June 1912 |
| 22. | Christchurch Musical Society | 18 December 1913 |
| 23. | Christchurch Orchestral Society | 16 September 1914 |
| 24. | Christchurch Musical Society | 1 June 1915 |
| 25. | Christchurch Symphony Orchestra | 18 May 1916 |
| 26. | New South Wales State Orchestra | January 1920 |
| 27. | Christchurch Musical Society | 25 May 1920 |
| 28. | Christchurch Professional Orchestra | 4 July 1920 |
| 29. | Crystal Palace Theatre Orchestra | 27 December 1920 |
| 30. | Christchurch Musical Society | 28 May 1921 |
| 31. | Christchurch Orchestral Society | 6 July 1921 |
| 32. | Christchurch Amateur Operatic Society | 18 July 1921 |
| 33. | Verbrugghen Orchestra
(New South Wales State Conservatorium) | January 1922 |
| 34. | Canterbury College Orchestral Society | 29 September 1922 |
| 35. | Christchurch Musical Society | 28 November 1922 |
| 36. | YMCA Orchestra | 4 September 1924 |
| 37. | Christchurch Musical Society
(Christchurch Orchestral Society) | 25 November 1924 |
| 38. | Christchurch Orchestral Society | 10 June 1925 |
| 39. | Royal Christchurch Musical Society | 8 June 1926 |
| 40. | Royal Christchurch Musical Society | 8 June 1927 |
| 41. | Crystal Palace “Grand Opera Orchestra” | 30 January 1928 |

42.	Crystal Palace “Grand Opera Orchestra”	20 August 1928
43.	Beck String Orchestra	20 November 1928
44.	Christchurch Working Men’s Club Orchestras	11 July 1929
45.	Christchurch Orchestral Society	11 December 1929
46.	Christchurch Professional Orchestra	15 April 1930
47.	Royal Christchurch Musical Society	2 June 1930
48.	Christchurch Orchestral Society	20 May 1931
49.	Christchurch Harmonic Society	26 November 1931
50.	Laurian Club	28 June 1932
51.	Canterbury College Orchestral Society	3 August 1932
52.	Royal Christchurch Musical Society	17 December 1932
53.	Canterbury College Orchestral Society	10 August 1933
54.	Royal Christchurch Musical Society	8 August 1934
55.	Harmonic Society	30 August 1934
56.	3YA Concert Orchestra	23 July 1935
57.	Royal Christchurch Musical Society	30 April 1936
58.	Laurian Club	2 May 1936
59.	3YA Concert Orchestra (Augmented)	5 August 1936
60.	Christchurch Orchestral Society	30 November 1938
61.	Royal Christchurch Musical Society	7 June 1939
62.	Canterbury University Choral Society	28 September 1939
63.	Laurian Club	29 November 1939

19th Century**Christchurch Orchestral Society – 1 May 1872**

First violins: Lee Mitchell Bünz	Second violins: Button Tankard Phillips	Viola: Jones	'Cello Rowley Jacombs	Bass Rutland
Flute: Poore	Oboe: Tankard	Bassoon: Inwood	Cornet: Coombs	Trombone: W. Gee
Timpani: E.W. Seager				

Simonsen Opera Company – April 1876

First violins: Martin Simonsen T. Thompson	Second violins: Carl Richty Isherwood	Viola: -	'Cello S. Bernard	Bass J. Richardson
Flute: W. Stoneham	Oboe: Herr Schott	Clarinet: H. Warnecke	Cornet: N. Hallas W. Stoneham (jnr)	Trombone: Weber
Drums: J. Henry	Piano: C.B. Foster			

From: Simpson, Adrienne. "The Simonsen Opera Company's 1876 tour of New Zealand" *Turnbull Library Record* 23, no. 2 (1990): 99-121. p. 120.

Farewell to Luscombe Searell – 4 September 1876

First violins: C. Bonnington G. Bonnington A. King	Second violins: Button McCardell Cohen	Viola: A. Lean Jones	'Cello Spensley Rowley	Bass Knox
Flute: Wood Gunderson	Oboe: Tankard	Clarinet: Caddy Petrie	Bassoon: Inwood	Cornet: Coombs S. Seager
Timpani: E.W. Seager				

Amateur Orchestral Society – 26 October 1882

First violins: James Coombs (leader) Cohen Rutland	Second violins: Bonnington Fleming Baker	Viola: Jones	‘Cello Spensley Rowley	Bass Knox
Flute: J. Rowley	Clarinet: Clayton	Cornet: Hamilton	Horn: Painter	Euphonium: C. Bowles
Timpani: E.W. Seager				

New Zealand and South Seas Exhibition, Dunedin – November 1889- April 1890

Violins: Raffaello Squarise (leader) James Coombs James Isherwood F.G. Mumford Joaquin Gazambide	Edward Cohen * A.G. Haigh Miss Joel Miss Packer Nina Schlott	Viola: A.C. Bowman * E.J. Painter	‘Cello Eugen Wincklemann Julian Fernandez	Bass Alfred Pleyer Frederick Clutsam
Flute: Sydney Jarman	Oboe: William Love W.A. Walton	Clarinet: Samuel Jackson W.H. Corrigan	Bassoon: William Foster	Cornet: Charles Coombs Thomas Chapman
Horn: Hugh Curry Eli Fielden	Trombone: Percy George A.G. Baker	Timpani: A.B. Williams		

* Noted as from Christchurch

Amateur Orchestral Society – 3 November 1891

First violins: Hannah Packer (leader) Miss Beath Cliff Collier	Second violins: F.C. Bishop Funston Button Webley Carew Crocker	Viola: J. Spensley Louis Cohen Bünz	‘Cello L. Bonnington Kirkpatrick	Bass W. Bowman
Flute: Leon Cohen G. Bonnington	Oboe: G. Bonnington (jnr) Jenkins	Clarinet: A. Hillier E.B. Heywood	Cornet: F.C. Raphael F. Painter	Horn: A. Barbour Painter
Opheicleide: H. Muschamp	Trombone: T. Dalton	Timpani: E.W. Seager		

Christchurch Orchestral Society – 21 April 1892

First violins: Hannah Packer (leader) Miss Beath Cliff Collier Bünz	Second violins: Miss Gribben Edith Packer Riordan Webley Button Louisson	Viola: Louis Cohen Bünz	‘Cello L. Bonnington Kirkpatrick	Bass W. Bowman
Flute: Leon Cohen G. Bonnington	Oboe: G. Bonnington Jenkins	Clarinet: A. Hillier E.B. Heywood	Cornet: F.C. Raphael F. Painter	Horn: A. Barbour Painter
Opheicleide: H. Muschamp	Euphonium: W. Chapman	Timpani: E.W. Seager		

Musical Union Orchestra – 5 November 1896

First violins: Hannah Packer (leader)	Second violins: Miss Julius	Viola: E.J. Painter	'Cello Freda Marsden	Bass W. Bowman
Miss Henry	Miss Louisson	Alfred Lawrence	H.H. Loughnan	C. Wood
Miss Garsia	Miss Shanks	W.G. Cookson	L. Bonnington	
H.H. Tombs	Miss Hall			
W. Webley	S. Smith			
Gilbert Reeve	Master F. Wallace			
Flute: A. Gundersen T. Amos	Oboe: G. Bonnington J. Jenkins	Clarinet: D. Sinclair T. Quill	Bassoon: H. Muschamp	Cornet: F.C. Raphael A.W. Minson
Horn: T. Tankard	Opheicleide: W.J. Crawford	Trombone: S.N. Robinson	Timpani: E.W. Seager	

Corrick Orchestra – 2 September 1897

Violins: Skelton Cliff Alice Corrick Ethel Corrick	Viola: Morrison	'Cello Lucas	Bass W. Lucas
Flute: G. Poore G. Webster	Clarinet: Clarkson Master Corrick	Cornet: Heath Moore	Piano: Miss Corrick

20th Century**Motett Society Orchestra – 26 April 1900**

First violins: Arthur Zeplin (leader) Miss Shanks Miss Gowring G. Reeve T.H Tankard W. Webley J.A. Crocker	Second violins: Miss Wells Miss Sorrell Miss Glanville Miss Louisson Jarman W. Bowen	Viola: W.G. Cookson Alfred Lawrence	'Cello L. Bonnington F. Graham J. Allen	Bass W. Lucas
Flute: A.D. Dobson George Poore E. Jamieson	Oboe: G. Bonnington	Clarinet: W.H. Corrigan Miss Atkinson Miss Sinclair	Bassoon: G. Turvey	Cornet: A.G. Heath
Horn: T. Tankard A. Barbour	Trombone: S.N. Robinson	Timpani: E.W. Seager		

Lyttelton Orchestral Society – 21 March 1902

First violins: T.B. Riordan (leader) J. Crocker	Second violins: O. Riordan F. Knight	Viola: -	'Cello -	Bass C. Wood
Flute: E. Jamieson	Oboe: G. Bonnington A. Bonnington	Clarinet: D. Sinclair G. Huston A. Huston	Bassoon: -	Cornet: A. Barlow T. Dix
Horn: -	Trombone: -	Euphonium: R. Porteous	Piano: Mrs Bromley	Drums, etc: -

Musical Union Orchestra – 17 December 1903

First violins: Lucy Cook (leader) Miss P. Buchanan Miss Hall Miss B. Julius Harriett Rutter Miss Vincent Mrs H.G. Aitken H. Spensley T.H. Tankard	Second violins: Rubina Ballin Miss Edgar Miss Glanville Miss Horsley Miss D. Tribe Miss D. Wells R. Loughnan Vere Buchanan	Viola: W.G. Cookson	'Cello L. Bonnington F. Graham C. Kirkpatrick H.H. Loughnan	Bass W. Lucas J. Lethaby
Flute: A. Gundersen W. Roach	Oboe: G.H. Bonnington Conrad Bonnington	Clarinet: D. Sinclair Thomas R. Quill J. Sinclair	Bassoon: G.V. Turvey H. Muschamp	Cornet: A.W. Minson H.L. Oakes
Horn: T. Tankard A. Barbour	Trombone: E.F. Oakes G. Cresswell	Tuba:	Timpani: E.W. Seager	Drums, etc:

Musical Union Orchestra – 3 August 1905

First violins: Lucy Cook (leader) Mrs H.G. Aitken Rubina Ballin Miss Bünz Miss Edgar Miss B. Julius Miss McIntyre Harriett Rutter Miss Vincent A. Bünz Vere Buchanan	Second violins: R. Loughnan Miss Brown Miss Gibbs Miss Glanville Irene Morris Miss Matthews Miss McIntyre Miss Reed Miss Tribe Miss D. Wells	Viola: Miss Boyd James Balfour J.S. Bowman Alfred Lawrence	'Cello L. Bonnington F. Graham C. Kirpatrick	Bass W. Lucas J. Lethaby
Flute: A. Gundersen W. Roach D. McDonald	Oboe: G.H. Bonnington Conrad Bonnington	Clarinet: D. Sinclair Thomas R. Quill J. Sinclair	Bassoon: G.V. Turvey H. Muschamp	Cornet: A.W. Minson H.L. Oakes
Horn: T. Tankard A. Barbour	Trombone: G. Cresswell E.F. Oakes H. Wood	Timpani: E.W. Seager	Drums, etc: A. Reid	Harp/organ Katie Young

Musical Union Orchestra – 22 August 1906

First violins:	Second violins:	Viola:	'Cello	Bass
H. Kahn (leader)	R. Loughnan	James Balfour	Miss Russell	H.L. Grigsby
Mrs H.G. Aitken	T.J. Ervine	J.S. Bowman	L. Bonnington	W. Lucas
Rubina Ballin	A.C. Wilkin	Alfred Lawrence	F. Graham	J. Lethaby
Miss Edgar	Miss Coombs	C. Jones	C. Kirpatrick	
Miss B. Julius	Miss Gibb		H.H. Loughnan	
Freda Marsden	Miss Gibbs			
Irene Morris	Miss Glanville			
Miss McIntyre	Miss Miller			
Harriett Rutter	Miss Matthews			
Miss Vincent	Miss McIntyre			
Miss Wells				
Vere Buchanan				
Flute:	Oboe:	Clarinet:	Bassoon:	Cornet:
A. Gundersen	G. Bonnington	D. Sinclair	G. Turvey	A.W. Minson
W. Roach	C. Bonnington	Thomas R. Quill	H. Muschamp	H.L. Oakes
D. McDonald		J. Sinclair		C. Coombs
Horn:	Trombone:	Tuba:	Timpani:	Drums, etc:
T. Tankard	G. Cresswell	C. Coleman	E.W. Seager	A. Reid
A. Barbour	E.F. Oakes			H. Poore
	H. Wood			

New Zealand International Exhibition Orchestra – 1906-07

First violins:	Second violins:	Viola:	'Cello	Bass
G. Weston (leader)	P. Asiolo	F. Hardy	G. Bell	G. Briese
C. Monk	H. Bissell	W. Knibb	A. Argenzio	H. Sarau
E. Rawlins	G. Ralph	E. Painter *	F. Chapman	B. Smith
S.R. White	R. Lockhead	C. Wood	F. Johnstone	
N. Smith	J. Woodward	W. Jiffkins	F. Quin	
S. Adams	A. Bünz *		E. Wood	
L. Strauss	J. Isherwood			
Arline Thackeray	Miss Alexander			
Christabel Wells *	Miss Hennah			
Freda Marsden *				
Flute:	Oboe:	Clarinet:	Bassoon:	Horn:
E. Jamieson	J. Jackson	R. Clive	L. Schiavi	H. Kuhr
A. Truda	R. Carolane	S. Ilforte	G. Turvey *	C. Cesari
				A. Caletti
				A. Barbour *
Trumpet:	Trombone:	Timpani:	Drums, etc:	Harp:
H. Fox	W. Siddall	A. Reid *	E. Rawlins	Lottie Barker *
C. Coombs *	T. Dalton *			
	H. Oakes			

* = Player noted as being from Christchurch (*Weekly Press* 10 October 1906, 71), except for Mr. A. Bünz, who appears to have been a later addition to the orchestra.

Musical Union Orchestra – 28 August 1907

First violins: S.R. White (leader) Rubina Ballin Irene Morris Doris McIntyre Harriett Rutter Miss Vincent Miss D. Wells A.F.H. Neate	Second violins: Freda Marsden Miss Brown Daisy Cresswell Miss Gibb Miss D. Meares Miss Millar Miss Matthews Nina McIntyre Mrs Mulgan G. Mulgan Florence Scapens	Viola: James Balfour J.S. Bowman Dickenson Alfred Lawrence Skelton	'Cello Miss Russell L. Bonnington F. Graham C. Kirkpatrick	Bass H.L. Grigsby W. Lucas J. Lethaby
Flute: A. Gundersen E. Jamieson	Oboe: G.H. Bonnington Conrad Bonnington	Clarinet: D. Sinclair Thomas R. Quill J. Sinclair	Bassoon: G.V. Turvey H. Muschamp	Cornet: H.L. Oakes McGrath
Horn: T. Tankard A. Barbour A.W. Minson	Trombone: G. Cresswell H. Wood S.N. Robinson	Tuba: C. Coleman	Timpani: E.W. Seager	Drums, etc: H.F. Poore

Musical Union Orchestra – 27 May 1908

First violins: Arline Thackeray (leader) Miss Brown Doris McIntyre Harriett Rutter Miss Vincent Miss D. Wells A.F.H. Neate	Second violins: Freda Marsden Vera A'Court Miss Marsden Daisy Cresswell Miss Gibb Miss Hanham Miss D. Meares Miss Millar Mrs Mulgan Miss Pitts H. Robson G. Mulgan Florence Scapens A. Edmonds	Viola: James Balfour C.S. Jones E.J. Painter	'Cello Miss Russell L. Bonnington F. Graham C. Kirkpatrick H.H. Loughnan	Bass Mrs Collins F.S. Chatfield H.L. Grigsby W. Lucas
Flute: F. Bullock D. McDonald	Oboe: G. Bonnington C. Bonnington	Clarinet: D. Sinclair T. Quill J. Sinclair	Bassoon: G.V. Turvey H. Muschamp	Horn: T. Tankard A. Barbour A.W. Minson
Cornet: H.L. Oates D. Blyth	Trombone: G. Cresswell H. Wood S.N. Robinson	Tuba: C. Coleman	Timpani: E.W. Seager	Drums, etc: E. Norder H.F. Poore
Harp: Rima Young				

Musical Union Orchestra – 30 March 1909

First violins: Hannah Packer (leader) Rubina Ballin Miss Brown Miss Gibb Nina McIntyre Harriett Rutter Miss Vincent Miss D. Wells A.F.H. Neate Captain Isherwood Miss Millar	Second violins: Doris McIntyre G. Mulgan Vera A'Court Miss Hanham Mrs Mulgan Miss Pitts Florence Scapens H. Robson A. Edmonds W. Nicol E.W. Belcher Miss Pascoe	Viola: James Balfour C. Jones E.J. Painter	'Cello Miss Russell L. Bonnington F. Graham C. Kirkpatrick	Bass H.L. Grigsby W. Lucas F. Goodchild
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Flute: F. Bullock D. McDonald	Oboe: G.H. Bonnington Conrad Bonnington	Clarinet: D. Sinclair J. Blanchette	Bassoon: W.H. Corrigan	Horn: A. Barbour
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Cornet: H.L. Oakes D. Blyth	Trombone: G. Cresswell S.N. Robinson G. Dalton	Tuba: C. Coleman	Timpani: E.W. Seager	Drums, etc: E. Norder
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Harp:
Lottie Barker

Christchurch Orchestral Society – 9 July 1909**Violins:**

Christabel Wells
(leader)
J. Adnams
Rubina Ballin
Alice J. Brown
Miss Bünz
Lucy Cook
Daisy Cresswell
Miss A. Duff
Miss Fairburn
Miss Gibb
R. Herman
Mrs Mulgan
G. Mulgan

Doris McIntyre

Nina McIntyre
Irene Morris
J. M. Mitchell
H. Moon
Harriett Rutter
Florence Scapens
Miss F.R. Vincent
Miss D. Wells
F. Wilde

Viola:

J. Balfour

J. Bowman
W.G. Cookson
Alfred Lawrence
J.T. Sinclair

'Cello

Miss Garry

H.H. Loughnan
Miss D. Russell

Bass

Miss Claridge

F. Chatfield
H. Grigsby
F. Goodchild

Flute:

A.E. Hutton
W. Skinner

Oboe:

G. Bonnington

Clarinet:

J. Blanchette
D. Sinclair

Bassoon:

W. Corrigan
H. Muschamp

Saxophone:

F. Skinner

Cornet:

J. McGrath
R. Barber

Horn:

D. Blyth
A. Barbour
R. Gadd

Euphonium:

R.J. Estall

Trombone:

H. Cox
W. Lanham
T. Laurie

Timpani:

E. Nordern

Harp:

Lottie Barker

“Festival of music of the Empire” Orchestra – 3 July 1911

First violins: Herbert Bloy (leader)	Second violins: Henry H. Tombs	Viola: Maurice Cohen	‘Cello Frank R. Johnstone	Bass Louis Blitz
Ernest Sandstein	Clough	Percy W. Tombs	Mrs F.R. Johnstone	F. Prime
E. Louise Croucher	Agatha Dobbie	J. Coombs	Norman Martin	James H. Stephenson
Christabel Wells *	Doris McIntyre *	Alfred Lawrence *		
Sybil Lewis	Ava Symons			
Grace Kennedy	Stanley Seymour			
Flute: Charles J. Hill	Oboe: Jackson	Clarinet: D. Sinclair *	Bassoon: Bertram Yeates	Horn: Andrew Barbour *
A.E. Hutton *	Leon Cohen	H. Moschini	George V. Turvey	Charles Heinrichs
	G.H. Bonnington *			F. Jenness
Cornet: Herbert Fox *	Trombone: Dan Boyd	Tuba: Charles Shugg	Timpani: C.B. Plummer	Harp: Lottie Barker *
E. Sullivan *	Thomas Dalton *		Edward Brinsden	
	Walter E. Lanham *			

* = Player from Christchurch

Musical Union Orchestra – 25 June 1912

First violins: Hannah Packer (leader) Vera A'Court Miss Gibb Miss Vincent Miss Millar Daisy Cresswell Irene Morris Captain Isherwood	Second violins: Harriett Rutter Miss Hanham Miss E. Pascoe Miss Foster H. Robson E.W. Belcher F. Page A Wylie T.B. Riordan G. Maddams	Viola: Nina McIntyre Mrs J.E. Russell C. Jones S. Denton W.G. Cookson	'Cello Mrs Guthrie L. Bonnington F. Graham C. Kirkpatrick	Bass J. Young W. Lucas J. Lethaby
Flute: F. Bullock A.S. Mazey	Oboe: G.H. Bonnington	Clarinet: D. Sinclair W.H. Chaplin	Bassoon: H. Muschamp J.W. Haimes	Cornets: W. Moor (jnr) H.L. Oakes
Trumpet: H. Fox	Horns: A. Barbour	Trombone: H. Wood R.D. Patten T. Gorst	Timpani: J. Fisher J. Gilmore	Harp: Lottie Barker

Christchurch Musical Society Orchestra – 18 December 1913

First violins: Mrs R. Twyneham Vera A'Court Miss M. Gibb Miss V. Millar Miss Hanham Irene Morris Gretna Cadenhead Daisy Cresswell Harriett Rutter Mrs Mulgan	Second violins: T.B. Riordan C.T. Brown Mrs Percy Fryer Dorothy M. Salter Miss G.L. Gilbert G. Maddams J.A. Mercer F. Ashbey F.M.L. Sheppard C. Hollis Mr. Edwards Miss Vallance	Viola: Nina McIntyre Mrs J.E. Russell S. Denton W. Cookson	'Cello Mrs Guthrie J.B. Blackwell D. Thomas Miss Beaumont	Bass J. Alston J. Young
Flute: F. Bullock A.S. Mazey	Oboe: C.H. Schmidt	Clarinet: D. Sinclair F. Piper M.E. Withers	Bassoon: H. Muschamp D.G. Maindonald	Trumpet: W. Moor (jnr) H. Fox
Trombone: F. Bishop T. Laurie W.R. Lanham T. Williams	Tuba: R.J. Estall	Timpani: C. Crawford	Harp: Lottie Barker	

Christchurch Orchestral Society – 16 September 1914**Violins:**

Mrs R Twyneham H. Ellwood
(leader)
Mrs O.B. Anderson Daisy Cresswell
Doris McIntyre Miss Gibb
Harriett Rutter Miss Hall
Rubina Ballin Miss Bünz
Gretna Cadenhead Irene Edmonds
Vera A'Court Vera Barker
Colgan Irene Morris
G. Farrell

Viola:

Mrs Russell

Wood
Alfred Lawrence
J.T. Sinclair
J. Balfour

'Cello

Mrs Guthrie

L. Bonnington
H.H. Loughnan
Miss Hemus
H.M. Mann
Mrs Minson
Miss Kelly

Bass

Mrs A.F. Collins
A.E. Willyams
E. Jamieson
A.L. Sutton
W. Lucas

Flute:

A.E. Hutton
W.T. Dobbie
A.H. Noall

Oboe:

C.H. Schmidt
G.H. Bonnington

Clarinet:

D. Sinclair
M.E. Withers

Bassoon:

D. Maindonald
H. Muschamp

Horns:

A. Barbour
R. Gadd
A. Minson
D. Glass

Cornet:

H. Fox
F. Dewsbury
R. Reeves

Trombone:

T. Dalton
T. Laurie
J.W. Lanham
T. Williams

Euphonium:

R.J. Estall

Timpani:

E.C. Shelton
C. Crawford

Harp:

Lottie Barker

Christchurch Musical Society Orchestra – 1 June 1915**Violins:**

Vera A'Court Irene Morris
Vera Barker Harriett Rutter
Daisy Cresswell Mrs C. Wilson
Irene Edmonds L.B. Andreae
Nina McIntyre S.P. Smith

Viola:

Mrs J.E. Russell
W.G. Cookson
Alfred Lawrence

'Cello

Mrs Guthrie
L. Bonnington
J. Blackwell

Bass

W. Lucas
A.E. Willyams

Flute:

A.E. Hutton
W.T. Dobbie

Oboe:

C.H. Schmidt
G. Bonnington

Clarinet:

D. Sinclair
M.E. Withers

Bassoon:

H. Muschamp
D.G. Maindonald

Horns:

A. Barbour
R. Gadd

Trumpets:

McGloin
A. Mullinger

Trombone:

J.W. Lanham
T. Laurie

Euphonium:

R.J. Estall

Timpani:

C. Crawford
A.S. Maze

Harp:

Lottie Barker

Drums and accessories:

Trethowan

Christchurch Symphony Orchestra – 18 May 1916**Violins:**

R. Zimmermann A.E. Morgan
 (leader)
 L.B. Andreae H. Partridge
 J. Balfour T.B. Riordan
 N. Braiding E.C. Selby-
 Herd
 C.T. Brown W. Skelton
 R.L. Clark H. Webster
 E.V. Colgan

Viola:

W.G. Cookson
 J. Sinclair

'Cello

J.B. Blackwell
 L. Bonnington
 H.H. Loughnan
 N.F. Westward

Bass

R. Goodchild
 J. Lethaby
 W. Lucas

Flute:

W.T. Dobbie
 W. Fehsenfeld
 A.H. Noall

Oboe:

W. Hay
 C.H. Schmidt

Clarinet:

D. Sinclair
 F.E. Webb
 M.E. Withers

Saxophone:

McRee

Cornet:

C. Dunn
 A. Mullinger
 P.W. Reeves

Horn:

A. Barbour
 D. Glass
 J. Goodchild

Trombone:

T. Dalton
 T. Laurie

Tuba:

R.J. Estall

Timpani:

C. Crawford

New South Wales State Orchestra – January 1920**Violins:**

Mrs Allman
Miss D. Blair
C.V. Boulton
Miss M. Buchanan
F.M. Carter
W.J. Coad
Miss J. Cullen
W. du Boulay
Miss J. Edwards
Miss L. Easson
Miss E. Fincham
Miss F. Forshaw
Mrs Fyfe
J.F. Hall

A. Hammett
Miss N. Henderson
J. Hickey
F. Hoogstoel
W. Houston
J. Marsh
Miss D.A. Richards
Miss R. Sawyer
R. Scott
W. Scott
Miss A. Short
Miss M. Smith
Miss D. Thomson
Miss V. Wareham

Viola:

D.E. Nichols
P. Foran
A. Hill
W. Knibb
J. Southworth
J. Waud

'Cello

J. Messeas
G. Bell
Miss F. Brown
Miss B. Deloitte
Niel Marsh
A. Verbrughen

Bass

A. Melling
F.C. Cane
E. Flack
H. Jones

Flute:

A.W. Arlom

R. Irvine
(+ piccolo)
H. Lassau

Oboe:

J.H. Brinkman
(+ cor anglais)
Graves
D. Hughes

Clarinet:

F. Babicci

S. Babicci
(+ bass clarinet)
J. Owens

Bassoon:

N. Ingamells

H. Martin
L. Schiavi

Horn:

R.H. Lawrence-
Toule
A. Caletti
W.E. Lego
W. Christian

Trumpets:

F C. Bowles

J. Pheloung
E. Fellows
A. Turner

Trombone:

B.W. Caten

J. Daly
W. Fellows

Tuba:

J. Perryman

Timpani:

Charlesworth
(jnr)

Percussion:

Charlesworth
(snr)
H. Penn
H. Morris

Harp:

Miss W. Carter

Christchurch Musical Society Orchestra – 25 May 1920

First violins: W.E. Skelton (leader)	Second violins: G.C. Lyttelton	Viola: J.S. Bowman	'Cello L. Bonnington	Bass W. Lucas
Mrs C. Wilson Miss Gibbs H. Partridge F.A. Banfield L.T. Tonkin	Gwen Davis J.B. Riordan F.S. MacKechnie Miss Layton		Mrs Guthrie R. Jones	A.E. Willyams J. Lethaby
Flute: W. Hay A.H. Noall	Oboe: C.H. Schmidt	Clarinet: S. Smith	Bassoon: J. Sinclair	
Cornet: A. Barbour J.L. Martin	Trombone: T. Gorst Barsby	Euphonium: R.J. Estall	Timpani: Atkinson	

Christchurch Professional Orchestra – 4 July 1920**Violins:**

Vere Buchanan E.V. Colgan
(leader)
C. Brown F.A. Banfield
Gretna Cadenhead G. Farrell
Daisy Cresswell Norma Middleton

Nina McIntyre Gladys Vincent
Irene Morris Inga Hannam
Miss E. Frank A.E. Morgan
T.H. Tankard S.P. Smith
G.C. Lyttelton A.A. Britton
W.J. Quinn

Viola:

Alfred
Lawrence
E.J. Painter

'Cello

F.E. Bate
Freda Marsden
G. Martinengo
Miss D.
Middleton
Mrs Foster
N. Westwood
E.P. Andrews

Bass

R. Goodchild
A.E. Willyams
J. Leathaby
J. Alston

Flute:

A.E. Hutton
F. Matthews
W.T. Dobbie
L. B. Sloan

Oboe:

G. Bonnington
W. Hay

Clarinet:

F.L.
Woledge
M.E.
Withers
S. Smith
W.H.
Chaplin

Bassoon:

D. Maindonald

Bass Clarinet:

A.J. Clarkson

Cornet:

P.W. Reeves
F. Turner

Horn:

D. Blyth

Trumpet:

H. Fox
S. Williams

Trombone:

W. Lanham
W. Gorst
J.W. Barsby

Tuba:

R.J. Estall

Timpani:

W. Debenham
E.C. Shelton

Harp:

H.G. Glaysher

Crystal Palace Theatre Orchestra – 27 December 1920

Violins: Nina McIntyre Miss Bünz Inga Hannam	Miss Lunn S.P. Smith F.A. Banfield	Viola: Alfred Lawrence	'Cello G. Berryman	Bass A.E. Willyams
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Flute: W. Hay	Oboe: C.H. Schmidt	Clarinet: W.H. Corrigan	Bassoon: D. Maindonald	Horn: D. Blyth
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Cornet: S. Williams	Trombone: E. Wakefield	Tuba: A. Martin	Timpani: W. Debenham	Harp: H.G. Glaysher
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Pianists:
Mrs Corrigan
Miss Hopping

Christchurch Musical Society Orchestra – 28 May 1921

First violins: W. E. Skelton (leader) Vera Barker H. Partridge T.B. Riordan L.T. Tonkin Mrs C. Wilson	Second violins: Miss Beaumont Mrs Campbell Miss Hamilton D.E. Hutton Miss Layton F.S. MacKechnie J.B. Riordan Miss Salter	Viola: J. Balfour T.W. Dent	'Cello L. Bonnington Mrs Guthrie R. Jones	Bass A.P de la Cour J. Fry W. Lucas
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Flute: A.S. Mazey A.H. Noall	Oboe: C.H. Schmidt A. Strong	Clarinet: W.H. Corrigan C.L. McDonald	Bassoon: -	Horns: F. Landery G. Wilson
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Cornet: H.L. Oakes R. Ward	Trombone: T. Laurie	Euphonium: R.J. Estall Lindsay	Timpani: D.M. Johnston	Organ: Nora Macleodsmith
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Christchurch Orchestral Society – 6 July 1921

First violins: Vera Barker (leader) Mrs C. Wilson Miss H. Hamerton Ruth Werry Miss B. Terriss Miss N. Norton Miss A. Buckley Miss D. Salter G. Farrell J. Hight F. Frye	Second violins: H.G. Glaysher Mrs W. Campbell Miss T. Lawlor Miss H. Cree Miss E. Spedding H. Michel H. Jarman E. Harper D. Haberfield C. Taylor	Viola: T.W. Dent H. Pickup	'Cello Miss M. Ward Miss D. Diamond D. Lightband C. Tutill R P. Jones Hamilton Dickson	Bass A.E. Willyams A.P. de la Cour A. Rudd J. Fry
Flute: A.S. Mazey A. Munro	Oboe: A. Strong	Clarinet: W. Chaplin S. Smith S. Munday B. Skudder	Bassoon: J. Sinclair I. Baker	Horn: D. Glass E. Barrow
Trumpet: J. Noble L.L. Smith	Trombone: L. Croft C. Barsby T. Lucas	Euphonium: R.J. Estall	Timpani: H. Williams	Drums, etc: H. Perryman
Harp: H.G. Glaysher				

Christchurch Amateur Operatic Society – 18 July 1921**Violins:**W.E. Skelton
(leader)

Miss L. Beaumont

Mrs W.M. Campbell

Mr. Barnes

H. Robson

Miss H. Cree

Viola:

T.W. Dent

H. Pickup

'Cello

R P. Jones

Bass

J. Fry

Flute:

A.S. Mazey

Oboe:

T.

Geoghegan

Clarinet:

H. Hobbs

R. Kirk

Bassoon:

-

Horn:

-

Cornets:

J. Thompson

P.R. Willamson

Trombone:

J.W. Smith

Euphonium:

W. Bate

Timpani:

-

Drums, etc:

J. Gilmour

Piano:

Agnes Lawlor

**Verbruggen Orchestra (New South Wales State Conservatorium Orchestra) –
January 1922**

First Violins: Miss J. Cullen (principal) Miss D. Blair Miss M. Buchanan W. du Boulay Miss F. Forshaw J.F. Hall W. Houston J. Marsh Miss D. A. Richards R. Scott Miss A. Short Miss M. Smith	Second Violins: A. Hammett Miss A. Brown Miss D. Curtis Miss M. Dwyer Miss D. Ferguson Miss C. Gibson Miss N. Holt W. Marsh Miss R. Sawyer L. Smith J. Torzillo Miss A. Webb	Viola: D.E. Nichols P. Foran A. Hill D. Kerr J. Southworth J. Waud	'Cello J. Messeas G. Bell Miss F. Brown B. Carter Miss B. Deloitte Niel Marsh	Bass A. Melling S. Fellows E. Flack H. Jones A. Flint
Flute: A.W. Arlom R. Irvine J. Bloor (+ piccolo)	Oboe: J.H. Brinkman (+ cor anglais) H. Richmond J.M. Post	Clarinet: J. Crosby- Browne J. Matthews S. Babicci (+ bass clarinet)	Bassoon: N. Ingamells H. Martin H. Leatherby	Horn: R.H. Lawrence- Toule A. Caletti W.E. Lego W. Christian
Trumpets: E. Fellows E. Readwin H. Barlow	Trombone: B.W. Caten E.J. Daly W. Fellows	Tuba: J. Perryman	Timpani: A. Charlesworth	Percussion: J.H. Charlesworth R. Koblanck
Harp: Miss W. Carter				

Canterbury College Orchestral Society – 29 September 1922

Violins:		Viola:	'Cello	Bass
Dr. J. Hight * (leader)	Miss E. Stark	T.W. Dent *	D. Lightband	A.P. de la Cour *
Miss V. Kennedy	Miss W. Young		A.J.M. Bate	
Miss D. Leach	A. Burberry			
Miss Minson	J. E. Colwell			
Miss E. Partridge	F. Harris			
	C. Mackersey			
Flute:	Oboe:	Clarinet:	Cornet:	Piano:
A. Hamilton	G. Bonnington *	Fitzgerald	E.W. Bennett	C.L. Martin
W. Robinson			H.L. Oakes *	

* noted as as “assisting artist,” not a student.

Christchurch Musical Society Orchestra – 28 November 1922

First violins:	Second violins:	Viola:	'Cello	Bass
W.E. Skelton (leader)	T.B. Riordan	T.W. Dent	Bates	A.P. de la Cour
Miss Hamilton	G.F. Allen	H. Pickup	Dickson	Fry
H. Partridge	George Brown	Dickson		W. Lucas
L.T. Tonks	D.E. Hutton			
Mrs C. Wilson	J.B. Riordan			
Ruth Werry	Miss Beaumont			
	Miss Davis			
Flute:	Oboe:	Clarinet:	Bassoon:	Horns:
W. Hay	C.H. Schmidt	W.H. Corrigan	J. Baker	F. Landery
A.H. Noall		D. Delaney		G.C. Wilson Bennington
Cornet:	Trombone:	Euphonium:	Timpani:	Organ:
-	T. Laurie	R.J. Estall	H.M. Williams	Mrs J.E. Russell
	N.M. Smith			
	J. Williams			

YMCA Orchestra – 4 September 1924

First violins: Miss I. Wass (leader) D.D. Leckie	Second violins: Mr. J. Dennis Miss I.A. Alexander	Viola: -	'Cello S. Crozier Marjorie Chapman H. Johannis	Bass L. Dixey
Miss E. Chapman W.S. Davidson Miss W. Swires G. Maddams Signor Damanio	R.W. Griffiths Miss A. Twemlow Miss W. Greig			
Flute: K. Godfrey T. Armstrong	Oboe: -	Clarinet: M. Marks J.G. Slater	Cornet: L. Turnbull S. Stewart	Piano: Miss. C.E. Sargeant
Trombone: C. Sutton	Bells: H. Stewart	Timpani: L. Gee		

Christchurch Musical Society (Christchurch Orchestral Society) – 25 November 1924

First violins: T.B. Riordan (leader) J. Hight	Second violins: G.F. Allen Miss L. Beaumont	Viola: T.W. Dent Alfred Lawrence	'Cello A.J.M. Bate Marjorie Chapman	Bass A.P. de la Cour W. Lucas
H.E. Jarman O.H. Partridge Mrs C. Wilson Ruth Werry S.P. Smith	Joan Carter Richards Miss E. Chapman I. Dickson Miss B. Hansen W.F. Harris	J.M. Mitchell J.A. Mercer	Miss N.M. Hume R.P. Jones	
Flute: W. Hay W.F. Harvey- Turvey A.D. Munro	Oboe: H.F. Pairman A.J. Strong	Clarinet: A.J. Clarkson L.J. Williamson	Bassoon: J.T. Sinclair	Horn: D. Blyth
Trumpet: J.C.L. Oakes L.A. Turnbull	Trombone: C. Barsby W.L. Moody	Euphonium: R.J. Estall	Timpani: H.M. Williams	Harp: H.G. Glaysher

Christchurch Orchestral Society – 10 June 1925

First violins: T.B. Riordan (leader) Mrs A.C. Fryer F. P. Fryer Dr J. Hight H.E. Jarman Miss T. Lawlor Judith Mathias O.H. Partridge Mrs R. Twyneham S.P. Smith Ruth Werry Mrs C. Wilson	Second violins: G.F. Allen A. Burberry Joan Carter Miss L. Beaumont Miss J. Cherry Miss R.F. Fail K.C. Keane Miss E.A. Stark	Viola: Eileen Carter T.W. Dent Alfred Lawrence	'Cello A.J.M. Bate Charlotte Carter S. Crozier Marjorie Chapman Miss N. Foster Miss N.M. Hume Miss E. Harper R.P. Jones	Bass A.P. de la Cour J.P. Fry S. Skinner C.J. Tobeck
Flute: W. Hay W.F. Harvey- Turvey A.D. Munro	Oboe: H.F. Pairman C.H. Smith	Clarinet: L.E. Boulton M. Marks	Bassoon: H. Muschamp J.T. Sinclair	Horn: D. Blyth D. Glass E. Grimwood
Trumpet: H.L. Oakes L.A. Turnbull	Trombone: C.F. Cumminis W.L. Moody N. Smith	Euphonium: T. Lawrence	Timpani: H.M. Williams	
Harp: Mrs J.H. Jarman				

Royal Christchurch Musical Society – 8 June 1926

First violins: S.P. Smith (leader) Mrs C. Wilson Miss E. Spedding Ruth Werry Mrs W.M. Campbell O.H. Partridge H.E. Jarman	Second violins: T.W. Michaelson Miss L. Beaumont Miss Twemlow Margaret Wilson Miss Alexander Mr. A. Brown	Viola: T.W. Dent	'Cello N. Westwood J. Bowman Rena Algie	Bass G. de la Cour A.E. Willyams
Flute: K. Godfrey	Oboe: C. Smith T. Geoghegan	Clarinet: S. Richardson M. Marks	Bassoon: J. Sinclair A. Biggs	Bass Clarinet: -
Cornet: F. Fox P. R. Williamson	Horn: D. Glass	Trumpet: -	Trombone: Lindsay T. Laurie	Harp: H.G. Glaysher
Tuba: T. Lawrence	Timpani: H.M. Williams	Drums, etc:	Organ: Mrs J.E. Russell	Piano:

Royal Christchurch Musical Society – 8 June 1927

First violins: Mrs R. Twyneham (leader) J. Bruton T.W. Michaelson Mrs Moysey J.E.R. Murray Partridge Miss E. Spedding S.P. Smith Ruth Werry Mrs C. Wilson	Second violins: Miss L. Beaumont Ellis Law Miss Twemlow Alf Williamson Margaret Wilson Poulton	Viola: T.W. Dent Alfred Lawrence Mrs V. Robinson	'Cello Mrs Guthrie Marjorie Chapman Miss Phyliss Porter Joan Wilson	Bass G. de la Cour W. Samuels A.E. Willyams
Flute: H. Crow Noall	Oboe: C. Smith	Cor Anglais: G. Bonnington	Clarinet: Allen M. Marks S. Munday S. Smith (jnr)	Bass Saxophone: G.H. Taigel
Horn: T. Carroll F. Squires G. Wilson	Cornet: P. Dunn H.L. Oakes	Trombone: W. Lanham J. Williams C. Sarginson	Tuba: T. Lawrence	Harp: H.G. Glaysher
Timpani: H.M. Williams	Drums, etc: H.W. Perryman			

Crystal Palace “Grand Opera orchestra” – 30 January 1928

Violins: Nina McIntyre Miss A. King Miss G. Monks	F.A. Banfield S.P. Smith Miss S. Walton	Viola: J.A. Mercer Alfred Lawrence	‘Cello E.P. Andrews Marjorie Chapman	Bass J.W. Barsby
Flute: W.T. Dobbie	Oboe: Fred Hartley W. Hay	Clarinet: F.L. Woledge S. Munday	Bassoon: J. Sinclair	Horn: D. Glass
Cornet: S. Williams H. Barsby	Trombone: C. Barsby	Timpani: W. Debenham	Organ: Arthur Lilly	

Crystal Palace “Grand Opera orchestra” – 18 August 1928

Violins: Nina McIntyre Mrs R. Twyneham Thelma Cusack	G. Partridge S.P. Smith T.W. Michaelson	Viola: Alfred Lawrence W. Nicol	‘Cello S. Crozier Marjorie Chapman	Bass J.W. Barsby
Flute: W.T. Dobbie	Oboe: G. Linton W. Hay	Clarinet: G. Linton S. Munday	Bassoon: J. Sinclair	Horn: D. Glass
Cornet: S. Williams H. Barsby	Trombone: C. Barsby	Timpani: W. Debenham	Organ: Arthur Lilly	Piano: Miss C.E. Sargeant

Beck String Orchestra – 20 November 1928

First Violins: Irene Morris (principal) May Draper C. Freeman Brown	Second Violins: Ruth Jull F.C. Nicholls Nancy Williams Mrs E.J. Newman Joan Baxter	Viola: * J.A. Mercer * Walter Nicol	'Cello: Nellie Ellwood Phyliss Porter Russell Bond Donald Woodward	Second 'Cello: Eileen Benjamin J.K. Frew Geoffrey Empson Winnie Brunton
Bass * A.P. de la Cour * A.E. Willyams	Flute: * W. Hay	Tambourine: * H.M. Williams		

* noted as “well-known musician”

Christchurch Working Men’s Club Orchestra – 11 July 1929

Violins: J. Bruton F.V. Wade A.W. Kitchingham A. Cullen E. Donald	A. Dale W. Male W. Gibson W. Bryne	Viola: Alfred Lawrence	'Cello: D. Woodward	Bass: J.P. Fry J. Lethaby
Flute: F. Matthews M. Mannix	Oboe: -	Clarinet: W. Chaplin A. Gordon	Bassoon: -	Horn: D. Glass E. Greenwood
Cornet: C. Landry A. Heath	Trombone: W. Moody S. Barlow	Drums: L. Gee	Saxophone: W. Lee H. Banfield	

Christchurch Orchestral Society – 11 December 1929

First violins: T.B. Riordan (leader) Mrs C. Wilson	Second violins: Joan Carter T.W. Michaelson	Viola: Alfred Lawrence Eileen Carter	'Cello Francis Bate Charlotte Carter	Bass A.P. de la Cour A.E. Willyams
P. Barnes Miss W. Walton	A. Burberry Christobel Robinson	T.W. Dent Mrs Claude Williams	Miss P. Stringer Joan Wilson	C.J. Tobeck
Mrs Francis Bate Ruth Werry	Una Skelton Miss L. Beaumont	Margaret Wilson Miss F. Nolan	Miss B. Shearsby Miss N. Foster	
H.E. Jarman Mrs R.S. Stone Mrs J. Wickenden S. Forbes E P. Carr Miss Boswell	C.R. Hancock M.R. Robinson C.G. Bradley E.P. Binns C.R. Moon Miss L.R. Robertson		Donald Woodward	
Dora Deal Doris Beck A. Munro				
Flute: W. Hay H.W.E. Crow A.D. Munro	Oboe: C.H. Smith A.J. Strong G.H. Bonnington	Clarinet: M.E. Withers H. Hobbs	Bassoon: J.T. Sinclair	Horn: D. Glass D. Blyth T. Carroll
Trumpet: E. Walls	Trombone: F. Bishop S. Wells R.N Lindsay	Tuba: J.M. Scott	Timpani: W. Debenham	Harp: H.G. Glaysher

Christchurch Professional Orchestra – 15 April 1930**Violins:**Mrs Harold Beck
(leader)Mrs A.H. Bills
Mrs R. Twyneham
Mrs H.P. Slater
Norma Middleton
Joan CarterThelma Cusack
Miss M. AshworthDora Deal
Christobel
Robinson

Miss O. Burton

Ruth Jull
A. Gordon
F.A. Banfield
H.G. Glaysher
F. NichollsK. Lethaby
T.W.
Michaelson
S.P. Smith**Viola:**

J.A. Mercer

Alfred Lawrence
Eileen Carter
W. Nicol
Miss M. Smith**Clarinet:**M.E. Withers
S.F. Lovett
S.E. Munday**'Cello**

Harold Beck

H. Dickson
Charlotte Carter
D. Woodward
Rena Algie
Marjorie
Chapman**Bassoon:**

-

Bass

J. Alston

J. Lethaby
J.W. Barsby
R. Goodchild**Bass Clarinet:**

-

Flute:F. Bullock
W.H. Poore
A.E. Hutton
T.H. Amos**Oboe:**

C.H. Smith

Horn:

-

Trumpet:H. Fox
Frederick Fox
H. Barsby**Trombone:**C. Barsby
W. Lanham
R. Lindsay
I. Stubberfield**Harp:**

H.G. Glaysher

Tuba:

Ralph Wilson

Timpani:

-

Drums, etc:C. Crawford
E.C. Shelton**Organ:**

W.M. Lawes

Piano:

Aileen Warren

Royal Christchurch Musical Society – 2 June 1930**First violins:**

Mrs F.E. Bate
(principal)
Mrs A.H. Bills
Mrs C. Wilson

Ruth Werry
Norma Middleton
A. Gordon

Flute:

W. Hay
A.H. Noall

Cornet:

H. Ohlsen

Second violins:

Joan Carter
(principal)
G. Bradley
Althea Harley
Slack
E.P. Binns
Mrs H.P. Slater
F.A. Banfield

Oboe:

C.H. Smith
A.J. Strong
G. Bonnington
(cor anglais)

Trombone:

W.R. Lanham
J. Williams
R. Lindsay

Viola:

Professor Savini
(principal)
Margaret Wilson
T.W. Dent

Alfred Lawrence

Clarinet:

F.L. Woledge

Timpani:

C. Crawford

'Cello

F.E. Bate
(principal)
Charlotte Carter
W.T. Menzie

Bassoon:

J. Sinclair

Harp:

H.G. Glaysher

Bass

A.E. Wilyams
C.J. Tobeck

Horn:

A. Barbour
D. Glass

Organ:

T.L. Crooke

Christchurch Orchestral Society – 20 May 1931

First violins: T.B. Riordan (leader) Mrs C. Wilson P. Barnes Ruth Werry Mrs R.C. Stone R. Woolcock S. Forbes Miss Boswell Dora Deal Doris Beck Mrs Owers W. S. Elson	Second violins: Joan Carter T.W. Michaelson Una Skelton Miss L. Beaumont C.R. Hancock M.R. Robinson E.P. Binns C.R. Moon Miss L.R. Robertson G.R. Hayman Miss Bonnington Miss R. McEvoy J.R. Murray	Viola: Alfred Lawrence T.W. Dent Eileen Carter Margaret Wilson Miss F. Nolan	'Cello Charlotte Carter Miss P. Stringer Donald Woodward G.P. Harle Eileen Beck Miss N. Hume	Bass A.P. de la Cour A.E. Willyams C.J. Tobeck
Flute: W. Hay Boulton A.D. Munro	Oboe: C.H. Smith A.J. Strong	Clarinet: M.E. Withers D. Gower	Bassoon: E.P. Andrews	Horn: D. Glass A. Barbour
Trumpet: C. Joughin E. Wall	Trombone: F. Bishop J. Williams R.N. Lindsay	Tuba: J.M. Scott	Timpani: C. Crawford	Harp: H.G. Glaysher

Christchurch Harmonic Society – 26 November 1931

First violins: Norma Middleton	Second violins: J.R. Murray	Viola: Margaret Wilson	'Cello Nancy Hume	Bass C.J. Tobeck
Mrs C. Wilson	D.M. Dunnett	Alfred Lawrence	Miss W. Brunton	
Mrs E.D. Pullon Dora Deal Miss L.M. Robertson W.S. Elson Gordon Hayman D.A. Barnes V. Gabites	T.W. Michaelson R. Woolcock		Mina Ward K. Werry	
Flute: A.S. Mazey W. Hay	Oboe: C. Smith A.J. Strong	Clarinet: F. Barker Mr. Puller	Trumpet: A.L. Turnbull	

Laurian Club – 28 June 1932

First Violins: Irene Morris (leader) Thelma Cusack	Second Violins: Mrs A.H. Bills (principal) R.P. Woodward	Viola: C.R. Moon (principal) Margaret Wilson	'Cello Marjorie. Chapman (principal) Miss W. Brunton	Bass J.W. Barsby
F.C. Nicholls	Miss M. Johnston	Mrs H.P. Slater	Noel Cape- Williamson	
Mrs E.J. Newman P. Barnes Miss K. O'Connor Ruth Werry	Althea Harley- Slack Miss M. Ottey Keith Newson	Miss F. Nolan	Geoffrey Newson Miss D. Cooper Miss D. Prudhoe Gwen Loe	

Canterbury College Orchestral Society – 3 August 1932

First violins: A.M. Watkins (leader) Miss T. Boon Miss B. Bonnington Miss R. Clark Miss M. Cullen Miss E.M. Rennie Miss E. Taylor I.P. Buchanan N.O. Bathurst A.J. Southgate	Second violins: R.P. Woodward Miss G. Andrews June Clayton Miss N. Duxbury Miss W. Grieve Miss A. McJannet Mrs Stening Miss I. Worthington D. Williams	Viola: Miss F. Nolan Margaret Wilson	'Cello Miss W. Brunton Nancy Estall Miss J. Osborn Miss M.P. Rennie J.K. Frew W.M. Brunton	Bass J.P. Fry
Flute: G. Gray M. Mannix G. Pope	Oboe: -	Clarinet: H. Cookson R.C. Pullar	Bassoon: -	Piano: C.L. Martin
Horn: D.S. Minson	Cornet: J.L. Martin	Euphonium: S. Marshall	Trombone: I. Stubberfield	Timpani: -

Royal Christchurch Musical Society – 17 December 1932

First violins: Arthur Gordon (principal) Mrs A.H. Bills Mrs C. Wilson Ruth Werry F.A. Banfield	Second violins: Mrs H.P. Slater (principal) E.P. Binns Mr. Murphy S.P. Smith Una Skelton Doris Beck H.G. Glaysher	Viola: W. Nicol Miss Nolan	'Cello Noel Cape- Williamson Nancy Estall	Bass A.E. Wilyams C.J. Tobeck
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Flute: W. Hay Mr. Boulton	Oboe: C.H.Strong A.J. Strong	Clarinet: F.L. Woledge S.A. Smith	Bassoon: E.P. Andrews J.E.C. Shearer	Piano:
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Horn: A. Barbour D. Glass	Cornet: H. Ohlsen H.L. Oakes	Euphonium: -	Trombone: W.R. Lanham R.N. Lindsay	Timpani: Mr. Perryman
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Canterbury College Orchestral Society – 10 August 1933

First violins: K. McMenamin (leader) Miss T. Boon Miss R. Clark Miss M. Claughton Miss M. Cullen Miss W. Grieve Miss F. Moir Miss E.M. Rennie I.P. Buchanan C.W. Dunlop	Second violins: E.W. Newton Miss G. Andrews June Clayton Miss N. Duxbury Miss J. Harrison Miss A. McJannet Miss I. Worthington C.R. Ensor N. Smart	Viola: Mrs H.P. Slater Mrs C.A. Williams	'Cello Nancy Estall Miss B. Olliver Miss J. Osborn Miss M.P. Rennie	Bass J.P. Fry
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Flute: M. Mannix P. Muirhead	Oboe: -	Clarinet: H. Cookson J.G. Slater	Bassoon: J.E. Shearer	Piano: C.L. Martin
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Horn: D.S. Minson	Cornet: J.L. Martin	Euphonium: W. Marshall	Trombone: I. Stubberfield	Timpani: H.M. Williams
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Royal Christchurch Musical Society – 8 August 1934

First violins: Arthur Gordon (principal) S.P. Smith Mrs A.H. Bills Mrs C. Wilson Ruth Werry F.A. Banfield	Second violins: Mrs H.P. Slater (principal) Mr. Murphy E.P. Binns Miss Ormerod Una Skelton Doris Beck	Viola: W. Nicol Miss Nolan	'Cello Nancy Estall Eileen Beck	Bass A.E. Willyams I. Alderson C.R. Tobeck
Flute: W. Hay A. Munro	Oboe: C.H. Smith A.J. Strong	Clarinet: M.E. Withers S.A. Smith	Bassoon: R.N. Lindsay J.E.C. Shearer	Harp: H.G. Glaysher
Horn: D. Glass A. Barbour	Cornet: R. Simpson H.L. Oakes	Trombone: W.R. Lanham	Timpani: H.M. Williams	Organ: R.E. Lake Piano: Mrs J. Russell

Harmonic Society – 30 August 1934

First violins: Norma Middleton (leader) Mrs F.S. Grant Mrs R. Twyneham Mrs A. Wilson S. Elsom	Second violins: Doreen Blumhardt V. Gabites Mr. Murphy	Viola: Alfred Lawrence	'Cello Marjorie Chapman Nancy Estall G. Newson	Bass C.R. Tobeck
Flute: W. Hay L.J. Barton	Oboe: A.J. Strong	Clarinet: S. Munday	Bassoon: R.N. Lindsay	Piano: -
Horn: F. Turner	Trumpet: H.L. Oakes S. Creagh	Euphonium: -	Trombone: W. Lanham J. Williams	Timpani: -

Laurian Club – 17 November 1934**Violins:**

Irene Morris Norma Middleton
(leader)
Doreen Blumhardt Mrs E.J. Newman
Miss E. Brown Keith Newson

Thelma Cusack F.C. Nicholls

Dora Deal Miss M. Ottey

Miss M.A. Dunn Christobel
 Robinson
Mrs F.S. Grant Althea Harley-
 Slack
W. Haymes Miss M. Webster
C. Henry Ruth Werry
Miss M. Johnston R.P. Woodward

Viola:

C.R. Moon

G.R. Hayman
Alfred
Lawrence
Mrs H.P.
Slater
Margaret.
Wilson

'Cello

Miss W. Brunton

Marjorie Chapman
Gwen Loe

G. Newson

K. Werry

Noel Cape-
Williamson

Bass

J.W. Barsby

C.R. Tobeck

Flute:

A.E. Hutton
W.T. Dobbie

Oboe:

C.H. Smith
W. Hay

Bassoon:

R. Lindsay
J.E.C. Shearer

Horn:

D. Glass
D. Minson

Trumpet:

Herbert Fox
L.A. Turnbull

Timpani:

C. Crawford

3YA Concert Orchestra – 23 July 1935**Violins:**

Irene Morris C. Henry
(leader)
Thelma Cusack F.C. Nicholls

Dora Deal Mrs A.H. Bills
 G. Hayman

Viola:

C.R. Moon

Mrs H.P.
Slater

'Cello

K. Werry

Noel Cape-Williamson

Bass

J.W. Barsby

Flute:

A.E. Hutton
H. Crow

Oboe:

E. Smith

Clarinet:

M.E. Withers
S. Lovett

Bassoon:

R. Lindsay

Horn:

D. Glass

Trumpet:

C. Barsby
L. Turnbull

Trombone:

W. Lanham

Timpani:

C. Crawford

Piano:

Althea Harley-Slack

Royal Christchurch Musical Society – 30 April 1936

First violins: A. Gordon (leader) S.P. Smith Mrs A.H. Bills Mrs C. Wilson Ruth Werry F.A. Banfield Doris Beck	Second violins: Mrs H.P. Slater Murphy E.P. Binns Miss Ormerod Una Skelton	Viola: Alfred Lawrence Miss Nolan Christobel Robinson	'Cello Nancy Estall Eileen Beck	Bass A.E. Wilyams I. Alderson C.R. Tobeck
Flute: W. Hay A. Munro W.T. Dobbie	Oboe: C.H. Smith A.J. Strong	Clarinet: F.L. Woledge S. A. Smith	Bassoon: R.N. Lindsay J.E. Shearer	

Laurian Club – 2 May 1936

First violins: Irene Morris (leader) Mrs A. H. Bills Doreen Blumhardt Dora Deal F.C. Nicholls Ruth Werry	Second violins: Miss E.M.R. Braithwaite Miss M. A. Dunn Miss M. Johnston J. Malone Miss F. Moir Miss S. Munro K. Newson Miss J. Ormerod	Viola: C.R. Moon Alfred Lawrence Christobel Robinson Mrs H.P. Slater	'Cello K. Werry Noel Cape- Williamson Nancy Estall Gwen Loe Mrs V. Moffett G. Newson Miss B. Oliver	Bass J.W. Barsby I.L. Alderson
Flute: A.E. Hutton H. Crow W.T. Dobbie	Oboe: C.H. Smith W. Hay	Clarinet: M.E. Withers S. F. Lovell	Bassoon: R. Lindsay C. Shearer	Horn: D. Glass E. Wendelborn W.A. Turner D. Minson
Trumpet: C. Barsby L.A. Turnbull	Trombone: E. Williams W. Lanham W. Steere	Celeste: Lillian Harper	Harmonium: Althea Harley- Slack	Piano: Lillian Harper Bessie Pollard
Timpani: W.C. Debenham				

3YA Concert Orchestra (Augmented) – 5 August 1936

Violins:		Viola:	'Cello	Bass
Irene Morris (leader)	Arthur Gordon	C.R. Moon	K. Werry	J. Alston
Dora Deal	Doreen Blumhardt	Alfred Lawrence	Noel Cape- Williamson	J.L. Alderson
Mrs A.H. Bills	F.C. Nicholls	Christobel Robinson	Nancy Estall	
C. Henry	J. Malone			
Flute:	Oboe:	Clarinet:	Bassoon:	Horn:
A.E. Hutton W. Hay	-	S. Lovett	-	-
Trumpet:	Trombone:	Timpani:	Piano:	
C. Barsby W. Turnbull	I. Stubberfield	C. Crawford	Althea Harley-Slack	

Christchurch Orchestral Society – 30 November 1938

First violins:	Second violins:	Viola:	'Cello	Bass
T.B. Riordan (leader)	W. Hutchens	H. Norton Wright	R. Simon	A.E. Willyams
Doris Beck	Miss J. Evans	Mrs H.P. Slater	Eileen Beck	Miss M. Steven
A. Gordon	Miss L. Beaumont	T.E. Staples	D. Tanner	
Miss B. Simon	Miss M. Clarke		G. Berryman	
Ruth Werry	Mrs Barker			
N. Lawrence	L. Bünz			
G.I. Cook	J. Rogers			
Miss E. Claridge	D. Buchanan			
D.J. Davis	Marsden			
Miss M. Murray	R. Chaston			
Mrs R.C. Stone	Miss L. Worthington			
Flute:	Oboe:	Clarinet:	Bassoon:	Horn:
H. Crowe W. Hay	C.H. Smith A.J. Strong	D. Gower F. Cookson M.E. Withers	R.N. Lindsay	D. Glass W.A. Turner
Trumpet:	Trombone:	Timpani:		
R. Simpson C. Joughin	S. Barton W. Moody G. Lilley	H. Williams		

Royal Christchurch Musical Society – 7 June 1939

Violins:		Viola:	'Cello	Bass
Mrs H. Beck (leader)	Beryl Simon	J.A. Mercer	Francis Bate	J.W. Barsby
Arthur Gordon	Joan Evans	Mrs H.P. Slater	G. Berryman	
W.K. Hutchens	Doreen Blumhardt		Noel Cape- Williamson	
Doris Beck	June Clayton		R. Simon	
Ruth Werry			Eileen Beck	
Flute:	Oboe:	Clarinet:	Bassoon:	Horn:
A.E. Hutton	W. Hay	-	-	D. Glass
W.T. Dobbie				
Cornets:	Trombone:	Tuba:	Timpani:	Piano:
C. Barsby	R. Sutton	-	C. Crawford	Victoria Butler
W. Joughin				

Canterbury College Choral Society – 28 September 1939

Violins:		Viola:	'Cello	Bass
Irene Morris (leader)	Lesley Anderson	Mrs H.P. Slater	Nancy Estall	J. Alston
Doreen Blumhardt	F.C. Nicholls	Christobel Robinson	Marjorie Chapman	
Thelma Cusack	Keith Newson	C.R. Moon	G. Newson	
Hilary Eccles	W.H. Vaughan			
Ruth Werry				
Flute:	Oboe:	Clarinet:	Bassoon:	Horn:
A.E. Hutton	A.J. Strong	J. Murphy	R.W. Lindsay	D. Glass
T. Hutton				
Cornets:	Timpani:	Piano:		
Ralph Simpson	C. Crawford	Bessie Pollard		

Laurian Club – 29 November 1939**First violins:**

Irene Morris (leader)

Doreen Blumhardt

Hilary. Eccles

F.C. Nicholls

Mrs J.H.E. Schroder

Ruth Werry

Second violins:

Mrs A.H. Bills

Lesley Anderson

Mrs W.H. Barker

June Clayton

Miss M. Johnston

Mrs C. Liddle

Keith Newson

Viola:

C.R. Moon

Miss H. Kirby

Christobel

Robinson

Mrs H.P. Slater

'Cello

Noel Cape-

Williamson

Mr. G. Berryman

Gwen Loe

Mrs V. Moffett

G. Newson

Bass

J. Lethaby

Appendix 3 Source documents: move to a professional orchestra.

Lyttelton Times 24 June 1908, 8

“The Christchurch Orchestra : to popularise orchestral music : Interview with Herr Benno Scherek.”

In the course of a conversation with a representative of the *Lyttelton Times* last evening, Herr Benno Scherek mentioned some facts of general interest in connection with the recently-formed Christchurch Orchestra. An impression seems to have been created in the minds of some people that the new Orchestra had been established in order to enter into competition with existing organisations in the city, and Herr Scherek at once expressed his desire to remove any such idea. It was due, he said, to an entire misapprehension of the circumstances.

“As I have taken up my residence here with my family,” he said, “I intend to do all in my power to popularise good music. I feel that it is a duty as well as an undoubted pleasure to do that. I am not ignoring the number of excellent musicians you have here or the efforts that have been made in the past to provide pleasing musical programmes. I simply desire to do all I can to supplement what has been done under existing conditions. The Exhibition Orchestra started the good work of providing frequent concerts in most successful fashion. There can be no doubt at all that absolutely the best means of popularising music is by providing orchestral performances which the public can enjoy. The love of music grows with what it feeds on. Now, an exclusively professional orchestra is quite out of the question as far as Christchurch is concerned, but a number of enthusiastic players have combined together to form the Christchurch Orchestra, with the object of producing orchestral music within the power of the organisation. The music is to be popular in character – ‘popular’ does not mean meretricious – and the players will try to foster a love of music in the city by giving frequent performances.

“The Christchurch Orchestra is not a business proposition in any sense. Its existence depends simply and solely on the enthusiasm of the players who constitute it. We do not appeal for subscribers or patrons and no one is being paid in connection with the work. The only expenses that have to be faced are in connection with the hiring of a practice-room and the purchase of a library. The orchestra will give performances as frequently as possible, to which the public will be admitted, and probably the money so received will be sufficient to meet the expenses. If it does not, then there are persons connected with the orchestra who will attend to that matter. The orchestra, in short, has been established for our own pleasure and with a view to giving performances that will make orchestral music more popular in the city. We are breaking new ground, because we are not asking for subscribers at all, and we are making it a special point that players joining our ranks shall not sever their connection with any existing organisations for the purpose of joining.”

“You do not enter into competition at all, then?” suggested the reporter.

“ ‘Competition’ is not the word at all,” replied Herr Scherek. “Our field is absolutely different from that of the Musical Union, for instance. The Musical Union is an excellent organisation for the production of oratorio and the more severe style of music, whereas we propose to present purely orchestral music of a lighter character. One supplements the other, and far from being in opposition, the two bodies should be of great assistance to one another. The more popular music is made, the better for players all round.

“We hope for public support, of course; because without that we should feel that we were not achieving all that we had hoped in the direction of stimulating the love of good music, but the life of the orchestra does not depend upon that support. It depends rather on the

enthusiasm of the musicians who have taken up the work for its own sake and who propose to carry it on without monetary reward. Some people have the idea that any body of musicians performing together constitute an orchestra, but of course that is not the case. An orchestra as a whole consists of four distinct groups of instruments – the string instruments (violins, violas, ‘cellos and basses), the wood wind instruments (flutes, oboes, clarionets and bassoons), the brass instruments (horns, trumpets and trombones) and the percussion instruments (drums, cymbals and others). You will see, therefore, that an orchestra composed as ours is, by purely voluntary effort, may very easily find itself unable to secure performers to cover the complete range. A performer of one of the rarer instruments may leave the town or be unable to continue with us for some reason or other, and it may be difficult to replace him. We have, therefore, to depend on the energy and enthusiasm of the actual performers to keep the organisation from failing.”

Herr Scherek can speak with authority in matters of this kind, for his experience in connection with the organising of musical bodies similar to the Christchurch Orchestra has been wide. He established in Melbourne “Scherek’s Orchestra” in 1899 with the idea of popularising orchestral music. There were people who said that the city did not contain enough lovers of music of the better class to justify such a venture, but Herr Scherek’s confidence was justified, for the orchestra was established in a thoroughly satisfactory manner, and gave weekly concerts for three seasons at the Town Hall. The number of performers ranged from forty-five to seventy-eight, and the programmes presented were similar to those which it is proposed to submit to Christchurch audiences. “On Thursday night,” said Herr Scherek in conclusion, “we will give the public an opportunity to see the style of programme that the orchestra intends to present. The initial programme has been as carefully prepared as circumstances will permit. The idea is simply to present composition in lighter vein of the best composers of the modern school, with some of the more popular of the symphonic works of the classical masters. Other centres have found a ready welcome for musical bodies that offered entertainment and instruction along these lines, and there seems to be no reason why enthusiasts should not endeavour to supplement what is already being done in this city.”

The Press 10 September 1908, 3

In view of Herr Benno Scherek’s departure from Christchurch on Saturday, a member of the staff of “The Press” has an interview with him. Herr Scherek has accepted a permanent engagement in connection with Mr. J. C. Williamson’s musical enterprise. In the course of the conversation, Herr Scherek remarked that in order to explain the position it was necessary to recapitulate the circumstances which led to his settling in Christchurch. “It may be,” he said, “that some will say, ‘Oh! I told you so; Herr Benno Scherek could never settle for long in one place.’ I do not know on what grounds this opinion may be based, but I would point out that I resided for seven years continuously in Dunedin, and subsequently eleven years in Melbourne. It is only within the last six or seven years that I have been travelling. It so happened that my last concert with Madame Alida Loman came to a close in Christchurch. I had then formed no definite plans for the immediate future, but was on my way to Melbourne with my wife to meet our children, who were just then due from Europe. It was our intention to make, as before, our home in Melbourne. In a casual conversation it was pointed out to me that there was a good field open for one if I cared to settle in Christchurch. Subsequently, after careful consideration, and the strong representations made to me that it would be distinctly in the best interests of music in Christchurch if I consented to remain, I decided to do so. It appeared that those who put this view of the matter to me were under the impression that I was as well known as a musician and conductor to the general public here as I was to them. I found,

however, afterwards, that this was not so, and that I had practically to make my reputation here. On the eve of my departure, and certainly with no motive of self-interest in the matter, I may say that my experience has been that, say, in a couple of years, my position would be quite assured, and I would have been quite prepared and satisfied to remain. This was so, though in Australia – notably in Melbourne, where I am better known – the necessity of waiting for, say, two years, would not have been present. As showing how earnest my resolution was to remain, I may say that I took a residence in the city for a term of years, and gathered my family around me. As a matter of enthusiasm, and purely as a matter of love of music, I undertook the position of conductor of the Christchurch Orchestra, and up to June last I refused three distinct offers of lucrative engagements to travel, including the Ada Crossley season, because I desired to make my home here – I should have greatly preferred had the offer I have now accepted not been made. But as it is a permanent one, and on such terms as leaves me no option, it would be Quixotic on my part to decline, however much my personal feeling might be to remain, as originally intended.”

In answer to the questions as to what was his opinion of the position of music in this city, Herr Scherek said that there were two things he desired to point out. One was that he had seen evidence of excellent teaching, but that the interests of golf and bridge appeared to absorb so much time that none was left for devotion to the earnest study of music beyond the rudimentary stages. When asked what would be the remedy for this state of things, Herr Scherek said, “Emphatically not the establishment of a conservatorium – a conservatorium does not create a musical atmosphere; it may be useful as the outcome of it. The formation of musical taste in this city, as elsewhere, can be fostered and stimulated by frequent orchestral performances and the utilisation by means of recitals of the splendid organ now possessed by the city, in the making of music of a class which will be understood by the people without in any sense descending to the meretricious. The care and understanding of music will grow by degrees by the methods to which I have referred. You cannot make people musical who are not musically educated by giving them a Brahms symphony or compositions of that class unless this class of music is led up to. You ask me how to utilise to the best advantage the musical organisations which the city now possesses. To this I reply that in my opinion the one thing to make music popular in a community is an orchestra which will perform frequently popular music of a class such as I have indicated. This will instil into those who are not able to appreciate the higher branches, such as chamber music and oratorio performances, a love for music which will gradually educate them, thus swelling the ranks of those who already enjoy these branches of music. Let me be clearly understood. I regard chamber music and oratorio performances in a community as highly desirable and necessary, but these must be supplemented by the lighter style of music performed by an efficient orchestra. This will create what is so desirable, an appreciation of the higher branches of music where it does not at present exist. From what I can see here – and in this you differ from other centres – there is an absence of that camaraderie which is so necessary amongst musicians. An interchange of ideas amongst those engaged in teaching music would re-act most beneficially, not only in those whom they are instructing, but in the community as a whole. Nowadays there seems to be a want of this cohesion amongst musical people, which is very regrettable, and I hope that a change will come about soon. There is plenty of scope in the city for the cultivation of all branches of music, both instrumental and vocal, and if those who have the direction of the various societies set themselves the task of improving public taste and cultivating a care for, and appreciation of, music as an art, there is every prospect of musical matters in Christchurch being put on a most satisfactory basis.”

1909

The Press 29 January 1909, 10

Letter to the Editor

"A permanent orchestra for Christchurch"

Sir, - Some time ago you advocated holding a week's festival of oratorio music in Christchurch by musical societies, and your opinion was that with the assistance of the bandsmen it would be a great success.

I think it would be a large order for the musical director of such a combination. There is [sic] only a limited number of orchestra players in Christchurch, especially in woodwind and brass. Performers in a brass band may be very good so far as the band is concerned, but they may be of very little use in an orchestra. Take, for instance, the trumpet parts; how many can play them from the original score? The same applies to the tuba bass, and as for the horn parts, no tenor sax instruments can play the French horn parts. Even if the instruments could play the parts, they would all have to be re-written in manuscript, for I am quite sure in saying that the players here could not "transpose" and play the parts.

You can therefore easily see the amount of work that would be entailed, and this would only be one of the difficulties falling on the shoulders of the director, and it would hardly be worth while facing all these difficulties for a week's performance.

Now, I would be pleased if you would give the musicians of North Canterbury and your readers your opinion on the following suggestions, or suggest your own improvements or some other scheme to improve musical matters in Christchurch:-

Form an orchestra from the ranks of the professional players, and include our best amateurs, something on the lines of the Marshall Hall Orchestra in Melbourne, or Mr. Orchard's Society in Sydney, of course on a smaller scale. I think we could cull out of the local players thirty-five very good performers, and that number would make a very good orchestra for a start, and the only difficulty would be finance. Of course, the conductor and players of such a body would require to be remunerated for their services. I think, however, the cause of good music has a claim upon the community. The sister art, painting, has been well provided for in comparison. Take for example the School of Art, founded thirty years ago, and the splendid Art Gallery, etc. Do you think it would be too much to ask the residents of North Canterbury to subscribe to the formation of a permanent orchestra for Christchurch? Take for instance Melbourne, where Madame Melba has presented a full set of new instruments, and Lay Hopetoun has given a thousand pounds in addition to many other donations towards the establishment of an orchestra. Auckland also has been generously assisted by donations from residents towards the same end. Surely Canterbury residents, if appealed to, would be as generous to maintain and uphold the musical prestige of their city.

With such an orchestra, in good order concerts would be given in the Canterbury Hall in conjunction with the city organ on Saturday afternoons, as well as at other times.

Afternoon concerts would cost less, and would be just as attractive as at night, and could be regularly given, the hall being always available. This would require consideration of another important matter, the alteration of the pitch to enable the orchestra to play in combination with the organ. In Wellington they have already met the difficulty, and have held a series of concerts to provide the new instruments, as players could hardly be expected to provide these themselves. Wood wind alone would cost about £200, and there would be new brass instruments to provide as well. But if the Christchurch City Council would subsidise such an orchestra out of the money ear-marked for music, and if the orchestra gave a series of concerts in, say, May, June, and July, the profits to be retained for an instrumental fund, there would be no difficulty in raising the necessary

amount. The new instruments could be vested in the City Council and the executive governing the permanent orchestra.

With such a scheme choral societies would also greatly benefit. They could put into rehearsal the best of works, and have the benefit of a first-class orchestra to interpret the orchestral parts.

Recognising what an excellent advocated of good music your journal has always been, I would be glad in you would give us an expression of your opinion on some such scheme as the above. – Yours, etc.,

Permanent Orchestra

***The Press* 1 February 1909, 8**

A well-known Christchurch musical enthusiast, when approached by a “Press” representative, regarded the proposal to found a permanent national orchestra in the Dominion as far less Utopian than was generally supposed.

He was strongly against the idea of a permanent Christchurch orchestra as set forth by a correspondent in these columns recently, and declared that a national orchestra would be much more feasible. This organisation, he thought, should consist of 56 permanent members, with ten or twelve attached auxiliaries drawn from various parts of New Zealand as the occasion arose. Those latter members should be admitted only after passing a suitable examination, the idea, of course, being to provide them with the opportunity of passing from an amateur to a professional status. “The period of service of these attached members,” the speaker continued, “should be limited by the authorities, and should not exceed one year. They would thus form a reserve, which could be drawn upon as vacancies occurred among the permanent members. On these lines a national orchestra would be very attractive, as it would bend very considerably to raise the standard of music in New Zealand. A certificate as an ex-member of the orchestra would be a hall-mark of proficiency among professionals, and it would assist them greatly. In regard to finance, I think the cost of the organisation might safely be put down at from £300 to £310 per week for salaries (including that of the conductor), and £150 per week for travelling and lodging expenses. Something like £460 per week should be estimated as the cost, to which might be added £500 per annum for the month the orchestra would be in vacation and earning no money. These figures clearly show that the scheme is impossible without the assistance of the Government and municipal subsidies. The details of the proposal are too numerous to discuss now; but if the various municipalities willing to participate in the movement paid subsidies at the rate of so much per performer, extending over a given number of nights, the Government could take all the proceeds and make up the difference, which might amount to £3000 or £5000 per annum. That is, of course, on a basis of two-thirds of the seats being available at sixpence, and the other third at a shilling. This proposal might destroy the possibility of travelling companies or private organisations charging the higher prices, but at the same time it would place the best class of music within the reach of the poorest members of the community. I may be optimistic in these matters, but I believe that the educational advantages to be secured by the scheme fully warrant Government making the expenditure. The attached auxiliary members of the orchestra should be admitted only on the condition of receiving traveling and hotel expenses, and an out-of-pocket allowance not exceeding £1 per week. The sum I have set down for salaries provides an average of £5 per week per member. The individual sums to be apportioned I think would suffice to attract the best orchestral talent in Australasia. The Government nowadays undertakes all kinds of things for the benefit of the people, and I think it will be generally agreed that public money might easily be expended upon a much less useful object than upon the establishment and maintenance of a national orchestra.”

1915

Lyttelton Times 14 May 1915, 4

Mr. Walter Handel Thorley, an organist of international repute, for some time a professor at the Royal Academy of Music, London, and a musical conductor of high standing, has been a resident of Christchurch for a little over a year. He leaves New Zealand in a week or so to fulfill engagements as an organist at the Panama-Pacific Exposition, and it is an open secret that he has no present intention of returning to this country. During his sojourn in this city Mr. Thorley has brought the orchestra of the Christchurch Orchestral Society to a very high state of efficiency. Under his baton this amateur orchestra attained the exceptional honour of association with Mischa Elman in a performance of Beethoven's great violin concerto. That a musician of such great abilities as Mr. Thorley has shown himself to possess should leave this country after a comparatively brief stay seemed to be a matter requiring some explanation, and a representative of the 'Lyttelton Times' called upon Mr. Thorley yesterday and discussed the position with him.

Mr. Thorley stated quite frankly that he could not return to New Zealand unless some definite inducement were offered him to do so. He had been asked to stay here for a year, and the year expired in March last. In the course of an interesting conversation which followed, Mr. Thorley spoke of his experiences as an orchestral conductor in this city, and inferentially pointed out what he considered was principally lacking in the musical world of this part of the dominion.

He prefaced his remarks on this subject by reading a list of "present" and "absent" members, mentioning no names, at the Orchestral Society's last rehearsal. The list showed more than half the members to have been absent, and the bare fact required no comment. "The pity of it is," said Mr. Thorley, "that you have in this city the material for a really fine orchestra. But the players do not seem to realise their opportunities. The talent is there, and the players are energetic enough. They work hard in their own fashion, but they lack the higher ideals.

"I have discovered amongst the musical people here that same lack of discipline that drew comment from General Sir Ian Hamilton when he visited New Zealand. If one had powers of compulsion one could organise in this city quite the finest orchestra in Australasia. Even as it is, the Christchurch orchestra has on occasion risen to great heights, but the heights have left even the players themselves uninspired."

Continuing on this theme, Mr. Thorley said that the true artist must possess something of a saint or devil or both in his composition. He must be able to feel keenly, to lift himself out of himself. He must approach the great works of the masters with reverence, with an overwhelming desire to reach the loftiest height attainable in executing them. He must be prepared to labour unsparingly to attain the ideal, to attain that perfection of detail which goes to make an artistic triumph. And in all these particulars, though Mr. Thorley did not say so in so many words, the colonial musician fails.

"They have ideals," he said, "but each player has his own. I show them the European ideal for the performance of a work by an European master, and their attitude is, 'Why worry? This is New Zealand, not Europe.' I think they rather resent having my ideal impressed upon them. They consider me too meticulous; think that I am setting too high a standard."

The colonial notion of a successful rehearsal was one at which the whole composition to be studied was played straight through with no defects glaring enough to call for a halt. "My ideal of a successful rehearsal is different," said Mr. Thorley, and to illustrate his meaning he told of an experience of the great French organist Widor. M. Widor was to play at Sheffield, and he went to try the organ in the afternoon. It was an organ by a

French builder, A. Cavaillé-Coll, who built most of the organs in French churches, and Widor was quite at home with it. He therefore devoted his attention to little scraps of movements, tests on top combinations, and other little details which it was necessary to try over to ensure perfection at the recital. The caretaker of the building, who was the only other person present, was quite disgusted. He went away and told people that Widor couldn't play at all. In the evening, when Widor gave his recital and played magnificently, the caretaker had to revise his opinion.

The colonial, however, had but little patience for that kind of rehearsal. His besetting sin was self-satisfaction. "You are all so happy and prosperous here," said Mr. Thorley, "your home lives are happy, and you are all perfectly contented. You have not what Carlyle called 'divine discontent!'"

Christchurch, especially, lacked musical leaders. The leading citizens were not munificent patrons of the arts. The Christchurch Orchestral Society gave twelve tickets for a subscription of 21s, and patronage of orchestral music by the elite of Canterbury resolved itself into attending a concert at a cost of 1s 9d. "Music cannot flourish in a democracy such as this," added Mr. Thorley, "You need an aristocracy combining both wealth and intellect to foster music. The Americans are prepared to pay for good music; and they get it, but their finest orchestral ventures are run at a loss."

The municipality of Christchurch might, if it chose, help in this matter. The players were here already, and with sufficient financial assistance from the municipality a splendid orchestra could be organised. The matter was of more real importance than side-channels and street paving, for the spiritual side of humanity was stirred and stimulated by grand music, and the spiritual side was of more importance than the material and physical side. A first necessity, of course, would be a Town Hall, for there was no proper concert hall in the city at present, owing to the claims made upon accommodation by the moving picture shows. But the root of colonial apathy to music was a matter of temperament. Neither audiences nor players had sufficient imagination. They heard a great master like Mischa Elman, said calmly, "He is very good," and went home to sleep very soundly and think no more about it. They never got really enthusiastic about music, and with a real living enthusiasm, and an intense desire to achieve perfection, music could not flourish.

Lyttelton Times 17 May 1915, 5

The mingling of praise and blame for the orchestral musicians of this city contained in an account of an interview with Mr. W. Handel Thorley, lately conductor of the Christchurch Orchestral Society's orchestra, contained in a recent issue of the "Lyttelton Times," together with Mr. Thorley's suggestion that the municipality of Christchurch should assume the role of patron of orchestral music, formed the subject of an interesting interview between Mr. H. H. Loughnan, president of the society, and a "Lyttelton Times" representative.

Mr. Loughnan said that he did not find himself entirely in accord with all of Mr. Thorley's strictures, but to obviate any misunderstanding regarding his attitude in regard to the society's late conductor he desired to say at the outset that Mr. Thorley was the best man the society had ever had or was ever likely to have as a conductor, and it was a thousand pities that he was leaving Christchurch. The members of the society would regret for all time that they were not in a position to offer him inducements sufficient to keep him with them. They never had had a conductor who devoted himself to his work with such intense energy as Mr. Thorley had done, and as to his exceptional gifts as a musician there could be no doubt. When he first came to Christchurch he gave an indication of his experience and ability by showing that he was capable of conducting the performance of every work on the first programme, including Schubert's "Unfinished Symphony," without the score, and he was never at fault. He remembered the smallest

details of the entry of every class of instrument, and showed himself perfectly familiar with every number of a programme which he had no hand in selecting. It was a feat that stamped him at once as a conductor of no ordinary calibre. If the society had £1000 per annum to spend for a conductor's services they could not get a better man than Mr. Thorley had proved himself to be.

Running through the published report of the interview with Mr. Thorley, Mr. Loughnan said that the particular rehearsal picked out by Mr. Thorley for comment, in the matter of attendance, was an exceptional one. That the attendances had been good on the average during the twelve months under Mr. Thorley's baton was proved by the excellent results attained. At the same time, it must in justice be said that there was some lack of discipline. Players were not always ready to sacrifice their personal convenience on the altar of their duty to the society, but that was a defect inseparable from an amateur organisation.

Mr. Thorley had not, in Mr. Loughnan's opinion, rightly interpreted the attitude of members towards him, and the phrase "Why worry? This is New Zealand, not Europe," was not a just summing-up of their attitude. They did not regard Mr. Thorley as "too meticulous." They were satisfied that the ideals Mr. Thorley set before them were the ideals they ought to aim at, and they were exceedingly glad to have had the benefit of association with Mr. Thorley.

The trouble was not so much that the leading citizens of Christchurch patronised orchestral music economically, but that they did not patronise it at all. Mr. Loughnan differed entirely from Mr. Thorley's view that music could not flourish in a democracy such as this. The Orchestral Society was a thoroughly democratic organisation, and it had received its best support from the masses of the people. If the society had had a fair chance to give the people orchestral music in a way that would commend itself to public patronage, it would not now be regretting the loss of Mr. Thorley. The Sunday evening concerts conducted by the society had been a series of magnificent successes from the standpoint of mere attendance, but the attitude taken up by the City Council over such concerts had prevented the society from reaping anything like adequate financial remuneration for its efforts. It was widely advertised, as a result of the stand taken by the council, that the concerts were to all intents and purposes to be free. The society was allowed to make a collection at the doors, but a great many people could not resist the natural impulse to take advantage of a free concert, with the result that the takings averaged about 4d per head.

There was no doubt in his mind that had a charge of one shilling been imposed the attendances would not have suffered very greatly, and in that case the society would have benefited to such an extent that Mr. Thorley's services could have been retained. Under present conditions the society was in sorely straitened circumstances. It had a membership of about 200, with a subscription of 21s. It cost about £40 to give a concert, and there was no hall in the city large enough to accommodate subscribers' ticket-holders and the public, jointly, with a sufficient proportion of the public to make the takings remunerative. The Sunday evening concerts were conducted under circumstances allowing of an attendance of 5000, and but for the inconsistency of the council, which advertised widely that sixpence must be paid for admission to its organ recitals, but denied a similar privilege in respect to orchestral concerts, the society could have gained its feet financially.

He had no intention of entering into a controversy as to what was or what was not allowable in the way of Sunday entertainments, but he considered that good orchestral music would better occupy the time and attention of great masses of the public than the uses to which these individuals at present put their hours on Sunday afternoon and evening. In Rome, the great city of churches, there were excellent orchestral concerts

every Sunday afternoon, and dignitaries of the Church attended them in common with thousands of laymen. Orchestral music was the most popular form of music, and Mr. Thorley had told the people of Christchurch that they had the material in their midst for a really first-class orchestra.

The remedy for the depressing conditions under which orchestral music suffered in this city was obvious. The municipality should take over the whole of the work the Orchestral Society had commenced, and should organise a municipal orchestra on professional lines. The local players would not be likely to demand big salaries. The majority of them were not professional musicians, and had other occupations which provided their means of livelihood. To place them on a salary, however small, would at once abolish the difficulty of maintaining discipline, and experience had shown that the popular demand for orchestral music was so strong that the municipal orchestra would be a self-supporting and even a profit-making undertaking almost from the outset. The services of Mr. Thorley, or another conductor as good, if such could be had, which did not seem at all likely, could be obtained, and the cause of music in this city would receive an impetus which would place Christchurch very high in the musical world of the Antipodes.

1920

The Press 3 February 1920, 6

Editorial – “A State Orchestra”

The visit of the New South Wales State Orchestra, which closed, all too soon, with last night's concert, has had the results that we predicted before it arrived. It has revived the dormant regard for good orchestral music that is entertained by so many people, and has created a strong desire that New Zealand should establish a State orchestra of its own. Possibly the creation of a Conservatorium of Music should precede such a step, for it is from the Sydney Conservatorium that the State Orchestra draws a number of its younger members. But the establishment of such an institution in New Zealand, desirable though it is, can wait a few years longer if necessary, whereas now is the time to set the movement for a State orchestra in progress. Such an enterprise would require a guarantee of anything between £10,000 and £20,000, and in case economically-minded people – of whom there are some still in existence, despite all the evidence to the contrary – may object to the Government spending so large a sum on the production of music in the Dominion, we may say at once that, given the right man as conductor and organiser, we do not believe that the enterprise would in the end cost the Government a penny. It would pay for itself. In that view we have the support of men well qualified to express an opinion. The New South Wales Orchestra, we understand, costs the Government of the State nothing – it pays for the expense of its upkeep by its concerts. New Zealand could probably not support, at first, an organisation of such a size as that conducted by M. Verbrugghen, forty or fifty performers would perhaps have to suffice for a beginning, and a well-trained orchestra of that strength could provide admirable programmes. It could travel through the Dominion continuously, giving short seasons in the various centres, big and little, that would offer guarantees against loss. The time is ripe for the inauguration of an enterprise which would redound to the credit of the country, and would add immensely to the musical education of the people. Before M. Verbrugghen leaves New Zealand, which will not be for two or three weeks, some of the prominent music-lovers in the various cities should procure from him all the information and advice relative to the formation of a State Orchestra, that he is so well able and so willing to give, and should then wait on the Prime Minister and urge him to take the matter in hand. There are plenty of capable musicians in New Zealand from whom an excellent orchestra could be formed,

though unfortunately M. Verbrugghen is taking some talented young players back with him to Sydney, including, it may be mentioned, four or five from Christchurch. The visit of the orchestra will no doubt inspire others to go over to Australia, which now offers openings that New Zealand, in the absence of a State Orchestra and the atmosphere it creates, cannot yet afford. New Zealand missed a great chance thirteen years ago, when at the close of the Exhibition here it allowed Mr. Alfred Hill to leave for Australia, instead of retaining him as conductor of a New Zealand orchestra. Opportunity knocks at our door, and should not, this time, be denied.

1925

***The Press* 30 June 1925, 8**

An interesting portion of the annual report of the conductor of the Municipal Band (Mr. J. Noble), submitted at the annual meeting, held last night, referred to the desirableness of the formation of a municipal orchestra in connexion with the band. The report stated:- "In commenting upon the Band's change of name, I might state, that while in charge of this Band, I shall not rest content until the organisation is a municipal one in fact as well as in name. A time is coming when there is no reason why there should not be a municipal orchestra incorporated with the band, both being at the service of the City for civic activities. This scheme, though it might be termed ambitious, is quite feasible, though much depends upon the practical interest shown by the Council and the citizens. The combination, if given a proper start, would soon become self-supporting and would be a pleasure and asset to our City."

"That has been my idea practically ever since I took up musical work in Christchurch," Mr. Noble added. "We lack a musical organisation that belongs to the City, and there is no reason why Christchurch should not be in line with other centres. Auckland recently formed a municipal band – a military band – and I think it cost about £2000 to start it. Wellington has not got a municipal band, but it has a Tramway Band, and the tramways are municipally-owned. Christchurch should go one better, because a band is limited, to some extent, to outdoor performances; but there is every opportunity of having a small orchestra incorporated in the band available for any services required indoors. It would also assist in forwarding the musical education of the City. Certainly we have other bands and orchestras in Christchurch, but, as regards the orchestras, they don't cater for the public generally – the public don't hear the Christchurch Orchestral Society chiefly because there is no suitable hall. And that brought up the question of a Town Hall. We certainly require a big Town Hall in this city for the purpose of encouraging our musical organisations for one thing. I hope very much to see that some day there will be a real municipal band and a municipal orchestra for the citizens of Christchurch." (Hear, hear)

***The Press* 1 July 1925, 8**

A municipal orchestra : musical people pessimistic.

"The people of Christchurch are all right as long as there is nothing to pay. But when it is a matter that touches their pockets, the atmosphere changes. They are all for good music, orchestral and vocal, but when it comes to paying for it we are met by a brick wall."

That was the statement made by a gentleman prominent in musical circles to a representative of "The Press" yesterday afternoon.

The conductor of the Municipal Band, Mr. J. Noble, submitted a report (which was printed exclusively in "The Press") to the band's annual meeting on Monday night, in which he referred to the desirableness of forming a municipal orchestra. He stated that a time was coming when there was no reason why there should not be a municipal

orchestra incorporated with the band, and much depended on the practical interest shown by the Council and the citizens. The combination would be self-supporting if given a proper start, and would be a pleasure and an asset to the city.

With a view to testing the general opinion among the musical people of the city as to the success likely to attend such a venture as the establishing of a municipal orchestra, the reporter interviewed several prominent local musical people, and in each case received a disheartening verdict. The general opinion was that the Christchurch public was always ready to attend a really good concert, orchestral or vocal, but that was as far as it went. When it came to paying for the value received, there was, however, a distinct lack of enthusiasm. One man said that there was talk of forming a municipal orchestra every time a visiting combination came to the city. When the New South Wales Orchestra was in Christchurch the opinion was expressed that Christchurch should certainly have some organisation of a similar nature, and also after the Exhibition. The conductor of the New South Wales Orchestra, M. Henri Verbrugghen, stated when here that Christchurch should have a means of inculcating the higher musical atmosphere. It was talked of in a desultory fashion for a while, but was soon dropped. Christchurch was better off than any other centre in the Dominion in its picture show orchestras. These orchestras presented excellent programmes, excellently played, and there was no doubt that the audiences appreciated them. But at the same time, although it was unfortunate to have to say it, the audiences, in the majority, had to be given the extra excitement of the picture that was being screened actually to enjoy the music.

Speaking solely from a musical point of view, the picture was a sort of embellishment to the music, and without it little interest would be taken in the work of the orchestra, said another musician. And then, as far as a municipal orchestra was concerned, practically all the first-class instrumentalists were absorbed by the picture theatres, and so were tied up every night in the week. To get the class of player necessary to such a venture, the combination would have to be subsidised liberally, otherwise it would never be a paying, or at the least, a self-supporting, proposition. If started, the orchestra would go for a few months and then the crash would come. They would not be able to keep going unless the public-spiritedness of the local people advanced very much.

“Look what happened to the famous New South Wales Orchestra,” said another musician. “As soon as the Government removed its subsidy it went out of active existence. It would be the same here. I don’t think an orchestra here would have many months of life.

Christchurch people are keen to get the ‘good stuff,’ but they won’t pay for it.

The Christchurch Orchestral Society is an example. Although that Society presented excellent programmes, it found it a difficult matter to secure sufficient subscribers. In Wellington people came forward and gave big grants towards such an institution, but it would be impossible to get them to do it here.”

“Christchurch people attended Kreisler’s concerts in very large numbers,” remarked the reporter.

“Yes, that’s all very well,” was the answer, “but a good deal of the trouble is caused by a lack of honour given to local performers. It is very much like the prophet.”

Another man, closely in touch with the musical pulse of the city said that a place the size of Christchurch should certainly be able to support a municipal orchestra. The people were well educated musically and had many an opportunity of hearing excellent programmes at the picture theatres, but they lacked the necessary generosity to give such a venture as a municipal orchestra a start, and keep it going. Many of the smaller cities in America had picture orchestras of 75 performers, and in addition to this there was a pipe organ on which solos were played, and at other times it accompanied the orchestra. And all this was contained in cities not so very much larger than Christchurch. If they could go in for such extensive musical operations, surely Christchurch could support its own

orchestra. A combination of about thirty players would be quite sufficient under the lead of a good conductor. The professional players outside the local picture orchestra would, quite rightly, expect to be paid for their services, and thus it would be necessary for the City Council to come forward with a substantial grant towards the upkeep of the orchestra, and for the public generally to give their patronage and aid. A certain musical body was recently formed in Christchurch and 885 circulars had been sent out to likely people, asking for their assistance as subscribers. In response to those circulars only 30 replied. That was an astonishing state of affairs, and as long as that continued there would be very little hope for a municipal orchestra.

One gentleman in the music trade suggested as a side issue that a portion of the municipal concert chamber should be set aside for suitable teaching rooms – say, a couple of dozen of them – containing good instruments, and let at a good rent. Teachers found a great difficulty in finding central rooms for the tuition of their pupils, and such a scheme, he was sure, would pay handsomely, and at the same time be of great benefit to both teacher and pupil. Rooms of that nature would be taken up rapidly. He concluded by saying that the idea of getting something for nothing, seemed to be very strong in Christchurch, and he gave an instance of a certain building being packed to the doors on the occasion of a Sunday night concert given in aid of a very worthy cause. The total takings for the evening were under £9. As long as the public was so guarded as to its pocket, all thoughts of municipal orchestra must be dismissed.

Other people to whom the reporter spoke held views similar to those already expressed, and the outlook for the municipal orchestra would seem to be a very poor one.

1928

The Sun 17 May 1928, 14

Tones and Semitones – by “Pied Piper”

“An urgent appeal. Orchestral Society needs greater public support. Fine orchestra in danger.”

It is surely not too much to hope that a city the size of Christchurch should be well able, and willing to assure a permanent orchestra financial as well as artistic security. Choral societies, operatic societies – these are important indeed, and deserving of liberal support; but the orchestra is essential, the basic organism of the musical life of any community. Yet it is a fact that the Christchurch Orchestral Society, now at the summit of its artistic powers, is seriously threatened with financial difficulties. Realising that an orchestra is essential, that the existing orchestra is a fine one, and that any financial trouble must handicap if not put an end to its activities, “The Pied Piper” broadcasts this appeal for help and joins with the society in a campaign for more subscribers.

To appeal for subscribers for the Orchestral Society is certainly no reflection on the other musical societies of the city. They are all doing excellent work, often under the same unfortunate difficulties, and this column had given, and will give, them what help it can. But these societies themselves will be the first to admit that the Orchestral Society stands foremost in the cultivation of musical taste, and that never before has it given finer performances than at present. There have been many conductors, but none more capable, more fully appreciated by orchestra and public alike, than Mr. Angus Gunter. Yet just when Mr. Gunter promises to do greater things, he is held back by inadequate public support. No organisation can give of its best while it is financially embarrassed; and the whole question of finance has come to a head now that the use of the Municipal Concert Hall will entail an additional expenditure of £30 a season.

In a city of over 100,000 people, the society's subscriber list numbers 240. That is to say, there are only 240 people who can be bothered to pay 1/9 a seat for each of three concerts, if not for their own enjoyment, for the enjoyment of others and the promotion of the highest form of musical art. The society's concerts certainly attract many more than 240 people; and when the "pay-at-the-door" casuals realise its serious position, no doubt they will make their contributions annual for reasons other than economic. For a guinea a year, a subscriber obtains four tickets for each of the three concerts; for half-a-guinea, two tickets for each of three concerts. And even the American orchestra, with all their private and municipal endowments could hardly beat this.

The present position of the society may best be reviewed in summary:

The subscribers' list numbers 240.

All the players of the orchestra give their services free, and most, in addition, subscribe to the society's funds.

Apart from the conductor, who receives a small, often very small, honorarium, all officers of the society are honorary, and all staff assistance at the concerts is given free.

All soloists at the concerts give their services free.

The society's only expenses are (1) rent of practice room; (2) rent of hall for three concerts a year; (3) advertising; (4) the hire of pianos for soloists and vocal accompaniments.

At present the society keeps its head above water only by means of a loan from a woman supporter.

The use of the Municipal Concert Hall will entail an additional expense of £30 a season, which the society cannot at present afford.

Through lack of funds, no recent additions to the society's musical library have been possible. Practically all the recent programmes have been played with borrowed music.

The idea that the Orchestral Society, in common with the other musical bodies, caters only for higher tastes is a completely mistaken one, although it probably accounts for much of the present apathy and lack of support. Every concert programme contains works of popular as well as artistic merit. Thus, while for its next concert, the orchestra is playing the Beethoven Fourth Symphony, it is also giving Weber's "Invitation to the Waltz" and the Mendelssohn "Ruy Blas" overture.

The 1928 season will be a notable one musically, for Mr. Gunter aims to present a special Schubert Centenary Concert to include works only by Schubert – the big C Major Symphony, the "Rosamunde" overture, and the popular "Unfinished" Symphony. All who remember Mr. Gunter's Beethoven Centenary Concert will know what to expect of this. A Haydn symphony is proposed, also the "William Tell" overture and the Liszt Second Rhapsody.

Finally, and most important of all, if sufficient support is given now by the public of Christchurch to enable a reserve fund to be built up, the Orchestral Society hopes to give free concerts in the Municipal Hall, with a possible subsidy from the Christchurch City Council.

All who answer this appeal for subscribers, for help, for donations, for anything, will do well to remember these facts:-

The Orchestral Society is not asking for profit; it is asking only for existence. It was founded in the public interest, it is serving the public interest, and it deserves public support.

Enrolment is possible through The Bristol Piano Company; Mr. H. M. Williams (secretary), Box 518, Christchurch; the society's canvasser, (Mr. A. E. Willyams); or through this column of The Sun.

***The Sun* 18 May 1928, 8**

Sir,

I have just read an article in your paper calling upon the public to support the Christchurch Orchestral Society, and no such appeal is made without it stirs in me a desire to help, even in an indirect way.

Your readers may remember that I was the organiser and manager for the New Zealand tour of the New South Wales State Orchestra, and since that date have had the opportunity of hearing orchestras in many parts of the world, besides being a professional conductor in this country. This is merely to show that I know whereof I speak. Sydney today: ie musical and educated Sydney, is lamenting the fact the Henri Verbrugghen was allowed to leave Australian shores. Verbrugghen did what no man, before or since, ever did in the musical life of Sydney. In the year 1920 I was there for some time and it was a revelation to me to see the influence the State Orchestra had upon the general public. One could expect much jubilation from the musically inclined, but week after week I saw a class of people one thought would not be interested in orchestral music crowding the "Pops" at the Town Hall. No man had a better opportunity than I did of knowing the orchestral life of this Dominion before and after Verbrugghen's visit, and, if the money had been available, I am confident orchestral music would have developed to an extent almost unthought of. The influence of Henri Verbrugghen and his team will never be forgotten in this country.

In the United States I heard orchestra like the Philadelphia Symphony, the Boston Symphony, Detroit, New York and others of lesser standing, but all of them are supported by wealthy citizens. I am satisfied Americans are not a bit more musical than New Zealanders. In fact, eminent musicians have declared that the people of this country have a greater appreciation of music than those of any other country in the world. To appreciate a thing one must love it, and, to a certain extent at least, understand it. What we want in New Zealand are public-spirited people who have the means to come forward and subsidise the orchestra. Guggenheimers of New York, wealthy Jews, give 80,000 dollars a year as their contribution to the musical life of New York. Golman's Band gets that money and gives a series of free concerts every summer. I am sure the Christchurch City Council would help in some such scheme if citizens would do likewise, and then the orchestra could, and I am sure would, give its services in the form of free or nominally free concerts, say, every fortnight during the concert season. Pope said that "Music was God's greatest gift to mankind," and the orchestra is the embodiment of all. Look what could be done with the school children! An evening a month given to playing for children only, with explanations on the various instruments and the playing of each by members of the orchestra. In five or 10 years what influence would such demonstrations have upon the growing child?

In search of things material we are all apt to overlook the spiritual side of life, and music has the greatest influence upon the heart of man, woman or child. I wish I had the time to assist in organising a movement to augment the good work that is evidently being carried on by your orchestral society, but this is impossible. There are many others here quite capable of doing this, if they get the support of the public. I sincerely trust they will.

I am, etc.,

H. Gladstone Bell

Hotel Federal, Christchurch.

1934

Christchurch Times 16 April 1934, 8

“Tracts for the times : about music : a New Zealand movement”

“Pro Bono Publico”

I suppose that if anyone were to suggest that every city in New Zealand, even in these hard times ought to have its symphony orchestra, supported municipally, there would be a snort of disgust from one end of the country to the other. Well, I am going to suggest it. The other night I was induced to go over to a village about ten miles away to attend a function in the hall there, and after the formal affair there was a dance, for which a small band had been brought out from the city. The most interesting part of the proceedings from my point of view was a conversation I had with a clarinet and saxophone player. He told me that similar bands by the score, possibly by the hundreds, existed in New Zealand cities, that the players naturally wanted to earn a little to supplement their wages, but that the main influence that brought them together was the love of music.

I am not what you call musical, but I always regret that I never had the opportunity to learn to play an instrument. A flute on which I taught myself to toot tunes was a juvenile investment, and Bony Bill, with his accordeon, Gaffer Gus, with his violin and I used to make music on the farm in the old days for the joy of it. We saved up and bought a cheap phonograph in the wax cylinder days and folk, including the boss's family, used to come and listen to it every night. I learned one thing then, that everyone loves a bit of music. Think of the number of brass bands, military bands, amateur orchestras, jazz bands and the like through New Zealand and then ask yourself if there is any single activity, not excluding the passion for horse-racing and trots, that so appeals to New Zealanders as musical performance of one sort and another. I make bold to say that New Zealanders are music-lovers and that if we are ever going to develop an art of our own it will be music. I shall have to cut the argument short, but what I want to suggest is that we should go right out to put New Zealand on the map musically. It is a matter of organisation only, because the raising of the necessary funds would not be hard and there is ample talent now comparatively neglected.

To start with, the broadcasting people need a symphony orchestra in the four big cities. I believe they already have studio orchestras, and presumably the members are paid. There is the beginning. If the broadcasting expenditure were doubled, as well it might be, we should have the nucleus of a first-class orchestra in each city. Then it would be up to the municipalities and the public to do the rest.

For myself, I would suggest going to Germany for a score or so of capable musicians who are leading a very uncomfortable life in that country and will be glad to leave. Nowhere in the world is musical criticism so keen as in Germany and as the criticism is of the highest standard the performance must also be of that standard. Therefore we have the opportunity of securing orchestral players who would set us on the right track. You may have a prejudice against Germany and Germans, but if you let it run to music, which is international, you must be very small-minded. America, which maintains four, perhaps five, of the finest symphony orchestras in the world, and which has symphony orchestras in all the larger cities and many of the smaller ones, owes its progress in the movement solely to the fact that it has drawn on all countries for talent.

However, the importation of Germany musicians is not essential and perhaps not important. The really important thing is that we should get to work to develop and use the musical talent we have in New Zealand already. It would cost us very little more than we are spending already on indifferent music, and the expenditure would be returned to us many times over in the pleasure it would give us. You must bear in mind the fact that

the last eight or ten years have made an enormous difference to the average New Zealander's appreciation of music, and that our standard of appreciation is rising all the time. I am sure that if we were ourselves producing good music our education would proceed with amazing rapidity. We should not be content to leave this market entirely to foreign countries or even to the musicians of the Mother Country.

Anyway, think it over, and if you find it a good idea set the ball rolling by talking about it to one another, writing to the newspapers, writing to the Broadcasting Board, writing to the mayor of your town. Write to the Minister of Education and ask him how many musicians he has at the head office of the Education Department and what he is doing about music in the schools. Create a public opinion on the subject, and you will be surprised to find how anxious everyone in authority becomes to give the movement a lift along.

Christchurch Times 16 April 1934, 8

“Municipal orchestras”

The suggestion made by one of our contributors this morning that New Zealand could and should develop a national music movement deserves very serious and sympathetic consideration. The immediate proposal is that the studio orchestras of the broadcasting stations in the four chief cities could be expanded, with municipal support, into permanent symphony orchestras, giving regular public performances. His idea is evidently broader than that, however, for he makes the very bold prediction that if New Zealand ever develops an art of her own it will be music. The prospect is at least attractive, and there is this in its favour that, whereas literature cannot flourish without a wide audience and painting and sculpture languish in the absence of wealth and leisure, music is produced primarily for the satisfaction of the performer and not for sale. Every community, however isolated, produces its own music, and maintains its own musicians, and whatever difficulties exist in the way of development of other forms of art in New Zealand they do not apply to music. Whether New Zealanders, as our contributor asserts, are a nation of music-lovers remains to be proved, but it could be proved or disproved readily enough in the way he suggests and the experiment would be well worth a trial. Past experiences, the immense popularity of the Exhibition Orchestra, for instance, suggests that the organisation of municipal orchestras would have a wide support, the more so in view of the great advance in the musical education of the people in the last twenty-five years. Curiously enough, the teachers of music tell us that they have fewer pupils now than prior to the war and they attribute the fact to the influence of the gramophone and wireless broadcasting. On the other hand, England in recent years has recorded a very marked advance in the public performance of concerted music and the experience of the United States has been the same. The present suggestion, therefore, is clearly in line with movements in other countries.

Christchurch Times 17 April 1934, 9

“The Mayor's view : Municipal Orchestra : questions that could be considered”

While pointing out that the matter of municipally-controlled orchestras, so far as he knew, had never come before any local body in New Zealand, the Mayor (Mr. D. G. Sullivan, M.P.) said that the question could be considered, although performances by such an organisation would have to be heard by citizens at a very low cost. In the course of comment yesterday on the proposal of municipal orchestras made in the “Times,” the

Mayor traced the efforts of the City Council to encourage the appreciation of music by grants for band concerts in the summer months.

“That the Christchurch City Council appreciates the extent to which music enters into the life of its citizens is shown by the fact that the council annually spends the sum of several hundred pounds in providing municipal band concerts in the city reserves during the summer months,” said Mr. Sullivan. “Although there are no bands or orchestras in this city financed and controlled by the council, the assistance received from the municipal band concerts must be a considerable factor in the very high standard of musical ability which some of the local bands have attained. The question of municipally-controlled is one which, so far as I am aware, has never been considered by a local body in New Zealand, possibly because of the expense which would be involved and more so in the case of a symphony orchestra. A municipally-controlled orchestra, to be of any real benefit to the majority of the citizens, would of necessity be controlled in such a way as to allow the citizens to hear it a very low cost. The matter could be considered, however. I feel sure, however, that if such a proposal were undertaken either by the Education Department, the Broadcasting Board or the local authorities there would be sufficient talent in the Dominion to enable the formation of orchestras conducted by and composed of New Zealanders,” Mr. Sullivan added. “The success of New Zealanders who have gone abroad in furtherance of their musical training shows that New Zealanders have talent in this direction to a marked degree.”

Christchurch Times 17 April 1934, 9

“City orchestras : suggestion favoured : creation of bigger radio organisations”

Permanent symphony orchestras in the main cities of the Dominion are favoured in musical circles, according to comment made in Christchurch yesterday on the suggestion contained in the “Times” that such organisations might be formed from augmented broadcasting orchestras municipally subsidised. While it was pointed out that the question of cost would be a difficulty, a number of musicians interviewed agreed that the creation of symphony orchestras would stimulate interest considerably and further appreciation of music.

Dr. J. C. Bradshaw, organist at the Anglican Cathedral, conductor of the Male Voice Choir and president of the Canterbury branch of the Music Teachers’ Association of New Zealand, declared that the suggestion was an excellent one. He added, however, that a big obstacle to such an undertaking was the general apathy of the public. That lack of interest was shown by the fact that the existing musical organisations were finding it increasingly difficult to carry on due to the reluctance of Christchurch people to subscribe to them. That apathy was traceable to a variety of causes, chief among which was radio broadcasting, which permitted people to hear music without leaving their firesides. Such an innovation as that suggested would be very costly, but there was no doubt that orchestral performances comprised one of the things most lacking in New Zealand music. “I think it would be an excellent thing for music in general,” remarked Harold Beck, leader of 3YA studio orchestra, when commenting on the suggestion of a permanent orchestra. He stated that there was a great need for a permanent orchestra in Christchurch and a move towards securing one certainly had to be started in some way like that outlined in the “Times.” He was confident that the public would support such an undertaking if the performances were made sufficiently interesting, while from the point of view of the players, a permanent orchestra was needed to get the best results. In every respect it was only by establishing such an organisation that orchestral music would advance.

Mr. Beck pointed out that the cost would be a difficulty and he did not think the municipal authorities would be disposed to make any great outlay on the project. However, if the Broadcasting Board could be persuaded to increase the size of its orchestras the scheme might be feasible. He had often thought what a good idea municipal orchestras would be and it might be possible to establish them, as he had said, by employing increased broadcasting orchestras, possibly supported to a small extent by the municipality. If such orchestras came into being they could give public performances which the broadcasting authorities could relay. Such a proposal would be along the lines of that adopted in London where the fine works of the British Broadcasting Corporation's symphony orchestra were relayed from the Queen's Hall.

Mr. Sidney Williamson, secretary of the Canterbury branch of the Music Teachers' Association, said that he personally was strongly in favour of a conservatorium. There was no doubt that some form of subsidy would have to be used to form a good orchestra, but it was very problematical whether the local broadcasting orchestra, even if enlarged, would be able to carry out the extra work of giving public performances, as the Broadcasting Board would want as much of such an orchestra's time as possible. Therefore, he felt that New Zealand should have a conservatorium subsidised by the Government and preferably situated in Christchurch, because it seemed to be more the scholarly centre of the Dominion. A conservatorium would naturally lead to the development of a fine orchestra for there would be a good man at the head of such an institution; as a matter of fact there was such a man at present resident in the city. He was definitely of the view that some bold step should be taken for the purpose of getting a conservatorium if art was to be developed from music; it was certain that nothing but a bold step would accomplish such an end. He did not think the results of a municipally subsidised orchestra would justify the expenditure for the roots of the thing would have to come from the Government. They needed an organisation with roots so deep that it could not be swayed by the various political changes, but must be part of the everyday life of the people. As an instance of what he referred to Mr. Williamson mentioned the elementary classes in the piano, violin and singing which Mr. T. Vernon Griffiths conducted at the Training College every Saturday morning for some time before his departure from this city. Those classes, he considered, did excellent service in fostering an interest and appreciation of music among the children of Christchurch.

Christchurch Times 17 April 1934, 9

"Expensive orchestras" Mr. H. D. Vickery's remarks : Broadcasting Board policy" While not unsympathetic to the encouragement of musical development in the Dominion, Mr. H. D. Vickery (chairman of the New Zealand Broadcasting Board) foresaw many practical difficulties in carrying out the suggestions made in the "Times" when they were brought to his notice. He was asked for his view on the proposal to increase expenditure on the YA orchestras, then to become permanent and give regular concerts.

"It is a big city which could support a municipal orchestra," remarked Mr. Vickery.

"There also arises the question of what is an orchestra. If a full orchestra is meant, it involves about seventy players, and it would not be fair in these hard times to suggest that municipal authorities should subsidise music when they find it difficult to provide adequate unemployment relief.

I am not at all unsympathetic to the development of music in the four main centres, but it is a question of ways and means. The Broadcasting Board is up to the limits of its financial capacity. It is today supporting four small orchestras and that is about as far as it can go under the present conditions.

Is it realised what would be the cost of a full-time orchestra? Say only £3 a week was paid to seventy players. That would involve £210 weekly in each of the four centres and should be multiplied by the fifty-two weeks of the year.

However one may feel about the desirability of developing musical talents and musical appreciation in the Dominion," concluded Mr. Vickery, "one must consider the practicality of such schemes and also recognise the limitations imposed by our comparatively small population."

Christchurch Times 18 April 1934, 9

"City orchestra : another opinion : would need support of the wealthy"

Some interesting comment on the formation of a city orchestra in Christchurch was given by Mr. H. Gladstone Hill, who returned yesterday from the C.Y.C. camp at Waipara. Mr. Hill conducted the orchestra at the camp. Though he was in favour of the idea of a city orchestra, he did not think it would be possible unless some of the wealthy men of the city were prepared to support it.

It was Mr. Hill, on his return from Sydney, in 1919, who mooted the idea of the New South Wales State Orchestra, under Henri Verbrugghen, touring New Zealand. Mr. Alfred Hill, a few weeks later, paid a holiday visit to Wellington and a public meeting was held in that city. The result of the meeting was that Mr. Gladstone Hill was appointed organiser and manager of the tour which was an unqualified success. With this experience behind him, plus a world-tour in 1925-26 with the Australian National Band, Mr. Gladstone Hill has authority for his observations.

In dealing with the suggestion, he said that the idea was an excellent one. It would be remembered that during the tour of the New South Wales Orchestra Mr. Alfred Hill did all he could to create interest in a New Zealand Conservatorium and State, or, at least, municipal orchestras. Nothing had come of the effort and he was disappointed.

Mr. Gladstone Hill said that he had pointed out that it was not a lack of interest, but geographical considerations that counted. And the same considerations applied today, he added.

Australia was centralised. Sydney and Melbourne had such big populations within the city areas that they could undertake things that would be impossible here. New Zealand was decentralised and this not only spread the population but divided its interests. This was to be seen in the universities, secondary schools and all institutions of a similar nature. Decentralisation created parochialism, he added.

Mr. H. D. Vickery had pointed out that the Broadcasting Board was up against the same problem as it had an expensive station in each centre to keep going. Sydney, on the other hand, had a National Broadcasting Band and this was run on military lines. Such a band would be desirable in New Zealand, but he was sure it would not be practicable for the reasons given.

In America the big orchestras were subsidised by wealthy men. Goldman's Band in New York, was paid by the Guggenheim Brothers and it cost them £10,000 each summer season. He had heard the band giving a free recital to 10,000 people in the university grounds. There were eighty men in that band.

In conclusion Mr. Gladstone Hill said that unless some wealthy citizens were prepared to support a city orchestra, he thought it would never get beyond the stage of "being an excellent idea."

Christchurch Times 19 April 1934, 8

Editorial

"Municipal orchestras"

Some of the comments on the suggestion that the municipalities and the Broadcasting Board should combine to establish municipal orchestras in the four chief cities indicate that the proposal has not been given the consideration it deserves. The chairman of the Broadcasting Board “foresaw many difficulties,” among them the financing of an orchestra of seventy players costing two hundred pounds a week. It does not seem to have occurred to him that if the thin end of a log can be shifted the thick end can be moved subsequently. No one would be foolish enough to propose at this stage an expenditure of anything like £10,000 a year for the maintenance of one orchestra. There are several ways in which this matter can be approached, and we hope that people who are interested in music in the cities will promote discussion of the question. The musical societies throughout the Dominion are complaining of lack of public support, and it would manifestly be to their interests, also, to co-operate in some scheme by which orchestral music could be given permanent official recognition. The first question is clearly one of the available finance, because that will determine the size of the nucleus orchestra that could be maintained in each city. Thereafter the problem is mainly one of organisation. It should be possible to enlist the assistance of the amateur societies, which could and should be given the financial assistance of which they are all in need. The aim at the outset should be to revive and stimulate public interest in orchestral music, because the money needed to maintain a band of reasonable dimensions will not be forthcoming until public support is assured. Every movement of the kind must have a small beginning, and we have this already in the studio orchestras employed by the Broadcasting Board. If the subject is approached in this way the difficulties, we are sure, will appear less formidable.

1936

***The Press* 29 January 1936, 8**

Letter to the Editor – Musical Broadcasts

Sir – May I be permitted to bring before your readers two suggestions made last week in the North Island for the raising of the standard of musical broadcasts. One suggestion is that the Broadcasting Board should establish a complete permanent orchestra on a full-time basis of employment. The idea is that the orchestra will be employed for from four to six hours daily for five days a week. It is not intended that the orchestra should be on the air all this time, but that the greater part of the time should be spent in intensively rehearsing the different works which are scheduled for performance each week. In one of the enlightening articles by “Ariel” which you permitted your readers to have the opportunity of perusing, information was given as to the vast amount of rehearsal and practice daily indulged in by the Spivakovsky-Kurtz trio. Until an orchestra is placed upon the same basis as far as rehearsals are concerned, there can be no decided raising of the level of performances. The proportion of the board’s income spent in programmes is far too small (in 1933 £39,000 out of an income of £120,000, and in 1934 £46,000 out of an income of about £160,000). The opinion is held that, as the board’s building programme will soon be out of the way and as listeners will soon be paying nearly a quarter of a million annually, the board will very soon be faced with the problem of disposing of a vastly increased surplus income, and that one of the best ways of treating a portion of such surplus is by making an allocation to permit the establishment of an orchestra on the above lines. Such a scheme would provide reasonable wages for a large number of musicians, and would mean that it would not be necessary to bring to New Zealand every 16 years or so any overseas organisation to give New Zealanders an

opportunity to hear better standards of performance. The idea has also been held that such a full-time orchestra could travel, visiting not only the different YA stations but also other centres of population. The ability to sight read is valuable, but it has very often been an excuse for skimping rehearsals, with very often disastrous results to the actual public performance. Some may consider it shrewd business only to pay for performances and not for rehearsals, but under such a system one only gets what one pays for – an unfinished, inadequately rehearsed performance. We should not always wait for a lead from overseas. An orchestra established on the above lines would set a lead for others to follow, and the ultimate raising of the standard of performances would be a valuable return to license holders for the large license fee paid.

In his notes about the Spivakovsky-Kurtz trio a month or so ago, “Ariel” stated that had it not been for the upset caused by the Italo-Abyssinian war we would not now be able to hear this trio, as it would be fulfilling an Italian engagement.

The other suggestion which has been made is that the board in engagements of this kind is pursuing a purely opportunist policy, and that it should on the other hand have an initiative policy and should go to the Old World and engage a string quartet and a pianist for a tour of New Zealand to give listeners an opportunity of hearing numbers of work previously unheard. Of course it would be necessary to secure a combination which had been together for some length of time in order to get the best ensemble results. Chamber music in New Zealand is gradually finding favour, and it is considered that such a visit would have valuable educational results upon those at present interested, and that our own standards of performances would be greatly raised. On numerous occasions I have stated that we should have weekly broadcasts of chamber music provided by resident musicians. I am sure that if the board were to make an engagement as suggested above, the results in every direction would be highly beneficial.

I hope the board will soon make forward moves in the above directions. By doing so, it will be spending the listeners’ money for the purpose for which it is intended, namely, upon the presentation of better programmes.

Yours etc., “Musical”

January 28 1936

Appendix 4 Chronological table of selected players

The following six players have been selected from the many who were active in Christchurch orchestral music in order to demonstrate the variety of options that were followed with performing opportunities.

The period of activity ranges from 1890 through to 1939, and covers individuals who remained predominantly amateur in their playing, to those who moved from a clearly defined non-musical occupation, into that of a professional performing musician.

Andrew Barbour (1865? – 1956) was evidently a very competent French Horn performer, and his first noted appearance in an orchestra was with the Orchestral Society in 1891. He participated more regularly from 1900 onwards, and this included membership of the International Exhibition Orchestra and the 1911 Festival Orchestra. These were discrete instances of quasi professional work, and Barbour did not follow this up with any professional activity in either cinema theatre orchestras or any of the groups associated with broadcasting. His listed occupation throughout his period of activity was that of a qualified tradesman painter.

George H. Bonnington (1865 – 1930) was a chemist who followed his father into the family business and became very active in the work of the professional association in New Zealand and Australia. He was also very active as a performer on oboe and *cor anglais*. This was mainly in the amateur orchestras, although he is noted as being a member of the Professional Orchestra, the Crystal Palace Orchestra, and of the 1911 Festival Orchestra. These rare and brief forays into the “professional” arena are possibly due to the expense associated with the acquisition of the two instruments that he was proficient in. For many years in Christchurch he evidently was the most experienced and readily available player.

Alfred Lawrence was a viola player and a commercial printer. Indeed, his printing firm was used almost exclusively by the Orchestral Society from 1915 onwards. His career as a viola player was first noted in the Musical Union in 1896, and from then on he was almost constantly a member of most amateur groups, and was probably active in the Orchestral Society (1908-1938) for its entire existence. He was a member of the 1911 Festival Orchestra, and changed his stated occupation to that of a professional musician when he became a member of the Crystal Palace Orchestra in 1920, remaining in this group until it disbanded in 1929. He also was a member of orchestral groups used by broadcasting, but was one of the players to lose his position when Dech undertook a reshuffle in 1937.

Irene Morris (1891 – 1957) began her orchestral playing career at the age of fourteen as a violinist in the Musical Union in 1905. From then on she was a regular member of all amateur orchestras in Christchurch, and frequently appeared as a solo player as well. From 1918 on she was the leader of a number of cinema theatre orchestra, including the Grand and Everybody's. As the cinema theatre orchestras disbanded, she moved into broadcasting as a soloist on 3YA, and then was employed as the violinist in the Broadcasting Trio in 1927. Her professional performing career continued with other broadcasting orchestral ensembles until her move to Wellington in 1939 as a member of

the NBS String Orchestra. Despite her professional activity, she often assisted at Orchestral Society concerts, and was a regular member of the Laurian Club.

Maurice Withers was a clarinet player who was in the Orchestral Society first in 1910. His listed occupation in 1914 was that of a metal-turner, a skilled tradecraft. During the ten years to 1920 he was a key player in the Orchestral Society, as well as the Symphony Orchestra and other orchestras used by the Musical Society. He became a professional player in the Grand theatre orchestra in 1920, and from 1921 was in the Crystal Palace Orchestra. He was a member of each of the Professional Orchestras, and also in the 3YA Concert Orchestra in 1935. He performed Mozart's *Clarinet concerto* with the Orchestral Society in 1927 and 1931, and then in 1934 he introduced Debussy's *Première Rhapsody* to the Christchurch audience. He was a regular member of the Orchestral Society for nearly every concert from 1926 on, and this suggests that he may have reverted to an amateur status on a regular basis after his time in the cinema orchestras.

William Hay was a woodwind player who performed on either oboe or flute. He first appeared as an oboist in the Christchurch Symphony Orchestra in 1916, and also on this instrument in the Professional Orchestra in 1920 and 1921. Christchurch had a good number of competent flute players available, and Hay assumed the role of the resident principal flautist by 1920, when he was appointed to the Crystal Palace Theatre Orchestra. His original occupation was that of a photo engraver, but his move to the Crystal Palace appears to signal his move to a professional performing role. In 1928 he was a member of the 3YA Studio Orchestra under Harold Beck, but other than an appearance in the "augmented" 3YA Orchestra in 1936, he may possibly have stepped down from professional performing by then. However, he is notable for remaining as a member of the Christchurch Orchestral Society from his first appearance in 1918 through to 1938. He also appeared with the Beck String Orchestra (1928); the Laurian Club (1934, 1936), and with other orchestras associated with choral societies.

Andrew Barbour – horn

Year	COS	Amateur				Professional	
		MU/CSO	CPO	Choral	Other	Theatre	Broadcasting
1890							
	✓						
1892	✓						
1894							
1896							
1898							
1900				✓			
1902		✓					
1904		✓					
1906		✓			✓		
		✓			✓		
1908		✓					
	✓	✓					
1910					✓		
1912		✓					
1914	✓						
	✓			✓			
1916			✓				
1918							
1920				✓			
1922							
1924							
1926							
1928							
1930	✓			✓			
	✓						
1932				✓			
1934				✓			

George H. Bonnington – oboe/cor anglais

Year	Amateur					Professional	
	COS	MU/CSO	CPO	Choral	Other	Theatre	Broadcasting
1890							
	✓						
1892	✓						
1894							
1896		✓					
1898							
1900				✓			
1902		✓					
1904		✓					
1906		✓					
1908		✓					
	✓						
1910	✓						
	✓				✓		
1912		✓					
1914	✓						
				✓			
1916	✓						
1918							
1920			✓				
						✓	
1922					✓	✓	
1924							
1926							
				✓			
1928							
	✓						
1930				✓			

Alfred Lawrence – viola

Year	COS	MU/CSO	Amateur			Professional	
			CPO	Choral	Other	Theatre	Broadcasting
1896		✓					
1898							
1900				✓			
1902							
1904							
1906		✓					
1908		✓					
1910	✓						
1912	✓				✓		
1914	✓						
1916	✓			✓			
1918	✓						
1920	✓		✓			✓	
1922							
1924	✓						
1926	✓						
1928	✓			✓		✓	
1930	✓		✓	✓			
1932	✓			✓			
1934	✓			✓	✓		
1936	✓			✓	✓		✓
1938							

Irene Morris – violin

Year	COS	Amateur				Professional	
		MU/CSO	CPO	Choral	Other	Theatre	Broadcasting
		✓					
1906		✓					
		✓					
1908							
	✓						
1910	✓						
	✓						
1912	✓	✓					
	✓			✓			
1914	✓						
	✓			✓			
1916	✓						
1918	✓				✓	✓	
1920			✓			✓	
			✓			✓	
1922						✓	
1924						✓	
1926							
	✓						✓
1928	✓				✓		✓
							✓
1930							
	✓						
1932					✓		
					✓		
1934					✓		
					✓		✓
1936					✓		✓
					✓		✓
1938					✓		
				✓	✓		✓

William Hay – oboe/flute

Year	COS	Amateur				Professional	
		MU/CSO	CPO	Choral	Other	Theatre	Broadcasting
1916		✓					
1918	✓						
1920	✓		✓	✓		✓	
1922	✓		✓	✓			
1924	✓						
1926	✓						
1928	✓				✓	✓	✓
1930	✓			✓			
1932	✓			✓			
1934	✓			✓	✓		
1936	✓			✓	✓		✓
1938	✓			✓			

Appendix 5 Visiting opera companies to Christchurch

Year	Arrived	Company	Conductor	No. of players
1864	October	Royal Italian and English	George Loder	10
		<i>Masaniello</i>	Auber	
		<i>Fra Diavolo</i>	Auber	
		<i>The Bohemian Girl</i>	Balfe	
		<i>Rose of Castile</i>	Balfe	
		<i>La Sonnambula</i>	Bellini	
		<i>Don Pasquale</i>	Donizetti	
		<i>Lucia di Lammermoor</i>	Donizetti	
		<i>Linda di Chamounix</i>	Donizetti	
		<i>Lucrezia Borgia</i>	Donizetti	
		<i>La Fille de Regiment</i>	Donizetti	
		<i>Martha</i>	Flotow	
		<i>Faust</i>	Gounod	
		<i>Les Huguenots</i>	Meyerbeer	
		<i>Don Giovanni</i>	Mozart	
		<i>Marriage of Figaro</i>	Mozart	
		<i>Barber of Seville</i>	Rossini	
		<i>William Tell</i>	Rossini	
		<i>Ernani</i>	Verdi	
		<i>La Traviata</i>	Verdi	
		<i>Maritana</i>	Wallace	
		<i>Freischütz</i>	Weber	
1871	December	Royal Italian	Alberto Zelman	7
		<i>La Sonnambula</i>	Bellini	
		<i>Norma</i>	Bellini	
		<i>Don Pasquale</i>	Bellini	
		<i>Lucia di Lammermoor</i>	Donizetti	
		<i>Lucrezia Borgia</i>	Donizetti	
		<i>Pipele</i>	Ferrari	
		<i>Martha</i>	Flotow	
		<i>Faust</i>	Gounod	
		<i>Don Giovanni</i>	Mozart	
		<i>Saffo</i>	Pacini	
		<i>Barber of Seville</i>	Rossini	
		<i>Il Trovatore</i>	Verdi	
		<i>La Traviata</i>	Verdi	
		<i>Un Ballo in Maschera</i>	Verdi	

Year	Arrived	Company	Conductor	No. of players
1876	April	Simonsen	Martin Simonsen	14
		<i>Carlo Broschi</i>	Auber	
		<i>Masaniello</i>	Auber	
		<i>Bohemian Girl</i>	Balfe	
		<i>La Sonnambula</i>	Bellini	
		<i>Norma</i>	Bellini	
		<i>Lucia de Lammermoor</i>	Donizetti	
		<i>Lucrezia Borgia</i>	Donizetti	
		<i>Martha</i>	Flotow	
		<i>Faust</i>	Gounod	
		<i>La fille de Madame Angot</i>	Lecoq	
		<i>The Hermit's Ball</i>	Maillart	
		<i>Grand Duchess of Gerolstein</i>	Offenbach	
		<i>La Perichole</i>	Offenbach	
		<i>William Tell</i>	Rossini	
		<i>Il Trovatore</i>	Verdi	
		<i>Maritana</i>	Wallace	
1880	January	Royal Italian and English	Alberto Zelman	16
		<i>Fra Diavolo</i>	Auber	
		<i>Rose of Castile</i>	Balfe	
		<i>Bohemian Girl</i>	Balfe	
		<i>La Sonnambula</i>	Bellini	
		<i>Lily of Killarney</i>	Bendict	
		<i>Carmen</i>	Bizet	
		<i>Lucia di Lammermoor</i>	Donizetti	
		<i>Martha</i>	Flotow	
		<i>Faust</i>	Gounod	
		<i>Aida</i>	Verdi	
		<i>Il Trovatore</i>	Verdi	
		<i>La Traviata</i>	Verdi	
		<i>Rigoletto</i>	Verdi	
		<i>Un Ballo in Maschera</i>	Verdi	
		<i>Maritana</i>	Wallace	

Year	Arrived	Company	Conductor	No. of players
1881	January	Royal English and Italian	Martin Simonsen	10
		<i>Bohemian Girl</i>	Balfe	
		<i>Norma</i>	Bellini	
		<i>La Sonnambula</i>	Bellini	
		<i>The White Lady of Avenel</i>	Boieldieu	
		<i>Lucrezia Borgia</i>	Donizetti	
		<i>Lucia di Lammermoor</i>	Donizetti	
		<i>Martha</i>	Flotow	
		<i>Faust</i>	Gounod	
		<i>The Hermit's Ball</i>	Maillart	
		<i>HMS Pinafore</i>	Sullivan	
		<i>Un Ballo in Maschera</i>	Verdi	
		<i>Il Trovatore</i>	Verdi	
		<i>La Traviata</i>	Verdi	
		<i>Maritana</i>	Wallace	
		<i>Freischütz</i>	Weber	
1882	December	Royal English and Comic	Martin Simonsen	8
		<i>Satanella</i>	Balfe	
		<i>Giroflé-Girofla</i>	Lecoq	
		<i>La fille de Madame Angot</i>	Lecoq	
		<i>The Hermit's Ball</i>	Maillart	
		<i>The Brigands</i>	Offenbach	
		<i>Grand Duchess of Gerolstein</i>	Offenbach	
		<i>HMS Pinafore</i>	Sullivan	
		<i>Boccaccio</i>	Suppé	
		<i>Maritana</i>	Wallace	
		<i>Freischütz</i>	Weber	
1889	June	English and Comic	Martin Simonsen	12
		<i>Bohemian Girl</i>	Balfe	
		<i>Satanella</i>	Balfe	
		<i>Carmen</i>	Bizet	
		<i>Martha</i>	Flotow	
		<i>Faust</i>	Gounod	
		<i>Giroflé-Girofla</i>	Lecoq	
		<i>La Fille de Madame Angot</i>	Lecoq	
		<i>La Périchole</i>	Offenbach	
		<i>Les Cloches de Corneville</i>	Planquette	
		<i>Il Trovatore</i>	Verdi	
		<i>Maritana</i>	Wallace	

Year	Arrived	Company	Conductor	No. of players
1893	January	Montague-Turner	Theodore Massilian	?
		<i>Bohemian Girl</i> <i>Lucrezia Borgia</i> <i>Faust</i> <i>Il Trovatore</i> <i>Maritana</i>	Balfe Donizetti Gounod Verdi Wallace	
1901	September	Musgrove's Grand Opera	Gustave Slapoffski	21
		<i>Carmen</i> <i>Mignon</i> <i>Lohengrin</i> <i>Tannhäuser</i> <i>Maritana</i>	Bizet Thomas Wagner Wagner Wallace	
1907	September	Musgrove's Royal Opera	Gustave Slapoffski	?
		<i>Carmen</i> <i>Hansel and Gretel</i> <i>Flying Dutchman</i> <i>Lohengrin</i> <i>Tannhäuser</i>	Bizet Humperdinck Wagner Wagner Wagner	
1910	July	Williamson's Grand Opera	Roberto Hazon	40
		<i>Carmen</i> <i>La Boheme</i> <i>Madame Butterfly</i>	Bizet Puccini Puccini	
1917	January	Gonsalez Italian Opera	Ernesto Gonsalez	26
		<i>Carmen</i> <i>Pagliacci</i> <i>Cavalleria Rusticana</i> <i>Madame Butterfly</i> <i>Mignon</i> <i>Rigoletto</i> <i>La Traviata</i> <i>Il Trovatore</i>	Bizet Leoncavallo Mascagni Puccini Thomas Verdi Verdi Verdi	
1920	January	Williamson's Grand Opera	Gustave Slapoffski	23
		<i>Carmen</i> <i>Pagliacci</i> <i>Cavalleria Rusticana</i> <i>Tales of Hoffman</i> <i>La Boheme</i> <i>Madame Butterfly</i> <i>Tosca</i> <i>Rigoletto</i>	Bizet Leoncavallo Mascagni Offenbach Puccini Puccini Puccini Verdi	

Year	Arrived	Company	Conductor	No. of players
1928	July	Fuller-Gonsalez Italian Grand Opera	Ernesto Gonsalez	16
		<i>Carmen</i>	Bizet	
		<i>Barber of Seville</i>	Rossini	
		<i>Mignon</i>	Thomas	
		<i>Ernani</i>	Verdi	
		<i>Rigoletto</i>	Verdi	
		<i>La Traviata</i>	Verdi	
		<i>Il Trovatore</i>	Verdi	
		<i>Un Ballo in Maschera</i>	Verdi	
		<i>Lohengrin</i>	Wagner	
1932	November	Williamson Imperial Grand Opera	Joseph Post	?
		<i>Carmen</i>	Bizet	
		<i>Pagliacci</i>	Leoncavallo	
		<i>Cavalleria Rusticana</i>	Mascagni	
		<i>Tales of Hoffman</i>	Offenbach	
		<i>La Boheme</i>	Puccini	
		<i>Madame Butterfly</i>	Puccini	
		<i>Tosca</i>	Puccini	
		<i>Barber of Seville</i>	Rossini	
		<i>Il Trovatore</i>	Verdi	
		<i>Rigoletto</i>	Verdi	

Appendix 6 Selected concert programmes

Table 1 Philharmonic Society concert programmes

1 June 1857 Conductor: Sterndale Bennett

<i>Symphony no. 6 "Pastoral"</i>	(Beethoven)
Scena "Ah, perfido" from <i>Fidelio</i> Madame Comte Borchardt	(Beethoven)
<i>Violin concerto, op. 64</i> Signor Sivori (violin)	(Mendelssohn)
Overture <i>Naiades</i>	(Sterndale Bennett)
Interval	
<i>Symphony no. 39 in E flat</i>	(Mozart)
Aria "Plaignez la pauvre demoiselle" from <i>Le Caïd</i> Madame Comte Borchardt	(Thomas)
Violin solo "Une Journée de Carnaval à Madrid" Signor Sivori (violin)	(Sivori)
Overture <i>Siege of Corinth</i>	(Rossini)
22 May 1876 Conductor: W. G. Cusins [Matinee concert]	
Overture <i>Naiades</i>	(Sterndale Bennett)
Rondo, "Pensa all Patria" from <i>L'Italiana in Algeri</i> Madame Trebelli-Bettini	(Rossini)
Serenade and Allegro Giojoso for pianoforte Mr. Charles Hallé (piano)	(Mendelssohn)
<i>Symphony no. 6 "Pastoral"</i>	(Beethoven)
Romance, "Le Retour des Promis" Madame Trebelli-Bettini	(Dessaur)
Pianoforte solos Nocturne in E Major, no. 18 Grand Polonaise in A Flat Mr. Charles Hallé (piano)	(Chopin) (Chopin)
<i>Symphony "Wallenstein's Camp"</i>	(Joseph Rheinberger)

Table 2 **Crystal Palace concert programme**
3 January 1857¹ **Conductor: August Manns**

Overture <i>Euryanthe</i>	(Weber)
Violin solo Mr. Van Heddegham ² (violin)	[not specified]
Glee “The Miller’s Daughter” Orpheus Glee Union	(Hartel)
Song “Rose Softly Blooming” Miss Susan Cole	(Spohr)
Glee “Soldier’s Love” Orpheus Glee Union	(Kücken)
“Andante” and “Finale” from <i>Symphony no. 7 in A Major</i>	(Beethoven)
Madrigal Orpheus Glee Union	(Beale)
“Air de Ballet” from <i>Robert le Diable</i>	(Meyerbeer)
Serenade Orpheus Glee Union	(Hatton)
Ballad “Why do I weep for Thee?” Miss Susan Cole	(Wallace)
Overture <i>Athalie</i>	(Mendelssohn)

¹ *The Times* 3 January 1857, 1. No reviews are available for this concert, and the advertisement does not detail the placement of the interval.

² Heddegham was the leader of the Crystal Palace Orchestra.

Table 3 First Christchurch Orchestral Society concert programmes**1 May 1872 Conductor: Lean**

“Allegro con spirito” – <i>Symphony no. 17</i> ³	(Haydn)
Song	
“My mother bids me bind my hair”	(Haydn)
Miss Ada Sinclair Taylor accompanied by W.H. Simms (piano)	
“Andante,” “Menuetto e trio,”	(Haydn)
“Allegro vivace,” – <i>Symphony no. 17</i>	
Aria	
“Voi che sapete” from <i>Marriage of Figaro</i>	(Mozart)
Mrs Long accompanied by W.H. Simms (piano)	
Overture <i>Don Giovanni</i>	(Mozart)
Interval	
“Menuetto e trio,” “Allegro assai” – <i>Symphony no. 3 in G minor</i> ⁴	(Mozart)
Song	
“Rosina Mazurka”	(Pinsuti)
Miss Ada Sinclair Taylor accompanied by W.H. Simms (piano)	
Overture <i>Lodoiska</i>	(Cherubini)
Song	
“Leah”	[not identified]
Mrs Long accompanied by W.H. Simms (piano)	
“March” from <i>Oberon</i>	(Weber)

³ This was the numbering given to the Haydn symphony in the programme, and is possibly the numbering given by the publisher of the orchestral parts. With no further indication, such as the key, it is not possible to provide any more accurate identification.

⁴ The same comment about symphony numbering can be applied to this Mozart work, although it is probably what is now identified as Symphony no. 40.

5 November 1874	Conductor: Lean	
Overture <i>Joseph</i>		(Méhul)
Part song "The Little Church"		(Becker)
Glee quartet under W.H. Simms		
Song "Think on me"		(Lachner)
Mrs Marshall		
<i>Symphony in D major "The Clock"</i>		(Haydn)
	Interval	
Overture <i>Cenerentola</i>		(Rossini)
Song "Schlummerlied"		(Ganz)
Mrs Marshall		
Part song "Frisch Ganze Compagnie"		(Becker)
Glee quartet		
"Serenade" ⁵		(Schubert)
"Au bord de la Mer"		(Schubert)
Aria "Non piu andrai" from <i>Figaro</i>		(Mozart)
Knox accompanied by orchestra		
Part song "By Celia's Arbour"		(Horsley)
Glee quartet		
Overture <i>Faniska</i>		(Cherubini)

⁵ Both Schubert items were orchestral arrangements of a song. The name of the orchestral arranger is not given.

8 August 1878	Conductor: Lean⁶	
Overture <i>Alcalde</i>		(Onslow)
Song		
“Marta”		(Flotow)
Signora Venosta accompanied by Searell (piano)		
<i>Symphony no 2 in D</i>		(Beethoven)
Song		
“Oh! hear the wild winds blow”		(Matteo)
Knox accompanied by Searell (piano)		
Piano solo		
Rondo capriccioso		(Mendelssohn)
Richard Searell (piano)		
Song		
“Il Segreto per esser felice” from <i>Lucrezia Borgia</i>		(Donizetti)
Signor Venosta		
Cornet solo		
[not identified]		(Nehr)
Charles Coombs (cornet) accompanied by orchestra		
Song		
“I fear no foe”		(Pinsuti)
Knox accompanied by Searell (piano)		
Overture <i>Rosamunde</i>		(Schubert)

⁶ Neither the concert programme nor the only review of this concert give any indication as to when the interval occurred.

Table 4 Amateur Orchestral Society concert programmes**24 November 1881 Conductors: Button and C. Coombs⁷**

Overture <i>Masaniello</i>	(Auber)
Part songs	
“To a Rosebud”	(Blum)
“Come boys, Drink”	(Marschner)
Christchurch Glee Club	
Flute solo	
Fantasia on “The Merry Swiss Boy”	(Clinton)
J. Rowley (flute) accompanied by Richard Searell (piano)	
Vocal duet	
“Sainted Mother” from <i>Maritana</i>	(Wallace)
Misses Spensley	
Clarinet solo	
“Air Varie”	(Brepant)
Charles Clayton (clarinet) accompanied by Richard Searell (piano)	
Selection – <i>Vestale</i>	(Mercadante)
	Interval
Overture <i>William Tell</i>	(Rossini)
Part songs	
“To Night”	(Weber)
“Maiden Listen”	(Adam)
Christchurch Glee Club	
Violin solo	
[unidentified]	(de Beriot and Osbourne ⁸)
James Coombs (violin) accompanied by Richard Searell (piano)	
Vocal solo	
“Ernani, involami” from <i>Ernani</i>	(Verdi)
Miss B. Spensley (voice) accompanied by Miss Spensley (piano)	
Valse – “Dream on the Ocean”	(Gung’l)
Polka – “Echo du Mont Blanc”	(Jullien)

⁷ The individual items conducted by each composer are not identified.

⁸ The programme spells this name as “Osbourne,” but it is the Irish musician, George Alexander Osborne (1806 – 1893), to whom this item refers. Osborne and de Beriot produced thirty-three violin and piano duets in collaboration, including a “Fantasie Brillante” on themes from *William Tell*.

11 December 1885 Conductor: Richard Searell

- Overture *The Bronze Horse* (Auber)
- Song
 “Hans Sach” (Berger)
 J.P. Newman accompanied by Richard Searell (piano)
- Flute duet
 [not identified] (Gabrielski)
 J. Rowley and Cohen (flutes) accompanied by Richard Searell (piano)
- Song
 “Afton Water” [not identified]
 Miss Fairhurst accompanied by Richard Searell (piano)
- Selection – *Polyeucte* (Gounod)
- Interval
- Overture *Felsenmühle* (Reissiger)
- Song
 “Skipper’s Flag” (Barri)
 J.P. Newman accompanied by Richard Searell (piano)
- Violin solo
 “Andante cantabile” and “Allegro” (Kücken)
 R. Wood (violin) accompanied by Richard Searell (piano)
- Piano duet
 “Romance and Tarantelle” op. 101 (Moscheles)
 Richard Searell and Miss Searell (piano)
- Song
 “Salve Maria” (Garcia)
 Miss Fairhurst accompanied by Richard Searell (piano)
- Selection – *La Vestale* (Mercadante)

5 July 1888 Conductor: Richard Searell

Overture <i>Fra Diavolo</i>	(Auber)
Song "The Last Watch" J. Puschell accompanied by orchestra	(Pinsuti)
Piano solo <i>Capriccio brillant in B minor, op. 22</i> Miss Stratton (piano) accompanied by orchestra	(Mendelssohn)
Song "The Three Wishes" Miss A. Button accompanied by Richard Searell (piano)	(Pinsuti)
Selection – <i>Roberto il Diavolo</i>	(Meyerbeer)
Interval	
Overture <i>Merry Wives of Windsor</i>	(Nicolai)
Vocal quartette "The Chinese March" ⁹ Puschell, Johnson, Freeman, Smith	(Otto)
Flute solo Flute sonata in B Flat J. Rowley (flute) accompanied by Richard Searell (piano)	(Hummel)
Aria "O mio Fernando" from <i>La Favorita</i> Miss A. Button accompanied by Richard Searell (piano)	(Donizetti)
Selection – <i>La Traviata</i>	(Verdi)

⁹ This item was encored, and received approval by the reviewer of the *Lyttelton Times*. However, it was dismissed by the critic of *The Press* as, "the idiotic 'Chinese March,' which has nothing either musically or otherwise to recommend it." See: *The Press* 6 July 1888, 6

Table 5 **Second Christchurch Orchestral Society concert programmes****12 December 1892** **Conductor: Wallace**Overture *Clemency of Titus* (Mozart)

Song

“Happy with Winged Feet” from *Ivanhoe* (Sullivan)

H. Weir accompanied by A.J. Merton (piano)

La Folia for violin and orchestra

(Corelli)

Wallace (violin); conducted by L. Cohen

Song

“The Flight of Ages” (Bevan)

Miss L. Wood accompanied by A.J. Merton (piano)

Symphony no. 1

(Beethoven)

Interval

Columbine

(de la Haye)

Song

“Caro mio ben” (Giordani)

Miss L. Wood accompanied by A.J. Merton (piano)

“Intermezzo” from *Cavalleria Rusticana*

(Mascagni)

Elfland

(Barnett)

Song

“Evening Bringeth my Heart Back to Thee” (Campana)

H. Weir accompanied by A.J. Merton (piano)

Suite from *L'Arlésienne*

(Bizet)

Table 6 Musical Union orchestral concert programmes**10 May 1894 Conductor: Wallace***Symphony in D major "Clock"* (Haydn)

Song

"The Wanderer" (Fesca)

A. Millar accompanied by A.J. Merton (piano)

Song

"Uberall du" (Lachner)

Mrs Westmacott accompanied by A.J. Merton (piano)

Violin concerto no. 8 "Scena Cantante"

Wallace (violin); conducted by Loughnan (Spohr)

Interval

Three dances from *Henry VIII*

(German)

Song

"Come to me" (Wadham)

Mrs Westmacott accompanied by A.J. Merton (piano)

"Hybrias the Cretan" (Campbell)

A. Millar accompanied by A.J. Merton (piano)

Selections – *Cavalleria Rusticana*

(Mascagni)

"Ballet music" from *Feramors*

(Rubinstein)

24 August 1897	Conductor: Wallace	
Overture <i>Magic Flute</i>		(Mozart)
Song		
“Prince Ivan’s Song”		(Allitsen)
P. Hockley accompanied by Constance Lingard (piano)		
<i>Symphony no. 8</i>		(Beethoven)
Song		
“O Divine Redeemer”		(Mascheroni)
Miss Graham ¹⁰ accompanied by Constance Lingard (piano)		
<i>Concertstück for piano and orchestra, op. 79</i>		(Weber)
Jennie West ¹¹ (piano)		
Interval		
“Ballet suite” from <i>Sylvia</i>		(Delibes)
Song		
“Hasten to Me”		(Mascheroni)
Miss Graham accompanied by Constance Lingard (piano)		
Instrumental		
“Vier Gespräch”		(Hamm)
A. Gundersen (flute); G. Bonnington (oboe); D. Sinclair (clarinet); T. Tankard (horn)		
Song		
“Love Could I only tell Thee”		(Capel)
P. Hockley accompanied by Constance Lingard (piano)		
“Ballet music” from <i>Faust</i>		(Gounod)

¹⁰ The vocalist in the printed programme was Miss Davie, but as she was “indisposed,” her place at the concert was taken by a Miss Graham.

¹¹ Jennie West was the organist of St. Mary’s, Merivale. She advertised as “pupil of Franklin Taylor, Royal College of Music, London, and had previously been organist at St. Paul’s, Dunedin. She conducted the Christchurch Ladies’ Orchestra in 1898. See Chapter 2, p. 78.

28 November 1899 Conductor: Wells

Overture *Fingal's Cave* (Mendelssohn)

Song

“The Courier of Moscow” (Rodney)

Sydney Bell accompanied by Constance Lingard (piano)

Part songs

“Soft Soft Wind” (Stanford)

“Sweet Love for Me” [not identified]

Members of the Musical Union and the Motett Society

Song

“O! That we two were Maying” (Gounod)

Lilian Smith accompanied by Constance Lingard (piano)

Symphony no. 5 (Beethoven)

Interval

Piano concerto, op. 15 (Grieg)

Hermann Lund (piano)

Song

“Serenade” (Schubert)

Lilian Smith accompanied by Constance Lingard (piano)

Instrumental

“Vier Gesprach” (Hamm)

A. Gundersen (flute); G. Bonnington (oboe); D. Sinclair (clarinet); T. Tankard (horn)

Song

“Let me love Thee” (Arditi)

Sydney Bell accompanied by Constance Lingard (piano)

“March of the Giants” from Suite *In Fairyland* (Cowen)

10 June 1903 ¹²	Conductor: Wallace	
Overture <i>Fidelio</i>		(Beethoven)
Song		
“Che Faro senza Euridice”		(Gluck)
Miss Ballin accompanied by Katie Young (piano)		
Songs		
“The Parting Hour”		(Ellen Wright)
“Spring Again”		(Ellen Wright)
A. Bowring accompanied by Katie Young (piano)		
“Minuet” and “Serenade” from <i>Pagliacci</i>		(Leoncavallo)
<i>Symphony no. 8</i>		(Beethoven)
	Interval	
<i>Chant Sans Parole</i>		(Tchaikovsky)
<i>Piano concerto no. 3</i>		(Beethoven)
Jennie Black (piano)		
Song		
“A Song of Faith”		(Chaminade)
Miss Ballin accompanied by Katie Young (piano)		
Song		
“A Rose in Heaven”		(Trottere)
A. Bowring accompanied by Katie Young (piano)		
<i>Two Hungarian Dances</i>		(Kéler Béla)
“Recollections of Bartfield”		
“The Comet Dance”		

¹² This programme is an example where the items are known, but the concert order is not confirmed as there is no example of a printed programme available. However, based upon the reviews of this concert and the previous order of other programmes, this is given as a possible ordering of items.

22 August 1906	Conductor: Bradshaw	
Overture <i>In Memoriam</i>		(Sullivan)
Violin solo		
<i>Violin concerto, op. 64</i> – First movement		(Mendelssohn)
Heinrich Kahn (violin) accompanied by Katie Young (piano)		
<i>Canto Popolare</i>		(Elgar)
Song		
“Egyptian Lullaby”		(Woodforde-Finden)
Cicely Gard’ner accompanied by Katie Young (piano)		
“Schalfe, mein Prinzchen” ¹³		(Mozart)
“Schalfe, holder süsser Knabes”		(Schubert)
Song		
“The Courier of Moscow”		(Rodney)
Mr. Medhurst accompanied by Katie Young (piano)		
<i>“Surprise” Symphony</i>		(Haydn)
Interval		
Three dances from <i>Nell Gwynne</i>		(German)
Song		
“The Breeze and the Scarf”		(del Riego)
Cicely Gard’ner accompanied by Katie Young (piano)		
Violin solo		
“Tziganes Danse”		(Nachez)
Heinrich Kahn (violin) accompanied by Katie Young (piano)		
Song		
“Simon the Cellarer”		(Hatton)
Mr. Medhurst accompanied by Katie Young (piano)		
<i>Imperial March</i>		(Elgar)

¹³ These two items were arrangements for solo instruments and string accompaniment. The first was for French Horn (Tankard); and the second for violin, ‘cello, and horn (Kahn, Bonnington, Tankard).

Table 7 Exhibition Orchestra matinee concert programmes

6 November 1906 at 3.30 pm	Conductor: Hill	
Overture <i>In Spring</i>		(Goldmark)
<i>Ballade in A minor op. 33</i>		(Coleridge-Taylor)
Cello solos		
“Hungarian Rhapsody”		(Popper)
“The Swan”		(Saint Saens)
Gladstone Bell (‘cello) accompanied by piano (Katie Young)		
<i>Danse Macabre</i>		(Saint Saens)
21 December 1906 at 3.30 pm	Conductor: Hill	
Overture <i>The Bronze Horse</i>		(Auber)
“Air Varie” for violin and orchestra		(Hill)
Cyril Monk (violin)		
Waltz from <i>Sleeping Beauty</i>		(Tchaikovsky)
<i>Dance of the Hours</i>		(Ponchielli)
<i>Suite Peer Gynt</i>		(Grieg)
21 January 1907 at 3.30 pm	Conductor: Hill	
Overture <i>Masaniello</i>		(Auber)
“Adagio” – “ <i>Maori</i> ” <i>Symphony</i>		(Hill)
First and third movements – <i>Symphony no. 2</i>		(Brahms)
<i>Hungarian Rhapsody no. 2</i>		(Liszt)
Overture <i>Flying Dutchman</i>		(Wagner)
21 February 1907 at 4.15 pm	Conductor: Hill	
Overture <i>Fingal’s Cave</i>		(Mendelssohn)
Violin solo		
Air for G string		(Hubay)
Gerald Ralph (violin) accompanied by Katie Young (piano)		
“Intermezzo” – <i>Symphony in F</i>		(Götz)
“Adagio” – “ <i>Scotch</i> ” <i>Symphony</i>		(Mendelssohn)
<i>Invitation to the Dance</i>		(Berlioz-Weber)
22 March 1907 at 4.00 pm	Conductor: Hill	
Overture <i>Raymond</i>		(Thomas)
<i>Aubade Printanière</i>		(Lacombe)
<i>Ballade in A minor op. 33</i>		(Coleridge-Taylor)
<i>Scènes Pittoresques</i>		(Massenet)
<i>Symphony no. 8 “Unfinished”</i>		(Schubert)
8 April 1907 at 4.00 pm	Conductor: Hill	
Overture <i>Barber of Seville</i>		(Rossini)
<i>Air de Ballet</i>		(Lardelli)
<i>Suite “Language of Flowers”</i>		(Cowen)
Prelude <i>King Manfred</i>		(Reinecke)
<i>Symphony no 2 in D major</i>		(Haydn)

Table 8 Exhibition Orchestra evening concert programmes**10 November 1906 at 8.00 pm****Conductor: Hill**Overture *The Whipping Boy*

(Hill)

Song

"The Bandolero"

(Stuart)

Alex Millar accompanied by Katie Young (piano)

Cello solo

"Cantaleña"

(Goltermann)

"Am Springbrunnen"

(Davidoff)

Gladstone Bell (cello) accompanied by Katie Young (piano)

Song

"Jewel Song" from *Faust*

(Gounod)

Lynn Mills accompanied by Katie Young (piano)

Organ solo

"Ave Maria"

(Gounod)

John Bradshaw (organ)

Suite from *L'Arlesienne*

(Bizet)

Flute solo

"Morceau de Concert"

(Cranz)

Ernest Jamieson (flute) accompanied by Katie Young (piano)

Wedding March

(Mendelssohn)

7 December 1906 at 8.30 pm**Conductor: Hill**Overture *Masaniello*

(Auber)

"Intermezzo" from *Cavalleria Rusticana*

(Mascagni)

Suite from *Nutcracker*

(Tchaikovsky)

Aubade Printanière

(Lacombe)

Overture *Raymond*

(Thomas)

17 January 1907 at 8.00 pm Conductor: Leslie Peck¹⁴

- Overture *Freischütz* (Weber)
- Song
 “Wind in the trees” (Goring Thomas)
 Miss Florence Quinn accompanied by Katie Young (piano)
- “*Unfinished*” *Symphony* (Schubert)
 “Adagio” for viola and orchestra (Hill)
 Alfred Hill (viola)
- Songs
 “Si mai vers avient des ailes” (Hahn)
 “The lass with the delicate air” (Arne)
 Miss Florence Quinn accompanied by Katie Young (piano)
- Overture *Tannhäuser* (Wagner)

18 February 1907 at 8.00 pm Conductor: Hill

- Symphony no. 6 “Pastoral”* (Beethoven)
- Violin solo
 “Prière” (Hubay)
 “Toccatà” (Huet)
 Arline Thackeray (violin) accompanied by Katie Young (piano)
- Suite Language of Flowers* (Cowen)
 Overture *Oberon* (Weber)

18 March 1907 at 8.00 pm Conductor: Hill

- Overture *Bartered Bride* (Smetana)
- Song
 “My Queen” (Blumenthal)
 Wilfred Manning accompanied by Katie Young (piano)
- Clarinet duet
 “Polacca” (Schreiner)
 R. Clive and S. Ilforte (clarinets)
- Song
 “Will o’ the wisp” (Cherry)
 Wilfred Manning accompanied by Katie Young (piano)
- “Meditation” from *Thaïs* (Massenet)
Symphony no. 2 (Beethoven)

¹⁴ Little is known about Leslie Peck – other than he was “... who bears a reputation as one of New Zealand’s ablest conductors.” *The Press* 18 January 1907, 8. The last item on the programme was conducted by Hill.

12 April 1907 at 8.00 pm Conductor: Hill

Overture *A Midsummer Night's Dream*

(Mendelssohn)

Piano concerto in A minor

(Schumann)

Alma Wells (piano)

Songs

“A Protest”

(Johnston)

“A lonely way”

(D'Hardelot)

Mrs E. Mills accompanied by Katie Young (piano)

“Intermezzo” from *Cavalleria Rusticana*

(Mascagni)

Song

“Search me O God”

(McLean)

Miss Rowley accompanied by Mrs McLean (piano)

“Aragonaise” and “Navarraise” from *Le Cid*

(Massenet)

Overture *William Tell*

(Rossini)

Table 9 Third Christchurch Orchestral Society concert programmes**14 September 1909 Conductor: Bünz***"Italian" Symphony* (Mendelssohn)

Song

"The Erl King" (Schubert)

Sidney Williamson accompanied by orchestra

Intermezzo (Horne)Entr'acte *La Colombe* (Gounod)

Interval

Trio, op. 42 (Gade)

Lucy Cook (violin); H.H. Loughnan ('cello); A. Bünz (piano)

Rhapsodie no. 2 (Liszt)

Songs

"At Night" (R. Strauss)

"Longing Hearts"

"Dream in the Twilight"

Sidney Williamson accompanied by Dr Croke (piano)

Overture *Pique Dame* (Suppé)

8 October 1913	Conductor: Bünz	
Overture <i>Raymond</i>		(Thomas)
Song		
“She Alone Charmeth My Sadness”		(Gounod)
C. Joll		
<i>Intermezzo for Strings</i>		(Czibulka)
Song		
“Roberto, o tu che adoro”		(Meyerbeer)
Violet Fraser accompanied by Lottie Barker (piano)		
Suite <i>Othello</i>		(Coleridge-Taylor)
	Interval	
Ballet music from <i>Romeo and Juliet</i>		(Gounod)
Song		
“I am longing for you”		(Marshall)
Violet Fraser		
Song		
“Ailsa Mine”		(Newton)
C. Joll		
“Hochzeitszug” from <i>Feramors</i>		(Rubenstein)

12 June 1918	Conductor: Bünz	
Overture <i>Gabrielle</i>		(Rosse)
<i>Finlandia</i>		(Sibelius)
<i>Love Song</i>		(Taubert)
George Bonnington (oboe) accompanied by orchestra		
Song		
“Thine Only”		(Bohm)
Mrs John Fraser (soprano) accompanied by A. Bünz (piano)		
“ <i>Farewell</i> ” <i>Symphony</i>		(Haydn)
	Interval	
<i>Cavalleria Rusticana</i> - selection		(Mascagni)
Songs		
“Prelude”		(Landon Ronald)
“Morning”		(Oley Speaks)
“Down the Road”		(R.A. Horne)
Mrs John Fraser accompanied by A. Bünz (piano)		
<i>Slavonic Rhapsody</i>		(Friedmann)

21 November 1923**Conductor: Gunter***March op. 40 no.3*

(Schubert)

Finlandia

(Sibelius)

Overture Magic Flute

(Mozart)

Song

“Ah! Tempt me not” from *Pagliacci*

(Leoncavallo)

Renetta Rings (soprano) accompanied by Eileen Warren (piano)

“Military” Symphony

(Haydn)

Interval

Suite Peer Gynt

(Grieg)

Songs

“The Little Fish’s Song”

(Arensky)

“Oh! Take My Heart”

(McLean)

Renetta Rings (soprano) accompanied by Eileen Warren (piano)

Praeludium

(Jarnefelt)

Cavalleria Rusticana - selection

(Mascagni)

4 July 1928**Conductor: Gunter***Symphony no. 4*

(Beethoven)

Songs

"The May Night"

(Brahms)

"Love Eternal"

(Brahms)

Myra Edmonds accompanied by Mrs Russell (piano)

Interval

Invitation to the Waltz

(Weber-Weingartner)

Songs

"Tosca's Prayer"

(Puccini)

"In Autumn"

(Curran)

Myra Edmonds accompanied by Mrs Russell (piano)

Two Aubades

(Lalo)

Overture *Ruy Blas*

(Mendelssohn)

20 May 1931	Conductor: Savini	
Overture <i>Mignon</i>		(Thomas)
“Interlude” from <i>Traviata</i>		(Verdi)
<i>Symphony no. 4</i>		(Mendelssohn)
<i>Invitation to the Waltz</i>		(Weber-Weingartner)
	Interval	
<i>Piano concerto no. 4</i>		(Rubinstein)
Olive Cooper (piano) accompanied by orchestra		
<i>Prelude and Dance</i>		(Savini)
Overture <i>Patrie</i>		(Bizet)

15 May 1935	Conductor: Jamieson	
Concert March <i>Through Night and Fog</i>		(Urbach)
Overture <i>Orpheus in the Underworld</i>		(Offenbach)
<i>Symphony no. 5</i> – second movement		(Tchaikovsky)
Song		
“Il Lacertito Spirito”		(Verdi)
J.L. Tennant (baritone) accompanied by B. Pollard (piano)		
<i>Finlandia</i>		(Sibelius)
<i>Serenade</i>		(Widor)
“Pizzicati” from <i>Sylvia</i>		(Delibes)
<i>Hungarian Dance no. 2</i>		(Brahms)
	Interval	
<i>Symphony no. 4</i>		(Mendelssohn)
Song		
“Leave Me”		(Handel)
J.L. Tennant (baritone) accompanied by B. Pollard (piano)		
<i>Concerto in A for four violins and piano</i>		(Maurer)
Overture <i>Mignon</i>		(Thomas)
Waltz <i>Artist’s Life</i>		(Johann Strauss)
<i>Suite Ballet Egyptien</i>		(Luigini)

30 November 1938	Conductor: Bünz	
Overture <i>The Merry Wives of Windsor</i>		(Nicolai)
<i>“Unfinished” Symphony</i>		(Schubert)
<i>Mock Morris</i>		(Grainger)
<i>Serenade Rococco</i>		(Meyer-Helmund)
<i>Marche Tzigane</i>		(Lacombe)
Part songs		
“Rolling Down to Rio”		(German)
“In Silent Night”		(Brahms)
“The Lass with the Delicate Air”		(Arne)
“The Wassail Song”		(Holst)
Christchurch Orpheus Choir conducted by F.C. Penfold		
Interval		
Overture <i>Leonore no. 2</i>		(Beethoven)
Suite <i>La Boutique Fantasque</i>		(Rossini-Respighi)
Part songs and madrigals		
“The Cruiskeen Lawn”		(Stewart)
“The Silver Swan”		(Gibbons)
“Flora Gave Me Fairest Flowers”		(Wilbye)
“Weep Ye No More Sad Fountains”		(Dowland)
“Border Ballad”		(Maunder)
Christchurch Orpheus Choir conducted by F.C. Penfold		
<i>Valse Naila</i>		(Delibes)
<i>Finlandia</i>		(Sibelius)